



The Jaipongan Drumming Strokes in Lagu Gedé in Sundanese Gamelan

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Submitted: 2021-01-02. Revised: 2021-03-18. Accepted: 2021-04-26

Abstract

This paper aims to describe the *Jaipongan* drumming strokes in *Lagu Gedé*. *Lagu Gedé* is a type of song in Sundanese Karawitan that has a large *embat* (rhythm). This song includes a dish of drums vocals accompanied by gamelan *pelog-salendro* with characteristics that have tone, barrel, *surupan*, *embat*, *gending*, slow tempo, *embat opat wilet*, and bound by the standard rules. Observations were made by appreciating *Jaipongan*'s performances in Bandung and Karawang. Besides, the author conducts interviews with several primary informants who are directly involved in the arrangement of *Jaipongan*. *Gedé*'s point here is to look at it with a smooth, soft, slow serving. The *Kiliningan* genre has a specific punch motif name for *Gedé*'s song. The name of this variation is called *tepak melem*. *Melem* has a delicious or gentle meaning. *Tepak melem* to accompany *Sekar Gending* songs in *Kiliningan* genre. The phenomenon that happens that *Lagu Gedé* is served in *Kiliningan* dish and used to attend *Jaipongan* dance. When *Jaipongan*'s work uses *Gedé*'s song, it generates innovations. *Gedé*'s song is no longer presented with a glued drum but with a *tepak diteunggeul*. *Diteunggeul* contains the meaning of being hit hard, powerful, dynamic, and fast. This research concluded that *jaipongan* drumming strokes in *Lagu Gedé* is realized that drummers and dancers must explore many spaces because it has the freedom to work. After all, they present it in an *embat opat wilet* (big rhythm). This affects the widening of the number of beats, the position of *kenongan*, *pancer*, and *gongan*. Artists have the freedom to do creativity in working on *Gedé*'s songs. The space of artists in their work can ultimately foster new creativity that impacts the growth and development of Sundanese *karawitan*.

Keywords: *tepak*, *Lagu Gedé*, drumming, *Jaipongan*

How to Cite: Saepudin, A. & Yulaeliah, E. (2021). The Jaipongan Drumming Strokes in Lagu Gedé in Sundanese Gamelan. *Harmonia: Journal of Arts Research And Education*, 21(1), 43-59

INTRODUCTION

Tepak kendang Jaipongan or *Jaipongan* drumming strokes are an arrangement/ technique of playing Sundanese drums to accompany *Jaipongan* dances. *Kendang* are symbols or cultural representations used in *Jaipongan* dances (Wiresna et al., 2020, p. 1). Suwanda, an artist from Karawang, created the *Jaipongan* drumming strokes.

Suwanda was encouraged by Gugum Gumbira, who made several drumming styles for *Jaipongan* dance movements. *Gugum* acts as the innovator, conception, and director. At the same time, Suwanda and Gugum Gumbira made *Jaipongan* music in collaboration with other artists such as Endang Barmaya, Dali, Bao Samin Batu, Suwanda, Namin (Herdini, 2014, p. 196). The collaboration of creative minds, especially

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between Suwanda and Gugum with the help of other *pangrawit*, was the decisive factor in the success of *Jaipongan*. This dance art reached its peak of popularity in the 1980s (Saepudin, 2013, pp. 224–234). Likewise, *karawitan* is also known as gamelan music (Widodo, 2015, p. 36), grows and develops to achieve its stability thanks to the community's support as the collective owners of *karawitan* (Supanggah, 2009, p. 298).

The artists working on *Jaipongan* drums never run out of artistic creativity. Creativity is meant, among other forms of experience, encounters, and slimness, with something beyond itself, especially nature and social circles (Darmasti, 2012, p. 110). The number of drummers in each generation, the more *Jaipongan* work is produced, and *Jaipongan's* broader range of inventions is a testament to his imagination. *Jaipongan* drumming strokes result from changes of various types of art living in West Java, such as *Ketuk Tilu*, *Topeng Banjét*, *Wayang Golék*, and *Kiliningan Bajidoran*, *Penca Silat*, and *Tarling* (Saepudin, 2013, pp. 27–112). *Ketuk Tilu* and *Topeng Banjét* are two essential arts underlying the *Jaipongan karawitan* arrangement (Ruchimat, 2015, pp. 1–521).

At the turn of the 21st Century, there was a striking change in the *Jaipongan* arrangement with the emergence of *Lagu Gedé* entitled *Karatagan* (Irawan, 2014, p. 392). In the "Jaipongan Award 2004," a creator composed a *Gedé* song called *Kawitan* written in the *Jaipongan* version (Suratno, 2007, pp. 129–131). It was an innovation in the development of Sundanese *karawitan*. *Jaipongan* drumming strokes, once used to accompany songs in *embat dua wilet*, were used to accompany songs in *embat opat wilet* at the turn of the 21st Century. Therefore, *Gedé's* piece's arrangement is an innovation because it is outside the traditional Sundanese tradition. The novelty in the creation includes the changes in various aspects, such as the tempo, rhythm,

dynamics, drumming motifs, song melodies, musical roles, and instrument beats. Equally important, the drum's musical function, which initially serves to accompany the vocals, has changed to fulfill the dance needs (Irawan, 2014, pp. 391–398).

Kiliningan, *Wayang golek*, *Tembang Sunda*, and *Degung Classical* performances usually present *Gedé* songs. These four genres present *Gedé* songs in a soft and slow arrangement, except in *Wayang Golek* performance characters' dance accompaniment. Particularly in *Kiliningan*, the drum arrangement is called *tepak Melem*, i.e., drumming in the subtle character. *Tepak kendang* or drumming serves to support the vocal of the *pesinden* so that the song character is following the aesthetic value contained in the Sundanese music ensemble.

Lagu Gedé, as the source of *Jaipongan* creativity, is the result of artistic innovation to interpret *Lagu Gedé* in different genres. Artists yearned for the golden days of *Lagu Gedé* in the past. Encouraged by the diminishing popularity of *Lagu Gedé*, artists adopted *Lagu Gedé* to be the creative source in *Jaipongan* performance art. Equipped with years of experience and vast knowledge, strong sensitivity to various *karawitan* phenomena to various phenomena in *karawitan*, some artists could describe and explain *karawitan* arrangement in a complete, sharp, and exciting way (Waridi in Supanggah, 2009, p. ix). The artists revitalized *Lagu Gedé* with a new arrangement and technique in the *Jaipongan* version. This arrangement reflects creative artists' notion with attitudes, perspectives, new concepts, sensitivity, and responsiveness to their environment, cultural traditions, and their environment's factual reality (Sumardjo, 2000a, pp. 81–85). Some of the emerging works of *Jaipongan* come from *Lagu Gedé* such as *Tablo*, *Kastawa*, *Karatagan*, *Kulu-Kulu Bem*, *Jalak Ngejat*, *Rawayan*, and *Raspati* (see Figure 1).



Figure 1. *Jaipongan* drumming performance art in *Lagu Gedé* by Jugala Raya Group, Bandung, entitled “*Rawayan*.” (Doc: Adjie Dunston I, 2015).

According to the writer, the revitalization of *Lagu Gedé* as the source of *Jaipongan* creation is impressive. First, the player does not readily present *Gedé*'s song because this song is immense. Second, the drummer's mastery of the character of *Lagu Gedé* is at stake because the drum functions as the *mungkus* of a piece or to bind the song. Therefore, playing *Jaipongan* drumming strokes in *Lagu Gedé* requires an accumulation of the drummer's experiences, knowledge, and skill in arranging the music ensemble elements to support the song's character and dance.

