



GEMBYUNG BUHUN ART PACKAGING IN A PERFORMANCE AT THE EDUCATIONAL TOURISM VILLAGE CISAAT-CIATER SUBANG REGENCY

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Abstract

Gembyung is a traditional art that uses large drums/tambourines as the main tool. Gembyung at the time of the performance displays traditional music and the music that is sung also contains sacred and solemn elements. This is firmly held by the Gembyung players to maintain the authenticity of the traditional arts passed down by their ancestors. Gembyung is a percussion instrument made of leather and wood. Based on the onomatopoeia (word follows sound), the word Gembyung comes from the sound of the percussion pattern gem (beat and hold) and byung (beat and release). At first the Gembyung Subang art developed in the pesantren environment. This Gembyung is usually performed at ceremonies of Islamic religious activities such as the commemoration of the Prophet's Birthday, Rajaban and Activities 1 Syuro which are held around places of worship. In the development of Gembyung, there has also been a change in the form of packaging in the presentation of performances as the goal of research on works of art. The research methodology is qualitative which is oriented towards works of art as a result of packaging products and innovative works, to be applied to performances in general in society.

Keywords: *Gembyung Buhun, Packaging Art, Performance Presentation*

1. INTRODUCTION

Gembyung is a percussion instrument made of leather and wood. Based on *onomatopea* (the word follows the sound), the word Gembyung comes from the sound of the pattern of tabuh *gem* (struck and held) and *byung* (struck and removed). At first, Gembyung Subang's art developed in the Islamic boarding school environment. This Gembyung is usually performed at ceremonies of Islamic activities such as the commemoration of the Prophet's Maulid, Isra Miraj and 1 Syuro activities held around places of worship. In its development, Gembyung does not only exist in the Islamic boarding school environment, because in turn this art is also widely staged among the community for celebrations of circumcision, marriage, earth celebration, mapag Dewi Sri, and other activities.

Currently, Gembyung art in several regions in the West Java Province varies both in terms of instruments, kawih, dancers, and song lyrics. The variety of Gembyung art instruments can be seen from the addition of musical instruments including tarompet, kecrék, kendang, and goong. In West Java, Gembyung is one of the traditional music arts that still survives today. The distribution area includes Cirebon (Regency/City), Kuningan Regency, Majalengka Regency, Sumedang Regency, Ciamis Regency, Garut Regency, and Subang Regency.

The Subang Regency area in the mountainous region, is an area that still maintains and maintains, and preserves Gembyung art. One of them is the Art of Gembyung Mustika Rama in Cilimus Cisaat Tourism Village, Ciater District, Subang Regency, led by Abah Odi. Currently, the Gembyung Mustika Rama Group is actively fostering the younger generation to learn and like Gembyung art. Efforts made to preserve Gembyung include through regular rehearsal activities, the

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creation of songs, new tabuh patterns, and the technical packaging of performances. With these efforts, Gembyung art is expected to be able to raise the value of performing arts that are no less interesting than modern performing arts that are being loved by millennials. This is the focus of this research, namely making innovations in the form of Gembyung art packaging as an interesting show and supported by the wider community.

1.1 Concept of creation

The source of creation is a personal experience as a *pengrawit* and trainer of Sundanese *karawitan* who is worried about the phenomenon of millennial generation's interest in *Sundanese Karawitan* which is getting lower, so there is anxiety to do packaging on Gembyung art in Cisaat Ciater Village, Subang regency.

The composition of the packaging of Buhun gemyung art is the embodiment of a collection of traditional songs as well as the nadom / sholawatan of religious elements of Muslims which are very distinctively packaged and arranged according to the musical portion contained in each song / nadom. The packaging in question is to process sounds / tones into rhythmic and melodic so that they become a whole unit in a composition presenting Gembyung Buhun's artwork.

