

The Paradoxical Aesthetics of *Kawih Wanda Anyaran* by Mang Koko

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ABSTRACT

This research analyzes the aesthetics of *Kawih Wanda Anyaran* by Mang Koko via the lens of Paradox Aesthetics as articulated by Jakob Sumardjo. Paradox Aesthetics posits that the allure of Nusantara art emerges from the tension between two ostensibly contradictory aspects that finally converge into harmony. This research utilizes a qualitative method with an ethnomusicological approach to analyze the lyrical, musical, and social contextual elements of *Kawih Wanda Anyaran*. The results identify four principal types of paradox: tradition–modernity, simplicity–complexity, individuality–collectivity, and rationality–emotionality. These paradoxes form a unique artistic basis, as Mang Koko adeptly showcases musical innovation while being deeply rooted in Sundanese cultural traditions. *Kawih Wanda Anyaran* exemplifies the intricate interplay among the artist, the community, and the encompassing cultural milieu. These findings affirm that Mang Koko's compositions function as expressions of musical creativity and as embodiments of paradoxical aesthetics, which hold substantial importance for arts education, cultural preservation, and the progression of Sundanese *karawitan* studies in contemporary and future contexts. This study provides a conceptual contribution to comprehending how paradox aesthetics can function as a framework for interpreting traditional musical compositions and presents avenues for additional research on aesthetic alterations within Nusantara Arts.

Keywords: *Kawih Wanda Anyaran*, Mang Koko, *Paradoxical Aesthetics*, Jakob Sumardjo, Sundanese *Karawitan*

INTRODUCTION

Mang Koko emerged as a central figure in the history of Sundanese *karawitan*, particularly through the development of the concept of *Kawih Wanda Anyaran*. Born into a noble family from Sumedang with ancestral ties to the Sultanate of Banten (Rosida, interview, 9 June 2025), he was introduced to the tradition of *Cianjuran* vocal music from an early age through his father, M. Ibrahim Sumarta, a *panembang* who had received the

“Bintang Mas” award in the *Kongkoors Cianjuran* (Benyamin, 1992:8). The combination of strong family support and formal education, including exposure to Western music, established a musical foundation that later shaped and distinguished his artistic works.

Mang Koko's creative trajectory cannot be separated from his socio-cultural background and family environment. His early musical experiences provided a strong

foundation for engaging with tradition and subsequently transforming it into new artistic works. This perspective aligns with Herdini's view, which emphasizes that innovation in Sundanese *karawitan* consistently emerges from the interaction between traditional experience and the context of modern life (Herdini, 2014:27). In Mang Koko's artistic practice, the convergence of these two poles materialized in the emergence of *Kawih Wanda Anyaran* as a new style that remains rooted in Sundanese traditions while being oriented toward innovation. Consequently, Mang Koko's works can be understood as aesthetic representations that integrate the continuity of tradition with a spirit of renewal (Ruswandi, 2007:15).

From his youth, Mang Koko was actively engaged in artistic activities while simultaneously working in various fields, ranging from Bale Pamoelangan Pasoendan and the *Djawatan Penerangan* to institutions of arts education. These experiences enriched his artistic perspective and informed his creative practice. His songwriting journey began with the group *Kanca Indihiang* in Indihiang, which performed humorous songs infused with social criticism, and continued through groups such as *Mundinglaya*, *Taman Murangkalih*, and *Ganda Mekar*. Across these phases, it is evident that Mang Koko progressively developed the concept of *Kawih Wanda Anyaran* as a new style that integrates Sundanese traditional idioms with musical innovation.

A number of recent studies indicate that Mang Koko's creative trajectory—from *Kanca Indihiang*, *Mundinglaya*, and *Taman Murangkalih* to *Ganda Mekar*—led to the emergence of *Kawih Wanda Anyaran* as an

innovative style. Within this style, Sundanese traditional idioms such as *sekar-gending*, the treatment of *laras* and *surupan*, and traditional Sundanese vocal practices are reworked into new compositions by expanding musical techniques and pedagogical functions. In educational contexts, *Kawih Wanda Anyaran* has proven effective as a medium for teaching traditional vocal music at the secondary school level, as it enhances pitch accuracy, articulation, and students' self-confidence while also facilitating the internalization of ornaments that are often perceived as challenging (Marpudoh & Irawati, 2025; Drazatna, Milyartini, & Latifah, 2022).

