UNIVERSITY OF OKLAHOMA

GRADUATE COLLEGE

JAVANESE *WAYANG KULIT* PERFORMED IN THE CLASSIC PALACE STYLE:

AN ANALYSIS OF *RAMA'S CROWN* AS TOLD BY KI PURBO ASMORO

A THESIS

SUBMITTED TO THE GRADUATE FACULTY

in partial fulfillment of the requirements for the

Degree of

MASTER OF MUSIC

By

GUAN YU, LAM
Norman, Oklahoma
2016

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A THESIS APPROVED FOR THE
SCHOOL OF MUSIC

BY

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Acknowledgements

I would like to take this opportunity to thank the members of my committee: Dr. Paula Conlon, Dr. Eugene Enrico, and Dr. Marvin Lamb for their guidance and suggestions in the preparation of this thesis. I would especially like to thank Dr. Paula Conlon, who served as chair of the committee, for the many hours of reading, editing, and encouragement. I would also like to thank Wong Fei Yang, Thow Xin Wei, and Agustinus Handi for selflessly sharing their knowledge and helping to guide me as I prepared this thesis. Finally, I would like to thank my family and friends for their continued support throughout this process.

Table of Contents

List of Figures

Abstract

The *wayang kulit* is the most widespread form of *wayang* (theatrical play/performance) in Indonesia, and is considered to be one of Indonesia's highest art forms. In the modern Indonesian language, *wayang* can be translated to mean "performance," and *kulit* to "skin"—with reference to the leather material out of which *wayang kulit* puppets are made. *Wayang kulit* is performed by a single puppeteer (known as the *dhalang*) accompanied by the gamelan orchestra (the traditional orchestra of Indonesia) behind a wide translucent screen. A light source (e.g. a lamp), positioned on the same side as the *dhalang,* causes shadows cast by the *wayang kulit* puppets to fall onto the wide screen. For this reason, the *wayang kulit* is also known as the "shadow puppet play."

As the oldest Indonesian theatrical art form that has been around since pre-Sanskrit times, the *wayang kulit* is an important art form familiar to most (if not all) Indonesians. The United Nation's Educational Scientific and Cultural Organization (UNESCO) recognized the *wayang kulit* for its cultural significance, excellence, and importance by designating it as a "Masterpiece of the Intangible of Humanity" on the 17th of November, 2003. The Hindu epics *Ramayana* and *Mahabharata* are important subject matters for the *wayang kulit,* despite its pre-Sanskrit existence.

Rama's Crown (*Makutharama*) is a Javanese-created play that contains elements of both the *Ramayana* and *Mahabharata* epics. Due to the absence of a script for *dhalang*s to follow strictly, the success of a performance is largely dependent on the improvisational skills, knowledge and mastery of the *dhalang*. As such, *wayang kulit* viewers would choose to go to a performance depending on who was the *dhalang*

instead of what the show's subject matter was going to be. For this thesis, I have selected the performance of *Rama's Crown* by world-renowned *dhalang,* Ki Purbo Asmoro, to be analyzed.

Wayang kulit has traditionally been performed in both formal (e.g. court/palace) and informal (e.g. village) settings. Today, three *wayang* performance styles are predominant: *klasik* (classical), *garapan* (contemporary-interpretive), and *padat* (condensed). For the purpose of this thesis, only the classic palace style performed by Ki Purbo Asmoro, following the tradition of various *dhalang* court schools in the 1920s and 1930s, and transcribed/recorded by Kathryn Emerson, will be analyzed. This thesis aims to discover the purpose of music in Javanese *Wayang Kulit*, and how music is used in the classic palace style performance of *Rama's Crown,* as told by Ki Purbo Asmoro.

Chapter 1: The Gamelan

1.1 Introduction

The gamelan is the traditional Indonesian orchestra used to provide music for religious and celebratory events, and also the accompaniment for dramatic art forms such as the *wayang kulit* (shadow puppet theatre) in Java. The name "gamelan" comes from the Javanese word "gamel" with the suffix "an," to make the root word a noun. "Gamel" in Javanese means "to strike or handle."[1] As its name suggests, the gamelan orchestra consists of instruments that are struck to produce sounds.

1.2 Gamelan Playing Styles

The gamelan styles of playing are diversified as a result of their historical development and ethnographical settings. Indonesia consists of thousands of islands located in between the continents of Australia and Asia, stretching from northern Sumatra to western New Guinea, across a distance of approximately 3400 miles of ocean. The different islands and locations within Indonesia brought about the diversity of its own people, which resulted in each of the ethnic groups and subgroups having its own localized characteristics in the form of language, ritual, dances, music, and other cultural expressions.

There are two principal styles in gamelan, namely, the Balinese and Javanese gamelan. Java is located between the islands of Sumatra and Bali, and is one of the most

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[1] Sumarsam, "Introduction to Javanese Gamelan: Notes for Music 451 (Javanese Gamelan-Beginners)," Wesleyan University, last modified fall, 2002, accessed April 12, 2016, http://sumarsam.web.wesleyan.edu/Intro.gamelan.pdf, 2.

populated islands in Indonesia. The long history of Java can be traced back to the era of the oldest human species, the "Java man," to the periods when Hindunization, Islamization, and Westernization took place on the island. Most importantly, Java has been the primary hub of power and international commerce and communication for many centuries. Several regional styles can be found in the Javanese gamelan, with the Sundanese (West Java) and the Central Javanese gamelan being the most notable. This thesis will focus on the Central Javanese gamelan.

1.3 Gamelan Playing Styles within Central Java

Within Central Java, there are clear contrasts between the language, aesthetics, and cultural forms of the inland court cities of Yogyakarta and Surakarta (alternatively known as Yogya, and Solo respectively), and the cities lying along the northern coast. The court cities of Yogyakarta and Surakarta are considered to be the heartland of central Javanese culture, where Javanese language and associated social behavior is considered to be the most "correct."[2] Courtly arts, such as dance, poetry, gamelan, and *wayang kulit,* developed their distinctions as central Javanese art forms in Surakarta and Yogyakarta during the eighth-century Mataram kingdom.

For many centuries, the northern coastal cities of central Java, where Islam entered Java in the fourteenth century, have been the gateway for the entrance of international trade. Meanwhile, the Dutch colonial government granted the inland courts of Yogyakarta and Surakarta a special, semi-independent principalities status, which shielded the courts from change and provided the opportunity for arts to develop from

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[2] Jennifer Lindsey, *Javanese Gamelan: Traditional Orchestra of Indonesia* (New York: Oxford University Press, 1992), 3.

within. Although Yogyakarta and Surakarta are located only 30 miles apart from each other, subtle differences in gamelan styles are still present. Long conflicts between the royal families resulted in the division of the court of Mataram in 1755, causing the performing arts in the two courts to be cultivated and developed in different styles.[3]

1.4 The Creation of the Gamelan: Summoning Gods

In accordance with Javanese mythology, the gamelan was first created by the god Sang Hyang Guru, who ruled as king of all Java from his palaces located at the summit of Maendra Mountain in Medangkamulan. Maendra Mountain (located near Surakarta in central Java, now known as Mount Lawu) marked the boundary between the two kingdoms of Surakarta and Madiun. God Sang Hyang Guru needed a way to summon all the gods together, so he made a gong tuned to a certain pitch to beat out signals and messages he wished to convey to the gods. Over time, a second gong was made, and tuned to a different pitch, as the messages beaten were becoming increasingly complicated for just one gong to handle. Later, a third gong was added, to further clarify the message-signaling process. These three gongs, tuned to three different pitches, formed the very first gamelan set. This gamelan set was named Lokanata or Lokananta, which means "King of the World."

Within the original gamelan Lokananta, it is said that there were four other types of percussive instruments: a *ketuk*, a *kenong*, a *kemanak*[4] and a hand-beaten drum. Assuming the original *ketuk* and *kenong* were similar in type and function to their modern counterparts, they would look like small horizontal gongs and assume the

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[3] Sumarsam, "Introduction to Javanese Gamelan," 2.

[4] Further information on gamelan instruments is found in Chapter 2.

3

function of phrase marking in the music. On the other hand, the *kemanak* is a bronze instrument that is small and hand-held. Ethnomusicologist Jaap Kunst describes the appearance of the *kemanak* as "a banana with a stalk, opened up along its convex side, with the pulp taken out."[5] The *kemanak* functions as a timekeeper and is usually played as a pair with two different tones. Today, the *kemanak* is used, together with the gong, *ketuk,* and *kenong* to accompany the sung choral accompaniment to the court dance *bedhåyå*.[6]

1.5 Ancient Melodies

Ancient gamelan music was said to play melodies based on the melodic patterns of old Javanese poems called *kidung*. Javanese explanations suggest that the ancient gamelan had two playing styles. Since the original gamelan was used for the sole purpose of giving signals, we can infer that the sounds it made were possibly loud and majestic, consisting of different complex patterns, and possibly only consisting of instrumental sounds, in order to emphasize the actual sounds of the instruments themselves. The mention of Javanese poetry-singing and instruments, such as the *ketuk, kenong,* and *kemanak* (which are in charge of rhythmic organization of the forms within the poem)*,* suggests a second, softer style.

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[5] Jaap Kunst, *Music in Java: Its History, Its History and Its Technique.* (The Hague, Holland: Martinus Nijhoff, 1949),180.
[6] Lindsey, *Javanese Gamelan,* 7.

1.6 Ancient Loud-Style Gamelan Sets

The oldest existing loud-style gamelan sets, said to date from the twelfth century, are located within the *kraton* (palaces) of Yogyakarta and Surakarta. Later, in 1755, the same gamelan sets are believed to have been divided into two parts, upon the division of the Mataram kingdom into Yogyakarta and Surakarta. Each court has two gamelan sets, named after the pieces of music played on them: *Gamelan Kodokngorek* and *Gamelan Munggang*. The gamelan sets are tuned to the archaic three-tone scale and do not contain any of the softer elaborating instruments found in the modern gamelan ensemble.

The music of *Gamelan Kodokngorek* and *Gamelan Munggang* does not have any singing. Instruments, such as the *byong* (bell-tree) and *rojeh* (small cymbals) found in the two ancient gamelans, are no longer used in modern gamelan ensembles. Old gamelans also included more large gongs than are usual in modern times. One such example of this can be seen in the Kodokngorek gamelan in Yogyakarta, which has four large gongs. Besides having many gongs within the gamelan ensemble, old gamelans are also known for their extraordinarily large gong sizes. The Munggang gamelan in Surakarta has a large gong that measures over 49 inches wide, and needs to be struck very hard in order for it to sound. The fact that the hammer weighs approximately 26.5 pounds does not make this an easy feat.[7]

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[7] Lindsey, *Javanese Gamelan,* 8.

1.7 Ancient Ceremonial Gamelan Sets (*Sekaten* Gamelan)

Apart from the *Gamelan Kodokngorek* and *Gamelan Munggang*, the ancient

Sekaten gamelans (the oldest set of each pair is said to date from the sixteenth century)

are housed in the palaces of Yogyakarta and Surakarta. Every year, the *Sekaten*

gamelans are carried out of the palaces to be played in a procession to commemorate

the birth of Prophet Muhammad. The *Sekaten* gamelans are extremely low in pitch and

are tuned to the *pélog* scale (the Javanese gamelan tuning system consisting of seven

uneven intervals to the octave). The *Sekaten* gamelan *saron* (metallophones with keys

made of heavy bronze bars laid over a wooden frame) is played with hammer-like

mallets made out of heavy buffalo horns, in order to sound the extremely thick keys of

the instrument. The *bonang* (melodic instrument made up of a set of small kettle gongs

suspended horizontally over a wooden frame) leads the *Sekaten* gamelan in its majestic

loud tone, by playing solo patterns which are long and solemn.[8]

1.8 Soft-Style Gamelan

While the loud-style gamelans were developed for public ceremonial uses, the

soft gamelan style also developed in its own ways. The soft-style gamelan maintained

its *kemanak* traditions and developed from its origins, but never strayed far from its

roots in Javanese poetry. Instruments were added to the soft-style gamelan ensemble,

such as the *rebab* (two-stringed bowed lute), bamboo flute, *gambang* (wooden-keyed,

multi-octave xylophone), and *gendèr* (an instrument with bronze keys, suspended over

tuned-tube resonators). The importance of soft-style gamelan playing can be seen in its

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[8] Lindsey, *Javanese Gamelan,* 8.

use in accompanying the *wayang kulit*. The gamelan orchestra used in the accompaniment of the *wayang kulit* was originally smaller in size and did not contain instruments such as the *bonang,* the most important melodic instrument for loud-style gamelan ensembles.

Later on, instruments traditionally used in loud-style gamelan ensembles, such as the *bonang,* were incorporated into the soft-style gamelan ensemble. This incorporation of instruments from loud-style and soft-style gamelan ensembles has taken place only within the past few centuries, and forms the modern Javanese gamelan ensemble. As expected from the blending of musical instruments from various gamelan ensembles, the music played by the gamelan has changed and developed. The music of today's gamelan ensembles retains the two styles, loud and soft, which has resulted in the central Javanese gamelan's unique blending of the two styles.

Chapter 2: The Gamelan Instruments

2.1 Introduction

The gamelan ensemble consists mainly of instruments that belong to the percussion family. Sounds are produced on the metallophone[9] and gong-type instruments of the gamelan when they are struck with *tabuh* (mallets). Apart from metallophones and gong-type instruments, there are also percussion instruments, such as the *gambang* (wooden xylophone) and a set of *kendhang* (two-headed hand drums) within the Central Javanese gamelan ensemble. Although the word '*gamel*' from which the world 'gamelan' originates from means "to strike or handle," there are also instruments such as the *rebab* (two-stringed bowed instrument), *celempung* (plucked zither-type instrument), and *suling* (bamboo flute) used within the gamelan ensemble. Furthermore, *pesindhèn* (female singer) and *penggérong* (male chorus comprising of 2-3 singers) participation in the gamelan ensemble is commonplace in central Javanese gamelan.

2.2 The Gamelan in Javanese Society

In Javanese society, the gamelan set was considered as *pusåkå* (an item that is inherited and endowed with supernatural power). Therefore, it is customary to assign the honorific title *Kyai* (which means 'The Venerable Sir') and a name to a gamelan. An example of this can be seen in the names of the gamelan sets residing at Wesleyan University, where the *sléndro* gamelan set is named *Kyai Mentul* (The Venerable Sir

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[9] Musical instruments with tuned metal bars, struck (usually with a mallet) to produce sounds.

"Bouncing"), and the *pélog* set is named *Kyai Pradhah* (The Venerable Sir "Generosity"). The Javanese respect the gamelan, and this respect is shown in the periodic placement of offerings and burnt incense before the gong—the most sacred and honored instrument of the gamelan ensemble.[10] See Figure 2.1 for an illustration of the gamelan ensemble.

Figure 2.1: Gamelan Ensemble*[11]
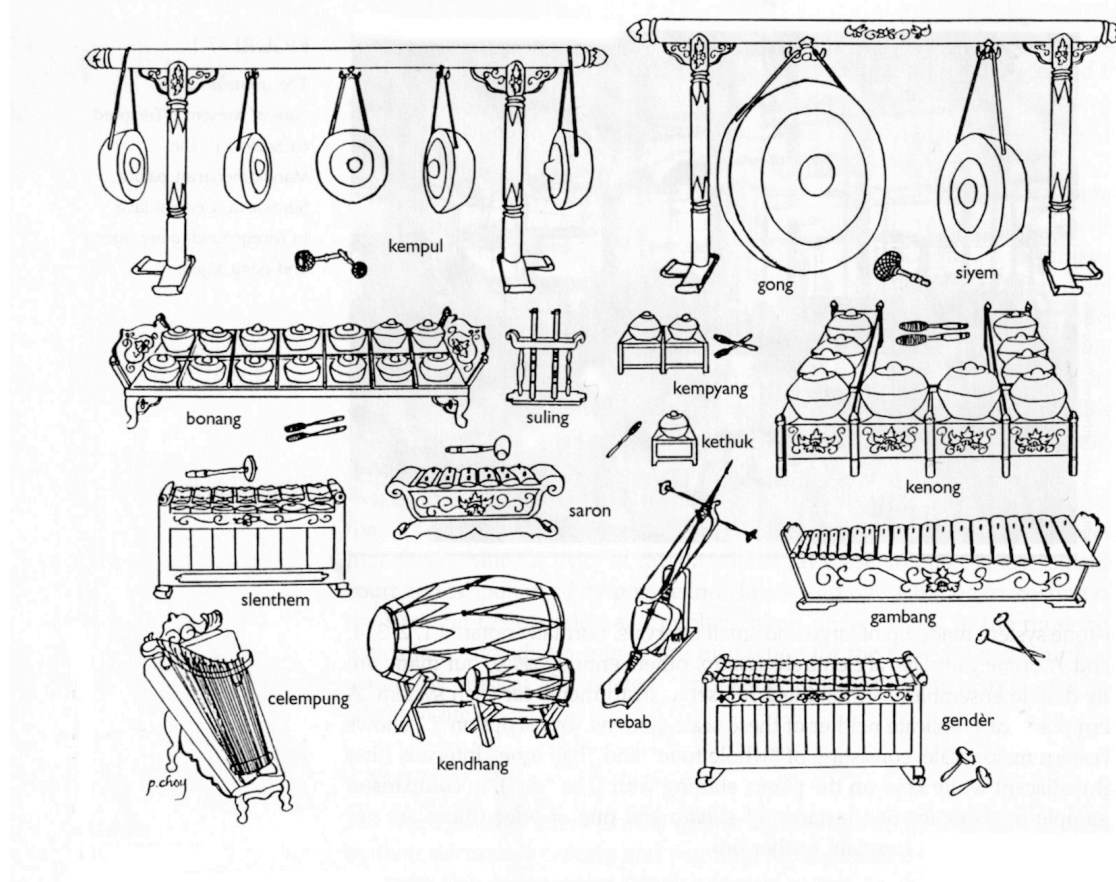
*Note: Gong *siyem* is also known as gong *suwukan*.

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[10] Lindsey, *Javanese Gamelan,* 10-11.
[11] Henry Spiller, *Focus: Gamelan Music of Indonesia,* 2nd ed. (New York: Routledge, 2008), 304.

2.3 Gamelan Etiquette

Javanese gamelan musicians never step over the musical instruments, as doing so would be considered disrespectful to the gamelan set.[12] In the event that a musician needs to make his way out and insufficient room is available, the instrument must then be moved temporarily in order for the musician to pass. While the musician is passing by other players and instruments, he will bend low, holding one hand before him, while mumbling *"nuwun sewu"* (the Javanese word of permission and apology for crossing in front of someone). Gamelan musicians sit *silå* (cross-legged) before their instrument, and hold the *tabuh* in their right hand. The only exception when a musician holds the *tabuh* in the left hand is when the instrument requires two *tabuh* to be played.