The packaging of Gembyung Buhun Art in Cisaat Village is an expression of honest expression from researchers to realize compositional works that are worthy of performance materials and study materials for the process of cultural inheritance, protection, development, and real use of traditional arts, especially in art communities that are still active and care about the existence of their arts that they maintain. In the last five years researchers have been involved in organizing festivals both at the national and international levels which are still in demand and have very good attention from the participants.

From this event, it strengthens researchers to be able to realize traditional art packaging works, especially we will work on the packaging of Gembyung Buhun art in Cisaat Tourism Village. Considering that Cisaat village already has the title of a tourist village, the cultural potentials that will have an impact on the development of tourist attractions must be further improved both in terms of quantity and quality of presentation.

The originality in Gembyung Buhun's artwork certainly lies in the process of working on a tight connection from one gending to the next, as well as providing musical effects from the processing of vocals, rhythmic, melodic, processing dynamics, tempo, as well as opening melodies as *overtures* and closing *melodies*. Meanwhile, the majority of traditional songs have existed for a long time as the work of the ancestors of traditional art, especially the Sundanese *Karawitan* activists in the past.

When it becomes a packaging work in the *Karawitan* Sunda development area, the status of the traditional work is collaborating with new creations. So that's a novelty form of the artwork of this tradition.

1.2 The Concept of Embodiment of Gembyung Buhun Cisaat Art Packaging

1) The Nature of Packaging

The word 'pack' can be interpreted in several senses such as putting together several items or something into a more concise, dense, or tidying process, wrapping in preparation for a trip or it can also be interpreted as shaping/arranging/presenting more simply. The packaging of



performance art disini can be interpreted as how teknik arranged, presenting several forms of works into one unit to be more concise, dense to be able to be held into a series of performing arts with the aim of being arranged more neatly according to the desired concept of sagging.

When it comes to the packaging of art (performing arts) in this global era, we must be thinking about how our efforts to be able to present performing arts become an interesting, informative, not prolonged spectacle so that it has a selling point. At this time we are required to have the ability of expertise, coratorial ability, understanding, experience, foresight, wise mind in decision making in the process and most importantly have managerial abilities. The equalization of understanding, as well as understanding, of what is the purpose of packaging the performing arts, must be an agreement, so that there will be no differences in perception in society.

In antiquity art was performed for worship, supplication, gratitude to God Almighty, and to the ancestors. Kesenian was held for the entertainment of kings, rulers, and now the function of the art has shifted to become part of the cultural industry. Culture-based industries such as entertainment (entertainment-entertainment) that require and generate funds. From change to change, the community/artists are forced to follow how the process of change that occurs such as how to respond to the era of the global market.

From a social point of view, the life of people who used to be agricultural (agrarian) but now have switched to industry. Thus, the effect of this change is quite drastic so that the adjustments that have occurred make the packaging problem part of the consequences that we experience. One of his reactions resulted from the change. It ultimately leads us to remain consistent in the arts, while maintaining and preserving the cultural values we have.

There are several processes of packaging performing arts to be our common concern, in the face of the cultural industry, namely:

- a. The process of subtraction/compaction of time duration becomes more concise but in essence, the values of the beauty of the material revealed must remain intact and present, such as the reduction in the repetition of the motion of the artwork according to the concept of work.
- b. The unification of several art materials into one frame without reducing the value of each revealed work so that it becomes a single unit according to the intention or concept of the work.
- c. The arrangement of several types of art into a series of performing arts, namely, dance, music, and theater.

2) Compaction of Works

In packaging a performing art, for example the dance form, understanding the form and content of the dance movement needs to be considered. Compaction requires ability, understanding, experience, foresight, thoughtfulness in the process of compaction. The most important thing is not to damage the artwork held. In this process, the offending by the creator of the dance will appear when condensing someone else's work. To the dancer to suggest for the participant as a dance stylist, if later experiencing the process of collecting the work a for the purpose of duration of time, for example, the work of the participants was originally created 12 minutes, but the interests of state events such as the creator / dance arranger are asked to condense the time to 5-6 minutes. So, the most important effort is how our foresight in the process of condensing time does not detract from the essence, the value that has existed, the experience of how to package art materials is still required.