Beyond their pedagogical function, recent studies have also emphasized the cultural and social dimensions of Mang Koko's works. His lyrics and musical structures connect the social imagination of Sundanese society with new aesthetic strategies, opening interpretive spaces for thematic concerns such as urbanization and moral education while remaining rooted in traditional values (Saiful & Supriatna, 2024). The early phase of *Kanca Indihiang* can even be understood as a creative embryo that formulated patterns of musical communication and performance dramaturgy (Ruswandi, 2021). These patterns were subsequently refined in later phases, as discussed in previous studies on "*Garap Sekar Caturan: Embrio Drama Swara dan Gending Karesmén Karya Mang Koko*" (Windyagiri, 2024).

Mang Koko's works reflect his ability to introduce renewal without abandoning traditional roots. The concept of *Kawih Wanda Anyaran* is not limited to a repertoire of songs accompanied by *saléndro* or *pélog* gamelan but

rather constitutes a paradigm of creation that embodies a creative and progressive spirit while remaining firmly grounded in Sundanese cultural identity (Suparli, 2015:3). Underlying this perspective, Mang Koko's views on art are closely intertwined with social and educational contexts, as reflected in his children's songs found in "Resep Mamaos," "Taman Bincarung," and "Taman Cangkurileung," as well as in works centered on social critique such as "Kanca Indihiang," "Ganda Mekar," and others.

Mang Koko's aesthetic concept demonstrates a dialectic between the preservation of traditional values and the drive for creative renewal. From Jakob Sumardjo's perspective, this condition can be understood through the framework of paradox aesthetics, in which beauty emerges from the unification of two elements that appear contradictory (Sumardjo, 2000). Children's songs such as "Bonéka Nani," "Patani," and "Ngayuh Hujan" emphasize a simple and pedagogical dimension, while *kawih* with themes of social critique—such as "Urang Kampung" and "Kulu-Kulu Kombinasi"—reveal a more complex depth of social reflection. The integration of these two poles gives rise to a distinctive musical style, through which Mang Koko succeeds in sustaining the continuity of tradition while simultaneously opening pathways toward modernity within Sundanese *karawitan* (Herdini, 2014; Ruswandi, 2016).

The study of Mang Koko's works cannot be limited to musical or biographical aspects alone; rather, it must address the aesthetic dimension that shapes their meaning. Through an aesthetic approach, it becomes possible to understand how Mang

Koko's creative process unfolds within a dialectic between tradition and innovation. Sundanese tradition serves as the primary foundation, yet it is continually rearticulated through new musical idioms, giving rise to *Kawih Wanda Anyaran* as a distinctive style.

This perspective is consistent with Saepudin's argument that the development of modern *karawitan*, as exemplified by *Jaipongan*, emerges from efforts to integrate traditional elements with new musical forms, resulting in the formation of a distinct genre (Saepudin, 2012:131–140). A similar dynamic can be observed in Sundanese literature, which, according to Hendrayana, demonstrates new aesthetic tendencies as reflections of the socio-cultural conditions of society (Hendrayana, 2022:119–130). In the musical domain, Iskandar shows that the use of *laras kacapi kawih* in Sundanese pop songs provides evidence of innovation that remains grounded in traditional foundations (Iskandar, 2023:5522–5529). Accordingly, *Kawih Wanda Anyaran* can be situated not merely as a musical work but also as a cultural reflection and a new paradigm in the development of Sundanese *karawitan*.

Mang Koko occupies a significant position in the history of Sundanese *karawitan* because he successfully formulated the concept of *Kawih Wanda Anyaran* as a form of renewal grounded in tradition. His life trajectory, musical experiences, and artistic thought demonstrate a consistent commitment to transforming cultural heritage into new and contextually relevant works. In this regard, Saepudin (2012:131–140) emphasizes that the emergence of new genres in Sundanese *karawitan* is always inseparable from the dialectic between

tradition and innovation—a pattern that likewise underpins Mang Koko's creative foundation.

