

Karawitan

SOURCE READINGS IN JAVANESE GAMELAN AND VOCAL MUSIC

VOLUME 2

Edited by Judith Becker

With Assistance from Alan H. Feinstein

**UNIVERSITY OF MICHIGAN CENTER FOR
SOUTH AND SOUTHEAST ASIAN STUDIES**

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MICHIGAN PAPERS ON SOUTH AND SOUTHEAST ASIA

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KARAWITAN
SOURCE READINGS IN JAVANESE GAMELAN AND VOCAL MUSIC

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Volume 2

MICHIGAN PAPERS ON SOUTH AND SOUTHEAST ASIA
Center for South and Southeast Asian Studies
The University of Michigan

Number 30

*Open access edition funded by the National Endowment for the Humanities/
Andrew W. Mellon Foundation Humanities Open Book Program.*

Library of Congress Catalog Card Number: 82-72445

ISBN 0-89148-034-X

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Center for South and Southeast Asian Studies
The University of Michigan

Publication of this book was assisted in part by a grant from the Publications Program of the National Endowment for the Humanities. Additional funding or assistance was provided by the National Endowment for the Humanities (Translations); the Southeast Asia Regional Council, Association for Asian Studies; The Rackham School of Graduate Studies, The University of Michigan; and the School of Music, The University of Michigan.

Printed in the United States of America

ISBN 978-0-89-148034-1 (hardcover)

ISBN 978-0-47-203819-0 (paper)

ISBN 978-0-47-212769-6 (ebook)

ISBN 978-0-47-290165-4 (open access)

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CONTENTS

PREFACE: TRANSLATING THE ART OF MUSIC

A. L. Becker	ix
--------------------	----

WÉDHA PRADANGGA

By Radèn Tumenggung Warsadiningrat

Translated by Susan Pratt Walton	1
--	---

Translator's Introduction, by Susan Pratt Walton	3
--	---

Wédha Pradangga, volume 1	21
---------------------------------	----

Wédha Pradangga, volume 2	73
---------------------------------	----

Wédha Pradangga, volume 3	101
---------------------------------	-----

Wédha Pradangga, volume 4	121
---------------------------------	-----

Wédha Pradangga, volume 5	137
---------------------------------	-----

Wédha Pradangga, volume 6	151
---------------------------------	-----

INTRODUCTION TO CIBLON DRUMMING IN JAVANESE GAMELAN

By Sumarsam	171
-------------------	-----

SEKAR

Compiled by Sulaiman Gitosaprodjo

Translated by Judith Becker	205
-----------------------------------	-----

GAMELAN

By Radèn Tumenggung Purbodiningrat

Translated by Stanley Hoffman	233
-------------------------------------	-----

Contents

RADÈN INU MAIN GAMELAN: BAHAN UNTUK MENERANGKAN KATA PATHET

By Professor Doctor Poerbatjaraka

Translated by Stanley Hoffman 261

MENERANGKAN KATA PATHET

By Ki Sindoesawarno

Translated by Stanley Hoffman 285

NOOT GENDHING LAN TEMBANG (Introduction)

Sponsored by Sinuhun Paku Buwana X

Translated by Hardja Susilo 295

ILMU KARAWITAN (Volume 1)

By Ki Sindoesawarno

Translated by Martin Hatch 311

ERRATA, Karawitan, Volume 1 389

This work is complete in three volumes.

Volume 1

Articles and monographs by Martopangrawit, Sumarsam, Sastrapustaka, Gitosaprodjo, Sindoesawarno, Poerbapangrawit, and Probohardjono.

Volume 2

Articles and monographs by Warsadiningrat, Sumarsam, Gitosaprodjo, Purbodiningrat, Poerbatjaraka, Sindoesawarno, and Paku Buwana X.

Volume 3

Appendix 1: Glossary of technical terms mentioned in the texts. Appendix 2: Javanese cipher notation (*titilaras kepatihan*) of *gendhing* mentioned in the texts. Appendix 3: Biographies of authors. Appendix 4: Bibliography of sources mentioned by authors, translators, editors, and consultants.

For information on obtaining the original versions of these translated texts, write to the Center for South and Southeast Asian Studies, Publications, 130 Lane Hall, The University of Michigan, Ann Arbor, Michigan 48109-1290 USA.



PREFACE:
AN ESSAY ON TRANSLATING THE ART OF MUSIC

A. L. Becker

*Art and the equipment to grasp it
are made in the same shop*

Clifford Geertz

Look at the picture for a while, if you will, even if you cannot read the Javanese writing on it. It is a picture on a calendar for the months of November and December 1978. I remember Judith and I were talking then about the likeness between the structure of Javanese music, the way plots of shadow plays are put together, and the way calendars work. In them all, to put it very abstractly, simultaneous cycles regularly coincide, sometimes all at once, sometimes in partial coincidences. This single principle seemed to make these various things (music, text-building, and time-reckoning) resemble each other. It seemed then that this is the way cultural coherence works: a few deep metaphors bind various things together, make them resonate and mutually reinforce each other, and make the world seem orderly, reasonable, and harmonious.

The picture on the calendar for the months of November and December 1978 was opaque for us then. We could sound out the writing and recognize some words, but we did not know what it was a picture of or what the language meant. At the bottom was written, “*cuplikan*, SASTRA GENDHING, ‘quoted from *The Art of Music*.’”

Most of the words turned out to be some fairly well-known verses about music and musicians from the *Serat Centhini*, the great, early-nineteenth-century work of philosophical poetry attributed to Sultan Paku Buwana V.¹ This essay is about translating those verses, as they are shaped and framed in the picture, with an eye to revealing some of the problems of translating Javanese writing.

¹The *Serat Centhini* (*Serat Tjenti*) was published in four volumes by the Bataviaasch Genootschap van Kunsten en Wetenschappen in Batavia in 1912–1915. The verses discussed here appear in the fourth volume, page 203 (canto 276, verses 43 and 44). They are translated and discussed in Jaap Kunst’s *Music in Java* (1973, 267–69). See also Pigeaud’s *Literature of Java* (1967, 1:228–29), and R. M. Ng. Poerbatjaraka’s *Kapustakan Djawi* (1952).

There are two major ways of translating poetry from a distant language: looking up the words in dictionaries, and asking people for whom the poetry is transparent to explain it. Both seem to be necessary in that they correct each other: dictionaries are often too abstract, while people are often too particular. Both methods are used in figure 1, below. In that figure, beneath the words from the calendar, which have been transliterated in roman letters (itself a major kind of translation),² I have listed some of the definitions of these words given in various Dutch, English, German, and French dictionaries. Also included are the explanations of several knowledgeable Javanese scholars, given to us informally when we asked about this particular picture. As is common when one defines words informally, they frequently used similes to sharpen their definitions. (See, for example, in figure 1, the explanation for one of the first words, "[It is] like a kite on a long string, out of control.") Dictionaries, on the other hand, seldom use similes at all. Similes are very helpful in that they connect words to *particular* contexts. I hope the similes and other personal glossings included in the figure will be useful to the reader, to whom I am going to present the raw materials for a translation rather than the translation itself. I hope you will see many possible English poems emerging from the Javanese words written on our calendar.

The first verse is found in the box at the top of the picture, with double-tailed cakra arrows on each side. The verse is in a Javanese poetic form called *kinanthi*, but even to call it a poetic form must give us pause. In modern English, highly serious, important things (such as science, philosophy, history, and the news) are presented in prose, a prose in which much of the potential aesthetic impact has been intentionally restrained. Further, it is not a prose that the reader is expected to memorize verbatim, and hence to hear as well as to see. In most of Southeast Asia, on the other hand, learning until recently was first of all memorizing, and scholars were also poets in the everyday sense of the word: they expressed themselves with skill in well-known poetic forms. Indeed, a basic test of the validity of a notion, I often was told, was its suitability for shaping in a traditional poetic form. Until it was so shaped, it was not knowledge. One glimpses here the tremendous political power implicit in traditional forms of language.

The traditional form of language called a *kinanthi* is six lines long; each line, in principle, is eight syllables long. Each line must end with a syllable that contains a certain vowel sound: the first line must end with a syllable containing the vowel *u*, the second with *i*, the third with *a*, the fourth with *i* again, the fifth with *a*, and the sixth with another *i*. As one hears *kinanthi* over and over, one comes to recognize the sound of it: *u,i,a,i,a,i . . . u,i,a,i,a,i . . . u,i,a,i,a,i*. Because

²For a discussion of the ways meaning changes under transliteration, see A. L. Becker (1983).

Translating the Art of Music

traditional Javanese verse is meant to be sung, several melodies also are associated with the kinanthi form.³

Figure 1 is a poetic paradigm of the kinanthi at the top of the calendar picture. Dictionary definitions of problematic words are rendered in *italics*; personal glosses by Javanese readers are in quotation marks.⁴

Figure 1

Line 1 (eight syllables, *u* vowel)

KODHENG	ANDHENDHENG	GUMENDHUNG
<i>wall-eyed,</i> <i>bewildered</i>	<i>stubborn, obstinate</i>	"conceited"
"lost memory"	"follows own wishes"	<i>to boast</i>
<i>niet (meer)</i> <i>weten wat er</i> <i>van te denken,</i> <i>er niets van</i> <i>begrijpen</i>	<i>grand, étendu</i>	"show off"
"lost mind"	"like a kite on a long string, out of control"	<i>mal, ijdel</i> <i>grootspreken</i>
	<i>zich in de lengte</i> <i>uitstrekken, en traag,</i> <i>langwijlig, voortmaken</i>	

³See, for example, Prawiradihardja (1939, 11); *Tembang Djawa* (1943, 14, 78); Tjitrosomo (1949, 89); Hardjasubrata (1951, 21, 22); Wignjosoeworo (1957, 7); and Kodiron (1968, 5).

⁴The dictionaries used are: for English, Elinor Clark Horne, *Javanese-English Dictionary* (1974); for Dutch, Th. Pigeaud, *Javaans-Nederlands Handwoordenboek* (1938), and J. T. C. Gericke and T. Roorda, *Javaansch-Nederlandsch Handwoordenboek* (1901); for French, Plieppe Etienne Lazare Farre, *Dictionnaire javanais français* (1870); and for German, Hans Herrfurth, *Djawanisch-deutsches Wörterbuch* (1972). I am grateful to Alan Feinstein for providing most of the dictionary references.

Line 2 (eight syllables, *i* vowel)

KANG	DEN	ÈDHÈNG-ÈDHÈNG	MUNG	GENDHING
that which	do	“in the open” <i>voor ieder zicht- baar vertoond</i> “boldly” <i>ridderlijk voor de waarheid uitkomen</i>	only	“gamelan music” “striking metal” <i>une manière d'exécuter le gamellan</i>

Line 3 (eight syllables, *a* vowel)

SARTA	GINANDÈNGAN	GENDHANG
and	“like people going hand-in-hand” <i>connected, related</i>	“sound” <i>(Stimme laut, klar)</i> “singing” <i>zich gedurig laten horen</i>

Line 4 (eight syllables, *i* vowel)

TINONDHÉ	TANPA	TANDHING
“be compared” <i>wedergade</i> “balanced”	without	“comparison” <i>matched [against]</i>

Translating the Art of Music

Line 5 (eight syllables, *a* vowel)

TAN	DUWÉ	ÉLING	SAMENDHANG
not	have	“awareness”	“like a rice husk”
		<i>to remember, bear in mind</i>	<i>broken-up, discarded rice husks; figura- tively, trivial, insignificant</i>
		“self- possession”	<i>un atome, un grain de poussière</i>

Line 6 (eight syllables, *i* vowel)

KANG	SINANDANG	KANG	SINANDHING
that which	“be clothed”	that which	“be very close”
	<i>s'habiller; souffrir, endurer</i>		<i>close by, next to</i>

I hope the reader is able to bear with the slow pace of reading this poetic paradigm. Most words in any language are more like symbols than signs, more like metaphors than names, and a translator wants to savor the whole range of resonances that a word evokes. That is a great part of the power of a word—to evoke its own past in the varied word-memories of its readers. Words are multi-dimensional, and one would like to retain more than one dimension in a translation. The trouble is that the metaphors Javanese words make are seldom the metaphors English words make, and the memories they evoke are not our memories.

One of the first things an English reader notices about the stanza of kinanthi examined above is that it is comprised almost entirely of predicates and connectives. There are no subjects, so sentence boundaries are hard to determine. The few nouns that do occur are the objects of predicates: *instrumental music* (*gendhing*), *singing* (*gendhang*), *rice husk* (*samendhang*). As in much Southeast Asian discourse, the subject (who or what the text is about) is to be supplied by the hearer or reader, identified either from the context of performance or from

memory. The connective words (*tanpa*, *sarta*, *kang*, and *mung*), and the morphology of the predicates (the affixes *ang-*, *a-*, *-um-*, *-in-*, and *ka-*) serve to sort out who does what in the action of the poem. This sorting is difficult to discuss, since there are no widely known English terms that can describe the things Javanese connective words do. We usually find rough English equivalents (such as *without*, *and*, *that which*, and *only*), and then we quickly forget just how rough they are.

It is tedious—more tedious than reading poetic paradigms—to try to explain the details of Javanese predicate morphology, but perhaps describing it in a simile can make its aesthetic possibilities clearer. The simile is that grammar is like drama. It is a widespread figure, found in many languages, Javanese as well as English. In Javanese, for instance, *adegan* names both ‘a scene from a play’ and ‘a punctuated unit of discourse’, combined in the metaphor of a ‘door’ or ‘gate’. In English terminology, the entities missing from our *kinanthi* are the actors. The verb morphology helps us to understand how those unnamed actors are related to the rest of the scene, and how one scene is related to another. The actor is not named, but his or her role is.

In the poem, the predicates mark one of five roles, whose English glossings might be given as follows.

having or experiencing (*ka-* prefix)
 doing¹ (*aN-* prefix)
 doing² (*-um-* infix)
 being (*a-* prefix)
 done to (*-in-* infix)

Note that when the *a* vowel of an affix meets a *u* vowel in a stem, the combination becomes *o*, as in the word *kodheng* (line 1); when an *a* vowel meets an *i* vowel, the combination becomes *e*, as in *éling* (line 5). In cases such as this the affixes have become frozen, as philologists say, to the stem. Note further that there is no consensus among philologists about the difference between what I have called here *doing*¹ and *doing*². For both, the role of the unnamed actor is what philologists describe as *agentive*. One interpretation is that, when they occur together, *doing*² is background to *doing*¹, indicating the relation of one predicate to another rather than the relation of an actor to a predicate.

The dramatic movement of a discourse can be observed in the sequence of roles (somewhat like the sequence of tenses in English). In our *kinanthi*, that movement might be described as *experiencing*, *doing*¹, *doing*², *being*, *done to*, *done to*, *having*, *being*, *done to*, *done to*. A pattern emerges from this parsing, that is, the repetition of *being*, *done to*, *done to*. Part of the aesthetic of Javanese verse—what makes it interesting—lies here, in what seems to a foreigner like following the trace of an invisible actor through shifting roles. This is the movement my

Translating the Art of Music

description is trying to simulate. By leaving actors unnamed (unnamed from an English perspective) text-building in Javanese opens up aesthetic potentialities that are possible but very highly marked in English, in which text-building is far more dependent on the sequence of tenses and on repeated, explicit subjects.

So far, then, the first kinanthi on our calendar has been treated as a sequence of words (few of them corresponding to English in form or meaning), on which are marked the shifting roles of an unnamed actor. The close reader will have noticed already the internal sound-play, called *purwakanthi sastra* in Javanese. Most obvious is the play with the syllable *dh-ng*: *dhèng, dhèng, dhung, dhèng, dhèng, dhing, dhang, dhing, dhang, dhing*. Not only do we see in it the vowel pattern of the kinanthi (*u,i,a,i,a,i*) but these syllables are also the mnemonics assigned to musical pitches in Javanese (see Sindoesawarno, “Ilmu Karawitan,” translated in this volume). Below is one version for a five-note scale. The numbers refer to gamelan pitches, with the mnemonic syllables listed below.

note:	1	2	3	5	6
syllable:	dhing	dhong	dhèng	dhung	dhang

This syllabification of musical notes is similar to our assignment of the syllables *do, re, mi, fa, sol, la*, and *ti* to pitches in Western music. What the author of the kinanthi has done is compose a poem in which the syllables *dhing, dhong, dhèng*, and so on play a kind of “tune” within the words of the verse. It is not an identifiable tune, but it does suggest an excess of music, which is the theme of the poem.

Visually, too, there is a great deal happening. The last line of the kinanthi in the box at the top of the calendar page is split by the image of a crown. If you look closely you will see that the two sides of that divided line, on either side of the crown, are mirror images of one another (the way the letters *b* and *d* are mirror images in roman script). This is a second kind of self-reflexivity (the first being the musical notes in a poem about music). The two predicates on either side of the crown, *sinandang* and *sinandhing*, make an interesting contrast in meaning as well as in form. The first, *sinandang*, might be interpreted to say that the unnamed actor is covered by something, clothed by it, as a husk clothes a grain of rice. The second predicate, *sinandhing*, leads one to think of that same actor as being surrounded by something. In other words, the unknown actor pays no attention to either appearance or surroundings. He or she has neither the awareness nor the presence of mind of a rice husk about his or her appearance or about other people.

Could anyone include all of this in a translation? Better, perhaps, to describe it and let the reader imagine a poem, rich in sound and shape, about a bewildered, strung-out, show-off who displays his self-righteous obsession with

gamelan music, values it more than anything, and at the same time disvalues religion, personal appearance, and other people.

The second verse in the calendar picture, written within the circle in the center, is also a kinanthi. It is filled with the same play of musical *dhong-dhing*, the same lexical richness, as the prior verse. Here, too, words are resonant in interesting and enjoyable ways. I will make another poetic paradigm (figure 2) in the hope that poetic paradigms are useful, at least for those who would explore calendars.

Please look again for a moment at the circle in the calendar picture. Do you see the drum and the small pot-gong? Also, the final word, *gendhing* ‘music’, is shaped like hands, which are crushing the rest of the final line of this second kinanthi. The whole verse is shaped like a hanging gong.

Figure 2

Line 1 (eight syllables, *u* vowel)

MUNG	GENDHING	DÈN	UNDHUNG-UNDHUNG
only	music	do	<i>to amass in abundance</i>
			“like he is buried in stones”
			<i>opstapeling, ophoping</i>
			“heaped up”

Line 2 (eight syllables, *i* vowel)

KEKENDHANGAN	NORA	DHONG-DHING
drumming	not	(the mnemonic syllables discussed above)
		“follow the notes”
		<i>the facts about something</i>
		“follow the rules”

Translating the Art of Music

Line 3 (eight syllables, *a* vowel)

RINA WENGI ANGADHANG-ADHANG

day and night *to wait somewhere for
people/things to go past*

“like waiting for a train”

*venir à l'encontre,
venir contre quelqu'un*

“wait with hope”

Line 4 (eight syllables, *i* vowel)

WONG ANANGGAP GENDHING

person “ask for” music

“arrange”

Line 5 (eight syllables, *a* vowel)

MRING AGAMA NORA DHANGAN

about religion not *willing to help*

“happy with”

*licht, gemakkelijk
(z'n werk doen,
iets aanvatten enz)*

“like one recovered
from an illness”

*n'être arrêté par rien,
n'avoir aucune objection;
être exempt de toute difficulté;
n'avoir aucune chagrin*

Line 6 (eight syllables, *i* vowel)

KATENDHANG	TUNDHUNG	ING	GENDHING
“kicked like a soccer ball”	“tossed”	in	music
<i>schoppen met het onderste plat van de voet</i>	<i>to send someone off</i>		
“crushed”			
“both words [<i>katendhang</i> and <i>tundhung</i>] are meaningless sounds trying to find the <i>dhong-dhing</i> ”			

Here again the definitions from dictionaries and the explanations by Javanese scholars are meant to suggest the resonance of words and to open the possibility of many translations, rich in sound and shape, in which the unnamed actor is buried in music improperly performed, the drums not following the rules, waiting for another gig, forgetting religion, crushed in music. . . . But that is to make it too transparent, for the lines are thick with an overlay of poetic activity. The aesthetic here, as in gamelan music, as in *batik*, as in shadow plays, is an aesthetic of overlays. Sound is superimposed on sound, design on design, event on event.

Jaap Kunst translated this stanza, prosaically, as follows.

He glorifies only music. He lives in a disorderly atmosphere; night and day he waits for people to call him to come and play. He has no religious inclination, owing to the power that music has over him.⁵

In the *Serat Centhini*, after many similar stanzas, the speaker turns to the opposite view—that music can aid spiritual insight by creating an inner harmony and tranquility, although we must not stop there, he warns, but go beyond and trace sound back to its source. The calendar, on the other hand, quotes only two

⁵See Jaap Kunst, *Music in Java* (1973, 268).

Translating the Art of Music

verses of kinanthi from the *Serat Centhini*, but it adds, in a kind of pedestal across the bottom, two lines of prose.

SANAD- YAN	WURU	YÈN	WURU	WURUKING	NGÈLMU
let be	drunk	if	drunk (with)	teachings of	wisdom
INGULIHKEN	SWARA	MRING	KANG	DUWÉ	SWARA
be brought back	sound	with	what	has	sound

These last lines stimulated a great deal of discussion in Java. No one identified their source. Each new reading was accepted as an enrichment of the last, not a correction of it. “You might also say that.” There was no effort to come to a single correct reading.

One of the scholars we consulted, whose work also appears in these volumes, was the noted musician and teacher, Sastrapustaka (see “Wédha Pradangga Kawedhar,” translated in volume 1). He described the three sections of the calendar picture (the top square, the central circle, and the two lines at the bottom) as, respectively, *cipta* ‘idea’, or the way of thought, for the square at the top (which he said was probably meant to be a page of a palm-leaf book); *rasa* ‘feeling’, or the way of the heart, for the kinanthi in the central circle; and *karsa* ‘action’, or the way of the future, for the final two prose lines at the bottom. He suggested that the three—thought, feeling, and action—together create a symbol for the whole person. He also said that the colors are symbolic: white for purity, black for torment, red for carnal desire, and yellow for other hopes and desires. In this reading of the colors another dimension of meaning emerges, for he noted the particular importance of the fact that in the last line only the central word, *mring* ‘with’, appears on a white background.

ingulihken swara mring kang duwé swara

let the sound be brought back with the source of sound

This suggests that the point of balance, *mring*, is associated with purity—a special foregrounding with color of a word that would remain unstressed and in the background in an English translation.

When we next asked Javanese scholars how we should think about the figures on the sides of the picture, and about the things inscribed there, no one

was very confident. A few said that there are two poison serpents, one on each side, facing outward. The interpretation that seemed most resonant with the rest of the poem was that the verses are flanked by two grains of rice with elaborated husks, recalling the end of the first stanza.

Slowly, over time, and with a great deal of help, we began to understand the calendar. We have come nowhere near mastering or explaining it, but it has lost some of its opacity.

The calendar takes meaning from many sources: from shapes, from colors, from sounds, from the world of gamelaning it evokes, from its metaphors (the rice husk), from the genre kinanthi, from its lexical parallelism and grammatical coherence, from its author (Sultan Paku Buwana V of Mataram, everyone said), and from you, a modern reader, imagining a reality to be seen through it. This short essay has exhausted none of these sources of meaning. The letters in the corners remain unexplained, as do the cakra arrows with the split tails. The didactic intent of the calendar is not clear either—except for the admonition to combine morality and knowledge, which is the common assumption of all the writings translated in these volumes. To take that admonition seriously is to become another, slower kind of reader, and,

*ungulihken swara mring kang duwé swara*⁶

⁶The author gratefully acknowledges the aid of many people who have suggested translations, interpretations, and sources: Bambang Kaswanti Purwo, Rama Kuntara Wiryamartana, Benedictus Yusuf Harjamulya Sastrapustaka, R. Anderson Sutton, Soewojo Wojowasito, Mukidi Adisunarto, Harold S. Powers, R. M. Soedarsono, Margaret Kartomi, Patricia Henry, and, for detailed criticism and advice, Alan Feinstein. None, I suspect, would agree with everything written in this essay.

WÉDHA PRADANGGA

[Sacred Knowledge About Gamelan Music]

Radèn Tumenggung Warsadiningrat

Translated from Javanese by Susan Pratt Walton

Surakarta: Konservatori Karawitan Indonesia, 1972;
Library of Sekolah Menengah Karawitan Indonesia, 1979

TRANSLATOR'S INTRODUCTION

Susan Pratt Walton

The Javanese Calendric System

The Javanese calendric system reflects Arabic and Indian as well as Javanese notions of marking the passage of time. Following is a brief description of that system as it is used in *Wédha Pradangga*.

A full date is typically written as follows: Monday *Kliwon*, the fifteenth day of *Jumadilakir* in the year *Alip* 1875 A.J. [1943 A.D.], coded with the chronogram (*sangkala*) WISIKING SWARA NGÈSTHI TUNGGAL ['the voice of divine wisdom unifies thought'].

The first two terms in the example above are weekdays. The indigenous Javanese calendric system comprises weeks of different lengths, from two to ten days. The numerous intersections are important for determining auspicious days for engaging in particular activities. The most important weeks are the seven-day week and the five-day week. The days of the seven-day week correspond to the weekdays in the Christian Era calendar. These have been translated into English, but there are no translations for the days of the five-day week. These are:

1. *Legi*
2. *Paing*
3. *Pon*
4. *Wagé*
5. *Kliwon*

The five-day week may begin with any day. Generally, both the day in the seven-day week and the day in the five-day week are mentioned, as in the example above. Another indigenous Javanese calendar, called *pawukon*, is mentioned in *Wédha Pradangga*. Also important in Javanese divination, this system comprises thirty *wuku* (weeks) of seven days. Each *wuku* is named. For a list of these *wuku*, see Pigeaud (1938, ix).

The Javanese use the twelve lunar months of the Arabic calendar or the twelve months of an indigenous calendrical system. In *Wédha Pradangga*, only the Arabic months are used. These are:

1. *Sura* (or *Muharam*)
2. *Sapar*
3. *Mulud* (or *Rabingulawal*)
4. *Bakda Mulud* (*Rabingulakir*)
5. *Jumadilawal*
6. *Jumadilakir*
7. *Rejeb*
8. *Ruwah* (or *Arwah, Saban*)
9. *Pasa* (or *Puwasa, Siyam, Ramelan*)
10. *Sawal*
11. *Dulkangidah* (or *Sela, Apit*)
12. *Besar* (or *Dulkijah*)

When the lunar months were adopted in Java, the eight-year cycle also was introduced. The eight years are named for letters in the Arabic alphabet, but the names of the cycles (*windu*) derive from Sanskrit. Many Javanese celebrate their "windu birthdays," which occur at eight-year intervals. The names of the years in this cycle are:

1. *Alip*
2. *Éhé*
3. *Jimawal*
4. *Jé*
5. *Dal*
6. *Bé*
7. *Wawu*
8. *Jimakir*

Years also are indicated by *sangkala*, or chronograms. *Sangkala* is a system for representing symbolically the number of a year by means of a short phrase. The *sangkala* not only provides an easy way to remember dates, but it also gives the date a context and meaning. The system reflects Javanese beliefs in the magical power of language. For the Javanese, the sound of a word is not an arbitrary fact but is intimately related to the meaning of the word. The word *sangkala* is derived from Sanskrit *saka kala*, 'time of Saka', which refers to the Indian Saka Era. According to tradition, this era was founded in 78 A.D. by a Saka king (Kaniṣka) who ruled in West India. From there the Saka Era spread through the Deccan and was exported to Southeast Asia.

In the sangkala system, each number is associated with a set of words. For example, the number 1 is symbolized by the words *Gusti* (God), *raja* (king), *salira* (body), *bumi* (world), and so on. A series of three or four words makes up a sangkala, which, when read in reverse order, symbolizes a year. This phrase frequently contains an indirect or oblique reference to the events dated by it, sometimes by utilizing obscure word and sound associations. For example, the following sangkala is found in volume 6 of *Wédha Pradangga*.

WISIKING SWARA NGÈSTHI TUNGGAL = 1875 A.J. [1943 A.D.]

5 7 8 1

This sangkala, like most, can be interpreted in many different ways. One translation is ‘the voice of divine wisdom unifies thought’. This is the year (1875 A.J.) in which *Wédha Pradangga* was completed, and the sangkala makes reference to it in several ways. First, it alludes to the Javanese practice of meditation, for the word *ngèsthi* means ‘to unify all the powers of the individual and direct them toward a single end’ by concentrating the senses and emptying the mind (Geertz 1976, 322). The state of mind required for writing a work like *Wédha Pradangga* would be similar to meditation, for the work is a synthesis of oral traditions on *karawitan*, resulting from deep reflection on the meaning of those traditions, as Warsadinigrat explains in volume 1. Second, the first two words of the sangkala, *wisiking* (‘divine inspiration/instruction’) and *swara* (‘voice’, ‘sound’, ‘song’), are rough synonyms of the words *wédha* (‘wisdom contained in the wédha’ [sacred knowledge, the *Veda* book]) and *pradangga* (‘gamelan ensemble’).

The history and development of the sangkala system in Java are important to an understanding of the dates that appear in *Wédha Pradangga*. The earliest Old Javanese texts, royal charters dating from the ninth century, were not dated by the Saka Era but rather by an Indian system of astronomical calculations. Knowledge of this system was lost, however, and starting sometime in the pre-Islamic period (before the sixteenth century), the Saka Era was introduced (Pigeaud 1967, 1:31). Despite this relatively late introduction of the Saka Era into Java (probably in the tenth or eleventh century), many of the dates and accompanying sangkala given in *Wédha Pradangga* precede the introduction of the sangkala system by many centuries. Perhaps these dates were obtained from sources on Javanese music and culture published in the nineteenth and twentieth centuries.

During the pre-Islamic period, the years calculated from the Saka Era were solar years. The full name for this system is *surya sangkala* (‘sun sangkala’). Since the Christian calendar also is based on solar years, translating a Saka Era year into a Christian Era year is achieved merely by adding seventy-eight, for the Saka Era was founded in 78 A.D. However, in the year 1547, or 1625 A.D.,

Sultan Agung, King of Mataram, decided to adopt the Arabic lunar year while retaining the Indian Saka Era. The solar year 1547 was followed by a lunar year, 1548. Since the lunar year is shorter than the solar year, the distance between the Saka Era year-number and the Christian Era year-number gradually diminished, so that adding seventy-eight to the Javanese year no longer provided the correct Christian Era year. The new calendric system was called *candra sangkala* ('moon sangkala') by the Javanese, and Anno Javanico (A.J.) by the Dutch. Nowadays, Javanese writers usually use Anno Javanico.

In the English translation of *Wédha Pradangga*, I have retained use of the Saka Era years or the Anno Javanico years (labelled "A.J."), but I have added their Christian Era equivalents if they are not otherwise included. For Saka Era years preceding 1547, I have added seventy-eight years. For years after this date, I have consulted the lists of corresponding Javanese and Christian year-numbers as they appear in Pigeaud (1938, ix–xi) and in the *Encyclopaedie van Nederlandsch-Indië* (1917–40, 5:409–15). However, without knowing both the month and the day of the Javanese year, it is impossible to determine exactly which Christian Era year is intended.

Although I have translated the sangkala into English, many other interpretations are possible, and a Javanese scholar probably would give a single sangkala several different interpretations. I have noted cases in which, according to Bratakésawa (1952), a word in a sangkala does not match a number in a year. In some of these cases it is clear from the historical context that the number was typed incorrectly. In other cases it may well be that the translation of the word into a number is open to interpretation, for, as Ricklefs notes, certain words have changed their numerical values over time (1978, 240–43).

In addition to day, month, year, and sangkala, occasionally a system to accommodate leap years, called the weekday-letter calendar, is mentioned. The Javanese calendar is divided into periods of 120 years, in which the first day of the first year of each windu (eight-year cycle) is always the same weekday, which also is associated with the first letter in the Arabic alphabet. This explains, for example, the term *kurup jamngiyah* 'Friday-letter calendar', in which the first day of the first year of each windu is a Friday. Every 120 years, the last year is shortened by one day, so that the next 120-year period starts with the weekday preceding by one the day associated with the previous 120-year period. Thus the Wednesday-letter calendar is followed by the Tuesday-letter calendar.

For more information on the Javanese calendric system, see Bratakésawa (1952); *Encyclopaedie van Nederlandsch-Indië* (1917–40, 2:768–70, 3:7–8, 5:401–15); Pigeaud (1967, 1:31–33); Ricklefs (1978, 239–54); and Soebardi (1965).

Use of Titles Among the Javanese Elite

The traditional Javanese elite can be divided into two categories: officials appointed by the king, his deputies, or the Dutch colonial government; and descendants of Javanese kings, the nobility. The ranks and titles held by members of these two groups are explained in parts I and II below (see also appendixes A and B, below).

Part I. Officials in the Service of the King

People who were appointed to work in the kingdom of Surakarta were described by several different kinds of terms. For example, the name Kyai Demang Gunapangrawit, abdi dalem panèwu niyaga kasepuhan golongan kiwa, contains the component parts listed in figure 1.

Figure 1

Fully Designated Name	Component Parts
Kyai	honorific term
Demang	title
Gunapangrawit	name
abdi dalem	designation of most court officials regardless of rank
panèwu	rank
niyaga	area of jurisdiction
kasepuhan	bureaucratic affiliation
golongan kiwa	group affiliation

Most of the titles used in *Wédha Pradangga* are written in abbreviated form. Usually I have written them in full to enable the reader to find the terms easily in the glossary (appendix B). Not all individuals appointed to work in the

court are described as fully as is Gunapangrawit; typically only the title and name are provided. Each component of the full designation is described below in the following order: rank and title, bureaucratic affiliation, group affiliation, area of jurisdiction, and name.