The arrangement of *Jaipongan* drumming in *Lagu Gedé* is the result of the artists' creativity Supangah states that:

“Artistic production is a series of creative work from a person or group of performers in presenting a musical ensemble or *karawitan* composition to produce a sound with a certain quality or result by the purpose, needs, or goal of a work presentation of *karawitan*. Artistic production is creativity in traditional arts” (Supangah, 2009, p. 4). ...

... “The freedom to behave, have an attitude in artistic expression and social interaction in society, as well as the demands to fulfill various needs and interests are the determining and driving factors for artistic innovation, including encouraging the development of fine arts ...” (Supangah, 2009, p. 242).

Accordingly, working on the *Jaipongan* drumming strokes in *Lagu Gedé* is a series of creative works carried out by artists to produce a good quality of *Jaipongan* performance that meets the purpose, needs, or goal. *Lagu Gedé* in *Jaipongan* aims to accompany the dance instead of performing independently as in the *Kiliningan* art. Therefore, an understanding of *embat* (rhythm) is needed by a drummer. *Embat* plays a significant role in the character formation of *gendhing*. Moreover, *embat* is considered as the heart of *gendhing*. The drummer plays a crucial role in shaping the character of *gendhing* compositions through the interpretation of *embat*. *Jaipongan* art provides artists with an opportunity to behave, create, and socialize in the community to develop gamelan ensemble works. The artists work on *Jaipongan* art in folk art so that it is easy to adjust to the time. Flexible rules, norms, and laws in *Lagu Gedé* are the assets for artists to innovate to create new arts based on traditions.

This paper aims to describe the *jaipongan* drumming strokes in *Lagu Gedé*. The writer discussed the birth of creativity in the *Jaipongan* drumming of *Lagu Gedé* due to the Sundanese artists' freedom of artistic expression arts to meet various demands and interests. This article's final stages compare *Jaipongan* drumming or *tepakkan kendang Jaipongan* using *embat dua wilet*, and *embat opat wilet* of *Lagu Gedé* was analyzed. The analysis result found that the various motifs of drumming in *Lagu Gedé* did not have common names. This fact shows that *Gedé* songs are composed based on improvisation and the high degree of artists' freedom in expressing their musicality.

Improvisation, according to the writer, does not refer to spontaneous irregular characteristics. Instead, it refers to the standardized traditions shared among the artists and the competent artists' accumulated history, experiences, knowledge, skills, and ability to respond to the movement and music spontaneously on a performance stage.

METHODS

This research used observation and interview methods using the ethnomusicological approach. The author conducts observations to uncover images of art events, behaviors, and instruments used in a study, taking into account places and spaces, actors, activities, times, events, and objectives (Tjetjep, 2011, pp. 181–194). Data search through *Jaipongan* performance observations in various circumstances. Simultaneously, the author conducted interviews with several key informants directly involved in the *Jaipongan* arrangement, such as Gugum Gumbira, Suwanda, Caca Sopandi, Ismet Ruchimat, Asep Mulyana, Ayi Mulyadi, Yaya Suryadi, and musicians from Jugala Group in Bandung.

Researchers discard their judgment to understand the culture from the owners' perspective (Nakagawa, 2000, p. 5). The principle is to process and interpret data through the cultural and habitual lenses of the owners of the culture, be they physical objects, musical events, or human feelings, which have something to do with music (Hastanto, 2009, p. 5). Therefore, any data relevant to the *Jaipongan* drumming gathered from interviews with the informants is considered the primary data used as writing and analysis materials.

The study used video cameras and photo cameras (Soedarsono, 1999, p. 57) to obtain more accurate data. Data collection through library studies in ISBI Bandung library and ISI library in Yogyakarta to find references, originality, and related theories. The research data is then compiled and selected to see the validity of the data from the informant. The author uses approach emic to categorize phenomena based on cultural owners (Endraswara, 2006, pp. 33–36).

The next step is to analyze and interpret the relationship between the *Jaipongan* drumming strokes phenomena to conclude (Nazir, 2005, p. 346). The analysis was also done on the *Jaipongan* composition in *Lagu Gedé* to transcribe it in musical notation. The notation is essential to see *Lagu Gedé*

musically in terms of its *embat* and *tepak kendang*.

RESULT AND DISCUSSION

The *Jaipongan* Drumming Strokes

Tepak kendang Jaipongan or the *Jaipongan* drumming strokes are the arrangement/variant/pattern and drumming technique used to accompany the *Jaipongan* dance. The word *tepak* means that the drumming is done by the hands' palms, either using one hand or two hands (Soepandi, 1995, p. 205). Sunarto classifies the *tepak* into six categories, namely: *tepak* as a technique to sound the drum, the style of presentation, the level of rhythm, as a variety of drum composition in one phrase or line of a song, as a unity of variants of a particular dance, and as the distinctive markers of a specific drummer's quality in drumming. Sunarto concludes that the definition of *tepak* includes three categories, namely *tepak*, as art production, variety, and motifs of drums (Sunarto, 2009, pp. 113–116).

The drumming strokes are the unique characteristics that give the nuances, sense, and style so that upon hearing the strokes, we will associate it with *Jaipongan* (Suratno, 2007, p. 124). Unique characteristics are seen in the techniques, patterns, *embat*, and motifs of gamelan play. The *Jaipongan* drumming strokes are played using the *diteunggeul* method, namely by hard, powerful, and energetic strokes. The difference between this stroke from the other drumming strokes can be felt when the *karawitan* production presentation is changed. For example, in the *Kiliningan* art production, the drumming strokes are suddenly altered by the drummer with strong strokes, then the display is automatically categorized in the *Jaipongan* drumming strokes.

Besides, the drumming strokes are found in the *golék* puppet show. Even though the *embat* or tempo used to accompany a puppet show performance is *embat sawilet*, the *Jaipongan* drumming strokes can be practiced when attending the *puna-kawan* or four comical companions' main

heroes, the puppet characters. For example, when the drummer accompanies the music for the scene with the knights in the puppet dance, the drumming strokes alter the *Jaipongan* drumming strokes when the *punakawan* characters enter the stage. There can be identified from the strong drumming strokes played by the drummer. The fact above shows that the *Jaipongan* drumming strokes are created from the close relationship between the drumming strokes and the dance requirement. In this regard, Trustho states that:

“Kendang and dance are partners in a show. The success of both parties depends heavily on the manners of communication. Reciprocity occurs when both have a balanced consequence. The relationship goes from the dance to the drummer or the other way around. Such a process happens naturally in a show, both conventionally and incidentally (Trustho, 2005, p. 92).

According to Trustho, drums and dance have a close relationship. Drums and dance have nonverbal communication. Trustho defines the drumming as a *miraga* or the drumming piece that motivates dance movement for expression (Trustho, 2005, pp. 94–98). The drummer should carefully follow the tempo of the dancers because if delayed a knock, it all becomes different (Wahyu, 2013, p. 102). The connection between drum and dance in Jaipongan is called drumming *ngigelan* for dance and dance *ngigelan* drumming (Saepudin, 2013, pp. 201–202). It means that there is a close connection between the drum and the dance.