The objective of this study is to identify forms of paradox aesthetics in *Kawih Wanda Anyaran* by Mang Koko. The research focuses on revealing how these works articulate beauty through the convergence of two seemingly opposing poles. Through this objective, the study seeks to position *Kawih Wanda Anyaran* not only as a musical innovation but also as a distinctive manifestation of aesthetic principles within Nusantara arts.

METHOD

This study employs a qualitative method with an ethnomusicological approach. The analysis focuses on the lyrical texts, musical structures, and socio-cultural contexts of *Kawih Wanda Anyaran*. Data were collected through literature review, audio-visual analysis, and interviews with informants who have close engagement with Mang Koko's works, including Sundanese *karawitan* artists and scholars. The primary theoretical framework applied in this study is Jakob Sumardjo's concept of Paradox Aesthetics, which emphasizes that beauty emerges from the unification of two opposing elements (Sumardjo, 2000:45). The ethnomusicological approach is employed because it is appropriate for examining music in relation to culture, as emphasized by Nettl, who asserts that music cannot be fully understood without considering its supporting social context (Nettl, 2015:12).

The analysis in this study is conducted using a descriptive-analytical method to reveal the forms of paradox aesthetics in

Kawih Wanda Anyaran. Analytical techniques include the symbolic identification of lyrical texts, examination of musical structures through transcription and audio recordings, and the interpretation of meaning based on the socio-cultural contexts underlying their creation. Data triangulation is carried out by comparing findings from literature review, audio-visual documentation, and interviews, thereby ensuring strong data validity (Moleong, 2018:330).

This research can be implemented in the context of preserving Sundanese *karawitan* by using *Kawih Wanda Anyaran* as a model for arts education and appreciation in various educational institutions and cultural communities. Mang Koko's works, which integrate tradition and innovation, may serve as references for developing instructional materials that are relevant to younger generations without losing their cultural roots. In addition, the findings of this study may encourage the documentation and digitization of *karawitan* works, thereby increasing their accessibility to wider audiences. The paradox aesthetics approach also opens new creative possibilities while maintaining the continuity of tradition, allowing Sundanese *karawitan* to endure not only as a cultural heritage but also to thrive as a living part of contemporary artistic practice.

RESULTS AND DISCUSSION

The manifestation of paradox in *Kawih Wanda Anyaran* is evident in the way Mang Koko unites two opposing poles within a single aesthetic framework. On the one hand, he preserves core Sundanese traditional idioms; on the other, he introduces musical innovations through lyrical exploration,

social themes, and more progressive melodic treatment. The convergence between the simplicity of children's *kawih* and the complexity of social criticism, between religious and profane nuances, as well as between traditional and modern elements, generates a new form of harmony that represents paradox aesthetics as articulated by Jakob Sumardjo. This viewpoint corresponds with Adiwijaya's assertion (2016:77–90) that the revitalization of Sundanese karawitan arises from the creative tension between tradition and innovation.

This paradox constitutes a defining characteristic of *Kawih Wanda Anyaran* and simultaneously affirms its position as a body of work that transcends the boundaries of mere musical entertainment, extending into the realms of cultural and educational reflection. Suryana (2019:45–58) emphasizes the importance of the educational dimension in traditional arts, while Maryati (2020:101–115) demonstrates that symbolic aesthetics in contemporary works can embody representations of social values. Within this framework, Hidayat (2021:67–82) situates innovation within tradition as a cultural strategy for strengthening identity. Accordingly, Mang Koko's ideas and works affirm *Kawih Wanda Anyaran* as an aesthetic paradigm rooted in tradition yet open to the dynamics of socio-cultural change.

A. Tradition–Modernity

The paradox in *Kawih Wanda Anyaran* is that tradition and modernity come together in a way that is both harmonious and contradictory. Sundanese karawitan idioms are kept alive while also being expanded through musical and lyrical explorations that

deal with current social issues. Modern musical creativity in these works emerges through the transformation of traditional elements into innovations that are both communicative and educational, as noted by Gardapandawa (2023:101–112), Sampurna (2025:58–72), Purba (2025:320–333), and Hasan (2025:28–45). Through this approach, Mang Koko's works successfully integrate classical values with the social dynamics of the present era.

