

Laras and Surupan in the Song *Panghudang Rasa* by Eutik Muchtar: a Study of Sundanese Kepesindenan

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ABSTRACT

The song “Panghudang Rasa” is one of the musical repertoires in the form of *sekar-gending* that is often presented in *Kliningan* and *Wayang Golek* performances. Eutik Muchtar's work is known to have a high level of musical difficulty, especially in the *kepesindenan* genre. This research aims to uncover the song's musical uniqueness, which includes the use of multi-laras, complex *surupan* variations, and deep poetic meanings. Using a descriptive qualitative method, this research analyzes audio and video recordings to identify its musical structure. The results show that this song uses *Dwi-Laras*, namely *Degung* and *Madenda* laras, with nine *surupan*: *Madenda 4= Tugu*, *Madenda 4= Panelu*, *Madenda 5= Tugu*, *Madenda 2= Tugu*, *Madenda 5= Galimer*, *Madenda 2= Galimer*, *Degung 2= Tugu*, *Degung 3= Panelu*, and *Degung 5= Tugu*. The song combines vocal and musical aspects, resulting in a complex and aesthetic structure. This finding confirms that “Panghudang Rasa” is a work that is not only beautiful in terms of musical aesthetics, but also rich in philosophical values.

KEYWORDS

Laras
Surupan
Kepesindenan
Gamelan
Karawitan Sunda

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INTRODUCTION

Sunda is a region rich in cultural traditions, including the art of *karawitan* or traditional music. According to Soepandi, (1975) in the book “Teori Dasar Karawitan Sunda” *karawitan* is an art related to sound or music. Based on its type, Sundanese *karawitan* repertoire is divided into three main groups: *karawitan sekar*, *karawitan gending*, and *karawitan sekar-gending* (Atmadibrata 2006; Marsel Ridky Maulana 2024). Each group has its own functions, characteristics, and important roles in musical creation. *Karawitan sekar* uses the human voice or vocals in its works. While *karawitan gending* focuses on the use of musical instruments without vocals, *karawitan sekar-gending* combines vocals and musical instruments (Dedy Hernawan 2005). In Sundanese art, *karawitan sekar* has various types and genres. *Mamaos*, *beluk*, *kawih*, *kepesindenan* are some of the types of *karawitan sekar* in the Sundanese region, each of which has its own characteristics and uniqueness (A Soepandi, Sukanda, and R 1998).

Kepesindenan, a form of *karawitan sekar*, is usually played and accompanied by *laras salendro* gamelan. The uniqueness of *kepesindenan* lies in the freedom of vocal ornamentation and *rumpaka* (lyric) processing. This vocal style emphasizes freedom in improvisation, such as *senggol* or *cengkok*, without neglecting the aesthetic values of Sundanese tradition (Tila 2023). The aesthetics of a *sinden* include elements of rhythm, *laras*, vocal technique, song form, and *rumpaka* processing, which characterize *sekar kepesindenan* (Masyuning 2020).

In addition to mastering technical aspects, a *sinden* needs to have sufficient experience to develop improvisation and a distinctive vocal style. This experience is the basis for the formation of individual uniqueness in melodic technique and vocal ornamentation (Rina Dewi Anggana 2022). Thus, *kepesindenan* is not only an important part of the Sundanese musical tradition but also represents a deep expertise and aesthetics of vocal art. The emergence of the *kepesindenan* repertoire is inseparable from the creativity and inventiveness of musical artists, who played a major role in the development and expansion of Sundanese musical works. Their works, which have high aesthetic value, can still be enjoyed and appreciated today (Upandi and Hadi 2011). One of the important figures in creating and developing *sekar kepesindenan* songs is Eutik Muchtar. Her songs not only enriched the treasures of Sundanese *karawitan*, but also her works were very popular and phenomenal in Sundanese society.

Eutik Muchtar, born in Cinunuk, Bandung, on December 21, 1928, has a great influence in the genre of *kepesindenan*. Apart from being a songwriter, she is known as a *rebab* maestro who is very good at playing the instrument (Galuh 2019). The uniqueness of his works lies in the exploration of various *laras* and *surupan* in every song he created. In her time, the use of multi-*laras* system and *surupan* variety was a new innovation in the creation of *kepesindenan* songs.

