

Musicological Study: Analysis of *Laras Ganda* in The Song “Angin” by Mang Koko

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Abstract

Mang Koko's song “Angin” represents an innovation in Sundanese *karawitan* that develops a creative and innovative application of *laras ganda*. This study aims to explore the application of *laras ganda*, namely the combination of *laras salendro* and *laras madenda* in the composition and analyze its impact on the musical dimension and artistic expression. Using a content analysis method based on a qualitative approach, this research utilizes data in the form of sheet music and audio recordings as the main study material. The results of the analysis show that the use of *laras ganda* in the song “Angin” is systematically designed to present a harmonious and profound transition of atmosphere. The alternation between *laras* not only enriches the complexity of the musical structure but also strengthens the aesthetic appeal and emotional narrative of the song. This reflects Mang Koko's ability to combine traditional values with musical innovation, making this work relevant in various cultural contexts, both traditional and modern. Thus the *laras ganda* in the song “Angin” functions as a key aspect in creating a unique diversity of musical colors while affirming the position of Sundanese *karawitan* as a dynamic, adaptive and progressive art in facing the challenges of the times.



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INTRODUCTION

Sunda is known as a region that has a diverse cultural wealth, including in the realm of *karawitan* or traditional music (Atmadibrata, 2006; Soepandi et al., 1998). Sundanese *karawitan* not only represents local cultural identity but is also an important part of the archipelago's traditional art heritage that is full of aesthetic values and philosophy of life. The diversity of forms, techniques, and compositions in the art of *karawitan* reflects the depth of creativity of the Sundanese people (Maulana & Sutanto, 2024). Sundanese *karawitan* is one of the traditional art forms that has unique characteristics, especially through its *laras* (tone) system.

According to Kusumadinata (1969) in Maulana & Sutanto (2024), *Laras* is a tone that in each octave (*gembyangan*) the intervals are regular according to the sense of art so that it can be used as composition material (*sanggian*). *Laras* itself comes from the word *Raras* which means a beautiful taste or a refined taste, but over time the term *Raras* changed its mention to *Laras*. *Laras* consist of *salendro*, *degung*, *madenda*, and *mataram* which mark a distinctive musical identity in Sundanese *karawitan* that contains a deep cultural philosophy (Saepudin, 2015). This *laras* system not only creates harmony in music but also becomes a medium to convey the values of Sundanese life (Weintraub, 2001). Combinations between *laras* are often used to create dynamic compositional structures, providing space for musicians to present diverse aesthetic beauty according to the needs of emotional expression (Gunawan et al., 2022).

Koko Koswara or familiarly called Mang Koko is one of the Sundanese *karawitan* maestros. He is known as a visionary figure who has had a major influence on the development of Sundanese *karawitan* music through his revolutionary musical innovations (Ruswandi, 2016). Mang Koko made significant updates in the realm of Sundanese *karawitan* covering two main aspects: *sekar* (vocal songs) and *gending* (instrumental music).

In the *sekar* realm, Mang Koko developed a form of fixed-metre vocal song known as *kawih* in Sundanese *karawitan* terminology. Meanwhile, in the realm of *gending*, the updates include exploration of instruments (*waditra*) such as *kacapi* and *gamelan pelog-salendro*, which is a Sundanese *gamelan* set that combines *laras pelog* and *salendro* with innovations in drumming/*tabuhan* techniques and complex musical composition processing (Koswara dkk, 1992). The result of this renewal created an artistic distinctiveness that became Mang Koko's personal style. This style not only enriched the repertoire of Sundanese *karawitan* but also gave birth to distinctive terms such as *Kawih Mang Kokoan*, *Kacapi Mang Koko*, and *gamelan wanda anyar* (new style) that indicate the unique characteristics of the works he created. These innovations also represent Mang Koko's efforts to redefine the aesthetics and structure of Sundanese music to be newer and more aesthetic (Satriana et al., 2014).

