

Development of Songs in the *Wayang Kulit* Performances of Sanggar Hamiluhung In Kubu Raya Regency

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ABSTRACT

Wayang Kulit is a cultural heritage that has been recognized internationally. This study reveals the development of songs in certain sections of the Wayang Kulit performances of Sanggar Hamiluhung. The method used in this research is qualitative descriptive with an ethnomusicological approach. Data were collected through interviews, observation, and documentation study. The validity of the data was tested using source triangulation and prolonged observation, while data analysis employed the steps proposed by Miles and Huberman. The results show that the songs in the goro-goro section of the Wayang Kulit performance are developed beyond the standard repertoire. The developed songs are created through a musical arrangement process. The instruments used have also been expanded from the traditional set by adding modern instruments. The duration of the goro-goro section has likewise been extended. The development of the songs is influenced by artists' creativity, community interest, and technological support. The

findings of this study indicate that the development of songs does not occur suddenly but rather through a long process. This research can be used as one of the efforts to preserve the Wayang Kulit art form. In order for this art form to be widely accepted by society, continuous education, the regeneration of artists through learning in formal and non-formal education, as well as community- or studio-based training, are required.

Keywords: Song, Wayang Kulit, Sanggar, Music Traditional

INTRODUCTION

Art is a product of human culture that is documented, preserved, developed, and published as a means of advancing civilization and human dignity. According to Dicky (in Rondhi, 2017, p10) human creations are called works of art if they are made with the intention of being enjoyed or appreciated for their beauty by many people. Art is classified into several main branches, such as visual arts, theater or drama, music, literature, and dance. Thus, in practice, artistic expression is often not limited to one category. Instead, rich and profound works of art can emerge from the combination and collaboration of various types of art.

In the context of traditional arts, collaboration between various art forms has become an integral part of Indonesia's cultural heritage. This can be seen in the traditional arts of the Javanese people, namely Wayang Kulit. In Wayang Kulit performances, there is collaboration between the arts of drama, music, and visual arts (Kasinathan et al., 2024). Drama is seen in the storyline and characters presented by the puppeteer, music is

present through the gamelan accompaniment that accompanies each scene, while visual arts are reflected in the form of the puppets, stage design, and ornaments used. This collaboration not only enriches the audience's aesthetic and emotional appreciation, but also serves as an important means of preserving and developing cultural traditions that have existed for centuries. Through the integration of these various artistic elements, Wayang Kulit is able to convey moral messages (Anis Mirna Defi, 2025), life philosophies (Andani, 2023), and spiritual teachings (Setiawan, 2020) in a way that is interesting and easily understood by various groups of people. Additionally, this collaboration opens up space for innovation and creativity in presentation, ensuring that Wayang Kulit remains relevant amidst changing times without losing its traditional essence. Thus, this art form not only survives but also evolves alongside the dynamics of modern society.

According to Haryanto (in Danuari, 2013), there are around forty-six types of wayang in terms of

history and development. Haryanto also explains several reasons why it is called Wayang Kulit/ purwa. Some interpret purwa as meaning the first or earliest, so Wayang Kulit purwa is interpreted as the first to appear in Indonesia. Wayang Kulit art has prominent characteristics, such as the use of traditional gamelan musical instruments full of beautiful ornaments, and also in the form of presentation, such as stage layout, costumes, and makeup, which also have their own distinctive characteristics. Wayang Kulit art was originally created as a medium for religious preaching but has evolved into a form of entertainment. From this function, Wayang Kulit has also undergone various developments, one of which is in its musical form (Setiawan, 2020). As mentioned (Anwar, 2022, p12) that, in general, traditional wayang performances use a set of gamelan instruments as accompaniment. However, in Wayang Pulau art, there is an innovation that combines traditional and modern (Western) musical instruments. The instruments used include multiple instruments (such as bedug and jimbe),

keyboard, sape', electric bass, and panting (small-sized gambus).