2.4 Instruments' Roles

Music making within a gamelan ensemble is a communal activity; as such, the melody played by a single instrument is not meant to be played on its own, away from the sound of the gamelan. Instruments within the gamelan ensemble are intricately linked, and the interactions between the instruments in gamelan music result in the feeling of unification, communality and totality within the ensemble. Instruments within the gamelan ensemble can be classified into three groups: melody, time, and structure, according to the role they play in the music-making process. See Figure 2.2 for a diagram of the instruments and the role they play in the gamelan ensemble.

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[12] Sumarsam, "Introduction to Javanese Gamelan," 3.

Figure 2.2: Gamelan Instruments and Their Roles[13]

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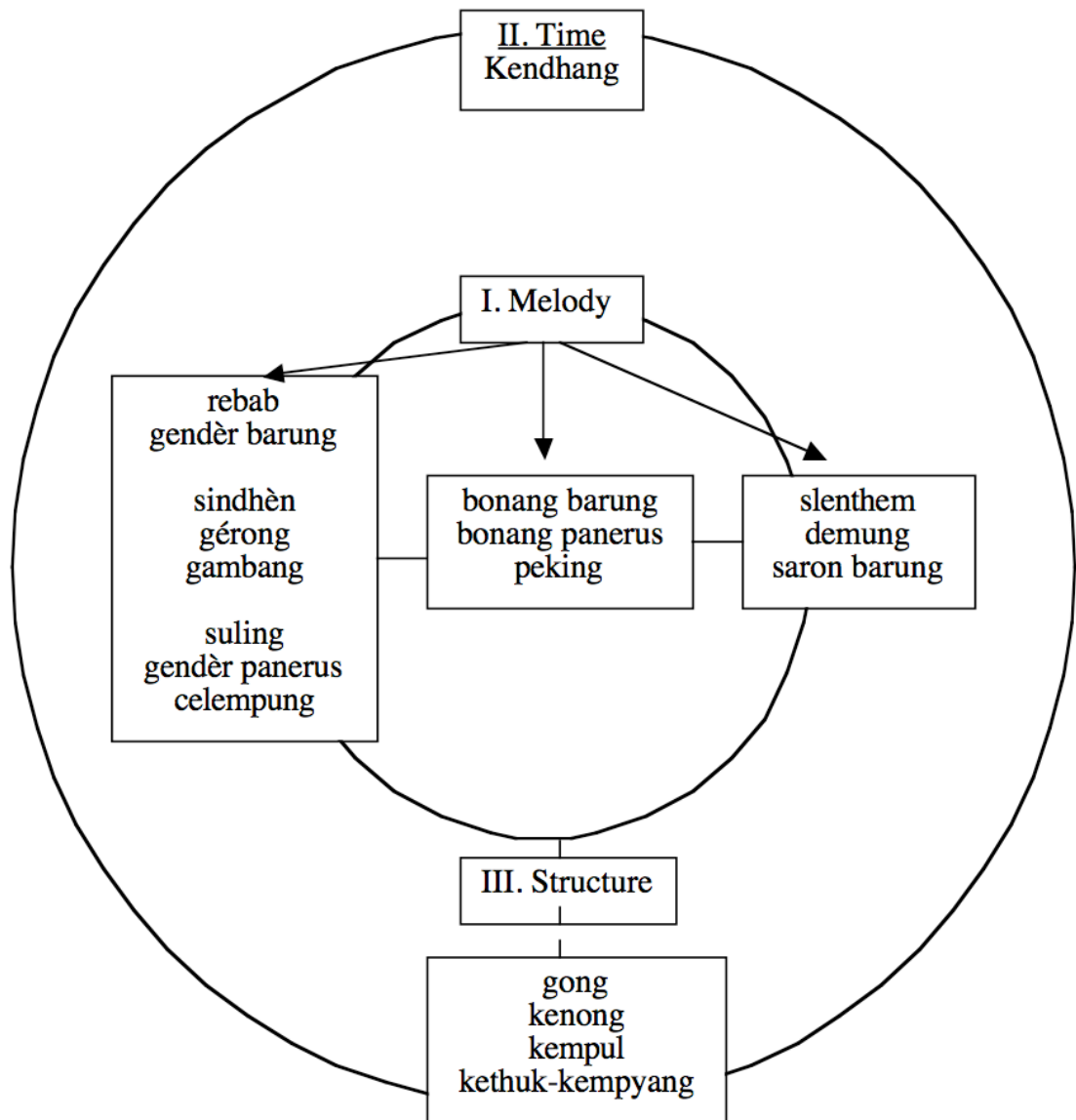
[13] Sumarsam, "Introduction to Javanese Gamelan," 7.

2.5 Colotomic Instruments

In both loud and soft-style gamelan ensembles, there are colotomic (phrase-marking) instruments present, such as the *gong*, *kenong, kempul, kethuk* and *kempyang*. Gamelan music is made up of groups of equal metrical units, with each *gatra* (meaning "embryo" or "semantic unit") consisting of four basic beats (similar to a measure of four beats in Western music). There are many structures in which a *gendhing* (gamelan composition) is composed. The number of *gatra* present per *gongan* (space between two gong strokes), and the specific place where the colotomic instruments are struck specifies which *gendhing* structure (also known as the colotomic structure) is being used.[14]

2.5.1 Colotomic Instruments: The Gongs

The gongs used in a gamelan ensemble are made of bronze and hung on a stand. The largest gong is the *gong ageng*, which literally translates to "large gong," with a diameter measuring approximately 35.4 inches. Medium-sized gongs are called *gong suwukan*. There are usually one or two *gong suwukans* in a gamelan ensemble. If only one *gong suwukan* is present, it will be tuned to *gulu* (pitch 2). In the case where a gamelan ensemble has two *gong suwukans*, they will be tuned to *gulu* (pitch 2) and *barang* (pitch 1) in a *sléndro* gamelan, and *gulu* (pitch 2) and *barang* (pitch 7) in a *pélog* gamelan. The importance of the *gong* can be seen by its function in the gamelan ensemble: marking the start and end of a piece, and creating a sense of balance after the longest melodic section of a *gendhing*. The fact that the space between two gong-

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[14] See pages 84-86 for examples of *gendhing* structures and how they are derived.

strokes is named *gongan,* after the gong, shows the importance of the gong's role in marking the fundamental unit within the *gendhing* structure. See Figure 2.3 for an illustration of the *gong ageng* and *gong suwukan*.

Figure 2.3: *Gong Ageng* and *Gong Suwukan*[15]
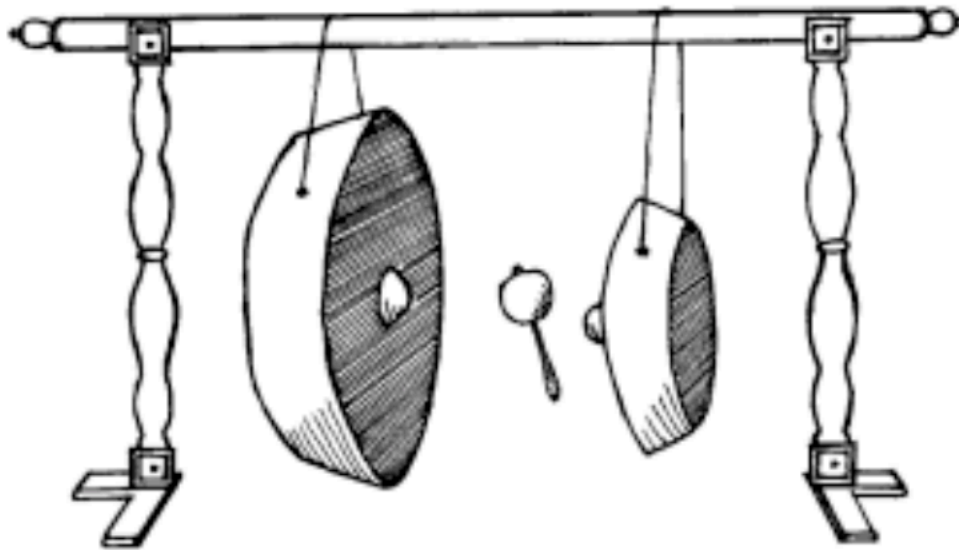
2.5.2 Colotomic Instruments: *Kenong*

The *kenong* is an instrument made up of a set of large kettle-gongs that are laid horizontally, resting on crossed cords within a wooden frame, with the open side facing down. Originally there was only one *kenong* in a gamelan set, but with the development of the gamelan, all the notes in the two tuning systems (*sléndro* and *pélog*) are now

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[15] Sumarsam, "Introduction to Javanese Gamelan," 20.

included in the *kenong* pitches. Today, a complete gamelan set can consist of as many as ten *kenongs*. See Figure 2.4 for an illustration of the *kenong*.

After the gong, the *kenong* is the next most important instrument, within the gamelan ensemble, for delineating the structure of a *ghending*. The *kenong* delineates the *ghending* structure by dividing the *gongan* into two or four *kenongan* (*kenong* phrases). Besides underlining the musical structure, the *kenong* relates to the melody of the *ghending* in various ways: playing the same note as the *balungan* (melodic abstraction of a *ghending*), guiding the melodic flow by anticipating the next note of the *balungan,* or supporting the feeling of the *pathet* (modal character) by playing a note that is a *kempyung* (interval of a 5th) in relation to the *balungan* note.[16]

The *kenong* also plays on the points of primary importance, while the *kempul* plays on the points of secondary importance. An example of the *kenong* playing on points of primary importance and the *kempul* playing on points of secondary importance can be seen during the playing of *srepegan* pieces (one of the *gendhing* structures). In *srepegan* pieces, the *kenong* plays the most important note of each *gatra,* playing on every beat of the *balungan*. The *kempul,* on the other hand, plays on every other beat of the *kenong*. The fast-moving *kenong* and *kempul* parts collectively contribute to the tension felt in the music, played by the gamelan ensemble as a whole.

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[16] Sumarsam, "Introduction to Javanese Gamelan," 20.

Figure 2.4: *Kenong*[17]
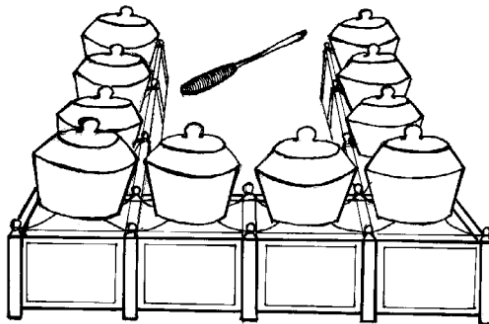
2.5.3 Colotomic Instruments: *Kempul*

The *kempul* is a small hanging gong. Like the *kenong*, there was originally only one *kempul* in a gamelan ensemble. Now, there may be as many as ten *kempuls* within one gamelan ensemble, so as to enable the playing of notes from each of the two tuning systems. Similar in appearance to the *gong ageng* but smaller in size, the *kempul* has a protruding knob in the center and is played with a round, padded beater that is smaller in size than the *gong ageng*'s beater. As a phrase-marking instrument, the *kempul* subdivides the *gendhing* into musical phrases, much like the *kenong*. The *kenong* plays at the points of importance in the *gendhing* melody, while the *kempul* plays at points of secondary importance. See Figure 2.5 for an illustration of the *kempul*.

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[17] Sumarsam, "Introduction to Javanese Gamelan," 20.

Figure 2.5: *Kempul*[18]
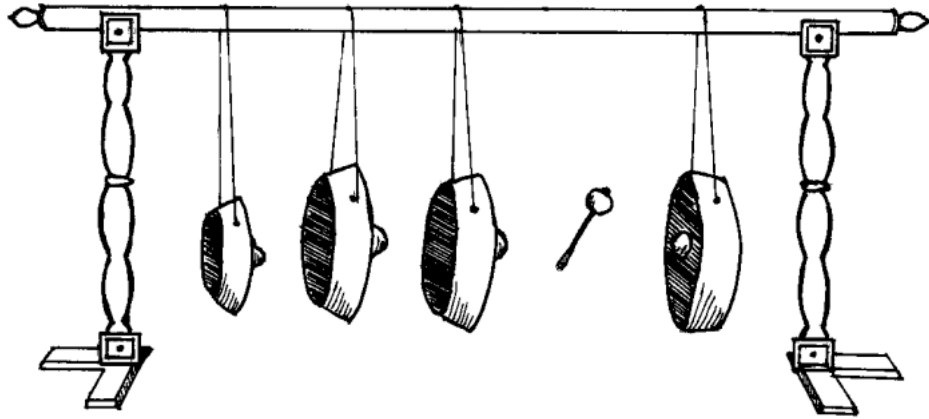
2.5.4 Colotomic Instruments: *Kethuk* and *Kempyang*

The *kethuk* and *kempyang* (also called the *kethuk-kempyang*) is a set of two

small, horizontal gong-kettles that are placed, like the *kenong*, open-side down on a

wooden rack. The *kethuk* is slightly flatter than the *kenong*, and produces a sound that is

short and dead compared to the more resonant sound of the *kenong*, while the *kempyang*

has a rounder top than the *kenong*. Similar to other colotomic instruments, the *kethuk*

subdivides the *gendhing* into shorter musical phrases. The *kethuk* plays between the

balungan beats (off-beats), which results in a rapid interlocking pattern in fast-style

kethuk playing, as found in *srepegan* pieces. The *kempyang* is played together with the

kethuk, and usually subdivides a *kethuk* phrase. Unlike the *kethuk,* the *kempyang* is not

an essential gamelan instrument, and thus can be dispensed with as desired. See Figure

2.6 for an illustration of the *Kethuk-Kempyang*.

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[18] Sumarsam*,* "Introduction to Javanese Gamelan," 21.

Figure 2.6: *Kethuk-Kempyang*[19]

2.6.1 Other Percussive Instruments: *Kemanak*

Within the gamelan ensemble, other percussive instruments include the

kemanak, keprak, and the *kecèr*. The banana-shaped *kemanak* is played in a pair with

padded sticks, and is used to accompany court dances, such as the *bedhåyå* and other

genres of female court dances. See Figure 2.7 for an illustration of the *kemanak*.

Figure 2.7: *Kemanak*[20]

2.6.2 Other Percussive Instruments: *Keprak*

A wooden-box instrument, called the *keprak,* is struck and played with a

wooden mallet, and is used to accompany and direct dancers in a dance performance. A

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[19] Sumarsam, "Introduction to Javanese Gamelan," 21.
[20] Ibid., 23.

set of three or four bronze plates, called the *kepyak,* is usually mounted on the *keprak,*

and are struck with a wooden mallet by a *keprak* player during a dance performance.

However, during a *wayang kulit* performance, a *kepyak* that is larger in size is hung

loosely on the *wayang* box, and is played by the *dhalang* (puppeteer in a *wayang*

performance) by kicking his toes, or by striking the *kepyak* with a small *cempala* (a type

of mallet) held between the *dhalang*'s toes. A bigger *cempala* is used for striking the

wayang box. See Figure 2.8 for an illustration showing how a *keprak* is played.

Figure 2.8: Playing of the *Keprak*[21]

2.6.3 Other Percussive Instruments: *Kecèr*

The *kecèr* is an instrument consisting of one pair of small cymbals permanently

mounted within a wooden frame, struck by another pair of small cymbals. The *kecèr*

shown in Figure 2.9 is used in the gamelan ensemble to accompany *wayang*

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[21] "Kepyak," Poppenspel Museum, The Netherlands, accessed April 12, 2016, http://www.poppenspelmuseum.nl/nl/images_encyclopedie/kepyak.jpg

performances. Archaic gamelan ensembles include other kinds of *kecèr* that are played with mallets.

Figure 2.9: *Kecèr* used in the Accompaniment of *Wayang Kulit*[22]

2.6.4 Other Percussive Instruments: *Kendhang*

The instrument responsible for regulating the tempo within a musical composition for gamelan is the *kendhang,* an asymmetrical, two-headed drum used in both loud and soft-style gamelan playing. The *kendhang* rests lying down, with its two heads facing sideways on a *kendhang* stand, and is played directly with the player's palm and fingers. There are four variations of the *kendhang* in descending sizes: *kendhang ageng* (large)*, kendhang wayangan* (medium)*, kendhang ciblon* (small)*,* and *kendhang ketipung* (smallest). The *kendhang ageng* is played in *gendhings* or sections within a *gendhing* that are considered to be peaceful and majestic. *Kendhang wayangan,*

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[22] "Kecer Wayang from the Javanese Gamelan *Kyai Rengga Manis Everist,*" National Music Museum, Vermillion, South Dakota: University of South Dakota, last modified April 3, 2014, accessed April 12, 2016, http://orgs.usd.edu/nmm/Gamelan/9892/KecerWayang.html

like its name suggests, is used in the accompaniment of *wayang* performances. *Kendhang ciblon* plays dance-derived rhythmic patterns in concert gamelan music, and is used in the accompaniment of dance. The smallest drum *kendhang ketipung* is played in conjunction with the *kendhang ageng*. See Figure 2.10 for an illustration of the *kendhang*.

The concept of time and tempo within the Central Javanese gamelan context is different from that of the Western concept of time and tempo. In Central Javanese gamelan playing, a tempo change can signify a change in the density level of melodic instruments, via the number of beats played against the basic *gendhing* beats. This expression of time using the relationship between tempo and melodic density is known as the *irama*. The *kendhang* is therefore an important leading instrument of the gamelan ensemble; the *kendhang* sets the *irama,* is in charge of tempo altering transitions, and signals the end of a gamelan piece. Other uses of the *kendhang* include accompanying the movements of dancers and puppets in a *wayang*.

Figure 2.10: *Kendhang*[23]
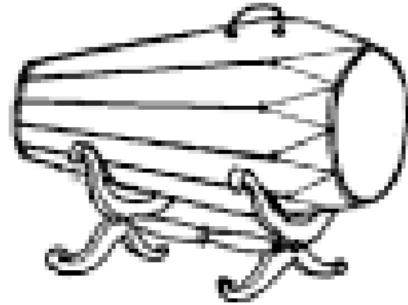
2.7.1 Vocal Parts in Charge of Melodic Elaboration: *Pesindhèn*

A solo female singer, known as the *pesindhèn* (alternatively known as *sindhèn*),

sings a melody that is without a strictly fixed tempo. The *pesindhèn* sings melodic

patterns intermittently, especially near the beginning or towards the end of a melodic

phrase. The *pesindhèn* part sung near the beginning of melodic phrases is known as the

sindhènan isèn-isèn (optional *sindhèn* line), while the *pesindhèn* part sung at towards

the end of melodic phrases is known as the *sindhènan baku* (main *sindhèn* line). See

Figure 2.11 for an example of the *sindhènan isèn-isèn* and *sindhènan baku* seen in the

balungan and *sindhèn* excerpt from *Sindhènan ladrang Wilujeng*, *Sléndro Manyura.*

The first part of each phrase (example in the first phrase: *yǎ ra-ma-né*) is the *sindhènan*

isèn-isèn, and the second part of each phrase (example in the first phrase: *Sendhang ar-*

gǎ) is the *sindhènan baku.*

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[23] Sumarsam, "Introduction to Javanese Gamelan," 18.