Kawih Wanda Anyaran integrates religious and profane nuances, simplicity and complexity, as well as traditional and modern elements, thereby creating a paradox of aesthetics that enriches listeners' experiences while also conveying social and educational values. This viewpoint is consistent with the conclusions of Setiadi (2024:139–151) and Alif (2025:86–98), who assert that traditional elements and modernity can collaborate to create a profound musical experience. Mang Koko's works are not merely forms of musical entertainment; they function as cultural strategies that affirm local identity while simultaneously opening spaces for contemporary innovation, as discussed by Krismayanti (2024:74–85) and Ardiansyah (2024:97–108).

Beyond presenting aesthetic paradoxes, *Kawih Wanda Anyaran* is also distinguished by Mang Koko's ability to construct musical narratives that are inclusive and communicative. Through *kawih*, he skillfully conveys moral, social, and religious messages that remain accessible to listeners of diverse age groups. Sumarsam says that a traditional piece of music can stay relevant in modern times if it strikes a balance between keeping old values and adding new ideas (Sumarsam,

2010). In this regard, Mang Koko's works function not merely as expansions of repertoire, but also as mediums of musical education that foster cultural appreciation while cultivating critical awareness of the social environment. Accordingly, *Kawih Wanda Anyaran* affirms that traditional music is not static but living and adaptive—capable of responding to the challenges of its time without losing its cultural identity (Becker, 2004).

The tradition–modernity paradox in *Kawih Wanda Anyaran* is reflected in the way Mang Koko blends Sundanese musical idioms with influences from Western music introduced through his formal education. The use of *laras*, *surupan*, *waditra* (musical instruments), and *sekar* ornamentation preserves traditional elements. At the same time, he introduces harmonic patterns, melodic progressions, and other musical features that signify his openness to modernity within Sundanese *karawitan*. This phenomenon aligns with Saepudin's view (2012:135) that Sundanese *karawitan* traditions are inherently flexible and continually find ways to adapt to changing times. Consequently, *Kawih Wanda Anyaran* does not remain at the level of contradiction but instead gives rise to a fresh and contextual musical style that functions as a bridge between cultural heritage and contemporary dynamics (Hendrayana, 2018:92).

The process of integrating tradition and modernity in *Kawih Wanda Anyaran* opens space for educational and social dimensions. The use of Sundanese idioms combined with musical innovation allows these works to function as media for learning cultural values

as well as platforms for social reflection (Gardapandawa, 2023:101–112). Mang Koko's creativity in blending traditional elements with modern components aligns with contemporary musical practices that employ experimental approaches to generate new forms of artistic expression (Sampurna, 2025:58–72). The presence of such innovation affirms that *Kawih Wanda Anyaran* serves not only as entertainment but also as a cultural strategy that reinforces local identity while adapting to the developments of its time (Krismayanti, 2024:74–85).

The song "*Lingkung Lembur*," composed in the form of *Rampak Sekar* (three vocal levels), employs the *degung* tuning system (1 = *tugu*) and exemplifies the distinctive integration of tradition and modernity characteristic of *Kawih Wanda Anyaran*. Its lyrics are simple yet reflective, portraying the village as a beautiful space for urban dwellers to release fatigue while also implicitly recalling the village's historical role as a place of refuge for city residents during the Bandung Lautan Api period. This phenomenon aligns with Jaenudin's findings (2024:500–515), which emphasize the importance of maintaining traditional tuning systems and ornamentation within contemporary *karawitan* compositions.

This three-part *Rampak Sekar* form, while remaining rooted in the *degung* tuning system and traditional ornamentation, also demonstrates the influence of Western music through more complex and progressive vocal harmonization, thereby creating a paradoxical dimension between tradition and modernity. This is reflected in a structural design that reveals Mang Koko's ability to preserve Sundanese musical identity while

introducing innovative elements that are socially, historically, and aesthetically relevant, as discussed by Iskandar (2023:5522–5529) and Fauzi (2025:41–59).