3) Packaging of Work Types

Participants may at some point be appointed to bear the responsibility of packing several works of art, whether in the form of a medley, one frame or in art numbers in one performance, such as the event of a "Gebyar Nusantara", a string of several regional dances such as a series of jasmine for example, then an artistic experience is required in the packaging of this performing art.

At this packaging we must be able to select and sort out the strengths of each type of art material to be degreed. Knowledge of the anti-climactic climactic taste, the dominant sense of monotony/flat taste in the selection of material is necessary in this process. Having this knowledge is important so that the results we achieve later will usually be better. In a frame or appearance there are several forms of art that we witness. In this process the foresight for the selection of which material is for climactic, dominant and which is only as a background is evident in this process of packaging the performing arts.

2. IMPLEMENTATION METHOD

The creation technique used is based on the results of the implementation of field studies with Sundanese *karawitan* artists and the wealth of researchers as arrangers and enthusiasts of Sundanese *Karawitan*, by adhering to the creation and compilation of musical works from Pande Made Sukerta, compiling content ideas, compiling garapan ideas, determining work, and studio work in the creative process.

The process of creating the golden work of Gembyung Buhun Cisaat Art refers to the steps of creation according to Pande Made Sukerta, namely:

1. Compiling the idea of content, is to construct the main idea that will be embodied in the Gembyung Buhun Cisaat Art Packaging Work in the form of a thought or concept that is the content or core of the work to be compiled.
2. Compiling a work idea, is applying the idea of content to the idea of work. At this stage, the researcher compiles to start thinking about the tools or instruments / instruments to be used and supports the idea of the content that has been compiled.
3. Determining the work is the last process that will also determine the quality of the work produced.
4. Studio work in the process of reative
The capacity to think, imagine to obtain aesthetic sensitivity in work, so that it has creative power through several stages.
 - 1) Exploration
Exploration can be done on objects that are used as real things in exploring existing ideas such as, sounds, tones, tempos, rhythms, rhythmic, melodic, as well as types of instruments/instruments.
 - 2) Improvised
Conducting activities spontaneously on the basis of visual excitatory, excitatory Audio, taste, ideas, melodies, dynamics, rhythms, tempos, sounds and aids that are closely related to the theme of the work.
 - 3) Forming



Forming is the formation into composition or creation into the form of the composition of the work as a whole. The formation process is carried out in the form of routine exercises through evaluation, improving the composition and other elements of the work.

4) Work Show / Performance

After going through the process of creation and the process of working the studio telah is conducted, then all the elements of the work are ready to be performed as a concert performance of Sundanese *Karawitan*.

5. Structure of Gembyung Buhun Art Works

- 1) Preparation: Thanksgiving/Ngarekes
- 2) Kembang Gadung Song Presentation
- 3) Song of Song
- 4) Gembyung's Signature Song²
- 5) Closing The dance is patternless.

3. RESULTS AND DISCUSSION

3.1 Embodiment of Gembyung's Art Packaging Works

As a work of *karawitan*, the breath and form of pouring out ideas where the background of an arranger with all his ability to express his ideas through the art of Gembyung. The emergence of ideas and ideas of stylists is interested in arranging *karawitan* works by introducing various sounds produced from membrane percussion devices as described above.

From the experience mentioned above, it has inspired the stylist to make *karawitan* artworks in the form of Gembyung buhun art packaging that is arranged and repackaged in a contemporary manner, so that young people as successors, are able and enthusiastic in continuing the process of inheritance of art culture, especially Gembyung art in Cisaat Ciater, Subang Regency.