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Figure 2.11: *Sindhènan ladrang Wilujeng, Sléndro Manyura* [24]

```
2    1    2    3        2    1    2    6̣̂

     2 2  3 3                 2 3   3 1  2   1  6̣
     yå ra- ma-né             Sendhang ar-  gå

3    3    .    .        6    5    3    2̂

   1  2   3                 6 i̇   6̣ 2̇ i̇ 2̇  6 3  53 2 2
     go-nès                 Argå    a- lit    Kartå- su-  rå

5    6    5    3        2    1    2    6̣̂

   6  6  i̇ 2̇  653 3           2 3   5 32  1  6̣
     yå mas     yå- mas       Tan pra- yo-   ga

2    1    2    3        2    1    2   (6)

                          3 3  2 5  3 1  2 1 6̣   6̣
                          Ngongasken mring wijil- i-      rå
```

Sindhènan isèn-isèns consist of a word or words such as råmå- råmå (oh father), *radèn* (addressing nobility), *kenès-nènès* (reference to a talkative girl). A *wangsalan* (poetic riddle), consisting of four-lined stanzas that alternate between four and eight syllabus between each line, is sung by the *pesindhèn* in a *sindhènan baku.* See Figure 2.12 for the text and translation of the *wangsalan* used in *Sindhènan ladrang Wilujeng, Sléndro Manyura.*

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[24] Sumarsam, "Introduction to Javanese Gamelan," 10.

Figure 2.12: *Wangsalan* **Text and Translation of** *Sindhènan ladrang Wilujeng,*
Sléndro Manyura.[25]

Line	Actual Text	Translation
1.	*Sendhang argå*	Pool in the mountain (lake, in Javanese, *tlågå*)
2.	*Argå alit Kartåsurå*	The small mountain in Kartåsurå (This mountain is named *wijil*)
3.	*Tan prayogå*	It is not proper
4.	*Ngongasken mring wijilirå*	To proudly announce your background

Within the example shown in Figure 2.12, the first two lines of the stanza

consist of the implied words *tlågå* and *wijil*. These two words will later appear, in a

different context, in both complete (line 4) and incomplete (line 3) forms in the next two

lines. The first two lines of a *sindhènan baku* usually describe people, animals, or

objects, while the last two lines usually consist of expressions of love, satire, moral

ideas, reverence to nobility, or other subjects. The *pesindhèn* also uses the text sung by

penggérong (small male chorus), if a *penggérong* sings.

2.7.2 Vocal Parts in Charge of Melodic Elaboration: *Penggérong*

A *penggérong* (alternatively known as a *gérong*) is a small chorus consisting of

two to three male singers. Unlike the *pesindhèn* melody, the melody sung by the

penggérong is in a fixed tempo. Even though not all *gendhing* have a *penggérong* part,

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[25] Sumarsam, "Introduction to Javanese Gamelan," 10.

penggérong singing is almost continuous in pieces that have a *penggérong* part. See Figure 2.13 for the *balungan* and *penggérong* excerpt from *Sindhènan Ladrang Wilujeng*, *Sléndro Manyura*.

Scores and pitch diagrams in this thesis make use of cipher notation. Tones of the *sléndro* and *pélog* scales are represented by 1-2-3-5-6, and 1-2-3-4-5-6-7, respectively. A dot above the tone number indicates the same tone played an octave higher, while a dot below indicates the same tone played an octave lower. Numerals without dots indicate the playing of tones in the middle register of the respective instruments. A dot (or dots) beside the numeral indicates a prolongation of the previous tone. Lines above numerals function similarly to the note beams in Western music notation. The markings (˘ , ⌢ , and ⑥) indicate places where colotomic instruments are played (*kempul*, *kenong*, and *gong ageng,* respectively).

Figure 2.13: *Balungan* **and** *Penggérong* **from** *Ladrang Wilujeng*[26]

```
.        .        6        .        i̇        5        i̇        6͡

.  .  .  .  6  6  6̲i̲̇  5     .  6  i̇  2̇  .3̲ i̲̇2̇i̇  6
         Pa- rab- é  sang         Små- rå-  ba-    ngun

3        5        6        ĭ̇        6        5        3        2͡

.  .  .  .  3̇  3̇  3̲2̲̇  i̇     .  2̇  1̲2̲6̲  3  .  3̲5̲3  2
         Se- pat dom- bå        ka- li      O-     yå

6        6        .        .        i̇        5        i̇        6͡

.  .  .  .  6  6  6̲i̲̇  5     .  6  i̇  2̇  .3̲ i̲̇2̇i̇  6
         Å- jå do- lan         lan wong  pri-   yå

i̇        i̇        3        2̆        .        1        2        ⑥

.  .  i̇  2̇  1̲6̲ 3̲5̲3  2   .  .  3̲5̲3̲  3  .  1̲2̲1  6
   Ngge- ra-    mèh  no-        ra- pra-  så-    jå
```

The text sung by the *penggérong* is most commonly in the *salisir* or *kinanthi* forms, even though some *gendhing* have their own texts. Similar to the *wangsalan,* the *salisir* is a poetic riddle. The difference between the forms lies in the fact that the *wangsalan* consists of alternating 4-8 syllable lines, while the *salisir* consists of eight syllables per line. The *salisir* form is shown in Figure 2.13, where all the lines, including the first line: *Pa-ra-bé sang Små-rå-ban-gun,* consist of eight syllables. The text of the *salisir* (shown in Figure 2.13), along with its translation, is shown in Figure 2.14.

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[26] Sumarsam, "Introduction to Javanese Gamelan," 11.

Figure 2.14: Text and Translation from *Gérongan ladrang Wilujeng*[27]

Line	Actual Text	Translation
1.	*Parabé sang Småråbangun*	The nickname of Småråbangun (**Priyambada**)
2.	*Sepat dombå kali Oyå*	Big fish in the Oya river (**guramèh**)
3.	*Åjå dolan lan wong **priyå***	Don't play around with a man
4.	***Nggeramèh** nora prasåjå*	It is trivial, but not proper

As in the *wangsalan*, the first two lines of the *salisir* stanza (shown in Figure 2.14)
consist of the implied words, *Priyambada* and *guramèh,* which later appear in their
incomplete forms, in the third and fourth lines, as *priya* and *nggeramèh,* respectively.

     Kinanthi, the other form that is commonly sung by the *penggérong,* is one of the
macapat songs (poetic forms with specific poetic meters and associated melodies).
Javanese poetry is meant to be sung without musical accompaniment, and not to be
"read" without a melody "in one's head." Various melodic forms are available for each
individual poetic form, allowing readers the freedom to select which melody to use.[28]
See Figure 2.15 for an example of a *kinanthi* stanza.

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[27] Sumarsam, "Introduction to Javanese Gamelan," 11.
[28] Lindsey, *Javanese Gamelan,* 62.

Figure 2.15: *Kinanthi* Stanza[29]

Line	Actual Text	Translation
1.	*Nalikanirå ing dalu*	Once, in the evening
2.	*Wong agung mangsah semèdi*	The honorable man (Rama) was meditating
3.	*Sirep kang bålå wanårå*	Silent was the monkey army
4.	*Sadåyå wus sami guling*	They all have been sleeping
5.	*Nadyan ari Sudarsånå*	Even Råmå's brother Sudarsånå (Laksmånå)
6.	*Wus dangu dènirå guling*	He has long been sleeping

Stylized cries or short melodies, known respectively as *alok* and *senggakan,* are sung by the *penggérong* in some sections of the *gendhing* (gamelan pieces). The *alok* and *senggakan* create excitement within the piece, via the usage of words such as *sooooooo, haké,* and *dua lolo*.

2.8.1 Instruments in Charge of Melodic Elaboration: *Rebab*

The *rebab,* a two-stringed, bowed lute instrument, consists of a body made out of wood or coconut shell that is covered by a membrane. A spike made out of wood is pierced through the body of the *rebab,* supporting the two strings at the top, and acting as a foot at the bottom of the instrument. The strings of the *rebab* are made from brass, and tuned a fifth apart. A movable bridge (*srenten*) made out of finely carved wood, is

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[29] Sumarsam, "Introduction to Javanese Gamelan," 12.

placed between the strings and membrane of the *rebab* when the instrument is played.

The bow of the *rebab* is made out of wood and coarse horsehair, which is tied loosely.

The *rebab* is considered to be the melodic leader of the gamelan ensemble. The

introduction to the *gendhing* determines the *gendhing, laras,* and pathet to be played by

the ensemble, and is most frequently played by the *rebab*. See Figure 2.16 for an

illustration of the *rebab*.

Figure 2.16: *Rebab*[30]

2.8.2 Instruments in Charge of Melodic Elaboration: *Suling*

The *suling*, a bamboo, end-blown flute, also plays the role of a melodic

elaborator in a gamelan ensemble. Physically, the *sléndro suling* differs from the *pélog*

suling in that the former has four finger holes, while the latter has five finger holes. The

range of the *suling* spans more than two octaves, even though the lower octave is rarely

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[30] Sumarsam, "Introduction to Javanese Gamelan," 8.

played. Melodies played by the *suling* are characteristically rhythmically free. Even

though the *suling* can be heard playing intermittently at the beginning, middle and end

of melodic phrases, the *suling* is usually played towards the end of a melodic phrase.

See Figure 2.17 for an illustration of the *suling*.

Figure 2.17: *Suling*[31]

2.8.3 Instruments in Charge of Melodic Elaboration: *Celempung*

The *celempung* is a plucked zither, with 26 strings arranged in 13 pairs. Each

pair of strings is tuned to the same pitch, much like the tuning of a mandolin. The

strings of the *celempung* are stretched, and placed over a wooden trough resonator that

is set on four legs. The two rear legs are set lower than the two front legs, causing the

instrument to slope in the direction of the player. *Celempung* players play their

instrument by using their thumbnails to pluck the strings. At the same time, the fingers

that are not plucking the strings are used to dampen the strings from both above the

strings (using the left-hand fingers) and underneath the strings (using the right-hand

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[31] Sumarsam, "Introduction to Javanese Gamelan," 13.

fingers). Since it is difficult to tune and retune the strings of a *celempung,* there are

usually two *celempungs* in a full gamelan orchestra, one tuned to *slendro* and one tuned

to *pélog.*

A smaller, higher-pitched (by an octave) version of the *celempung* with fewer

strings, known as the *siter,* is also used in the gamelan ensemble. *Celempung* are most

commonly used in *siteran* performances (an ensemble that consists of *celempung, siter,*

siter panerus, siter slenthem, kendhang ciblon, and *gong kemodhong*) and chamber

gamelan ensembles, such as the *gamelan klenèngan, gamelan gadhon,* and *gamelan*

cokèkan. See Figure 2.18 for an illustration of the *celempung.*

Figure 2.18: *Celempung*[32]
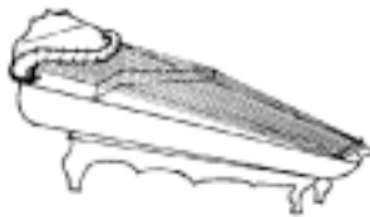
2.8.4 Instruments in Charge of Melodic Elaboration: *Gambang*

A wooden, xylophone-like instrument that consists of 17-21 keys (with a range

of at least two octaves), known as the *gambang,* also has the role of melodic elaboration

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[32] Sumarsam, "Introduction to Javanese Gamelan," 12.

within the gamelan ensemble. The *gambang,* the only instrument within the gamelan

ensemble with keys that are not made of bronze, is played with two disc-type mallets

that have long handles made out of a horn. The *gambang* plays in the *gembyangan* style

(playing in octaves), while occasionally playing in other styles, such as the *kempyung*

(playing of two notes separated by two keys) and playing two notes separated by the

interval of a 6th, amongst other ornamentational styles of playing. Apart from playing in

the *gendhing*, the *gambang* is played in two types of *sulukan* (a chant sung by the

dhalang), known as the *pathetan* and *sendhon*.

The wide melodic range of the *gambang* allows for the revelation of the

gendhing's melodic motion. The advanced techniques, involving playing at high speed,

and the *gambang*'s elaborate melodies, require many years of training to master. See

Figure 2.19 for an illustration of the *gambang*.

Figure 2.19: *Gambang*[33]

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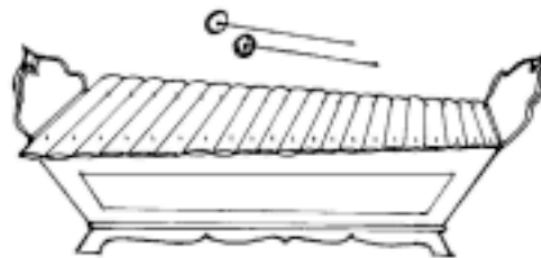
[33] Sumarsam, "Introduction to Javanese Gamelan," 12.

2.8.5 Instruments in Charge of Melodic Elaboration: *Gendèr*

Within the gamelan ensemble, there are two types of *gendèr: gendèr barung* and *gendèr panerus*. The *gendèr* is a metallophone consisting of bronze keys that are suspended by cords within a wooden frame. Two disc-type *tabuh* (a stick with a padded disc attached to one end) are used to play the *gendèr*. See Figure 2.20 for an illustration of the *gendèr*.

Figure 2.20: *Gendèr* [34]
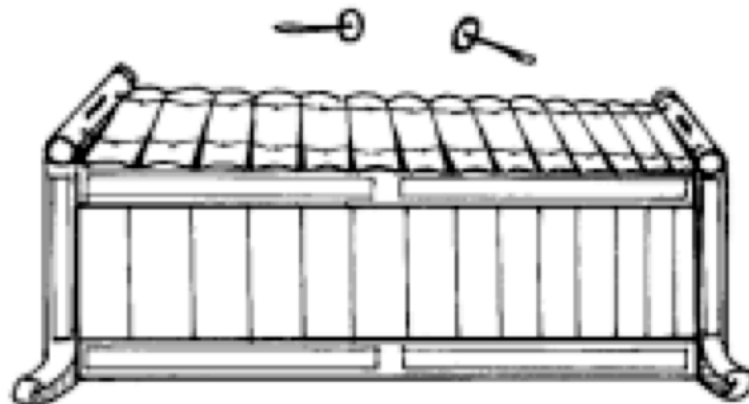
The *sléndro* gamelan has only one *gendèr,* tuned to the pitches: $1 - 2 - 3 - 5 - 6$, shown in Figure 2.21. Some *gendèr* do not have the lowest pitch 6.

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[34] Sumarsam, "Introduction to Javanese Gamelan," 8.

Figure 2.21: Tuning of _Gendèr_ in _Sléndro_ Gamelan[35]

6	1	2	3	5	6	1	2	3	5	6	i	2̇	3̇

Unlike the _sléndro_ gamelan, the _pélog_ gamelan consists of two _gendèr:_ the _bem gendèr_ and _barang gendèr,_ which are tuned slightly differently from each other. See Figure 2.22 for a diagram of the tuning of a _bem gendèr_, and see Figure 2.23 for a diagram of the tuning of a _barang gendèr_.

Figure 2.22: Tuning of _Bem Gendèr_[36]

6	1	2	3	5	6	1	2	3	5	6	i	2̇	3̇

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[35] Sumarsam, "Introduction to Javanese Gamelan," 9.
[36] Ibid.

Figure 2.23: Tuning of *Barang Gendèr*[37]

6	7	2	3	5	6	7	2	3	5	6	7	2	3

The lower range of the *gendèr panerus* overlaps with the higher range of the *gendèr barung,* as the *gendèr panerus* is tuned an octave higher than the *gendèr barung.* Melodies played by the *gendèr* may occasionally move in the opposite direction to the composition's melody because of the relatively narrow range of the *gendèr* compared to the composition's complete melodic range.

A high level of musicianship is required for the playing of *gendèr,* due to its elaborate melodies and the advanced playing techniques involved (e.g. the damping technique where the previous key of the *gendèr* has to be damped at the same time a subsequent note is sounded). Within the gamelan ensemble, the *gendèr barung* is considered to be an important instrument, especially in the playing of soft-style *gendhing.* The sonority and fullness that surround the gamelan ensemble is largely due to the presence of the *gendèr,* which also reinforces the *pathet* (modal character) of the *gendhing.* The fact that some *gendhing* consist of a *buka,* played by the *gendèr barung,* further reinforces the importance of the instrument. *Gendèr* playing, particularly during

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[37] Sumarsam, "Introduction to Javanese Gamelan," 9.

a *wayang kulit* performance, is considered to be a demanding task, as the *gendèr* player

has to play in *gendhing, sulukan* (a chant sung by the *dhalang*), and *grimingan* (relevant

gendèr parts that contribute to the mood of the *wayang kulit's* settings, played while

narration and dialogue by the *dhalang* is ongoing).

2.9 *Balungan* Instruments

Within a *gendhing*, a skeletal melody, known as the *balungan,* is present

amongst many other layers. On the basic level, there are two types of *balungan,* known

respectively as *balungan mlaku* ("walking" *balungan*) and *balungan nibani* (*nibani* is

from the root word *tiba,* which means "fall down"). In *balungan mlaku*, the *balungan*

melody is expressed clearly, while the *balungan* notes only fall at certain points in

balungan nibani. Other types of *balungan* variations are also present, such as the

balungan gantung, balungan rangkep, and *balungan ngrancak*. Instruments that play

the *balungan* are the *saron* and the *slenthem*.

2.9.1 *Balungan* Instruments: *Saron*

There are three types of *saron* used in the gamelan ensemble: the *saron demung,*

the *saron barung*, and the *saron panerus (*or *saron peking*). *Sarons* are metallophones

with six or seven keys, made of heavy bronze bars, laid over a wooden frame (which

also acts as a resonator), and played with a wooden hammer, like a metal glockenspiel.

The *saron demung* is the largest and lowest in pitch, the middle-register *saron barung* is

an octave higher than the *saron demung*, and the *saron panerus* is an octave higher than

the *saron barung*. All three *sarons* are played with a mallet, held slightly slanted to the

right in the player's right hand, in order to produce a fuller sound. Unlike the *saron demung* and *saron barung*, the *saron panerus* is played with a hammer that is made out of buffalo horn. The usage of a lighter, buffalo-horn hammer creates a tone that is more metallic and piercing compared to the sound produced by striking the *saron* with a wooden hammer. Due to the brilliance in its tone that allows it to stand out from the sounds of the other *saron*, there is only one *saron panerus* for each tuning system in a gamelan ensemble, despite multiple *saron demung* and *saron barung* in a complete gamelan orchestra. See Figure 2.24 for an illustration of the *saron*.