The term *wanda anyar* (new style) emerged when Mang Koko developed *sekar-gending* on *pelog-salendro gamelan* with an innovative approach that differed from the *sekar-gending* of Sundanese *kiliningan* (Ruswandi, 2020). This change triggered sharp criticism from traditional artists who considered Mang Koko to have violated the rules and damaged the noble values of Sundanese *karawitan* art. According to Setiawan (2004) the work received satirical nicknames such as *gamelan brangbrengbrong* which reflects a noisy and inharmonious impression and some dubbed it *gamelan beatles*, a pun on The Beatles, a legendary music group from England. These nicknames signify the resistance of traditional artists to Mang Koko's innovations, which are considered incompatible with Sundanese musical aesthetics. The term *wanda anyar* (new style) is slowly gaining recognition as a form of innovation in Sundanese *gamelan* performance that is of particular interest to the younger generation. Furthermore, the term *wanda anyar* (new style) not only refers to the aspect of renewal in *gamelan* art but also symbolizes Mang Koko's creativity in developing Sundanese musical traditions progressively and contextually (Satriana et al., 2014).

One of Mang Koko's musical intelligence and contributions to creativity and innovation is in the use of *laras ganda* as reflected in one of his works entitled "Angin." In this piece Mang Koko harmoniously blends the *salendro* and *madenda laras* creating a musical synthesis that not only enriches the aesthetic structure of Sundanese *karawitan* but also expands the space for traditional artistic expression. This approach is clear evidence that Sundanese *karawitan* is able to adapt to modern musical aesthetic developments without sacrificing its traditional roots. More than an artistic experiment, this innovation reflects the flexibility and durability of Sundanese traditional art in the face of changing times (Ruswandi, 2021; Saiful & Sukmayadi, 2023). On the other hand, this combination of *laras* also provides a multidimensional musical experience, making it relevant not only to the younger generation but also to cross-cultural audiences who may not be familiar with local traditions (Sopandi, 2015). Mang Koko's works therefore not only enrich the treasures of Sundanese *karawitan* but also emphasize its position as a cultural heritage capable of bridging tradition and modernity.

Another intelligence is the use of the *laras* modulation technique, one of the key approaches in Mang Koko's works that not only presents musical variations but also explores deep emotional experiences (Abizar, 2022). In the song "Angin" the modulation of the *laras* serves as a reflection of the dynamics of the emotional journey taking the listener through a spectrum of moods from melancholic to reflective. This approach illustrates how Sundanese musical tradition through careful innovation can be an effective medium for creatively expressing different layers of emotion (Herdini, 2014). The lyrics in "Angin" enrich the aesthetic dimension of the piece with strong symbolism where "Angin" becomes a metaphor for human feelings of longing, sadness, and hope. Supported by a harmonious melody Mang Koko succeeded in creating a work that is able to touch the listener's emotions universally showing how Sundanese music is not only a cultural expression but also a means of communication that is relevant in a newer context (Herdini, 2012).

Through the concept of *wanda anyar* Mang Koko introduces musical structures that enrich the Sundanese *karawitan* tradition without compromising its essence (Ruswandi, 2022). This concept opens up space for the creation of dynamic compositions while introducing the younger generation to the richness of their cultural heritage in order to maintain and develop this art in the midst of globalization (Munandar, 2009). Mang Koko's innovations not only enrich cultural values but also expand the range of appreciation for Sundanese *karawitan* by harmoniously combining tradition and modernization. Through techniques such as *laras* modulation, *laras ganda*, and *wanda anyar* (new style) he proves that traditional art can continue to evolve with the demands of the times without losing its essence and authentic character (Suparli, 2010).

The analysis of *laras ganda* in "Angin" songs is an important topic in Sundanese *karawitan* music studies as it illustrates the profound synergy between tradition and innovation. The use of two different *laras* systems such as *salendro* and *madenda* creates rich tonal variations and enriches the listener's musical experience (Upandi & Hadi, 2011). This technique also allows for subtle emotional transitions from

melancholic to dynamic and enriches the complex sound quality while revealing the richness of Sundanese culture (Dedy, 2005). With these innovations Mang Koko not only maintains the traditional values of Sundanese *karawitan* but also brings a newer touch that is relevant to the times. Through the use of *laras ganda*, he creates a more aesthetically pleasing and rich musical narrative that maintains a balance between tradition and modernity. The use of this technique has contributed significantly to the development of Sundanese *karawitan*, which has attracted audiences across generations (Fausta & Aji, 2023).