Lyrics	Translation
Tuh di lamping pagunungan Tuh di pasir gugumplukan Tempat sirna paniisan Lingkung lembur padusunan Aya mangsa kampung jadi kota di sisi Pamungpungan jalma nu ti dayeuh ngarungsi Kampung- kampung gegek lir kota Sisi gunung ngadadak sagala aya	On the mountain slopes Upon the rising sands A place where restlessness fades away The peaceful surroundings of the village There was a time when the village became a city's edge A refuge for those who came from the city Village appeared like cities At the foot of the mountains, everything suddenly existed

The lyrics of “Lingkung Lembur” also reveal a tradition–modernity paradox. On the surface, the lyrics are simple and approachable, emphasizing the comfort and beauty of rural life as a space for urban dwellers to find relief from fatigue—values that are accessible and closely aligned with everyday experience. Beneath this apparent simplicity, however, the lyrics evoke a deeper historical and social consciousness: the village as a place of refuge for urban communities during the Bandung Lautan Api event, reminding listeners of the dynamics of conflict and collective solidarity. This

phenomenon aligns with Fauzi’s view (2025:41–59), which points out the metaphorical importance of *kawih* in representing social values and communal identity.

This paradox emerges from the contrast between the lyrics’ light and approachable tone and their serious historical and social meanings, enabling the song to transcend mere entertainment and function as a medium for cultural reflection and moral education. “Lingkung Lembur” confirms Mang Koko’s ability to create musical stories that are open to everyone and that combine tradition, modernity, and historical and social awareness (Iskandar, 2023:5522–5529).

Structural innovation in *Kawih Wanda Anyaran* is exemplified by Mang Koko’s audacity in transforming traditional patterns of Sundanese *karawitan* into more adaptable forms. Whereas traditional *kawih* tends to employ relatively static stanza structures and melodic patterns, his works frequently incorporate rhythmic variations, modulation of *laras* or *surupan*, and more expressive ornamentation techniques. This phenomenon aligns with Jaenudin’s findings (2024:500–515), which demonstrate that the development of tuning systems and rhythmic practices in contemporary *karawitan* creates space for improvisation among *juru kawih* while simultaneously enriching overall musical dynamics.

The themes addressed in these works likewise demonstrate innovation, extending beyond subjects of love or nature to engage with social, political, educational, and other issues. The presence of these new themes affirms that *Kawih Wanda Anyaran* functions not only as an artistic expression but also as a

medium for reflecting upon the realities of contemporary Sundanese society (Fauzi, 2025:41–59; Iskandar, 2023:5522–5529). Accordingly, Mang Koko’s works emphasize the openness of tradition to innovation while simultaneously maintaining a distinct Sundanese musical identity.

The expansion of innovation in *Kawih Wanda Anyaran* also encompasses approaches to harmonization and instrumental collaboration. Mang Koko employs a combination of traditional instruments and Western elements to create richer and more dynamic musical textures (Purba, 2025:320–333). This approach broadens the possibilities of musical expression and serves as a bridge between traditional and modern audiences, allowing the works to remain relevant within contemporary social contexts (Setiadi, 2024:139–151). The rhythmic innovations and the introduction of new thematic content further affirm that *Kawih Wanda Anyaran* functions as a medium for cultural education and social reflection, while simultaneously demonstrating that Sundanese *karawitan* traditions are capable of adapting to changing times without losing their fundamental identity (Krismayanti, 2024:74–85).

The song “Gupay Lembur,” composed in the *saléndro* tuning system with several sections incorporating modulations to *madenda* (4 = *tugu*), *madenda* (4 = *panelu*), and *degung* (5 = *tugu*), provides a clear example of structural musical innovation in *Kawih Wanda Anyaran*. The shifts in tuning systems and *surupan*, together with the flexible stanzaic structure, enable the *juru kawih* to explore rhythmic variations and *sekar* ornamentation. This phenomenon aligns with Daryana’s findings (2024:482–499), which emphasize the

importance of musical innovation in enhancing the dynamics of contemporary Sundanese *karawitan*.

The lyrics narrate the longing of a migrant child living in the city for their childhood in the village, while recalling a mother and father who have passed away. The paradox emerges from the contrast between the simplicity of the lyrical message—nostalgia for the homeland and parents—and the musical complexity created through tuning-system modulations, *surupan*, and expressive rhythmic variations. Through this approach, “Gupay Lembur” demonstrates Mang Koko’s ability to balance Sundanese tradition with modern innovation, positioning *Kawih Wanda Anyaran* not only as an artistic expression but also as a medium for emotional, social, and cultural reflection (Fauzi, 2025:41–59; Karmila, 2023:27–41).