There are times when drums have to follow the dance and vice versa; there are times when the dance follows the drums. The relationship between dance and drum also occurs in the Sundanese dance courses or *keurseus* (Spiller, 2016, pp. 13–30). There are three media in the dance courses where the choreographic unit is expressed in the dancer’s body movement, drumming patterns, and mouth drumming. The drummer and the dancer both use a mnemonic vocal system to learn the parts of the

dance. The syllables spoken by the mouth drumming mimic the drumming sound, and the drumming imitates the dance. The dancers and the drummers do the same choreographic unit in two different sensory media, namely aural/audio (sonic) and gestural/tactile. There is an interdependence between the sonic aspect and the gestural aspect. In his conclusion, Spiller states that the use of mouth drumming/syllables in the music and dance proves artists’ roles in developing the ritual, social, and performance Sundanese dance.

Hood (2016) highlights the relationship pattern between the drum and Bali dance. He states that the interdependent relationship between the drummer and the Balinese dancers is defined as *ngunda bayu*. *Ngunda* means the use or distribution, while *bayu* means power or energy. *Ngunda bayu* is transference and a system of channeling musical sounds’ power entering the dancer’s body. The dancer and the drummer are involved and learn the distribution of energy when interpreting and communicating in performance. *Ngunda Bayu* is a communication system where many gestures, responses, warnings, and signs are explicitly traded to interact when the drummer reads the dancer’s power. The dancer projects her energy (*bayu*) and experiences a direct presence (*taksu*) visible for the drummer to adjust the show. *Ngunda bayu* is a transference of energy (*bayu*), where there is an interdependence between the sound of drums (*ka-pak*) and the dance movement (*ki-pek*). (Trimillos, 2016, pp. 6–8) concludes that the relationship between the dance and the music is the result of the role of the body as a set of unity, namely as a medium to bring about the aesthetic impression to the audience, musicians, dancers, musician-dancers, and the dancer-musicians.

According to Gugum, generally, the *Jaipongan* variety of movements includes *bukaan*, *pencugan*, *besotan*, and *nibakeun* (Gugum, May 21, 2015). The structure of the *Jaipongan* drumming strokes consist of *pangkat* (initial), *pangjadi* (transition), *bukaan* (accompaniment), *mincid* (walking),

and the repetition of *bukaan* and *mincid*, and *ngeureunkeun* (stop). The variety of structure, repetition, and motif depends on the song being accompanied. Every frame has a different motif. For example, a *pangkat* could be initiated with a drumming stroke without using the rebab or a stringed instrument. Another example is that repetition can happen in the *bukaan* part or the *mincid* part. It implies flexibility in the *Jaipongan* drumming strokes. Every structure has many motifs and variations in the drumming strokes of *pangkat*, *pangjadi*, *bukaan*, *mincid*, and *ngeureunkeun*.

The wide variety of drumming strokes and the flexibility of structure are the innovative results for artists' creative genius. The Sundanese artists generally have a folk music background and have freedom for action and self-expression according to their full potentials (Supanggah, 2009, p. 242). The binding handbook rules do not burden Their innovations as in the palace court arts.

The norms of handbooks in Sundanese karawitan are not left as is but interpreted by artists. Artists use the rule as a reference for creativity by modifying *pakem* into other forms or deviating from existing norms. The deviation from the requirements is called "pamijen" or creativity (Supanggah, 2009, p. 298).

According to Herdini, the birth of the innovative Sundanese karawitan is not merely the result of artists' expressions but also influenced by the times and circumstances (Herdini, 2014, p. 119). The situation and circumstances of the times are changing, altering the mode of communication among artists in West Java to become freer. In short, communication is getting more comfortable between artists in Bandung and artists in Pantura (Karawang and Sabang). The freedom of associating provides a chance to grow the zeal of innovation and the *Jaipongan* production blending. *Jaipongan* production is getting more various, attractive, and dynamic. The show is more complex, the drumming motif is increasing in numbers, and the gamelan production is getting more active. Artists keep

developing innovation to fulfill various needs, especially in meeting market demands. The results show in the *Jaipongan* drumming strokes structure, which blends the Bandung style and Pantura style due to reciprocal borrowing of a kind.

The *Jaipongan* drumming strokes are in the *embat dua wilet*, which means that the *embat* group consists of eight bars and thirty-two beats. The *kenong* stroke is sounded on the 8th, 16th, 24th, and 32nd beats, followed by the *kempul* stroke on the 4th, 12th, 20th, 24th, and 28th beats. *Embat dua wilet* in the Sundanese karawitan is usually used in the *Kiliningan* genre. However, in its development, *embat dua wilet* is a steady *embat* used to accompany the *Jaipongan*, characterized by the typical drumming strokes.

Saepudin (2012) explains that in the *Jaipongan* drumming strokes, the gamelan piece's signature characteristic is the use of bonang, kempul, and kecek instruments (Saepudin, 2012, pp. 133-135). In this piece, *bonang* is not only played in a particular method, i.e., *digembyang* or tapping two notes using both right hands and left hand simultaneously in one stroke. It is also played as a melody. Likewise, *kempul*, which is usually played only five or six strokes in one *gong*, is hit many times, sometimes 50 strokes, in the *Jaipongan* drumming strokes. Kecek in the *Jaipongan* also adds a distinctive character because the strokes are not as steady as a rule. It is played in a rhythmic and varied when it is hit to follow the drumming strokes. The *Jaipongan* karawitan to accompany the dance is usually much more straightforward, open, innovative, and daring than karawitan in an independent composition (Suratno, 2007, p. 131).

Lagu Gedé in Sundanese Traditional Music Ensemble

Lagu Gedé is one of the types of songs in the *Tembang Sunda*, *Classical Degung*, *Golek* shadow puppet, and *Kiliningan* arts. The function of *Lagu Gedé* (besides the accompaniment of a specific puppet character in the *Golek* shadow puppet) is ge-

nerally not to accompany a dance. Still, as an independent music ensemble, namely *melem gending* accentuates the vocal aspect. In its development, the song *Gedé* entered into *melem gending* and dance accompaniment. Some dancers demanded to present *Gedé* songs in the art of *Kiliningan*.

Automatically, the style of *Jaipongan* drumming strokes, which were initially *tepak melem*, changed into *tepak diteunggeul*. Even though the traditional artists initially protested, the community gradually accepted the change (Saepudin, 2013, pp. 116–118). *Gedé* presents the same character's vocals accompanied by music barrel pelog saléndro and using an ensemble of *degung* music.

According to Irawan (2014, p. 24), *Lagu Gedé* in *kawih kepesinden* is a Sundanese song containing literature and songs. *Lagu Gedé* is the type of *kawih* vocal presentation accompanied by traditional music ensemble or other instruments, musically characterized by tone, tuning, *surupan*, *embat*, and *gending*. *Lagu Gedé* is a type of song bound by a tapping rule called *Sekar tandak*, or it can be called free metrical songs with a freestyled rhythm. This song has the characteristics of a slow tempo, *embat opat wilet*, *tepak kendang melem* or florid, subtle style of Sundanese hand drumming for instrumental music or vocal accompaniment, a similar number of lyrics or words as in other songs. It means that it does not determine the shape of the song.

Salmun (as quoted on Irawan (2014, p. 92) states that the song *Gedé* began to exist in *Wayang golék* performances at the end of the 20th Century. *Gedé*'s song serves as the show's opening act, accompaniment to *Wayang* dance, *murwa*, and interests in performing the play and *Sabet*. An example is a *kawitan* song presented at the beginning of the performance, accompanied by puppeteer dance and puppeteer *murwa*. Female vocalists sing *Kawitan* to support the puppet dance movement.