The phenomenon of collaboration with modern music occurs at Sanggar Hamiluhung, Sungai Raya District, Kubu Raya Regency. This studio is the first Wayang Kulit art studio to be established in Sungai Raya District (Listiantoro, 2024). The traditional art of Wayang Kulit at Sanggar Hamiluhung has been passed down from generation to generation and has its own characteristics and distinctive features as the identity of the Javanese people. In addition, the Wayang Kulit art of the Hamiluhung Studio not only introduces the art of drama, but also incorporates elements of music. The existence of the traditional Wayang Kulit art of the Hamiluhung Studio is proof that the Javanese community in Kubu Raya Regency still preserves and maintains the traditional arts of the Javanese tribe.

Based on the researcher's observations, Sanggar Hamiluhung often uses songs outside of the standard repertoire, especially in the goro-goro section. According to (Mulyono, 2015), this section consists of scenes of punakawan jokes,

pertapan/ pandhita and prang kembang. The punakawan comedy scenes feature Semar, Gareng, Petruk, and Bagong. In this scene is very open for the puppeteer to raise any theme that is current in society. Usually, through these jokes, the puppeteer wants to convey moral messages. The songs performed are usually campursari songs from the 90s to the present. The same applies to the musical instruments used, which include electric instruments that support the aesthetics of the Sanggar Hamiluhung Wayang Kulit performances. This research is important to respond to changes in public taste, which demands more interesting entertainment that is in line with the times. In addition, this research is also important to preserve traditional arts amid the influence of globalization and modernization. Because audiences now prefer popular songs and modern musical instruments, new ways are needed to keep wayang kulit performances interesting and relevant, without losing their traditional values. This research is expected to help develop wayang kulit performances that are more

flexible while still maintaining their distinctive characteristics and moral messages.

METHODOLOGY

This study uses a descriptive research method with a qualitative research design. The research approach is ethnomusicology, which examines music as a physical, aesthetic, psychological, and cultural phenomenon (Lukyantus et al., 2024). The research location is Arang Limbung Village, Sungai Raya District, Kubu Raya. The research data obtained was primary data explaining the song patterns and their use, how the songs were developed in the Wayang Kulit Sanggar Hamiluhung performances, and the factors that influenced this development. Meanwhile, secondary data was obtained from videos of Wayang Kulit Sanggar Hamiluhung performances to see how the Wayang Kulit performances were after the songs were developed. The data sources used in this research were interviews with key informants, namely Mr. Ilham Listiantoro, Mrs. Lis Damayanti, Mr. Mohamad Rifa'I, and Mr. Erwan

Suparlan. Data collection techniques included direct observation, interviews, and documentation studies. Data analysis used data reduction, grouping, and triangulation to obtain valid results.

RESULTS AND DISCUSSIONS

a) A Brief History of the Establishment of Sanggar Hamiluhung

The establishment of Sanggar Hamiluhung was initiated by the late Ki Agus Kisbiantoro, who at that time joined Sanggar Nastiti Laras owned by Mr. Munasrip, which was founded around the 1990s (Suparlan, 2025). Because the studio was rarely used, many of the gamelan instruments were damaged. Ki Agus took the initiative and was determined to build and develop a wayang studio centered on Jalan Wonodadi. Another reason for the establishment of Sanggar Hamiluhung was to replace the damaged gamelan instruments (Suparlan, 2025). Ki Agus began seeking support and assistance from various parties to help him pioneer the development of the studio that had been established. The first person Ki

Agus met was the Regent of Kubu Raya, Muda Mahendrawan. After that, on September 19, 2020, Ki Agus declared the formation of the Hamiluhung Wayang Studio. The first Wayang Kulit performance was centered at the Hamiluhung Studio on Wonodadi 1 Street. In addition to being attended by the Regent of Kubu Raya and the Deputy Regent of Kubu Raya, the inaugural performance, which strictly implemented health protocols, was also attended by a number of local artists from Kubu Raya and the Chairman of the Persatuan Pedalangan Indonesia (Pepadi) of West Kalimantan, Prof. Slamet Raharjo, and several other parties (Listiantoro, 2025).