Lyrics	Translation
<i>Gupay-gupay panineungan Kiwaré némbongan deui Basa rék ninggalkeun lembur Rék miang tolabul ilmi Kacipta Ema jeung Apa Gupay jajap pangharepan Di Bandung muga sing jucung Gancang mulang ka sarakan Gupay-gupay panineungan Kiwaré némbongan deui</i>	Thoughts drift and wander, Now resurfacing once more, As the time comes to leave the village, Setting out in search of knowledge. Engraved are Mother and Father, Wandering thoughts full of hope: May success be found in Bandung, And may I soon return home. Thoughts drift and wander,

<i>Basa beus ninggalkeun stanplat Haté mah puguh tibelat Kacipta cisoca Ema Nu rambisak kingkin sedih Pileuleuyan dayeuh Garut Kapaksa urang papisah Ngumbara lila di Bandung Beungeut lembur kapigandrung Di susukan marak lauk Balap ngojay ulin leutak Luhur pasir peperangan Hanaang ngala duwegan Lalakon manjang di Bandung Lembur ngan ukur galindeng Duriat ngan dina surat Kangen ngan dina lebaran Betah di tempat ngumbara Pageuh jeung adeg sawawa</i>	<p>Now resurfacing again, As the bus departs the terminal. The heart feels left behind, Engraved are memories of Mother, Giving rise to profound sorrow. This farewell to the city of Garut Forces us to part.</p> <p>Wandering for a long time in Bandung, The face of the village remains deeply missed. Catching fish in the river, Racing to swim and playing in the mud. Battles played atop sandy hills, Quenching thirst with coconuts.</p> <p>The story continues in Bandung, The village remains only a shadow. Alive now only in letters, Longing felt most strongly during Eid. Growing attached to life in migration, Bound closely until adulthood.</p>
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B. Simplicity–Complexity

The paradox of simplicity–complexity in *Kawih Wanda Anyaran* is clearly evident in

the range of works created by Mang Koko. On the one hand, he composed *kawih* that are simple in nature, characterized by easily comprehensible lyrics, concise melodic patterns, and repetitive musical structures, which make them easy to memorize. Such works function as a medium for basic musical education as well as a means of instilling moral values in younger generations, in line with Tila's findings (2023: 364–376) on the role of the arts in shaping social and educational values within society.

Mang Koko also composed *kawih* with themes of social criticism that exhibit a high level of complexity, reflected in his careful choice of diction, dense rhythmic structures, and melodic treatment that demands a high degree of skill from the *juru kawih*. These two seemingly opposing poles—simplicity and complexity—are united within a single aesthetic framework, demonstrating Mang Koko's ability to maintain the continuity of tradition while simultaneously deepening musical expression (Daryana, 2024: 482–499; Fauzi, 2025: 41–59).

In his other works, Mang Koko presents more philosophical and religious lyrics that convey profound reflections on moral values, spirituality, and the relationship between humans and the Creator. The combination of the simplicity of everyday language with the depth of philosophical and religious meaning enriches the aesthetic dimension of *Kawih Wanda Anyaran*, making it relevant to diverse segments of society with varying artistic and spiritual needs (Fauzi, 2025: 41–59; Karmila, 2023: 27–41).

The paradox of simplicity–complexity is also reflected in the musical and performative approach of *Kawih Wanda*

Anyaran. Mang Koko presents variations in rhythm, scale modulation, and ornamentation techniques that demand high-level skills from the *juru kawih*, while simultaneously maintaining repetitive and easily memorable sections to support foundational musical learning (Jaenudin, 2024: 500–515). This approach enables his works to accommodate various levels of listeners' and performers' abilities while enriching the overall aesthetic dynamics (Krismayanti, 2024: 74–85; Ardiansyah, 2024: 97–108). The integration of simple lyrics with musical complexity underscores the position of *Kawih Wanda Anyaran* as a medium that is not only entertaining but also educational and reflective of contemporary social realities, bridging Sundanese tradition with modern innovation (Gardapandawa, 2023: 101–112; Sampurna, 2025: 58–72).