However, during the puppeteer's *murwa*, *Kawitan* functions as *titincakan* or cue for the puppeteer to sing a song in a puppeteer's distinctive voice. As for the

Lagu Gedé during the entertainment interlude, *melem's gending* accentuates the song arrangement as the main focus of the work.

Musically, *Lagu Gedé* in the puppet show dance is different from the *Jaipongan* dance in terms of structure, motif, tempo, and dynamics. The patterns, structures, and drum motifs for the puppet show accompaniment have the standard to match the puppet characters.

In contrast, in the *Jaipongan* dance, the pattern, structure, and motif can change according to the drummer's style. The tempo in the puppet show accompaniment can be slow, medium, or quick, whereas the *Jaipongan* dance's tempo is medium in general. Therefore, the *golék* puppet show's tempo varies, making the dynamics of the drumming strokes very distinctively obvious when accompanying the *golék* puppet show.

Lagu Gedé in the *Kiliningan* art first appeared in the 20th Century and gained popularity between the 1930s and 1960s (Salmun, 1961, p. 211). *Kiliningan* is a form of *karawitan* accentuating the female vocalist's voice. The main characteristics of drumming strokes were *tepak melem* and *sentug*. *Tepak melem* or a florid, subtle style of Sundanese hand drumming for instrumental music or vocal accompaniment supports the song's characters so that the audience can feel the aesthetic value. *Tepak sentug* is a technique to play the drum by tapping the fingers on the skin of the *gedug*, or the surface of the big drum, without touching the drum's skin. *Gamelan* functions to support the vocal presentation's success, instead of accompanying the dance as in *Jaipongan*. When *Jaipongan* used *Lagu Gedé*, the reference is no longer to the song but the dance. The function of *Lagu Gedé* has changed from being an independent *karawitan* to being a dance accompaniment. The changed leads to the change of roles and position of the *gamelan* as a whole, namely the change of dynamics, musical color, drum arrangement, and playing the instruments. These changes will, in turn, distinguish the characteristics of the *Lagu Gedé* arranged for *Jaipongan* from those of

the *Lagu Gedé* arranged for other genres.

The Origin Of Jaipongan Drumming Strokes In *Lagu Gedé*

The Sundanese *karawitan* occurred because of artists' creative efforts who have had the practical experience, both art experience and symptoms outside of art that shape their attitudes, mentality, spirit, and views (Herdini, 2014, p. 9). Knowledge is the result of contact, association, and even the struggle between awareness and symptoms or reality processed by artists to become the main material of the artwork (Saini KM, 2001, pp. 21-30).

Similarly, the development of the *Jaipongan* piece in *Lagu Gedé* is inseparable from the artist, Suwanda, who molded the creative experiences and efforts. According to Suwanda, the *diteunggeul* drumming stroke in *Lagu Gedé* was already present during the glorious days of the *topéng banjét* art in Karawang. In 1966, Suwanda watched *Lagu Gedé*, the song in the *Tablo*, played by Kang Mulud with the *diteunggeul* technique in the *Topéng Banjét* art group Wadas, Panyadapan (Saepudin, 2010, pp. 194-195). *Lagu Gedé* in the *diteunggeul* stroke was not yet common in the Sundanese *karawitan*. Besides, dancers' demand that Suwanda follow their dance movements in the soft arrangement of *Lagu Gedé* was the starting point for Suwanda to work on *Lagu Gedé* by playing *diteunggeul* drumming strokes (Saepudin, 2013, pp. 116-118).

Suwanda's statement above proves that the birth of the *Jaipongan* drumming strokes is closely related to dance. This is reasonable because Karawang and Subang areas are famous for their improvised dances performed by *bajidor* artists in the *Jaipongan Kiliningan*. In this regard, Williams argues that the core relationship in *Jaipongan* is between drummers and dancers, not between musicians and dancers. The male drummers who are exclusively masculine occupy the highest position in the *Jaipongan* show. The drummer holds the key to the entire *Jaipongan* ensemble. *Jaipongan* can be performed anywhere and anytime as long

as the drummer can provide dance patterns or improvise dancers. Therefore, the drummers and dancers are the most critical and central in *Jaipongan*, symbolizing modern Sundanese autonomy. Williams also concluded that *Jaipongan* was a Sundanese art in response to the Javanese's dominant role in regional and national politics. Thus, *Jaipongan* affirms the Sundanese identity, utterly different from the Javanese identity (Williams, 2016, pp. 335-355).

Suwanda said the following:

"*Lagu Gedé diantawisna Lagu Tablo, Kidung, sareng Kembang Gadung tos digarap tibaheula, tapi ditarima ku masyarakat, padahal kedahnamah ngalagena (gelenyu), tapi kendangna diteunggeul.*" (*Lagu Gedé* such as *Tablo*, *Kidung*, and *Kembang Gadung* have been used for a long time and have been accepted by the public. It should have been played softly, but the drum was hit hard) (Suwanda, May 21 2015).

Suwanda boldly played the drum to accompany *Lagu Gedé* using the *diteunggeul* method in the 1980s even though he received traditional artists' protests. As time goes by, people gradually accepted the arrangement of *Lagu Gedé* using the *diteunggeul* drumming strokes, especially after the 2000s, when artists produced innovations of *Lagu Gedé*.

The innovation in *Lagu Gedé* is so flexible and easily accepted by the people with various dynamics of change as one of the typical folk art that has flourished outside the palace. The flexibility of rules, norms, ethics, and folk art standards allows artists to create the freedom to create in each creativity stage. The standards do not restrain and burden the artists from fulfilling their needs for expression. This results in many new innovative works of *Lagu Gedé* produced in the *Jaipongan* version to fulfill the Sundanese people's musical needs. Although the new creation has the same song or musical taste, the embodiment, appearance, and taste are different (regional taste, local flavor, group taste, even individual taste (Supanggah, 2009, p. 5).

The starting point for the production

of *Lagu Gedé* cannot be separated from the forerunner to the emergence of *Jaipongan*. According to Gugum, in Sundanese *kawitan*, there are two types of arts representing freedom of expression: *Tembang Sunda* (Sundanese song) and *Penca Silat* (martial art). Both of these arts have freedom of expression, which inspires the origin of *Lagu Gedé* production. The liberty in question refers to the presentation that is not bound by the standard rules that can restrain the moving space, for example, by the number of *kenongan*, *kempul*, or *gongan*. Although both art types are still in the concept of tradition, they allow artists to develop their creativity. In this case, creativity is rooted in the rules that live in a society (Sumardjo, 2000b, p. 84). The principle of creativity is the same as innovation, namely adding value to objects, ways of operating, ways of life so that new products are always created. Creating a work of art means realizing a work of art with new meaning and value (Bahari, 2014, p. 23). Thus, creativity results must have better, more beautiful, more true, more useful, more memorable values to satisfy those who need it (Rusyana, 2008, p. 5).

According to Gugum, *Tembang Sunda* has a free-spirited rhythm in the main song called *mamaos*. In this song, each bar's number of beats is not steady because the instrument, *kacapi indung*, is played to accompany the theme presented by the *mamaos* expert, *juru mamaos* (Hermawati et al., 2011, p. 14). It means that the music becomes the basis for processing rhythmic and melodic *kacapi* players. *Mamaos* songs are offered with free rhythms from the beginning to the end of the song. Even though freedom of expression is freedom, this freedom does not reduce the musical aesthetics in *tembang Sunda*. This can be applied in the production of *Lagu Gedé* to accompany the *Jaipongan* dance.