Rank and Title

The system of hierarchy for appointed officials in Java has undergone substantial changes in the last few hundred years. These changes are summarized in appendix A, where the ranks and associated titles (in parentheses) of court officials from three periods in Javanese history are listed in hierarchical order from highest to lowest. The dates given in this table are only approximate, since the changes did not occur simultaneously.

In the mid-eighteenth century, the system of hierarchy reflected Java's feudal agrarian society. Beneath the *patih*, or prime minister, were two kinds of officials of approximately equal rank: *wadana* and *bupati*. The *wadana* controlled the *kraton* (palace) and the *negara ageng* (surrounding areas), while the *bupati* were in charge of the *manca negara* (lands further from the *kraton*). These three groups of officials—*patih*, *wadana*, and *bupati*—formed the highest level within the government. Each *bupati* had a subordinate official, who held the rank of *kliwon*. Below the *kliwon* were seven ranks named after the number of *cacah* (agrarian households) in the area controlled by the official. For example, a *panèwu* (from *sèwu* 'one thousand') was responsible for 1,000 *cacah*. Officials below him controlled 100, 50, 25, 12, 4, or 2 *cacah* each. These landholdings or appandages were granted by the king. In an agrarian society like that of Java, power was measured in terms of one's access to the fruits of the soil.

This system changed when the Dutch acquired ownership of Javanese land. In 1755, landholdings of the kingdom of Surakarta in the *manca negara* and the *negara ageng* were cut in half, and by 1830 all of the *manca negara*, and much of the *negara ageng*, had been ceded to the Dutch. Since there was no longer enough land to grant to the full range of officials, the two lowest ranks were eliminated. Without the *manca negara*, the *bupati* could no longer perform their original functions. Instead, a new council of eight *bupati nayaka* was formed. They took over the duties previously performed by the twelve *wadana*, controlling the *kraton* and the now reduced *negara ageng*.

In the 1920s Paku Buwana X affected more changes. As the real power of the elite was eroded by Dutch rule, the king gave his servants and royal descendants symbolic power in the form of higher titles and ranks. The rank *kliwon* was replaced by a higher-sounding one, *bupati anom*, and higher titles were granted to officials of this rank and of the ranks *bupati nayaka*, *bupati anon-anon*, *panèwu*, and *mantri*. A second result of the erosion of real power was that ranks

lost their original functional meanings. Today, for example, a Javanese musician holding the rank *panèwu* does not control a thousand *cacah*. The only meaning such forms have today is as markers of position in a hierarchical system.

Most of the ranks and titles in *Wédha Pradangga* are included in the 1920s column of appendix A, although many of them are not rendered in exactly the same form. This is because most *abdi dalem*, or court servants, are also members of the nobility, either by descent or by royal award, and part of their titles reflect their noble blood, as explained below. For the lower-ranking officials mentioned in *Wédha Pradangga*, honorific terms such as *ki* or *kyai* are used instead of titles. Sometimes these honorific terms are given before titles, as in *Kyai Demang Gunapangrawit*. Some of the ranks and titles in appendix A are not mentioned in *Wédha Pradangga* but are included in order to provide a complete picture of the historical changes of the last few hundred years.

Bureaucratic Affiliation

Many of the appointed officials mentioned in *Wédha Pradangga* are associated with the *kraton*, the *kasepuhan*, the *kadipatèn anom*, or the *kepatihan*, which also is called the *kadipatèn*. With the exception of the *kraton*, these are branches of the government. *Kraton* refers to the king's palace. *Kasepuhan* refers to the office of the elder princes of the royal house and their lands. Since the king was allowed numerous wives and concubines, but only the son of a *garwa dalem* (primary wife) could become a crown prince, the crown prince often had elder brothers born of concubines. *Kadipatèn anom* refers to the office of the crown prince and his lands. The crown prince was responsible for organizing all descendants of the king through the fourth generation for important palace ceremonies. *Kepatihan* refers to the office of the *patih*, or prime minister. Of the last three groups, only the *kepatihan* had any real power in the administration of the government.

Group Affiliation

Many officials mentioned in *Wédha Pradangga* are grouped into *golongan tengen*, officials of the right group, or *golongan kiwa*, officials of the left group. This distinction was made at least as long ago as Sultan Agung's reign, when certain officials were seated to the king's right at court, and others were seated to his left. During the time of Sultan Agung (1613–1645 A.D.), officials on the right side had higher status than those on the left. By 1755 the relative status of the left and right had become reversed (Rouffaer 1931, 289–90).

Area of Jurisdiction and Name

The term that usually follows rank in a fully designated name indicates the official's area of jurisdiction, whether it be that of a profession (as in *niyaga* 'musician'), the locus of land controlled (as in *bumi gedhê*), or the group of people under the official's control (as in *kalang*). Some of these terms (such as *niyaga*) are translated; those that are not are defined in appendix B.

Frequently elements in the names themselves indicate the area of jurisdiction, as names were awarded to officials as they moved up the court hierarchy and their duties changed. This is well illustrated in the life of Warsadiningrat, who had eleven different names during his career in the courts.

Names for Javanese court officials and the nobility usually have two parts, both consisting of words of Sanskrit origin. The first frequently indicates the official's area of jurisdiction. For example, the word *guna*, meaning 'use' or 'artistic skill', is found in such names of gamelan musicians as Gunapradangga, Gunasentika, and Gunapangrawit. The word *atma* signifies that the official is in the division called *ordenas*, as in Atmamardawa. Sometimes the second part of a name also indicates profession. *Pangrawit*, meaning 'a person involved in *krawitan*', is a common second element for names in *Wédha Pradangga*, as in the name Purwapangrawit.

Names also can indicate status, and this function was frequently accorded to the second part of a name. The words *-ningrat* or *-diningrat*, meaning 'in the world', and *negara*, meaning 'nation', are found in the names of nobles, bupati and patih, as in Warsadiningrat and Purwanegara.

In addition to area of jurisdiction and status, names sometimes reflect bureaucratic and group affiliations (Soetrisno 1976, 132).

Element of Name	Bureaucratic Affiliation	Group Affiliation
pangrawit	kasepuhan	left
mlaya	kasepuhan	right
puspa	kadipatèn anom	—

These associations between name elements and affiliations hold true in *Wédha Pradangga*, with the exception of Yudapangrawit of the kepatihan. There also may be an association between the name element *pradangga* ('gamelan') and the kepatihan. All but one of the ten people mentioned in *Wédha Pradangga* who are

associated with the kepatihan have the word *pradangga* in their names, and no one associated with the other bureaucratic units has it.

In sum, a person's name can indicate rank, area of jurisdiction, bureaucratic affiliation, and group affiliation. However, no single name mentioned in *Wédha Pradangga* reflects all four of these affiliations, and most reflect only one or two. In the example of Gunapangrawit (figure 2), the four affiliations are expressed twice—first coded within the title and name, and, second, stated directly. The coding of these affiliations in the title and name provides a shorthand way of referring to individuals. This is why, for many Javanese officials mentioned in *Wédha Pradangga*, only title and name are provided.

Figure 2

Fully Designated Name	Function and Meaning of Component Parts
Kyai	honorific term
Demang	rank (panèwu or mantri)
Guna-	area of jurisdiction (the arts)
pangrawit	area of jurisdiction (karawitan); bureaucratic affiliation (kasepuhan); group affiliation (left)
abdi dalem	court servant
panèwu	rank
niyaga	area of jurisdiction (music)
kasepuhan	bureaucratic affiliation
golongan kiwa	group affiliation (left)

Part II. Nobility

Most of the kings mentioned in *Wédha Pradangga* are Islamic, and their titles usually contain the words *ingkang sinuhun*, *susuhunan*, *ingkang kangjeng*, or *sampéyan dalem*. Pre-Islamic, Hindu, or Buddhist kings usually have the word *prabu* in their titles. Most of the kings' titles are not used consistently in relation

to a particular ruler; in *Wédha Pradangga* many kings are referred to by several different titles.

Members of the nobility frequently were appointed to offices in the government, creating the overlapping of the two groups of the elite. When a member of the nobility was appointed to an office, his noble and official titles were combined. The manner of combining the two types of titles changed over time. Up to 1940 a nobleman had to give up part of his noble title when he was appointed to an office. For example, a second-generation descendant of a king with the noble title Radèn Mas Harya would be called, upon being appointed as a panèwu, Radèn Ngabèhi. Ngabèhi is the title accruing to officials of the rank panèwu. However, around 1940 Paku Buwana XI allowed noblemen to combine most or all of their noble titles with their official titles. Under the new rules a nobleman who was appointed as a panèwu or a mantri could retain the component *mas* but not *harya*. Using the example above, the nobleman's new title would be Radèn Mas Ngabèhi. Officials of the rank bupati could combine their full noble titles with their official titles. Thus an official of the rank bupati who happened to be a nobleman with the title Radèn Mas Harya could combine this title with the official title for the rank bupati, Kangjeng Tumenggung, resulting in Kangjeng Radèn Mas Tumenggung Harya. The order of the component parts is somewhat flexible.

This second group of the elite, the nobility, is less important in *Wédha Pradangga* than appointed officials, and thus I have discussed only a few relevant aspects of their titles. For more details, see appendix B, in which all titles mentioned in *Wédha Pradangga* are translated and/or defined. Further discussions of court officials and the nobility can be found in Errington (1981, chap. 2), Schrieke (1957, 161–217), and Rouffaer (1931, 194–378).

Appendix A: Ranks and Titles in Surakarta

Mid-eighteenth Century	After 1830	In the 1920s
Adipati, Patih, or Pepatih Dalem (Kangjeng Adipati)	Patih or Pepatih Dalem (Adipati)	Patih or Pepatih Dalem (Adipati)
Wadana or Nayaka (Tumenggung)	Bupati Nayaka (Tumenggung)	Bupati Nayaka (Kangjeng Tumenggung)
Bupati (Tumenggung?)	Bupati Anon-anon (Tumenggung)	Bupati Anon-anon (Kangjeng Tumenggung)
Kliwon (Ngabèhi)	Kliwon (Ngabèhi)	Bupati Anom (Tumenggung)
Panèwu (Rongga or Demang?)	Panèwu (Rongga or Demang?)	Panèwu (Ngabèhi)
Penatus or Mantri (Rongga or Demang?)	Mantri (Rongga or Demang?)	Mantri (Ngabèhi)
Panèket (none)	Lurah (none)	Lurah (none)
Panglawé (none)	Bekel (none)	Bekel (none)
Panigangjung (none)	Jajar (none)	Jajar (none)
Pananjung (none)		
Panakikil (none)		

Appendix B: Glossary of Rank and Title Terms

- Adipati: Title for a district head; part of the titles for the patih, the crown prince, and the heads of the Mangku Negaran and the Paku Alaman.
- Adipati Bintara: First king of Demak (also called Radèn Patah).
- Babah: Title for a male of mixed Chinese/Indonesian descent.
- Bapak: Title for an older or high-ranking male.
- Bapak Doktorandus: Title for a male with the *doktorandus* degree, roughly equivalent to the master's level.
- Bekel: Originally, the appendage holder's representative in the village, in charge of tax collection; low-ranking official.
- Bendara: Element of a title for married daughters of the king and of the crown prince, for the *selir* (a king's wife other than the *garwa dalem*), and for the children, grandchildren, and great-grandchildren of the king by the *selir*.
- Bendara Radèn Mas Harya: Before the time of Paku Buwana XI, a title for sons of the king by a *selir*, before circumcision.
- Bendara Radèn Mas Ngabèhi: Title for the eldest son by the first wife of a prince. This person also holds the rank *panèwu* or *mantri*.
- Bendara Radèn Mas Tumenggung: Title for a bupati who is also a royal descendant by a *selir*.
- bumi: A territorial division in the *negara ageng* that in the mid-eighteenth century consisted of Kedhu in central Java.
- bumi gedhé: A territorial division of the *negara ageng* that in the mid-eighteenth century consisted of the territory between Demak and Pajang (north-central Java) but was previously much larger.
- bupati: Before 1755, rank for the high administrative official in charge of the *manca negara*. By the early nineteenth century the term was used in the titles *bupati anon-anon* and *bupati nayaka*.
- bupati anom: Rank for a high administrative official. This term replaced *kliwon* in the 1920s under Paku Buwana X.
- bupati anom gandhèh: An official of the rank *bupati anom* who passed along the orders of the king.
- bupati anon-anon: Rank for a group of five high administrative officials who were special agents for the king.
- bupati bumi: One of eight *bupati nayaka*, in charge of the territorial division *bumi*.
- bupati bumi gedhé: One of the eight *bupati nayaka*, in charge of the territorial division *bumi gedhé*.
- bupati kalang: One of the five *bupati anon-anon*, in charge of people who worked in the forest, including *kalang* and non-*kalang* people.
- bupati kaparak: One of the eight *bupati nayaka*, in charge of the *kaparak*, royal guards and police.

- bupati nayaka: Rank for a group of eight high administrative officials, which was formed after 1755. This group assumed the duties of the wadana and nayaka in controlling the kraton and the negara ageng.
- Demang: Title for officials of the ranks panèwu and mantri; a middle-level administrative rank, the holders of which were originally in charge of tax collection.
- Dèwi: Title for a princess in Hindu-Buddhist times; a female deity.
- gandhèk: Corps of officials, assisted by two officials of the rank kliwon (or bupati anom), who delivered letters and orders for the king.
- garwa dalem: The king's principal wife or wives. If there were more than one garwa dalem, the eldest would be designated as the mother of the crown prince.
- gusti: Lord, master; element of a title that to the end of the reign of Paku Buwana X (1920) usually indicated the king's offspring by a garwa dalem; part of the title for the garwa dalem.
- Gusti Kangjeng Nabi: Title for the Islamic prophet Muhammad.
- Gusti Kangjeng Ratu: Title for the garwa dalem or princesses by the garwa dalem.
- Gusti Kangjeng Ratu Pembayun: Adult title for the king's eldest daughter by the garwa dalem.
- Gusti Pangéran Harya: See Kangjeng Gusti Pangéran Harya.
- Gusti Radèn Ayu Sekar Kedhaton: Title for an unmarried princess by the principal garwa dalem.
- harya: Element of titles for the closest family relatives of the king; pronounced, and frequently written, *arya*.
- Ingang Kangjeng Sultan Agung: Title for Sultan Agung, ruler of Mataram, "He Who is Esteemed, the Great Sultan."
- Ingang Sinuhun: Title for an Islamic king, "He Who is Exalted."
- Ingang Sinuhun Bagus: Title for Paku Buwana IV, "He Who is Exalted and Handsome."
- Ingang Sinuhun Bèhi: Title for Paku Buwana VIII, "He Who is Exalted and Who Rules All."
- Ingang Sinuhun Kangjeng Gusti Prabu: Title for an Islamic king, "He Who is Exalted and Esteemed, Lord and King."
- Ingang Sinuhun Kangjeng Sultan: Title for an Islamic king, "He Who is Exalted, the Esteemed Sultan."
- Ingang Sinuhun Kangjeng Sultan Agung Prabu: Title for Sultan Agung, "He Who is Exalted, the Esteemed and Great Sultan and King."
- Ingang Sinuhun Kangjeng Susuhunan: Title for an Islamic king, "He Who is Exalted, the Esteemed and Greatly Exalted One."
- Ingang Sinuhun Kangjeng Susuhunan Adi Prabu: Title for an Islamic king, "He Who is Exalted, the Esteemed, Greatly Exalted, and Beautiful King."

- Inggang Sinuhun Kombul: Title for Paku Buwana II, "He Who is Exalted and Elevated to Fame."
- Inggang Sinuhun Puger: Title for Paku Buwana I, "He Who is Exalted and Lawful."
- Inggang Sinuhun Ratu Tunggul: Title for an Islamic king, "He Who is Exalted, the Greatest King."
- Inggang Sinuhun Sugih: Title for Paku Buwana V, "He Who is Exalted and Opulent."
- Inggang Sinuhun Susuhunan: Title for an Islamic king, "He Who is Exalted, the Greatly Exalted One."
- Inggang Sinuhun Swarga: Title for Paku Buwana III, "He Who is Exalted and Heavenly."
- Inggang Wicaksana: Title for an Islamic king, "He Who is Wise."
- jajar: Lowest rank for officials.
- kalang: Class of people who, before Sultan Agung's reign, led a nomadic life in the forest, and who later became metalsmiths and timber, rattan, and wood workers for the court.
- Kangjeng: Honorific prefix used in titles for the king, the crown prince, certain princes and princesses, the *garwa dalem*, the principal *selir*, the *patih*, and, in the 1920s, for the *bupati nayaka* and the *bupati anon-anon*.
- Kangjeng Gusti: Title used in *Wédha Pradangga* for Mangku Bumi (brother of Paku Buwana II), who became first sultan of Yogyakarta, Hamengku Buwana I.
- Kangjeng Gusti Panembahan: Title given on rare occasions to sons of the sultan; the meaning of *panembahan* is unclear, perhaps a title for a person of high spiritual knowledge.
- Kangjeng Gusti Pangéran Adipati Anom: Title for the crown prince.
- Kangjeng Gusti Pangéran Adipati Harya: Title for the rulers of the Mangku Negaran and the Paku Alaman.
- Kangjeng Gusti Pangéran Harya: Title for sons of the king by the *garwa dalem* other than the eldest.
- Kangjeng Gusti Pangéran Harya Ngabèhi: Title usually used for the king's first son born of a *selir*. The presence of *gusti* in this title is odd, however, since it usually is used for sons born of the *garwa dalem*.
- Kangjeng Panembahan Senapati ing Ngalaga: Title for the first ruler of Mataram; see Kangjeng Gusti Panembahan.
- Kangjeng Pangéran (with or without Harya): Title for sons of a king by a *selir*.
- Kangjeng Pangéran Kolonel Harya: Title for a colonel in the Dutch army who is also the son of a king by a *selir*.
- Kangjeng Radèn Adipati: Title for the *patih*.
- Kangjeng Radèn Mas Tumenggung (with or without Harya): Title for a *bupati* who is also a grandson of a king.

- Kangjeng Radèn Tumenggung: Title for a bupati who is also a descendant of a king (generation not specified).
- Kangjeng Ratu: Adult title for the oldest daughter of the king's concubine; title used in *Wédha Pradangga* for the goddess of the South Sea (Kencana Sari).
- Kangjeng Sunan: Title for the wali, Islamic disciples who spread Islam in Java.
- kaparak: Class of court servants who headed the royal guards, the police, and the judiciary.
- Ki or Kyai: Honorific term used for venerable male persons and objects.
- Ki Mas: Title for a descendant of a king at the fifth generation or lower.
- Kyai Demang: Title used for an official of the rank mantri or panèwu.
- lurah: Middle rank for officials; originally village head.
- lurah badhut or lurah kridhastama: Court comic dancers who perform during the major religious festivals and for the *srimpi* dances; sometimes also called *canthang balung* after the instrument of the same name played during these performances.
- manca negara: Outer areas of the kingdom.
- mantri: Middle rank for officials.
- Mas: Title for descendants of the king at the fifth generation or lower.
- Mas Lurah: Title for officials of the rank *lurah* who are also noblemen of the fifth generation or lower.
- Mas Ngabèhi: Title for officials of the ranks panèwu and mantri who are also noblemen of the fifth generation or lower.
- Mas Radèn Rara: Title for an unmarried female descendant of a king at the fifth generation or lower.
- nayaka: High rank, originally synonymous with *wadana*; after 1830, *nayaka* was used to indicate the eight bupati *nayaka*.
- nayaka gedhong: One of the highest of the twelve *nayaka*, who functioned at different periods in history as treasurer, chief councilor, and chancellor.
- negara ageng: The lands surrounding the kraton, in contradistinction to the *manca negara*.
- Ngabèhi: Title for officials of the ranks panèwu and mantri; name for the king's first son by a *selir*.
- Ngarsa Dalem Ingkang Sinuhun Kangjeng Sultan: Title for an Islamic king, "Your Front, Which is Exalted, the Esteemed Sultan."
- Ngarsa Dalem Sampéyan Dalem Ingkang Sinuhun Ingkang Minulya saha ingkang Wicaksana Kangjeng Susuhunan: Title for an Islamic king, "The Front of Your Highness's Feet, Which are Held Above One's Head, the Revered, Wise, Esteemed, and Greatly Exalted One."
- Nyai: Honorific prefix used for venerable female persons and objects.
- Nyai Mas: Title for a venerable female descendant of a king at the fifth generation or lower.

ordenas: A class of court servants who were usually members of the nobility and were responsible for maintaining the grounds and for procuring supplies for the kraton (Errington 1981, 106; and personal communication).

panakawan: Servant or court official for the king, the crown prince, or other high dignitaries.

panèket: In the original meaning of the term, a middle-level rank for an official with fifty cacah (agrarian households) under his jurisdiction.

panèwu: In the original meaning of the term, a middle-level rank for an official with a thousand cacah under his jurisdiction.

pangéran: Title for the king's son by any of his wives; occasionally this title was given to other near relatives of the king.

Pangéran Kangjeng: See Kangjeng Pangéran.

panglawé: In the original meaning of the term, a low-level rank for an official with twenty-five cacah under his jurisdiction.

pangrembé: Lands in the crown domain that in former times produced raw products, as opposed to lands in the crown domain that were taxed.

(pe)patih (dalem): Delegate, lieutenant; title for the prime minister of the kingdom.

Prabu: Title for a king in Hindu-Buddhist times.

Prabu Sri Maha: "Resplendent and Great King."

putra dalem: King's offspring by his wives, as opposed to his children born out of wedlock.

Radèn: Title for a *ksatria* (knight); title or part of a title, which before the changes instituted in the 1920s indicated descent from a king at the second, third, or fourth generation, and after those changes indicated descent from a king at any generation.

Radèn Lurah: Title for an official of the rank lurah who is of noble blood.

Radèn Mas Harya: Title for a grandson of a king either by a garwa dalem other than the eldest or by a selir.

Radèn (Mas) Ngabèhi: Title for an official of the rank panèwu or mantri who is also a descendant of a king (generation not specified).

Radèn Riya Ngabèhi: Title for an official of the rank panèwu or mantri who is of noble descent and who is involved with ritual preparations for ceremonies (Errington, personal communication).

Radèn Tumenggung: Title for an official of the rank bupati who is of noble descent.

Raja Prabu: Title for a king in Hindu-Buddhist times.

Sampéyan Dalem Inkgang Minulya saha Wicaksana: Title for an Islamic king, "Your Highness's Feet, Which are Revered and Wise."

Sampéyan Dalem Inkgang Sinuhun Kangjeng Susuhunan: Title for an Islamic king, "Your Highness's Feet, Which are Held Above One's Head, the Esteemed and Greatly Exalted One."

Sampéyan Ingkang Sinuhun Kangjeng: Title for an Islamic king, "Your Highness's Feet, Which are Held Above One's Head, the Esteemed One."

Sang Dyah: Title for a princess in Hindu-Buddhist times.

Sang Hyang: Title for a god.

Sang Maha Prabu: Title for a king in Hindu-Buddhist times, "Honored and Great King."

Sang Prabu: Title for a king in Hindu-Buddhist times.

Sang Raja Putra/Putri: Title for a prince/princess in Hindu-Buddhist times.

selir: Wives of the king whose status was lower than that of the garwa dalem.

Sinuhun Purubaya: Title for Paku Buwana VII.

Sri Maha Raja: Title for a king in Hindu-Buddhist times, "Resplendent and Great King."

Sunan: Title for the wali, Islamic disciples who spread Islam in Java.

wadana: High administrative rank for the twelve officials in charge of the negara ageng; high administrative rank at court.

THE HISTORY, OR STORY, OF GAMELAN, WÉDHA PRADANGGA

Volume 1

CONTENTS

	Page
Opening Statement	25
Editor's Foreword	26
In Memoriam: Bapak Kangjeng Radèn Tumenggung Warsadinigrat . .	27
Preface: A Book Derived from Oral Reports	31
<i>The History, or Story, of Gamelan [Wédha Pradangga, Vol. 1]</i>	33
Supplement: On the Gendèr	63
[Supplement: Special Gendhing]	65
Supplement: Additional Explanations	66
<i>The History, or Story, of Gamelan [Wédha Pradangga, Vol. 2]</i>	73
Supplement: Additional Explanations	96
<i>The History, or Story, of Gamelan [Wédha Pradangga, Vol. 3]</i>	101
<i>The History, or Story, of Gamelan [Wédha Pradangga, Vol. 4]</i>	121
<i>The History, or Story, of Gamelan [Wédha Pradangga, Vol. 5]</i>	137
<i>The History, or Story, of Gamelan [Wédha Pradangga, Vol. 6]</i>	151

OPENING STATEMENT

*Wédha Pradangga*¹ contains much information on the traditional arts in the area of Surakarta. It is valuable as a source work, and thus should be studied by the descendants of the respected author of this work. The second edition of this book was published by the Library of S.M.K.I. [Sekolah Menengah Karawitan Indonesia] Negeri Surakarta² specifically for the benefit of the students of that school, with the hope that it might quickly be known and studied. May this goal be reached.

The first edition of *Wédha Pradangga* was published in typed [mimeographed] form from the original manuscript by Konservatori Karawitan Indonesia in Surakarta in the middle of August 1972, just before the respected author received the Bintang Anugerah Seni [Tribute to Artists Award] from the Honorable Minister of Education and Culture of the Republic of Indonesia.

The second edition was published after the author's death. His last official position as a court servant was as *bupati niyaga* with the name Kangjeng Radèn Tumenggung Warsadiningrat.

To the director of the Library of Sekolah Menengah Karawitan Indonesia Negeri Surakarta I am deeply grateful for the initiative he has shown with the republication of this work.³

Director, S.M.K.I., Radèn Wiranto
NIP: 130077352 [civil servant number]
Surakarta, 1 April 1979

EDITOR'S FOREWORD

I feel that it is very important to discuss culture, especially those Javanese arts that are associated with karawitan. Thus *Wédha Pradangga*, written by the late Bapak Kangjeng Radèn Tumenggung Warsadiningrat, is reproduced here in order to benefit the students of Sekolah Menengah Karawitan Indonesia Negeri Surakarta and the many people who practice the art of karawitan. In addition, this book commemorates the devoted service of the late Bapak Kangjeng Radèn Tumenggung Warsadiningrat, who was truly the forefather of performers of karawitan in Surakarta Hadiningrat.

It is my hope that the late Bapak Kangjeng Radèn Tumenggung Warsadiningrat's name will forever ring loudly in the world of culture because of his book, *Wédha Pradangga*, and that the art of karawitan will flower in every part of the world.

Thank you,
The Editor [Radèn Wiranto]

IN MEMORIAM, BAPAK KANGJENG RADÈN TUMENGGUNG WARSADININGRAT

Kangjeng Radèn Tumenggung Warsadiningrat was a musician with the rank *bupati anom* in the kraton of Surakarta Hadiningrat. [He held the following awards:] Sri Nugraha Bintang Pangkat III ['medal of the third level'], Bintang 200 Tahun Kraton Surakarta ['200-year kraton Surakarta medal'], Sri Kabadya Pangkat IV ['Sri Kabadya level IV award'], and Bintang Anugerah Seni ['tribute to artists award'], [the latter] awarded by the Honorable Minister of Education and Culture of the Republic of Indonesia.

Bapak Radèn Tumenggung Warsadiningrat was the son of the late venerable Demang Warsapradangga of the compound (*kampung*) of Darpayudan in the city of Surakarta. He was born on Tuesday *Wagé* on the twenty-seventh day of *Jumadilakir* in the year *Bé* in 1816 A.J. [12 December 1886 A.D.].

Court Service

1. At the age of sixteen, Warsadiningrat had already begun to work. Beginning in 1832 A.J. [1902 A.D.], he served at the *kepatihan* [residence of the *patih*, or chief administrator of the kingdom] as a musician with the rank *jajar*. He was given the name Mas Pramapradangga.

2. In 1837 A.J. [1907 A.D.] he was transferred, and served as a musician with the rank *jajar* at the *kasepuhan* in the *golongan tengen* [right group]. His name was changed to Mas Suramlaya.

3. In 1838 A.J. [1908 A.D.] he was promoted to the position of *gendèr* specialist at the *kasepuhan* in the *golongan kiwa* [left group]. He was given the name Ki Mas Gandapangrawit.

4. In 1911 A.D., he returned to serve as a musician at the *kepatihan* with the rank *mantri* and the new name Mas Demang Warsapradangga. His title was

then changed from Mas Demang to Mas Ngabèhi; thus, Mas Ngabèhi Warsapradangga.

5. Since by 1923 A.D. he had become known for his superior abilities in the realm of Javanese arts, Ingkang Sinuhun Paku Buwana X decided to transfer him to the *kraton* to serve as a court official with the rank *mantri ordenas*. In this job he continued to work in the department of the arts in the *kraton*. He was given the new name Mas Ngabèhi Atmapanabuh. During this time he also became a member of Budi Utama⁴ in the city of Surakarta. Fellow members of Budi Utama felt that his name, Atmapanabuh, was not fitting to his high position, so his friends humbly submitted a letter to Ingkang Sinuhun [Paku Buwana X] requesting that Mas Ngabèhi Atmapanabuh's name be changed. Those who submitted the request were, among others, Mas Ngabèhi Martasuwignya, from the compound Ngadikusuman, and Radèn Ngabèhi Suradipraja of Gajahan. Ingkang Sinuhun granted them permission to change his name to Mas Ngabèhi Atmamardawa.⁵ Atmamardawa was loved and honored by Ingkang Sinuhun Paku Buwana X. In the month *Sapar* 1859 A.J. (August 3, 1928 A.D.) he moved from the compound of Darpayudan to Kemlayan Tengah, where he has resided ever since. In 1932 A.D., the *kraton* by official decree granted him the right to the title *radèn*.

6. In 1935 A.D., he was granted the position of musician with the rank *panèwu* at the *kasepuhan*, left group, with the name Radèn Ngabèhi Gunamardawa. Later this name was changed to Radèn Ngabèhi Mlayadipraja. By order of Ingkang Sinuhun Paku Buwana XI, he was renamed Radèn Ngabèhi Prajapangrawit.

7. In 1952 A.D., by order of Ingkang Sinuhun Paku Buwana XII, Radèn Ngabèhi Prajapangrawit was promoted to the position of musician, with the rank *bupati anom* at the *kraton*, and with the name Radèn Tumenggung Wiraguna. Later he submitted a letter to the king requesting permission to change his name again. This letter was submitted by the king's private secretary, Mr. Atmadiningrat. With the king's approval, Radèn Tumenggung Wiraguna's name was changed to Radèn Tumenggung Warsadiningrat.

Warsadiningrat's Role in the Development of the Kraton Organization Pananta Dibya

In 1914 A.D., leaders of the Javanese artistic community in Surakarta determined that an organization devoted to the preservation of the arts of Java was needed. As a result, the Pananta Dibya was founded. This became the parent for all other organizations devoted to Javanese arts in Surakarta up to the present time. Bapak Warsadiningrat was one of the founders of Pananta Dibya. Other founding members included, among others,

1. Bapak Harjamlaya
2. Bapak Reksapangrawit (Reksa Satir)
3. Bapak Karyaludira
4. Bapak Warsapradangga
5. Bapak Wirawiyaga (Ngabèhi Glindhing)

According to Bapak Warsadiningrat, the establishment of Pananta Dibya coincided with the birth of the son of Mas Ngabèhi Wirawiyaga Glindhing, whose present name is Bapak Martopangrawit, a faculty member at Akademi Seni Karawitan Indonesia in Surakarta.

The Dhalang School in the Radya Pustaka Museum

When the Dhalang School in the Radya Pustaka Museum in Surakarta was founded, Bapak Warsadiningrat was given the responsibility of establishing standards for the gamelan music and *sulukan*. Those standards form the basis for traditional shadow puppetry even today.

Panti Sari

From around 1914 to 1919 A.D., during the period of the development of Javanese arts in Surakarta, Panti Sari became a meeting place for those who were striving to establish standards for performance practice. *Rebab* and *gendèr cèngkok*, which are still used today, were standardized there by Bapak Warsadiningrat and others. Bapak Warsadiningrat's father, Demang Warsapradangga, and Ngabèhi Purwapangrawit, both of whom resided in the compound of Kemlayan, supervised the standardizing of performance practice for rebab and gendèr. The work on rebab cèngkok in *laras pélog* was directed by Demang Warsapradangga, while rebab cèngkok in *laras sléndro* was the responsibility of Ngabèhi Purwapangrawit.

Among the gamelan musicians of the court, Bapak Warsadiningrat was the one who most enjoyed meticulously documenting dates that are important to the arts. This is evident in the book that was later given the title *Serat Wédha Pradangga*, a work in six volumes. This book covers many subjects, including a chronology of gendhing composition by various *mpu* [experts], dates of the coronation of kings and changes in the relationship between gamelan music and dance (*bedhaya* and *srimpi*). In addition, Bapak Warsadiningrat included many of his own recollections explaining the development of karawitan in the region of Surakarta.

Konservatori Karawitan Indonesia in Surakarta

When the Honorable Minister of Education and Culture wanted to establish a conservatory of karawitan in Surakarta, he organized a committee chaired by Gusti Pangéran Harya Surya Hamijaya. Bapak Warsadiningrat, who at the time was still called Radèn Ngabèhi Prajapangrawit, was appointed to this committee. From that time to the present, he has been a leader of the Konservatori.