Research on the use of *laras ganda* in the song "Angin" by Mang Koko has a deep urgency in various aspects such as understanding Sundanese *karawitan*, innovation of *kawih wanda anyar*, strengthening cultural identity, relevance in musicology studies, and contribution to the development of Sundanese *karawitan* science. This research contributes significantly to the understanding of Sundanese *karawitan*, especially in the use of *laras ganda* that combine two types of *laras* in one musical composition. The song "Angin" is an interesting example of the innovative application of this technique without neglecting its traditional values. Mang Koko's work, especially the song "Angin," is an innovation in *kawih wanda anyar* that combines tradition and new approaches. The innovation is not only through the use of *laras ganda* but also creating newer harmonies. In the context of globalization this research is important to strengthen Sundanese cultural identity. The song "Angin" symbolizes the resilience of Sundanese culture that is able to adapt without losing its traditional roots. This study can also increase the awareness of the younger generation of the importance of preserving traditional arts through innovation and the role of art in strengthening local cultural identity in the midst of global change.

The use of *laras ganda* in the song "Angin" is also relevant for musicological studies, especially in analyzing the musical structure and depth of meaning in the composition. This song is not just a musical work but also a medium to convey a broader cultural message. This research enriches the science of Sundanese *karawitan*, opening up opportunities for further study in traditional arts and illustrating the transformation of musical art in terms of aesthetics and technique. This research provides a broader understanding of Sundanese *karawitan* that continues to evolve with the changing times. Overall, this research focuses on analyzing the *laras ganda* in Mang Koko's song "Angin". This study aims to reveal the innovative combination of *salendro* and *madenda laras* that creates a rich and relevant musical experience. This research is expected to make a significant contribution to the science of musicology, especially in the treasures of Sundanese *karawitan*.

RESEARCH METHODS

To understand the application of *laras ganda* in the song "Angin," an appropriate methodology is needed. The method used in this research is content analysis, a systematic approach that aims to identify patterns, themes, and meanings contained in text, verbal, and audio-visual data (Krippendorff, 2019). Content analysis serves as an instrument to process qualitative data in depth, allowing researchers to understand explicit and implicit messages contained in the object of study. Through the content analysis method in this study, it aims to reveal the musical phenomena inherent in the song "Angin" through analyzing audio-visual recordings, videos, and music notations that have been written (Burred et al., 2008).

To enrich the validity and depth of analysis, data collection was conducted comprehensively through observation of several relevant performances, review of audio-visual recordings, and analysis of videos and song notation. All these documents were analyzed with an emphasis on musical aspects to identify the use of *laras ganda*. Literature studies relevant to the research topic were also conducted to strengthen the theoretical framework and support the interpretation of the analysis results (Ratnaningtyas, 2022; Subandi, 2011).

RESULTS AND DISCUSSION

Angin is an Indonesian noun that refers to the movement of air that cannot be predicted in its direction and destination. In the context of the song "Angin" by Koko Koswara (Mang Koko), the term "Angin" is interpreted as a metaphor to describe human nature that is uncertain, uncertain of its existence and purpose. In Sundanese there is a similar term called *siloka*, which is a way to describe or mention something indirectly in place of the object in question. The creator of this song, Wahyu Wibisana, chose the word "Angin" as the title with the intention of representing a person's feeling of loss to the person they are aiming for. The lyrics in the song reflect an attempt to find and guess the whereabouts of someone, but still end up without the expected results.

Mang Koko as the composer in this work makes the musicality of this song strengthened by the arrangement of *gending gamelan* in the *wanda anyar* (new style) style which is designed in such a way as to create an atmosphere full of question marks. The processing of dynamics in the *gending* song "Angin" emphasizes the emotional nuances that match the lyrical theme of loss and uncertainty. Here are the lyrics/*rumpaka* of mang Koko's song "Angin".