Eutik Muchtar's musical abilities are not only limited to multi-*laras* and *surupan* exploration, but are also evident in her ability to synergise songs with gamelan as accompaniment. In many of her works, *laras salendro* gamelan is often combined with songs that use different *laras* and *surupan*. The use of two or more *laras* and a variety of *surupan* in a single composition creates its own challenges for the artist in presenting the *gending* or song (Irawan and Soedarsono 2014).

Eutik Muchtar, a composer of *kepesindenan* songs, has produced more than 90 works. Her songs are still easy to find and listen to today, showing how extraordinary her contribution and creativity in the world of Sundanese musical arts. Some of his famous works include *abdi ngiring*, *ambon sorangan*, *amanat Bersatu*, *amis budi*, *arisan*, *badaya kreasi*, *banjar jumut*, *caang bulan*, *banjaran kreasi*, *beger mindo*, *bencana alam*, *beunghar koret*, *Bintang gerilya*, *cageur bageur*, *cala-culu*, *caringcing*, *cendrawasih*, *dara ayu*, *dikantun mulang*, *dinyenyeri*, *galak timuru*, *gegeringan*, *gendu kreasi*, *gogoda*, *istri pangarahan*. *Istri sajati*, *jajaka mangkat birahi*, *jalir jangji*, *kabungbulengan*, *kagembang*, *kasmaran*, *kawitan kreasi*, *kembang dayang*, *kolenyay*, *lalagasan*, *lalaki*, *lara-lara kreasi*, *leungiteun kakasih*, *leungiteun panutan*, *kulu-kulu bem kreasi*, *kulu-kulu gancang kreasi*, *leumpeuh yuni*, *mapay raratan*, *mawar lumayung*, *milih rabi*, *Mojang lenger*, *mulang ka asal*, *senggot badaya*, *senggot kulu-kulu bem*, and *napsu nu matak kaduhung* (Pandi Upandi 2004).

One of the most interesting and creative pieces created is the song *Panghudang Rasa*. This piece attracts attention because of its unique tonal system that utilises the richness of the *laras* and *surupan* of Sundanese *karawitan*. *Panghudang Rasa* has become one of the most popular songs, especially in *Kliningan* and *Wayang Golek* performances. It belongs to the *Sekar Ageung* group, a category of songs in Sundanese *karawitan* that has its own musical structure and form.

Sekar Ageung is one of the song types in Sundanese *karawitan*. *Sekar Ageung* has its own song form and structure that is different from the form and structure of other Sundanese *karawitan* song types. The structure of *Sekar Ageung* is musically complex, composed of musical and literary elements that blend together (Suparli 2010). *Sekar Ageung* is often used as a source of creativity for the composing of *Tembang Sunda*, *degung*, *jaipongan*, etc. It is

often equated with the title of the *lagu gede*. It is often equated with other names such as *lagu buhun*, *lagu gede*, *lagu ageung*, and *lagu klasik*. *Sekar Ageung* is usually performed through *Kliningan* and *Wayang Golek* performances.

Secondly, this song is multi-*laras*, using the *laras* “*Degung*” and the *laras* “*Madenda*”, thirdly, this song uses nine *Surupan*, three *Surupan* of the *laras* “*Degung*” and six *Surupan* of the *laras* “*Madenda*”. In addition, this song has its own musical form and structure that is different from the form and structure of other types of Sundanese *karawitan*. The presentation of this work is specialised in the interaction and complexity of the performance, including the use of *laras* and *surupan* or the tonal system contained therein.

Laras is as stated by Kusumadinata, (1969) in a book entitled “*Ilmu Seni Raras*” *Laras* are tones that in each octave (*gembyangan*) the intervals are regular according to the taste of art, so that it can be used as composition material (*sanggian*). *Laras* itself comes from the word *Raras* which means beautiful taste or refined taste, but over time the term *Raras* has changed to *Laras*. Soepandi, (1976) also argues in his book entitled “*Teori Dasar Karawitan*” that *Laras* is an arrangement of tones in which the number, order, and interval of the tones have been determined, so that it is pleasant to hear and can be enjoyed. This opinion is actually more or less the same as what was stated by Kusumadinata. From both opinions, it can be interpreted that *Laras* is a composition of tones in which each piece and its interval have been arranged and arranged so that it can be enjoyed and pleasant to hear.