Akademi Seni Karawitan Indonesia in Surakarta

When many of us were making plans to found the Akademi Seni Karawitan Indonesia in Surakarta, we sought advice about matters of culture from the late Bapak Ki Sindoesawarno, about matters concerning higher education from Bapak Drs. S. D. [Doktorandus Sedyana] Humardani, and about karawitan from Bapak Warsadiningrat and Bapak Martopangrawit.

Thus Bapak Radèn Tumenggung Warsadiningrat's contributions and service to the art of karawitan are indeed very great.

As is well known, on Thursday *Kliwon*, August 24, 1972, Bapak Radèn Tumenggung Warsadiningrat received the Anugerah Seni [Tribute to Artists Award] from the Honorable Minister of Education and Culture of the Republic of Indonesia.

We should highly esteem Bapak Radèn Tumenggung Warsadiningrat as an important leader in the world of karawitan. Thank you.

The Author
Radèn Wiranto Wijayasuwarta
Surakarta, September 3, 1972

PREFACE

A BOOK DERIVED FROM ORAL REPORTS

The History, or Story, of Gamelan (Wédha Pradangga) was compiled by Radèn Ngabèhi Prajapangrawit, a court musician with the rank *panèwu* at the kasepuhan, whose awards include Sri Nugraha Bintang Pangkat III, Bintang 200 Tahun ing Surakarta Hadiningrat, and Sri Kabadya IV.

For a long time now I have been gathering together recollections about gamelan, that is, about the history or story of gamelan. Until now the time has not been ripe and therefore my story has not come forth. But now is the time to unfold my story, for the strong feelings in my heart can no longer be restrained. My intention is to collect reminiscences about the history or story of gamelan, for I feel it is my duty. I do not intend to show off or to surpass the books on the history of gamelan that have been written already, but only to fulfill my responsibility. Those are the thoughts in my heart. My ideas about gamelan will not be published but are intended only as a record of my own recollections.

Writings on the history or story of gamelan included in this book only describe karawitan; they do not explain the meanings or purposes of gamelan or of gendhing. Those things this book does not explain because the person who truly understands the meanings and purposes of gamelan and gendhing must supply his own interpretation. May these things be known.⁶

[Written on] Friday, the seventeenth day of *Jumadilawal* in the year *Jimakir* 1874 A.J. [May 21, 1943 A.D.].

The chronogram (*sangkala*) for this year is WARNA SWARA NGÈSTHI TUNGGAL [‘many sounds aspiring to unity’].

Signed,
Prajapangrawit/Warsadiningrat

[Volume 1]

THE HISTORY, OR STORY, OF GAMELAN

In this book I will describe the beginnings of gamelan in the land of Java, the origins of the bedhaya dance, the origins of gendhing, and the origins of the srimpi dance. My sources included selections from *Pustaka Raja* [by Ranggawarsita], *Sasadara*, and other books, as well as conversations with our venerable elders and with other devotees of the study of karawitan. Especially worthy of mention are the opinions of Bandara Kangjeng Radèn Adipati Sasradiningrat IV, the patih in the kraton of Surakarta Hadiningrat, who is known by the name of Kangjeng Ngéndra Prastha. [His ideas were imparted] to Kyai Demang Warsapradangga I, a musician with the rank mantri at the kepatihan. Formerly he [Kyai Demang Warsapradangga I] was called Ki Karsapangrawit, a gendèr specialist at the kasepuhan, left group. He was originally from Kemlayan. Kyai Demang Warsapradangga I was replaced by his second son, who was given the same name as his father.⁷ But after five years the son received the title Ngabèhi and was then called Ngabèhi Warsapradangga II. For an explanation of the sources of the information in *Wédha Pradangga*, see “Supplement: Additional Explanations,” below.

Knowledge about the history or story of gamelan and other such matters was collected by Ngabèhi Warsapradangga II, a musician with the rank mantri at the kepatihan. [After his work at the kepatihan,] Ngabèhi Warsapradangga II was asked by Ngarsa Dalem Sampéyan Dalem Ingkang Sinuhun Ingkang Minulya Saha Ingkang Wicaksana Kangjeng Susuhunan Paku Buwana X to become a court official with the rank mantri ordenas ([Dutch,] *ordonna[n]s* [‘orderly’, ‘messenger’]) with the name Radèn Ngabèhi Atmamardawa. Later he was asked to become a musician with the rank *panèwu* at the kasepuhan, where he was called Radèn Ngabèhi Prajapangrawit. When Sampéyan Dalem Ingkang Sinuhun Kangjeng Susuhunan Paku Buwana XI ascended the throne, Radèn Ngabèhi Prajapangrawit received honors from the king: Sri Nugraha Bintang Pangkat III and Bintang 200 Tahun.

The explanation of the history or story of gamelan and other such matters is written below.

The first gamelan was created by Sang Hyang Guru when he appeared as a king in the land of Java. His kingdom, located on top of Mount Mahéndra, was called Medhang Kamulan. Mount Mahéndra is now known as Mount Lawu, which forms the border between Surakarta and Madiun. The creation [of gamelan] took place in the year 167 Saka [245 A.D.], coded with the chronogram SWARA KARENGÈNG JAGAD ['a sound is heard in the world']. The gamelan was called *lokananta* or *lokanata* (according to Gusti Pangéran Harya Hadiwidjaja of Surakarta, editor of the magazine *Poesaka Djawi*).⁸ Gamelan *lokananta* consisted of only five instruments.

1. gendhing, that is, kemanak
2. pamatut, that is, kethuk
3. sahurán, that is, kenong
4. teteg, that is, kendhang (kendhang ageng, or large kendhang)⁹
5. maguru, that is, gong¹⁰

The melodies of the gendhing came from *kidung sekar kawi*, or *sekar ageng*.

From the explanation offered above, it is clear that what is referred to as gamelan *lokananta* or *lokanata* is actually [the gamelan that plays] *gendhing kemanak* or *gendhing kethuk kenong* played together with *kidung* singing. Thus, gamelan *lokananta* is not the same as *gamelan kodhok ngorèk*. I so state because there are people who believe that gamelan *lokananta* is the same as gamelan *kodhok ngorèk*. That opinion is clearly incorrect, for gamelan *lokananta* was created by Sang Hyang Guru, who also was known as Sang Hyang Jagad Nata or Sang Hyang Lokanata, in the year 167 Saka [245 A.D.].* On the other hand, gamelan *kodhok ngorèk* was created by Prabu Surya Wisésa of Ngalaga, in the year 1145 Saka [1223 A.D.]. In the end, I must leave this matter to the judgment of those who practice the art of karawitan.

In the year *Iwa* of 256 Saka [334 A.D.] in the *surya sangkala* [solar] calendric system, or in the year 265 Saka in the *candra sangkala* [lunar] calendric system, during the time of *Manggasri*, a radiance, which was like a beautiful jewel, fell on the residence of the god Éndra [Indra]. This radiance was worshipped by the gods and was transformed into seven nymphs. The nymphs were ordered to *taya*, which means 'to dance', while walking around the sea in Suralaya [heaven]. The nymphs were then ordered to do the bedhaya dance (*ambadhaya*). This means 'dancing in rows', accompanied by the playing of gamelan *lokananta* (gendhing kemanak) and the singing of *kidung sekar kawi* or *sekar ageng*. This was the origin of bedhaya in the land of Java.

*Concerning the word *lokanata*, the explanation presented here comes from Gusti Pangéran Harya Hadiwidjaja, son of Paku Buwana X.

In the year 287 Saka [365 A.D.], coded with the chronogram SWARA MATENGGÈNG KARNA ['the sound of an elephant in the ear'],¹¹ Sang Hyang Éndra created a gamelan, called *suréndra*, which commonly came to be called *sléndro*, which also consisted of only five instruments.

1. gendhing, that is, rebab
2. kala, that is, kendhang
3. songka, that is, gong* or sangka
4. pamatut, that is, kethuk
5. sahurán, that is, kenong

The melodies for the gendhing for this gamelan also were taken from *sekar kawí* or *sekar ageng* melodies accompanied by the rebab in *laras sléndro*.

The *laras sléndro* of the gamelan just mentioned was defined by the rebab. Actually, the rebab can play any *laras* whatsoever, according to the desire of the rebab player. But what we call *laras sléndro* refers to the even spacing between fingerings on a rebab string, that is, making the steps of consistent length.

In the year 336 Saka [414 A.D.], coded with the chronogram KAPARENGA TRINING RANA ['given permission for the third war'], Sang Hyang Éndra received permission from Sang Hyang Guru to give the *gamelan suréndra* to Prabu Sri Maha Punggung of Purwa Carita, a godlike king (*ratu binathara*) who was an *avatar* of Sang Hyang Wisnu. The following instruments were then added to the gamelan.

1. salundhing, that is, kempul
2. grantang, that is, gambang

Thus there were seven instruments in the gamelan *suréndra*, which continued to be used by the kings of Java.

In the year 337 Saka [415 A.D.], coded with the chronogram GORA TRI KATONING TAWANG¹³ ['three frightful things seen in the sky'], Sri Maha Raja Kano (Kanwa) continued using gendhing derived from the melodies of *sekar kawí* or *sekar ageng*. He created and disseminated gendhing melodies to add to the number of gendhing taken from *sekar ageng*, such as the following.¹⁴

1. *Abu Sinta*, in *sléndro manyura*, with gong, kempul, and kenong, as in Srepegan. When *Abu Sinta* became a gendhing gendèr, it required

*A gong made from *dremènan*,¹² that is, a large *suling* or *salomprèt*, which is used like a gong, perhaps like a gong *angklung*.

the *thuthukan sodhèkan* playing style, similar to that used in [gendhing gendèr] *Dhendha Gedhé*.

2. *Pedaringan Kebak*, in sléndro manyura, a ladrang.
3. *Dhandha/Dhendha Sèwu*, in sléndro manyura, a ketawang lancaran [a ketawang played at a fast tempo].
4. *Dhandha/Dhendha Gedhé*, in sléndro sanga, a ketawang.
5. *Dhandha/Dhendha Santi*, in sléndro sanga, a ketawang.

Then it was ordered that [these gendhing] be made known to the people of Java. This was the origin of gamelan compositions in Java, first created by Sri Maha Raja Kano. But in those times there were no rules about *pathet*. The melodies were often whimsical; sometimes they rose too high or they fell too low. However, when the rules of *pathet* were established, the gendhing mentioned above were reworked and rearranged.

In the year 338 Saka [416 A.D.], coded with the chronogram SAMADYANING TRI,¹⁵ Sri Maha Raja Kano created a musical ensemble for signalling battles, in imitation of the war ensembles used by people in the lands of Persia, Palestine, and India. The ensemble was called *mardangga* and the instruments used were as follows.

1. kala, that is, a kendhang
2. songka, that is, a gong, or sangka
3. bahiri, shaped like a bèri (but without a boss) and with a sharp-angled edge all around
4. gubar, shaped like a bendhé but without a boss
5. gurnang, shaped like a kenong but suspended by cords like the bendhé
6. puksur, shaped like a terbang or a tambur [a frame drum], and played with a wooden mallet
7. thong-thong, shaped like a kendhang but with a body made of bronze, and played with a wooden mallet
8. grit, shaped like a terbang and struck, like a tambur, with a mallet
9. teteg, shaped like a bedhug
10. maguru gangsa, shaped like a kemodhong but without the sounding box, and suspended [by a cord]

This gamelan was the first ensemble used for signalling war in the land of Java.

In the year 544 Saka [622 A.D.] in the surya sangkala calendric system, or 560 Saka in the candra sangkala system, Prabu Basukèsthi of the kingdom of Wiratha selected maidens, or virgin girls who were especially beautiful, to work as *dara-dara*.¹⁶ They were called *padhaya*, or *bedhaya*. They imitated the seven nymphs of Suralaya and were accompanied by gendhing kemanak or kethuk

kenong, in addition to kidung sekar kawi or sekar ageng. This was the first time the kings of Java instituted the entertainment called *bedhaya*.

In the year 555 Saka [633 A.D.], coded with the chronogram TATANING PAKARTI WINISAYA¹⁷ ['rules of behavior are needed'], Prabu Basukèsthi of Wiratha decided to create a *rebana* ensemble to imitate the musical instruments played by holy men who meditate. The holy men Resi, Śewa, [and] Sogata [Shaivites and Buddhists] were ordered to create this ensemble, which consisted of six instruments.

1. bendhé
2. gentha
3. kekelèng
4. terbang
5. kenthongan
6. angklung

This was the origin of the *angklung* [ensemble].

In the year 1086 Saka [1164 A.D.], coded with the chronogram ANGRARAS SALIRA BARAKANING DÉWA ['to tune an instrument is to be a friend with the gods'(?)], Prabu Jaya Lengcara of Purwa Carita (the great-grandfather of Radèn Panji Inu Kartapati, Crown Prince of Jenggala) added the following instruments to the sléndro gamelan.

1. gendèr, one instrument consisting of ten keys
2. demung, one instrument consisting of five keys
3. saron, one instrument consisting of five keys

After the creation of the gendèr, various gendhing, like *Abu Sinta* and others mentioned above, were then performed on the gendèr. The gendèr was actually more appropriate than the gambang, for the gendèr melodies were harmonious with the melodies of these particular gendhing. Therefore the gendèr became the standard instrument for performing these gendhing and the gendhing came to be called *gendhing gendèr*. When they were played, however, the gambang still followed along, tapping out the *pinjalan* and *banyu-mili* patterns, which enhanced the beauty of the music and added a feeling of liveliness.

In addition, Prabu Jaya Lengcara created a gamelan that imitated the sléndro gamelan but with different intervals in the *laras* [scale]. This gamelan has a calm *laras*. Some intervals are small, and some are large. The sizes of these intervals are clear when played on the rebab, for they can be ascertained by observing the rebab strings, which are pressed down by the fingers. The intervals are not all the same size, as they are in *laras sléndro* (note, for example, the *suling*). In *laras sléndro* the spaces between fingerings are all the same. The

laras created by Sang Prabu Jaya Lengcara was meant to compliment laras sléndro. The intervals of laras sléndro were changed to produce a calm laras that would be pleasing, attractive, dignified, entrancing, and captivating. The gamelan ensemble created consisted of ten instruments.

1. rebab
2. kendhang
3. gong
4. kethuk
5. kenong (consisting of two pot gongs)
6. kempul
7. gambang
8. gendèr
9. demung
10. saron barung

After the gamelan was tuned to the laras, the laras was tested by playing a *grambyangan* and a gendhing melody performed by the complete gamelan. In addition, the laras was tested by playing gendhing melodies taken from sekar ageng. The sound of the laras was very beautiful. It expressed feelings of dignity and joy, and it touched and enchanted the heart. The laras had the power of nobleness, for whoever heard it was deeply affected. If [while listening to this laras] one happened to be creating or thinking of something, the idea would seem *mélòk*, that is, clear or distinct. If [this idea] concerned a physical object, the object would appear extraordinarily *pélag*, that is, beautiful. The laras was thus called *laras pélog* or *pélag*.

Certain scholars expert in laras and in *raos* [feelings, intuitions, ideas] have explained laras in the following way. The intervals (*embat*) of this laras were perfectly conceived, and the laras is thus very beautiful. Hence the laras is capable of spreading noble influence, for it is glorified and noble. Thus this laras was called *laras pélag*.¹⁸ It eventually came to be called *laras pélog*. *Pélag* means 'good', 'beautiful', and 'noble'. This is the explanation of the scholars, noted above, who are experts on laras.

This was the origin of the laras pélog gamelan in the land of Java. The laras pélog gamelan was created by Sang Prabu Jaya Lengcara of Purwa Carita. However, in those times *laras barang* (pélog [pathet] barang) did not yet exist. Nonetheless, the gamelan could play all kinds of gendhing. When a gendhing in laras pélog pathet barang was played, *laras tengah* [pitch 3] was substituted for laras barang [pitch 7], because the rules of pathet had not yet been established. When a gendhing in *laras pélog panunggul* (*pélog nem*) was performed on this gamelan, it still sounded beautiful, for the rules of pathet had not been

established. The laras described above was called *laras pélog panunggul* or *panunggul pélog*.

Prabu Lembu Amiluhur, who ruled in the kingdom of Jenggala, enjoyed and understood karawitan. His children were taught karawitan so that they would become knowledgeable in *gendhing* and *gendhèng*. The crown prince, Radèn Panji Inu Kartapati, the last incarnation of Wisnu, greatly enjoyed gendhing. He made the following additions to the gamelan ensemble.

1. bonang ageng
2. bonang panerus
3. gendèr panerus
4. demung (The source [from which these notes are derived] says *demung*, which is probably correct since there was no slenthem yet.)
5. saron panerus (Some call this instrument panitil or peking.)
6. ketipung
7. kecèr (an instrument used for ringgitan, that is, wayangan)
8. gambang salukat (that is, a celempung)

Radèn Panji Inu Kartapati also built a laras sléndro gamelan. It is said that he was so taken with gamelan that every time he wanted to have instruments made, he himself handled the tongs used in forging, the small iron hammer, and the iron sticks [used for turning the gong in the fire]. He chose members of his family as his helpers. Kalang, Handaga, and Wirun handled the secondary hammers. Panji Carang Waspa filed the gongs. Dèwi Honengan, that is, Dèwi Ragil Kuning, held the woven bamboo screen [used to protect the smith from the sparks of the fire] and a light. Bancak and Dhoyok operated the bellows. Sebul, Palèt, and Jangkung helped the others and sharpened [the tools]. Thus, even in the present time, gamelan smiths (*para gendhing* or *tukang pandhé gangsa*) when they are making instruments adopt the names of Panji and his family to commemorate this king of Jenggala.

[Radèn Panji Inu Kartapati and his helpers] made a gamelan that consisted of the following instruments.

1. rebab
2. bonang ageng
3. bonang panerus with ten pot gongs
4. gendèr ageng with ten keys
5. gendèr panerus with eleven keys
6. gambang with fifteen keys
7. [saron] demung pencon (demung ageng) with five keys [with a central boss]
8. [saron] demung lantakan (demung) with five keys

9. saron barung with five keys
10. saron panerus with five keys
11. kenong with two gongs, pitched to laras nem [6] and laras gangsal [5]
12. kethuk with one gong, pitched to laras gulu [2]
13. two [large hanging] gongs, pitched to laras gulu [2] and laras barang [1]
14. two kempul, pitched to laras nem [6] and laras gangsal [5]
15. suling
16. kendhang
17. ketipung
18. celempung
19. kecèr, one instrument consisting of two parts, tuned to laras dhadha [3] and laras gulu [2]

Each of these instruments had holes through which a string was passed to suspend it in a *pangkön* [wooden frame] or *plangkan* [support]. Even the *kethuk* and *kenong* were suspended in this way.¹⁹

The princess, Sang Raja Putri Retna Jinoli, that is, Dèwi Honengan, or Sang Dyah Ragil Kuning, had an idea that was agreeable to her older brother, Radèn Panji Inu Kartapati, and to the entire family. She wanted to add laras barang, that is, *barang pélog* or *pélog barang*, to the gamelan, to provide an alternative to the mood of laras pélog panunggul (panunggul pélog). The latter had been created by her great-grandfather, Prabu Jaya Lengcara of Purwa Carita. Laras barang [pitch 7] was derived from the melodies used in *laras barang miring*.²⁰ Laras barang [pitch 7] was used as a *sorogan*. If the laras [that is, the *pathet*] was to be changed, laras panunggul [pitch 1] was removed and replaced by laras barang [pitch 7]. Thus, the laras [*pathet*] was shifted to laras pélog [*pathet*] barang.²¹ On the other hand, to shift back to laras pélog [*pathet*] panunggul, pitch 7 was removed and replaced by pitch panunggul. This was true for both the *gambang* and the *gendèr*. When the proper intervals of laras [that is, *pathet*] barang had been established, the laras was tested by playing *grambyangan*. The effect was quite pleasing; the mood of the laras was coquettish, gentle, sweet, and charming. If laras barang was used, on the other hand, for a *gendhing* with a sad mood, the effect was deeply moving.

This was the origin of laras barang in Jenggala, when the noble [Javanese] culture was still developing. The creation of laras barang took place in 1131 Saka [1209 A.D.], coded with the chronogram RUPA GUNA TITISING DÉWA ('form and skill are the transformation of God').

During the same year, 1131 Saka, but coded by a different chronogram, YEKTI GUNA RAJA PUTRA ['the true skill of the crown prince'], the crown prince, Panji Inu Kartapati, organized the various laras that form the basis for *swara* [singing] and for *gendhing*, so that they were ordered rationally. [He

wanted to ensure that] the singing or the gamelan playing did not rise too high nor sink to low rumbling sounds, so that the music would be pleasant to hear and could be performed with ease by most people. Prince [Panji] wanted to establish rules that would act as restraints (*pamathet* [from *pathet*]) on the pitches used in the music. [Otherwise] the use of pitches would be indiscriminate, and melodies would wander without proper limits. If the pitches were rationally ordered, they would fit together perfectly, governed by clear rules and standards. For example, the upper range was limited to *tengah alit* [3] and the lower range was limited to *laras jangga ageng* [2]. For *laras pélog panunggul*, the lowest permissible pitch was *laras panunggal ageng* [1]. The result was a basic standard for *laras* [instrumental pitches] and for *swara* (that is, the melodies sung for *kidung* and *tembang*). This is what is called *pathet*. There are some deviations from the rules, but I will not discuss them here, for they are rare.

Then [Prince Panji] composed *lagon* [melodies] in which this system of restraints for *swara* and *laras* was realized. The *lagon* were organized and ordered according to *laras* and were played on the rebab, gambang, *gendèr*, and *suling*, thus providing *raos* [mood, feeling] to the *laras*. The *lagon* were governed by perfect rules and were divided into three categories or types.

1. the *lagon* of *laras sléndro nem*
2. the *lagon* of *laras sléndro sanga*
3. the *lagon* of *laras sléndro manyura*

When this was done, these three categories became known as *pathet[an]** or *lalagon*. Not only is *pathet[an]* used to define the end of a *gendhing*, but it also is used to *mathet* [regulate or restrain] the wishes [of the musicians] so that they will abide by good [performance] practice. That is, one must wait for the [proper] time [to play], which is determined by rules and standards. In addition, these three categories of *pathet[an]* provide us with rules for determining when a *laras* changes from *pathet nem* to *pathet sanga*, or when it changes from *pathet sanga* to *pathet manyura*. *Pathet[an]* also is useful [to a singer] for establishing the correct pitches when a *gendhing* is to be introduced by a *bawa* or *bawa swara (celuk)*, so that the singing will not be out of tune with the gamelan.

Sang Raja Putra [Prince Panji] then increased the number of *pathet[an]* melodies, with the following additions.

*According to Paduka Professor Doktor Radèn Mas Ngabèhi Poerbatjaraka, in the book *Panji Semirang*, *pathet* is referred to as *patut* ['suitable', 'proper']. *Pamathet* ['restrained'] = *pamatut* ['correct', 'put in order']. *Mathet* ['to restrain'] = *matut* ['to correct']. [See "Radèn Inu Main Gamelan," translated in this volume.] The *Serat Centhini* also mentions *pathet* and *patut*: "Sinenggrèng nemé wus patut, lan gambang gya sesendhon pathet sanga" ['After the pitch nem was established by the *senggrèngan* on rebab, (the rebab) and gambang then began a sendhon (*pathetan*) in *pathet sanga*'].

1. Pathet *Nem Ngelik*, laras sléndro
2. Pathet *Sanga Ngelik*, laras sléndro

After creating pathet[an], he created *sendhon*, which are played by gendèr, gambang, and suling for accompanying the shadow play (*ringgitan*; *wayangan*). The names of the *sendhon* are as follows.

1. *Sendhon Pananggalan*, sléndro nem
2. *Sendhon Kloloran*, sléndro nem
3. *Sendhon Rencasih*, sléndro sanga
4. *Sendhon [A]bimanyu*, that is, *sendhon Élayana*, sléndro sanga
5. *Sendhon Tlutur*, sléndro sanga
6. *Sendhon Sastradatan*, sléndro manyura

In addition, he created *sekar Kagok Ketanon* in laras sléndro manyura with barang miring melodies. Semar sings this song while he is in the forest during the *gara-gara* scene. After that, Sang Raja Putra [Prince Panji] composed *ada-ada* for accompanying the shadow play. *Ada-ada* are played on the gendèr in laras sléndro.

1. *Ada-ada Gurisa*, laras sléndro nem
2. *Ada-ada Hasta Kuswala*, laras sléndro nem
3. *Ada-ada Greget Saut*, laras sléndro nem
4. *Ada-ada Greget Saut*, laras sléndro sanga
5. *Ada-ada Manggalan*, laras sléndro sanga
6. *Ada-ada Greget Saut*, laras sléndro manyura

Then he composed *ayak-ayakan* and *srepegan* in laras sléndro, using the pathet[an] melodies as a base.

1. *Ayak-ayakan*, sléndro nem, beginning on pitch nem alit [6]
2. *Ayak-ayakan Babak Unjal*, sléndro nem [beginning on pitch gangsal (5)]
3. *Ayak-ayakan Kadhatonan*, sléndro nem, beginning on pitch 5
4. *Ayak-ayakan*, sléndro sanga
5. *Ayak-ayakan Alas-alasan*, sléndro sanga
6. *Srepegan*, sléndro nem
7. *Srepegan*, sléndro sanga
8. *Srepegan*, sléndro manyura

At that time there was no *sampak*. After creating *ayak-ayakan* and *srepegan*, he composed *gendhing gendèr* [of the following *gendhing* types].

1. ketawang
2. ladrang lancaran [that is, lancaran that have a ladrangan section when the irama is slow]
3. ladrang
4. ketawang gendhing
5. gendhing

He also introduced laras pélog, complete with seven pitches (*laras*). The names of the gendhing gendèr in laras sléndro kethuk kalih were as follows.

1. *Kawit* (ketawang gendhing), minggah Ladrang *Kawit*, sléndro pathet nem. If [this gendhing is played during the] pathet manyura [section of the wayang], the minggah is Ladrang *Badranaya*.
2. *Kabor* (ketawang gendhing), minggah Ladrang *Karawitan*, sléndro pathet nem.
3. *Kenceng* (ketawang gendhing), minggah Ladrang *Loyo-loyo*, or *Royo-royo*, sléndro pathet sanga.
4. *Mari Kangen* (ketawang gendhing), minggah Ladrang *Mari Kangen*, sléndro pathet sanga.
5. *Sawung Galing* (ketawang gendhing), minggah Ladrang *Sawung Galing*, sléndro pathet sanga. (Actually *Sawung Galing* is in ladrang form. Later, however, it was played in ketawang gendhing form, with the inggah section played in the *thuthukan* [balungan] *andhawahi* style, for the [melody of the mérong] was retained intact in the inggah.)
6. *Jongka* (ketawang gendhing), dhawah Ladrang *Jongka*, sléndro pathet sanga.
7. *Sumar* (a gendhing with [only] three kenong[an]), sléndro pathet sanga.
8. *Bedhati* (a gendhing with [only] three kenong[an]), sléndro pathet sanga. (This gendhing is the same as *Bang-bang Wétan* [but transposed to] pathet sanga.)²²
9. *Bang-bang Wétan*, sléndro pathet manyura.
10. *Jalamprang* or *Jlamprang* (with [only] three kenong[an]), sléndro pathet manyura.
11. *Dhempel* (ketawang gendhing), minggah Ladrang *Dhempel*, sléndro pathet manyura.

Gendhing gendèr that were in *ladrang*, or *ladrangan*, form in laras sléndro pathet nem are listed below.

1. *Érang-érang*, usually called *Érang-érang Topèng*

2. *Érang-érang Kembang*, Paku Buwana IV²³
3. *Sobrang*, Paku Buwana II
4. *Palupuh*, or *Plupuh*, Paku Buwana II
5. *Kondha*, called by some *Kakondha*, or *Kondha Nem*, Paku Buwana VI
6. *Remeng*, Paku Buwana IV
7. *Dirata Meta*, Paku Buwana IV
8. *Bedhat*, Paku Buwana IV
9. *Babat Kenceng*
10. *Alas Kobong*, Paku Buwana IV
11. *Ronèng Tawang*, Paku Buwana IV
12. *Lagu*, Paku Buwana IV
13. *Tembung* (*Tembung Gedhé*), Paku Buwana IV
14. *Pasang Bandar*, Paku Buwana IV
15. *Pasang Wétan*, Paku Buwana IV
16. *Galana* or *Glana*, Paku Buwana IV

The ladrang pieces numbered 11 through 16 are now laras pélog gendhing. Gendhing gendèr in ladrang form in [laras sléndro] sanga are listed below.

1. *Babar Layar*
2. *Pengantèn Anyar*
3. *Kenceng*, also called *Ladrang Tukar Maru*
4. *Jangkrik Gènggong*
5. *Medhang Miring*, called *Ladrang Kembang Tiba* in pélog
6. *Koncang* or *Kuncang*, Paku Buwana III
7. *Uluk-uluk*, Paku Buwana IV

Gendhing gendèr in ladrang form in laras sléndro pathet manyura are listed below.

1. *Moncèr*
2. *Kanda* (*Kandha Manyura*)
3. *Liwung*
4. *Kembang Pépé*
5. *Badranaya*

Gendhing gendèr in *ladrang lancaran* form in laras sléndro are listed below.

1. *Wrahat Bala*, also called *Raha Bala*, sléndro nem
2. *Rina-rina*, also called *Réna-réna*, sléndro nem
3. *Manyar Sèwu*, sléndro nem

4. *Bubaran Nyutra*, sléndro nem
5. *Bédru*, sléndro nem
6. *Bindi* [*Bindri*], or *Bindi Raja*, sléndro nem
7. *Ricik-ricik*, sléndro manyura
8. *Béndrongan*, sléndro manyura
9. *Tropongan*, sléndro nem
10. *Tropong Bang*, without ngelik

Numbers 4 through 6 often are played in pathet sanga, and numbers 9 and 10 now have become pélog nem gendhing. All of the gendhing listed above, except numbers 7 and 8, were played for the king when he went about the courtyard of the kraton on horseback. These gendhing also accompany horseback-riding scenes in wayang kulit. In addition, they are played for *nguyu-uyu*, or *uyon-uyon*.

Gendhing gendèr in *ketawang* form are listed below.

1. *Srebegan* or *Serbegan*, sléndro nem
2. *Sukma Ilang*, sléndro nem
3. *Mayar-mayar*
4. *Ganjar* [*Ganjur*(?)], ketawang (ketawang lancar), sléndro pathet sanga
5. *Gajah Éndra*, ketawang, sléndro pathet sanga

Numbers 1 and 2 often are borrowed [played] in pathet manyura.

It is said that when Sang Raja Putra [Prince Panji Inu Kartapati] wanted to hear *klenèngan* music, he and members of his family, including the women, played the gamelan instruments themselves. This also was true when he wanted to perform as a *dhalang*, for his family, including the women, played the instruments [to accompany the wayang]. Dèwi Ragil Kuning played the gendèr on those occasions. Only part of the gamelan was used [to accompany the wayang]:

1. rebab
2. gendèr
3. gambang
4. kendhang
5. slenthem*
6. saron
7. suling
8. kethuk

*In the original work [on which these notes are based], this instrument was identified as *demung*. Perhaps this referred to the large demung [with central bosses], since the *slenthem* did not yet exist.

9. kenong
10. kecèr
11. kempul
12. gong

In the year 1132 Saka [1210 A.D.], coded with the chronogram PAKSA GUNA RUPANING WONG ['the power of usefulness is the shape of man'], it is said that Sang Raja Putra composed the following pathet[an] melodies in laras pélog.

1. Pathet *Gangsal Wantah* (that is, the full-length [wantah] pathetan in pathet lima)
2. Pathet *Kumuda* (now called Pathet *Lasem*, pélog nem)
3. Pathet *Kagok*, beginning on pitch nem alit [6], pélog nem
4. Pathet *Barang Wantah*, also Pathet *Pélog Nem Wantah*
5. Pathet *Honengan* (Pathet *barang*, beginning on pitch gangsal alit [5])

Then he composed melodies for ada-ada pélog.²⁴

1. Ada-ada *Manggalan* or *Menggelang*, pélog lima
2. Ada-ada *Greget Saut*, pélog lima
3. Ada-ada *Hasta Kuswala*, pélog lima
4. Ada-ada *Greget Saut*, pélog nem
5. Ada-ada *Greget Saut*, pélog barang

Then he composed ayak-ayakan and srepegan in laras pélog, basing them on the melodies of pathet[an] and ada-ada pélog, as follows.

1. Ayak-ayakan, pélog pathet lima or *Kumuda*, pélog lima
2. Ayak-ayakan *Babak Unjal*, [pélog pathet lima]
3. Ayak-ayakan *Kumuda*, pélog pathet nem
4. Ayak-ayakan *Rangu-rangu*, pélog pathet barang
5. Srepegan *Kumuda*, pélog pathet nem
6. Srepegan *Rangu-rangu*, pélog pathet barang

After composing ayak-ayakan and srepegan, he enlarged the repertoire of gendhing by creating gendhing rebab. The names of the gendhing rebab in pélog pathet lima, kethuk kalih kerep, with minggah kethuk 4, are as follows.