*Kamana angin kamana?
Ka gunung nyukcruk wahangan
Ka bubulak pasawahan
Ka paminggir padukuhan*

*Timana angin timana?
Ti tonggoh ti pagunungan
Ti lebak ti padataran
Ti paminggir ti padesan*

*Kamana angin kamana?
Ka kuring ngajak ngumbara
Ngumbara saba buana*

*Timana angin timana?
Ti kuring langlangbuana
Nu hayang wawuh jeung dunya*

Mang Koko's song "Angin" is one of the works included in the Sekar-Gending category. This work is often familiar to connoisseurs of Mang Koko's songs mainly because of its musical beauty and cultural value. In the song "Angin" *dwi laras*/two *laras* are used, namely *Laras Salendro Da = Tugu* and *Laras Madenda 4 = Tugu*. However, both *laras* are only applied to the Sekar part, while the *gending* part that functions as an accompaniment to the song only uses *Laras Salendro Da = Tugu*. Mang Koko's song "Angin" has an *embat* with a *sawilet* pattern, which in Sundanese *karawitan* terms is called *rerenggongan* (Suparli, 2010). This is a common characteristic in *wanda anyar* (new style) *kawih* songs.

The uniqueness of this song lies in certain parts that are sung *bebas wirahma* or without being bound by a certain tempo known as *sekar bebas wirahma* or *bawa sekar*. In this section the *juru kawih* (singers) have the freedom to display their expertise in delivering the song "Angin" while maintaining the essence and meaning of the song. In addition, the beauty of this song also lies in the harmony between the *sekar* and *gending* sections that complement each other with their respective characters. The collaboration creates a musical unity that is neatly arranged and structured so that it can be received and enjoyed by the audience well. This shows the depth of aesthetics and cultural values contained in Mang Koko's work.

The choice and use of this *laras* shows the distinctiveness of the musical structure in Mang Koko's work where harmony between *Sekar* and *gending* is created to support the meaning and emotions contained in the song. This makes "Angin" an important representation of the richness of Sundanese traditional art. To emphasize, the author attaches a transcript of the notation below:

Angin

Laras Salendro : Manyuro
Sanggan : Koko Koswara
Rumpaka : Wahyu Wibisana
Transkrip : Raffa Arya Saputra

Salendro

0 04 4 3 ...	33 21 23 04 3 ...
Ka ma na	Angin kama na i euh
03 21 5 . 4 ...	4 .3 45 .1 54 ...
Ka gu nung	nyuk cruk wa ha ngan
0443 3.4 345 5	4.121 23 04 321 23 .
Kabubu lak pa sawa - han	Kapaminggir padu ku - han
0432 1.2 113 45 .1	5432 1 .3451 i
Kapaminggirpa du ku han i — euh,	paduku - han

Madenda / 5 = Galimer

0554 .4443 4505 4	.4323 0334 3234 5
Timana angin tima na, ie - uh	Titonggoh ti pa gu mu ngan

Madenda / 5 = Tugu

.432 154 .443.4 32.432	2.3234 5154 3234 5.4
Ti le bak Tipada ta ran, Tipa	minggir tipa de san, duh tipa desan

Salendro

541 0215 0221 3.555	05543 2.2 .1234 4.4
kama-na, angin kama na, kokoring	ngajak ngumbura, ngajak ngumbura-ngum

Madenda / 5 = Galimer

541 011 2123 315	.454. .3451 1.543
bars sabe bu a na	Ech sabe buan timana ang-

Madenda / 5 = Tugu

1351 2.432 03123 4.4	321. 2334 3234 5.5
in timana ti ku ring langlangbuna ti	kuring langlang bu a na, Nu