Sundanese music has two dominant tonal systems, the *laras Salendro* and *laras Pelog*. Systematically within the tone system of both *laras Salendro* and *laras Pelog* there are *lulugu*, and *uparenggaswara* tones (Kusumadinata, 1989; Saepudin, 2015). *Lulugu* refers to the main tone, while *uparenggaswara* is the decorative tone (Kusumadinata, 1989). In *lulugu* there are five main tones called (*nada mutlak*), namely *tugu*, *loloran*, *panelu*, *galimer*, and *singgul*. Meanwhile, the *uparenggaswara* consists of two tones, namely *bungur* and *sorong* found in the *laras pelog*.

The theories formulated by Raden Machyar Angga Kusumadinata have contributed greatly to the development of Sundanese music. The theories not only help musicians and singers understand and use the different *laras* in practice, but also inspire artists to create music with new aesthetics. In addition to being a reference for Sundanese *karawitan* scholars, Kusumadinata's theory is used as a reference in researching the phenomenon of *laras* in Javanese and Balinese *karawitan* (Gunawan, Milyartini, and Masunah 2022). The implementation of Kusumadinata's theory can be seen in the works of reform artists such as Koko Koswara (Mang Koko) and Nano Suratno (Nano S). Through their *gamelan* compositions, both artists offer alternatives in the use of *laras* and *surupan* (H Herdini 2014).

Surupan is the layout of one relative tone that is equated with the main tone (*nada mutlak*). The existence of the concept of *Surupan* in the practice of playing *Salendro* *gamelan* is very important considering that the songs contained in the presentation have different *laras*. The concept of *Surupan* can guide a song to be presented fully and harmoniously in *Pelog-Salendro* *gamelan* (Supriatna and Sutanto 2010). The concept of *Surupan* has a role as a connecting point between two different *laras* in the song sung by the *sinden*, whether it is *Degung*, *Madenda* or *Salendro laras* found in the *gamelan* used to accompany the song. Therefore, understanding the concept of *Surupan* is very important for a *Nayaga* (musician) to master (Heri Herdini 2006).

Several studies have explored the phenomenon of *kepesindenan*. Sudarsono, (2022), in “*Pasinden: Awal Kehadirannya dalam Pertunjukan Wayang Golek*,” examines the emergence of *sinden* in *wayang golek* performances since 1930, initiated by *dalang* Baraja,

who integrated sinden as a form of entertainment. This innovation, adopted by other puppeteers, established sinden as an integral part of wayang golek, with their collaboration symbolized as “Dwi Tunggal”, reflecting their complementary roles. Similarly, Asriningsih et al., (2020) in “Strategi Pembelajaran untuk Peningkatan Kompetensi Sinden Sunda” compare two learning methods, ngabeo and pra-lagam, showing their complementary contributions to enhancing sekar kepesindenan. Irawan & Soedarsono, (2014) focus on lagu gedé in Sundanese art, highlighting its complexity and the importance of musical interactions for authenticity. Mardianto et al., (2022) analyze the sacred aspects of the song “Bangbung Hideung,” emphasizing its reflection of Sundanese culture and beliefs.

Based on the author's observations through direct experience in appreciating performances and recordings, there are interesting phenomena related to the musical characteristics in the presentation of the song “Panghudang Rasa”. This work has a high complexity, where many elements of the arrangement are still difficult to understand. With the lack of documented and written references that discuss in depth the musical aspects contained in the song. In fact, *Panghudang Rasa* not only has high aesthetic value, but also holds important cultural meanings in Sundanese karawitan. This void of study opens up opportunities for further research that can enrich the treasure of knowledge in the field of Sundanese karawitan art, especially in terms of techniques and aesthetics contained in the presentation of the song.

Through this research, the author aims to dig deeper into the existing musical phenomena, as well as contribute to the development of Sundanese karawitan, especially in building a more comprehensive understanding of the song *Panghudang Rasa*. For this reason, the author feels the need to conduct research related to this phenomenon as an effort to build and develop knowledge, especially in the field of Sundanese music. Thus, this research will not only enrich academic insights, but also provide added value for art practitioners involved in the preservation and development of Sundanese karawitan in the future.

METHOD

To understand the use of laras and surupan in the song "Panghudang Rasa," an appropriate method is needed, namely content analysis. This method is a systematic approach to analyzing textual, verbal, or audio-visual data to identify patterns, themes, and meanings contained within. Content analysis allows researchers to delve deeply into qualitative data to uncover the nuanced messages and phenomena present in documents (Krippendorff, 2019). This method is particularly well-suited for the study of musical works, as it provides a structured framework for decoding complex artistic expressions and their cultural significance.