1. *Téjaning Sih*
2. *Mayang Sari*

[Gendhing] *Téja Sari* was composed by Paku Buwana III. (Some call it Gendhing *Goyang* because in former times the kenong was played three times in rapid succession for the first and second kenong tones. This [style of kenong playing] is called *goyang* ['unsteady'].*) But nowadays the *goyang* style of kenong playing is used only for [Ladrang] *Sobrang*, Ladrang *Kuwung*, Ladrang *Surung Dhayung*, [Ladrang] *Lèngkèr*, and other ladrangan that use the *sobrang* drum pattern. It is said that Gendhing *Téja Sari* was used as a gendhing bedhaya during the reign of Sampéyan Dalem Inggang Sinuhun Kangjeng Susuhunan Paku Buwana IX of the kraton of Surakarta [Hadiningrat (1861–1893)], and then the gendhing was called Gendhing *Téja Nata*.)

The names of the gendhing rebab in laras pélog pathet nem are as follows.

1. *Andong-andong*, usually called *Andhong-andhong*
2. *Carang Gantung*, dhawah Ladrang *Kembang Peté*
3. *Lipur Érang-érag*

The names of the gendhing rebab in laras pélog pathet barang are as follows.

1. *Priyambada* (ketawang gendhing)
2. *Madu Brangta* [*Branta*], dhawah Ladrang *Kasatriyan*
3. *Suralaya*

The names of the gendhing rebab in laras sléndro are as follows.

1. *Guntur*, sléndro pathet nem, Paku Buwana IV
2. *Kedhaton Bentar* (without the ngelik), sléndro pathet nem, Paku Buwana IV
3. *Rèndèh* or *Pèndèh*, sléndro pathet nem
4. *Bondhèt*, sléndro pathet sanga
5. *Génjong*, sléndro pathet sanga
6. *Ramyang*, sléndro pathet manyura
7. *Kuwung-kuwung*, sléndro pathet manyura, Paku Buwana IV
8. *Carang Gana*, sléndro pathet manyura (This gendhing is now called *Trang* [*Carang(?)*] *Gantung*.)
9. *Irim-irim*, sléndro pathet manyura
10. *Genès*, or called by some *Gonès*, sléndro pathet manyura
11. *Tunggul Wulung*. (*Tunggul Wulung* is called *Tunggul Lawung* [*Kawung(?)*] in pathet barang. It can be used for warding off rain or for thwarting danger.)

*Perhaps the *goyang* style of kenong playing was used for dance pieces.

12. *Loro-loro*, sléndro pathet manyura (It is called *Loro-loro* [*loro* 'two'] because the kenong is struck [without the gong] only twice, and in the third kenongan the gong [and the kenong] are struck simultaneously.)
13. *Thutur* (ketawang gendhing), sléndro pathet sanga

Gendhing in ladrang form in laras pélog are listed below.

1. *Semar Mantu*, pélog pathet nem (This gendhing is used as a signal that a person is holding a wedding celebration. When the gamelan is played for the celebration, Ladrang *Semar Mantu* must be played first. For, according to ancient beliefs, Ladrang *Semar Mantu* is capable of warding off evil.)
2. *Éling-éling*, pélog pathet lima (called *Éling-éling Suralaya* in sléndro pathet manyura)
3. *Surung Dhayung*, pélog pathet nem
4. *Lèngkèr*, pélog pathet nem, Paku Buwana II
5. *Lagu*, pélog pathet nem, Paku Buwana IV
6. *Gléyong* (Mataram [style]), pélog pathet nem
7. *Kagok Nem*, pélog pathet nem
8. *Sobrang*, pélog pathet barang, Paku Buwana II
9. *Kuwung* (Ladrang *Kuwung*), pélog pathet barang, Paku Buwana VIII

Gendhing in ladrang form in laras sléndro pathet nem are listed below.

1. *Kembang Gadhung*
2. *Peksi Kuwung*
3. *Turi Rawa*
4. *Lempang*

Numbers 2 through 4 are now played in pélog pathet nem. [Gendhing rebab] in ladrang form in laras sléndro pathet sanga are listed below.

1. *Sukarsih*, Paku Buwana IX
2. *Candra Upa*, called by some *Candra Hupaya*
3. *Kembang Tanjung*, Paku Buwana IX

Gendhing in ladrang form in laras sléndro pathet manyura are listed below.

1. *Manis*
2. *Minum*
3. *Ginonjing*

Gendhing in ketawang form are listed below.

1. *Gunung Sari*, laras sléndro pathet manyura
2. *Segaran*, pélog pathet nem, with a buka gambang, Sultan Agung [style]

In those times there were no gendhing kethuk 4 kerep or gendhing kethuk awis.

In the year 1133 Saka [1211 A.D.], coded with the chronogram TRI GUNA MAHA HAWISÉSA ['three uses of great power'], Sang Raja Putra [Prince Panji] taught his relatives in the nobility and other good friends how to play the instruments of the gamelan. When all had become experts in playing gendhing, they performed for the formal court sessions held on Mondays and Thursdays, and daily for other events. Those relatives in the nobility and good friends of Sang Raja Putra who played gamelan instruments were called *niyaga*. Although there were people whose express duty it was to play gamelan instruments, members of the nobility also played, for they were devoted to and took pleasure in their great culture.

It is said that Sang Raja Putra arranged gendhing melodies into seven categories, as follows.

1. *mérong*, the part of the gendhing that precedes the *minggah*.
2. *gendhing*, the part of the gendhing that follows the *mérong*, that is, the *minggah* section itself. A *minggah* is a section of a gendhing, kethuk 2 *minggah* kethuk 4, the *cèngkok* of which are different from the *cèngkok* of the *mérong*. However, if the *cèngkok* are the same in the two sections, the second section is called *ndhawah*, and the striking of the *balungan* tones is called *ndhawahi*, as in Gendhing *Téja Nata*, Gendhing *Mayang Sari*, and so on. The word *dhawah* is used to refer to a gendhing that (literally) 'falls into', that is, leads into, a *ladrang*. The word *dhawah* is used because a *ladrang* is a short form, whereas the gendhing form is longer.
3. *ladrang*, or *ladrangan*.
4. *ladrang lancar*.
5. *ketawang*.
6. *ayak-ayakan*.
7. *plajengan*, or *srepegan*.

Sang Raja Putri [Prince Panji] arranged the pathet[an] into three categories for laras sléndro.

1. pathet nem
2. pathet sanga
3. pathet manyura

The pélog pathet[an] were arranged into three categories, as follows.

1. pathet gangsal [pathet lima]
2. pathet nem
3. pathet barang

The sulukan greget saut [ada-ada] also were organized in the same classification system as the pathetan. These classifications of pathetan and sulukan are used for nighttime *wayang kulit* and for klenengan. As for daytime klenengan, [the order] is as follows. In the morning, gendhing in pélog pathet barang are played, alternating with gendhing in sléndro pathet manyura. At noon, that is, when the *bedhug* in the mosque is struck, there is a change to gendhing in pélog pathet nem. Gendhing in pélog pathet nem, alternating with gendhing in sléndro pathet sanga, are played until mid-afternoon. Around the time of the afternoon prayer, pélog pathet barang returns, alternating with sléndro pathet manyura again. Gendhing in pélog pathet lima and sléndro pathet nem are not played.

The sequence of pathet used in the *wayang kulit* is the same whether performed in the daytime or nighttime. [The sequence is as follows.] In *wayang purwa*, sléndro pathet nem is used from the first scene until noon. Then the pathet changes to sléndro pathet sanga, which is played until the afternoon prayer at 3:30. Then the pathet shifts to sléndro pathet manyura, which is played until the *kayon* [mountain/tree puppet] is placed vertically in the banana log [indicating the end of the *wayang*]. This sequence of pathet also is found in *laras pélog*. Pathet lima is followed by pathet nem, which is followed by pathet barang. Then the *kayon* is placed vertically in the banana log.

It is said that after Sang Raja Putra [Prince Panji] had been crowned king of Jenggala, with the title Prabu Surya Wisésa, he decided to create an honorific gendhing to be played upon his entrance into the audience hall on Mondays and Thursdays, or for ceremonial feasts. He based the [new] gendhing on a gendhing gendèr in sléndro pathet manyura, Gendhing *Bang-bang Wétan*. The idea suggested by the words *bang-bang wétan* [‘the reddening of the eastern sky’] can be expressed in other words, *sumirating surya ing wanci injing* [‘the shining sun of the morning’]. Therefore, the gendhing for honoring [King Surya Wisésa] was called *Surya Sumirat*. It was a *ladrang* in *laras sléndro pathet manyura*, and [like *Bang-bang Wétan*,] a gendhing gendèr [that is, with an introduction played on the gendèr]. It also can be played as a gendhing bonang (in which case it is commonly called *Ladrang Sumirat*, and can be played in *laras pélog pathet*

barang. Gendhing [Ladrang] *Surya Sumirat*, which was played to honor King Surya Wisésa, expressed very deep feelings. It is said that the king was so attentive to the laras [tuning, harmonious use] of gendhing that he instated the following practice. For his entrance to the Monday audience, Ladrang *Surya Sumirat* was played in laras sléndro in his honor. For his entrance to the Thursday audience, *Surya Sumirat* was played in pélog pathet barang. For the king's departure, Ladrang *Sumirat* [gendhing bonang] was played. All of these gendhing were the creation of the king himself.

Then the king created a gendhing to embellish official ceremonies and to inspire an intimacy, a bond of brotherhood, with his people. This gendhing had the power to make people feel happy. It was based on a gendhing gendèr, in laras sléndro pathet sanga, gendhing *Pengantèn Anyar* ['newlyweds'].²⁵ When the [recomposition of the] gendhing was completed, it was called *Maèsa Giro*. It was also a gendhing gendèr in sléndro pathet sanga. (It is often played in [the] sléndro pathet nem [section] of the wayang purwa for horse-mounting scenes. It also can be used as a gendhing bonang in pélog pathet barang, and, indeed, when used as an honorific gendhing in ceremonies, it must be played in pélog pathet barang.) Also, gendhing *Maèsa Giro* is commonly called *Kebo Giro*, for [it is believed that] *maèsa* here has the same meaning as *kebo* ['water buffalo']. However, the *maèsa* [in *Maèsa Giro*] does not mean 'buffalo', for the intended word is *maès-a* [*maès* + *a*], not *maèsa* [= *kebo* 'buffalo']. The word *maèsa* derives from the root word *paès*, meaning 'ornament'. Sometimes the gendhing is referred to as *Maèsa Girang* or *Maèsa Gembira* [*girang* 'happy'; *gembira* 'cheerful'] because *maès*, from the root word *paès*, refers to ornaments of beauty, gladness (*girang*), happiness, cheerfulness (*gembira*), joy, and gaity. *Giro* means 'power' or 'influence'. Thus *Maèsa Giro* means 'a powerful, influential ornament used in a ceremony'.

Gendhing *Maèsa Giro* is well suited to its use as an ornament in the celebration of important events, for it conveys feelings of liveliness, happiness, and enthusiasm. It awakens our hearts and reminds us of our native land and our people. Thus, the intention of adapting the fast section of gendhing *Pengantèn Anyar* was, in addition to creating a mood of excitement, intensity, and enthusiasm, to extend a hope that the multitudes will act towards one another as brothers, always caring for each other as do newlyweds (*pengantèn anyar*), and forever tied to one another as if holding onto each other's *batik* scarves in a long line (*gegandhèngan kunca*). Thus this gendhing became a kind of national anthem.

This, then, was the origin of honorific gendhing, initiated by Sang Prabu Surya Wisésa. During the reign of the honorable king Ingkang Sinuhun Kangjeng Sultan Agung Prabu Hanyakra Kusuma of Mataram, gendhing *Surya Sumirat* was replaced by Ladrang *Sri Katon* for honoring His Highness when he entered [the audience hall]. For his departure, Gendhing *Undur-undur Kajongan* was

played. This replacement remained in effect, and is still in use [today,] during the reign of Paku Buwana XI [the time of the author's writing].

In the year 1154 Saka [1223 A.D.], coded with the chronogram WINISIK SUCI ING NATA BATHARA ['holy teachings of the God-King'],²⁶ Prabu Surya Wisésa created the gamelan called *kodhok ngorèk* ['croaking frog'], laras pélog. Perhaps the gamelan also could be considered to be in laras sléndro, for the [gamelan *kodhok ngorèk*] *Kyai Jati Ngarang* includes a sléndro *gambang* and *gendèr*. The ensemble includes *penacah*, [which usually refers to a *saron panerus* but here refers to a bonang-type instrument] that plays a single tone on the off-beat (*pancer*) to ornament the melody. This instrument is called *rijal*, for it is said that the king was inspired to create the gamelan *kodhok ngorèk* upon hearing the sound of the *rijal*.²⁷

The *gendhing* played by the gamelan *kodhok ngorèk* is called *Kala Panganjur*. *Kala* means 'kendhang' and *panganjur* means 'leader', for the *kala* (that is, the *kendhang*) plays the *buka* of the *gendhing*. Or, the name of the *gendhing* could refer to the first honorific gamelan [for *kala* can also mean 'time', and *panganjur* can mean 'that which is first']. Some people call the *gendhing* played on the gamelan *kodhok ngorèk* *Udan Riris*.

In the same year [the king] created another honorific gamelan. This ensemble is called gamelan *monggang*, and is in laras pélog. The *gendhing* played on this gamelan is called *Kala Ganjur*. *Kala* means 'kendhang', and *Ganjur* is the name of a *gendhing gendèr* in laras sléndro *pathet sanga*, which also was created by Sang Prabu Surya Wisésa. Thus the melody for the *gendhing* played by the gamelan *monggang* derives from the melody of a *gendhing gendèr*. But when *gendhing Ganjur* is played the *buka* is played on the *gendèr*, whereas on the gamelan *monggang* the *buka* is played on the *kala*, that is, the *kendhang*. Thus the *gendhing* for gamelan *monggang* is called *Kala Ganjur*.

There is a story that explains the origin of gamelan *monggang* as follows. Upon hearing the sounds of nature, that is, the sounds of hail (*udan woh; jawah es*) the king felt greatly moved. Hailstones make a loud clattering sound as they hit the earth, and are many-colored, like jewels; this is what is meant by 'hail'. [The king] then created the gamelan *monggang*. When it was completed, the *gendhing* played on it was called *Udan Mas* ['golden rain'], and the gamelan was given the name *Kangjeng Kyai Udan Arum* ['the honorable fragrant rain'].

Gamelan *kodhok ngorèk* has only two pitches, that is, pitches *nem* [6] and *lima* [5]. Basically, it has only two different pitches, and for fast playing only those two pitches are used. But when the tempo is slow the *penacah*, or *rijal*, joins the other instruments. The pitch of the *rijal* is higher than *panunggul* [1] but lower than *manis* [2]. (We are referring here to the gamelan *kodhok ngorèk* called *Kangjeng Kyai Jati Ngarang*, a *pusaka* [sacred heirloom] of the kraton of Surakarta. But in other gamelan *kodhok ngorèk* the *penacah* is tuned to

panunggul.) The gamelan monggang called *Kangjeng Kyai Udan Arum* is also a pusaka of the kraton of Surakarta.

This establishes the order [in which these two gamelan ensembles were created]. Gamelan kodhok ngorèk has two pitches. Gamelan monggang has three pitches, that is, pitch panunggul [1], pitch nem [6], and pitch lima [5].

It is said that in the same year 1154 Saka [1145 Saka(?)], [Sang Prabu Surya Wisésa] created another honorific gamelan, called *cara balèn*, in laras pélog. It has four pitches: jangga [2], panunggul [1], nem [6], and lima [5]. (In modern times in Surakarta, there is also a gamelan *cara balèn* in laras barang that uses pitches tengah [3], jangga [2], barang [7], and nem [6].) The gendhing played on the gamelan *cara balèn* are as follows.

1. *Gangsaran* (ladrangan lancaran)
2. *Bali Balèn* (ladrangan)
3. *Pisahan Bali* (ketawang) (Due to a change in pronunciation, some call it *Pisan Bali*, *Pisang Bali*, or *Pisah Bali*. As for *Bali Balèn*, changing the pronunciation yields *Peli Pelèn* or *Bali Pelèn*.)

Cara balèn is derived from *cara bola bali* ['moving back and forth']. This is symbolic of the idea that the soul goes back and forth, returning to life again and again, for such is the doctrine of Buddhism. It was Sang Prabu Surya Wisésa's hope that these *cara balèn* gendhing would be understood as symbols of great and noble knowledge, and that mankind would be reminded of the cycle of creation and aspire to lofty knowledge by acting with a pure heart and a noble mind, so that, finally, great ideals could be realized. These were the hopes of Sang Prabu Surya Wisésa, truly a wise king versed in all fields of knowledge. He was, in fact, an avatar of Sang Hyang Wisnu. Thus we come to the end of the story of [the kingdom of] Jenggala.

In the year 1283 Saka [1361 A.D.], coded with the chronogram WELUT WOLU DHINESTHI ING JANA ['eight eels bewitched by man'], the honorable King Prabu Bratana of Majapahit built instrument stands (*plangkan*) for the gamelan, so that the instruments, except for the gong and kempul, were no longer vertically suspended. In the same year, he created a *gamelan serunèn* to be played by soldiers. The instruments of this gamelan were as follows.

1. suling
2. teteg
3. bendhé
4. kethuk
5. kenong
6. gong
7. kemong [a small hanging gong]

He also composed Gendhing *Sumedang* (ketawang gendhing), laras sléndro pathet sanga, to commemorate his marriage to Kusumaning Dyah Retna Dèwi Madani, princess of Sumedhang.

At the time of the fall of Majapahit, in the year 1433 Saka [1511 A.D.], which is coded with the chronogram GENI MURUB SINIRAM ING WONG ['a burning fire is extinguished by man'], *wayang bèbèr* and its accompanying gamelan were brought to Demak [by] Adipati Bintara, known as Radèn Patah, son of Prabu Brawijaya V of Majapahit. It is said that Adipati Bintara was fond of wayang purwa stories and karawitan. He asked the *wali* [nine Muslim saints popularly credited with spreading Islam in Java] to allow him to perpetuate wayang and gamelan as entertainment for the kraton. The wali gathered together to discuss this problem because wayang and gamelan were associated with Buddhism. If the Javanese people were allowed to see wayang and listen to gamelan, [it was feared,] their hearts would always be attracted to Buddhism and they probably would not convert to Islam. Thus there had to be an effort to prevent [such a trend].

The wali decided after their discussion to create wayang bèbèr together with the necessary accoutrements. It is said that Sinuhun of Giri [one of the nine wali] created a sléndro gamelan with additional keys so that it would appear different in character from the Buddhist gamelan.²⁸ The instruments of this gamelan are listed below.

1. bonang ageng [that is, bonang barung] with two additional pot gongs, twelve pot gongs in all
2. bonang panerus with two additional pot gongs, twelve pot gongs in all
3. gendèr [barung] with one additional key, twelve keys in all
4. gendèr panerus with one additional key, twelve keys in all
5. gambang with three additional keys, eighteen keys in all
6. demung, slenthem,* and saron, each with one additional key, six keys in all for each instrument

It is said that the wali constantly strove to spread Islam throughout Java. Thus they organized a meeting of all the wali in the mosque in Demak, attended by Ingkang Sinuhun Kangjeng Sultan Syah Alam Akbar, to discuss how the Javanese people could be persuaded to convert to Islam. There were still many who were unwilling to convert and were firmly committed and loyal to Buddhism. So the wali sought a subtle means that would not arouse the suspicions [of the Javanese]. The plan was the subject of a lively discussion, in which many alter-

*In former times there was no slenthem like the present one, which resembles a gendèr ageng. Instead of a slenthem, a kind of demung was used, that is, a *demung pencon*. But this was a large demung, and its tuning was low, one octave lower than that of the regular demung.

natives were considered and various opinions expressed, but none of the ideas was satisfactory. Finally, a suggestion was made that took the wali by surprise. Kangjeng Sunan Kalijaga, a wali of Javanese descent who was accomplished in all fields of knowledge, suggested that in order to be successful the plan must make use of [an aspect of] Javanese culture loved by the Javanese people and regarded by them as sacred, namely, the gamelan. A gamelan would be placed near the mosque, and would be played very loudly, so that it could be heard from afar and could be heard especially clearly from nearby. Surely many people would come to the mosque to see and hear the gamelan, for it had been a long time since the people had heard one that they really enjoyed, and furthermore they regarded the gamelan as venerable and sacred. Those who came would be allowed to look at or listen to the gamelan provided that they made a promise. The wali said, "If you listen, you must be willing to convert to Islam."²⁹ If a person accepted [Islam], he would be told to cleanse and purify himself before praying.³⁰ This cleansing is called *wulu*. When he had cleansed himself, he would be taught to recite the *sahadat kalih* [confession of religious faith]—in Arabic, *syah hadadtin*. Then his conversion to Islam would be confirmed.

That was the suggestion of Kangjeng Sunan Kalijaga. It became the topic of a lively discussion, which addressed many alternatives. But at length, the plan received the unanimous approval of the wali, for it was thought to be the strategy most likely to succeed and it was well suited to the circumstances. Kangjeng Sunan Kalijaga was assigned the tasks of constructing the new gamelan and composing all the gendhing, for he understood these matters especially well. Then the meeting ended.

In devising this plan Kangjeng Sunan Kalijaga had remembered Sang Prabu Brawijaya V's prophecy that Buddhist religion and culture could not be destroyed completely and that Buddhism would remain very strong [in Java], for it had truly penetrated to the very bones of the Javanese people.³¹ That led him to conceive the plan. Not only did he remember Sinuhun Brawijaya's prophecy,³² but he enjoyed Javanese culture very much himself. He still played the rebab occasionally and he was skilled in both gendhing and gendhèng.

It is said that he [Kangjeng Sunan Kalijaga] then created a gamelan to capture the hearts of the Javanese people, thereby enticing them to convert to Islam. This gamelan was in laras pélog. Because it was to be played very loudly, so that many people could hear it, [the keys of] the instruments were made very thick and were much larger than the standard ones. There were only seven types of instruments, for the rebab, gambang, gendèr, suling, and others that cannot be played loudly and energetically were not included. Of course, the purpose was to produce only loud sounds, not to produce sweet and beautiful sounds. In addition to creating a gamelan, he also composed gendhing for it. It is said that the construction of this gamelan and the composition of the gendhing to be played on

it occurred at about the same time. The number and types of instruments used in this gamelan are listed below.

1. one bonang
2. one kempyang
3. two demung
4. four saron barung
5. two saron panerus
6. one bedhug
7. two gongs (one pair)

The gendhing played on this gamelan are listed below.

1. *Rambu*, ladrang, laras pélog panunggul, referred to by some as pélog lima. This is the introductory gendhing, and must be played before any other.
2. *Rangkung*, ladrang, pélog panunggul, referred to by some as pélog lima. As the second gendhing [in the sequence], it must be played after gendhing *Rambu*.

These gendhing are introduced by grambyangan played on the bonang, which serves as the buka of the gendhing, called *racikan*. (At that time the only *racikan* in existence was in pélog lima.) Every time there is an important accent [in the *racikan* melody], the demung, saron barung, saron panerus, and [the lower octave of] panembung are struck. The *racikan* melody is played [by a second musician] on the upper octave of the panembung, the largest bonang. [The playing of these four instruments at important points] is called *dhawahan* ['falling'] because the notes they play fall on the *dhong-dhing* notes of the gendhing. After two *barungan* tones, or two *dhawahan* [strikes on the demung, saron barung, and so on], the bedhug is played until the gong is struck. Then the gendhing is played: the mérong with a transition to the minggah, and then the minggah.

Metaphorically speaking, the bonang in the *racikan* is like an *imam* [Muslim holy man] as he recites prayers, while the demung, saron barung, and so on are like the people who say "amen."

After the gamelan was built and the gendhing composed, the wali met to discuss different possible uses for the gamelan. For what kinds of ceremonies would it be played? After much discussion, the wali decided that the gamelan would be played, both day and night, from the fifth day of the month *Mulud* in the year *Dal* to the day of the *garebeg* [religious festival] in commemoration of the birthday of Gusti Kangjeng Nabi Muhammad Rosullolah, who was born on Monday *Pon*, the twelfth day of the month *Robil ulawal* [*Rabingulawal*] (also called *Mulud*), in the year *Dal*, or on Monday, the twentieth day of the year *Alip*,

in the year 571 A.D.³³ In addition, the gamelan could be played for other occasions.

For important occasions the gamelan was set up in a large assembly hall near a mosque, with the holy water used for the wulu placed in front of it. Musicians began playing on the fifth day in the month of *Mulud*, at the time of *asar* [the third daily prayer, from 3:00 to 5:00 P.M.]. Loud and melodious, the gendhing melodies and the laras of the gamelan were extraordinarily beautiful. The music captured the hearts of many people who thus were persuaded to convert to Islam. Then the people were ordered to perform the ritual cleansing (wulu), and they were led in the recitation of the syah hadadtin in front of the gamelan.

This type of gamelan was called syah hadadtin, which, with a gradual change in pronunciation, became *gamelan sekatèn*. Some call it *suka hati* 'joy in the heart' or *seg hati* 'a satisfied heart'.

This gamelan was used to celebrate Mulud Nabi, the birthday of Gusti Kangjeng Nabi Muhammad Rosullolah. Through the creation of this gamelan and the blessings of God the dreams of the wali were fulfilled and almost all the Javanese people on the island converted to Islam.

This was the beginning of the Javanese conversion to Islam, which occurred as a result of the influence of the gamelan mentioned above. That gamelan is called *gamelan sekatèn*, from the phrase *syah hadadtin*.

This explains the origin of *gamelan sekatèn*.

Now let us turn to the various stories about the names of the gendhing played by the gamelan *sekatèn*, that is, Gendhing *Rambu* and Gendhing *Rangkung*. Some people tell the following story:

Prior to the celebration of Mulud Nabi, all the necessary equipment was readied. Especially important was the gamelan, which was set up in the gamelan assembly hall in the courtyard of the large mosque, for the gamelan would lure the Javanese people to Islam.

It is said that the *ulama* [Muslim holy men], local leaders, and the wali gathered on the front porch to discuss the coming celebration during Mulud, possible tactics to accomplish a proper and polite confrontation [with the Javanese people], and other important matters. The conversation was very animated. Suddenly, from the gamelan assembly hall was heard the sound of people talking so loudly [*imbal sabda*] that the astonished *ulama* were silenced. The leader of the group, Kangjeng Sunan Bonang, ordered one of the *ulama* to investigate. But the *ulama* was unable to perform this task, for the people who were talking were not visible, only audible, and the conversation was in the Buddhist language. The *ulama* quickly returned and explained the situation. Then two servants, Kyai Gambuh and Kyai Ganjur, were ordered to investigate by the leader of the group. Upon entering the gamelan assembly hall, they saw the beings and understood

their language. They returned immediately to their leader, Kangjeng Sunan Bonang, and explained the situation.

[According to them,] the voices reverberating in the gamelan assembly hall were coming from the Islamic *jim* [or *jinn* 'spirits'] of two brothers; the elder [was called] Jim Rambu and the younger [was called] Jim Rangkung. They were loudly and vigorously discussing [imbal sabda] the Buddhist language, Kawi, and the relationship between Buddhism and Islam. They approved of the plan to use the gamelan as a means of encouraging the Javanese people to convert to Islam peacefully and voluntarily. That was the conversation of the two jim.

As for the presence [of the jim] in the gamelan assembly hall, the king had ordered them to guard the gamelan [sekatèn], for it had been developed just recently. Once Kyai Gambu and Kyai Ganjur had offered this clear explanation of the situation, the wali felt relieved and satisfied. They offered thanks to God that the development of the gamelan had accomplished such an important goal. The wali were no longer worried about the jim.

Due to this event, the wali decided to compose two gendhing, named after the jim who had been guarding the gamelan, *Rambu* and *Rangkung*. A playing style, called *imbal*, was created for the two demung in Gendhing *Rangkung*. One demung played off the beat and the other played on the beat. This style was an imitation of the sound of the two jim talking.

This established the origin of the playing technique imbal for the demung.³⁴

It is said that Kangjeng Sunan Kalijaga created gendhing in laras sléndro pathet sanga by using *lagu* [melodies] from pathet sanga.

1. *Gonjang-ganjing* (ladrang)
2. *Gambir Sawit* (gendhing kethuk 2 kerep, minggah 4)

His purpose in composing these two gendhing was as follows.

[It was believed that] these gendhing would be symbolic of the state of mind of the Javanese who had recently converted to Islam. Such a person feels confused, like the earth when it is *gonjang-ganjing* [agitated, shaking]. But when he thinks the matter through, to the very core of his being, he will come to realize that [Islam] is in accord with the teachings of the old religion, Buddhism. Only the style is different. Another path [is followed] but the essence is the same, for the goals are the same. When a person can integrate [Buddhism and Islam] in his mind, he feels clear, pure, content, and happy because [the two religions] agree on all points. He is truly *gambir sawit* (actually *gambira sawit*) [*gambira* 'happy'; *sawit*, a batik outfit with matching headdress]. Then he [Kangjeng Sunan Kalijaga] composed another gendhing, *Subkanlah* (*Subkanalah*), a ladrang, pélog pathet lima, which came to be known as *Subanlah*.

At one time Kangjeng Sunan Kudus was sent to Pengging to be a king's messenger with full authority. He brought with him a royal heirloom (pusaka),

the bendhé called *Kyai Macan* ['venerable tiger']. When he succeeded in carrying out his mission, he composed two gendhing to commemorate the event.

1. *Kudus* (Ladrang *Kudus*) ['holy']
2. *Singa-singa* ['lions'], the same [as Ladrang *Kudus*] but in pélog pathet barang

His purpose with respect to these gendhing can be explained as follows. When Kangjeng Sunan Kudus was dispatched to Pengging carrying the pusaka bendhé *Kyai Macan*, he was sent as a *singa negara* [executioner], that is, [he had orders] to kill Kyai Ageng Pengging.³⁵

In the year 1489 Saka [1567 A.D.], coded with the chronogram TRUS NGÈSTHI SUCINING NABI ['continuous efforts to be holy like the Prophet'], Ingkang Sinuhun Ratu Tunggal of Giri, who represented the kraton of Demak, built a gamelan that included not only the standard set of instruments but also one saron barung, one saron panerus, and additional keys or gongs for some of the instruments.

1. bonang ageng, pélog, with two additional pot gongs, making fourteen in all
2. bonang panerus, pélog, with two additional pot gongs, making fourteen in all (For the sléndro bonang, there were twelve pot gongs in all.)
3. gendèr with one additional key, making thirteen in all
4. gendèr panerus with one additional key, making thirteen in all
5. demung with one additional key, making seven in all
6. slenthem (*demung ageng*)* with one additional key, making seven in all
7. saron barung with one additional key, making seven in all
8. saron panerus with one additional key, making seven in all

Then he constructed a pélog gamelan, whose laras matched that of the gamelan sekaten.

1. one rebab
2. one bonang ageng with fourteen pot gongs
3. one bonang panerus with fourteen pot gongs
4. one gendèr with twelve keys and two extra sorog keys

*The *demung ageng* [large demung] was developed from the demung. Its laras is the same as that of the slenthem, while the shape of its keys and its frame are like those of the demung. It is a *slenthem pencon*.

5. one *gendèr panerus* with twelve keys and two extra *sorog* keys
6. one *gambang* with eighteen keys and three extra *sorog* keys
7. two *demung*, both with seven keys
8. one *slenthem** with seven keys
9. four *saron barung*, all with seven keys
10. two *saron panerus*, all with seven keys
11. one *kenong*
12. one *kethuk*
13. two *kemodhong*
14. large and small *kendhang* and *ketipung*, four in all
15. a pair of gongs
16. two *kempul*
17. one *suling*
18. one *celempung*

Although the *gendèr* of thirteen keys already had been developed, the *gendèr* of twelve keys was still used in the *kraton*.

Thus ends the story of Demak.

In the year 1517 Saka [1595 A.D.], coded with the chronogram *SWARA ADI TINATA ING RATU* ['beautiful sounds arranged by the king'], Ingkang Sinuhun Kangjeng Gusti Prabu Hadiwijaya of the kingdom of Pajang built a *rebab*. The head was made from the intestines of a water buffalo and the sound box was hollowed out to make the wood thin. On the back side were either five or nine holes. A *rebab* with five holes is called *Pandawa lima* ['the five Pandawa brothers']; a *rebab* with nine holes is referred to as *tapak wali sanga* ['traces of the nine Islamic disciples']; a *rebab* with three holes is called *Trimurti* ['the holy three': Brahma, Śiwa, and Wisnu]. He also constructed a *celempung*, which had twelve wire strings for *laras sléndro* and fourteen strings for *laras pélog*.

It is said that Pangéran Purunan ['bold prince'], also known as Karang Gayam I, an expert on *karawitan* from Pajang, was not a close associate of the king. He felt sick in his heart, but he disguised his feelings by showing a pleasant outer expression and by writing *gendhing* that made certain allusions, such as those listed below.

1. *Jati Kondhang* ['truly famous']
2. *Pujangga* ['man of letters']
3. *Karang Gayam* [the alternate name for Pangéran Purunan]
4. *Runtik* ['angry']
5. *Singa Nebak* ['the lion pounces']

*See the explanation in the footnotes on pages 45 and 54.

6. *Janggalana* ['proud in appearance']
7. *Banthèng Lorèng* ['the striped wild bull']
8. *Ngérang-ngérang* ['angry and insulting']
9. *Jaka Lala* ['an orphaned young bachelor']
10. *Wani-wani* ['defying regulations']
11. *Rangsang* ['to attack ferociously']
12. *Kaki-kaki Tunggu Jagung* ['old men waiting for corn']
13. *Gléyor* ['about to fall'], also called *Ora Aring* ['not peaceful']
14. *Bayem Tur* [a kind of spinach(?)]
15. *Rèndèng* [leaves of the peanut plant used as cattle feed]

(The last three gendhing were composed by Paku Buwana IV.)