Madenda / 5 = Galimer

12 022 3213 4	32. 3334 3234 5
hayang wawuh jeung du nya	duh wawuh jeung du nya

Figure 1. Transcript of Notation of Song “Angin”, transcribed by the author

Based on the notation transcript that has been made by the author, it can be concluded that the song “Angin” uses *Dwi Laras* (two *laras*), namely *salendro* and *madenda laras* and there are two *surupan* “*madenda*” namely *Madenda = 5 galimer* and *Madenda = 5 Tugu*. According to Supriatna & Sutanto (2010) in Maulana & Sutanto (2024), *Surupan* is a relative one- tone layout that is equated with the main tone/*nada mutlak*. The existence of the *Surupan* concept 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*. This means that the song uses two different *laras* and two different *surupan* which provide interesting variations and combinations. This song belongs to the *wanda anyar* (new style) category, which represents a high level of complexity in its musical, vocal and lyrical aspects. The presence of two *laras* and two *surupan* in this composition enriches the aesthetic dimension of the music and creates unique and diverse harmonies. The harmonious blend of traditional elements and musical innovation creates an immersive listening experience while maintaining strong cultural roots. The use of *laras ganda* demonstrates how traditional art can evolve through innovation without losing its cultural essence.

The use of *laras ganda* in Sundanese *karawitan* such as in the song “Angin” is a tangible manifestation of adaptive traditional art. By combining traditional elements and innovation this work not only creates a unique and rich listening experience but also reinforces Sundanese cultural identity as an art that is alive and relevant in a modern context. This technique becomes an effective medium for the preservation and development of traditional art making it a bridge between the past and the future of Sundanese culture. Thus these aspects make this song an important work not only in terms of beauty but this work can also add to the knowledge of Sundanese *karawitan* more developed. To make it clearer the author makes a combination of *laras*, *surupan* and *rumpaka* (lyrics) used in the song “Angin” as listed in the table below.

Table 1. Use of *laras ganda*, *surupan* and lyrics/*rumpaka* in the song “Angin” by mang Koko

0 04 4 3 ...	33 21 23 04 3 ...
Ka ma na	Angin kama na i euh
Laras: Salendro	Laras: Salendro

<p>03 21 5. 4...</p> <p>Ka gu nung</p> <p><i>Laras: Salendro</i></p>	<p>4 .3 45 .1 54...</p> <p>nyuk cruk wa ha ngan</p> <p><i>Laras: Salendro</i></p>
<p>0443 3.4 345 5</p> <p>Kabubu lak pa sawa - han</p> <p><i>Laras: Salendro</i></p>	<p>4.121 2304 321 23.</p> <p>Kapaminggir padu ku - han</p> <p><i>Laras: Salendro</i></p>
<p>0432 1.2 113 45.1</p> <p>Kapaminggirpa du ku han i —</p> <p><i>Laras: Salendro</i></p>	<p>5432 1 .3451 i</p> <p>— euh , paduku - han</p> <p><i>Laras: Salendro</i></p>
<p>0554 .4443 4505 4</p> <p>Timana angin tima na, ie - uh</p> <p><i>Laras Madenda 5: Galimer</i></p>	<p>.4323 0334 3234 5</p> <p>Titonggoh ti pa gu nu ngan</p> <p><i>Laras Madenda 5: Galimer</i></p>
<p>.432 154 .443.4 32.432</p> <p>Ti le bak Tipada ta ran, Tipa</p> <p><i>Laras Madenda 5: Tugu</i></p>	<p>2.3234 5154 3234 5.4</p> <p>minggir tipa de san, duh tipa desan</p> <p><i>Laras Madenda 5: Tugu</i></p>
<p>541 0215 0221 3.555</p> <p>kama-na, angin kama na, kakuring</p> <p><i>Laras: Salendro</i></p>	<p>05543 2.2 .1234 4.4</p> <p>ngajak ngumbara, ngajak ngumbara-ngum</p> <p><i>Laras: Salendro</i></p>
<p>541 011 2123 315</p> <p>bara saba bu a na Ech</p> <p><i>Laras: Salendro</i></p>	<p>. 454. .3451 1.543</p> <p>saba buan timana ang-</p> <p><i>Laras: Salendro</i></p>
<p>1351 2.432 03123 4.4</p> <p>in timana ti ku ring langlangbuana ti</p> <p><i>Laras: Salendro</i></p>	<p>321. 2334 3234 5.5</p> <p>kuring langlang bu a na, Nu</p> <p><i>Laras: Salendro</i></p>
<p>12 022 3213 4</p> <p>hayang wawuh jeung du nya</p> <p><i>Laras Madenda 5: Galimer</i></p>	<p>32. 3334 3234 5</p> <p>duh wawuh jeung du nya</p> <p><i>Laras Madenda 5: Tugu</i></p>