According to Gugum, the *Jaipongan* drumming strokes can be traced from *Penca Silat* (Gugum, May 21, 2015). The *padungdung kendor* and *padungdung gancang* parts in *Penca Silat* are not bound by the number of *wiletan* and *gongan* (the space

between each strike of the gong) the *gamelan*. This is because the musical taste is satisfied only by ending it with the sound of *kempul*. The number of *kempul* strokes in one bar is not determined because it follows the cues from the *pengibing Penca* (dancer). The length and the number of *kempul* blows and the drumming strokes depend on the *pengibing Penca* dancing (*makalangan*). Thus, the drum and other instruments function to accompany the dance. The drumming strokes, the number of beats, the tempo, and the performance course, depending on the dancers. Especially in *padungdung kendor*, the dancers have the freedom when to stop and when to start moving. Dancers have the power to move because there is a free rhythm, even though the movement pattern is standard (Herdiani, 2012, p. 370).

Based on the statement above, dancers have an essential role in the development of *Jaipongan* drumming strokes. The *Jaipongan* drumming strokes' idioms emerged from the improvised dances performed by Gugum and the *bajidors* (Saepudin, 2013, pp. 30–33). The improvised dance in Sunda is called an erotic triangle by Spiller, which reflects a Sundanese gender identity through three interrelated elements, namely *ronggeng*, drumming strokes, and male dancers.

The erotic triangle model is patriarchal and involves women in the division of labor and status. The implication is that women are the object of desire of the other more substantial group (male). Men are the subject, *ronggeng* is the object of desire, and the drummer is the middle man or mediator. Drums are masculine, exoticizing the object of desire (*ronggeng*) as feminism. The male participant dances gender identity and his contradiction into immortality. The drummer has the power to influence and change the course of each body's movements. So, the drummer represents the power that men want to attain (Spiller, 2001, pp. 173–174).

Setyobudi and Alkaf review the same thing: the dancer's body in the *Jaipongan* dance is related to power/knowledge, le-

gitimizing male power. The *Jaipongan* dance is the result of a 'male gaze' towards women. Every tiniest part of a female body is carefully scrutinized. Men see women who are watching themselves to become objects of the male gaze. The man is the subject, and the woman is the object. But the woman looks at her body vaguely. The vagueness occurs because women do not treat their bodies independently/autonomously. The *Jaipongan* movement is constructed to follow the values and norms that men bias. Likewise, women consider the *Jaipongan* dance's actions erotic and disturbing because they are trapped in the bias created by men. The female body is entangled in the formation of patriarchal culture so that the male body always guides and escorts the female body (Setyobudi, I, and Alkaf, 2011, pp. 37-48).

Based on the opinions above, it can be concluded that in Sundanese improvised dances, there is a close power relation between drummers and dancers. The male power to reflect the freedom of expression is also reflected in *Jaipongan*. Gugum hopes that *Jaipongan* can express freedom of expression for dancers and musicians as in the *Lagu Gedé* because it has a long *embat*/rhythm to improvise. Dynamic Sundanese improvised dances have stimulated people to move with drums as the main focus in dance while the implications of drums' sound manifest in physical movements (Spiller, 2001, pp. 119-120).

According to the Author, improvisation in the Sundanese dance is not spontaneous without rules but is a tradition that artists must follow. Improvisation is a skill of competent artists willing to respond to motion and music spontaneously on an open stage. Improv provides their freedom to behave and conduct themselves in the face of various needs and goals. The existence of improvisation can foster the zeal of innovation to promote Sundanese music's growth and development. Artists interpret the rules, norms, and laws that apply in freestyle dances to make innovations. This freedom to improvise is one reason for Gugum to make innovations to

produce the *Jaipongan* version of *Lagu Gedé*. The *embat opat wilet* of *Lagu Gedé*, having 64 beats, can demonstrate the element of freedom in dance and music even though it is not as free as *PencaSilat*. So it is not surprising, Gugum's works use *Lagu Gedé* in *Jaipongan*, such as *Rawayan* dance with *Gending Tablo*, *Paksi Tuwung*. Even the new dance *Jalak Ngejat*, which was performed on May 22, 2015, uses the *Lagu Gedé* motif (see Figure 2).



Figure 2. The *Jaipongan* Drumming Strokes Performance by Jugala Raya Group in *Lagu Gedé* entitled "Jalak Ngejat." (Doc: Adjie Dunston I., 2015).

Embat Opat Wilet Of Lagu Gedé In Jaipongan Dances

The *embat* in Sundanese karawitan refers to the term rhythm, which is related to the technical aspect. The technical elements that can affect the different levels of *embat* are aspects of the pattern of strokes, principles of presentation, and aspects of tempo (Suparli, 2010, pp. 77-80). Rhythm is related to two elements, namely space and time. Rhythm is associated with the area, giving space to some *ricikan* or vocal elements to fill the space specified or related to rhythm. Cadence relating to time is the tempo or grace period required for the presentation or movement of a *balungan* or note, a song or *tetabuhan* from a *ricikan*, a *ricikan* from one to the next following *balungan*, strokes, tones, or songs/songs (Supanggah, 2009, p. 262).

Lagu Gedé has a big rhythm / *embat*, namely *embat opat wilet*. *Embat opat wilet* provides the freedom of movement for dancers to explore activities because of the

length of space and time in one stroke of a gong or *gongan*. However, *Jaipongan* dancers' movement is not as free as the *ngibing* movement in *Penca Silat* because the gamelan play rules restrict the *Jaipongan* dance. In addition to the dancers, *embat opat wilet* also provides freedom for the drummers to manage the drumming strokes. The drummer has a huge role in shaping music by selecting rhythmic interpretations (Sumpanggih, 2009, p. 268). The ample room for *embat* production allows drummers to demonstrate various drumming strokes to accompany the dance.

Based on the results of interviews with artists, they explained that *Lagu Gedé* had the flexibility to modify for dancers and *pengrawit* or players of the musical instruments. Suwanda said that *Lagu Gedé* provided ample room for flexibility to explore, especially drums (Suwanda, May 21, 2015). The results of interviews with other sources also show that in *Lagu Gedé*, there was a high degree of flexibility/uncharted territory to provide freedom for dancers and drummers to explore their movements or their drumming strokes (Gugum, Mulyana, Mulyadi, 21-22 May 2015). More explicitly, according to Caca Sopandi, in *Lagu Gedé*, there is an ample opportunity for artists to explore/innovate (Sopandi, May 22, 2015).

Yaya Suryadi, a *Jaipongan* drummer from Bandung, stated that some of the advantages of recreating *Lagu Gedé* in *Jaipongan* include: First, *Lagu Gedé* has a clear structure and framework of songs so that artists need to understand a little more. Secondly, the space for modification in *Lagu Gedé* is vast, especially when viewed from the position of *kenongan*, *pancer*, and *gongan*. Third, it takes a high degree of creativity to produce *Lagu Gedé*. After all, it has a high level of difficulty, including *Alok*, *kenongan*, and *gongan*, which cannot be played anywhere because it has a certain standard. Fourth, *Lagu Gedé* provides a higher level of complexity for drummers because they have to think about the song's dance and character (Suryadi, November 20, 2015).