The *jarwa dhosok* [folk etymology] of Gendhing *Pujangga* [*Bujangga*] is *buka jangga*, that is, the *buka* begins with the pitch *jangga* [2]. Gendhing *Pujangga* is in *laras sléndro* *pathet nem*, *kethuk* 4 *kerep*, *minggah kethuk* 8. This constitutes the origin of gendhing with the formal structure *kethuk* 4, *minggah kethuk* 8.

If the gendhing mentioned above [numbers 1 through 15] are not listed in order, then the hidden intention is not manifest. But if they are ordered as above, the hidden meaning becomes clear.³⁶ Because Kangjeng Sunan Kalijaga perceived this fact, he changed the titles of some of the gendhing, as follows.

1. Gendhing *Karang Gayam* was changed to *Kembang Gayam* ['the flower of the gayam tree'].
2. *Singa Nebak* was changed to *Singa Nebah* ['the lion grabs'].
3. *Janggalana* was changed to *Jangga Lana* ['always in love'].
4. *Banthèng Lorèng* was changed to *Banthèng Warèng* ['a cow'].
5. *Ngérang-ngérang* was changed to *Érang-érang* ['anger and insults'].

In addition, Kangjeng Sunan Kalijaga advised Pangéran Karang Gayam about many matters, [and he said to him],

Since Ingkang Sinuhun Prabu Hadiwijaya is extremely intelligent and sensitive, he dominates all fields of knowledge. He is accomplished in both gendhing and gendhèng because as a child he studied *karawitan* and the art of puppetry. For this reason, the gendhing whose titles are so startling, such as *Wani-wani*, *Runtik* and *Singa Nebak*, are not appropriate for use in the *kraton* of Pajang. [However], in the future, these gendhing will appear in the *kraton* of Mataram.³⁷

Then Pangéran Purunan was commanded to take the name Ki Ageng Puruita ['court priest']. He was told that in the future he would accomplish his goals and would be highly respected by many people. The advice given to him by the noble wali [Kangjeng Sunan Kalijaga] satisfied Pangéran Purunan.

It is said that when Pangéran Karang Gayam died he was buried in the compound of Ngreden in Surakarta. [His death] inspired great self-sacrifice and self-denial. Such is the story of Ki Ageng Puruita, that is, Pangéran Purunan, Karang Gayam I, and so the story of Pajang ends.

In the year 1536 Saka [1614 A.D.], coded with the chronogram KAPARENGA TRI WISIKING JANMA ['may three supernatural clues be given to mankind'], Kangjeng Panembahan Sénapati Ing Ngalaga of Mataram created a *gamelan monggang patalon* in laras sléndro called *Kyai Singa Krura*. *Patalon*, from the root word *talun*, is a term borrowed from *pedhalangan* [the art of the dhalang], for *talun* means 'to begin'. Since this gamelan was played to honor [the king's appearance] each time there was a lance tournament on *dinten Setu* [Saturday], the gamelan was also called *gamelan Seton* or *gamelan Setu*.

He [Kangjeng Panembahan Sénapati] composed several gendhing.

1. *Sénapati*, kethuk 2 kerep, minggah 4, sléndro pathet sanga.
2. *Dhandhang Gula*, kethuk 4 kerep, minggah 8, sléndro pathet sanga.
3. *Liwung*, ladrang form, sléndro pathet manyura, preceded by gancaran. (Gancaran is like the gangsaran of the cara balèn gendhing, but pitch 2 is played continuously, without rests.) If [Ladrang *Liwung*] slows down the piece ends, and if it speeds up gancaran is played again.³⁸ This piece is played for *beksan lawung ageng* [a spear dance].

He also created *beksan wirèng* such as those listed below.

1. *Tamèng Towok*, a dance for two people using shields and spears as weapons. Ketawang *Ganjur*, a gendhing gendèr in laras sléndro pathet sanga, accompanies the dance.
2. *Lawung Ageng*, a dance for four, with bamboo spears and swords with sharp points used as weapons. Ladrang *Liwung* in laras sléndro pathet manyura with sesegan and gancaran accompanies the dance.
3. *Gelas Ageng*, a dance for four. Two of the dancers hold glasses in their hands, while the other two carry bottles. Ladrang *Kagok Manyura* in laras sléndro pathet manyura, created from the pélog version of this gendhing, accompanies the dance. *Kagok Nem Pélog* [the pélog version] also is called *Tembung Alit*, because the cèngkok used in this gendhing are similar to those in Ladrang *Tembung*, but

actually only three cèngkok are similar. (Ladrang *Kagok Nem* and Ketawang *Ganjur* [mentioned above] were composed in Jenggala.)

Dalem Inggang Sinuhun Paku Buwana V of Surakarta ordered that the gendhing played to accompany the *wirèng gelas ageng* dance, Ladrang *Kagok Manyura*, be exchanged for a gendhing composed by the king himself: Ladrang *Kagok Madura*, laras sléndro pathet sanga.

In the year 1557 A.J. [1635 A.D.], coded with the chronogram SWARA KATITI NATA ING RATU ['sounds examined and arranged by the king'], Inggang Sinuhun Kangjeng Susuhunan Adi Prabu Hanyakra Wati, that is, Sunan Krapyak, was king of Mataram. Every Saturday, after the third daily Moslem prayer [about 4:30 P.M.], the king attended the lance tournament. By royal command, the gamelan patalon was played before the king appeared, as a signal for the court servants who were to perform in the lance tournament to assemble.

He [the king] also wanted to have a gamelan lokananta made, perhaps because he wanted to revive the [tradition of the ancient] gamelan lokananta or lokanata, for gamelan of that type no longer existed. Probably the gamelan lokananta constructed by Sunan Krapyak was just like the one created by Sang Hyang Guru (see page 34).

Some people say that he created the *gambang gangsa*.

Thus ends the first volume of *The History, or Story, of Gamelan, Wédha Pradangga*.

Signed,
Prajapangrawit

SUPPLEMENT: ON THE GENDÈR

The origin of the gendèr and the [different] numbers of its keys are explained below.

I. In the year 1086 Saka [1164 A.D.], coded with the chronogram ANGRARAS SALIRA BARAKANING DÉWA ['to harmonize the body, the same age as a god'(?)], Prabu Jaya Lengcara, king of Purwa Carita, added a large gendèr with ten keys to the sléndro gamelan. The highest key was pitch barang alit [1] while the lowest was pitch jangga ageng [2] with the highest on the right and the lowest on the left. This was the origin of the gendèr (for sléndro).

II. In the year 1131 Saka [1209 A.D.], coded with the chronogram RUPA GUNA TITISING DÉWA ['form and skill transformed into a god'], Radèn Panji Inu Kartapati, that is, Raja Prabu of Jenggala, constructed a gamelan complete with all the instruments. He also increased the number of gendèr keys to eleven, making the additional key pitch manis (jangga alit) [2], which was the highest key

of the instrument. Thus the order of keys was manis [2̇], barang [1̇], nem [6], and so on, down to the lowest pitch, jangga ageng [2̇].

III. In the year 1433 Saka [1511 A.D.], coded with the chronogram GENI MURUB SINIRAM ING WONG ['a burning fire is extinguished by man'], Adipati Bintara, that is, Radèn Patah, made a humble request of the wali that wayang and gamelan continue to be used as entertainment in the kraton. All the wali met to discuss this request.

The wali decided to build a *wayang bèbèr* complete with all the necessary equipment including additional keys for the gamelan instruments. With these additions, the gamelan would not have the same character as the Buddhist gamelan. They constructed a complete gamelan in laras sléndro, with a new low key for the gendèr pitch barang ageng [1̇], bringing the total number of gendèr keys to twelve. The order of the keys, from highest to lowest, was manis [2̇], barang [1̇], nem [6], gangsal [5], and so on, to barang ageng [1̇]. This was the first time that the twelve-keyed gendèr was used in the kraton. Even up to the time of the coronation of Ingkang Sinuhun Kangjeng Susuhunan Paku Buwana XII of Surakarta [1944 A.D.], the twelve-keyed gendèr was still in use.

IV. In the year 1489 Saka [1567 A.D.], coded with the chronogram TRUS NGÈSTHI SUCINING NABI ['fixed intention constitutes the holiness of the Prophet'], Ingkang Sinuhun Ratu Tunggal of Giri, who represented the kraton of Demak, increased the number of gendèr keys to thirteen, making the added key, pitch tengah alit [3̇], the highest key. The order of keys, from the highest, was tengah alit [3̇], manis [2̇], and so on, down to barang ageng [1̇]. This was the first time that the thirteen-keyed gendèr was used. Although that instrument exists today, it is not used in the kraton. If a gendèr is constructed for use in the kraton nowadays, it still has only twelve keys. Moreover, the court-owned gendèr used for the gamelan kodhok ngorèk has only ten keys. That gendèr is similar to the one used in the time of Purwa Carita. The thirteen-keyed gendèr is used only outside the kraton.

V. In the year *Jé* 1806 A.J. [1877 A.D.], coded with the chronogram RARAS MULUK MADYANING JAGAD ['the sound ascends to the middle of the world'], Bandara Kangjeng Radèn Adipati Sasradiningrat IV (alias Kangjeng Ngéndra Prastha), patih in the kraton of Surakarta Hadiningrat, was holding the office of *bupati bumi* and was known as Radèn Tumenggung Purwanagara. In that year he created a large pélog and sléndro gamelan with a *madya* [medium range] tuning and with pitch nem [6] as *tumbuk*. The gendèr had fourteen keys, from the highest, tengah alit [3̇], manis [2̇], barang [1̇], and so on, to the new low key, nem ageng [6̇]. This gendèr has been copied outside the kraton, but inside the kraton the gendèr of twelve keys is still used.

Moreover, in the year 1813 A.J. [1883 A.D.], coded with the chronogram WARNA TUNGGAL NGÈSTHI SAWIJI ['many things becoming one and aspiring to unity'],³⁹ when Kangjeng Ngéndra Prastha was holding the office of

bupati kaparak, right group, and was known as Radèn Tumenggung Purwadiningrat, he created a gendèr of twenty keys, with both laras sléndro and laras pélog in one instrument. This was done during the time of Sampéyan Dalem Ingkang Sinuhun Kangjeng Susuhunan Paku Buwana IX [1861–1893 A.D.], king of Surakarta. Because only a few people can play this instrument it did not become well known, and in the end it was not used. Thus ends the story of the different numbers of gendèr keys.

[SUPPLEMENT: SPECIAL GENDHING]

Following, in brief, are the recollections of our revered forefathers concerning the traditions of Gendhing *Dhendha Sèwu*, *Dhendha Sari*, *Dhendha Gedhé*, and *Pedaringan Kebak*. Our forefathers kept the knowledge of these gendhing strictly to themselves, for use in secret. Only a few people had the good fortune to be chosen to receive this knowledge.

It is said that these gendhing are extremely useful and beneficial, and that knowledge of them comes from Nyai Jlamprang, a gendèr specialist at the kasepuhan, right group. She was famous for her vast knowledge of gendhing gendèr and for the variety of ornaments in her gendèr playing. She imparted her knowledge to her grandson, Kyai Jiwatrana, a musician with the rank *bekel* at the kadipatèn anom. In turn, he passed Nyai Jlamprang's knowledge on to Kyai Demang Warsapradangga I, a musician with the rank *mantri* at the kepatihan. Radèn Ngabèhi Sutawidagda, a court servant with the rank *mantri bumi gedhé*, made a further addition [to information on these gendhing], based on his oral sources. (He was a student of Ranggawarsita and son of Suryawinatan, a nobleman with the rank *bupati bumi gedhé* in Surakarta.) Kyai Demang Warsapradangga I then collected all this oral knowledge and summarized it as follows.

1. *Dhendha Sèwu* brings the gods [to earth].
2. *Dhendha Sari* brings heavenly nymphs [to earth].
3. *Dhendha Gedhé* brings souls [to earth].
4. *Pedaringan Kebak* cleanses [the earth] of all pests and diseases, and brings Dèwi Sri [to earth].

Radèn Panji Inu Kartapati and his family conceived the idea [for the composition of these gendhing] in Jenggala, in the year 1132 Saka [1210 A.D.].

SUPPLEMENT: ADDITIONAL EXPLANATIONS

The first part of *Wédha Pradangga* mentions the knowledge [about karawitan] that I gained from Kangjeng Ngéndra Prastha and from my father, Kyai Demang Warsapradangga I. But for lack of space the introduction does not state from whom their knowledge derives. Because there are empty pages [at the end of this book], I would like to fill them by acknowledging all the scholars, experts, and practitioners of karawitan whose knowledge is included in *Wédha Pradangga*. These people are listed below.

1. Sampéyan Dalem Inggang Sinuhun Kangjeng Susuhunan Paku Buwana IX.
2. Sampéyan Dalem Inggang Minulya Saha Wicaksana Paku Buwana X.
3. Kangjeng Radèn Adipati Sasradiningrat IV (Ngéndra Prastha).
4. Kangjeng Pangéran Harya Santakusuma, son (*putra dalem*) of Paku Buwana V.
5. Kangjeng Pangéran Harya Kusumadiningrat, putra dalem of Paku Buwana IX.
6. Kangjeng Pangéran Kolonel Harya Purbanagara, son-in-law of Paku Buwana VIII.
7. Kangjeng Pangéran Suryapura, son-in-law of Paku Buwana IX.
8. Kangjeng Radén Tumenggung Arungbinang, father of Radén Tumenggung Jagadipura (Taliwanda).
9. Radèn Riya Ngabèhi Gunapangrawit, a musician with the rank panèwu at the kasepuhan, left group.
10. Kyai Demang Gunasentika, a musician with the rank panèwu at the kasepuhan, right group. He was the grandfather of the venerable Mas Lurah Mlayareksaka.
11. Kyai Demang Redisuta, a dhalang with the rank panèwu at the kasepuhan. He was the father of Radèn Ngabèhi Redisuta, the last [the last person in a family to use a particular name].
12. Kyai Demang Kandhalesana, a dhalang with the rank mantri at the kasepuhan. He was Radèn Ngabèhi Wirapradangga II's father.
13. Kyai Demang Natabanda, a musician with the rank mantri at the kadipatèn anom. He was Radèn Lurah Darmawiyaga's father.
14. Kyai Demang Lebapradangga I, a musician with the rank mantri at the kepatihan. He was the father of Mas Sastrapangrawit of Cilacap.
15. Kyai Demang Warsapradangga I, a court servant with the rank mantri who headed the musicians at the kepatihan. (He is my father, that is, Prajapangrawit's father.)
16. Mas Lurah Secapradangga, a musician with the rank senior *lurah* at the kepatihan.

Thus it can be said the *Wédha Pradangga* is a book of history based on oral knowledge. Perhaps I have explained enough for now. May these things be known.

Signed,
Prajapangrawit
18-6-1874 A.J. [1943 A.D.]

TRANSLATOR'S NOTES

¹*Wédha Pradangga* was issued twice in stencil form, in 1972 and 1979. Both editions have been used for this translation. The original Javanese-script manuscript, upon which the two transliterated editions were based, was discovered recently by Marc Perlman in Java. I am deeply grateful to him for noting some omissions and transliteration errors in the 1972 and 1979 editions, as the notes below indicate. In particular, the author's footnotes appearing on pages 91, 103, 104, and 124 in this translation exist in the Javanese-script manuscript but were omitted from the transliterated editions. Unfortunately, due to publication deadlines, there was not time for a thorough comparison of the Javanese-script manuscript and the later editions. The title of the work in the Javanese-script version is spelled *Wédtha Pradangga*, but, since the Javanese who transliterated the book chose to use the spelling *Wédha*, I have elected to retain it. The word *Wédha* (or *Wédtha*) is derived from Sanskrit *Véda*, the four, ancient, sacred books of Hinduism; thus it means 'wisdom' or 'knowledge of the highest order'.

²Sekolah Menengah Karawitan Indonesia Negeri Surakarta, formerly known as Konservatori Karawitan Indonesia, provides training in karawitan at the high-school level. Akademi Seni Karawitan Indonesia is a college-level institute of higher education for advanced studies in gamelan music, dance, and puppetry.

³The "Opening Statement," written in Indonesian, and the "Compiler's Foreword," in Javanese, both by Radèn Wiranto, appear only in the second edition.

⁴The Budi Utama (literally, 'noble character or endeavor'; see Ricklefs 1981, 156) was founded on May 20, 1908 A.D. Although this organization was concerned with cultural and educational rather than political goals, it was important in the early years of organized nationalism in Indonesia. May 20 has become a national holiday, Hari Kebangkitan Nasional, "National Awakening Day."

⁵The word *panabuh* in *Atmapanabuh* (*atma* 'soul', 'spirit') is an ordinary term for 'gamelan musician', while *mardawa* means 'soft, gentle, refined', and presumably would have loftier connotations.

⁶This sentence represents a standard Javanese way of ending a chapter or section: "Wasana andadosna kawuningan," or slight variations thereof.

⁷Kyai Demang Warsapradangga I was the author's father.

⁸The author is probably referring to the article by S. Soehari (former name of Prince Hadiwidjaja), in *Poesaka Djawi*, entitled "Gamelan Lokanata" (Soehari 1922).

⁹According to Kunst (1968, 44n.), the word *teteg*, mentioned in three Middle Javanese texts, now has the same meaning as *bedhug* but previously may have "indicated another type of signalling instrument." Zoetmulder and Robson (1982, 2:1997) gloss the word as 'signal block (alongside gong pangarah [an instrument to call up or summon])'.

¹⁰This story also is told, but with different terms for the musical instruments, in “Noot Gendhing lan Tembang,” translated in this volume.

¹¹This sangkala is written SWARA MATÉNG GENG KARNA in the manuscript. It should probably read SWARA MATENGGENG KARNA. In dating the gamelan suréndra, the author of “Noot Gendhing lan Tembang” (translated in this volume) uses the sangkala SWARA MATENGGENG KARNA. Furthermore, according to Radèn Bratakésawa (1952, 124, 126, 128), the words in this sangkala in fact refer to the numbers 782 (read backwards, 287).

¹²*Dremènan* can refer to a child’s whistle made from a rice stalk, but here the term refers to a bamboo instrument.

¹³According to Radèn Bratakésawa (1952, 124–25, 128–29), the words in this sangkala refer to the number 7330, which read backwards is 0337, that is, 337. This explains the unusual presence of four words to indicate a three-digit year.

¹⁴Throughout *Wédha Pradangga*, the actions of high-ranking officials are expressed in indirect and elegant constructions such as “kagungan karsa nganggit.” Literally this phrase means ‘he had a desire to compose/create/invent’, but I have translated all such phrases as ‘he composed/created/invented’. Sometimes Warsadiningrat uses a similar phrase, “kagungan karsa iyasa.” Literally this means ‘he had a desire to make/do/manufacture’, but according to Aloysius Suwardi (personal communication), in the context of gamelan use of the word *iyasa* means that the king ordered a servant to perform a task. These two phrases seem to be used interchangeably in *Wédha Pradangga*, so I have not distinguished them in my translation. Moreover, in Java, where all musical activities were attributed to the king under whose rule the development occurred, the distinction between “creating” and “ordering someone else to create” is unimportant.

¹⁵This sangkala is evidently incomplete, since only two numbers are referred to: *samadyaning* (8) and *tri* (3).

¹⁶Cf. *dara dēvadasi*, temple dancers of India.

¹⁷According to Radèn Bratakésawa (1952, 50), the word *karti*, which forms the root of the word *pakarti*, signifies the number 4, not the number 5.

¹⁸In the Javanese, this passage reads “. . . amila raras wau lajeng winastan: raras pelog.” The word *pelog* should probably be *pelag*.

¹⁹Warsadiningrat seems to be referring to an ancient method of hanging pot gongs by means of cords, which pass through four small holes in the kettles (see Kunst 1968, 60). Keys of the modern *gambang* are not suspended with string, although an ancient relative of the *gambang*, the *calung*, does possess keys suspended with string (see Kunst 1978, 72).

²⁰According to Sumarsam, these three sentences should be punctuated as follows: “Kagungan karsa amewahi raras barang, barang pelog, utawi pelog barang, minangka santun raos, kangge lintu kaliyan raras pelog panunggul (panunggul pelog), yasanipun ingkang eyang buyut Prabu Jayalengkara ing Purwacarita. Raras barang wau methuk [should be *methik*] saking lalagoning. . . .”

²¹Throughout this passage and those following, the word *laras* is used in three ways: (1) to refer to a scalar system, as in *laras sléndro*; (2) to refer to a modal system, as in *laras pélog barang*; and (3) to refer to a pitch or tone, as in *laras barang*, pitch 7.

²²Some *gendhing* can be played in both *pathet manyura* and *pathet sanga*. This means that the saron melodies of the *pathet manyura* and *pathet sanga gendhing* are the same, except

that the pathet sanga melody is lowered one pitch-level from the pathet manyura melody. Also, the change of pathet often involves a change in gendhing name.

²³Throughout *Wédha Pradangga*, gendhing compositions frequently are associated with the names of two kings, as is Gendhing *Érang-érang Kembang*. The reason for this is unclear.

²⁴In the original Javanese this sentence reads, “Lajeng kagungan karsa nganggit laguning ada-ada salendro, dene namaning ada-ada pelog, kados ing ngandhap punika.” Probably the word *salendro* is a misprint and should be *pelog*, as the ada-ada sléndro have been listed already.

²⁵When the word *gendhing* refers generically to a musical piece rather than to a particular formal structure, it is not capitalized.

²⁶In both editions of *Wédha Pradangga*, the sangkala and year are WINILIK SUCI ING NATA BATHARA, 1154 Saka. However, it seems likely that the year intended is 1145 and that the first word of the sangkala is *Winisik*. According to Bratakésawa (1952, 128), *suci* signifies the number 4, not 5. The word *winilik* does not exist in Javanese, but *wisik* does, and it is commonly used in sangkala to indicate the number 5 (ibid., 130).

²⁷According to Gericke and Roorda (1901, 1:355), *rijal* is

... a particular squeaking sound (or noise) similar to the sound of a kind of frog, which is heard in the latter part of the night (circa 3:00 a.m.) when all is deathly still, and which is considered by some to be the cry of the spirits of the dead, or, according to others, more specifically the spirits of dead children. It is said that the nearer one approaches to the sound, the farther away it seems.

²⁸This section of Warsadiningrat's manuscript is derived from an article by R. M. Suwito, published in three parts in the Javanese periodical *Sasadara* in 1834 A.J. (1904 A.D.; see Suwita 1904). This article is a response to a question posed in an earlier volume by R. Prawiradiharja (1904). In the article by Suwito (vol. 5, no. 1, 12), the account of the discussion by the wali is slightly different. The translation in English reads as follows.

The wali gathered together to discuss this problem, because graphic images (*gambar*) and gamelan instruments were forbidden (*dados cecegahan*) in Islam. The wali decided after their discussion to create (*amangun*) wayang bebèr together with the necessary accoutrements. It is said that Sinuhun of Giri created a sléndro gamelan with additional keys so that it would appear different in character (*boten anut tabiyat*) from the Buddhist gamelan (*gangsaka kabudan*).

²⁹Whereas virtually all of *Wédha Pradangga* is written in *krama*, the highest and most formal level of Javanese, this sentence is in *ngoko*, the least formal level. The wali, who holds a high position as a respected religious leader, is addressing the common people below him.

³⁰The word *kaatagka* probably is a misprint and should be *kaatagna*.

³¹Perhaps the story of the prophecy of Sang Prabu Brawijaya V, the last king of Majapahit, is another version of a story told in *Babad Mataram*. In that story, Brawijaya's son, Radèn Patah, asked permission of a wali, Sunan Ngampel, to attack Majapahit. Sunan Ngampel told him to wait, for the king of Majapahit had to rule one more year. He also was told to seek the blessings of Sunan Kalijaga before attacking Majapahit (Moertono 1968, 30–31). In both the *Babad Mataram* and the *Wédha Pradangga* stories, Sunan Kalijaga is a mediator between the old religion and Islam. His primary function is to encourage the spread of Islam.

³²The word *secanipun* is a misprint in this sentence; it should be *wecanipun*.

³³For an explanation of the Javanese calendric system, see the "Translator's Introduction."

³⁴The previous three paragraphs were omitted from both Latin-alphabet editions of *Wédha Pradangga* (see note 1). Marc Perlman (personal communication) kindly brought this to my attention and transliterated these paragraphs from the original Javanese.

Déné wontenipun mangèn ing bangsal pradangga punika saking dhawuhipun punika. Gusti Ratunipun/ sami kadhawuhan rumeksa gongsa ingkang nembé babar punika.

Telas aturipun Kyahi Gambuh: Kyahi Ganjur, lega panggalihipun para wali. Déning angsal katrangan ingkang cetha amaremaken. Saha ngucap sukuring Pangéran/ déning anggitanipun gongsa pikantuk kawigatasan ageng. Dalasan bongsa jim inggih boten kanton tumut amigatosaken.

Awit saking punika anggitanipun gendhing kakalih ingkang sampun dipun mufakati para wali sadaya lajeng dipun namakaken namaning jim ingkang rumeksa gongsa wau. Inggih punika: 1. Rambu, 2. Rangkung.

Gendhing Rangkung punika thuthukanipun demung kawastanan imbal (demung kakalih ingkang satunggal nyela wirama. Satunggalipun malih sareng wirama). Kapidaken imbal sabdanipun jim kakalih wau. Inggih punika mula bukanipun wonten thuthukan demung imbal.

The four paragraphs of the original Javanese text have been condensed into three paragraphs in the translation.

³⁵Very likely this is the story of the famous Javanese heretic from Pengging, Seh Siti Jenar, one of the nine wali, who was executed for teaching the identity of the self with Allah. See Ricklefs (1974, 7–10). The gendhing titles signify that Sunan Kudus was an executioner.

³⁶According to *Titi Asri* (canto 2, 1925, 7–11; 1978, 27–30), Karang Gayam I was offended because he felt that the ruler of Pajang did not understand the profound emotional and spiritual value of gamelan music, seeing it merely as entertainment.

³⁷The kingdom of Pajang was conquered by Sultan Agung of Mataram in 1617 A.D.

³⁸There appears to be a typographical error in this sentence. "Tamban kados suwuk" probably should be "Tamban dados suwuk."

³⁹According to Bratakésawa (1952, 111), *warna* is the code word for the number 4, not 3.

THE HISTORY, OR STORY, OF GAMELAN, WÉDHA PRADANGGA

Volume 2

The second volume of *The History, or Story, of Gamelan (Wédha Pradangga)*, a continuation of the first volume, was compiled by Radèn Ngabèhi Prajapangrawit, holder of the awards Sri Nugraha Bintang Pangkat III and Bintang 200 Tahun and musician with the rank panèwu at the kasepuhan of the kraton Surakarta Hadiningrat.

* * * * *

In the year 1566 A.J. [1644 A.D.], coded with the chronogram RAHSA RARAS TINATA ING RATU [‘secrets of *laras* put into order and arranged by the king’], Ingkang Sinuhun Kangjeng Sultan Agung Prabu Hanyakra Kusuma of Mataram [reigned 1613–1645 A.D.] constructed a *gamelan sekatèn*. A *sangkala memet* [an abstruse *sangkala*] is [pictured in a carving] on the wooden frames of the *saron* and *demung* of that gamelan. [The design] consists of pineapples and other fruits arranged in a container, which suggests the following phrases: “Woh-wohan nanas tinata ing wadhah” [‘pineapples arranged in a container’] or “Rerenggan-rerenggan tinata ing wadhah” [‘decorations arranged in a container’]. [This design] refers to the year *Jé* 1566 A.J., coded with the chronogram RERENGGAN WOH-WOHAN TINATA WADHAH [‘decorations of fruit arranged in a container’].¹

The fate of the old gamelan sekatèn, made in Demak, is unknown. Perhaps it was melted down to make a [new] gamelan. Some say that a few small remnants of that gamelan sekatèn are still in the *kabupatèn* [residence of the *bupati*] of Demak.

[This discussion of the old gamelan sekatèn] brings to mind the fact that in the beginning of the Mataram period Kangjeng Panembahan Sènapati ing Ngalaga [reigned ca. 1582–1601 A.D.] did not make use of the *kraton gamelan*, for he had not yet established himself as king. He did not want to use a gamelan that was regarded as a possession of Javanese rulers. When Sènapati’s son was crowned king, even he did not want to have a gamelan sekatèn constructed. However, *his* successor, Sultan Agung, did, and thus he had built the gamelan sekatèn described above.

When the gamelan sekatèn was completed, he [Sultan Agung] made additions to its repertoire.

1. Racikan [introductory phrases for gendhing sekatèn], laras [pélog pathet] barang.

2. Ladrang *Barang Miring*, laras [pélog pathet] barang, required as a transition gendhing if there is a change [from another pathet] to laras [pélog pathet] barang.
3. Ladrang *Serang*, laras pélog [pathet] barang, called by some Ladrang *Sérang*, used as a closing piece only during the rest period at *mahrib* [sunset, or the fourth daily Islamic prayer], around 6:00 in the evening, but not used for rest periods at night or midday.

In Yogyakarta, Ladrang *Serang* is called Ladrang *Pengantèn* ['newlyweds'] or Ladrang *Bayangkaré* ['marriage procession']. Formerly, it was played in honor of the bride and bridegroom as they met during the wedding ceremony that was commonly held at sunset, at *mahrib*. The gendhing [used for this occasion] was Ladrang *Serang*.

Then he [Sultan Agung] composed the following gendhing.

1. *Rangsang Tuban*, a ketawang, laras pélog pathet nem

Then he composed the following ladrang.

Ladrang in Laras Pélog Pathet Lima

1. *Sembawa*
2. *Kagok (Kagok Lima)*
3. *Welas Nangis*
4. *Balabak*
5. *Dhengklung Sari*

Ladrang in [Laras] Pélog [Pathet] Nem

1. *Semang*, also called *Playon Nem*, Paku Buwana II
2. *Sambul*
3. *Tropong*
4. *Gudhawa*
5. *Lung Gadhung Pel*
6. *Kopyah Ilang*
7. *Ganggong Tirta*
8. *Tebu Kéyong*
9. *Kapang-kapang*, used to honor the retreat of [a servant with the title] Nyai Mas Tumenggung and her subordinate, [a servant with the title] Nyai Lurah, from the king when he was holding an audience

Ladrang in [Laras] Pélog [Pathet] Barang

1. *Sara Yuda*
2. *Sawung Galing*
3. *Arjuna Mangsah*, Paku Buwana II
4. *Bima Kurda*, Paku Buwana II
5. *Sapu Jagad*
6. *Kusuma Asmara*, Paku Buwana II
7. *Rangu Asmara*, Paku Buwana II
8. *Priyabada*, Paku Buwana II
9. *Longgor*, Paku Buwana IV
10. *Barang Kinasih*, also called *Kenasih*

Ladrang in [Laras] Sléndro Pathet Nem

1. *Mangu*
2. *Uga-uga*, Paku Buwana IV
3. *Jong Layar*
4. *Balung Jagung*
5. *Pacar Cina*

Ladrang in Laras Sléndro Pathet Sanga

1. *Giyak-giyak*
2. *Menggak Layar*
3. *Lompong Kèli*
4. *Clunthang*
5. *Embat-embat Penjalin*

Ladrang in [Laras] Sléndro Pathet Manyura

1. *Lipur Sari*, Paku Buwana IV
2. *Sobah*, Paku Buwana IV
3. *Gonjang*, Paku Buwana IV
4. *Gonjang Sèrèt*, Paku Buwana IV
5. *Talak Bodin*, Paku Buwana IV
6. *Kembang Layar*
7. *Raras Rum*
8. *Léré-léré*
9. *Gipé*
10. *Ganda Riya*

11. *Sekar Gadhung Pagelen*, with buka gambang (This is the usual *Sekar Gadhung*.)

Then he [Sultan Agung] composed gendhing kethuk 2 kerep, minggah kethuk 4.

Gendhing Rebab, [Laras] Pélog Pathet Lima

1. *Kombang Mara*, Paku Buwana IV
2. *Kembang Mara*, Paku Buwana IV
3. *Sekar Téja*, called in the kadipatèn *Kembang Mayang*
4. *Sumekar*
5. *Sawung Galing*, Paku Buwana IV
6. *Laras Ati*, Paku Buwana IV
7. *Sembur Adas*, minggah *Tombon Neng* (*Tamba Oneng*), said by some to have been composed by Radèn Panji Kudararangin of Jenggala
8. *Logondhang*, minggah Ladrang *Éling-éling*

Gendhing [Laras] Pélog Pathet Nem

1. *Sara Yuda*
2. *Tamèng Gita*, Paku Buwana IX²
3. *Kabor*, Paku Buwana IX
4. *Kembang Dara*, minggah *Èsèk-èsèk* (Nowadays, dhawah Ladrang *Ginonjing* is played instead.)
5. *Rujak Sentul*, minggah *Srondèng Gosong*
6. *Rondha Kéntir*, also called *Randhu Kintir*, minggah *Mérang Mawut* (Nowadays, minggah *Ayun-ayun* is played instead.)