Figure 2.24: *Saron*[38]
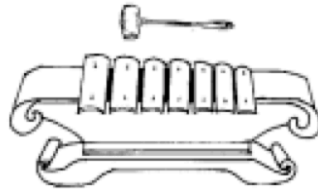
2.9.2 Balungan Instruments: *Slenthem*

The *slenthem* is a metallophone with bronze keys, similar in construction to the *gendèr* (the difference being that the *slenthem* has seven keys, while the *gendèr* has 13), and sometimes referred to as the *gendèr panembung*. Like the *gendèr,* the *slenthem* consists of thin bronze bars suspended over bamboo resonating tubes, and is played with a similar (but larger), disc-type *tabuh.* The *slenthem* is tuned an octave lower than

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[38] Sumarsam, "Introduction to Javanese Gamelan," 13.

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the *saron demung,* and thus provides the lowest octave within the *saron* group. See

Figure 2.25 for an illustration of the *slenthem.*

Figure 2.25: *Slenthem*[39]
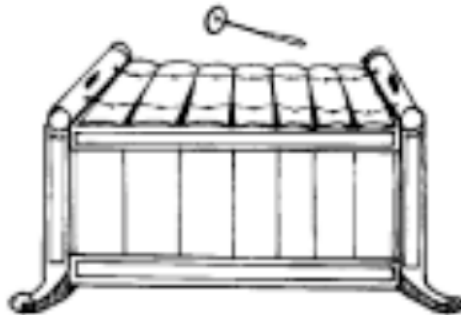
Collectively, the *slenthem, saron demung, saron barung*, and *saron panerus* are

known generically as the *saron* (instrument group). *Saron* instruments are played by

striking the instrument with a *tabuh* (mallet), while simultaneously damping the note

played directly before by grasping the key with the player's thumb and forefinger. The

damping is done so that only one note will sound at a time, with no lingering resonance

from the previous note.

All *saron* instruments play the *balungan* within their respective range, with the

exception of the *saron panerus.* Interlocking patterns can be created via the usage of

playing techniques known as *pinjalan* and *imbal-imbalan.* See Figure 2.26 for an

illustration of the tuning of the *saron*; see Figure 2.27 for an illustration of the *saron*

instrument group's range distribution.

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[39] Sumarsam, "Introduction to Javanese Gamelan," 13.

Figure 2.26: Tuning of *Saron* [40]

Sléndro saron

$\underset{\cdot}{6}$	1	2	3	5	6	$\dot{1}$

Pélog saron

1	2	3	4	5	6	7

Figure 2.27: *Saron* Range Distribution [41]

Sléndro (Note: Saron in some gamelan do not have $\underset{\cdot}{6}$)

Peking $\underset{\cdot}{6}$ 1 2 3 5 6 $\dot{1}$

Saron barung $\underset{\cdot}{6}$ 1 2 3 5 6 $\dot{1}$

Demung $\underset{\cdot}{6}$ 1 2 3 5 6 $\dot{1}$

Slenthem $\underset{\cdot}{6}$ 1 2 3 5 6 $\dot{1}$

Pélog

Peking   1 2 3 4 5 6 7

Saron Barung   1 2 3 4 5 6 7

Demung   1 2 3 4 5 6 7

Slenthem   1 2 3 4 5 6 7

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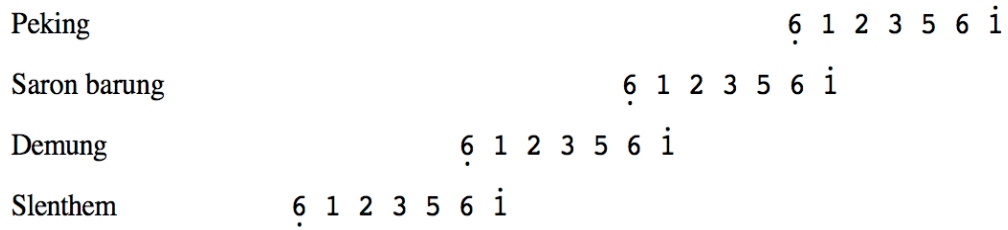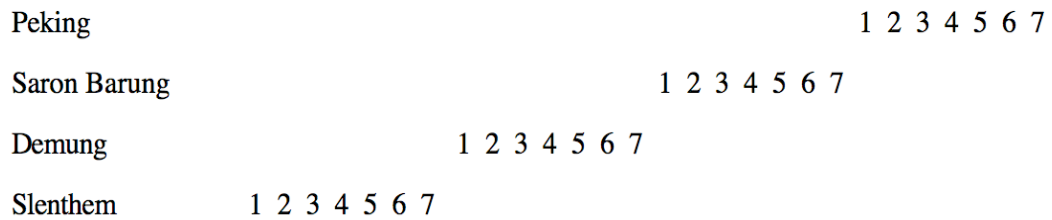
[40] Sumarsam, "Introduction to Javanese Gamelan," 14.
[41] Ibid.

2.10.1 Mediating Instruments: *Saron Panerus*

Instruments within the *gamelan* ensemble have specific roles to fill. The role of mediating instruments, such as the *saron panerus* and *bonang,* is to melodically mediate between two other groups of melodic instruments. These two groups of melodic instrument being mediated are the *balungan* instruments, and the group containing instruments and voices in charge of melodic elaboration.

The *saron panerus* functions differently from the other instruments in the *saron* family. Instead of playing the *balungan* melody, like the other *saron* instruments, the melody played by the *saron panerus* anticipates and doubles or quadruples the tempo of the melody of the *balungan.* The *balungan* is also often paraphrased, by the *saron panerus,* within the context of the composition's melody. See Figure 2.28 for examples of melodies played by the *saron panerus.*

Figure 2.28: Melodies Played by *Saron Penerus* (*Saron Peking*)[42]

Balungan	2	1	2	6̣
Peking, nacah lomba (double)	2 2 1 1		2 2 6̣ 6̣	

Balungan	2	1	2	6̣
Peking, Nacah rangkep (quadruple)	2 2 1 1 2 2 1 1		2 2 6̣ 6̣ 2 2 6̣ 6̣	

Balungan	.	1	.	6̣
Peking, Nacah rangkep (paraphrasing the gendhing)	2233223322112211		3322332211661166	

2.10.2 Mediating Instruments: *Bonang*

The *bonang* consists of bronze gong-kettles that are arranged into two rows, with the open side facing down, which are placed on cords stretched over a horizontal frame. Two long sticks, bound with cord on the striking end, are used to play the *bonang.* There are two types of *bonang* in a complete *sléndro-pélog* gamelan set: the *bonang barung* and *bonang panerus*. The *bonang panerus* is tuned an octave higher than the *bonang barung*, resulting in an overlap between the lowest octave of the *bonang panerus* and the highest octave of the *bonang barung*. See Figure 2.29 for an illustration of the *boning*, and see Figure 2.30 for an illustration of the tuning of the *bonang*.

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[42] Sumarsam, "Introduction to Javanese Gamelan," 17.

Figure 2.29: *Bonang* [43]

Figure 2.30: Tuning of *Bonang* [44]

Sléndro bonang

6	5	3	2	$\dot{1}$	$\dot{2}$
1	$\underset{\cdot}{2}$	$\underset{\cdot}{3}$	$\underset{\cdot}{5}$	$\underset{\cdot}{6}$	1

Pélog bonang

4	6	5	3	2	$\underset{\cdot}{1}$ ◄► 7
$\underset{\cdot}{7}$ ◄► 1	2	$\underset{\cdot}{3}$	$\underset{\cdot}{5}$	$\underset{\cdot}{6}$	4

Positions of tones 1 and 7 of the *pélog bonang* are dependent on the *pathet* of the *gendhing*. The illustration of the *pélog bonang* in Figure 2.30 shows the setting used for the playing of *gendhing* in *pathet nem*. For other *pathets,* such as *pathet lima* (considered a "low" *pathet*), high pitch 1 and low pitch 1 switch positions in order for the player to have easier access to the tones more frequently used in the *pathet*. For the same reason, pitch 7 is interchanged with pitch 1 in the *pathet,* because only pitch 7 is

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[43] Sumarsam, "Introduction to Javanese Gamelan," 15.
[44] Ibid.

used in this *pathet*; this change will allow pitch 7 to be closer and more accessible to the player. See (⊞) in Figure 2.30.

Playing techniques of the *bonang* include the *gembyangan, pipilan,* and *imbal-imbalan. Gembyangan* is the playing of octaves, which is done differently on the *bonang barung* and the *bonang panerus.* The *bonang barung* plays two notes simultaneously, an octave apart, on every off-beat of the *balungan* beat, with the sounding tone being the last note of each *gatra. Gembyangan* played by the *bonang panerus* uses a rhythm that is different from the *gembyangan* played by the *bonang barung.* An example of the *gembyangan* played by the *bonang barung* and *bonang panerus* in *srepegan*[45] and *lancaran*[46] pieces (especially in *irama lancar*[47]) can be seen in Figure 2.31.

Figure 2.31: *Gembyangan* Played by *Bonang Barung* and *Bonang Panerus* [48]

Example gembyangan playing technique in lancaran piece (Note: the underlined 5 is gembyangan technique, an octave playing)

Balungan	. 3 . 5	. 6 . 5	. 6 . 5	. i . 6
Bonang barung	5 . 5 .	5 . 5 .	5 . 5 .	5 . 5 .
Bonang panerus	.5. 5 5	.5. 5 5	.5. 5 5	.5. 5 5

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[45] Structure and name of *gendhing* as it is determined by its melody and the position of the gong, *kempul, kenong,* and *kethuk.* Each *pathet* has its own *srepegan.*
[46] Structure and name of *gendhing* as it is determined by the position of the colotomic instruments.
[47] *Irama lancer* is the first *irama* level, where one *balungan* beat has four *gambang* beats.
[48] Sumarsam, "Introduction to Javanese Gamelan," 15.

The literal meaning of the word *pipilan* (or *mipil*) is "to pick off one by one," which translates as the sounding of one tone at a time in *bonang* playing. The *bonang barung* anticipates or gives melodic cues to lead the *saron* player, when playing with the *pipilan* technique. *Bonang panerus* functions in the same way as the *bonang barung* when playing in *pipilan*, the only difference being that the *bonang panerus* plays at double the speed of the *bonang barung*. See Figure 2.32 for an illustration of the *pipilan* technique, played by *bonang barung* and *bonang panerus.*

Figure 2.32: ***Pipilan* Played by *Bonang Barung* and *Bonang Panerus*** [49]

Example Pipilan bonang in the balungan mlaku (2321) and balungan nibani (.5.3)

Balungan	2 3	2 1
Bonang barung	2 3 2 . 2̂ 3 2 .	2 1 2 . 2̂ 1 2 .
Bonang panerus	232.232.232.232.	212.212.212.212.

Note: For a stylized playing, 2̂ should be treated as rest :

2 3 2 . ̂. 3 2 .	2 1 2 . ̂. 1 2 .

It should be noted that the *gembyangan* technique can also be present within the *pipilan* style of the *bonang*. The presence of the *gembyangan,* within the context of a *pipilan,* involves playing in octaves, but in a different rhythm than the *gembyangan* found in *lancaran* pieces. A medium- or high-range *gantungan* (sustained, single-tone) melody uses the *gembyangan* technique. A low-range *gantungan* melody will require

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[49] Sumarsam, "Introduction to Javanese Gamelan," 16.

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the use of *nduduk tunggal* (syncopated, single-tone) technique. The use of *gembyangan* and its variations can also be seen in melodies with registers beyond the playable range of the *bonang*, which contributes to the flow refinement of the *bonang* melody. See Figure 2.33 for an illustration of the *gembyangan* technique in the context of the *pipilan* style.

Figure 2.33: *Gembyangan* in Context of *Pipilan* Style[50]

Balungan	6 6	. .
Bonang barung a simplified playing	6̣ 6 6̲ . 6 6̲ . .	6̇ 6 6̲ . 6 6̲ . .
a stylized playing	6̣ 6 6̲ . . 6̲ . .	6̲ . . 6̲ . . 6̲ .
Bonang panerus a simplified playing	666̲.66̲..666̲.66̲..	666̲.66̲..666̲.66̲..
a stylized playing	666̲.66̲.66̲.66̲.66̲.	66̲.66̲.66̲.66̲.66̲.6

In the example in Figure 2.33, the *bonang* melody, played using the *pipilan* and *gembyangan* techniques, involves the anticipation of the *balungan* note. The *bonang* is considered to be a leading instrument of importance within the *gamelan* ensemble due to its anticipatory nature, and players of the *bonang* must be people who are confident in the playing of the *gendhing*.

A *bonang* technique, that involves the playing of interlocking patterns between the *bonang barung* and *bonang panerus,* is known as the *imbal-imbalan* (literally

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[50] Sumarsam, "Introduction to Javanese Gamelan," 16.

"interlocking"). The *bonang* does not lead the *saron* when playing in *imbal-imbalan,* but rather, enhances the excitement of the piece by the creation of a lively background, with interlocking going on between the *bonangs*. Due to this effect (the creation of a lively background), the *imbal-imbalan* is most commonly used during sections of a *gendhing* or *gendhing* that have a lively character. When approaching the end of melodic phrases during the *imbal-imbalan*, the *bonang* may play a *sekaran* ("ornamentation"). See Figure 2.34 for an example of the *bonang* playing *imbal-imbalan* and *sekaran*.

Figure 2.34: *Imbal-Imbalan* and *Sekaran* Played by *Bonang*[51]

Balungan	2 3	2 1
Bonang barung	.1.3.1.3.1.3.1.3	.1.1.1...1.1.1..
Bonang panerus	2.5.2.5.2.5.2.5	2.2.2.2.2.2.2.2.

	3 2	1 6
	.3.6.3.6.3.6.3.6	.3.5.6.1.215.1.6
	5.i.5.i.5.i.5.i.	3135616.31356166

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[51] Sumarsam, "Introduction to Javanese Gamelan," 17.

2.11 Wide Range of Difficulty Levels within the Gamelan Ensemble

The *gamelan* is accessible to players of varying skill levels due to the wide range of difficulty levels required in *gamelan* playing. The simplest instruments can be mastered in a relatively short amount of time, thus allowing a beginning player to join in the music-making process. On the other hand, players of more elaborate instruments, such as the *kendhang,* will require years of experience and training before they are skillful enough to play the instrument in the ensemble. As a result, it is not uncommon to see gamelan clubs made up of people from all walks of life, such as doctors' wives and post-office employees. Despite the diversity in skill sets and skill levels within the gamelan ensemble, players interact in an intricate manner with each other during the music-making process. This communal activity of making music together in a gamelan ensemble, without excluding anyone of a lower skill level, is what makes playing in a gamelan ensemble unique.

Chapter 3: The *Wayang Kulit*

3.1 Introduction

Many traditional theatrical art forms in parts of Indonesia (including Java, Bali, and Lombok) and Southeast Asia are commonly referred to as the *wayang.* Within the *wayang* genre, there are picture-scroll *wayang*, *wayang* acted out by actual people, and *wayang* acted out by puppets. *Wayang* genres acted out by live actors, such as the *wayang wong* and *wayang topeng,* are considered to be less important and widespread in comparison to puppet *wayang* genres such as the *wayang kulit*—the most widespread form of *wayang* in Indonesia.[52]

Wayang kulit is considered to be one of the highest art forms in Indonesia, and is a well-recognized ambassador of Javanese cultural heritage around the world.[53] Recognition of the *wayang kulit* by the United Nations Educational Scientific and Cultural Organization (UNESCO) for its cultural significance, excellence, and importance resulted in the designation of *wayang kulit* as a Masterpiece of the Intangible of Humanity on the 17th of November, 2003. This designation affirms the international significance of the *wayang kulit,* and exemplifies its importance to the Javanese heritage.[54, 55]

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[52] Jan Mrazek, *Phenomenology of a Puppet Theatre: Contemplations on the Art of Javanese Wayang Kulit* (The Netherlands: KITLV Press, 2005), xiii.
[53] Felicia Katz-Harris, *Inside the Puppet Box: A Performance Collection of Wayang Kulit at the Museum of International Folk Art* (Seattle, WA: University of Washington Press, 2010), 13.
[54] Ibid., 9.
[55] Purbo Asmoro, *Rama's Crown Makutharama: Texts of a Wayang Kulit Tale Performed in Three Dramatic Styles,* trans. Kathryn Emerson and Sugeng Nugroho (Jakarta, Indonesia: Lontar Foundation, 2014), vii.

In the modern Indonesian language, the word *wayang* can be translated to mean "performance," and *kulit* to "skin." *Kulit* in *wayang kulit* refers to the leather material out of which the *wayang kulit* puppets are carved. Some people have attributed the word *wayang* to the word *bayang,* which translates to "shadow." Two early Indonesian words, *waya* ("ancestors") and *ang* ("a symbol"), have been attributed to the formation of the word *wayang.*[56] Since *wayang* is the root word for the Javanese terms *wewayangan* ("shadow") and *wewayanganing urip* ("the shadow of life"), the word *wayang* also signifies the shadow of human life.[57]

3.2 The Origins of the *Wayang Kulit*

The *wayang kulit* is the oldest structured theatre form in Indonesia, with origins possibly dating back to pre-Sanskrit times, despite the Hindu epics *Ramayana* and *Mahabharata* being important subject matters for the genre.[58] *Ramayana* and *Mahabharata* are both literary products of India's ancient Hindu culture, and may have surfaced in India from as far back as 800BC. Later, around AD 900, the Hindu epics emerged in Java and were recited as an established court-based form of theatre—the *wayang kulit.* While its origins remain unclear, the *wayang kulit* is thought to have originated from either China or India, or possibly developed in Java in pre-Hindu times for animal rituals and ancestor worship.[59] The Javanese believed that magical assistance

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[56] Endon Salleh, *"Wayang Kulit,"* National Library Board (Singapore), 2002, accessed April 12, 2016, http://eresources.nlb.gov.sg/infopedia/articles/SIP_193_2004-12-23.html.
[57] Katz-Harris, *Inside the Puppet Box*, 14.
[58] Leon Rubin, "South-East Asian Theatres," in *The Oxford Illustrated History of Theatre,* ed. John Russell Brown (New York: Oxford University Press, 1995), 488.
[59] Katz-Harris, *Inside the Puppet Box*, 48.

and advice could be sought from the souls of their ancestors, brought back to life in the form of shadows.[60]

Though recorded historical information is scarce, certain changes during the course of history have left their mark on the *wayang kulit,* amongst other art forms in Indonesia. Indian, Hindu, and Malaysian Buddhist kingdoms have dominated the Indonesian islands since the seventeenth century. The teachings of Islam and Hinduism competed and eventually blended with indigenous culture.[61] Majapahit (Hindu) rule was dominant by the fourteenth century, though Java was later Islamized when Islam began to infiltrate the region during the fifteenth century. Even though stories used in *wayang kulit* are based on the Hindu epics, there are claims that Islamic invaders used the *wayang kulit* to communicate Islamic ideas to the people in the process. Around the beginning of the seventeenth century, the Dutch (and later the British) brought their culture and way of living to Java, and influenced the indigenous people. By 1830, Java and Bali were under complete control by the Dutch.