3.2 Concept

Determinants, are some of the things that drive the main consideration of the cultivator to do the work, presenting a package of artwork through the presentation of membrane percussion instrumentation with vocal elements. What is particularly interesting in the traditional classical *karawitan* environment, one of the very important things is that the work is often determined by the artist himself. The concept offered is the packaging of Gembyung Buhun art. Packaging i.e. proses reduction/compaction of time duration becomes more concise but in essence, the values of the beauty of the material revealed must still remain intact. Second, it integrates several art materials into one frame without reducing the value of each of the works expressed. Finally, several types of art become a series of performing arts, namely, dance, music and theater entitled: "*Ngariung, NgaGembyung, Kabiruyungan...*"

Structuring is the processing of transitional work from various variations and characters of existing gending, processed with techniques that prioritize tapsir (interpretation) of balungan work and vocal work in the presentation into one whole work. What is meant by the definition of independent *karawitan*, is a *karawitan* performance whose presentation is not bound for the purposes of other branches of art, for example *karawitan* in the need for dance, pakeliran, theater and so on. This is because many gendings in the Sundanese *karawitan* tradition have the function of use or initial needs with the attachment of other types of art and the beginning of the use of the gending barrel.

1. Garapan Form

The form or form in the watershed ar is a trigger to arouse attention to the contents it contains, which in turn have merged into the structure. So the form or form of arable is a means of expressing the contents as a form of expressing the experience of the soul. Djelantik (1990), explains the form (form) that is meant by reality that appears concretely in front of us (can be perceived with eyes and ears), and also reality that is not concretely visible in front of us, but abstractly the form can be imagined (in Saptono, 2011:25). Humardani (1983) mentions that the form in the presentation of a work of art is a container that can be observed as a means of expressing content regarding values or experiences.

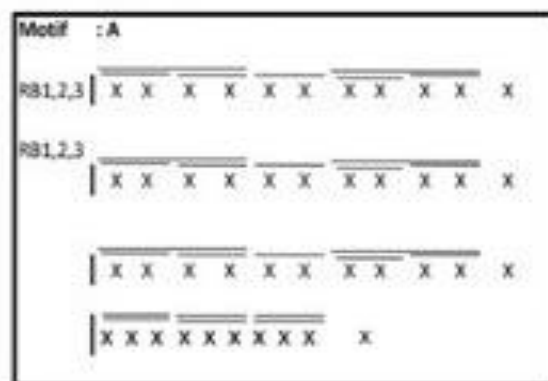
Therefore, in the form or form of the work entitled "*Ngariung, NgaGembyung, Kabiruyungan...*" It is an arrangement of various forms and patterns of percussion. Within the percussion group, forms can be divided into two, namely the regular form and the irregular form. All of that refers to the number of gatra on every single gong in the gending. For example, examples of indivisible forms such as wayang sieve, and *sampak* whose one gong can be four gatra, five gatra, or it can be deeper in the fall of the final song sentence in *gongan*. On the contrary, the regular form means that the number of gatra in each gong is the same or has been determined at each fall of the gong in the song sentence. The form of the Gembyung art packaging arrangement is an arrangement of various shapes and structures of *tabuh* patterns, as well as different barrels and patets then deliberately arranged into one unit in the work of *Ngariung Ngagembung Kabiruyungan*.

2. Composition Structure of Gembyung Buhun Art

The composition structure of the Gembyung of the percussion rampak with the tempo and intensity is hard and fast, then the break and then the soft tempo. Tempo is meant as an introduction of a whole composition:

"NGAGEMBYUNG..."

Works by Ojang Cahyadi, S. Sn, M.Pd



Documentation of Ojang



Motif : B

X		$\overline{O \ X}$	X	O	X
RS. 1,2,3		$\overline{O \ X}$	X	O	X
		$\overline{O \ X}$	X	O	X

Motif B Berulang-ulang sesuai kebutuhan gerak tari

Motif : C

- | Motif vocal "Beluk" Banten
- | Motif tiupan Tarompet pola melodi mandiri
- | Motif Melodi Rebab pola melodi mandiri

Motif : D

	$\overline{X \ X}$	$\overline{X \ X \ X}$	$\overline{X \ X \ X}$	X
	$\overline{X \ X}$	$\overline{X \ X \ X}$	$\overline{X \ X \ X}$	X
	$\overline{X \ X}$	$\overline{X \ X \ X}$	$\overline{X \ X \ X}$	X

Setelah beberapa kali balikan, maka kembali ke motif.