When Ki Agus Kisbiantoro passed away on July 21, 2023, his son Ilham Listiantoro continued his father's legacy by managing the Hamiluhung Studio until now and forming a studio management organization that is currently chaired by Bambang Purwanto (Listiantoro, 2025). Sanggar Hamiluhung still exists today among the community, especially in the Kubu Raya area. Regular training sessions at the studio are still held every Tuesday

and Friday, attended by students and young people from Japon (Jawa Pontianak).

b) Hamiluhung Studio Shadow Puppet Performance

The Sanggar Hamiluhung Wayang Kulit performance includes various important elements, namely the Dalang, Niyaga, and Sindhen (Rifa'I, 2025). The Dalang is the figure who moves the puppets, voices the characters, and narrates the story. The Niyaga, also known as the gamelan player, plays the gamelan instruments and creates an emotional atmosphere in accordance with the storyline. The Sindhen is a female singer who sings Javanese songs as part of the musical accompaniment (Sunardi et al., 2025). The stories in Sanggar Hamiluhung's Wayang Kulit are usually taken from great epics such as the Mahabharata or Ramayana, which are referred to as Lakon pakem (standard stories). In addition to Lakon pakem, Sanggar Hamiluhung also presents Lakon-lakon, which are their own creations. The Lakon Carangan (original stories) in the Wayang Kulit performances at Sanggar Hamiluhung include Wahyu

Cakradiningrat, Semar Maneges, Wirata Parwa, and many more. The inclusion of carangan plays in Wayang Kulit performances is due to high demand from the audience and to prevent the audience from getting bored with the stories being presented. Wayang Kulit performances at Sanggar Hamiluhung usually take place from around 9:00 p.m. to 4:30 a.m. There are also performances that only last about 3 hours, called Pagelaran Padet or condensed time (Suparlan, 2025). In the Wayang Kulit performances at Sanggar Hamiluhung, the role of pathet is very important because it regulates the emotional atmosphere throughout the story. Pathet means a series of notes or the foundation of a note in a song or gendhing. Pathet is divided into 3 types, namely Pathet 6, Pathet 9, and Pathet Manyuro (Suparlan, 2025). Pathet is divided according to the parts and content of the story. The following is an explanation of the parts found in the Wayang Kulit performance at Sanggar Hamiluhung:

1. The first part is called *Jejer* (opening). The tone (region) in this opening section is *Pathet 6*, which

symbolizes the beginning, a calm atmosphere, and the introduction of the characters and story situation (Listiantoro, 2025). This section contains the beginning of the story, or what is known as *the Failed War* (an unresolved conflict). This section begins at 9:00 p.m. to 12:00 a.m. Western Indonesian Time.

2. The second part is called *pasulayan* (climax). The tone in this part is *Pathet 9*, which symbolizes middle age, where the story begins to enter a complicated phase and the tension increases. This section contains the climax or peak of the story's problems, known as *the War of Flowers*. This section also contains the *Goro-goro* scene, which tells the story of the *Punakawan* and takes place around 12:00-2:00 a.m.
3. The third part is called *Pangudhare Prakara* (problem solving). The tone in this part is *pathet manyura*. The name *Manyura* comes from the word peacock, which symbolizes spiritual maturity and nearness to the purpose of life or death. This part contains *the Bruboh War* or the resolution of the war. *The Bruboh War* presents the resolution of the

conflict and the conclusion of the story. The problems that arise in the *pasulayan* section are resolved, and the story reaches its climax and closing scene, such as *Tancep Kayon*, which depicts the soul leaving the mortal world for the eternal realm. This section lasts from around 2:00 a.m. to 4:30 a.m.

c) Song *Patterns* in Sanggar Hamiluhung's *Wayang Kulit* Performances

The following is the arrangement of song *patterns* found in the Sanggar Hamiluhung *Wayang Kulit* performance:

1. *Srepeg*

Used during scenes involving rapid movement, such as when soldiers prepare for battle, characters walk hurriedly, or there is an important event that changes the atmosphere. The characteristic of *Srepeg* itself is that it has a fast and dynamic rhythm in *gamelan*. This rhythm is usually spirited, energetic, and full of tension. The songs sung by the *sinden* also have their own meaning, which is to give advice. The following is the *srepeg* notation