In the context of the current research, content analysis is employed to study the audio-visual recordings and annotations of “Panghudang Rasa.” By using this method, the research seeks to identify and extract various elements embedded within the audio signal. These include the musical instruments played, the structure of the composition, the genre, the melodic and harmonic content, and the emotional tone projected by the performers. Additionally, the performance characteristics and the level of expertise demonstrated by the musicians are also examined (Burred et al., 2008). This multidimensional approach enables a holistic understanding of the song's musical phenomenon and its cultural context.

The process begins with the collection of data, which primarily involves obtaining high-quality audio-visual recordings of “Panghudang Rasa.” These recordings serve as the primary source material for analysis. In addition, any existing annotations, such as notations

or commentary provided by performers or musicologists, are also gathered to complement the recordings. These supplementary materials provide valuable insights into the technical and interpretive aspects of the performance.

Once the data is collected, the next step involves a detailed examination of the recordings using specialized software tools for audio and video analysis. These tools allow for the precise identification of musical elements, such as pitch, rhythm, tempo, and dynamics. For example, the use of *laras*—a specific tuning system in traditional Sundanese music—can be analyzed to understand its role in shaping the overall soundscape of the song. Similarly, the concept of *surupan*, which refers to the interplay between melodic and harmonic layers, is explored to reveal its contribution to the song's emotional and aesthetic impact.

In addition to technical analysis, interpretive techniques are employed to uncover the cultural and symbolic meanings embedded within the song. This involves examining how the use of *laras* and *surupan* reflects traditional Sundanese musical practices and how these elements contribute to the song's narrative and emotional expression. The interplay between the performers' choices and the cultural context in which the song was created is also considered, offering a deeper understanding of the artistic intent and cultural significance of the work. The analysis is further enriched by triangulating findings from multiple sources. For example, observations from the recordings are cross-referenced with annotations and interviews with performers or experts in Sundanese music. This triangulation helps to ensure the validity and reliability of the findings, providing a comprehensive picture of the musical phenomenon in *Panghudang Rasa*.

Through content analysis, this study not only decodes the technical and artistic aspects of the song but also situates it within its broader cultural and historical context. The method's systematic and interpretive nature makes it an invaluable tool for uncovering the layers of meaning and expression embedded in traditional music, allowing for a deeper appreciation of its artistry and significance.

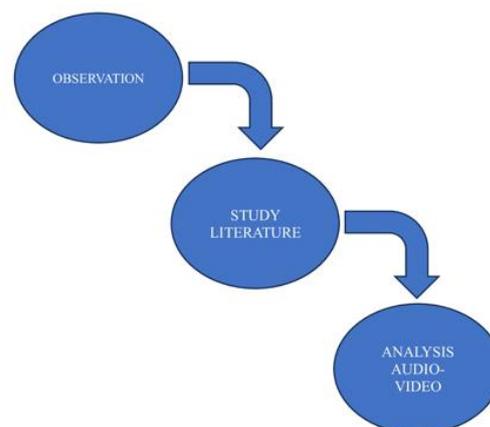


Figure 1. Structure of Method

To enrich the analysis and observations were conducted as part of qualitative data collection (Ratnaningtyas 2022). Data collection was conducted through existing performances, audio-visual document studies, videos, and song notations. These documents were analysed to determine the use of *laras* and *surupan*, and supported by literature studies relevant to the topic under study.

RESULT AND DISCUSSION

Panghudang Rasa Song

The word *Panghudang* comes from the Sundanese language, which is a derivative of the word *hudang*, meaning to wake up, to build, to arouse, or to construct. *Rasa* in Indonesian has a variety of meanings that can refer to subjective experiences, both physical and emotional. *Rasa* is often defined as a more abstract experience of emotion or mood, such as love, fear, or pleasure." This is a dimension that cannot be measured physically, as it is closely related to an individual's unique and subjective mental state, memories, and perceptions. If the title of this song is represented into language, there are several possible meanings of this song. The musical title "Panghudang Rasa" can refer to a variety of feelings or emotions that the composer wants to evoke. Some of the possible feelings include emotion, awe, amazement, calm or peace, anxiety, happiness, inspiration or motivation and many more. These feelings can be evoked either by the character of the music, or other elements such as the lyrics or verses of a song. Here are the lyrics of the song Panghudang Rasa.