The Production Of *Jaipongan* Drumming Strokes In *Lagu Gedé*

According to Suryadi, to produce a work that suits the song's character, all parties involved in the production, i.e., drummers, dancers, and karawitan arrangers, must understand the song's character before producing *Jaipongan* in *Lagu Gedé*. After the piece is composed, the drumming motif is created to match the drumming strokes and the song's character. The next stage involves producing the music used to accompany the piece before making the dance choreography (Suryadi, November 20, 2015). Such a process is considered more memorable to produce a *Jaipongan* production that matches the character of *Lagu Gedé*.

In contrast, another artist, Asep Mulyana, stated that: "*lagu ageung digarap Jaipongan teu sawios, asal ulah ngarobah, mungkin karuhun urang teu nanaon asal kaangge, gendingna dikemas asal teu dirobah cengkok-cengkokna.*" It means that "it's all right to recreate *Jaipongan* as long as it's not altered. The masters may not object to the modification, as long as it is useful and the gending is rearranged, and the vocal twists are retained" (Asep Mulyana, May 22, 2015). Asep Mulyana's opinion affirms that producing *Lagu Gedé* in the *Jaipongan* version is acceptable. It is legal and lawful as long as it pays attention to the whole presentation, especially the song ornaments. Although *Lagu Gedé* is used to accompany the dance, the gamelan's musical tradition should be maintained. Drummers guarantee that the song is presented intact to be enjoyed by the listeners, and the drumming strokes can accompany the dance movement. This is the test/challenge for drummers. On the one hand, they must think of the dance. On the other hand, they should also think about the song's character to maintain the musical aesthetics by the rules in the Sundanese karawitan.

If the production of *Lagu Gedé* does not pay attention to the character of the song, it often happens that the song does not have its soul. This kind of thing often happens so that the *Jaipongan* song in *Lagu*

Gedé seems too dense (the term Asep Mulyana uses is “*Bala teuing*”/too crowded) (Mulyana, May 22, 2015). According to Suwanda, “*garapan nu ayeuna, terampil nanging teu aya ruhna/teu aya mamanisna*” (the current production is skillful but lacking in the spirit of sweetness) (Suwanda, May 21, 2015). Therefore, working on *Lagu Gedé* needs to consider various things, namely dance, drumming, song characters, and gending creations so that the results of his work can satisfy multiple parties.

The explanation above confirms that the drummer has an essential role in working on *Lagu Gedé*. Therefore, being a drummer is not an easy task because it has a level of complexity. According to Suryadi, the artist’s background will give an impression of the drummer’s motif or style in producing his drumming strokes. This can be seen from the drum composition, such as *tepak pangkat, pangjadi, bukaan, mincid*, even *tepak ngeureunkeun* (Suryadi, 20-11- 2015). Aspects to consider in composing *Lagu Gedé* include: first, the *embat* of *Lagu Gedé* is different from the *embat* in *Jaipongan*. *Lagu Gedé* uses *embat opat wilet*, while the *Jaipongan* song uses *embat dua wilet*. The different *embat* requires the drummer’s hard work to understand the concept of composing the music in the Sundanese *karawitan*.

Second, the difference between *embat lagu-lagu Jalan* and *Lagu Gedé* gives an impression of the widening bar and the increase in the number of beats twice than usual. *Embat dua wilet* contains 32 seconds, while *embat opat wilet* the number of beats increases to 64 seconds. Likewise, in *embat dua wilet*, the bar’s number is 16, while in *embat opat wilet*, the number is 32. This requires the drummer to understand the concept of working on both drums and their *gending* composition.

Facts show that often inevitable things, for example, *Lagu Gedé*, are sometimes not present in the full version. In one part of the openings, *Lagu Gedé* may only be shown in one *gongan*, immediately followed by *naék tepak mincid* or increasing drumming strokes. *Gedé*’s song is not

enabled by independent *karawitan*, but rather as an accompaniment that prioritizes the dance.

As a result, the production of *Lagu Gedé* does not match with the actual aesthetics. Besides, there is also a change in the tone of the *gongan* at the end of the song. The contributing factors are: first, the song is cut in the middle of the performance to adjust to the dance. This results in a different *gongan* at the end of the song. Second, when there is a transition from *emba topat wilet* to *embat dua wilet (naékeun)*, the last stroke of the *kenongan* is adjusted to the *kenongan* stroke of the next song in the *embat dua wilet* without following the rules of the song. It means that the standard of *Lagu Gedé* is no longer used. Those are the various phenomena that occur when modifying *Lagu Gedé* in the *Jaipongan* version.

The Variety of Jaipongan Drumming Strokes In Lagu Gedé’s Embat Dua Wilet and Embat Opat Wilet

Suparli (2010) says that changes in *embat* result in narrowing and widening the bar obtained from doubling the number of beats, both twice fold and fewer. For example, when viewed from the number of seconds in one period, the *embat opat wilet* consists of 64 beats (16 bars). Therefore, *embat dua wilet* consists of 32 beats (8 bars), while *embat opat wilet* consists of 64 seconds (16 bars). Therefore, *embat opat wilet* is understood to have twice a slower *embat* or rhythm than *embat dua wilet*. Changes in *embat*/rhythm mean a difference in the vocal twist. Changes in rhythm can indicate the level of capacity, ability, and creativity of a musician in supporting character, nature, and sense of *gendhing* (Supanggih, 2009b: 268).

One of the differences between *Lagu Gedé* and other songs lies in the rhythm/*embat* motif. According to Irawan (2014, p. 83), the *wiletan* motif of *Lagu Gedé* generally uses a large or long *wiletan*, namely *embat opat wilet* or more, while the other Sundanese songs use *embat sawilet* or *dua wilet*. The *opat wilet* motif is the size of one drumming cycle in one large gong consist-

ting of 16 bars, 64 beats, and in the following the 16th, 32nd, 48th, 64th beats, the *kenong* stroke hits identified with the letter (N). The *kempul* stroke hits the 8th, 24th, 40th, 56th, and 60th beats, respectively.

To describe an idea of the difference between the *Jaipongan* drumming strokes in *Lagu Gedé's embat dua wilet* and *opat wilet*, the notation of the *Jaipongan* drumming strokes as an overture is presented. In the openings, different ways of *Jaipongan* drumming strokes are widely presented. The way to read the notation is as follows: the symbol above the line shows the upper drum notation (*kumpyang* for the big drum and *kutiplak* for the small drum), while the sign below the bar shows the lower drum (*gedug* or big drum for large and *katipung* for small drums).

The Jaipongan drumming strokes in the opening/overture in *Embat Dua Wilet*

Embat dua wilet consists of 32 beats while *embat opat wilet* consists of 64 seconds in *Lagu Gedé*. There is a widening bar from four to eight, which affects the difference when the gong is sounded. The gong in *embat dua wilet* is displayed at the 32nd beat, while in *embat opat wilet*, the gong is displayed at the 64th beat.

The *kempul* in *embat dua wilet* is sounded at the 4th, 12th, 20th, 24th, 28th beats, while in *embat opat wilet*, the *kempul* is displayed at the 8th, 24th, 40th, 56th, 60th beats (Suparli, 2010). In *embat dua wilet*, *kenong* is displayed at the 8th, 16th, 24th, 32nd beats, whereas in *embat opat wilet*, the *kenong* is sounded at the 16th, 32nd, 48th, 64th beats. In brief, the *kenong* blows are twice more in *embat opat wilet* than that in *embat dua wilet* (see Figure 3-6).