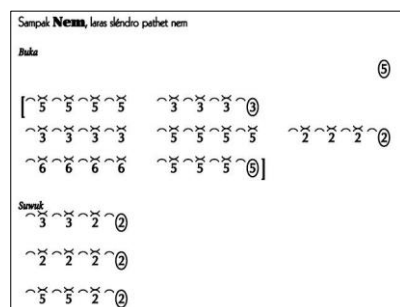
used in *wayang kulit* performances:

. 6 . 5 3 . 2 . 3 . 2 . 1 . 6 .
 . 6 . 5 3 . 2 . 3 . 2 . 1 . 6 .
 . 6 . 5 3 . 2 . 3 . 2 . 1 . 6 .
 . 6 . 5 3 . 2 . 3 . 2 . 1 . 6 .

- The dot (.) signifies silence/ *suwuk* or only the filling of the *ricikan* instruments (*gender*, *saron*, *bonang*).
- The numbers 6-5-3-2-1 are notes in the *sléndro manyura* scale (6 = *nem*, 5 = *ma*, 3 = *lu*, 2 = *ro*, 1 = *ji*).

2. *Sampak*

Used to mark scene transitions, the appearance of important characters, or drastic changes in mood. The characteristic of *Sampak* itself is a fast rhythm with steady, staccato beats, usually as a transition from a calm mood to a climactic scene. The following is the *Sampak* notation used in *wayang kulit* accompaniment:



Picture 1. Structure of *Sampak Nem* Notation

- *Buka*

The "*Buka*" section is the opening of the *Sampak Nem gending* before the main section is played. The numerical notation represents the notes in the *sléndro* scale, where:

The numbers 5, 3, 6, 2 are the positions of the notes in the *sléndro pathet nem* scale.

- The curved symbol above the numbers indicates a pattern that must be played quickly or with a staccato characteristic of the *sampak*.
- 5555 3333 3333 5555 6666 5555 (repeated)
 This is a characteristic of rhythmic and dynamic movement, usually followed by the sound of a *gong* (numbers in circles such as ③, ⑤, ② indicate *gong* strikes as a sign that the phrase is complete).

- *Suwuk*

The "*Suwuk*" section is the closing part of the *Sampak Nem composition*, marking the end of a cycle: Presented with a combination of notes (e.g.,

332②, 222②, 552②). The numbers in circles are gong strikes that mark the end of a phrase or the closing.

3. *Ayak*

Used to accompany light transitional scenes, such as characters walking leisurely, changing locations, or everyday atmospheres. The characteristic of *Ayak* is that it has a light and lively rhythm, sometimes sounding like a swing. This rhythm can be flexible and can be played in various *scales* (*slendro* or *pelog*). The following is an explanation of *Ayak slendro pathet 6*, *pathet 9*, and *pathet manyura*:

a. *Ayak slendro* in *pathet 6*

AYAK-AYAK LASEM, Sl. Nem				
Buka: Kendhang				...⑥
.5.6	.5.6	.2.i	.3.2	.6.⑤
[3235	2356	i656	353②	
5653	5653 ⁱ	2126 ³	212③	
5653 ⁱ	2132 ⁵	653⑤		
3235	3235 ³	2353 ⁵	523⑤]
Swk.	6656	321⑥		

Picture 2. *Ayak Slendro* Notation

This notation is a form of melody *skeleton* in the *Srepeg* type of Javanese *gendhing*, commonly used to accompany dance or *wayang kulit*

performances, especially the opening section (*ayak-ayak*).

Opening Section (*Buka*)

- *Buka*: The opening section is usually played by the *kendhang*, with the notation blocks typically indicating the tempo and initial measure for adjusting the overall rhythm of the *gamelan* ensemble.
- Numbers such as .5.6 or .2. i above indicate the transition to the next note, with dots above and below as octave markers (a dot above means a high note, a dot below means a low note).

Balungan

- Each row of numbers (e.g., 3235, 2356, 5653, etc.) represents a sequence of notes in the *slendro pathet nem* scale, played consecutively.
- Numbers with a circle or small number above them: Indicates the striking of a *gong*, *kenong*, or *kempul*.
- Numbers in a circle: Mark the *gong* strike. Small numbers above: Mark the *kenong* strike (e.g., 3³ means *kenong* on note 3).