*Balebat anu gumiwang cahyana gilang gumilang
Nembus lalangse panghalang totonden sang surya datang
Sumirat diawang-awang mintonkeun rasa kamelang
Keur sakur nu kumelendang sangkan eling
Daun-daun sing arulang ci ibun nu pageuh muntang
Lah... bangun anu sungkan mulang
Sanajan dihalang-halang
Lah... seja sumujud kumambang
Angkeuhan alim paanggang
Lamun anteng dilenyepan nyata agungna Pangeran
Mikaheman ka sakumna sangkan sing ngajadi eling
Gumelar dipawenangan dunya alam panyimpangan
Dimana geus datang mangsa takdir ti maha kawasa
Manusa taya nu jaya teu bisa daya upaya
Ngalungsar teu walakaya ngan kari nyorang waruga*

Panghudang Rasa is a work in the form of *sekar-gending*. In the context of Sundanese *karawitan*, *sekar-gending* is a work of art that combines the sound of musical instruments with vocals, forming a complete composition. In this work, the composer composes as a whole, from the *rumpaka* (lyrics) to the musical accompaniment, so that *sekar* (vocals) and *gending* (instruments) cannot be separated. The following is the composition structure of the song "Panghudang Rasa".

This musical work begins with a composition performed by *rebab*. At the beginning, the *Rebab* plays a short melody that is characteristic, in Sundanese *karawitan* called *Pangkat*. In the context of Sundanese music, *Pangkat* is a composition of sounds that marks the beginning of a musical piece, and always ends with a *gong* sound. It is usually performed by one particular instrument, which can be *rebab*, *saron*, *bonang*, *gambang* or even *kendang*. The main function of the *pangkat* is to signal to the listener that a musical composition is about to begin. In line with this function, in the musical work entitled Panghudang Rasa, *Pangkat* acts as an opener that gives an introduction to the listener, enlivens the atmosphere and builds expectations of the melody line that will be played next.

After the *Pangkat* section is complete, it is followed by a section without *sekar* (vocals) called *Pangjadi*. Irawan explained that *Pangjadi* is one of the structures in the music that is presented without *sekar* (vocal) after *Pangkat*. Generally, this section is played by the *Saron*

Pangbarep instrument as a characteristic marker or initial marker of the song melody to be presented. However, there are variations in its application; in some cases, *Pangjadi* is played by the entire gamelan ensemble. There are also findings that the melody in *Pangjadi* is often performed by the rebab, which acts as the melody carrier. The main function of *Pangjadi* here is as a series of melodies that fill the arch of the song to be performed, so that the melody performed sounds more unified and gives a deep impression on the listener.