The Japanese occupied Indonesia during the Second World War from 1942-1945, and a struggle for independence from the Dutch resulted in the Indonesian War of Independence during the later half of the 1940s. The rich diversity of cultures brought to Indonesia by her invaders left deep impressions on the traditional art forms.[62] As a result, new genres were developed, such as the *wayang wahyu,* a genre of *wayang kulit* developed by Catholic missionaries to spread the message of their faith, and the *wayang*

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[60] James R. Brandon, ed., *On Thrones of Gold: Three Javanese Shadow Plays* (Cambridge, MA: Harvard University Press, 1970), 3.
[61] Rubin, "South-East Asian Theatres," 487.
[62] Ibid., 487-488.

revolusi, a genre of *wayang kulit* that tells stories of Indonesia's struggle for

independence from colonial powers.

3.3 The Physical Layout

In Central Java (amongst many other places), *wayang kulit* is performed with a

blencong (light source) suspended above the *dhalang's* (puppeteer's) head, near the

center of the *kelir* (a white translucent screen). Traditionally, the light source is a heavy

bronze oil lamp (often shaped like the *garudha*—a large mythical bird-like creature—

with its wings partially expanded) fueled with coconut oil. A bright flame,

approximately 4-6 inches in height, burns from a thick wick inserted into a spout

located on the front of the lamp. Although the shadows cast on the screen by oil lamps

are only distinctly visibly for a relatively short distance, the flickering of the flames

causes the cast shadows to seemingly come alive.[63] While oil lamps are still in use

today, electric lamps and Coleman-type kerosene pressure lamps have started to replace

oil lamps in *wayang kulit* performances.[64]

The size of the *kelir,* made of either unbleached muslin or white cotton, varies

from smaller ones that measure less than 10 feet in width, to larger ones measuring

approximately 45.9 feet.[65] Strips of colored material (usually black blue, or red) border

the sides of the *kelir,* which is stretched taut within a raised, heavy wooden frame. The

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[63] Brandon, *On Thrones of Gold*, 35.
[64] Roger Long, *Javanese Shadow Theatre: Movement and Characterization in Ngayogyakarta Wayang Kulit* (Ann Harbor, MI: UMI Research Press, 2002), 17.
[65] Jan Mrázek, ed., *Puppet Theatre in Contemporary Indonesia: New Approaches to Performance Events* (Ann Arbor, MI: University of Michigan, 2002), 1.

lower border, known as the *palemahan* (earth), represents the floor or ground on which the puppet characters stand. Descending below, or elevating away from the *palemahan* would then represent the puppet characters kneeling, or flying in the air, respectively.[66]

Two banana trunks, known as *dhebog,* are placed horizontally at the lower edge of the screen, and the central controlling stick of the puppets is stuck through them (the soft vegetal tissue of the *dhebog* allows for easy penetration with the central controlling sticks' sharp points). These banana trunks are usually around six to eight inches in diameter. Puppet characters that are standing on earth are planted into the upper *dhebog* (placed directly under the base of the *kelir*), while characters that are kneeling or reclining are placed on the second *dhebog* (placed approximately four to six inches lower than the upper *dhebog*).[67]

Puppet characters are taken and replaced from the *dhebog* throughout the duration of the performance, as and when the *dhalang* needs them. The arrangement of *wayang kulit* puppets, on the left and right sides of the screen on the *dhebog,* is known as *simpingan* (or *simpingan kanan-kiri*—arrangement to the right and left of the screen). *Simpingan* arrangement of the puppets is fairly standardized: the smallest puppets are placed closest to the *dhalang,* and the other puppets are placed in ascending size order. Other factors, such as the *dhalang*'s interpretation and personal preferences, tradition, and aesthetics, may also influence the puppets' *simpingan* placement on the *dhebog*. The number of puppets placed in *simpingan* can range from less than 50 to more than 200 depending on various factors, such as the *dhalang'*s artistic vision, number of

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[66] Long, *Javanese Shadow Theatre,* 18.
[67] Ibid., 18-19.

puppets in the *dhalang*'s collection, *dhebog* size, performance occasion, performance space, and the sponsor of the event.[68]

Wayang kulit puppets are placed on the *dhebog* based on how they look collectively. As a result, *wayang kulit* puppets of similar size and face color are commonly grouped together. According to Ki Purbo Asmoro, *wayang kulit* puppets with a black and gold, or yellow face would be placed on the right, while red and blue-faced *wayang kulit* puppets would be placed on the left.[69] Regional styles and aesthetic preferences also play a part in the determination of where a *wayang* puppet should be placed on the *dhebog*. The antagonist character *Duryudana* (a black-faced *wayang* puppet) is commonly placed on the right of the *dhalang* in Solo and Klaten, while he is placed to the left in places such as Pacitan. This difference in placement is possibly related to the color of the *wayang kulit* puppets. Though there is no fixed or exact way in which the *wayang kulit* puppets can be placed on the *dhebog* in *simpingan* arrangement, the proportionality, aesthetic, and visual balance of the *wayang* arrangement can be expected from every *wayang kulit* show.[70]

Wayang kulit puppets not included in the *simpingan* belong to the *dhudhahan* group. Throughout the performance, *dhudhahan* ("taken-out") puppets are placed in either the *dhalang*'s *kothak* (puppet box) or on the *kothak*'s lid. Puppets in the following three categories may be classified under the *dhudhahan* group: puppets that disrupt the balance of the performance setting aesthetically (e.g. puppets that are physically too small or fat), puppets with minor roles (e.g. animals, ghosts, and weapons), and puppets

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[68] Katz-Harris, *Inside the Puppet Box*, 29.
[69] Ibid., 31.
[70] Ibid., 30-31.

that are most frequently used by the *dhalang*. Clown figures, female attendants, and other minor puppets are placed on the lid to the *dhalang*'s right, while more important *wayang kulit* puppets, such as ministers, officials of various kingdoms, and ogres, are placed inside the chest in layers, in the order of when the *dhalang* will use them in the performance.[71]

3.4 The Making of *Wayang Kulit* Puppets

Wayang kulit puppets are mounted on the *dhebog*, or manipulated near the illuminated screen, resulting in the cast shadows that are characteristic of the *wayang kulit*. Sizes of the puppets vary, and ranging from approximately six inches to four feet in height.[72] *Wayang kulit* puppet sets consist of a large variety of puppets for the various characters, and it is also common to have several versions of characters that are considered to be more important. A regular village *wayang kulit* puppet set usually has over a hundred puppets, while a palace set can have 500 or more puppets.[73]

In Central Java, *wayang kulit* puppets are made from water buffalo hide that has been cut and punctured by hand, one hole at a time, before being painted with water-based paints in various layers, decorated with fine details, and then finished with gold and/or bronze leaves. Several artists would usually be involved in the *wayang kulit* puppet-making process, which involves multiple steps: preparation of the water buffalo skin, carving and puncturing the hide, painting, and horn carving. The process of carving and outlining the puppets on the prepared hide is an important task, since the

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[71] Brandon, *On Thrones of Gold*, 39.
[72] Ibid., 38.
[73] Ibid.

precise characteristics of a puppet (e.g. its posture) and its outline will influence the portrayal of the puppet's personality to a large extent.

While the *wayang* artists have some freedom in terms of individual preferences and creativity, there are certain traditional guidelines that they must follow during the puppet-making process. For example, colors painted onto the *wayang kulit* puppets must be suitable for the character portrayed. In Figure 3.1, the image of the *garudha* (usually found in the clothing or ornaments of some *wayang kulit* puppets) is depicted in accordance to traditional guidelines: gold adornments, white fangs, and gradients of red or blue on its face (or sometimes a shade of dark yellow).

Figure 3.1: Image of *Garudha*[74]

Other traditional guidelines for making *wayang kulit* puppets include the selection of a *wayang kulit* puppet's tooth color, based on its facial color. Puppets with

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[74] Katz-Harris, *Inside the Puppet Box*, 25.

black faces will have either red or gold teeth, while gold-faced characters will only have black teeth, unless the gold-faced character is a *raksasa* (demon-giant). *Raksasa* will have a gold-colored face, with white colored teeth. In Figure 3.2, the black-faced character *Gathutkaca.* from Ki Purbo Asmoro's personal collection, is shown with gold teeth.

Figure 3.2: Black-Faced Character, *Gathutkaca*[75]

3.5 The Mood and Forms of *Wayang Kulit* Puppets (*Wanda*)

The "inner mood" of a *wayang kulit* puppet character, and the physical manifestation or expression of the mood seen in a puppet's face and posture is known as the *wanda*. Some puppet characters are depicted by more than one puppet, each with

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[75] Katz-Harris, *Inside the Puppet Box*, 25.

subtle differences, in order to express the different *wanda* of the character.[76] An example of a *wayang* character with various *wanda* is Kresna. Kresna, an incarnation of the god Wisnu, is one of the key characters in the *Mahabharata*. Kresna is dedicated to carrying out the will of god in everything that he does or says, and he achieves this goal by telling lies, breaking rules, or manipulating a situation. Despite all this, his actions are invariably met with approval, as he fulfills his promises to the gods and ensures the triumph of the righteous.[77]

In a *wayang kulit* performance, the *dhalang* would choose the *wanda* that best portray the character's mood within a particular scene. For example, Kresna would be respectful, formal, and humble in a *jerjer* scene (a scene at the beginning where a meeting with the king takes place). These moods are portrayed via Kresna's *wanada Rondhon*, where Kresna is depicted with a body of gold and a black face (see Figure 3.3). Aside from the differences in face and body coloring, physical characteristics that may vary from one *wanda* to another include clothing, hairstyle, ornaments, position of the face or head, shape and position of the eyes, direction of the puppet's glare, posture and balance of the shoulders, shape of a character's stomach, and position of the puppet's neck. These differences can be seen in the other *wanda* of Kresna: *wanda Mawur*, and *wanda Botoh*. Kresna is depicted as a slightly mischievous character in *wanda Mawur* (see Figure 3.4), while in *wanda Botoh* (see Figure 3.5), he is depicted as a supporter (Kresna is the *Pandhawas*' main advisor, and plays an important role supporting them during the great war *Bharatayuda*).

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[76] Mrazek, *Phenomenology of a Puppet Theatre*, 53.
[77] Katz-Harris, *Inside the Puppet Box*, 81.

Figure 3.3: Kresna (*Wanda Rondhon*)[78]

Figure 3.4: Kresna (*Wanda Mawur*)[79]

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[79] Katz-Harris, *Inside the Puppet Box*, 81.

Figure 3.5: Kresna (*Wanda Botoh*)[80]

[80] Katz-Harris, *Inside the Puppet Box*, 81.

Differences in the physical presentation of the *wanda* signal both subtle and

dramatic differences in the character's personality. Curator Felicia Katz-Harriz observes

that Ki Enthus Susmono (a renowned *dhalang*) reacts with his body and changes his

facial expression as he speaks about the different *wanda*, describing how he tightens his

jaws, straightens his posture, and has a glint in his eyes.[81] While *wanda* help to bring

out the characteristic attributes and illuminate the character's moods, the differences

between the *wanda* may be so subtle that even the *dhalang* may not be able to

distinguish between them up close.[82] As a result, *dhalang* may sometimes choose a

wanda based on personal preferences, such as the ease of control of the puppet in a

particular scene.[83]

3.6 The Puppeteer (*Dhalang*)

The master performer behind a *wayang kulit* performance is the *dhalang*

(puppeteer). Throughout the duration of the performance, the *dhalang* makes the story

come alive with skillful manipulation of the puppets. Singlehandedly, the *dhalang*

controls the puppets and also conducts the *gamelan* orchestra next to him that is

providing the music for the *wayang kulit* performance. Conducting the *gamelan*

orchestra is achieved by making use of musical cues (e.g. striking the metallic *kepyak*

plates) and verbal cues embedded within the performance.[84] Making puppet characters

come alive requires something more than perfect technical control of the puppets. In an

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[81] Katz-Harris, *Inside the Puppet Box*, 28.
[82] Ibid.
[83] Ibid.
[84] Ibid., 46.

interview with Asian specialist Jan Mrázek,[85] *dhalang* Ki Suryasaputra describes the

process of making a puppet character come alive as "the passing of his soul through his

hands, and then entering into the puppet."[86, 87]

Being a successful *dhalang* requires one to have a good command of a variety of

skills and attributes. These include the possession of a powerful singing and speaking

voice, and the mastery of expressing a puppet character's personality by using *sabetan*

(the method in which the puppets are manipulated, handled, and put into motion by the

dhalang during a performance) and using distinct voices for each puppet characters.[88]

Specific guidelines on how a character should enter or exit a scene, and how it should

behave and move, are also in place to help a *dhalang* portray the personality of the

puppet character. As such, a competent *dhalang* should be familiar with these

guidelines, and be able to manipulate the puppets accordingly.[89]

Due to the fact that *wayang kulit* performances are not scripted, much is

dependent on the *dhalang*'s spontaneity and interpretation of the *lakon* (*wayang kulit*

stories) to capture the audience's attention. As a result, a *lakon* is never performed the

same way twice by an experienced *dhalang*.[90] Furthermore, a high level of linguistic

skills is required for one to be a good *dhalang*. In addition to acquiring the knowledge

of both ancient and modern vocabularies, the *dhalang* must be able to handle the

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[85] Dr. Jan Mrázek is an associate professor in the Department of Southeast Asian Studies at the National University of Singapore.
[86] Mrazek, *Phenomenology of a Puppet Theatre*, 17.
[87] This is perhaps similar to the way in which accomplished musicians make a piece of music come alive by immersing their heart and soul into the music that they are playing, and with which no amount of technical superiority can ever bring out the life of a music without the heart and soul of the musician at the music's core.
[88] Katz-Harris, *Inside the Puppet Box*, 44.
[89] Ibid., 47.
[90] Asmoro, *Rama's Crown Makutharama*, xiv-xv.

different speech levels of the Javanese language. The different speech levels within the

Javanese language (*Ngoko, Krama*, and *Krama Inggil*) depict the varying levels of

formality and politeness of the speaker to the listener. (e.g. *Ngoko* is the least formal

and is used when a king is speaking to his servants, while his servants would have to

reply in the most polite form of Javanese—*Krama Inggil. Krama* is an in-between

speech level, in terms of the level of politeness, of *Ngoko* and *Krama Inggil*.) [91]

Once a *wayang kulit* performance begins, no one, not even the king, has the

authority to interrupt a *dhalang*'s performance. The Javanese believed that, regardless

of one's social status, interfering with a *dhalang'*s performance would leave one

vulnerable to divine punishment. At the same time, the *dhalang*'s potency is seen by

how safe the ritual (performance) grounds are. If an unfortunate event happens during

the course of a performance (e.g., someone's home is burglarized) within the ritual

grounds and its surroundings, it would be seen as a failure on the *dhalang*'s part to

protect the community. Should an event of blessing occur during the time of

performance (e.g., the birth of a child), the *dhalang* would be considered to have

received a blessing of mystical energy.[92] Though some *dhalang* today are still believed

to possess supernatural powers (e.g., warding off the rain), it is more often the quality of

the *dhalang'*s performance that will possibly capture the audience's attention, to the

point where they might feel hypnotized, safe, and protected.[93] It should be noted,

however, that towards the latter part of the twentieth century, it became common

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[91] Asmoro, *Rama's Crown Makutharama,* xiv.
[92] Ward Keeler, *Javanese Shadow Plays, Javanese Selves* (Princeton, NJ: Princeton University Press, 1987), 169.
[93] Katz-Harris, *Inside the Puppet Box*, 35.

practice for moderators of the event to interrupt a *wayang kulit* performance in order to invite guests to begin eating.[94]

3.7 Performance Setting and Context

Wayang kulit performances are major events that last throughout the night. Traditionally, when a *wayang kulit* performance is put up in a village, many people would gather to watch the performance and socialize with one another. The *wayang kulit* performance is accessible to anyone, and anyone can come and go as and when they like.

Surroundings of the performance area would be filled with vendors selling an assortment of items, ranging from coffee and tea to souvenir shadow puppets. During the course of the performance, it was common for audience members to walk around and do other things, such as taking a nap or chatting with a friend. The performance could be viewed from either the shadow side or the *dhalang* side of the screen. Due to the length of the performance, people rarely paid their full attention to the *wayang kulit* performance, and relied on cues, such as a change in tone of the *dhalang*'s voice, or the playing of certain music compositions, to know when an important scene was coming up.[95]

Performances of the *wayang kulit* can be seen at the commemoration of an important event (such as honoring the marriage of one's daughter or son, a village harvest celebration, or commemorating a boy's circumcision), or it may be performed

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[94] Keeler, *Javanese Shadow Plays*, 169.
[95] Katz-Harris, *Inside the Puppet Box*, 37.

for the sole purpose of entertaining an audience.[96] The performance of a *wayang kulit* requires the use of large spaces, elaborate preparation, and a lot of money that not many people can afford. Hence, the presence of a *wayang kulit* performance at an event reflects on the event sponsors' wealth and high social status.[97]

Depending on the sponsor's requirement, the subject matter of the *wayang kulit* to be performed, and the messages to be conveyed, may or may not be relevant to the event.[98] In most cases, the sponsor of the performance will request for the *lakon* performed to be relevant to the occasion, or he may also choose to compose a *wayang kulit* play scenario on his own.[99] Each major character of the traditional *wayang kulit* has their own birth-play, and to have one of the birth-plays performed during the celebration of birth (e.g., *tingkeb*: the seventh month of pregnancy) would be considered auspicious. The birth-play selected to be performed would be the *wayang kulit* character they hoped their child would emulate when they grew up. For example, *Lahirpun Lara Ireng* (The birth of Sumbadra) would be performed if the sponsors wished for a child to grow up into a beautiful and modest girl.[100]

In the past, the *wayang kulit* was also performed as a "ritual defense" during times of difficulty. *Wayang kulit* audiences in the past believed that spirits entered the puppets during the course of a performance, and a good *dhalang* would be entranced. Such is the importance of the *wayang kulit* that it is believed that the well being of the court and the country is dependent on the performance of a *wayang kulit* within the

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[96] Katz-Harris, *Inside the Puppet Box*, 37.
[97] Ibid., 35.
[98] Ibid.
[99] Brandon, *On Thrones of Gold,* 14.
[100] Ibid., 15.

palace.[101] The importance of the *wayang kulit* can also be seen in how the king used it as a communication medium from himself to the people. The king would send *dhalangs* out into the villages, for the purpose of educating and instructing his people. During these village *wayang kulit* performances, the palace's appearance, hierarchy within the palace, palace etiquette, and information on how to address and speak to the king would be described. In a way, these performances allowed the king to spread the effectiveness of his presence through the *dhalang,* without the need to personally travel to the villages.[102]

3.8 The Stories in *Wayang Kulit* (*Lakon*)

The stories performed in *wayang kulit* shows are known as the *lakon.* Unlike western plays, *lakons* are not scripted. Only a general outline of the plot is provided to the *dhalang*, and the rest of the *wayang kulit* show is largely based on the *dhalang*'s spontaneity and interpretation of the story. Though there are some books with the entire *lakon* written out (or a transcribed version of a live performance), an experienced *dhalang* would not need to use a script in his performances.