Nunggu kendor				Buka payung			
āāā.	āāā.	ā . ā	ā . ā	ā .	ā .	ā . āāā .	
. .u	. .u	. .u	. Ū	.u	Ū	. ŪŪŪ	Ū
1	2	3	4	5	6	7	8
.	.	.	P	.	.	.	N

Figure 3. *Tepak buka payung*. (Notation: Asep S., 2020).

Nunggu kendor				Pencugan			
āāā.	āāā.	ā . ā	ā . ā	ā . ā	āāā	ā . āāā	.
. .u	. .u	. Ū	Ū	Ū . Ū	Ū	Ū . Ū	Ū
9	10	11	12	13	14	15	16
.	.	.	P	.	.	.	N

Figure 4. *Tepak pencugan*. (Notation: Asep S., 2020).

Sérédan				Cin-			
āāā	āāā	. āā	ā	āāā	āāā	. ā . ā	.
Ū . Ū	Ū .	u . Ū . Ū	.	Ū . Ū	Ū .	u . Ū	. .u
17	18	19	20	21	22	23	24
.	.	.	P	.	.	.	PN

Figure 5. *Tepak seredan*. (Notation: Asep S., 2020).

dek		Ngagoongkeun/nibakeun					
ā . ā	ā	. āā	. āā	.	. ā .	. ā	.
. Ū .	Ū	. ŪŪ	Ū ŪŪ	Ū	Ū . u	. Ū Ū	⊙
25	26	27	28	29	30	31	32
.	.	.	P	.	.	.	NG

Figure 6. *Tepak ngagoongkeun*. (Notation: Asep S., 2020).

Transition/Transfer From opening drumming strokes to *tepak mincid*

The transition stroke occurs in both *embats*. The transition stroke in *embat dua wilet* is called *tepak ngala*, while the transition stroke in *embat opat wilet* is called *tepak naékeun*. Although both types of strokes have different functions, the transition stroke of *tepak ngala* in *embat dua wilet* functions as the transition of various strokes, i.e., from the opening strokes to the *mincid* stroke in the same *embat*, i.e., *embat dua wilet*. On the other hand, the switching stroke of *tepak naékeun* functions as the transition stroke from *bukaan* to *mincid*. It also functions as the transition from *embat opat wilet* to *embat dua wilet*. Thus, even though both are transition types of strokes, the motifs are different (see Figure 7-10).

<i>Tepak ngala embat dua wilet</i>				<i>Mincid-</i>			
$\overline{\overline{.a}}$	$\overline{\overline{a}}$	$\overline{\overline{a.a}}$	.	$\overline{\overline{aa}}$	$\overline{\overline{aa}}$	$\overline{\overline{a}}$	$\overline{\overline{aaa}}$
$\overline{\overline{.U}}$	$\overline{\overline{U.u}}$	$\overline{\overline{.U}}$	$\overline{\overline{U}}$	$\overline{\overline{.u}}$	$\overline{\overline{.U}}$	$\overline{\overline{U}}$	$\overline{\overline{U}}$
1	2	3	4	5	6	7	8
.	.	.	P	.	.	.	N

Figure 7. *Tepak ngala*. (Notation: Asep S., 2020).

<i>embat dua wilet</i>							
$\overline{\overline{aa}}$							
.	$\overline{\overline{.U}}$						
9	10	11	12	13	14	15	16
.	.	.	P	.	.	.	N

Figure 8. *Tepak mincid 1*. (Notation: Asep S., 2020).

$\overline{\overline{aa}}$							
$\overline{\overline{.U}}$	$\overline{\overline{U}}$	$\overline{\overline{.U}}$	$\overline{\overline{U}}$	$\overline{\overline{.U}}$	$\overline{\overline{U}}$	$\overline{\overline{.U}}$	$\overline{\overline{U}}$
17	18	19	20	21	22	23	24
.	.	.	P	.	.	.	PN

Figure 9. *Tepak mincid 2*. (Notation: Asep S., 2020).

$\overline{\overline{aa}}$							
$\overline{\overline{.U}}$	$\overline{\overline{U}}$	$\overline{\overline{.U}}$	$\overline{\overline{U}}$	$\overline{\overline{.U}}$	$\overline{\overline{U}}$	$\overline{\overline{.U}}$	$\overline{\overline{U}}$
25	26	27	28	29	30	31	32
.	.	.	P	.	.	.	NG

Figure 10. *Tepak ngagoongkeun*. (Notation: Asep S., 2020).

The Jaipongan Drumming Strokes in the opening or *Bukaan* part in *Embat Opat Wilet*

Embat opat wilet in *Lagu Gedé* has more beats and bar, giving the impression that various motifs of drumming strokes can be explored. The drummers can produce new motifs different from the previous drumming motifs to add the styles' variation and richness. The names of the drum motifs in *Gedé's* Song have been well organized from the saggy wait, open umbrellas, wait for saggy, *pencugan*, *seredan*, *cindek*, and *ngagoongkeun*. As for *Gedé's* song *opatwilet*, the motive is not organized explicitly depending on the drummer's creativity. Therefore, the drumming stro-

kes in *Lagu Gedé* are characterized by the *bukaan* or opening *pencugan*, *cindek*, dan *ngagoongkeun/nibakeun* drumming strokes, which have widely various motifs (see Figure 11-22).

				<i>Besotan</i>			
.	.	.	.	.	$\overline{\overline{.a}}$	$\overline{\overline{a.a}}$	.
.	.	.	$\overline{\overline{U.U}}$	$\overline{\overline{U}}$	$\overline{\overline{UU}}$	$\overline{\overline{U}}$	$\overline{\overline{U}}$
1	2	3	4	5	6	7	8
.	.	.	.	.	.	.	P

Figure 11. *Tepak besotan 1*. (Notation: Asep S., 2020).

$\overline{\overline{aaa}}$	$\overline{\overline{aaa}}$	$\overline{\overline{.aa}}$	$\overline{\overline{a}}$	$\overline{\overline{aa}}$	$\overline{\overline{aa}}$	$\overline{\overline{.a}}$	$\overline{\overline{a}}$	$\overline{\overline{.a}}$
$\overline{\overline{U.U}}$	$\overline{\overline{.U}}$	$\overline{\overline{u.U}}$	$\overline{\overline{.U}}$	$\overline{\overline{.U}}$	$\overline{\overline{.u}}$	$\overline{\overline{U}}$	$\overline{\overline{.U}}$	$\overline{\overline{U}}$
9	10	11	12	13	14	15	16	
.	.	.	.	.	.	.	N	

Figure 12. *Tepak besotan 2*. (Notation: Asep S., 2020).

				<i>Pencugan</i>				
.	.	.	$\overline{\overline{aa}}$.	$\overline{\overline{aa}}$	$\overline{\overline{.a}}$	$\overline{\overline{a}}$	$\overline{\overline{.a}}$
.	.	.	$\overline{\overline{U}}$.	$\overline{\overline{U}}$	$\overline{\overline{U}}$	$\overline{\overline{.u}}$	$\overline{\overline{.U}}$
17	18	19	20	21	22	23	24	
.	.	.	.	.	.	.	P

Figure 13. *Tepak pencugan*. (Notation: Asep S., 2020).