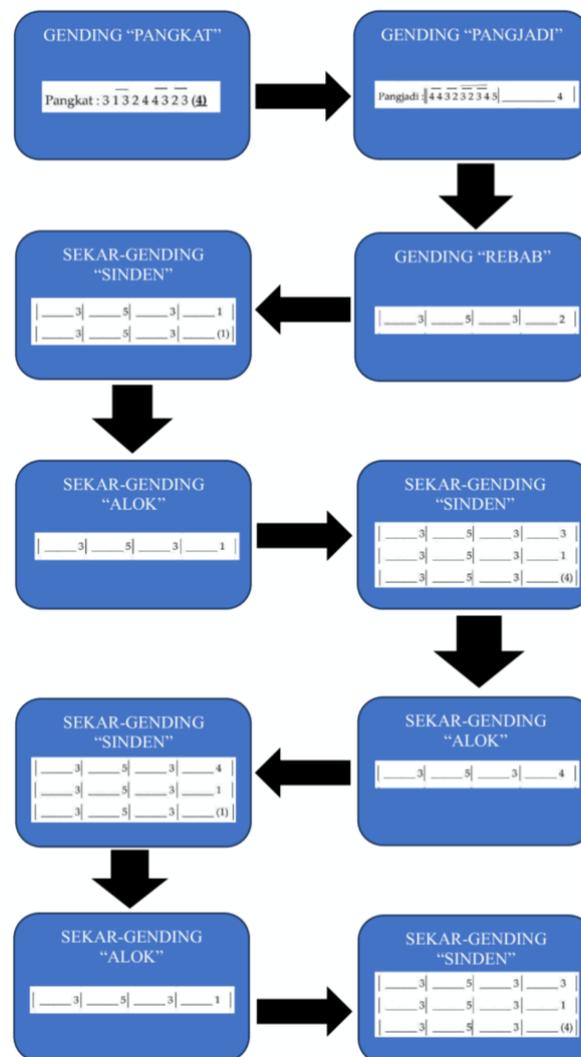


Figure 2. Structure of the song *Panghudang Rasa*

After the *Pangjadi* section is finished, it is followed by a section called *sekar-gending*, which is a combination of songs and gamelan sounds. In this section, the gamelan begins to accompany the vocals (*Sinden*). When *Sinden* finishes performing a section of the song, before moving on to the next verse, it is usually interspersed or filled in by a male singer, called *Alok*. To make it clearer, here the author makes a musical notation on the song *Panghudang Rasa*.

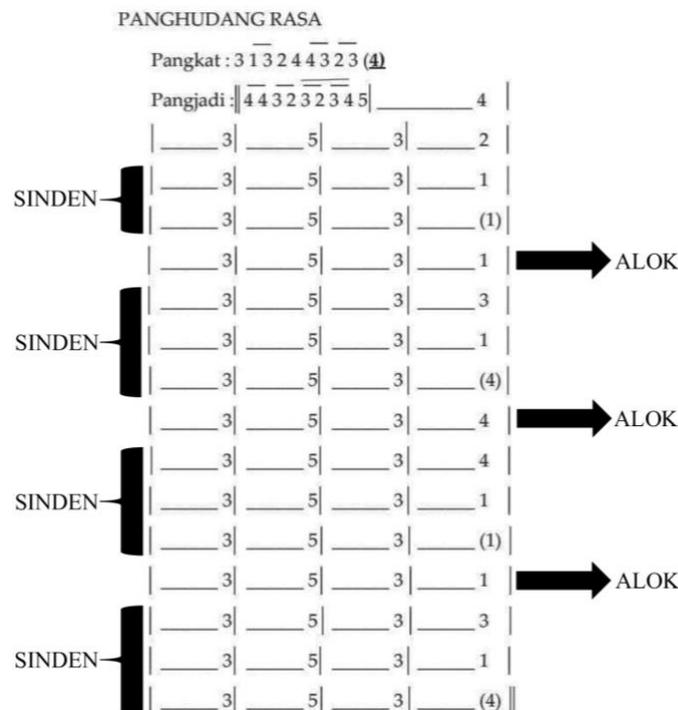


Figure 3. Notation of gending song Panghudang Rasa

The notation above is the skeleton of a piece of music played with *laras Salendro* gamelan. Each gamelan instrument follows the framework of the music, although each instrument plays a different part according to its function in the gamelan ensemble. In this work, there is an interesting phenomenon where the composer is able to synergise the song with the gamelan as accompaniment. Although the gamelan used is in *laras Salendro*, the song presented uses a variety of different *laras* and *surupan*, even without applying *laras Salendro* to the vocals.

Later in the song there is a form of dialogue between *Sinden* and *Alok*. However, the melodic contours of *alok* are very difficult to notate as they have complex rhythmic variants. Nevertheless, *alok* singing style has a tendency to sing in a percussive and recitative style, which is more like "speaking" with the rhythm of one tone for one syllable. (Mack 1994). In this case, *Alok* can sing improvisationally, but the most important thing is that the notes produced must match the notes of the final phrase of the music. To give an idea of the dialogue between *Sinden* and *Alok*, it can be seen in the song verse structure as shown in table 2 below.

Table 1. Dialogue between *sinden* and *alok*

Sinden	<i>Balebat anu gumiwang cahyana gilang gumilang Nembus lalangse panghalang totonden sang surya datang Sumirat diawang-awang mintonkeun rasa kamelang Keur sakur nu kumelendang sangkan eling</i>
Alok	<i>Alam dunya alam fana sadaya taya nu lana Kitu oge keur manusa mahluk-na nu pangmulyana</i>
Sinden	<i>Daun-daun sing arulang ci ibun nu pageuh muntang Lah... bangun anu sungkan mulang Sanajan dihalang-halang Lah... seja sumujud kumambang Angkeuhan alim paanggang</i>