- Sections marked with square brackets indicate a complete musical phrase that is repeated.

Swk. (*Suwuk* / Phrase Closer)

- The *Swk.* section usually ends with a *gong* strike (number 6 in the circle), as well as the note sequence 6656 and 321(6) as a characteristic closing feature in *Ayak-Ayak Lasem*.
- The *suwuk* section provides resolution and affirms the end of the musical phrase.

composition, usually played by opening instruments such as the *rebab* or *gender*.

- Repeating opening pattern: combination .2 .1, .3 .2, .6 .5 etc., arranged over the opening melody sequence 1 6 5 6 etc.
- The circled numbers (①, ⑤) indicate the points at which the large *gong* (*gong ageng*) or *suwukan gong* is struck as the main marker of the *gendhing* structure.

b. *Ayak slendro pathet 9*

Ayak-ayakan Slendro 9				
Mula				①
: 2 : 4	: 2 : 4	: 3 : 2	: 6 : 5	⑤
'1' 6' 5' 6'	'5' 3' 5' 6'	'5' 3' 5' 6'	'3' 5' 6'	⑤
Jumpe Tanggung				
[3 2 3 5	3 2 3 5	1 6 5 6	5 3 2 ①	
2 3 2 4	2 3 2 4	3 2 1 2	5 6 1 ②	
5 3 5 6	5 3 5 6	2 3 2 4	6 5 3 ③	
3 2 3 5	3 2 3 5	3 2 1 2	3 5 6 ④	

Picture 3. *Ayak slendro pathet 9*

This notation is a *balungan* pattern (melodic framework) in the Javanese *slendro* system, often used as an opening accompaniment in *wayang kulit* performances, dance, and *karawitan*. The "*Slendro 9*" type refers to a nine-note pattern in one *ayak-ayakan* sentence.

Opening Section

- Opening: Consists of the initial series of notes to open the

Tanggung Rhythm

- *Tanggung* Rhythm: This is a pattern that follows the opening, usually used in a tighter tempo and pitch range (*tanggung*), often used for forward movement in performances.
- Each line consists of a sequence of numbers 3 2 3 5 / 2 3 2 1, etc., where each number represents a note on the *slendro* scale (1-2-3-5-6), without notes 4 and 7.
- Curved marks (e.g., 6 with a curved line) indicate long notes or repetitions, and the cross above indicates a *colot*

instrument stroke or a special rhythmic cue according to local tradition.

- Circled numbers mark the end of a phrase by the *gong*, as a resolution and affirmation of the musical sentence boundary.

c. *Ayak slendro pathet manyuro*

This notation (Picture 5) is the opening melody (*balungan*/ song framework) in the *slendro pathet manyura* scale, often used in wayang and dance performances as a transition and to reinforce the atmosphere. The *balungan* structure is arranged in phrases, complete with instrument markers such as *gong*, *kenong*, *kempul*, and other rhythmic markers.

AYAK-AYAK TALU, Sl. Myr.				7
Buka: Kendhang				.. ②
. 3 . 2	. 3 . 2	. 5 . 3	. 2 . ①	
[2321	2321	353②		
3532	535⑥			
5356	5356**	5323	653②	
3532	3532	5323	212①	
	Lik. **		356①	
2321	3532	535⑥		
5356	5356	356①		
2321	3532	535⑥		
5356	5356	3561	653②	
3532	3532	5323	212①]
	swk	1121	321⑥	

Picture 4. *Ayak-ayak talu* notation

Opening Section

- Open: Played by the *kendhang* as the initial tempo setter and trigger for all instruments.
- Notation: .3.2 .3.2 .5.3 .2.1 etc., followed by the melody notes 2321 2321 3532 etc.
- The dots above/ below the numbers indicate high/ low notes within the octave.
- *Buka* ends with a note in parentheses (e.g., the number 2 in a circle), marking the fall of the main instrument, usually the *gong suwukan* or *kenong*.