The term *wayang purwa* is used by the Javanese to refer to the *wayang kulit*. *Purwa* (beginning) symbolizes the beginning of time, and is used in the term *wayang purwa* due to the Javanese belief of the *wayang kulit*'s antiquity.[103] *Lakons* of *wayang purwa* shows are mainly based on the two Hindu epics: *Ramayana,* and *Mahabharata*. Hinduism, a predominant religion of Java for centuries, came to Indonesia from India,

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[101] Keeler, *Javanese Shadow Plays*, 170.
[102] Ibid.
[103] Sumarsam. *Javanese Gamelan and the West* (Rochester, NY: University of Rochester Press, 2015), 59.

through trade routes, during the beginning of the A.D. era, and the merging of Hindu stories with the local shadow-puppet traditions resulted in a uniquely Javanese art form: the *wayang purwa*.[104]

Distinct differences exist between the Javanese versions of the Hindu epics in comparison with the original Indian versions. Within the Javanese version, the Indian stories were given a new Javanese setting, and filled with ideas that are specific to Java. One example is the suggestion that important characters (such as gods) lived in certain places within Central Java.[105] Legends relating to the history of Java and the ancestry of its people are also tied closely to the *Ramayana* and *Mahabharata* in the Javanese versions. Furthermore, names and life stories of certain characters within the epics are different in the Javanese versions. *Punakawan* (clown-servant) characters and special characters, such as *Buta Térong* (Eggplant Ogre), are also only present within the Javanese versions of the epics. Both *punakawan* and *buta* (ogre) characters are indigenous to Java, and their importance to the *wayang purwa* can be seen in their appearance at every *wayang purwa* performance.[106]

The time period A.D. 1200-1600 was when the Islamic religion began to spreadthroughout Indonesia, after being brought to Indonesia by Muslim traders. Islam grew in both strength and popularity in Indonesia, especially after the fall of the *Majapahit* Empire (the last great Hindu empire in Java) around 1500. Conflicts emerged amongst the Muslim believers when some of them wanted to hold onto certain animist and Hindu traditions that had blended into the Javanese culture, and some of them

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[104] Katz-Harris, *Inside the Puppet Box*, 48.
[105] Ibid., 49.
[106] Ibid., 48.

wanted to stay true to the Middle Eastern roots of the Islamic religion. As a result, Sunan Kalijaga (one of the Muslim saints who helped to spread Islamic teachings in the fifteenth and sixteenth centuries) decided to draw on elements of Javanese art and culture that were already established, to help encourage the spreading of Islamic teachings on the island.

Wayang kulit was one of the Javanese arts that were accepted as a medium to help the spreading of Islam, and certain changes were made to *wayang kulit* to make it more acceptable in accordance to Islamic teachings. Though the *lakon* in *wayang purwa* stories are of a Hindu origin, Islamic values and philosophies have since been included in the *lakon* of *wayang purwa* shows. The current forms of *wayang kulit* puppets, consisting of stylized features, may have been a result of the Muslim leaders' attempt at avoiding cultural and religious restrictions on human representation.[107] Hindu gods are not always portrayed in a positive manner in the *wayang purwa* (Hindu gods scheme, have faults, and at times act like children), behaving in ways that are not considered god-like. However, since the behaviors are not god-like, and there is more than one god in Hinduism, the *lakon* presented did not conflict with the core Islamic belief that there is only one God.[108]

Of the two Hindu epics (*Ramayana* and *Mahabharata*), the *Mahabharata* is the most commonly requested and performed cycle, due to the fact that it has the most *lakons*. The larger number of episodes within the *Mahabharata* allows the *dhalang* more room for interpretation and improvisation. *Mahabharata's* *lakons* consist of subject matters such as political action, love triangles, family feuds, generations of

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[107] Katz-Harris, *Inside the Puppet Box*, 49.
[108] Ibid.

terrible wars, and gruesome battles. Heroes and villains in the *Mahabharata* face adventures and great moral dilemmas while seeking the truth, and learn some life lessons in the process of doing so.[109] The tragic conflict between 99 brothers and one sister of the *Kurawa* family, the set of cousins descended from the *Bharata* family, and the five *Pandhawa* brothers are told in the *Mahabharata*.[110]

Like the *Mahabharata*, the *Ramayana's* storyline and plot revolve around several generations. In the *Ramayana*, the *lakon* speaks of a kidnapping, with instances of adventure, battle, romance, and fearless heroism.[111] The adventures of *Rama*, *Sinta* (*Rama's* wife), and *Laksmana* (*Rama's* brother) are told in the *Ramayana*.[112]

3.9 The Gamelan and Music

The gamelan orchestra supports the *wayang kulit* performance throughout the night, providing the music for the play. Musicians (e.g. the drummer) emphasize the puppets' movements, punctuate the *dhalang*'s narration, and aid in the transition between scenes. The drummer, in particular, must be alert to the *dhalang*'s nuances in his speech and rhythmic tapping of the *kotak,* and the *dhalang*'s manipulation of the puppets. Within a *wayang kulit* performance, the role of the drummer goes beyond the scope of regulating the flow and pace of the music.

In addition, the drummer is required to enhance the puppets' movements sonically, and to translate the *dhalang*'s cues into clear drum strokes. For instance, the *dhalang* relies on the drummer's steady beats to guide the rest of the *gamelan* orchestra

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[109] Katz-Harris, *Inside the Puppet Box*, 50.
[110] Sumarsam, *Javanese Gamelan and the West*, 59.
[111] Katz-Harris, *Inside the Puppet Box*, 51.
[112] Sumarsam, *Javanese Gamelan and the West*, 59.

while a battle scene develops, and to keep the *gamelan* orchestra together musically while the *dhalang* starts and stops the music suddenly when required.[113] The importance of gamelan instruments, such as the *gong,* is made apparent by the fact that the gong plays on every single beat when battle music is played, and the musicians' impeccable timing is crucial for the success of the performance.[114]

Different *gendhing* (gamelan compositions) are chosen for different types of action or scenes within the performance. The entrance and exit of various characters from the set are signaled by certain compositions, while other compositions are played during scenes depicting battles and journeys.[115] Music may be used to set the scene, such as how the melody *kawit* is used if the *lakon* is set in the Kingdom of Amarta, or how the melody *krawitan* is used if the *lakon* is set in the Kingdom of Dwarawati.

Songs sung by the *dhalang* also play an important role in the *wayang kulit* performance. Specific songs are sung for various scenes, such as how *Ada-ada Budalan Mataraman* would be sung in the outer audience scene when the troops are ordered to march. It would not be appropriate to play or sing these pieces in any scenes apart from where they were intended to be. However, in some other cases, multiple pieces or songs might be appropriate for a particular scene, and it is entirely up to the *dhalang* which piece or song he would pick to support the scene (e.g., there are five possible melodies to choose from to support the marching army's exit).[116]

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[113] Benjamin Brinner, *Knowing Music, Making Music: Javanese Gamelan and the Theory of Musical Competence and Interaction* (Chicago: University of Chicago Press, 1995), 269-270.
[114] Ibid., 270.
[115] Katz-Harris, *Inside the Puppet Box*, 39.
[116] John Gassner and Edward Quinn, eds., "Indonesia: Java," in *The Reader's Encyclopedia of World Drama* (Mineola, NY: Dove Publications, 1969), 458.

Moods of the various scenes are set by the music played by the *gamelan* ensemble. The intensity of the music during battle scenes, the excitement during spirited and humorous scenes, the sadness during tragic scenes, and the romantic mood during love scenes can all be effectively brought out by the *gamelan*. The presence of the *gamelan* orchestra can help encourage the audience's emotional connection towards the story, and can allow the audience to know at which part of the story's development they are situated (since most audience members will not be paying full attention to the *wayang kulit* performance due to its long duration). As such, the importance of the *gamelan* orchestra in a *wayang kulit* performance should never be underestimated.[117]

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[117] Katz-Harris, *Inside the Puppet Box*, 39.

Chapter 4: *Rama's Crown* in the Classic Palace Style

4.1 Introduction

Rama's Crown (*Makutharama)* is a Javanese-created *lakon* (known as *lakon carangan*),[118] which contains elements of both the *Ramayana* and *Mahabharata.* Since "Rama's Crown" is a Javanese-created *lakon* that tells of the transfer of royal legitimacy and kingship from the *Ramayana* to the *Mahabharata* generation, there are no other similar stories in India. In *Rama's Crown*, the plot is one that is common within the *wayang purwa* genre: the gods handing a gift (a philosophy of leadership in the case of *Makutharama*) to a mortal who is worthy of it.[119]

4.2 Performance Analysis: *Rama's Crown (Makutharama)*, by Ki Purbo Asmoro

This analysis of *Rama's Crown (Mukutharama)* is based on a transcribed version of Ki Purbo Asmoro's performance of it in the classic palace style. Kathryn Emerson, a teacher at the Jakarta International School, has translated scripts and dialogues of the transcribed performance from Javanese to English, though it must be noted that the English language is not capable of bringing out the rich meaning behind certain Javanese literature written in *Kawi* (old Javanese), or recreating the linguistic details portrayed by the three Javanese speech levels.

Ki Purbo Asmoro performed and recorded *Rama's Crown* in the three *wayang* performance styles that are predominant today: *klasik* (classical), *garapan*

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[118] Asmoro, *Rama's Crown Makutharama,* xx.
[119] Ibid., xxviii.

(contemporary-interpretive), and *padat* (condensed). For the purpose of this thesis, only the classic (*klasik*) palace style will be analyzed. In his recording of *Rama's Crown* in the classic palace style, Ki Purbo Asmoro performed the play in a style that followed the tradition of various *dhalang* court schools in the 1920s and 1930s.[120]

Classical *wayang* performances are traditionally organized into three *pathet* parts: *Nem, Sanga,* and *Manyura*. The three *pathets* refer to the modes present in the *sléndro* tuning of the *gamelan* orchestra. Increasing dramatic tension occurs as one travels through the three modes, due to the progressive rising in pitch of the dominant note within each *pathet*.[121] A visual representation of which *pathet* one is in can be seen through the *dhalang*'s placement of the *gunungan* (Cosmic Mountain, also known as the *kayon*—Tree of Life) in the various *pathet* sections of the *wayang kulit* performance. A placement of the *gunungan* tilted towards the *dhalang*'s right (the viewers' left) indicates a change in scene within *Pathet Nem*, an upright placement indicates a change in scene within *Pathet Sanga*, and the tilting of the *gunungan* towards the viewers' right will indicate a change in scene in *Pathet Manyura.* This usage of the *gunungan* to mark the various times of scene change can be seen in the video recording of Ki Purbo Asmoro's performance. See Figures 4.1, 4.2 and 4.3 for the placement of the *gunungan* during scene changes in *Pathet Nem, Sanga,* and *Manyura,* respectively.

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[120] Asmoro, *Rama's Crown Makutharama,* xxviii.
[121] Ibid., xxx.

Figure 4.1: *Gunungan* Tilted to Viewers' Left in *Pathet Nem*[122]

Figure 4.2: *Gunungan* Placed Upright in *Pathet Sanga*[123]

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[122] Purbo Asmoro, "Makutharama: Rama's Crown," DVD 2, directed by Purbo Asmoro, trans. Kathryn Emerson (English) and Sugeng Ngroho (Indonesian) (Jakarta, Indonesia: Lontar Foundation), 1:04:26.
[123] Asmoro, "Makutharama: Rama's Crown," DVD 3, 1:00:24.

Figure 4.3: *Gunungan* Tilted to Viewers' Right in *Pathet Manyura*[124]
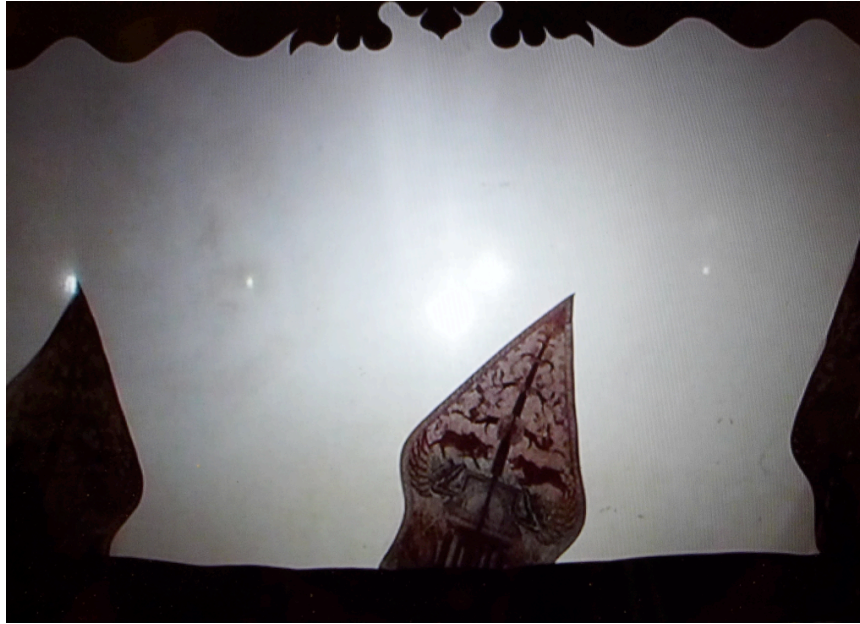
Apart from marking the three large sections within a *wayang kulit* performance, the *gunungan* is used to mark the beginning and end of the performance. Natural elements, palace, home, forests, other physical locations, or extreme emotions may also be represented by a *gunungan*. The *gunungan* is the only *wayang kulit* puppet to have both sides painted differently. The front of a *gunungan* usually portrays a tree of life or guardian figures in the front of a home, palace, or mosque, while the back of a *gunungan* commonly portrays elements such as water, fire, or wind, along with the face of a *barong* or *mankara* (a protective, strength-providing guardian figure). A colored example of the front and back of a *gunungan* is shown in Figure 4.4.[125]

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[124] Asmoro, "Makutharama: Rama's Crown," DVD 4, 1:35:28.
[125] Katz-Harris, *Inside the Puppet Box*, 187.

Figure 4.4: Front and Back View of *Gunungan* from Ki Enthus Susmono's Collection[126]

33. front

33. back

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[126] Katz-Harris, *Inside the Puppet Box*, 187.

4.3.1 The *Gendhing*: Setting the Scene

The performance of *Rama's Crown (Makutharama)* starts off with the playing

of *Ketawang Gendhing Kabor, kethuk 2 kerep minggah Ladrang Sekar, Lesah, sléndro*

nem in the opening scene of *Jejer Sepisan*: The Kingdom of Astina. The *gendhing* has

many functions within a *wayang kulit* performance, one of which is to open the *Jejer*

(opening) scene. *Gendhing Kabor* (see score in Figure 4.5) is played in this scene, as the

lakon is based in the Kingdom of Astina, and the *kabor* instrumental melody is

traditionally associated with the Kingdom of Astina.[127] During the playing of *Gendhing*

Kabor (in *Ketawang Gendhing Kabor),* Ki Purbo Asmoro brought out the cast of the

scene and placed them into position, as the *gamelan* ensemble continued to play the

music, while the *pesindhen* (solo female singer) sang along. At the 6:06 mark of the

DVD recording of Ki Purbo Asmoro's performance,[128] the *gamelan* ensemble

collectively quieted down and continued to play the *gendhing* quietly in the

background. During this soft playing of the *gendhing*, Ki Purbo Asmoro recited the

djanturan description of the figures and Kingdom of Astina. This process of recitation,

with the soft playing of the *gendhing* beneath the *dhalang*'s voice, is known as the

sirepan. The *sirepan* is usually used to allow the *dhalang*'s narratives to be more

audible.[129] A translated excerpt from the beginning of the *djanturan* is shown in Figure

4.5.

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[127] Gassner and Quinn, "Indonesia: Java," 458.
[128] Asmoro, "Makutharama: Rama's Crown," DVD 1, 0:06:06.
[129] http://www.academia.edu/3624177/Listening_to_an_Earlier_Java_Glossary

76

Figure 4.5: Translated Excerpt from Beginning of *Djanturan*[130]

> From a vast and silent emptiness emerges existence. Which land is it, the place deemed *kaéka adi dasa purwa? Éka* meaning one, *adi* exalted, *dasa* ten, *purwa* beginning. Although the gods' creations are many, each sheltered by the arch of the sky, supported by the weight of the earth and nestled in by ocean shores—and although many stand alone in their excellence—none are equal to the kingdom of Astina, also known as Liman Benawi. Thus it serves as the opening of our story. Search one hundred countries you will not find two, nor among a thousand, ten, to match this one.
>
> The old adage is fitting: *panjang punjung, pasir wukir, loh jinawi, gemah ripah, tata tur raharja. Panjang*, as in far and wide its reputation; *punjung,* as in noble its name. *Pasir*, as in oceans; *wukir*, as in mountains. For it is an expansive country with mountain ranges as backdrop, rice fields to one side, planted fields to the other, and a great port as its entrance. *Loh*, for fertile is its soil; *jinawi*, as goods are readily available to all. *Gemah*, meaning the prosperity of trading continues unceasingly day and night, as there are no dangers of any kind hindering its path. *Aripah*, being a kind of bustle, reflected in the merchants from all over who flocked here in search of opportunity, crowding together in harmony. Their roofs touch, their walls meet, making wide spaces feel cozy, so prosperous is the land. Livestock and fowl are tended in open fields untethered; by the day scattered about the fields grazing, while at dusk returning to their respective pens.

As can be seen from the excerpt of the *djanturan*, an old adage is used to describe the Kingdom of Astina in Ki Purbo Asmoro's opening scene. From the old adage and Ki Purbo Asmoro's elaboration on the adage, the audience is told that the Kingdom of Astina is an "expansive country with mountain ranges," rice fields, planted fields, and an entrance in the form of a great port. Further explanation of the old adage by Ki Purbo Asmoro describes the fertile soil, readily available goods, prosperity of the local trading scene, safety, and harmonious environment of the Kingdom of Astina. The verbal description of the Kingdom of Astina, by the *dhalang,* helps the *wayang kulit* audience to have a better idea of what the Kingdom of Astina was like.