Motif : E

Lagu : PAPAG-PAPAG

Dipapag papag ayana di waru doyong
 Dipapag papag ayana di waru doyong
 Doyong deui doyong deui ngardjom siji bari

Dipapag papag sanos nuju hiburan
 Tetep muntang ka Pangeran
 Hayu eta hayu batur hayu batur babarengan
 Majeng eta majengkeun seni kagungan
 Sanos nuju hiburan tetep muntang ka Pangeran

Documentation of Ojang

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Motif : F

URL,2,3/N	5 4	0 4	5 4	0 4	5 4	0 4	5 4	0 4
URL,2,3/N	0 0 1	11 11	1 5	4	0 0 1	11 11	1 5	4
URL,2,3/N	5 4	0 4	5 4	0 4	5 4	0 4	5 4	0 4
URL,2,3/N	0 0 1	11 11	1 5	4	0 0 1	11 11	1 5	0
URL,2,3/N	5 4	0 4	5 4	0 4	5 4	0 4	5 4	0 4
URL,2,3/N	0 0 1	11 11	1 5	4	0 0 1	11 11	1 5	0
ED	0	0	0	8	0	pd	d	d
Ilustrasi suling Cirebonan								
URL,2,3/N	5 4	0 4	5 4	0 4	5 4	0 4	5 4	0 4
URL,2,3/N	0 0 1	11 11	1 5	4	0 0 1	11 11	1 5	0
ED	d	d	d	d	Dpp	0	0	0
Ilustrasi suling Cirebonan								
URL,2,3/N	5 4	0 4	5 4	0 4	5 4	0 4	5 4	0 4
URL,2,3/N	0 0 1	11 11	1 5	4	0 0 1	11 11	1 5	0
ED	tb pi	u B	d	d	d	d	d	Op b
Ilustrasi suling Cirebonan								
URL,2,3/N	5 4	0 4	5 4	0 4	5 4	0 4	5 4	0 4
URL,2,3/N	0 0 1	11 11	1 5	4	0 0 1	11 11	1 5	0
ED	pb pi	lp Sp	li pl	08 pi	08 08	pb 08	pl 4	8
Ilustrasi suling Cirebonan								
URL,2,3/N	5 4	0 4	5 4	0 4	5 4	0 4	5 4	0
URL,2,3/N	0 0 1	11 11	1 5	4	0 0 1	11 11	1 5	4
ED	dilarutkan dengan motif "Grimis"							
URL,2,3/N	5 4	0 4	5 4	0 4	5 4	0 4	5 4	0
URL,2,3/N	0 0 1	11 11	1 5	4	0 0 1	11 11	1 5	4
ED	0 p	0 0	Op	0 1	Op	0 0	0 8	8 0

Motif : G

Masuk Intro Rajah (iringan sama dengan di atas)

RW	1	4	1	4	1 5	4	3 5	4
ED	motif "Grimis"							
RW	1 5	4	3 5	4	3 2	1	5 2	1
ED	motif "Grimis"							
RW	3 2	1	5 2	1 3	2 3	4	4	4
ED	motif "Grimis"							
RW	4	4	1 5	4	3 5	4	1 5	4
ED	motif "Grimis"-----Op 0 1 0							
RW	3 5	4 1	5 1	2 3	2 3	4	G	
ED	Op	0 0	Op	0 0	1 8	8 8	0	

* Masuk lagu bebas birama "Rajah Gunung Salak" sambil diiringi iringan diatas

Rumpaka "Rajah Gunung Salak"