Gendhing [Laras] Pélog [Pathet] Barang

1. *Pramugari*, Paku Buwana IV
2. *Jangkung Kuning*
3. *Kinjeng Trung* (*Kinjeng Tarung*)

Gendhing [Laras] Sléndro Pathet Nem

1. *Puspa Wedhar*
2. *Lokananta*
3. *Menyan Séta*, Paku Buwana IV
4. *Turi Rawa*
5. *Gendhu*

6. *Dhandhung*
7. *Ranu Manggala*
8. *Lana*
9. *Majemuk*, Paku Buwana V
10. *Mandul Pati*, minggah Ladrang *Agun-agun*, Paku Buwana IV

Gendhing in [Laras] Sléndro Pathet Sanga

1. *Surmirang* or *Semirang*, Paku Buwana IV
2. *Semèru*, Paku Buwana IV
3. *Renyep*, Paku Buwana IV
4. *Palara-lara*, known as *Lara-lara*
5. *Sungging*, known as *Sunggèng*
6. *Kencèng Barong*
7. *Genjong Guling*
8. *Onang-onang*
9. *Gandrung Mangun Gung*
10. *Ela-ela*, known as *Lala Pangantèn*, Paku Buwana IV
11. *Ganda Kusuma*, minggah Ladrang *Ganda Suli*, Paku Buwana IV

Gendhing in [Laras] Sléndro Pathet Manyura

1. *Pujangga Anom*, Paku Buwana IV
2. *Capang*, Paku Buwana IV
3. *Gliyung*, Paku Buwana IV
4. *Okrak-okrak*, Paku Buwana IV
5. *Cucur Bawuk*, Paku Buwana IV
6. *Dhalang Karahinan*, Paku Buwana IV
7. *Perkutut Manggung*, Paku Buwana IV
8. *Prit Jowan* [*Juan(?)*], or *Prit Johan*, Paku Buwana V
9. *Paré Anom*, Paku Buwana V
10. *Malarsih*, Paku Buwana V
11. *Loyo*, Paku Buwana V
12. *Rondha Sari*, Paku Buwana V
13. *Sari Madu*, rearranged [during the reign of] Paku Buwana IX by Gunasentika³
14. *Montro*, Paku Buwana V
15. *Rondha Nunut*, Paku Buwana V
16. *Dhudha Gathuk*, called in the kepatihan *Dhudha Jaluk Lawang*
17. *Jaka Lentho*
18. *Gandrung Manis*, Paku Buwana VIII
19. *Rentet*

20. *Gondhel*
21. *Kagok*
22. *Rimong*, dhawah Ladrang *Moncèr*
23. *Jong Mèru Kudus*, Paku Buwana IV
24. *Kembang Soré* (ketawang gendhing), minggah Ladrang *Raras Rum*

It is said that in the year 1565 A.J. [1643 A.D.], coded with the chronogram PATHETIRA NGRARENGGA TATANING KADHATON [‘his pathet embellishes the customs of the court’], in the middle of one night, Ingkang Sinuhun Kangjeng Sultan Agung was sitting by himself, meditating and unifying his thoughts. That night the world was quiet and still except for the sound of an *angkuh* blown by a breeze,⁴ which sounded like a *kemanak* from the *gamelan lokananta*. Then on the light breeze there were heard, very indistinctly, mysterious tones, which formed a melody so beautiful, noble, splendid, and majestic that the hair on Ingkang Sinuhun’s arms and legs rose. As he listened unceasingly to the melody, which was clearly coming from the sky, he took careful note of it so that he learned it by heart. It reminded him of the age in which the gods ruled and of their entertainment dances in which seven heavenly nymphs danced the *bedhaya*, accompanied by *gamelan lokananta* and *kidung* singing. Ingkang Sinuhun remained awake all night, and the next morning he summoned several experts on karawitan.

1. Kangjeng Panembahan Purubaya
2. Kyai Panjangmas, a dhalang as well as an expert on gendhing
3. Pangéran Panji Mudha Bagus, who lived in the compound of Karang Gayam, and who also was known as Pangéran Karanggayam II (He was the son of Kyai Panjangmas, mentioned above.)
4. Radén Tumenggung Alap-alap

All were experts on karawitan from Mataram.

Ingkang Sinuhun described to them in great detail the events of the previous night. Due to those events, Ingkang Sinuhun decided to establish a *bedhaya* dance troupe. He ordered the karawitan experts to arrange the melodies that he had heard into a gendhing that would accompany the dance and that would be embellished by the *kemanak* [like that] of the *gamelan lokananta*.

It is said that all the melodies had not yet been connected to one another when suddenly Kangjeng Sunan Kalijaga appeared, as if out of nowhere, before the king. He congratulated the king on his plans to create a *gendhing bedhaya*, for it was clearly a gift from Hyang Maha Suci [He Who is Great and Holy] and would become a *pusaka* [sacred heirloom] to be esteemed by *naréndra* [‘kings’] until the end of time. It would be part of the royal trappings of the kings of Java, bringing blessings of peace, supremacy, and strength to the kraton. Kangjeng

Sunan Kalijaga gave his blessing by helping [Ingkang Sinuhun] compose the gendhing. He suggested that the beginning section should be based on the *dhong* and *dhing* from songs in the *durma* meter. This was connected by a *wawangsalan* [*sasmita*?] to [or “in”?] *sekar candra wilasita*, [followed by] *sekar sura retna* or *retna mulya*. As a conclusion, a *ketawang*, which employed *sekar salisir* [and opened with the word] *babagusé*, was played.⁵ They worked together on the composition, and, due to the blessing of the noble *wali* [Kangjeng Sunan Kalijaga], the piece was quickly completed. It was in *laras pélog* pathet lima and was given the name Gendhing *Ketawang* [‘appearance’; ‘seen in a bright light’], a name that is suitable for a gendhing used for celebrating the coronation of kings and the anniversary of coronations. [Kangjeng Sunan Kalijaga] decreed that, in addition, on every Tuesday *Kliwon*, the gendhing must be aired out [played]. [He predicted that] Gendhing *Ketawang* would have a great magical blessing effect: it would be used as an offering by the state as protection from evil forces, and it would strengthen and stimulate security, order, peace, fertility, prosperity, well-being, health, and so on.⁶ This gendhing would be passed down from one generation to the next, without interruption, to the rulers of the land of Java. That is what Kangjeng Sunan Kalijaga decreed. Then he bade farewell and vanished into thin air. Ingkang Sinuhun Kangjeng Sultan Agung was elated to have been present when the great *wali* had uttered his divine decrees. Sultan Agung entered the inner sanctum of the palace and the gamelan experts took their leave.

After that, Ingkang Sinuhun constructed a *kemanak* and the other instruments for the gamelan *lokananta*, or *lokanata*, as follows.

1. Gendhing, that is, *kemanak*, consisting of two pitches: pitch *tengah* [3] and pitch *jangga* [2]. Both pitches are in the high range and are in *laras pélog*.
2. *Pamagut*, that is, *kethuk*, pitch *nem* [6].
3. *Sahuran*, that is, *kenong*, whose pitch lies between the pitches *gangsal* [5] and *tengah* [3], that is, lower than pitch *gangsal* and higher than pitch *tengah*.
4. *Teteg*, either a *kendhang ageng* or a *kendhang gendhing*, accompanied by the *ketipung*. Together, these two drums function as the leader of the ensemble by establishing *wirama*.
5. *Maguru*, that is, *gong* (*gong ageng*).

Then, eight young girls were selected by Ingkang Sinuhun, for their beauty and for their ability to move [gracefully], from the daughters of the eight noblemen with the rank of *bupati nayaka*. They were to become *bedhaya* dancers because Ingkang Sinuhun wanted to establish a *bedhaya* dance troupe of nine dancers. To complete the nine, he selected another girl from the daughters and granddaughters of the *patih dalem*. The girl who was most graceful, beautiful,

and knowledgeable about the *wirama* of gendhing was chosen as the lead bedhaya dancer.

Ingang Sinuhun's intention was to establish a royal bedhaya troupe of nine dancers, for the first time during the Islamic period, in order to encourage unity among the leaders of the kingdom (the eight *nayaka* and the one *patih dalem*). As they were always connected to the *kraton*, these nine leaders became like the main supports of a house, and every bedhaya performance reminds [the people] of these leaders' devoted service [to their king]. In addition, the bedhaya dance is important for other reasons.

1. It contributes to an understanding of Javanese culture by providing a guide to meditation (*samadi*).
2. It contributes to an understanding of the following war strategies: *emprit neba* ['birds alighting simultaneously on a rice field'], *grudha nglayang* ['the *garuda*, a mythical bird, glides'], *wulan tumanggal* ['the new moon'], *cakra byuha* ['troops arranged in a wheel formation'], and so on.
3. It contributes to an understanding of *karawitan* and gendhing that portray deep and noble emotions.

For these reasons, the bedhaya was adopted as a symbol of kingship for Javanese rulers.

During the time of the rule of the gods (*kadèwatan*), the bedhaya had only seven dancers, based on the number of heavenly nymphs. But now the new-style bedhaya, that of nine dancers, was instituted in Mataram.

It is said that just as the bedhaya dance lessons were about to begin, Kangjeng Ratu Kencana Sari, queen of all spirits, good and evil, suddenly arrived from her palace in the South Sea. She appeared as a human being wearing a *kampuh* [a ceremonial, *batik*, wrapped garment with a train] with the *bangun tulak* design and make-up like that worn by a bride. She agreed to teach the bedhaya dance for Gendhing *Ketawang*. She gave more than just one or two lessons. She appeared daily at sundown for three months and taught the dance until the students had mastered it. Kangjeng Ratu Kidul [Queen of the South Seas, also called Kangjeng Ratu Kencana Sari or Nyai Loro Kidul] went to all this trouble because she was attracted by the sound of noble and majestic melodies. She so loved Gendhing *Ketawang* that every time it was played she appeared. Moreover, she still appears for this gendhing.

Because of this, whenever Gendhing *Ketawang* is played, complete offerings of many kinds are prepared and a great deal of incense is burned continuously throughout the performance of the gendhing. (For lack of space the offerings are not discussed in this book.) All performers of Gendhing *Ketawang*—dancers, singers, and musicians—must be pure and clean.⁷ The dance costumes resemble

bridal attire, in honor of the clothing worn by Kangjeng Ratu Kidul when she taught the bedhaya Gendhing *Ketawang*.

The bedhaya Gendhing *Ketawang* became a royal heirloom, and so it is today, in the time of the kraton of Surakarta Hadiningrat. During the reign of Sampéyan Dalem Inggang Sinuhun Kangjeng Susuhunan Paku Buwana XI [1939–1944 A.D.], the bedhaya Gendhing *Ketawang* was still held in high esteem and was performed for large ceremonies to celebrate the coronation of kings. In addition, every Tuesday *Kliwon* the gendhing is “aired out” [played].

Then, Inggang Sinuhun Kangjeng Sultan Agung composed another gendhing bedhaya. The melody of this gendhing was similar to that of Gendhing *Ketawang*, for the introduction also followed the dhong-dhing of a song in the durma meter. This was followed by a song in the *padma wicitra* meter and a ladrang composed in the style of the gamelan lokananta (gendhing kemanak), just like [Gendhing] *Ketawang*. When completed, this gendhing was called Gendhing *Gadhung Mlathi Bedhaya*, or Gendhing *Handuk* (with a *buka kendhang*), and the ladrang was called *Tebah Jaja*, laras pélog pathet nem.

Gendhing *Handuk*, that is, Gendhing *Gadhung Mlathi Bedhaya*, was powerful, dignified, and demanding of respect. While the musicians were composing this gendhing, Kangjeng Sunan Kalijaga appeared again, which explains why the gendhing possesses such a great supernatural power. Incense must be burned continuously whenever it is played. Offerings are also mandatory, but not the complete set of offerings as required for Gendhing *Ketawang*. Moreover, Gendhing [*Handuk*] may be studied at home without offerings, provided that incense is burned and a request for peace and safety is made. However, regardless of the circumstances, Gendhing *Ketawang* may not be studied outside of the kraton because it is very dangerous. Gendhing *Gadhung Mlathi Bedhaya* was played for large ceremonies, although these were not specified as they were for Gendhing *Ketawang Ageng*.

It is said that once Inggang Sinuhun Kangjeng Sultan Agung was returning from a recreational journey in the South Sea, accompanied by Kyai Panjangmas who had performed as a *dhalang* in the kraton of the South Sea. In return for his service, Kyai Panjangmas was given a *keris* [dagger], a puppet of Gathutkaca [depicted in the psychological state called] *wanda thathit*,⁸ and a large oval dish, which, according to the legend, then turned into gold. Moreover (so the story goes), [Kangjeng Ratu Kidul] decreed that only the descendants of Panjangmas can effectively perform a *ruwatan* [a *wayang* to ritually purify an endangered area or person]. While Inggang Sinuhun was on his way home, he continually heard the sound of water flowing from the mountains to the sea. The water trickling in the shallow, rocky rivers sounded like a gendhing, played in the *pinjalan* style or like a saron in a wayang performance. The king took careful note of these sounds, and upon arrival at the palace he composed [a gendhing] very quickly, because he was well versed in all fields or knowledge. The gendhing was

called Ketawang *Dur Kajongan*, *Undur-undur Kajongan*, or gendhing *Calapita*, laras sléndro [pathet] manyura, a gendhing gambang with a buka played on the gambang and a gambang melody played in the pinjalan style.

Then he built a sléndro gambang gangsa [whose tuning] corresponded to that of the pusaka [sacred heirloom] gamelan of the Sénapati. This gamelan had come from Radèn Tumenggung Mayang of Panjang, but originally was from the kraton of [Adipati] Bintara of Demak. It consisted only of sléndro instruments and was subsequently given the name *Kyai Lokananta*. Gendhing Ketawang *Undur-undur Kajongan*, laras sléndro [pathet] manyura, with a buka gambang gangsa and a pinjalan melody, was played [on this gamelan] in honor of the king when he left his throne. By royal command, gendhing *Undur-undur Kajongan* could be played only for the king, never for other people. The old gendhing used for honoring the king when he left the throne room, Ladrang *Surya Sumirat* (Ladrang *Sumirat*), was no longer used.

It is said that when Ingkang Sinuhun Kangjeng Sultan Agung arrived at his throne he was not always paid homage with gamelan music. Sometimes he was paid homage, but too late. After this had happened repeatedly, the king asked why he had not been greeted [with music]. Kangjeng Panembahan Purubaya responded as follows: "The king was not paid homage because the court servants in attendance did not see Your Highness arrive. They saw Your Highness only after Your Highness was sitting on the throne." Ingkang Sinuhun then understood the reason.⁹

After leaving the king, Panembahan Purubaya hurried to Pangéran Karanggayam II, to relate to him Ingkang Sinuhun's question. Everything was discussed: the times when the king was not paid homage and the times when homage was paid too late. [It was decided that,] since the gendhing to honor the king's departure [from the throne] had been changed [from *Surya Sumirat* to *Undur-undur Kajongan*], another gendhing would be composed for paying homage upon the king's arrival [at the throne], if everyone agreed and the king permitted it. This gendhing would be based on the royal honorific music (of *gamelan monggang*) and on Ladrang *Karawitan*, played to accompany the first scene of a *wayang kulit* performance when the king appears. When the gendhing had been composed, it received the approval of Ingkang Sinuhun. He ordered only that the laras be changed to pélog pathet barang.

It is said that on Thursday, when Ingkang Sinuhun Kangjeng Sultan Agung was about to enter the throne room, he was sitting in the *Praba Suyasa* hall and he was visible. The servants who were to pay homage to the king were prepared so that when he arrived he was honored by the playing of beautiful gamelan music. Ingkang Sinuhun was very pleased with the gendhing and thus it was named *Sri Katon* ['the glorious visible one'], a ladrang in laras pélog pathet barang. [From that day forward,] by royal command, gendhing *Sri Katon* in laras pélog always would be used to pay homage to the arrival of the king. Further-

more, it could be used only to honor the king and could never be played for other people. The old gendhing used for honoring the king when he arrived at the throne, *Ladrang Surya Sumirat*, also known in abbreviated form as *Ladrang Sumirat*, thenceforth could be used for honoring other people.

The compositions of Paku Buwana IV include the following.

1. *Laranjala*, [laras] pélog pathet lima

Gendhing in [Laras] Pélog Pathet Nem

1. *Kaduk Manis* (gendhing), composed by Paku Buwana IV.
2. *Rangu*, Paku Buwana IV.
3. *Budheng-budheng* or *Arum-arum*, composed at the *kepatihan* of Kangieng Sasranagara. It is my guess that the name *Budheng-budheng* refers to the *sindhènan* [in the gendhing] because it includes a line similar to sounds made by a *budheng* [a type of monkey], [that is, the sounds “hé, hé, i hé”]. This gendhing also is called *Arum-arum* [‘low and sweet sounding’; ‘fragrant’] since the feeling induced by the gendhing is indeed *arum*.
4. *Méga Mendhung*, minggah Èsèk-èsèk, Paku Buwana IV.

Gendhing in [Laras] Pélog [Pathet] Barang

1. *Jong Mèru Bah Gong*, Paku Buwana IV
2. *Udan Asih*, called *Udan Arum* in [laras] pélog [pathet] nem, Paku Buwana IV

Gendhing in [Laras] Sléndro Pathet Sanga

1. *Glompong*, Paku Buwana IV

Gendhing in [Laras] Sléndro [Pathet] Manyura

1. *Gandrung Mangu*, Paku Buwana IV
2. *Mèncep* [*Mènjep*], Paku Buwana IV
3. *Mawur Balik*, Paku Buwana IV

Then he composed gendhing kethuk 4 kerep, minggah kethuk 8 and dhawah ladrangan.

Gendhing in [Laras] Pélog Pathet Lima

1. *Glendhèh*
2. *Muntap*, Paku Buwana IV
3. *Dara Dasih*, a gendhing with two kenong per gong, Paku Buwana IV
4. *Candra Sari*, minggah *Grenteng* kethuk 4, composed [during the reign of] Paku Buwana IV as a gift of tribute from Mangku Bumi, younger brother of Paku Buwana IV¹⁰
5. *Candra Nata*, dhawah Ladrang *Retnaning Sih*, composed by Paku Buwana IV

During the reign of Paku Buwana IV of the kraton of Surakarta [Hadiningrat],¹¹ *Candra Sari* and *Candra Nata* were made into gendhing kethuk 2 kerep.

Gendhing in [Laras] Pélog [Pathet] Nem

1. *Rambu* (gendhing), Paku Buwana IV
2. *Rebeng*, Paku Buwana IV
3. *Mundhuk*, Paku Buwana IV
4. *Mongkog*, also spelled *Mongkok*, Paku Buwana IV
[Number 5 omitted in manuscript]
6. *Sengkawa* or *Sangkawa*, Paku Buwana IV
7. *Sambul Raras*, Paku Buwana IV
8. *Sambul Gendhing*, Paku Buwana IV
9. *Gonjang Anom* (gendhing), Paku Buwana IV

Gendhing in [Laras] Pélog [Pathet] Barang

1. *Ludira Gendhing*, Paku Buwana V
2. *Cacadingrat* or *Catcatingrat*, Paku Buwana IV
3. *Bandhil Ori*, composed by Paku Buwana IV

Gendhing in [Laras] Sléndro Pathet Nem

1. *Karawitan* (a gendhing with two kenong per gong), dhawah *Karawitan*, which is also the minggah of *Kabor*
2. *Gantal Wedhar*
3. *Titi Sari*
4. *Kembang Tiba*
5. *Kanyut*, Paku Buwana V
6. *Lonthang*, Paku Buwana V
7. *Peksi Bayan*, Paku Buwana IV

8. *Parinom*, Paku Buwana IV
9. *Kocak*, Paku Buwana IV
10. *Rindhik*
11. *Menggah*
12. *Lana* (gendhing), Paku Buwana IV

Gendhing in [Laras] Sléndro Pathet Sanga

1. *Bawa Rasa* [*Bawa Raga*], Paku Buwana V
2. *Ganggong*, Paku Buwana IV
3. *Gègèr Soré*
4. *Kala Gothang*
5. *Lonthang Kasmaran*
6. *Madu Kocak*, Paku Buwana IV
7. *Mandul* [*Mandhu*], Paku Buwana IV
8. *Menyan Kobar*, Paku Buwana IV
9. *Bontit*, Paku Buwana IV

Gendhing in [Laras] Sléndro Pathet Manyura

1. *Lagu*, Paku Buwana IV
2. *Gendrèh*, Paku Buwana IV
3. *Pujangga Tawang*, Paku Buwana IV
4. *Rembun*, Paku Buwana IV
5. *Murdaning Kung*, known as *Tali Murda* in both the kadipatèn and the kepatihan (Not only Gendhing *Tali Murda*, but all gendhing associated with the kadipatèn in this book also are associated with the kepatihan [*kadipatèn* and *kepatihan* are synonymous].)
6. *Lambang Sari*, Paku Buwana IV
7. *Sèdhet*, Paku Buwana IV
8. *Damar Kèli*, Paku Buwana IV
9. *Kèjeb*
10. *Bolang-bolang*
11. *Lendhi*
12. *Randhat* (a gendhing with two kenong per gong)

Gendhing in [Laras] Pélog Pathet Lima

1. *Pasang* (all three of these gendhing [1–3] are kethuk arang), Paku Buwana IV
2. *Semang Gita*, dhawah Ladrang *Sari Laya*, Paku Buwana IV
3. *Gondrong Pangasih*, dhawah Ladrang *Rèndèng*, Paku Buwana IV

Gendhing in [Laras] Pélog Pathet Nem by Paku Buwana IV

1. *Pangawé*
2. *Sambul Telèdhèk or Sambul Lèdhèk*
3. *Lonthang*, now called *Lonthang Sapu* [*sapu* 'broom'] (According to the legend, one day, during the time of Surakarta [Hadiningrat], while Kyai Demang Mlayadongkol was teaching the children of Kemlayan how to play a gendhing, he was sweeping the yard.)

Gendhing in [Laras] Pélog Pathet Barang by Paku Buwana IV

1. *Babar Layar*, Gendhing

Gendhing in [Laras] Sléndro Pathet Nem by Paku Buwana IV

1. *Lobaningrat*
2. *Lungkèh*, minggah *Rondha Maya*
3. *Mongkok Dhèli* (known as *Mongkok Dhèlik*, minggah *Rondha Maya*)
4. *Godhèg*
5. *Mas Kumambang*

Gendhing in [Laras] Sléndro Pathet Sanga by Paku Buwana IV

1. *Dana Raja*, minggah *Bontit*
2. *Rondhon*
3. *Mawur*
4. *Renyep* (gendhing), dhawah *Renyep*, kethuk 4
5. *Klenhung*, dhawah Ladrang *Klenhung*

Gendhing in [Laras] Sléndro Pathet Manyura by Paku Buwana IV

1. *Miling*
2. *Sangu Pati*

This was the beginning of gendhing kethuk 4 arang, composed by Paku Buwana IV of Surakarta.

Then he composed gendhing kethuk 8 kerep, minggah kethuk 16.

Gendhing in [Laras] Pélog Pathet Lima

1. *Agul-agul*
2. *Jalaga*

Gendhing in [Laras] Pélog Pathet Nem

1. *Semang*
2. *Paséban*

This was the beginning of gendhing ageng kethuk 8 kerep, minggah kethuk 16.

An explanation about *kethuk*: kethuk 4 arang is the same as kethuk 8 kerep. The only [difference] lies in the calculation [of the position of] the kethuk. For kethuk arang, the kethuk is struck *arang* ['infrequently'], or every 16 breaths [counts]. This refers to wirama. For kethuk kerep, the kethuk is struck *kerep* ['frequently'], or every 8 breaths. The same principle also holds for gendhing kethuk 2 arang in relation to gendhing kethuk 4 kerep. As for the minggah of a gendhing, be it ladrang or ketawang, the kethuk and kempyang placements are always the same.

Paku Buwana IV then composed Ayak-ayakan *Kadhaton*, [laras] sléndro pathet nem (also known as Ayak-ayakan *Panjang Mas*), based on the melody of Sendhon *Pananggalan*. This gendhing is played to accompany narration during the *kadatonan* [inner palace scene of a wayang].

Also, he made additions to the repertoire of *pathet[an]* and *ada-ada* used in *wayangan*.

[Laras] Pélog [Pathet] Lima

1. Ada-ada *Garjita Watang*
2. Ada-ada *Mijil*
3. Ada-ada *Megatruh*
4. Ada-ada *Pangkur*
5. Ada-ada *Durma*
6. Ada-ada *Greget Saut*, pathet lima (With the addition of certain cèngkok, this ada-ada becomes *Greget Saut Mataraman*, or *Mata-raman Pélog Lima*.)

Ada-ada in [Laras] Pélog [Pathet] Barang

1. Ada-ada *Durma*

Pathet[an] in [Pathet] Nem [Laras] Pélog

1. Pathet *Lasem Pélog*

Pathet[an] in [Laras] Pélog [Pathet] Barang

1. Pathet *Kagok Raras Barang*, the same as Pathet *Honengan (Ragil Kuning)*, but with five fewer [?] cèngkok

Pathet[an] in [Laras] Sléndro [Pathet] Nem

1. Pathet *Ageng*, or Pathet *Telas* (When played for a *jejer* [major audience scene in a wayang], this pathetan is known as Pathet *Katongan*.)
2. Pathet *Nem Ngelik*, an old melody to which *wilet* were added (Subsequently it was renamed Pathet *Lasem Sléndro*.)
3. Pathet *Kedhu*
4. Pathet *Lindur*, composed by Paku Buwana IV

Pathet[an] in [Laras] Sléndro [Pathet] Sanga

1. Sendhon *Abimanyu*, that is, Sendhon *Élayana*. Later it was played as a pathet[an] with *rebab* and was called Pathet *Élayana* or Pathet Sendhon *Bimanyu* [composed by] Paku Buwana IV.
2. Pathet *Jengking*, called by some Pathet *Jingking*, [composed by] Paku Buwana IV. It is played to introduce *Ayak-ayakan*, [pathet] *sanga*, after the *bambang* [a young prince] has destroyed the ogres during the *prang sekar*.¹² After this the *bambang* continues his journey. If Arjuna [is the refined hero depicted in the *prang sekar*], then Pathet *Élayana* is played. In Pathet *Jingking*, the introductory and concluding cèngkok are the same. The concluding cèngkok function as the vocal introduction to *Ayak-ayakan*, [pathet] *sanga*,¹³ [composed by] Paku Buwana IV.

Pathet[an] in [Laras] Sléndro [Pathet] Manyura

1. Pathet *Manyura Ageng*, Paku Buwana IV
2. Pathet *Manyura Ngelik*, Paku Buwana IV

Ada-ada in [Laras] Sléndro [Pathet] Nem

1. Ada-ada *Greget Saut*, pathet nem (When cèngkok similar to those of *Greget Saut*, pathet *sanga*, are added to Ada-ada *Greget Saut*, pathet nem, this ada-ada is called Ada-ada *Mataraman*.)
2. Ada-ada *Budhalan Mataram*

In the year 1569 [1647 A.D.], coded with the chronogram TRUS KARENGA WISIKING RATU¹⁴ [‘the wisdom of kings is heard continually’], Ingkang Sinuhun Kangjeng Sultan Agung added a kenong pitch barang [7] to the gamelan, making a total of three kenong, pitches 5, 6, and barang [7]. Then a *gamelan kodhok ngorèk* was constructed, which probably is the one now at the kadipatèn anom. It was designed as a descendant [copy] of the gamelan *Kangjeng Kyai Jati Ngarang*. He also built a gamelan with both laras sléndro and laras pélog. Then he built a rebab with a sound box made of a coconut shell, rather than wood, the material usually used.

There is a story that explains the use of the coconut-shell sound box for the king’s rebab. A coconut shell was used as a serving dish when the king was a child. Later this shell was made into a *rebab gadhing byur*, called *Kangjeng Kyai Grantang*, which became a pusaka [sacred heirloom] in the kraton of Surakarta Hadiningrat. The companion of this rebab, called *Kangjeng Kyai Udan Pajaten*, was a *rebab ponthang*¹⁵ designed by Kangjeng Sunan Kalijaga so that the rebab player could remain ritually pure. The [left] hand, which touches only the neck and strings, can avoid contact with ivory. According to Islamic belief, ivory, a kind of tusk, may not be touched.¹⁶ Thus the rebab ponthang was invented by Kangjeng Sunan Kalijaga, and now, as a pusaka, it is on display in the large royal room, Prabu Suyasa, in the kraton of Surakarta Hadiningrat.

Then he [Sultan Agung] composed music for the bedhaya dance, to be played by a regular large gamelan rather than by the gamelan lokananta used for [Gendhing] *Ketawang Ageng* and [Gendhing] *Handuk*. The gendhing he composed are as follows.

1. *Semang Bedhaya*, laras pélog pathet nem
2. *Rambu Bedhaya*, laras pélog pathet nem, that is, *Babar Layar Bedhaya K.P.* [*ketawang pélog*], laras pélog pathet barang*

According to stories told by our elders, during the time of Surakarta [Hadiningrat], when the government was divided into two courts, Surakarta and Yogyakarta, the bedhaya gendhing *Semang* and *Rambu* were the property of the kraton of Yogyakarta.

This was the beginning of the bedhaya of nine dancers accompanied by gendhing played on the [regular] gamelan. The bedhaya of nine dancers carries an important message and has noble and profound significance. For that reason, and also because the bedhaya of nine dancers was performed at the kraton, Ingkang Sinuhun Kangjeng Sultan Agung Prabu Hanyakra Kusuma allowed the

**Babar Layar Bedhaya* was composed at the kepatihan as the bedhaya dance of the kepatihan.

following groups of people to compose gendhing bedhaya for seven dancers: his sons, his brothers and cousins holding the title *adipati*, the *wadana* among his relatives, and his *pepatih dalem* and royal court servants of the ranks *bupati nayaka* and *bekel* who had administrative responsibilities either in the kraton or in the kingdom at large. The bedhaya of seven dancers was the old-style bedhaya no longer in use at the kraton. By royal command, the bedhaya of nine dancers was performed exclusively for the king or for entertainment in the kraton celebrating Javanese kingship. Other people were not permitted to imitate the bedhaya of the kraton [the bedhaya of nine dancers].

Thus came about the establishment of the bedhaya of seven dancers outside of the kraton for people of royal lineage, or for people of the kepatihan and the kabupatèn [residence of the bupati].

Then he [Sultan Agung] composed pathet[an] in laras pélog to be played when the bedhaya dancers walked on and off the stage. [These pathetan] were rearranged by or are attributed to Paku Buwana IV.¹⁷

1. Pathet *Bedhaya Laras*, the same as Pathet *Lima*, complete with ngelik, [composed by] Paku Buwana IV (During the time of Sultan Agung, it was played also as a pathet[an] for major court scenes in wayang gedhog, and was [called] Pathet *Wantah*.)
2. Pathet *Kemuda Laras*, that is, Pathet *Nem Ageng*, pélog nem, Paku Buwana IV
3. Pathet *Honengan Raras*, that is, Pathet *Barang*, complete with ngelik, pélog barang

All of these works are called Pathet *Bedhaya* and were rearranged by or are attributed to Paku Buwana IV of Surakarta [Hadiningrat].

The works of Ingkang Sinuhun Kangjeng Sultan Agung Prabu Hanyakra Kusuma of Mataram, which consist of a complete repertoire of gendhing, pathet[an], and ada-ada, can be classified into four categories.

1. gendhing ageng
2. gendhing tengahan
3. gendhing alit
4. gendhing prenès (prenèsan)

The following is an explanation of these gendhing types.¹⁸

- Ha A gendhing ageng is a gendhing kethuk 4 kerep, minggah kethuk 8, characterized by its length, its many cèngkok and wilet, and its beauty and dignity.

- Na A gendhing tengahan is a gendhing kethuk 2 kerep, minggah kethuk 4 or dhawah ladrangan, characterized by initial cèngkok that are especially beautiful and pleasing.
- Ca Gendhing alit consist of ladrang and ketawang, gendhing whose melodies and wilet are simple, dignified, and do not have a *paprenèsan* [lighthearted and gay] feeling.
- Ra Gendhing prenèsan are exciting, happy, and delightful in character.

Another gendhing type, *gendhing gecul*, or *geculan*, is crude, funny, and joking in character, such as the following gendhing.

1. *Béndrong Gambang*, sléndro manyura or pélog pathet nem, also known as *Béndrong Angklung*.
2. *Mandra Guna*, [pélog] pathet nem.¹⁹ This gendhing cannot be put in any of the gendhing categories in this book because improper and unseemly gendhing are not played in the kraton. See “Additional Explanations,” below.

This concludes the story of Sultan Agung.

In the year 1589 A.J. [1666 A.D.], coded with the chronogram TRUS KAÈSTHI PANATANING RATU [‘always aspiring to the royal arrangement of things’], Ingkang Sinuhun Susuhunan Amangkurat I of Mataram, known by the name Ingkang Sinuhun Amangkurat Agung and buried at Tegal Arum, established in a rational manner the functions of the royal gamelan, as follows.

1. Monggang, [called] *Kangjeng Kyai Udan Arum*, laras pélog, played to honor the king when he attended *garebeg* [religious festivals], and to celebrate the coronation of kings and the anniversary of royal coronations.
2. Monggang patalon, [called] *Kyai Singa Krura*, laras sléndro, played to honor the king when he attended the *watang* [lance tournaments] on Saturday.
3. Gamelan kodhok ngorèk, [called] *Kangjeng Kyai Jati Ngarang*, played after the gamelan monggang to honor the king when he attended *garebeg*. Gamelan kodhok ngorèk also was played to accompany fights, the spearing of tigers, and to celebrate the king’s and queen’s birthdays reckoned by years and by *wuku* [the seven-day week].