The simplicity–complexity paradox in *Kawih Wanda Anyaran* is not merely a contradiction but an aesthetic strategy intentionally employed by Mang Koko to bridge multiple dimensions of musical and social experience. The simplicity of the lyrics and structure facilitates accessibility for novice listeners, while musical complexity and depth of meaning provide space for reflection, learning, and appreciation for more advanced audiences. Mang Koko's works are capable of embracing diverse social layers and maintaining the continuity of Sundanese tradition while simultaneously expanding the horizons of artistic expression relevant to contemporary contexts. This paradox emphasizes that the beauty and function of *Kawih Wanda Anyaran* emerge from the ability to unite simplicity and

complexity within a harmonious aesthetic whole.

C. Individual–Collective

The individual–collective paradox in *Kawih Wanda Anyaran* is evident in the roles of Mang Koko as the creator and the performers of the *kawih*. Individually, Mang Koko demonstrates his distinctive creativity through song arrangement, melodic innovation, and thematic choices that reflect his personal aesthetic vision. His works display unique characteristics that distinguish one *kawih* from another, while simultaneously affirming the creator's identity (Daryana, 2024: 482–499).

The collective aspect of the *kawih* created by Mang Koko requires the *juru kawih* and *pamirig* to perform the pieces harmoniously, maintaining musical and rhythmic coherence within the ensemble. This interaction demands that performers adapt their individual expression to the structure and character of the *kawih*, resulting in a cohesive and unified performance. The beauty of *Kawih Wanda Anyaran* emerges from the balance between the creator's personal innovation and the collective harmony of the performers (Fauzi, 2025: 41–59).

Mang Koko's personal expression in *Kawih Wanda Anyaran* is highlighted through thematic choices, musical structure, and melodic innovations that reflect his aesthetic vision and creative philosophy. Each *kawih* serves as a medium to convey Mang Koko's ideas, emotions, and unique character, giving his works a strong personal identity (Iskandar, 2023: 5522–5529; Karmila, 2023: 27–41).

The *kawih* also functions in social contexts such as performances, competitions, or educational settings, which require the works to be appreciated, learned, and understood by a broader audience. This social function underscores the role of *Kawih Wanda Anyaran* as a means of communication, learning, and cultural preservation, where individual aesthetic values merge with collective needs (Tila, 2023: 364–376; Karmila, 2023: 27–41). *Kawih Wanda Anyaran* bridges Mang Koko's personal expression and wider social purposes, demonstrating the harmony between individual creativity and community benefit.

The individual–collective paradox in *Kawih Wanda Anyaran* is also apparent in the dynamics of musical innovation and adaptation. Mang Koko's personal creativity drives the development of rhythm, scale modulation, and ornamentation techniques that demand high-level skills from the *juru kawih*, while the *kawih*'s structure still requires ensemble coherence and coordination (Jaenudin, 2024: 500–515; Krismayanti, 2024: 74–85). The interaction between the creator's individual expression and the performers' collective abilities produces a cohesive and aesthetically pleasing performance, where personal innovation does not disrupt musical harmonization (Ardiansyah, 2024: 97–108; Gardapandawa, 2023: 101–112). This approach emphasizes that *Kawih Wanda Anyaran* functions not only as a medium for the creator's expression but also as a tool for communication, learning, and cultural preservation, making the balance between individual interests and collective needs central to its aesthetic value (Sampurna, 2025: 58–72; Alif, 2025: 86–98).

The Individual–Collective paradox in *Kawih Wanda Anyaran* confirms that the creator's personal identity and the performers' collective harmony complement each other. Mang Koko's creativity is evident in thematic, melodic, and structural innovations that give each *kawih* a distinct character, while the performers maintain ensemble cohesion so that the work can be fully appreciated. *Kawih Wanda Anyaran* serves dual functions: as a medium for personal expression and as a vehicle for social communication, education, and cultural preservation. The harmony between individual creativity and collective purpose lies at the core of its aesthetic value, demonstrating that the beauty of *Kawih Wanda Anyaran* arises from the balance between the creator's personal interests and the community's needs.