Pun sampun salakka ampun
 Sakeli neda parulun
 Wiwitan ka sang rumuhun
 Ka sanghyang pucuk umun sadaya para karuhun
 Korengbrongan girang puun
 Pura ruja puja purun, dargkung lula puwundan
 Mupi kerta dilungsur
 Lungsur jangklor mafur saur
 Neda wangsit jejer ukur, boh bilih salah mitulur
 Salah larap geger ibur, pang rajahkeun lahan jangar
 Subura ka daun lontar, raksa nu anyar ngumbora
 Bekelna samak saampor, siki jarak piketun damar

Gending "nyindokeun" akhir rajah

0 0 1/4	2/5 2/5 2/5 2/5	1/4 0 1/4	2/5 2/5 2/5 2/5
4223	1125	5144	2525
G			
4444			

Documentation of Ojang



Motif : B
Gending lagu "Kunur" (gending disesuaikan dengan lagu)

	$\frac{2}{2}43$	$\frac{0}{3}43$	$\frac{2}{2}32$	$\frac{G}{1143}$	$\frac{2}{2}43$	$\frac{0}{3}43$	$\frac{2}{2}32$	$\frac{G}{1143}$
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Rumpaka lagu "Kunur (Salendro)"
Kunir di awur ku kunir, duli di awur ku duli
beas diawur ku beas, cai diawur ku cai
wadah ninggang ka parancah
kitu nurutkeun talari

	$\frac{0}{0}1\frac{1}{4}$	$\frac{2}{5}2\frac{2}{5}2\frac{2}{5}2\frac{2}{5}$	$\frac{1}{4}01\frac{1}{4}$	$\frac{2}{5}2\frac{2}{5}2\frac{2}{5}2\frac{2}{5}$
	$\frac{4}{2}23$	$\frac{1}{1}25$	$\frac{5}{1}44$	$\frac{2}{5}25$
	$\frac{4}{4}44$	$\frac{3}{3}33$	$\frac{4}{4}44$	$\frac{4}{4}44$

GB1 $\frac{4}{4}44$ $\frac{4}{4}44$ $\frac{3}{3}33$ $\frac{4}{4}44$ $\frac{4}{4}44$ $\frac{4}{4}44$ $\frac{3}{3}33$ $\frac{4}{4}44$
GB2, C3 0 0 0 0 0 0 0 0
GB1 $\frac{4}{4}44$ $\frac{4}{4}44$ $\frac{3}{3}33$ $\frac{4}{4}44$ $\frac{4}{4}44$ $\frac{4}{4}44$ $\frac{3}{3}33$ $\frac{4}{4}44$
GB2, C3 $\frac{4}{4}44$ $\frac{4}{4}44$ $\frac{3}{3}33$ $\frac{4}{4}44$ $\frac{4}{4}44$ $\frac{4}{4}44$ $\frac{3}{3}33$ $\frac{4}{4}44$
GB1 $\frac{4}{4}44$ $\frac{4}{4}44$ $\frac{3}{3}33$ $\frac{4}{4}44$ $\frac{4}{4}44$ $\frac{4}{4}44$ $\frac{3}{3}33$ $\frac{4}{4}44$
GB2, GB $\frac{4}{4}44$ $\frac{4}{4}44$ $\frac{3}{3}33$ $\frac{4}{4}44$ $\frac{4}{4}44$ $\frac{4}{4}44$ $\frac{3}{3}33$ $\frac{4}{4}44$
GB1 $\frac{4}{4}44$ $\frac{4}{4}44$ $\frac{3}{3}33$ $\frac{4}{4}44$ $\frac{4}{4}44$ $\frac{4}{4}44$ $\frac{3}{3}33$ $\frac{4}{4}44$
GB2, GB $\frac{4}{4}44$ $\frac{4}{4}44$ $\frac{3}{3}33$ $\frac{4}{4}44$ $\frac{4}{4}44$ $\frac{4}{4}44$ $\frac{3}{3}33$ $\frac{4}{4}44$
GB1 $\frac{4}{4}44$ $\frac{4}{4}44$ $\frac{3}{3}33$ $\frac{4}{4}44$ $\frac{4}{4}44$ $\frac{4}{4}44$ $\frac{3}{3}33$ $\frac{4}{4}44$
GB2, GB $\frac{4}{4}44$ $\frac{4}{4}44$ $\frac{3}{3}33$ $\frac{4}{4}44$ $\frac{4}{4}44$ $\frac{4}{4}44$ $\frac{3}{3}33$ $\frac{4}{4}44$
GB1, 2, 1 $\frac{4}{4}44$ $\frac{4}{4}44$ $\frac{3}{3}33$ $\frac{4}{4}44$ $\frac{4}{4}44$ $\frac{4}{4}44$ $\frac{3}{3}33$ $\frac{4}{4}44$
GB1, 2, 1 $\frac{4}{4}44$ $\frac{4}{4}44$ $\frac{3}{3}33$ $\frac{4}{4}44$ $\frac{4}{4}44$ $\frac{4}{4}44$ $\frac{3}{3}33$ $\frac{4}{4}44$
Gending lagu "Kunur (Sorog)" (gending disesuaikan dengan lagu)