The royal *kodhok ngorèk gamelan*, in *laras pélog*, includes a *gendèr ageng* and a *gambang gangsa*, both in *laras sléndro*. The king ordered that the *gendhing* played on that *gendèr* and *gambang* be as follows.

- Ha For the *garebeg Mulud*, *gendhing Dhendha Sèwu*
 Na For the *garebeg Pasa*, *gendhing Dhendha Santi*
 Ca For the *garebeg Besar*, *gendhing Dhendha Gedhé*²⁰

For occasions other than *garebeg*, *gendhing Dhendha Gedhé* is played. During the reign of Paku Buwana VII [1830–1858 A.D.] of the *kraton* of Surakarta [Hadiningrat], only one *gendhing* was played, *gendhing Dhendha Gedhé*.

4. *Gamelan lokananta* (*lokanata*), that is, *gamelan kembangan*, consists of *kethuk*, *kenong*, *kendhang*, and *gong*, and is played to accompany the *bedhaya* dance. *Gendhing Ketawang Ageng* is played for important occasions to honor the coronation of kings and to commemorate the anniversary of royal coronations. *Gendhing Handuk* (*Gadhung Mlathi Bedhaya*) is played for the king's birthday, reckoned by years.
5. *Gamelan ageng*, including *sléndro* and *pélog*, is used for *bedhaya*, for *wirèng*, and for honoring the entrance of the king [into the audience hall] to the accompaniment of *gendhing Sri Katon*, a *ladrang*, *laras pélog pathet barang*, *kendhang kalih*.
6. A royal *sléndro gamelan*, [called] *Kyai Lokananta*, which includes a *gambang gangsa*, is played to honor the return of the king to the court after he has attended the *watang* [lance tournament] or when he leaves the audience hall. In the latter case, *gendhing Dur Kajongan* or *Undur-undur Kajongan*, a *ketawang* and a *gendhing gambang*, *laras sléndro* [pathet] *manyura*, with *buka* played on the *gambang gangsa*, is played.

The excitement of *gendhing Dur Kajongan* is heightened by the dancing of two *abdi dalem lurah badhut* [court jesters], from the left and right groups, who play the *kepyak calapita*, which consists of pieces of ivory wound around the fingers. The dancers use the *kalang kinanthang* dance posture and the hand movement called *ukel gajah nginum* [which suggests the trunk of an elephant as it drinks].²¹ They came to be known as *abdi dalem kridhastama* during the reign of Paku Buwana X [1893–1939 A.D.] of the *kraton* of Surakarta [Hadiningrat].

7. Cara balèn, laras pélog, played to accompany the *jebeng* dance and *tayungan* [a kind of walking dance step].
8. Srunèn, played to accompany soldiers attached to the court.
9. The royal gamelan *sekatèn*. Ingkang Sinuhun Amangkurat Agung decreed that these gamelan be played every year (not just every *Dal* year) in the gamelan assembly hall, on the grounds surrounding the large mosque, from the fifth to the twelfth day of the month *Rabin-gulawal* (*Mulud*) during the *garebeg*. They also are played for other important events in the *sitinggil* [the outer audience hall of the court].

At the time of the kraton of Surakarta [Hadiningrat, 1749 A.D.], [gamelan *sekatèn* came to be played] for the king's birthdays, reckoned by wuku, and for the queen's birthdays, reckoned by years.

Thus ends the story of Mataram.

In the year 1620 A.J. [1696 A.D.], coded with the chronogram BARAKAN KEMBAR RAHASANING DÉWA ['twins of the same age represent the feelings of a deity'(?)], Ingkang Sinuhun Kangjeng Susuhunan Amangkurat II, known by the name Ingkang Sinuhun Amangkurat Amra (or Admiral), whose palace was in the kingdom of Kartasura Hadiningrat, constructed a sléndro-pélog gamelan called *Kyai Jimat*.

Thus ends the story of Ingkang Sinuhun Kangjeng Susuhunan Amangkurat II of Kartasura Hadiningrat.

In the year 1631 A.J. [1707 A.D.], coded with the chronogram JANMA GUNA NGABAHAKEN BUWANA ['the skills of mankind move the world'], Ingkang Sinuhun Kangjeng Susuhunan Paku Buwana I, also known as Ingkang Sinuhun Puger of Kartasura Hadiningrat, composed the following gendhing.

1. *Samarang* (ladrang), laras pélog pathet nem
2. *Layar Banten* (gendhing), [laras] pélog pathet barang
3. *Silir Banten* (gendhing), [laras] pélog pathet barang

Then he composed a gendhing *kemanak*, or gendhing *kethuk kenong*, for the gamelan *lokanata* to accompany the singing of *kidung sekar macapat*. The initial part of the gendhing is based on the dhong-dhing of the melody of *asmarandana*, *daleman* or *pringgitan* style.²² *Asmarandana* is then connected, by means of a *wawangsalan* [*sasmita*(?)] [to another verse form], just as a *wawangsalan* was used in [Gendhing] *Ketawang Ageng*. The cèngkok of this gendhing are similar to those in Gendhing *Ketawang Ageng*. The gendhing is powerful, dignified, and majestic in character. It was named *Sumreg*, laras pélog pathet barang, and was used as a gendhing *bedhaya*. Since it is very similar to the *ketawang* [gendhing] composed in Mataram, Gendhing *Sumreg* came to be known as *Ketawang Alit*,

while the one from Mataram was then called *Ketawang Ageng*. When *Ketawang Alit* is played, many kinds of offerings, including incense, must be provided. The offerings required are the same as those used for Gendhing *Gadhung Mlathi Bedhaya*.

Inggang Sinuhun Kangjeng Paku Buwana I decreed that the bedhaya dance [accompanied by] Gendhing *Sumreg* be performed to celebrate the king's birthdays, reckoned by years, and the bedhaya [accompanied by] Gendhing *Handuk* (Gendhing *Gadhung Mlathi Bedhaya*) be performed to celebrate the king's birthdays, reckoned by wuku, and the queen's birthdays, reckoned by years. Only the bedhaya [accompanied by] Gendhing *Ketawang Ageng* is still performed for the important festivities celebrating the anniversary of a king's coronation, or for the coronation itself.

It is said that he [Paku Buwana I] composed the following gendhing before becoming king.

1. *Layar Tukung* (gendhing), [laras] pélog pathet barang
2. *Candra* (gendhing), [laras] sléndro pathet sanga
3. *Semu Kirang* (gendhing), [laras] sléndro pathet nem
4. *Prihatin* (gendhing), [laras] sléndro pathet nem

Thus ends volume 2 of *Wédha Pradangga*.

Signed,
Radèn Ngabèhi Prajapangrawit

Music experts in the kraton of Mataram [during the reign of] Inggang Sinuhun Kangjeng Sultan Agung Prabu Hanyakra Kusuma:

1. Kangjeng Panembahan Purubaya
2. Radèn Tumenggung Alap-alap
3. Kyai Panjangmas
4. Pangéran Mudha Bagus Karanggayam II

SUPPLEMENT: ADDITIONAL EXPLANATIONS

I would like to explain again the terminology of gendhing ageng, gendhing tengahan, and so on, so that it will be clear. The following explanation was approved by the Art Department of the Ministry of Education of Surakarta in March 1948 A.D.

- Ha Gendhing ageng. The category of gendhing ageng includes gendhing kethuk 4 kerep and gendhing kethuk 2 awis, gendhing kethuk 8 kerep, minggah kethuk 16, and so on.
- Na Gendhing tengahan. Gendhing tengahan are gendhing kethuk 4 kerep that have at least two cèngkok [that is, two gongan].
- Ca Gendhing alit. Gendhing alit are gendhing kethuk 2 kerep that have only one cèngkok and no ngelik.

Ladrang and ketawang are kinds of gendhing alit, and they are divided into three types, as follows.

- Ha Ladrangan ageng. Ladrangan ageng are ladrang with at least four cèngkok.
- Na Ladrangan tengahan. Ladrangan tengahan are ladrang with at least two cèngkok.
- Ca Ladrangan alit. Ladrangan alit are ladrang with only one cèngkok.

There are also three types of ketawang.

- Ha Ketawang ageng. Ketawang ageng are ketawang with at least six cèngkok.
- Na Ketawang tengahan. Ketawang tengahan are ketawang with five cèngkok, that is, five different cèngkok or five types of cèngkok.
- Ca Ketawang alit. Ketawang alit are ketawang with one to four cèngkok.

Gendhing prenès, or prenèsan, are not classified according to the length of the gendhing. Any gendhing can be a gendhing prenès, provided that it be continually exciting, happy, and delightful in character. Gendhing prenès include minggah sections drummed in the *ciblon* or *kosèkan* styles, as in the gendhing *Rondhon*, *Mawur*, *Bontit*, *Lambang Sari*, *Gambir Sawit*, and so on. These are all gendhing prenès, or prenèsan.

There is another category, called gendhing gecul, or geculan. These gendhing are characterized by *balungan narancag*, *nyela wirama* [syncopated

rhythm], humor, and wit. Gendhing *Gondrong*, pélog nem, is a gendhing gecul. It is a gendhing gambang that originally was in sléndro pathet manyura but now is often played in pélog panunggul pathet nem. It also is known as *Gondrong Angklung*. Other gendhing gecul, or geculan, are *Mandra Guna*, *Petung Wulung*, *Tanjung Gunung*, and *Lenggang Jati*.

During the time of Mataram, gendhing kethuk awis did not exist. There were only gendhing kethuk kerep. Ingkang Sinuhun Paku Buwana IV (Sinuhun Bagus) instituted gendhing kethuk arang. Thus all gendhing [kethuk arang] can be referred to as “iyasan Kabagusan” [‘the work of Sinuhun Bagus’].

Additional Explanation of the Gendhing Bedhaya Ketawang

During the time of Mataram, the crowned king, Ingkang Sinuhun Kangjeng Sultan Agung Prabu Hanyakra Kusuma, established a group of nine bedhaya dancers and composed the Gendhing Bedhaya *Ketawang*.

During the time of Kartasura Hadiningrat, the crowned king, Ingkang Sinuhun Kangjeng Susuhunan Paku Buwana I, composed a gendhing for the bedhaya dance, called Gendhing *Sumreg*, which was like an offspring of the Gendhing *Ketawang* composed in Mataram. (Gendhing *Sumreg* is similar to Gendhing *Ketawang* because it is a descendant of Gendhing *Ketawang*.) According to various experts on karawitan, Gendhing *Sumreg* was called Gendhing *Ketawang Alit*, whereas the Gendhing *Ketawang* composed in Mataram was called Gendhing *Ketawang Ageng*.

Experts on karawitan of Surakarta [Hadiningrat]:

1. Ingkang Sinuhun Bagus Paku Buwana IV
2. Kangjeng Gusti Mangkubumi I of Surakarta
3. Kyai Demang Gunapangrawit I
4. Kyai Demang Mlaya II (Gunasentika IV)
5. Kyai Demang Reksapradangga
6. Kyai Demang Warsapradangga I

TRANSLATOR'S NOTES

¹This phrase may constitute a sangkala for the year 1566 A.J. Three of the four words represent the appropriate numbers for the year 1566. According to Bratakésawa (1952, 130), the word *woh* represents the number 4, not 6, but the values of many chronogram words have changed over time.

²It seems likely that “Paku Buwana IX” is a misprint that should read “Paku Buwana IV.”

³In the text this phrase is “yasan [‘made by’] P. B. IX Gunasentika.” This gendhing apparently has three “composers.” Perhaps Sultan Agung or his musicians composed the first version, Gunasentika rearranged it, and Paku Buwana IX ruled at the time it was rearranged. See note 14 in *Wédha Pradangga*, volume 1.

⁴The *angkub* is a flower whose petals produce a whistling sound when blown by the wind.

⁵For an illustration of the texts in the performance context of Gendhing *Ketawang Ageng*, see Tirtaamidjaja (1967, 58–59).

⁶The words *ing sapanginggilipun* in this sentence should probably be *lan sapanunggilanipun*.

⁷In the second edition of *Wédha Pradangga*, several words are left out. The first edition reads, “(warni-warni ing sadjen boten kapatjak *ing buku ngriki, mindak angebaki*), *ingkang beksa, ingkang sinden*. Tuwin ingkang nabuh gending Katawang, punika kedah resik.” (The italicized portions are missing from the second edition.) The Javanese term *resik*, which is translated as ‘pure and clean’, actually has a very specific meaning. A person must not have had sexual intercourse the night before and women may not be menstruating.

⁸The major wayang heroes are depicted by several different puppets, representing different stages in their lives or different emotional states. These stages of life, or moods, are called *wanda*.

⁹According to Hardja Susilo, this story probably relates to the legend that Sultan Agung had the power to become invisible, though at times he was not aware that others could not see him.

¹⁰It is unclear in the manuscript whether this explanation is meant only for *Candra Sari* or for *Candra Nata* was well.

¹¹This is the full title of the period of Javanese history to which Paku Buwana IV belongs. Warsadinigrat divides Javanese rulers since Mataram into two groups. The first (the rulers Amangkurat through Paku Buwana II) reigned during the period called Kartasura Hadiningrat;

the second (Paku Buwana III to the present) reigned during the period called Surakarta Hadiningrat.

¹²The *prang sekar*, also known as the *prang kembang*, is a combat between a refined hero and various ogres in the pathet sanga section of a wayang performance.

¹³According to Martopangrawit (Wesleyan World Music Archives, n.d.), Warsadiningrat calls this pathetan *Jengking* due to the similarity in beginning (“ngajeng”) and ending (“wingking”) cèngkok.

¹⁴In the first edition of *Wédha Pradangga*, the second word in this sangkala is *karenga*; in the second edition it is *karengga*. *Karenga* is listed as a sangkala code word for the number 6 in Bratakésawa (1952, 58).

¹⁵In the royal gamelan of Surakarta and Yogyakarta, the pélog rebab is of the byur type while the sléndro rebab is of the ponthang type (Kunst 1973, 221).

¹⁶Islamic law forbids the touching of ivory because it is part of a dead animal.

¹⁷In this paragraph, the verbs *anganggit* (‘composed’) and *yaśan* (‘rearranged by’ or ‘attributed to’) are distinguished from one another. Usually in *Wédha Pradangga* these words are used synonymously. See note 14 in *Wédha Pradangga*, volume 1.

¹⁸*Ha*, *na*, *ca*, and *ra* are the first four letters of the Old Javanese alphabet.

¹⁹In the Javanese-script manuscript, the word *enz* appears in roman letters after *pélog nem* in this sentence.

²⁰These three garebeg are the main annual Muslim festivals. Garebeg Mulud celebrates the birth of the Prophet Muhammad, garebeg Pasa celebrates the end of the fasting month, and garebeg Besar celebrates Abraham’s willingness to sacrifice his son and the pilgrimage to Mecca.

²¹See Stutterheim (1956, 91–104).

²²*Daleman* and *pringgitan* refer to cèngkok sung exclusively in the kraton of Surakarta, associated with some of the sekar macapat.

**THE HISTORY, OR STORY, OF GAMELAN,
WÉDHA PRADANGGA**

Volume 3

The third volume of *The History, or Story, of Gamelan (Wédha Pradangga)* is a continuation of the second volume, compiled by Radèn Ngabèhi Prajapangrawit, holder of the awards Sri Nugraha Bintang Pangkat III and Bintang 200 Tahun, and musician with the rank panèwu at the kasepuhan of the kraton of Surakarta Hadiningrat.

During the month of *Besar* in the year *Jimakir* in 1650 A.J. [1726 A.D.], coded with the chronogram SIRNA TATA MANIS ING DÉWA ['lost are the beautiful customs of the deities'], Ingkang Sinuhun Kangjeng Susuhunan Paku Buwana II of the kingdom of Kartasura Hadiningrat, known by the name Ingkang Sinuhun Kombul, or the Ingkang Sinuhun who was buried at Lawiyan, had Ngabèhi Nongnong build a gamelan with both laras sléndro and pélog. When completed, the sléndro gamelan was named *Kyai Semar Mendem*,* and the pélog gamelan was named *Kyai Sekar Gadhung*. The carvings on the instrument frames were cut all the way through the wood.

Then he choreographed *beksan wirèng*, as follows.

1. *Laras Panji*, or *Panji Sepuh* ['the old Panji'], a solo dance performed with a long, dotted, dance scarf, accompanied by gendhing *Sumedhang*, pélog pathet nem.
2. *Laras Panji Nom* ['the young Panji'], a dance for two people, performed without weapons but with a *sondhèr* [cloth worn around the waist in classical dances], accompanied by gendhing *Sobrang* (*Sobrang Barang*), a *ladrang*, laras pélog pathet barang.
3. *Dhadhap Karéta*, danced by four people with *dhadhap* [a type of shield, in this case ornamented with a *wayang* character] depicting the puppet Samba. For fights, *keris* [daggers] are used. Gendhing *Ketawang Segaran* with a *buka gambang*, laras pélog pathet nem, accompanies this dance.
4. *Dhadhap Kanoman*, danced by four people with *dhadhap* depicting the *wayang* puppet Setyaki and with *keris* for fights. Gendhing *Ketawang Rangsang Tuban*, laras pélog pathet nem, accompanies this dance.

*[This gamelan] was so named because it was pleasing to the senses, like food that is *semar mendem* [named for a delicacy].

5. *Tamèng Badhung*, danced by four people with *tamèng* [shields] and with *keris* for fights. The accompaniment is [based on] *Gendhing Kedhaton Bentar*, which was transformed into a *ketawang* in which some of the *cèngkok* were modified. The *laras* remained the same, that is, *sléndro pathet nem*, and the piece was named *Ketawang Kedhaton Radya*.
6. *Tamèng Glèyong*, danced by four people with *tamèng* and with *keris* for fights. The accompaniment is *gendhing Ketawang Jong Méru Kudus*, *pélog pathet barang*.

The king was skilled in many areas. He especially enjoyed performing Javanese *karawitan*, dance, and *gendhing gendhèng* [instrumental and vocal music]. The following *gendhing* were composed by him [or were composed under his authority].

1. *Gendhing Lunta*, *sléndro pathet sanga*, *Paku Buwana II**
2. *Gendhing Silir Banten*, *pélog pathet sanga*
3. *Gendhing Candra*, *sléndro pathet sanga*

These received royal favor, but the *gendhing* that truly captivated the king was *Gendhing Lunta*. The *wilet* of this *gendhing* were always executed with great care, and the *minggah* was played in *irama tamban* [III], making the *gendhing* beautiful, exciting, and lively.

It is said that every time the king was seated on his throne on Mondays and Thursdays, if there were no inauguration ceremonies, he would almost always request *Gendhing Prawiro Kusumo*.

When the king fled from the *kraton* of Kartasura for Penaraga, he composed *Gendhing Layu-layu* ['fleeing'], *pélog pathet nem*. It is said that one day the king heard a servant with the rank *panakawan* at the *kadipatèn anom* playing *Gendhing Lunta* on the *gendèr*. It reminded him of when he used to sit before his court upon his golden throne. His children, his entire family, and his soldiers would gather round, filling the yard of the palace in Kartasura, all of them feeling the power of their godlike king. [As a result of these reflections,] he ordered his people to return to Kartasura to recapture the country and the *kraton*, which had been taken by the enemy. Strengthened by the blessing of Allah and the restoration to the *kraton* of the *wahyu* [divine sign of greatness and power], the king returned to power and the city was forever calm, happy, and undisturbed.

*Formerly *Lunta-lunta* was called [illegible] *Prawiro Kusuma*.

Therefore, Ingkang Sinuhun greatly esteemed and honored Gendhing *Lunta*, which also was called *Prawiro Kusumo* ['brave nobility']. It became a *pusaka* [sacred heirloom]. The minggah of Gendhing *Lunta* was renamed *Bangun Mati*. *Bangun*, meaning 'to awake', and *mati*, meaning 'dead', are symbolic of the kraton of Kartasura when it was taken by the enemy and then recaptured. The king was crowned again, just as if he had risen from the dead, hence the title *Bangun Mati*. Because he heard Gendhing *Lunta*, the king came to feel strongly that his kingdom should be recaptured.

Due to these events, the king made the following proclamation: "All of my descendants shall hold Gendhing *Lunta* in high esteem, for it has great power. Gendhing *Silir Banten* and Gendhing *Candra* shall not be neglected either." That is the story.

It is said that, even though the kingdom of Kartasura Hadiningrat returned to the tranquility of former times, the king was still very sad and concerned about the damage done to the kingdom, the kraton, and all the things in it. It was as if the whole kraton had been destroyed. Therefore, the king decided to move it from Kartasura Hadiningrat. But there was no sign as to which village would be appropriate for the new kraton. Then, Ingkang Sinuhun Kangjeng Susuhunan Paku Buwana II of Nagari Kartasura Hadiningrat moved the kraton to the village of Solo, which was thenceforth called Nagari Surakarta Hadiningrat. It was decreed that the kingdom and the kraton of Kartasura Hadiningrat be called Wanakarta.

The move to Surakarta Hadiningrat took place on Wednesday *Paing* at ten o'clock in the morning, on the fourteenth day of the month of *Sura*, *kurup jamngiyah* [the Friday-letter calendar], during the year *Jé* 1670 A.J. [1745 A.D.], during the *wuku Landep* [the second wuku], *Déwa* [*Mahadéwa*], *Guru* [third day of the eight-day week], *Uwas* [fifth day of the six-day week], *Wurung* [eighth day of the nine-day week], *tali wangké*, *wasésa segara*, *sanggar waringin*, *lakuning banyu*, *lambang lawu*, *masa Kawolu* [the eighth Javanese month], *windu Sancaya* [the fourth windu], or, [as reckoned by] the sun, February 17, 1745 A.D.¹

Then he composed the following gendhing.

1. *Boyong* (ketawang gendhing)
2. *Kedhaton Radya* (ketawang), sléndro [pathet] nem
3. *Asri Katon* (gendhing), pélog [pathet] barang

Then he composed the following wirèng dances.

1. *Jemparing Ageng*, a dance for two performed with *jemparing* [arrows], accompanied by gendhing *Lèngkèr*, a ladrang, pélog [pathet] nem.

2. *Dhadhap Karna Tinandhing*, a dance for two in which the first part is performed with *dhadhap* depicting the wayang character Surya Putra, and the second part is performed with *keris*, accompanied by gendhing *Playon Barang* (*Playon*, laras pélog pathet barang).
3. *Dhadhap Alus*, a dance for four in which the first part is performed with *dhadhap sekaran* [a shield depicting flowers instead of a puppet] and the second part is performed with *keris*, accompanied by gendhing *Playon Gangsal*, a ladrang, pélog [pathet] lima.
4. *Lawung Alit*, a dance for four, performed with *lawung* [spears] used as weapons, accompanied by gendhing *Embat-embat Penjalin*, a ladrang, laras sléndro pathet sanga.
5. *Jemparing Alit*, a dance for two performed with arrows as weapons, accompanied by Ladrang *Semang*, pélog [pathet] nem.

Then he composed the following gendhing.

Gendhing in [Laras] Pélog

1. *Thludur*, minggah Ladrang *Playon*, pathet lima
2. *Pangasih*, pathet nem
3. *Puspa Sari*, pathet barang

Gendhing in [Laras] Sléndro

1. *Sidawayah*, pathet nem
2. *Laras Ati*, pathet nem
3. *Jamba* pathet nem
4. *Babat*, pathet nem
5. *Kenceng* (gendhing rebab), pathet sanga
6. *Alas Padhang*, pathet manyura

It is said that the following people were permitted to assist in matters having to do with dances or gendhing.

1. Kyai Tumenggung Puspanagara
2. Kyai Tumenggung Mangunagara

Both were court servants with the rank *nayaka gedhong*, left group, whose duties included composing gendhing, dances, and melodies for *sekar* and preparing special meals that were both delicious and beneficial to the body. Kyai Demang Malaya assisted in the composition of the gendhing.

Thus ends the story of Paku Buwana II.

According to Paku Buwana X, Gendhing *Lunta* also is called *Prawiro Kusumo* (*Prawiro Kusumo*, minggah *Bangun Mati*).

In the year 1693 A.J. [1767 A.D.], coded with the chronogram WÉDHA NAWA LINARAS ING NATA ['the nine sciences made harmonious by the king'], Ingkang Sinuhun Kangjeng Sinuhun Paku Buwana II of Nagari Surakarta Hadiningrat, known by the name of Ingkang Sinuhun Swargi, constructed a gamelan including both pélog and sléndro. The pélog set was called *Kyai Pangasih* and the sléndro set was called *Kyai Raras Ati*. According to another story, the date mentioned above marks the completion of the construction of [another] gamelan, including the building and painting of frames. However, in a sense this gamelan can be considered to have been constructed at a much earlier date, as the following suggests.

Ingkang Sinuhun was very happy when the construction of the royal gamelan *Kyai Pangasih* and *Kyai Raras Ati* was finished. During *bedhaya* lessons, he sat on the gamelan stage, played the *demung*, and watched the movements of the *bedhaya* dancers. He was especially drawn to one of the dancers, the daughter of Radèn Tumenggung Wirareja, who also was called *Kyai Ngabèhi Jagaswara*. Her name was Mas Radèn Rara Beruk. Ingkang Sinuhun requested her [in marriage], and thus she was quickly raised from a low to a high [status], becoming the principal queen of Ingkang Sinuhun Paku Buwana III. Her name and title were changed to Kangjeng Ratu Kencana ['the honorable golden queen'] because since her childhood her body had seemed to blaze with flames the color of shining gold on holy days and on the eves of Friday and Saturday *Kliwon*. She was called Ratu Beruk.

People say that the *demung* mentioned above is even today inhabited by spirits because it often was played by Ingkang Sinuhun.

Later Ingkang Sinuhun Paku Buwana III had a complete ensemble constructed from the royal gamelan brought from Kartasura, many of whose instruments had been lost. A *gambang gangsa* in laras pélog was added to the completed ensemble. This gamelan was used to accompany the wirèng dance *dhadhap karéta* ['shields and chariot'], also called *dhadhap kasepuhan* ['shields of the elder princes of the king']. The gamelan played Ketawang Segaran, laras pélog pathet nem, with a *buka* played by the *gambang gangsa*. A knobbed *slenthem* also was added. *Kyai Demang Agul-agul* (formerly *Kyai Nongnong*), gamelan maker with the rank *panèwu*, was ordered to build the gamelan. Although he was given the name *Kyai Demang Agul-agul*, he still was called by his former name, *Kyai Demang Nong-nong* (Nonongan).

Many of the instruments of the two gamelan [from Kartasura], *Kyai Semar Mendem* and *Kyai Sekar Gadhung*, had been lost. For that reason, by royal order, the remains of *Kyai Semar Mendem* and *Kyai Sekar Gadhung* were combined to create one gamelan, tuned to laras pélog. It was called *Kyai Semar Mendem*. This gamelan was paired with the royal sléndro gamelan, *Kyai Lokananta*, [a gift

of tribute from] Radèn Tumenggung Mayang of Pajang that was originally from the kraton of [Adipati] Bintara of Demak. When the gamelan *Kyai Semar Mendem* was tuned to laras pélog, its pitch 6 was tuned to pitch 6 of the gamelan *Kyai Lokananta* so that the *tumbuk* was pitch 6. As a result, the gamelan tuning was *laras madya*, that is, a medium range.

When Sampéyan Dalem Ingkang Sinuhun Paku Buwana IX became king, he ordered that the name *Kyai Semar Mendem* be changed to *Kyai Semar Ngigel*. The sléndro gamelan retained its original name, *Kyai Lokananta*.

Thus ends the story of Paku Buwana III.

In the year 1718 A.J. [1791 A.D.], coded with the chronogram HÈSTHI NATA WIKU RAJA [‘the purposeful king, the ascetic king’], Ingkang Sinuhun Kangjeng Susuhunan Paku Buwana IV, known as Ingkang Sinuhun Bagus of Surakarta Hadiningrat, constructed a *gamelan sekatèn*, larger and heavier than the gamelan sekatèn of Mataram. The new gamelan sekatèn was called *Kyai Naga Jénggot*, and it was referred to as “the large gamelan sekatèn.” A *sangkala memet* [an abstruse *sanghala*, in this case in the form of a picture], depicting two crowned serpents whose tails were wound together so that they became one, [was carved] at the top of the *gayor*, the frame used for hanging the *gongs*. These serpents symbolized the sangkala NAGA RAJA NITIH TUNGGAL [‘the serpent and the king ride together’], signifying the year *Jé* 1718 A.J. [1791 A.D.]. Thus there were two royal gamelan sekatèn, one large and one small. The large gamelan was built [during the reign of] Paku Buwana IV of Surakarta, while the small gamelan was built [during the reign of] Ingkang Sinuhun Kangjeng Sultan Agung Prabu Hanyakra Kusuma of Mataram.

The king [Paku Buwana IV] decreed that his creation [the gamelan sekatèn *Kyai Naga Jénggot*] be ranked as the older gamelan sekatèn. Therefore, the musicians of the *kasepuhan*, left group, were given the responsibility of playing that gamelan first. In former times, during the month of *Mulud*, the gamelan sekatèn had always been placed in the gamelan assembly hall on the south side of the yard of the large mosque. Even though there were now two ensembles, the musicians of the kasepuhan, left and right groups, continued to meet in the same location, the gamelan assembly hall on the south side of the large mosque. Each group fulfilled its obligations. [The left group played the Gamelan *Kyai Naga Jénggot* and the right group played the gamelan sekatèn from Mataram.] The large assembly hall on the north [side of the mosque yard] was used for meetings of judges and their associates who maintained the peace and decided legal cases.

Then he [Paku Buwana IV] named these two gamelan sekatèn, as follows.

1. The large gamelan sekatèn, previously called *Kyai Naga Jénggot*, was renamed *Kangjeng Kyai Guntur Madu*. The new name was like a gift from a high person to a low person.
2. The small gamelan sekatèn was named *Kangjeng Kyai Guntur Sari*.

He then composed a *racikan sekatèn* in laras [pélog pathet] nem, based on the melody of *Racikan Barang*, and called it *Racikan Rambu*. He also composed *gendhing bonang* in laras pélog with *sesegan* and *thuthukan sabetan*. Gendhing bonang do not include *rebab*, *gendèr*, *gambang*, *suling*, or *sindhènan*. These are played primarily for *nguyu-uyu*, although occasionally they appear as the first piece in *klenèngan* concerts. They also can be played as *gendhing sekatèn*. If a gendhing bonang is played as gendhing sekatèn, however, only the *minggah* is played, for the *mérong* is replaced by the *racikan*. Gendhing bonang composed [during the time of] the king [Paku Buwana IV] are listed below.

Gendhing Bonang in Laras Pélog [Pathet] Lima

1. *Bremara*
2. *Babar Layar*
3. *Pangrawit*
4. *Jalaga*
5. *Gondrong*
6. *Majemuk*
7. *Klenthung*
8. *Slébrak*

Gendhing Bonang in Laras Pélog [Pathet] Barang

1. *Siring*
2. *Tukung*
3. *Wedhi Kéngser*
4. *Bondhèt*
5. *Pari Gentang*

This was the beginning of gendhing bonang, composed by Paku Buwana IV. Then he composed *gendhing rebab* in laras pélog pathet lima.

1. *Mayang Kara* [*Mayang Mekar(?)*], dhawah Ladrang *Banyak Nglangi*
2. *Tali Wangsa*
3. *Kagok Raras*, called by people in the kadipatèn Gendhing *Raras Tangis*

Gendhing Rebab in Laras Pélog [Pathet] Nem

1. *Ela-ela Bedhaya*
2. *Érang-érang Pagelèn*
3. *Layu-layu*, with ngelik *Bangun Mati*, composed by Paku Buwana II

Gendhing Rebab in Pélog [Pathet] Barang

1. *Bedhaya*
2. *Maraséba*
3. *Cangket*

Numbers 1 through 3 are *gendhing bedhaya* in laras pélog pathet barang.

4. *Gendréh*
5. *Rimong*
6. *Jenthara*
7. *Sembur Adas*, dhawah Ladrang *Longgor Lasem*
8. *Klèwèr*, dhawah *Playon*, [pathet] barang
9. *Muncar*
10. *Bandhil Ori*, made into a *gendhing kethuk kerep*
11. *Sangu Pati* or *Sanga Pati*, formerly a sléndro *gendhing*, which was changed to pélog [pathet] barang (The cèngkok were made more graceful, the minggah was done in irama tamban [III], and it was named *Sanga Pati*, meaning 'king'.)

Gendhing Rebab in Sléndro Pathet Nem

1. *Mara Sanja*
2. *Tunjung Keroban*, Paku Buwana V
3. *Udan Soré*
4. *Mandhul Pati*, dhawah Ladrang *Agun-agun*
5. *Méga Mendhung*, dhawah Ladrang *Remeng*
6. *Raras Tawang*, dhawah Ladrang *Ketawang*

Gendhing Rebab in Pathet Sanga

1. *Wangsa Guna*, called by some *Gambir Sawit Wangsa Guna*
2. *Gendréh Kemasari*
3. *Dara Dasih*, dhawah Ladrang *Uluk-uluk*
4. *Laler Mengeng*, called by some *Laler Mèngèng*
5. *Ela-ela Kali Bèbèr*, Paku Buwana V
6. Ladrang *Rara Nangis*

He also added [to the repertoire] an *ada-ada* in pathet sanga, called *Ada-ada Palaran*, which is played as a [*suluk*] *tlutur* for ogres, and *Sampak Tanggung*, pathet sanga.