D. Rational–Emotional

The rational–emotional paradox in *Kawih Wanda Anyaran* arises from the tension between the carefully structured musical composition and the feelings and expressions evoked during performance. Each *kawih* is composed with attention to *laras*, *surupan*, rhythm, and melodic patterns, reflecting the order and logic of Mang Koko's compositional approach as the creator (Karmila, 2023: 27–41; Setiadi, 2024: 139–151).

At the same time, the *kawih* can evoke a wide range of emotions in both performers and audiences, from joy and longing to religious or philosophical impressions, making the performance not merely technical but also deeply experiential. Through meticulous compositional arrangement and expressive depth, *Kawih Wanda Anyaran* demonstrates how rationality and emotion

unite to enrich both musical and social meaning (Tila, 2023: 364–376; Karmila, 2023: 27–41).

The strict rhythmic and melodic structure of *Kawih Wanda Anyaran* serves as a framework that governs the flow of the performance. Each musical element, including *laras*, *surupan*, and melodic patterns, is precisely arranged according to Mang Koko's vision (Iskandar, 2023: 5522–5529; Setiawan Gardapandawa, 2023: 101–112). Yet, space for improvisation remains open for performers, particularly the *juru kawih* and *pamirig*, allowing them to add ornamentation, rhythmic variations, or vocal expressions that enrich the musical experience. This balance enables works that are rationally structured to remain emotionally and artistically alive, providing performers the flexibility to interpret the *kawih* according to their musical sensitivity (Tila, 2023: 364–376).

The rational–emotional paradox is also evident in the audience's experience and the performance context of *Kawih Wanda Anyaran*. Systematic compositional management provides a framework for performers to convey diverse emotional nuances, ranging from joy and longing to spiritual and philosophical reflection (Fauzi, 2025: 41–59; Sampurna, 2025: 58–72). The interaction between the planned musical structure and emotional expression creates a holistic aesthetic experience in which listeners can appreciate both the depth of musical meaning and inner resonance (Purba, 2025: 320–333; Setiadi, 2024: 139–151). The presence of improvisational space for the *juru kawih* and *pamirig* emphasizes the work's flexibility so that the rationality of the

composition does not limit creativity or emotional expression but rather enriches the artistic and social dimensions of *Kawih Wanda Anyaran* (Krismayanti, 2024: 74–85; Ardiansyah, 2024: 97–108).

The rational–emotional paradox in *Kawih Wanda Anyaran* underscores that a well-planned and logical compositional structure does not diminish the richness of emotional expression. The systematically arranged *laras*, *surupan*, rhythm, and melodic patterns provide a framework for performers to convey personal feelings and interpretations, allowing the performance to remain vibrant and emotionally resonant. The balance between rationality and emotion enables *Kawih Wanda Anyaran* to function as a complete artistic medium, where compositional precision blends with expressive flexibility, enhancing both musical meaning and the work's social and spiritual resonance.

CONCLUSION

Mang Koko's *Kawih Wanda Anyaran* exhibits a distinctive paradoxical aesthetic, in which the continuity of tradition is interwoven with musical and thematic innovation. Through the manipulation of *laras*, *surupan*, rhythmic structure, and *sekar* ornamentation, Mang Koko creates *kawih* that are simultaneously simple and complex, rational and emotional, and individual and collective. This approach not only generates a fresh and contextually relevant musical style but also positions *Kawih Wanda Anyaran* as a medium for education, social reflection, and the reinforcement of Sundanese cultural identity. Its success demonstrates Mang Koko's ability to preserve traditional roots

while opening space for modernity and artistic innovation.

Kawih Wanda Anyaran affirms that traditional music is not static but rather living, adaptive, and relevant to contemporary developments. The paradoxes reflected in the lyrics, themes, and musical structures enrich the aesthetic experience for audiences of various ages and social backgrounds, while simultaneously fostering awareness of moral, historical, and social values. Accordingly, this study highlights Mang Koko's role as a pioneer of Sundanese *karawitan* innovation, achieving a balance between cultural conservation and creative expression. *Kawih Wanda Anyaran* functions not merely as a musical repertoire but as an aesthetic paradigm capable of transcending entertainment to engage cultural reflection and education.

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