Alok	<i>Harewos diri jeung jisim galecok jero waruga Alam dunya sakabehna tembong dina diri jalma</i>
Sinden	<i>Lamun anteng dilenyepan nyata agungna Pangeran Mikaheman ka sakumna sangkan sing ngajadi eling Gumelar dipawenangan dunya alam panyimpangan</i>
Alok	<i>Kaendahan alam dunya ciptaan maha kawasa Ku urang pasti karasa yu urang pada ngariksa</i>
Sinden	<i>Dimana geus datang mangsa takdir ti maha kawasa Manusa taya nu jaya teu bisa daya upaya Ngalungsar teu walakaya ngan kari nyorang waruga</i>

The song Panghudang Rasa is presented in 4 *wilet embat*, otherwise known as *Lenyepan*. In Kliningan, the rhythmic pattern and tempo are generally kept stable. However, an in-depth study reveals a dynamic variation of tempo contours in this song, in which the *kendang* plays an important role in adjusting the tempo intuitively, following the *sinden* chant and adjusting the gamelan pitch. These tempo shifts are not only rhythmic elements, but also reflect musical interpretations that give the song its distinctive character and enrich its musical essence.

Combination of Laras and Surupan in the Song *Panghudang Rasa*

Panghudang Rasa, which is composed in the format of a *sekar-gending* composition, may at first glance sound similar to other *kepesindenan* works. However, this piece is unique in its own right, especially in its use of the system *laras* and *surupan*. The composition utilises two *laras* and nine *surupan*, which is its main characteristic and attraction, distinguishing it from other musical works. For more details, please refer to the following transcript.

The figure displays a musical score for 'PANGHUDANG RASA' by Cipri Erih Maulana, transcribed by Marsel Ridky Maulana. The score is organized into three columns. Each line of music includes a rhythmic notation (e.g., 0 0 0 0544 | 4444 3454 03434 4 |) and a corresponding line of lyrics in Indonesian. The score is divided into sections labeled 'Madenda' and 'Degung'. For example, the first section is 'Madenda 5: Galimer' and the second is 'Degung 5: Tugu'. The notation uses numbers and dots to represent rhythmic values, and arrows indicate the flow between sections.

Figure 4. Notation of the song Panghudang Rasa, transcribed by the author

Based on the transcript of the notation that has been made by the author, it can be concluded that the song "Panghudang Rasa" uses *Dwi-Laras* namely *laras Degung* and *laras Madenda* with nine *surupan* consisting of three *surupan* "Degung" namely *Degung = 5 Tugu*, *Degung = 2 Tugu*, *Degung = 3 Panelu* and six *surupan* "Madenda" namely *Madenda = 4 Tugu*, *Madenda = 2 Tugu*, *Madenda = 5 Tugu*, *Madenda = 5 Galimer*, *Madenda = 2 Galimer*, *Madenda = 4 Panelu*. This means that the song uses two different *laras*, which provides interesting variations and combinations. In addition, the nine *surupan* add to the complexity of the music, as there are nine *surupan* used to enrich the beauty of the repertoire.

The use of two *laras* and nine *surupan* can also be considered as a way for the composer to explore Sundanese karawitan knowledge, making the song *Panghudang Rasa* an innovative example of Sundanese karawitan. This shows that Sundanese karawitan can still evolve and adapt to changes without losing its original identity. Thus, these elements make this song an important work, not only in terms of beauty, but this work can also add to the repertoire in *kepesindenan* and add to the knowledge of Sundanese karawitan more developed. For clarity, the author makes a combination of *laras*, *surupan* and *rumpaka* (lyrics) used in the song *Panghudang Rasa* as listed in the table below.

Table 2. Combination of *laras*, *surupan* and *rumpaka* (lyrics) used in the song *Panghudang Rasa*