	$\frac{2}{2}43$	$\frac{0}{3}43$	$\frac{2}{2}32$	$\frac{G}{1143}$	$\frac{2}{2}43$	$\frac{0}{3}43$	$\frac{2}{2}32$	$\frac{G}{1143}$
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Rumpaka lagu "Kunur (Sorog)"
Kunir di awur ku kunir, duli di awur ku duli
beas diawur ku beas, cai diawur ku cai
wadah ninggang ka parancah
kitu nurutkeun talari

	$\frac{0}{0}1\frac{1}{4}$	$\frac{2}{5}2\frac{2}{5}2\frac{2}{5}2\frac{2}{5}$	$\frac{1}{4}01\frac{1}{4}$	$\frac{2}{5}2\frac{2}{5}2\frac{2}{5}2\frac{2}{5}$
	$\frac{4}{2}23$	$\frac{1}{1}25$	$\frac{5}{1}44$	$\frac{2}{5}25$
	$\frac{4}{4}44$	$\frac{3}{3}33$	$\frac{4}{4}44$	$\frac{4}{4}44$

GB1, 2, 3 $\frac{4}{4}44$ $\frac{4}{4}44$ $\frac{3}{3}33$ $\frac{4}{4}44$ $\frac{4}{4}44$ $\frac{4}{4}44$ $\frac{3}{3}33$ $\frac{4}{4}44$
GB1, 2, 3 0 0 1 $\frac{1}{4}$ $\frac{2}{5}2\frac{2}{5}2\frac{2}{5}2\frac{2}{5}$ $\frac{1}{4}01\frac{1}{4}$ $\frac{2}{5}2\frac{2}{5}2\frac{2}{5}2\frac{2}{5}$
GB1, 2, 3 $\frac{4}{2}23$ $\frac{1}{1}25$ $\frac{5}{1}44$ $\frac{2}{5}25$ 4

Keterangan :
BB = Rebab
GB = Gambang
Ki = tangan kiri
Ka = tangan kanan
G = goong buyung
B = bang
p = pak
t = tung
i = ping
d ---- d deded
D = dong

Documentation of Ojang

Then enter at a slow and soulful tempo:

In motif B, it is included in the melodic nuance performed by Tarompet and or Rebab as the carrier of the song melody.

4. CONCLUSION

The process of a work of art requires a long-time limit both from the process of creativity and completion in the script of the work. The concept offered is the packaging of Gembyung buhun art. Packaging i.e. proses reduction/compaction of time duration becomes more concise but in

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essence, the values of the beauty of the material revealed must still remain intact. Second, it integrates several art materials into one frame without reducing the value of each of the works expressed.

Gembyung Buhun's packaging *tabuh karawitan* work is a work that uses Gembyung media. The development of creativity and innovation is found in game patterns, processing of musical elements and existing game techniques (*ubit-ubitan*) which become a unified whole to describe the atmosphere in a *Gembyung Buhun* packaging work presented in the form of an independent concert / *karawitan* in a duration of approximately 15 minutes.

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