Main Section (*Balungan*)

- Sequential numbers such as 3532, 5356, 3532 are the sequence of slendro scale notes (1-2-3-5-6, without 4 and 7).
- The numbers in circles (e.g., ⑥, ②, ①, ①) are the points at which the *gong* or *kenong* falls:
- ⑥ = *gong ageng*/ *kenong* on note 6
- ② = *kenong* at pitch 2
- ①/(1) = *suwukan gong*/ *kenong* at note 1

- Two asterisks (**) indicate that the section is repeated or referenced in the *lik* section.

Lik section

- The development section ("*Lik.*") is generally played after the main section, serving as a variation or repetition with certain changes in the melody.
- The sequence of notes in the *lik* is similar to the main pattern, but more decorative and sometimes repeated.

Basically, *Srepeg*, *Sampak*, and *Ayak* are types of rhythms or accompaniment patterns in Javanese *gamelan* music that play an important role in creating atmosphere and supporting the performance. These rhythms not only function as musical accompaniment, but also serve as markers of scene changes or emotions in the *wayang* story. In practice, these rhythms are often used as a foundation for *the sindhen* to sing traditional songs (Atmojo, 2013). Interestingly, the lyrics or verses sung by *the sindhen* are not fixed and can be adapted to the situation. The choice of songs to be

performed is generally determined by the *dalang* or *niyaga*, according to the mood and needs of the story. The differences between the songs *Srepeg 6*, *Srepeg 9*, and *Srepeg Manyura* can be seen from the act being performed. If the act is still in the *pathet 6* region, the lyrics and melodies sung by *the sindhen* are more advisory in nature. If it has entered the *Pathet 9* region, the lyrics and melodies are more narrative in nature. Meanwhile, if it has entered the *Pathet Manyura* region, the lyrics and melodies tend to be more assertive.

d) Song Development in the *Wayang Kulit* Performances of Sanggar Hamiluhung

Song creation within the traditional framework is a form of creativity that remains valid according to Javanese *karawitan* conventions. It can take the form of developing dynamics, tempo, *pesindhen* ornamentation, rhythmic variations in the *penggendang*, or modifications to the *dalang's sulukan*. Traditional songs such as *Srepeg*, *Ayak-Ayak*, *Sampak*, and *Perahu Layar* are still used, but with

new touches that enrich the performance. However, traditional boundaries must be maintained, such as not changing the basic structure of the song (*pathet* and melodic form) and retaining the function of the song according to the standard. This creation should only be done by *puppeteers* or *niyaga* who understand the philosophy of *karawitan* so as not to deviate from the cultural meaning. Although the structure of *gending* like *Srepeg* or *Ayak-Ayak* is fixed, the Garap Theory allows for creative space for musicians to interpret thru dynamic and tempo variations without damaging the essence of the song (Nugroho, 2023). In practice, the creativity is evident in the flower war scene with *Sampak*, which is played faster and more dynamically, or in the romance scene with *Ayak-Ayak*, which is performed more softly and expressively. The main goal is to adjust the atmosphere of the scene to make it more lively, touch the audience, and remain rooted in classical values, while also being relevant to today's audience.

The following is the development of the *srepeg* notation

pattern for battle scenes:

(Main melody): 6 . 5 3 . 2 . 3 . 2 . 1 .

6 .

(*Bonang ngelik*): 1 2 3 2 1 6 5 | 2 3

2 1 6 5 |

(*Kendhang*) *srepeg*/ play on

("dhodhogan") pattern quickly

Lyrics used:

*Raden ... Man eman ... eman eman
eman
Ya mas ... Mumpung anom ... Ngudi
saronaning praja
Sontoloyo ... grayah-grayah tangane
loro
Gones ... Sing kuning ... kuning
rapatio
Man eman eman eman*

In battle scenes, use heavy *kendang* and *bonang*. *Sinden* can sing songs with themes of spirit and heroism. *Sinden* usually sing lyrics (or *cakepan*) in the form of songs or free expressions, depending on the needs of the scene, *pathet*, and *pakeliran* style. *Srepeg* lyrics are often flexible, but several themes often appear, such as advice, descriptions of the atmosphere, humor, and character reinforcement.

e) Factors Affecting the Development of Songs in the *Wayang Kulit* Performances of the Hamiluhung Studio