LARAS AND SURUPAN USED IN THE SONG PANGHUDANG RASA	
3 5 <i>Balebat anu gumiwang cahyana gilang gumilang</i> Madenda 4: Tugu	3 1 <i>Nembus lalangse panghalang totonden sang surya datang</i> Madenda 4: Tugu
3 5 <i>Sumirat diawang-awang mintonkeun rasa kamelang</i> Degung 5: Tugu	3 (1) <i>Keur sakur nu kumelendang sangkan eling</i> Madenda 4: Tugu
3 5 <i>Daun-daun ting arulang</i> Madenda 2: Tugu	3 3 <i>Ci ibun nu pageuh muntang</i> Madenda 5: Tugu
3 5 <i>Lah... bangun anu sungkan mulang</i> Madenda 5: Tugu	3 1 <i>Sanajan dihalang-halang</i> Madenda 5: Tugu
3 5 <i>Duh... seja sumujud kumambang</i> Madenda 5: Galimer	3 (4) <i>Angkeuhan alim paanggang</i> Madenda 5: Galimer
3 5 <i>Lamun anteng dilenyepan</i> Madenda 2: Galimer	3 4 <i>Nyata agungna Pangeran</i> Madenda 2: Galimer
3 5 <i>Mikaheman</i> Degung 2: Tugu	3 1 <i>ka sakumna sangkan sing ngajadi eling</i> Degung 2: Tugu
3 5 <i>Gumelar dipawenangan</i> Madenda 5: Galimer	3 (1) <i>Dunya alam panyimpangan</i> Madenda 5: Galimer
3 5 <i>Dimana geus datang mangsa</i> Madenda 5: Galimer	3 3 <i>Takdir ti maha kawasa</i> Madenda 5: Galimer
3 5 <i>Manusa taya nu jaya</i> Degung 3: Panelu	3 1 <i>Teu bisa daya upaya</i> Degung 3: Panelu
3 5 <i>Ngalungsar teu walakaya</i> Degung 2: Tugu Madenda 4: Panelu	3 (4) <i>Ngan kari nyorang waruga</i> Madenda 4: Panelu

Based on the above findings, the song *Panghudang Rasa* has a complex musical structure, coupled with the utilization of a diverse tonal system through the combination of *laras* and *surupan*. Therefore, this song is categorized as a type of *sekar ageung* (lagu gede) in the *kepesindenan* repertoire (Suparli 2010). Eutik Muchtar's musical excellence is evident in this composition through the use of various *laras* and *surupan*, which not only enrich the tonal variations, but also create a synergistic harmony between the melody and the accompanying gamelan. Accompanied by *laras Salendro* gamelan, the song is distinctive through the exploration of various *laras* and *surupan*, resulting in a unique musical character and structure that is different from other Sundanese karawitan works.

In addition to the musical aspect, the beauty of the musical composition can also be seen from the depth of the *rumpaka* (lyrics) which are not only pleasing to the ear, but also contain life messages as material for reflection. The meaning of the lyrics of the song “*Panghudang Rasa*” reflects the feeling of worry about the sins committed by each individual human being. This song implies that all human actions in the world will be questioned and accounted for in the afterlife. In the lyrics, there is a picture of a man contemplating his surroundings, thus awakening his emotional awareness. The feelings that arise are not joy or happiness, but rather worry and fear of the consequences of the sins that have been committed (Herlinda 2018).

The songwriter, Eutik Muchtar, meticulously describes the dynamics of earthly life, from the various twists and turns to the moment of death. In addition, the song also highlights the greatness of God as reflected in His relationship with His creatures. Thus, it can be concluded that the song “*Panghudang Rasa*” contains deep meaning, which not only touches on spiritual aspects, but also motivates self-reflection and introspection. This is what makes it so popular among the community, especially in the *Kliningan* and *Wayang Golek* arts.

CONCLUSIONS

The song “*Panghudang Rasa*” is one of *Kepesindenan* most musically and vocally rich repertoires. The song shows great creativity, especially with the use of a multi-*laras* system that incorporates *Dwi-Laras*, namely *Degung* and *Madenda*, as well as nine varieties of *Surupan* which include: *Madenda 4=Tugu*, *Madenda 4=Panelu*, *Madenda 5=Tugu*, *Madenda 2=Tugu*, *Madenda 5=Galimer*, *Madenda 2=Galimer*, *Degung 2=Tugu*, *Degung 3=Panelu*, and *Degung 5=Tugu*. The use of this tonal system produces complex and challenging harmonies for the musicians in its presentation. From a musical aspect, this song is unique because of the processing and utilisation of the pitch system that creates a very distinctive phenomenon in Sundanese music. The song, created by artist Eutik Muchtar, utilises the richness of *laras* and *surupan* in Sundanese karawitan, creating a different form and structure compared to other types of karawitan. The complexity of this song demands not only the skill of the musicians, but also a deep understanding of the aesthetics and meaning to be conveyed. The use of complex tonal systems and structures reflects the composer's expertise in combining elements of Sundanese karawitan knowledge, resulting in a work that is not only pleasing to the ear, but also contains high artistic value. In addition to its musical aspects, the meaning contained in the verses of the songs sung by *sinden* and *alok* carries a deep message that can be learnt from the Sundanese music.

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