Based on the description of the findings above, Mang Koko's song "Angin" is a song that is not only rich in aesthetic value but also presents significant musical innovations. In analyzing this song, there are several important aspects that show the musical and philosophical depth of the work (Ruswandi, 2020). The use of the title "Angin", which was chosen as a metaphor, describes human nature as erratic, uncertain and unpredictable. This metaphor reflects the feeling of loss and wasted effort in searching for someone's whereabouts in line with the song's lyrical theme of uncertainty.

The song also uses innovative musical techniques through the application of *laras ganda* consisting of two *laras*, *Salendro Da = Tugu* and *Madenda 4 = Tugu* with two different *surupan*, *Madenda 5 = Galimer* and *Madenda 5 = Tugu*. This combination of *laras* and *surupan* provides tonal variations that enrich the harmony, create a more complex musical dimension and add to the aesthetic richness of the work. Structurally, "Angin" can be categorized as a *wanda anyar* (new style) song, a musical style that is complex both in lyrical, vocal and musical aspects (Ruswandi, 2016).

This song introduces the concept of *sekar bebas wirahma* or *bawa sekar* which gives the *juru kawih* (singers) expressive freedom to express the song without being bound by a certain tempo. This flexibility allows for a more personal interpretation from the singers which in turn adds to the appeal and richness of the musical interpretation in the song. The harmony between the *sekar* (vocal melody) and *gending* (gamelan instruments) is also very apparent in this song. These two aspects complement each other to create a musical unity that strengthens the emotion and meaning contained in the song's lyrics.

In terms of preservation and innovation, the song "Angin" shows how Sundanese *karawitan* can develop without losing its cultural roots. Combining traditional aspects with new techniques enriches the listening experience, while maintaining the relevance of traditional Sundanese art in a newer context. The innovation presented in this song is an example of how traditional art can adapt to the times without sacrificing the aesthetic and cultural values contained in it.

Overall the song "Angin" is not only a beautiful work of art but also serves as a means of preserving Sundanese culture. Through this work Mang Koko has made a major contribution in preserving and developing Sundanese *karawitan* art making it relevant and alive in the context of the modern music world. The uniqueness in the use of *laras ganda* consisting of *dwi laras* and *surupan*, *bebas sekar wirahma*, and harmony between *sekar* and *gending* provides a deep musical experience while enriching knowledge and insight into Sundanese *karawitan*.

CONCLUSION

This research confirms that Mang Koko's song "Angin" is a significant form of innovation in Sundanese *karawitan* through the application of *laras ganda*, a combination of *salendro* and *madenda laras*. The use of this technique creates dynamic and profound tonal transitions that enrich the musical dimension and strengthen the emotional narrative of the song. In terms of musicality, this work has its own uniqueness from the processing and utilization of the tonal system in this song which is a very unique phenomenon. The utilization of the tonal system and complex musical structure in this work reflects the deep expertise of the composer in combining various aspects of Sundanese *karawitan* knowledge so as to produce a work that not only has an alluring aesthetic quality but also contains deep artistic values reflecting traditional wisdom as well as high musical innovation. These innovations reflect Mang Koko's ability to create unique harmonies, add aesthetic appeal to traditional art, and demonstrate that traditional art can adapt without losing its identity. Moreover, the song "Angin" has strategic value in the preservation of Sundanese culture, especially through an educational approach that introduces the younger generation to cultural heritage through the medium of music. The use of *laras ganda* in this work not only functions as a musical element but also as a means of strengthening cultural identity that is relevant in both traditional and more recent contexts. This study confirms that Mang Koko's work is a concrete example of how tradition can continue to live and thrive through careful and integrated innovation. It is not strange that this song is one of the valuable works in the treasury of Sundanese *karawitan*.

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