1. Artists' Creativity in Preserving the Art of *Wayang Kulit* at Sanggar Hamiluhung

The creativity of artists is very important in preserving the art of *Wayang Kulit* Sanggar Hamiluhung. The role of artists is one of the factors that influence the preservation of *Wayang Kulit* art, especially in developing songs for *Wayang Kulit* performances. The artist known to preserve the art of *Wayang Kulit* Sanggar Hamiluhung is Ki Agus Kisbiantoro (deceased). He was one of the artists who wanted to preserve Javanese culture in Kubu Raya. The second artist is Mr. Ilham Listiantoro, who is the successor of the late Ki Agus Kisbiantoro. In addition to his role as a puppeteer, Mr. Ilham also plays a major role in developing songs for *Wayang Kulit* performances. He works with *Niyaga* (*gamelan* players) and *Sindhén* (singers) to select

songs that are appropriate for each scene, and even innovates by inserting new songs that are still traditional in nature but relevant to the times. This aligns with the social construction theory where society sees and recognizes that identity thru the consistency of these artists in their work (Putri et al., 2022). The third group of artists are *the Niyaga* and *Sindhén*. Without these two groups, *Wayang* performances would not be possible, especially without *the Sindhén*. Nowadays, it is rare to find singers who can sing with the proper *sindenan* technique. In this context, the roles of the *dalang*, *niyaga*, and *sindhén* are not just jobs, but social roles that shape identity and preserve and develop cultural heritage.

2. Community Support

Community participation has a significant impact on the preservation of *Wayang Kulit* in Kubu Raya Regency. Support is demonstrated through the appreciation of the audience who

attend and document the performances of Sanggar Hamiluhung at various major events. Appreciation also comes from young people, especially the *Japon (Jawa Pontianak)* community, who regularly practice at the studio. This involvement is an important factor in the development and sustainability of *Wayang Kulit* in the area, in line with Anthony Giddens' theory which emphasizes that society and community play an important role in cultural regeneration (Salmin; & Jasman, 2023).

3. Support from Technology and Modern Musical Instruments

Technological support plays a major role in the development of *Wayang Kulit* Sanggar Hamiluhung songs. Technology can bridge cultural transmission that can be creative and collaborative (Sagala, 2026). Through social media and digital platforms, artists can deepen and disseminate their ideas, such as learning the latest songs,

arranging them according to trends, and documenting and disseminating performances widely. The use of modern instruments such as *bass drums* and *cymbals* also adds variety that cannot be achieved with traditional gamelan. Thus, technology and modern musical instruments encourage innovation, maintain relevance, and expand the reach of *Wayang Kulit*, while connecting the preservation of tradition with the development of the times.

CONCLUSION

The musical rules in Sanggar Hamiluhung's *Wayang Kulit* performances are applied to certain parts such as *jejer* (opening), *pasulayan* (climax), and *pangudhare prakara* (conclusion). However, the *goro-goro* section, which is entertainment-oriented, has undergone development. Sanggar Hamiluhung continues to uphold tradition by not abandoning *the rules*. Songs outside *the standard* are selectively inserted into the entertainment section without disrupting the storyline. In addition, the created *standard* songs must not

eliminate *the pathet* or rules that apply in *the standard*. This development is driven by the creativity of artists, community support, technological advances, and the audience's desire for more entertaining performances. This proves that *Wayang Kulit* performances can evolve with the times, including the presence of modern musical instruments, changes in public taste, and economic demands. Although *Wayang Kulit* performances are bound by *pakem*, new creations can still be adapted without neglecting traditional boundaries, so that the art of *Wayang Kulit* remains preserved. The author hopes that this research will encourage readers to preserve the art of *Wayang Kulit*, especially the development of songs in *Wayang Kulit* performances, so that it remains preserved, especially at the Hamiluhung Studio.

The researcher provides suggestions for artists, especially puppeteers, *musicians*, and singers, to continue developing their creativity in creating new songs that maintain traditional values while adapting to the times, so that *Wayang Kulit* remains attractive to the younger generation. In

addition, social media can be used as a platform to promote and obtain feedback on new songs performed in the show. Furthermore, documenting and disseminating performances through digital platforms can encourage innovation because it allows the public to respond directly.

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