				<i>Besotan</i>				
$\overline{\overline{.a}}$	$\overline{\overline{a.a}}$	$\overline{\overline{.aa}}$	$\overline{\overline{a}}$	$\overline{\overline{aa}}$	$\overline{\overline{aa}}$	$\overline{\overline{.a}}$	$\overline{\overline{a}}$	$\overline{\overline{.a}}$
$\overline{\overline{U.U}}$	$\overline{\overline{.U}}$	$\overline{\overline{u.U}}$	$\overline{\overline{.U}}$	$\overline{\overline{.U}}$	$\overline{\overline{.u}}$	$\overline{\overline{U}}$	$\overline{\overline{.U}}$	$\overline{\overline{U}}$
25	26	27	28	29	30	31	32	
.	.	.	.	.	.	.	N

Figure 14. *Tepak besotan 2*. (Notation: Asep S., 2020).

.	.	$\overline{\overline{.aa}}$	$\overline{\overline{a}}$	$\overline{\overline{aa}}$	$\overline{\overline{aa}}$	$\overline{\overline{a}}$	$\overline{\overline{a}}$	$\overline{\overline{.a}}$
$\overline{\overline{UU}}$	$\overline{\overline{UU}}$	$\overline{\overline{u.U}}$	$\overline{\overline{.U}}$	$\overline{\overline{.U}}$	$\overline{\overline{.u}}$	$\overline{\overline{U}}$	$\overline{\overline{.U}}$	$\overline{\overline{U}}$
33	34	35	36	37	38	39	40	
.	.	.	.	.	.	.	P	

Figure 15. *Tepak besotan 3*. (Notation: Asep S., 2020).

\overline{aaa}	\overline{aaa}	$\overline{.aa}$	\overline{a}	\overline{aa}	\overline{aa}	\overline{a}	$\overline{.a}$	$\overline{.}$	$\overline{a..a}$
.	.	$\overline{u.U}$	$\overline{..U}$	$\overline{.U}$	$\overline{.u}$	\overline{Uu}	$\overline{.u}$	$\overline{.U}$	\overline{U}
41	42	43	44	45	46	47	48		
.	.	.	.	.	.	.	.	.	PN

Figure 16. *Tepak besotan 4*. (Notation: Asep S., 2020).

\overline{aa}	\overline{aa}	$\overline{aa-aa}$	\overline{aa}						
$\overline{.U.UU}$.	\overline{UU}	\overline{u}	$\overline{UU.U}$	\overline{U}	\overline{UU}	$\overline{.UUu}$	\overline{UUuU}	\overline{U}
25	26	27	28	29	30	31	32		
.	.	.	P	NG

Figure 22. *Tepak ngagoongkeun*. (Notation: Asep S., 2020).

\overline{aaa}	$\overline{.aa}$	$\overline{.aa}$	\overline{a}	\overline{a}	$\overline{.a}$	$\overline{.}$	$\overline{a..a}$
$\overline{U..}$	$\overline{u..}$	$\overline{u.U}$	$\overline{.Uu}$	.	$\overline{.Uu.u}$	$\overline{.U..u}$	$\overline{.U.U}$
49	50	51	52	53	54	55	56
.	.	.	.	.	.	.	P

Figure 17. *Tepak besotan 5*. (Notation: Asep S., 2020).

<i>Cindek</i>				<i>Ngagoongkeun/nibakeun</i>				<i>Naék-</i>
$\overline{.a}$	$\overline{.a}$	.	.	\overline{aaaa}	\overline{aaaa}	$\overline{.a}$	$\overline{.a}$	$\overline{.a}$
$\overline{u..}$	\overline{UU}	\overline{u}	.	$\overline{U..U}$	\overline{U}	$\overline{UU.u}$	$\overline{.U}$	$\overline{.U.u}$
57	58	59	60	61	62	63	64	
.	.	.	P	.	.	.	.	NG

Figure 18. *Tepak ngagoongkeun*. (Notation: Asep S., 2020).

<i>embat dua wilet</i>				<i>Mincid-</i>			
$\overline{.a}$	$\overline{.a}$	$\overline{.a..a}$	.	\overline{aa}	$\overline{.aa}$	\overline{a}	$\overline{aa-aa}$
$\overline{.U}$	$\overline{U.u}$	$\overline{..U}$	\overline{U}	$\overline{.u}$	$\overline{.U}$	\overline{U}	\overline{U}
1	2	3	4	5	6	7	8
.	.	.	P	.	.	.	N

Figure 19. *Tepak Naékeun*. (Notation: Asep S., 2020).

<i>embat dua wilet</i>							
$\overline{aa-aa}$	$\overline{aa-aa}$	$\overline{aa-aa}$	$\overline{aa-aa}$	$\overline{aa-aa}$	$\overline{aa-aa}$	$\overline{aa-aa}$	$\overline{aa-aa}$
.	$\overline{.UU}$	$\overline{.UUu}$	.	$\overline{.UU}$	$\overline{.UU}$	$\overline{.UU}$	$\overline{.UU}$
9	10	11	12	13	14	15	16
.	.	.	P	.	.	.	N

Figure 20. *Tepak mincid 1*. (Notation: Asep S., 2020).

$\overline{aa-aa}$							
$\overline{.UU}$	\overline{UU}	\overline{UU}	\overline{u}	.	$\overline{.UU}$	$\overline{.UU}$	$\overline{.UU}$
17	18	19	20	21	22	23	24
.	.	.	P	.	.	.	PN

Figure 21. *Tepak mincid 2*. (Notation: Asep S., 2020).

The *Jaipongan* drumming strokes in *Lagu Gedé* usually only works on the *bukaan* drumming strokes. Up until today, there has been no evidence of *Lagu Gedé* produced entirely from the beginning (*tepak pangkat*) to the end (*tepak ngeureunkeun*). At the opening or *bukaan*, the *pencugan* drumming strokes dominate the *gongan* (space between each strike of the gong). *Tepak* openings are a motif to accompany the early movements of the dance. *Pencugan* is a fixed movement, while *nibakeun* to complete the action or *ngagoongkeun*. As for the most widely used song in the song *Gedé*.

The musical sense in *embat opat wilet* of *Lagu Gedé* seems to be left hanging or unresolved, and it is the issue that must be answered in *embat dua wilet*. Why is it so? There is no evidence of the *Jaipongan* performance until today, which presents the whole *Lagu Gedé* using *emba topat wilet* entirely. Each *Lagu Gedé's* *embat opat wilet* is usually continued with songs arranged in *embat dua wilet*, namely the steadiest *embat* in the *Jaipongan* karawitan (*Jaipongan* musical ensemble).

CONCLUSIONS

Lagu Gedé in *Jaipongan* is flexible to work on. There is still ample room to explore. It happens because the space for modification in *Lagu Gedé* is vast, especially when it is arranged in an *embat opat wilet*, which affects the widening of the number of bars, beats, *kenongan*, *pancer*, and *gongan*. However, various motifs of drumming in *Lagu Gedé* did not have any familiar names. It then shows that *Lagu Gedé* is arranged based on improvisation and the high degree of the artist's freedom in ex-

pressing their musicality. The presentation of the *Jaipongan* version of *Lagu Gedé* was made possible because the Sundanese artists have the freedom to behave and act in expressing themselves artistically, need to socialize in the community, and have the demand to fulfill various needs and interests as well. It is mainly because *Lagu Gedé* is included in the famous art that flourishes outside the palace environment. The *Jaipongan* drumming strokes in *Lagu Gedé* gives artists the freedom to create creativity. The flexible regulations, norms, and laws imposed on *Jaipongan karawitan* encouraged the artists to produce it into an art performance different from their origin.

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