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[130] Asmoro, *Rama's Crown Makutharama,* 5.

4.3.2 The *Gendhing*: Structure

The *gendhing* is an important part of the *wayang kulit* performance, as it is the music that accompanies major movements of a puppet across the screen, or when a character exits a scene.[131] *Gendhings* usually consist of at least two sections: the *merong* and the *minggah*.[132] Each of these sections can be repeated. In the *Ketawang Gendhing Kabor,* used for the opening of *Rama's Crown,* the two sections (*merong* and *minggah*) are present (see Figure 4.6 for transcribed performance score of *Ketawang Gendhing Kabor*). The *gendèr* plays an introduction to the *gendhing,* known as the *buka*, leading into the *mérong* section (first movement of the *gendhing* form), while *Ladrang Sekar Lesah* fills the role of the *minggah* (second movement of the *gendhing* form). In between the *mérong* and *minggah* section, a *ngelik* section is included. (The *ngelik* is an often optional, upper-register section of a composition that can take place in any gong structure, including the *merong* and *minggah* of a *gendhing* form.)[133, 134]

[131] Brandon, *On Thrones of Gold,* 54.
[132] Barry Drummond, "Javanese Gamelan Terminology," Boston Village Gamelan, accessed April 12, 2016, http://www.gamelanbvg.com/gendhing/gamelanGlossary.pdf.
[133] Ibid.
[134] Marc Perlman, *Unplayed Melodies: Javanese Gamelan and the Genesis of Music Theory* (Berkley, CA: University of California Press, 2004), 224.

Figure 4.6: Transcribed Performance of *Ketawang Gendhing Kabor*[135]

1. Ketawang Gendhing Kabor, kethuk 2 kerep minggah Ladrang Sekar Lesah, sléndro nem

buka gendèr: ...6
                                                                            .216

| .6.6 | ...3 | ..65 | .3.5 | .3.. | 2.23 | .5.6 | 5.56 |
| .... | .12. | .6.5 | 63.5 | .352 | ...3 | .5.6 | .216 |

mérong:

.2.2	.2.3	56i.	56i6	55..	5653	5653	216⑤
‖.555	2235	2356	2165➔	33..	3353	6535	321②
.5.3	.5.2	.5.3	.5.2	55..	5653	5653	216⑥‖

ngelik: ➔ 66.. | 6656 | ii2i | 32i⑥ ✳

| ..62 | ..23 | 56i. | 56i6 | 55.. | 5653 | 5653 | 216⑤ |

Ladrang Sekar Lesah
✳

‖.3.5	.6.5	.3.6	.5.3	.5.2	.3.2	.3.5	.3.②
.3.5	.6.3	.i.6	.5.3	.i.6	.5.3	.2.3	.6.⑤
.3.2	.6.5	.3.2	.3.2	.3.2	.3.2	.5.3	.6.⑤‖

All the musical examples in this thesis are notated using cipher notation. In the case of *Ketawang Gendhing Kabor,* from the beginning of *Rama's Crown*, the pitches of the *sléndro* tuning system are represented by the numerals 1, 2, 3, 5, and 6 in the cipher notation system. A period above the numeral indicates a tone of the high octave;

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[135] Purbo Asmoro, arr., "Rama's Crown: Palace Classical," in *Gamelan Scores: Gamelan Notation for Six Wayang Kulit Performances,* eds. and format Phil Acimovid and Kathryn Emerson (Jakarta, Indonesia: Lontar Foundation), 3.

79

a period below the numeral indicates a tone of the low octave, while a numeral without

a period, above or below, indicates a tone of the central octave.[136]

A period placed directly on the *balungan* line denotes a continuation of the

previous pitch. The upper line of the *gendèr buka* denotes the part played by the right

hand, while the bottom line denotes the part played by the left hand. The "frowny"

(⌢) above a notated pitch indicates where the *kenong* plays, and the "smiley" (⌣)

above a notated pitch indicates where the *kempul* plays. The oval-shape encircling the

end of each line (⑥) represents where the *gong ageng* plays at the end of the 32-beat

ketawang gendhing gong cycle.

Since the score provided is a transcribed version of an actual performance,

double bar lines are used to indicate which sections are repeated, arrows are used to

indicate transitions, and asterisks are used to show where the *gamelan* ensemble moves

from the *ngelik* section to the *minggah* section (*Ladrang Sekar Lesah*) in this specific

performance. This information is not usually notated in *cipher* notation, since the

number of repetitions of each section within the *mérong* or *minggah* section is not fixed;

it is instead left to the *dhalang*'s discretion.

Ketawang Gendhing Kabor, used for the opening scene, is labeled "*Ketawang*

Gendhing Kabor, kethuk 2 kerep minggah Ladrang Sekar Lesah, sléndro nem." From

the name, certain information about the *gendhing* can be known. In every composition,

the *gendhing* structure of the piece is stated before the name of the piece. For example,

Ketawang Gendhing and *Ladrang* are the respective gong cycles used within the

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[136] Similar to the middle C register on the piano that is located in between both the high and low registers of a piano's note range. It must be noted, though, that gamelans are tuned differently from one set to another set and cannot be compared directly to the piano.

gendhing, while *Kabor* and *Sekar Lesah* are ther respective names. *Gendhing* gong

cycles are classified based on the number of *kethuk* strokes per *kenongan* (kenong

cycle), and the frequency of the strokes relative to the *balungan* pulse.

The *ketawang gendhing* cycle consists of 32 beats (*keteg*) per gong cycle.

Within the *ketawang gendhing* cycle, each *gongan* is further divided into two *kenongan*.

The *kethuk* density of the *mérong* section is stated after the name of the *gendhing* as

"kethuk 2 kerep." In *"kethuk 2 kerep,"* the designation *kerep* requires the *kethuk* strokes

to fall on the-odd numbered *gatras* (units of four balungan beats), while the number "2"

indicates the number of *kethuk* strokes that will occur on the odd *gatras,* per *kenongan*.

The colotomic structure of the *mérong* section is shown in Figure 4.7.

Figure 4.7: Colotomic Structure of *Ketawang Gendhing*[137]

. . . T . . . . T . . . N

. = no colotomic instrument plays

T = *kethuk*

N = *kenong*

G = *gong ageng* + *kenong* simultaneously

Similar to the *ketawang gendhing,* the colotomic structure of the *ladrang* also

consists of 32 beats per gong cycle. The order of the colotomic instruments in the

ladrang cycle is shown in Figure 4.8.

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[137] Diagram by Author.

Figure 4.8: Colotomic Structure of *Ladrang* Cycle[138]

pTpW pTpN pTpP pTpN pTpP pTpN pTpP pTpG

p = *kempyang*

T = *kethuk*

P = *kempul*

N = *kenong*

G = *gong ageng* + *kenong* simultaneously

W = *wela* (pause where *kempul* is omitted)

In each *ladrang* cycle, the *gong* plays once, the *kenong* divides the *gong* cycle (*gongan*) into four parts, the *kempul* divides each *kenong* beat into two parts, the *kethuk* divides each *kempul* beat into two parts, and the *kempyang* divides each *kethuk* beat into two parts. The division within the *gongan* (gong cycle) can is shown via a circle diagram in Figure 4.9. The circle diagram is read in a clock-wise direction, starting from the *gong* beat.[139] The division amongst the colotomic instruments is clearly indicated. The *ladrang* cycle will require two repetitions of the circle diagram, with the *kempul* part added during the second playing, to form one complete *ladrang* cycle.

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[138] Diagram by Author.
[139] The *gong* marks the end of every colotomic cycle, and is also played at the very beginning of a piece in Central Javanese gamelan music.

Figure 4.9: *Ladrang* **Cycle in a Circle Diagram** [140]
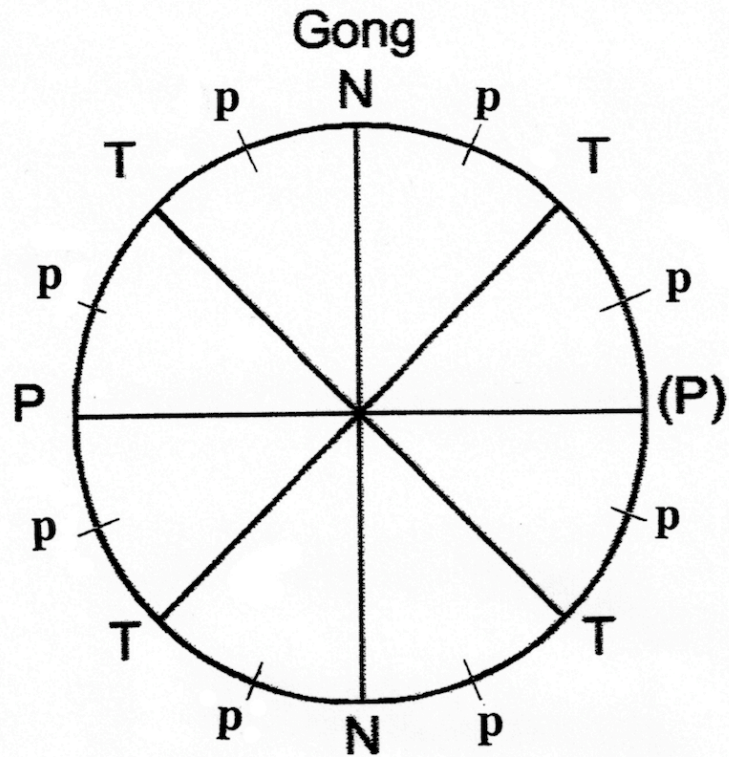
p = *kempyang*

T = *kethuk*

P = *kempul*

N = *kenong*

G = *gong ageng* + *kenong* simultaneously

(P) = *wela,* where *kempul* is omitted

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[140] Diagram by Author.

4.3.3 The *Gendhing*: Tuning and Mode

Traditionally, only the *sléndro* tuning system is used to accompany "old

stories."[141] In *Ketawang Gendhing Kabor, kethuk 2 kerep minggah Ladrang Sekar

Lesah, sléndro nem,* we can tell from the title that the *sléndro* tuning system was used in

Ki Purbo Asmoro's performance. Every piece performed in Ki Purbo Asmoro's *Rama'a

Crown* was in the *sléndro* tuning system, in accordance with the classic palace tradition.

Within each tuning system, there are six *pathets* (modes). The six *pathets* are

nem, sanga, and *manyura* in *sléndro*, and *lima, nem,* and *barang* in *pélog*. Each of the

pathet corresponds to a time segment of the performance occasion. The transition from

one time period to another (e.g., *nem* to *sanga*) is formally marked and irreversible. As

a result, the sequence of *pathets* indicates the progress of a *wayang kulit*

performance.[142]

Melodic parts display the *pathet* of a piece in ways that are appropriate to their

respective idioms. For example, the *balungan* emphasizes important pitches of the

pathet at important metrical junctions. In Central Javanese *gamelan* music, the last

notated note of a group of tones (e.g. the last note of a *gatra*) has the most metric

importance.[143] As is found in Western music, the *gatra* is similar to the "measure" that

has one point of subsidiary stress in the middle of the unit, and one major point of

stress. Subsidiary metrical stress is felt on the second beat of the *gatra*, while the most

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[141] Mantle Hood, *The Evolution of Javanese Gamelan. Book II, Music of the Roaring Sea,* Heinrichshofen Edition. (New York: C. F. Peters, 1984), 136.
[142] Perlman, *Unplayed Melodies,* 42-43.
[143] Ibid., xv.

metrically-important point of stress is felt on the last beat of the *gatra,* since melodic

motion in a *gatra* is felt to move towards a goal.[144]

    Ketawang Gendhing Kabor is written in *sléndro pathet nem* (shown in Figure

4.6). The same five pitches are used amongst the three *pathets* present in the *sléndro*

tuning system. The musical emphasis and de-emphasis of each pitch, however, enables

certain pitches to feel more stable than the others in one *pathet,* as compared to the

other *pathets*. The stability of certain pitches within a *pathet* is achieved by playing the

respective pitches during the points of metrical emphasis (e.g., on the second and last

beat of the *gatra*). If a pitch is avoided during these points of metrical emphasis, it

would consequently sound less stable.[145]

    In *Ketawang Gendhing Kabor,* the important pitches are 2 and 6.[146] Pitches 2

and 6 frequently appear on the second and last beat of the *gatra*, thus emphasizing the

importance of these pitches, and allowing the performers and audience to listen for and

recognize the *pathet*. *Sléndro manyura* also has pitches 2 and 6 as its important pitches.

The difference between *sléndro manyura* and *sléndro nem* is the pitch considered to be

least stable within the respective *pathets*. In *sléndro manyura*, the least stable pitch is

pitch 5, while pitch 1 is considered the least stable in *sléndro nem*. The differences

between the two *sléndro pathets* are exemplified by the emphasis on pitch 5 in the

playing of *Ketawang Gendhing Kabor* (shown in Figure 4.6) by placing pitch 5 in

places of metrical importance, at the very end of a gong cycle. This placement will not

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[144] Perlman, *Unplayed Melodies,* 53.

[145] Spiller, *Focus: Gamelan Music of Indonesia,* 83.

[146] There are three *pathets* in the *sléndro* tuning system, and the difference between them is the musical emphasis assigned to each of the five *sléndro* pitches. In *pathet nem* of the *sléndro* tuning system, pitches 2 and 6 are emphasized. These pitches are thus made to sound more stable by their consistent occurance at the most rhythmically important spots such as the ends of phrases.

85

happen if a pitch is the least stable pitch in a *pathet*, hence ruling out the possibility that

Ketawang Gendhing Kabor may be heard by the audience as a *gendhing* written in

sléndro manyura.

4.4 The Mood Songs (*Sulukan*)

Sulukans are mood songs that are sung by the *dhalang* during a *wayang kulit*

performance. *Sulukans* are used to establish the mood at the start of a scene, and are

sung in a slow tempo with great emotional power. Adjoining scenes, with moods that

are widely different from each other, are also bridged together by the *sulukan*.[147] There

are three types of *sulukan*: *pathetan, sedon,* and *ada-ada*.[148] Of the three *sulukans*, the

music for the *ada-ada* is considered to be the simplest. *Ada-ada* is accompanied by a

single *gendèr,* along with either the steady tapping of the *tjempala* against the side of

the *kotak,* or the beating of hung metal plates. Additionally, colotomic instruments, such

as the *gong, kenong, kempul,* and *kethuk,* will punctuate the singing of the *ada-ada* and

the other two forms of *sulukan* (*pathetan* and *sedon*).[149]

The *ada-ada sulukan* is usually used to reflect anger, confusion, surprise, or

tumult, with the exception of the very first *Ada-ada Girisa* used in a classical-styled

wayang kulit performance[150]. The first *ada-ada Girisa* used in a classical-styled *wayang*

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[147] Brandon, *On Thrones of Gold,* 55.
[148] Ibid.
[149] Ibid., 55-56.
[150] While the texts of many *sulukans* (including the *ada-ada*) are only tangentially related to the scene, many texts are also associated with certain scenes, moments, and melodies. The melody of the later *Ada-ada Girisa* used by Ki Purbo Asmoro is similar to the one in the first *Ada-ada Girisa* (though not exactly the same), but the text used in both *Ada-ada Girisas* is different. The difference in text allows the audience to associate the scene with the appropriate emotions/moods (e.g. stately in the first *Ada-ada Girisa*).

kulit performance reflects a stately atmosphere, and is generally preceded by either one of two *pathetans* (*Pathet Slendro Nem Wantah,* or *Pathet Ageng*).[151]

A *pathetan* is a mood song that reflects a calm, introspective, or stately mood, and is accompanied by the *gènder, rebab, gambang,* and *suling*. Important junctures in the melody are punctuated by the *kempul, kenong, gong,* and *kendhang*.[152] Ki Purbo Asmoro's performance of *Rama's Crown* follows the classic palace style tradition of having the *Pathet Ageng* precede the *Ada-ada Girisa.* Both *Pathet Ageng* and *Ada-ada Girisa* reflect a stately mood, and are used in the scene after the king gives a signal to his chief minister to show that he is ready to speak. Placement of *Pathet Ageng* and *Ada-ada Girisa* in Ki Purbo Asmoro's *Rama's Crown* is shown in Figure 4.10.

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[151] Asmoro, "Rama's Crown: Palace Classical," 401.
[152] Ibid., 411.

Figure 4.10: Placement of *Pathet Ageng* and *Ada-ada Girisa*[153]

ruler, we see the Chief Minister, Sir Sangkuni. Not to be forgotten is Prince Kartamarma, the court keeper of records, who is poised, ready to be directed. After all have been in position for some time, prepared for the audience, the king gives a signal to his chief minister that he is ready to speak.

(Kabor, udhar)→ Ladrang SEKAR LESAH, sléndro nem, suwuk

Pathet Ageng, sléndro nem

> *Leng-leng ramya ningkang,*
> *Sasangka kumenyar,*
> *Mangrengga ruming puri,*
> *Mangkin tanpa siring,*
> *Halep nikang umah,*
> *Mas lir murub ing langit,*
> *Tekwan sarwa manik,*
> *Tawingnya sinawung,*
> *Saksat sekar sinuji,*
> *Unggyan Banuwati,*
> *Ywan amrem alangen,*
> *Lan Nata Duryudana.*

Ada-ada Girisa, sléndro nem

> *Leng-leng gatining kang,*
> *Hawan saba-saba,*
> *Nikèng Ngastina,*
> *Samantara tekèng,*
> *Tegal Kuru Narar,*
> *Ywa Kresna laku sirèng,*
> *Parasu Rama Kanwa Janaka,*
> *Dulur Naradha,*
> *Kapanggih ing ika,*
> *Tegal miluri karya.*

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[153] Asmoro, *Rama's Crown Makutharama*, 8.

Long-established customs and traditions in the performance of *wayang kulit* set

the rules and guidelines regarding which *sulukan* can be used in specific scenes. In

particular, *sulukans,* such as the *Ada-ada Budhalan, sléndro nem,* are used to describe

the generic departure of a troop. The cipher notation and text are shown in Figure 4.11;

the text and translated text are shown in Figure 4.12.

Figure 4.11: Text and *cipher* notation of *Ada-ada Budhalan, sléndro nem*[154]

Ada-ada Budhalan, sléndro nem

6   6   6   6   6 6i 5   23 i   i   i   i65 5
Én-jing bu-dhal gu-mu-ruh, Sa - king jro-ning pra - ja,

1   1   1   1 1 1   1   2   2   2 2   5 6 6   6 6 6   6   6   6i 5
Gung ing kang ba-la kus-wa, A - bra bu-sa-na-ni-ra lir sur-ya we-dal - i - ra,

2i i   i i i65 5   1 1   1   1   1 1 1
Sa- king ja- la-ni - dhi, Ar-sa ma-dhang-i ja-gad,

2   2   2   2   2 2 2   2   2   2   2   216   6   352.165
Duk mu-ngup-mu-ngup a-nèng sa- pu- cak-ing wu - kir. o
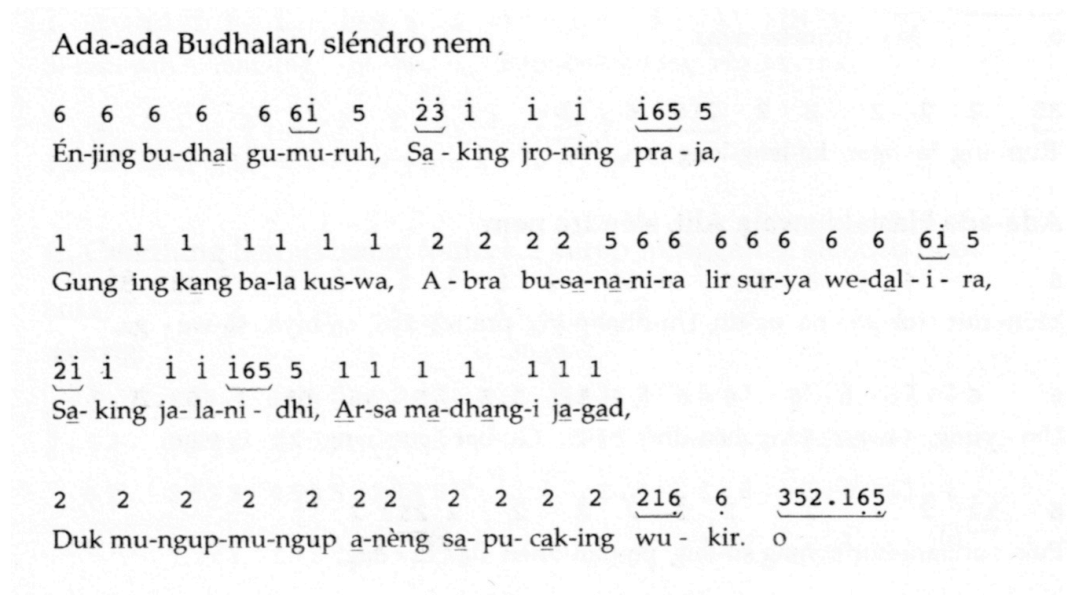
[154] Asmoro, "Rama's Crown: Palace Classical," 16.

Figure 4.12: Text and Translation of *Ada-Ada Budhalan*[155]

Énjing bidhal/budhal

Énjing bidhal gumuruh,
Saking jroning praja,
Gung ingkang balakuswa,
Abra busananira lir surya wedalira,
Saking jalanidhi,
Arsa madhangi jagad,
Duk mungup-mungup anèng sapucaking wukir.

A thunderous departure greeted the morning,
From within the kingdom walls,
The troops so grand,
Their uniforms like the glittering sun,
As it rises from the ocean,
With the intent of lighting up the universe,
When they emerged over the mountaintop.

In Ki Purbo Asmoro's performance, the *Ada-ada Budhalan, sléndro nem* was sung after the character Aswatama requests permission to depart from the Outer Audience Hall, when the troops are ready for deployment. The text for *Ada-ada Budhalan* was written during the late 1700s to early 1800s during the reign of

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[155] Asmoro, *Rama's Crown Makutharama*, 441.

Pakubuwana IV (*Kraton* Surakarta), using the *pedhotan*[156] form. The possible original-source poem is depicted in Figure 4.13. This poem is set near the beginning of the *Baratayuda* War,[157] when the Pandhawa departs from Wiratha onto the battlefield. *Dhalangs* may choose to alter, or make the name of the departing army generic, so as to make the text more fitting for the *lakon* being presented.[158]

Figure 4.13: Possible Original Source Poem of *Ada-Ada Budhalan*[159]

Budhal Nata Pandhawa, énjing wadya gumuruh, saking nagri Wiratha;

Abra busanèng wadya, kadya surya umijil, saking ing jalaniddhi;

Mungup-mungup nèng pucak, ngarga arsa madhangi, rat paramudhita;

Ya bhranang sadayanya, kena soroting surya, mega lan gunung-gunung.

Sulukans may also be used to open or transition into the next *pathet*. An example of this is found in Ki Purbo Asmoro's usage of *Pathet Wantah, sléndro manyura* in the opening of *Pathet Manyura*. The text, sung in *Pathet Wantah, sléndro manyura,* is taken from *Mèh rahina semu 'bang Hyang Haruna,'* and is commonly sung for the opening of *Pathet Manyura*.[160] The text of *Pathet Wantah, sléndro manyura* is shown in Figure 4.14; the original text source and its translation is shown in Figure 4.15.

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[156] Poetic form, consisting of the syllabic structure: 7-7-7 in each line. In the original poem used for *Ada-ada Budhalan*, each of the four lines had three sections within each line, and each section is made up of words consisting of seven syllables in total.

[157] Based on information from the *Mahabharata*, the time frame of the *Baratayuda* War ranges from 6000-500 B.C.

[158] Asmoro, *Rama's Crown Makutharama*, 441.

[159] Ibid.

[160] Asmoro, "Rama's Crown: Palace Classical," 432.

Figure 4.14: Text of *Pathet Wantah, Sléndro Manyura* (Opening of *Pathet Manyura*)[161]

ACT III
(Pathet Manyura)

Pathet Wantah, sléndro manyura
> *Mèh rahina semu 'bang Hyang Haruna,*
> *Kadi nétraning oga rapuh,*
> *Sabdaning kukila ring,*
> *Kanigara saketer,*
> *Kinidunganingkung,*
> *Lir wuwusing winipanca,*
> *Pepetoging ayam wana.*

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[161] Asmoro, *Rama's Crown Makutharama*, 103.

Figure 4.15: Original Text Source and Translation of *Pathet Wantah, Sléndro Manyura*[162]

Mèh rahina semu 'bang Hyang Haruna

Mèh rahina semu 'bang Hyang Haruna kadi nétraning oga rapuh;
Sabdaning kukila ring kanigara saketer kinidunganingkung;
Lir wuwusing winipanca pepetoging ayam wana ring pagagan;
Mrak anguhuh bremara ngrabasa kusuma ring parahasyan arum.

As the morning dawned, the sun was as red as the tired eyes of a lovesick woman; the song of *kukila* birds in the *kanigara* trees sounded like the tremulous singing of her lover; the crowing of the woodcocks (in the bird cages) was like the voice of the tormented one; peacocks shrieked and bees ravished the flowers in the beautiful bedchamber.

translation by S. Supomo (1993)

While some *sulukans,* such as the *Ada-ada Budhalan,* describe the scene depicted in the *lakon* effectively, many other *sulukan* texts are only vaguely related to the *lakon*. *Sulukans* are not traditionally meant to develop the characters or move the story forward, but are present for the purpose of offering a moment of reflection, and enhancing the mood and atmosphere of the *lakon*. Hence, *sulukans* are meant to inspire and affect rather than to have their texts taken literally.[163]

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[162] Asmoro, *Rama's Crown Makutharama*, 456.
[163] Asmoro, "Rama's Crown: Palace Classical," 432.

Chapter 5: Conclusion

5.1 Summary

This thesis examined the performance of a traditional Javanese *lakon*, *Rama's Crown (Makutharama)*, in the form of a *wayang kulit* in the classic palace style, as performed by Ki Purbo Asmoro. Chapter 1, "The Gamelan," introduced the origins of the gamelan, and providing a historical background. Chapter 2, "The Gamelan Instruments," introduced the instruments in a gamelan with illustrations, and explained their role and function within the ensemble. Chapter 3, "The Wayang Kulit," described the origin, puppets, subject matter, role of the *dhalang*, and traditional role of *wayang kulit* within the Javanese culture. Chapter 4, "*Rama's Crown* in the Classic Palace Style," included analysis of musical examples (one *ketawang gendhing*, three *sulukans:* two *pathetan*, and one *ada-ada*) and described their function within a classical *wayang kulit* performance tradition.

5.2 Personal Observations

The topic, "Javanese Wayang Kulit Performed in the Classic Palace Style: An Analysis of Rama's Crown as Told by Ki Purbo Asmoro," was chosen for this thesis after my personal interest in the *wayang wahyu* led me to want to find out more about the art form from which it originally evolved. In order to understand the *wayang wahyu*, I would first have to study its predecessor, the *wayang kulit*. The traditional ways and rules that guided the puppets' designs and movements, the choice of music, the text, and the subject matter, intrigued me. Since no *dhalang*'s performance and interpretation of a

94

lakon will be the same as another *dhalang*'s version, I decided to set the focus of my thesis on a transcribed performance of *Rama's Crown (Makutharama),* by world-renowned *dhalang,* Ki Purbo Asmoro.

Although the *wayang kulit* has been around since pre-Sanskrit times, the popularity of the *wayang kulit* has persisted down through the centuries to today, in large part due to the ways in which it has been able to evolve, enabling it to relate to audiences of various time periods. The flexibility of the *wayang kulit* allows it to combine elements from various cultural influences (e.g., Hinduism, Islamic teachings, and Javanese traditions), and in the process become an important tool of communication for the various kings and religious leaders to relate to the Javanese people.

Through the passage of time, it ha been the *wayang kulit*'s ability to adapt that has allowed it to keep up with the times, and not become extinct like other art forms. Newer and shorter performance styles of traditional *lakon,* from the *Ramayana* and *Mahabharata,* evolved from the *wayang purwa* performance tradition, in order to cater to the modern-day audience. Through the process of evolving, the *wayang kulit* has alsomerged various elements from its surroundings, and hence created an art form that is unique to the Javanese heritage. This merging of elements has, as a result, caused the emergence of new genres of the *wayang kulit,* such as the *wayang wahyu* and the *wayang revolusi.* Though the *wayang kulit* has been around for a long time, it will remain relevant to the current world for as long as it continues to evolve in conjunction with with its surroundings.

Glossary

Ada-Ada	Type of *sulukan* accompanied only by the *gendèr* and used to reflect anger, confusion, surprise, or tumult, except for the very first *Ada-ada Girisa* in a Classical performance, which is statelier.
Ayak-Ayakan	Structure and name of *gendhing* as it is determined by its melody and the position of gong, *kempul*, *kenong*, and *kethuk*. Each *pathet* has its own *ayak-ayakan*.
Balungan	The "skeletal" outline. A melodic abstraction played by *saron, demung,* and *slenthem*. Serves as a reference for embellishing instruments.
Balungan Mlaku	Stepwise *balungan* in which there are no regular rests, as in *balungan nibani*.
Balunga Nibani	*Balungan* characterized by alternating ciphers and rests. Example: .2.1 .6.5
Bedhåyå	A classic dance of the palaces of Surakarta and Yogyakarta. Performed by seven or nine women dancers. Historically also performed by boys.
Bem	1. One of the tones of the *pélog* tuning system. 2. A deep-sounding, right-hand stroke on the *kendhang ageng*.
Bonang	A rack of ten, 12, or 14 small, horizontally-suspended gongs, arranged in two rows.
Bonang Barung	A mid-range set of *bonang* gongs.

Bonang Panembung	A low-range, larger set of *bonang* gongs.
Buka	The opening phrase or introduction section of a *gendhing.*
Demung	A large-sized, low-register *saron*.
Dhalang	The puppeteer in a *wayang* performance.
Gambang	A xylophone with wooden keys.
Gamelan	Generic term for a gamelan ensemble.
Gantungan	A sustaining melody.
Gatra	A metrical unit of a gamelan *gendhing,* meaning four beats, usually manifested as strokes on the *saron*.
Gembyang	An octave.
Gembyangan	A playing technique involving octave playing.
Gendèr	An instrument with ten to 13 thin bronze keys, each suspended over a tube resonator.
Gendèr barung	The middle-sized *gendèr,* usually referred to simply as *gendèr*.
Gendèr panerus	The smallest, highest-pitched *gendèr*.

Gendhing	1. A generic term for any gamelan composition. 2. The designation of a class of formal gamelan structures, characterized by relatively greater length (minimum *kethuk: 2 kerep*) and the absence of *kempul*, and consisting of two major sections: *mérong* and *minggah*.
Gérong	A unison male chorus, which sings with a gamelan.
Gèrongan	The part for male chorus that is sung with the gamelan.
Gong	A generic term for any kind of vertically-suspended gong, especially a large- or medium-sized, hanging gong. See *gong ageng,* and *gong suwukan*.
Gong Ageng	The largest hanging gong in a gamelan ensemble.
Gong Suwukan	A medium-sized hanging gong in a gamelan ensemble.
Grimingan	The playing of fragments of *sulukan* on the *gendèr* in a *wayang* performance, indicating pitch and *pathet* register to the *dhalang,* and supporting the moods of the scenes.
Gulu	One of the tones of the gamelan scale, notated as 2 in the *Kepatihan* system.
Imbal-Imbalan	A style of playing in which two identical or similar instruments play interlocking parts, forming a single, repetitive melodic pattern.
Irama	1. Tempo. 2. Refers to the different tempo relationships within a *gongan* or *gendhing*. The expanding and contracting of structural units, and the degree or level at which the *gatra* is subdivided (or filled in).

Kecèr	Cymbals, hit with a mallet or against each other.
Kemanak	A small, bronze instrument in the shape of a hollow banana, slit on one side, held in the left hand, and struck with a mallet, held in the right hand.
Kempul	A small, hanging gong.
Kempyang	One or two small, horizontally-suspended gong(s).
Kempyung	An interval that is separated by two pitches or keys.
Kendhang	A generic term for "drum," a two-headed drum, placed horizontally on a wooden frame and played with bare hands (fingers and palm).
Kendhang Ageng	The largest of the *kendhangs*.
Kendhang Ciblon	A medium-sized drum, used for lively drum playing and for dance accompaniment.
Kendhang Wayangan	1. The drum used to accompany *wayang kulit*, slightly larger than the *kendhang ciblon.* 2. The style of drumming used to accompany *wayang kulit*.
Kenong	A large, horizontally-suspended gong.
Kenongan	A section of a *gongan,* marked at the end by a stroke on the *kenong.*
Keprak	A small, wooded slit gong, or box, struck with a wooden mallet, used to direct or accompany the dance movements.

Kepyak	A set of three or four bronze plates, mounted on a box, and struck by a *dhalang* or a *keprak* player (in the dance performance) with a wooden mallet.
Kerep	Lit. "Frequent, at short intervals." Refers to the spacing of the strokes of the *kethuk* in a *gendhing,* indicating its formal structure.
Ketawang	One of the formal structures of *gendhing*.
Ketawang Gendhing	One of the formal structures of *gendhing* used in *wayang kulit*.
Kethuk	A small, horizontally-suspended gong.
Ketipung	A small drum used in conjunction with the *kendhang ageng*.
Ki	A respectful title, most often reserved for a *dhalang* but can also be for any respected, educated male figure in a position of spiritual leadership.
Kinanthi	One type of *macapat* sung poetry. Consists of six lines, with the following syllable counts and end vowels for each line: 8u, 8i, 8a, 8i, 8a, 8i.
Ladrang	One of the formal structures of *gamelan gendhing*.
Lancaran	A formal structure of *gamelan gendhing*.
Laras	1. Tuning system. 2. Pitch.
Macapat	Poetic meters and their associated melodies.

Mérong	The first section of a formal structure of *gendhing* which cannot be played alone (must be followed by *minggah*).
Minggah	The section of a *gendhing* which follows a *mérong*.
Mipil	A style of playing *bonang*. See *pipilan*.
Pathet	A modal classification system, implying tonal range, melodic patterns and principal notes.
Pathetan	One of the categories of songs (*sulukan*), sung by a *dhalang* during a *wayang* performance, that is accompanied by *rebab, gendèr, gambang,* and *suling. Pathetan*s are often played by the instruments alone, as preludes or postludes to *gendhing,* outside the context of a *wayang* performance.
Pélog	The tuning system in which the octave is divided into seven, non-equidistant intervals.
Penggérong	See *gérong*.
Pesindhèn	The solo female singer in a gamelan.
Pipilan	1. A *gendèr* technique in which the tones are not struck simultaneously, but in succession, producing a single melodic line. 2. See *mipil*.
Rebab	Two-stringed fiddle.
Salisir	A poetic meter, sung by the *pesindhèn*.

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Sampak	Structure and name of *gendhing,* as it is determined by its melody and the position of the gong, *kempul*, *kenong*, and *kethuk.* Each *pathet* has its own *sampak*.
Saron	A metallophone whose keys rest on a low trough resonator.
Saron Barung	The middle-sized, medium-register *saron*.
Sarong Demung	The large-sized, low-register *saron*. Also known as *demung*.
Saron Panerus	The small-sized, high-register *saron*.
Sarong Peking	See *saron panerus*.
Sendhon	A type of *sulukan,* reflecting pensive, nostalgic, and somewhat melancholoy moods.
Senggakan	Nonsense syllabus inserted within the main vocal melody of a *gendhing*, sung by members of the *gérong*. They may be one, two, or four *gatra* in length.
Sindhèn	1. See *pesindèn.* 2. Songs sung by the *pesindhèn.*
Sindhènan Baku	"Basic" *sindhènan-sindhènan,* which has the same importance as any other instrument of gamelan.
Sindhènan Isèn-Isèn	Short phrases, sung by the pesindhèn at unstressed positions within a *gendhing*.

Sirep	When the gamelan comes way down in volume and some of the players drop out, so that the *dhalang*'s narration or dialogue can be heard.
Siter	A zither.
Sléndro	The tuning category in which the octave is divided into five intervals, which are more uniform than those of the *pélog* category.
Slenthem	A large-keyed, single-octave metallophone, tuned one octave below the *saron demung*, whose thin keys are suspended over bamboo or zinc resonators (*gendèr* family).
Srepegan	Structure and name of *gendhing* as it is determined by its melody and the position of the gong, *kempul*, *kenong*, and *kethuk*. Each *pathet* has its own *srepegan*.
Suling	A vertical, bamboo flute.
Suwuk	The end or ending.
Tabuh	Mallet for striking instruments of the gamelan.
Wangsalan	Poetic riddle.
Wayang	Lit. "Shadow." 1. *Wayang Kulit.* 2. A generic term referring to any traditional dramatic performance accompanied by the *gamelan*.
Wayang Kulit	1. A shadow puppet performance, traditionally accompanied by a *sléndro* gamelan, and depicting stories from the *Mahabharata* and *Ramayana* epics.

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