Gendhing Rebab in [Pathet] Manyura

1. *Merak Kasimpir*, minggah Ladrang *Randhat*
2. *Jaka Bèlèk*, known as *Bèlèk* and now a gendhing in pélog [pathet] barang
3. *Montro Kendho*
4. *Loro-loro Géndhong*

It is called *Loro-loro Géndhong* [*loro* ‘two’, *géndhong* ‘to carry’] because the minggah is complete: first, three *kenong* [are sounded], then the fourth *kenong* [coincides] with the gong. Originally [this minggah] was *Loro-loro Topèng* [which has only three *kenongan*], but another *kenongan* was added or “carried.” Therefore it became complete (three *kenong* with a the fourth *kenong* coinciding with the gong).²

5. *Lingko-lingko*
6. *Wida Sari*

Sampak, pathet manyura, also was added [to the repertoire].

During this period [the time of Paku Buwana IV], Sampak *Tanggung*, [pathet] sanga, and Sampak, pathet manyura, were composed and played, but only by the people in the kraton and in the immediately surrounding area. Outside the city, in the villages, up to the present time, only *srepegan* is played. The reason is not clear. Perhaps it was for fear of imitating the kraton.

After composing these gendhing, he [Paku Buwana IV] composed *gendhing cara balèn* in laras pélog.

1. *Glagah Kanginan*, with a *kendhangan* called *sekar gadhung*.
2. *Gangsaran Pati*, with a *kendhangan* called *sekar gadhung*.
3. *Tunggal Raja*.
4. *Klumpuk*, used to signal people to assemble for the *watang* [lance tournament], and to honor the king when he went to the *watang* on Saturdays. The connection of Gendhing *Klumpuk* [to gendhing *cara balèn*] is explained below.

Gendhing *Klumpuk* also is called *Gangsaran Kalumpuk*. The gendhing opens with a *buka bedhug*, played by tapping on the rim of the *bedhug*. When the *buka* has reached the point at which *dheng* [a *bedhug* stroke] is played, the *kendhang alit* plays the stroke *thung*. This is followed by the gamelan *cara balèn* playing *Gangsaran Kalumpuk*. After a period of time, the length of which depends on the occasion, this is followed by a gendhing in laras sléndro [played by] the full gamelan ensemble. This transition is signalled by the *bedhug*.

- a. Gendhing *Klumpuk* is played, followed by a *suwuk*, and then the full gamelan plays Ladrang *Uga-uga*, laras sléndro pathet nem.
- b. Then Gendhing *Klumpuk* is played once again, followed by a *suwuk*, and the full gamelan plays Ketawang *Gajah Éndra*, laras sléndro pathet sanga.
- c. Then Gendhing *Klumpuk* is played again. (The transition between the previous gendhing and Gendhing *Klumpuk* occurs without a break.) This is the third and last time that Gendhing *Klumpuk* is played. After the *suwuk* of Gendhing *Klumpuk*, the full gamelan ensemble plays Gendhing *Merak Kasimpir*, minggah Ladrang *Randhat*, laras sléndro pathet manyura. While the ladrang is being played, Sampéyan Dalem Ingkang Sinuhun appears. When he is seated, the *suwuk* is played.

The various gendhing cara balèn, Gendhing *Klumpuk*, and other gendhing mentioned above were the responsibility of the musicians at the *kepatihan*. The gamelan *monggang patalon*, called *Kyai Singa Krura*, which was played for the watang every Saturday, came to be known as Gamelan *Setu* ['the Saturday gamelan']. This gamelan was the responsibility of the musicians at the kasepuhan, left group.

In addition to composing gendhing, the king [Paku Buwana IV] also choreographed royal dances.

1. The bedhaya dance, [accompanied by] Gendhing *Dara Dasih*, sléndro pathet manyura, a gendhing *kemanak* [played on] the gamelan *lokananta*. *Dara Dasih* also is spelled *Dora Dasih*. Some call it *Dura Dasih* because it is based on the melody of sekar ageng *Dura Dasih*, composed by Ingkang Sinuhun before he was crowned king, at which time [his title was still] Kangjeng Gusti Pangéran Adipati Anom. The dance was composed on the eve of Sunday, the thirtieth day of *Dulkangidah*, in the year *Jimakir* 1706 A.J. [1780 A.D.].³
2. The bedhaya dance [accompanied by] Gendhing *Ela-ela* (*Ela-ela Bedhaya*), a gendhing for [complete] gamelan [as opposed to a gendhing *kemanak*], laras pélog pathet nem, composed after Ingkang Sinuhun had been crowned king in the year *Alip* 1723 A.J. [1796 A.D.].
3. The wirèng dance, *Gelas-alit*, a dance for four, in which two of the dancers carry liquor glasses. The dance is accompanied by the minggah of Gendhing *Boyong*, called Ladrang *Minum* ['to drink'], sléndro pathet manyura. Ladrang *Minum* makes use of *kendhang kalih* rather than *irama rangkep* drumming. When Ladrang *Minum* is in pélog [pathet] barang, it is called Ladrang *Sekar Tèja*.

In addition to these dances, Ingkang Sinuhun received as a gift of tribute from the Mangku Negaran [court] the bedhaya dance, [accompanied by] Gendhing *Anglir Mendhung*, a gendhing kemanak. The Mangku Negaran [court] presented the gift in the year *Jimawal* 1717 A.J. [1790 A.D.], coded with the chronogram SWARA NATA INKGANG PANGANDIKA NATA ['the sound of a king is what he says']. Since the Mangku Negaran [court] already possessed a [different] bedhaya dance, the bedhaya dance [accompanied by] Gendhing *Anglir Mendhung* was given to the kraton. (The bedhaya of the Mangku Negaran [court] was the same as that of the *kasentanan* [king's relations], a bedhaya of seven dancers.) Kangjeng Gusti Pangéran Adipati Harya Mangku Negara, called Kangjeng Gusti Sambernyawa, of Surakarta, composed the Gendhing Bedhaya *Anglir Mendhung* [that is, he was ruling when it was composed]. Kyai Demang Cakarma, musician with the rank *demang* at the Mangku Negaran court, served the court by composing the gendhing. The melody is based on Gendhing *Gadhung Mlathi Bedhaya*, which also is called Gendhing *Handuk*, composed by Ingkang Sinuhun Kangjeng Sultan Agung of Mataram.

Gendhing *Anglir Mendhung* was given to one of the king's children, Kangjeng Gusti Pangéran Harya Ngabèhi, and played in the Ngabèyan [residence of king's descendants holding the title Ngabèhi].

Although Ingkang Sinuhun composed many new gendhing, dances, and other pieces, as detailed above, he also was unremitting in his efforts to preserve the older art forms such as the bedhaya dance, wirèng, and sekar ageng (*sekar kawī*). He also took proper care of numerous gendhing. For example, he always insisted that the playing be refined, that the wilet for Gendhing *Rondon*, *Mawur*, *Sambul Talèdhèk*, *Sangu Pati*, and so on be beautiful, and that the manner of playing irama result in a variety of pleasing cèngkok and wilet. He not only established a refined playing style, but he was also a skilled gamelan maker. With his own hands he built the body of a drum that is now in the Sri Wedari Museum.

Then he constructed two large gamelan, in pélog and in sléndro, to be played for bedhaya and wirèng dances. When completed, the pélog gamelan was named *Kyai Kancil Belik* and the sléndro gamelan was named *Kyai Guntur Madu*.

The following was written on the *gendèr panerus* of the Gamelan *Kyai Kancil Belik*: "The *gendèr panerus* of the royal gamelan *Kyai Kancil Belik*. The year *Alip*, coded with the chronogram WIGNYANING PAMBEKSA GINENDÈRAN JANMA ['skillful dancing is accompanied by a *gendèr* played by a human'], 1723 A.J. [1796 A.D.]."

On the rebab stand of Gamelan *Kyai Guntur Madu* the following was written: "In the year 1720 A.J. [1793 A.D.], coded with the chronogram SIRNANING PANINGAL GUNTURING BUMI" ['the loss of vision, the thundering of the earth'].

Then he constructed two gamelan in pélog and sléndro, named, respectively, *Kyai Kutha Windu* and *Kyai Windu Sana*.

According to stories told by our elders, *Kyai Kutha Windu* and *Kyai Windu Sana* were constructed by Ingkang Sinuhun Kangjeng Susuhunan Paku Buwana V when he still held the title Kangjeng Gusti Pangéran Adipati Anom. When the prince's father, Ingkang Sinuhun Kangjeng Susuhunan Paku Buwana IV, learned [of these gamelan], he requested them.

Then he [Paku Buwana IV] constructed another gamelan, in sléndro, called *Kyai Sènggol*. This gamelan no longer exists in the kraton. Whether it was destroyed to make another gamelan or given to someone outside the kraton is not clear.

Then he composed his final gendhing, his very last, and after that he never composed again. This gendhing was *Titi Pati*, in laras sléndro pathet nem. The gendhing title means 'death of the king'. Demang Gunapangrawit, musician with the rank panèwu at the kasepuhan, left group, composed all the gendhing mentioned above as a service to the king. He also was called *Kyai Demang Ambon*, based on his son's name, Gus Ambon. When Gus Ambon was still a child he achieved the rank of *panglawé*, but he died before reaching adulthood.

It is said that Ingkang Sinuhun wished to make a copy of the royal heirloom gong called *Kangjeng Kyai Surak*, a monggang gong. The king made the following proclamation: "My children and my people: anyone who can make a large gong just like my heirloom gong, *Kyai Surak*, shall I award with the title gamelan maker with the rank panèwu." The king had ordered the contest because at that time there was a vacancy, which carried the title panèwu, among the court gamelan makers.

It is said that there was a gamelan maker from the city of Semarang, *Kyai Juminah* by name, who was one of the best known and most skilled in his profession. He entered the contest, was given permission by the king to start work, and was provided with much bronze and money. His attempts were very successful, and he made two gongs, which he presented to the king. This occurred in the year *Jé* 1726 A.J. [1799 A.D.]. The gongs were perfectly shaped, exactly what the king had ordered. He was very pleased and ordered *Kyai Juminah* to play the gongs, one after the other. They sounded beautiful, as if they were twins; there was hardly any difference between them. However, the *ombak* [sound beats] were too frequent, making the sound rumble. The gong maker was afraid of changing the gongs, so he asked the king for his command.

The king said, "Coincidentally, by the grace of Kang Maha Kawasa ['the All-Powerful'] the sounds of my new gongs represent the date and the sangkala of this year. Thus the gongs as they sounded the first time I will name *Kyai Kumitir* ['the honorable rumbling sound'] and I pronounce the sangkala as KUMITIR KEMBAR SWARA TUNGGAL ['rumbling sound, twins, one voice'], the year 1726 A.J. [1799 A.D.]."

Kyai Juminah then received a royal prize of money and clothing. In addition, he was to be awarded the position gamelan maker with the rank panèwu. However, he asked if he could be excused [from accepting the position], for he was old, and he hoped the king would take pity on him. He requested that his son-in-law, who lived in Sala [be appointed in his place]. By royal command, the son-in-law was permitted to become a gamelan maker with the rank panèwu, and he was given the name Kyai Demang Gunaprawira.

Then he [Paku Buwana IV] commissioned another kodhok ngorèk gong, named *Kyai Bahung*, which was occasionally used [to accompany] tiger fights. Kyai Demang Gunaprawira built this gong with the help of Kyai Wirakrama, a fellow court gamelan maker.

Now the story of the origin of gendhing *Gadhung Mlathi*, a gendhing gendèr, laras sléndro pathet sanga, will be told. It is said that gendhing *Gadhung Mlathi* came from the South Sea, as a gift from Kangjeng Ratu Kencana Sari, queen of spirits in the land of shadows, and the ruler of the kingdom of the South Sea.

Inggang Sinuhun Kangjeng Susuhunan Paku Buwana IV had a female gendèr specialist, by the name of Nyai Jlamprang, who was famous for her skillful gendèr playing and for her knowledge of gendhing gendèr. Because she was so well known, she was invited to meet Kangjeng Ratu Kencana Sari, queen of spirits in the land of shadows, at her kingdom in the South Sea. Following, in brief, is the story.

It is said that during the time of the kingdom of Surakarta [Hadiningrat] a great cholera epidemic struck. It was very dangerous. If one fell sick in the morning, one died that evening; if one fell sick in the evening, one was dead by morning. As a result, everyone in the kingdom felt endangered.

It is said that during that time Nyai Jlamprang was struck with cholera. She was very sick, no medicine helped, and finally she came to the point of death. This made her grandchildren very unhappy and they all grieved.

It is said that when Nyai Jlamprang died, she experienced a miracle. She was invited to enter the Kedhaton Kencana [the Golden Kingdom in the South Sea], and was guided there by two women with the title Nyai Tumenggung. There she met Kangjeng Ratu Kencana Sari. After welcoming her, Kangjeng Ratu proclaimed, "Oh, Jlamprang, I have invited you here because I am entranced by your gendèr playing, which is both lively and melodious, for your hands play close together like the hands in the *ukul pakis* [dance movement].⁴ I request that you become my servant, and I will take responsibility if Kangmas Sunan [Paku Buwana IV] becomes angry."

The thoughts in Nyai Jlamprang's heart scattered and her body trembled. When the pounding in her heart subsided, she replied humbly, her tears flowing, "Your Majesty, I pay homage to you with a *sembah* [gesture of obeisance] and I beg your forgiveness, but I hope you will not be angry with me. I humbly request

to be excused because I want to be loyal, and to be of service to, my lord, the king, Ingkang Sinuhun."

For a moment, Kangjeng Ratu could not speak, for she felt such empathy with Nyai Jlamprang. Finally she said, "Jlamprang, do not be apprehensive. I will not force you. It is only this, Jlamprang: I have a gendhing called *Gadhung Mlathi*, a gendhing gendèr in sléndro pathet sanga. It would be unfortunate if you could not take care of it, because its power of conferring blessings is great. It has the power to ward off catastrophes and to protect the health of the country. I will teach it to you. When you have learned it you may present it to Kangmas Sunan."

At this, Nyai Jlamprang felt cool, as if she had been bathed in the waters of immortality. She made the sembah and said, "I am at your service, and I hope to receive your prayers and blessings so that I will be able to grasp your instruction of gendhing *Gadhung Mlathi*."

It is said that Kangjeng Ratu then requested a gendèr, which was carried in by two women with the title Nyai Tumenggung and presented to the queen. Upon seeing it Nyai Jlamprang was awe-struck, for it shone like polished gold. The frame was of carved ivory and was inlaid with brilliant jewels, richly decorated with rubies, pomegranates [garnets?], sapphires, and opals, and ornamented with shining pearls. Moreover, she who played this gendèr [Kangjeng Ratu] was also very beautiful and adorned with exquisite garments.

Kangjeng Ratu played *grambyangan* and Lagon, pathet sanga, on the gendèr. Then she began [to play the gendhing].

[The course of the gendhing was as follows.] First, Jineman *Gadhung Mlathi* was played, followed by gendhing *Gadhung Mlathi*, a ladrang in laras sléndro pathet sanga. After two repetitions of the *ngelik*, the irama became faster and the cèngkok changed for the minggah of *Gadhung Mlathi*, called by some Ladrang *Ubal-ubal*. This was played twice, followed by Ayak-ayakan, which included cèngkok from *Gadhung Mlathi*. Then the tempo increased, leading into Ayak-ayakan *Wantah* and the suwuk.

As Kangjeng Ratu played the gendèr, she repeated gendhing *Gadhung Mlathi* several times, so that Nyai Jlamprang might quickly learn it. Nyai Jlamprang paid very close attention. Knowledgeable as she was about both gendhing and gendèr melodies, she was able to play the piece after listening to it for just a short while.

After the piece was played three times, Nyai Jlamprang was ordered to take her turn at the gendèr. Kangjeng Ratu listened in astonishment as Nyai Jlamprang [played the gendhing] exactly right, not varying in the slightest from what Kangjeng Ratu had taught.

Since Nyai Jlamprang had learned Gendhing *Gadhung Mlathi* from Kangjeng Ratu, she was permitted to take leave of [Kangjeng Ratu] and return to

her home. She was provided with turmeric [in her right hand] and cotton [in her left hand] as proof [that she had been in the presence of Kangjeng Ratu].

[Having reached her home,] Nyai Jlamprang returned to life, since she had not quite reached death. How astonished were her relations, all of whom were there preparing to clean [her body], when suddenly she awoke and sat up! Upon seeing so many people gathered round, she sighed deeply, but she remained silent, only clearing her throat. She did not want to say anything. After regaining a tranquil mind, she spoke, greeting those who clustered around her. Then, wonderingly, she asked, "Why are there so many people in this house?" They answered, "We have come to attend your funeral, for a short time ago you died. When we were about to wash your body, you returned to life." Upon receiving this answer, Nyai Jlamprang nodded her head, amazed. She realized that her experience had been a miracle performed by the All-Powerful.

Recovering her breath, Nyai Jlamprang told the long story of the miracle in the mystical realm. She began the story at the point when she was approached by the two women with the title Nyai Tumenggung and entered the Kedhaton Kencana. Everything was related with great clarity; nothing was omitted. Nyai Jlamprang's two hands were still clenched tight, but when she opened them it could be seen that her left hand carried silver and her right hand carried gold. The people were astounded.

When she had regained her breath, Nyai Jlamprang went to the kraton. She presented gendhing *Gadhung Mlathi* to Ingkang Sinuhun and told him the story of the miracle, from beginning to end. He shook his head, and at the end laughed, for he was very pleased. Nyai Jlamprang was rewarded with money, two complete outfits, and a *kampuh* [ceremonial *batik*] made by the women of the kraton. It so happened that at the same time bedhaya lessons were in progress, and it was the custom for Ingkang Sinuhun to ride a newly trained horse to the accompaniment of gamelan music after the bedhaya lesson.

When the bedhaya [lesson] was over, Nyai Jlamprang was ordered to play gendhing *Gadhung Mlathi*. After it was played and the suwuk completed, Ingkang Sinuhun announced, "Since gendhing *Gadhung Mlathi* gives me such pleasure it will be made a pusaka [sacred heirloom] of the kraton."

After saying this, he commanded that gendhing *Gadhung Mlathi* be played again, while he rode his horse. He then ordered that, after the playing of gendhing *Gadhung Mlathi*, gendhing *Bubaran Nyutra* would follow immediately to accompany him as he rode his horse. Further, when the music accompanying the horseback riding had come to an end, Ayak-ayakan with cèngkok from gendhing *Gadhung Mlathi* would be played.

Then gendhing *Gadhung Mlathi* was played again, and in accordance with the royal command gendhing *Bubaran Nyutra* followed. When gendhing *Bubaran Nyutra* began, Ingkang Sinuhun mounted his horse and rode in a circle around the royal courtyard.

When Ingkang Sinuhun had dismounted, Ayak-ayakan *Gadhung Mlathi* was played again, after which the king's horse was taken back to the kadipatèn. Thenceforth, Ayak-ayakan *Gadhung Mlathi* was called Ayak-ayakan *Kadipatèn*.

After the suwuk, Ingkang Sinuhun Kangjeng made the following announcement: "I am very pleased that gendhing *Gadhung Mlathi* is becoming more and more beautiful. Thus, in the future, *Bubaran Nyutra* should always be played [after gendhing *Gadhung Mlathi*]. It will become a law that if I am going to ride a horse, Gendhing *Gadhung Mlathi* must be played first."

For that reason, even today, gendhing *Gadhung Mlathi* is performed with *Bubaran Nyutra*, the gendhing played during the horse scene [of a wayang]. Thus the story is told by Ki Jiwatrana, a musician with the rank *bekel* at the kadipatèn anom, and thus it was recorded by Kyai Demang Warsapradangga I. Ki Jiwatrana was the grandson of Nyai Jlamprang, and he taught Kyai Demang Warsapradangga I about gendhing gendèr.

This explains the origin of gendhing *Gadhung Mlathi* dating from about the year 171? [A.J.].⁵

Ingkang Sinuhun Paku Buwana IV added instruments to the royal gamelan *Kyai Jimat*, in order to complete the set. It included both sléndro and pélog instruments, although a few of them had been lost when the gamelan was brought from Kartasura. It was made by Ingkang Sinuhun Amangkurat II (Amangkurat Admiral) of Kartasura. [Paku Buwana IV] named the pélog ensemble *Kyai Déwa Katong*. When the new instruments were added to the gamelan, the following was written on the underside of the *saron* keys: "The royal *saron* wayang is for the king's use. It was first used by Ingkang Sinuhun Kangjeng Susuhunan Paku Buwana IV on the eve of Tuesday *Legi*, on the fifth day of the month *Sura*, in the year *Bé*, coded with the chronogram CATUR WARNA PANGANDIKA RATU ['four kinds of royal commands'], the year *Bé* 1744 A.J. [1816 A.D.]."⁶

As mentioned previously, this was inscribed on the royal sléndro *saron* of the gamelan *Kyai Déwa Jimat*. The following was inscribed on the royal pélog *saron* of the gamelan *Kyai Katong*: "The royal pélog *saron* wayang is for the king's use. It was first used by Ingkang Sinuhun Kangjeng Susuhunan Paku Buwana IV on Sunday, the twenty-fourth day of the month *Sawal*, in the year *Alip*, coded with the chronogram SWARA CATUR MUNI TUNGGAL ['four voices sound as one'(?)], the year *Alip* 1747 A.J. [1819 A.D.]."

It is said that some of the gendèr also were inscribed with these passages.

The following pélog gendhing bonang were composed [during the reign of] the younger brother [of Paku Buwana IV], Kangjeng Gusti Pangéran Harya Mangku Bumi, as additions to the repertoire of royal compositions of Paku Buwana IV.⁷

Gendhing Bonang in Pélog Lima

1. *Dhenggung Sulur Kangkung*
2. *Dhenggung Laras*
3. *Dhenggung Asmaradana* [Semaradana]
4. *Dhenggung Turu Laré*
5. *Dhenggung Banten*
6. *Dhenggong* [Dhenggung Gong?]
7. *Kodhokon*

Gendhing Bonang in Pélog Barang

1. *Gondrong*
2. *Grompol*

Then the following gendhing rebab were composed.

1. *Gondrong Rebab*, pélog pathet lima
2. *Bondhan*, pélog pathet nem (When played for the *srimpi* dance, there is a *minggah kinanthi* and the gendhing is called *Bondhan Kinanthi*.)
3. *Ganggong*, or *Myanggong*, pélog pathet nem
4. *Lempung Gunung*, pélog pathet barang

Kyai Demang Reksapradangga, musician with the rank *mantri* at the kepatihan, served [Mangku Bumi] by composing those gendhing.

It is said that the gendhing listed above were presented to Sampéyan Dalem Ingang Sinuhun Kangjeng Susuhunan Paku Buwana IV, and they became gendhing of the kraton.

TRANSLATOR'S NOTES

¹In this passage, the meanings of coinciding calendrical systems combine with those of Javanese numerology. Associated with wuku *Landep* is the god Mahadéwa. *Tali wangké* is the day on which Wednesday of the seven-day week, *Paing* of the five-day week, and *Uwas* of the six-day week coincide. The next three phrases, “*wasésa segara*,” “*sanggar waringin*,” and “*lakuning banyu*,” refer to the character associated with a number that is the sum of the numerical values assigned to Wednesday and *Paing* in three different modes of calculation. For *wasésa segara*, Wednesday has a value of 6, and *Paing* a value of 9, the sum of which is 15, a number associated with generosity. For *sanggar waringin*, Wednesday has a value of 6 and *Paing* has a value of 3, the sum of which is the number 9, associated with esoteric knowledge. For *lakuning banyu*, Wednesday has a value of 7 and *Paing* has a value of 9, the sum of which is 16, a number appropriate for a ruler. *Lambang lawu*, ‘symbol of ash’, is the symbol associated with wuku *Landep* (Tanojo 1967, 36–37). For an explanation of the other calendric terms in this passage, see the “Translator’s Introduction.”

²There seems to be a typographical error in the passage “...inggi punika Loro-oro topeng dipun tambahi sakenong malih, dados anggendhing sakenong...” The word *anggendhing* should probably be *anggendhong*.

³This year is written 1707 in the text, but since 1707 is the year *Alip* in the windu system, and 1706 is the year *Jimakir*, probably the year 1706 is intended.

⁴In Javanese this passage reads “. . . genderanira kang muyeg amuthut gelut ukel pakis.” *Puthut gelut* refers to a gendèr pattern in which the hands play close together, and *ukel pakis* is a dance movement in which the hands also are held close together.

⁵In the Javanese-script manuscript, this last clause reads “ing tahun Jawi 171?.” The last digit of the date has been overwritten, but it may be the numeral 7.

⁶Although this year is written 1755 in the text, it probably should be 1744. According to Bratakésawa (1952, 129), both *catur* and *warna* denote the number 4 rather than 5. In addition, 1744 is the year *Bé* in the windu system, while 1755 is not. In the following paragraph the same problem occurs. The year 1757 should probably be 1747 since *warna* is used again in the *sangkala*, and 1747 is the year *Alip* while 1757 is not.

⁷In this paragraph, and in the one below, in which Kyai Demang Reksapradangga is said to have composed the gendhing listed, the word *iyasa*, which I have translated as ‘composed [during the reign of]’, and the word *nganggit* ‘composed’, are distinguished from one another. Usually in *Wédha Pradangga* these words are used synonymously. See note 14 in *Wédha Pradangga*, volume 1.

**THE HISTORY, OR STORY, OR GAMELAN,
WÉDHA PRADANGGA**

Volume 4

The fourth volume of *Wédha Pradangga*, a continuation of the third volume, was compiled by Radèn Ngabèhi Prajapangrawit in Kemlayan, Surakarta.

[This volume begins] in the same era [as the previous volume], the reign of Ingkang Sinuhun Kangjeng Susuhunan Paku Buwana IV (Sinuhun Bagus) of Surakarta Hadiningrat.

The works of Kangjeng Gusti Panembahan Buminata will now be discussed. Although they were never formally presented in the *kraton*, they are of excellent quality, and they represented a new style, which has become a model followed by many even to this day. Thus it is important to include them in this book.

The younger brother [of Paku Buwana IV], Kangjeng Gusti Panembahan Buminata, built a pélog gamelan called *Kyai Rangu*. He created additional instruments in both sléndro and pélog, including a type of *slenthem gantung* (similar to a gendèr). He changed the *celempung* by reducing its length and providing it with a container for the key used for tuning the instrument. He invented a *rebab* stand with square carved pillars, and in the lower middle section of the stand he placed a small drawer for storing rebab strings and rosin. He devised the *kendhang rau* [referring to the shape of the inside of the *kendhang* near the two heads]. He invented *tawonan*, supports for *saron* and *demung* keys made of woven bamboo or rattan cut into thin strips. He designed gendèr and *gambang tabuh* with padding. [All these innovations] are commonly used today.

Thus ends the story of Paku Buwana IV.

The crowning of Ingkang Sinuhun Kangjeng Susuhunan Paku Buwana V, known as Ingkang Sinuhun Sugih, took place in Surakarta Hadiningrat on Tuesday *Kliwon*, the third day of the month of *Muharam* in the year *Éhé* 1748 A.J., or the tenth of October, 1820 A.D.

Before his reign began, Ingkang Sinuhun had been very productive already, especially with respect to Javanese *gendhing*, for example, *gendhing alus*, *gendhing prenès*, and *gendhing gecul*. The names of the *gendhing* composed by him are as follows.

1. *Ludira Madura*, dhawah *Kinanthi*, pélog [pathet] barang
2. *Mijil Wastra Ngangrang*, a ladrang and a *gendhing kemanak*, pélog [pathet] barang
3. *Ranu Manggala*, pélog [pathet] nem
4. *Lara Nangis*, dhawah Ladrang *Weling-weling*, sléndro [pathet] nem

5. *Montro Madura*, sléndro [pathet] manyura
6. *Pucung*, sléndro [pathet] manyura
7. *Gonjing Gléwang*, sléndro [pathet] manyura
8. *Kagok Madura* (ladrang), sléndro [pathet] sanga*

He choreographed a royal female dance, similar in both choreography and music to the *bedhaya* but with more gracefulness in the *ukel* [a coiling dance movement]. This dance was performed by four young girls, chosen for their similarity in height, the beauty of their faces, and the dexterity of their movements. The dance came to be known as “the royal *srimpi*,” [accompanied by] Gendhing *Ludira Madura*, dhawah *Kinanthi*. A *celuk* follows the *suluk*, which is itself followed by a *gendhing kemanak* in ladrang form, *Mijil Wastra Ngangrang*, laras pélog pathet barang. The beauty of Gendhing [*Ludira Madura*] is enhanced by an introduction spoken by a *dhalang* who describes the gorgeous attire and beauty [of the dancers]. He then pronounces the *wangsalan* appropriate for the gendhing. (The same procedure is used for *wirèng*.) However, the narration and *wangsalan* spoken by the *dhalang* and the *suluk pathetan* are used only in performances, not for everyday occasions [rehearsals]. The dance begins with a *sembah* at the *gong*, followed by *senggakan*, *kepok* [clapping], and *alok* [stylized calling] that accompany the *pecak miring* movement [consisting of small, sidewise steps] and the *genjot pinjalan* [a bouncy, dynamic movement], or *prenjakan* [a birdlike movement]. Senggakan and interlocking clapping are performed by servants with the title *lurah kridhastama* (formerly known as *canthang balung*). The *srimpi* dance is differentiated from the *bedhaya* by contrasting [musical] treatments. In the *bedhaya*, introductory narration and *senggakan* are not used, but a *keprak* is played during the *minggah* or the *ladrang*, although occasionally it is not played at all. Contrasting musical treatments were the king’s attempt to differentiate the two dances.

This was the origin of the *srimpi* entertainment in Surakarta.

The following notes on the origin of the *srimpi* dance are taken from the book *Sastra Miruda* by the late Kangieng Pangéran Harya Kusumadilaga, known as Kusumadilaga Tinjamaya.

Prabu Surya Wisésa, king of Jenggala, choreographed *dhadap* [shield] and *lawung* [spear] dances and the like for teaching about war. These dances were accompanied by various gendhing. His principal queen, Dèwi Candra Kirana, created the *bedhaya* and *srimpi* dances, to be accompanied by a sléndro gamelan, in the year 1263 A.J. [1341 A.D.], coded with the chronogram KATON BEKSA PUTRANING NATA [‘the dances of the king’s children can be seen’].¹ This infor-

*It is said that the gendhing mentioned above were composed while he [Paku Buwana V] was still called Pangeran Adipati, and these gendhing were called *Ludira Suci Pangandika dalem Nata* [‘sacred blood, the speech of the king’], 1744 [A.J.] [1816 A.D.].

mation is taken from the book *Sastra Miruda*. Now I will continue the discussion of Sinuhun Paku Buwana V. He composed the following gendhing prenès.

1. *Gambir Sawit Pancerana* (*Gambir Sawit Pacar Cina*), pélog [pathet] nem
2. *Ayun-ayun*, pélog [pathet] nem
3. *Kapi Dhondhong*, pélog [pathet] nem
4. *Prawan Pupur*, pélog [pathet] barang
5. *Sumiyar* (*Sumyar*), pélog [pathet] barang
6. *Ladrang Manis Betawèn*, pélog [pathet] barang
7. *Rara Wudhu*, dhawah *Bribil Sanga*, sléndro [pathet] sanga
8. *Gambir Sawit Sembung Gilang*, sléndro pathet sanga
9. *Gonjing Miring*, known to some as *Jangglèng Ireng*, sléndro pathet manyura

Then he composed gendhing gecul.

1. *Petung Wulung*, pélog pathet lima
2. *Opak Apem*, pélog pathet nem
3. *Gégot*, pélog pathet nem
4. *Senthir*, pélog pathet nem
5. *Potong Sérong*, pélog pathet nem
6. *Kalongking*, pélog pathet nem
7. *Grompol*, *Tlènok-tlènok*, pélog pathet nem
8. *Babon Angrem*, sléndro pathet manyura
9. *Cèlèng Mogok*, sléndro pathet manyura
10. *Céré Méndé*, sléndro pathet manyura
11. *Angkruk*, sléndro pathet manyura
12. *Cangklèk*, sléndro pathet manyura
13. *Samiran*, sléndro pathet manyura
14. *Bribil Manyura*, sléndro pathet manyura or pélog pathet barang

Formerly, only two gendhing were played for songs sung during the clown scenes in *wayang gedhog*. The majority of the songs (*Sendhon Bancak*) [named for the clowns Bancak and Dhoyok] were either in the *macapat* or *sekar ageng* verse forms. The two gendhing were as follows.

1. *Ganggong Tirta*, laras pélog pathet manyura
2. *Tebu Kéyong*, laras pélog pathet manyura

Therefore, the king permitted additional gendhing to be played for *Sendhon Bancak*.

1. *Godhong Nangka*
2. *Gulathik Mungup* [*Glathik Èncèng-èncèng?*]
3. *Tanjung Gunung*, followed by *Ladrang Ingkok* [*Engkok*]
4. *Sonto Loyo*

All are in laras pélog pathet manyura.

Then he composed the following *gendhing terbang*.

Pélog [Pathet] Panunggal

1. *Laranjala*
2. *Kembang Kapas*
3. *Lung Gadhung Pèl*
4. *Kiswa*
5. *Laré Angon*
6. *Ranu Manggala*
7. *Sekar Gadhung*
8. *Sonto Loyo*
9. *Lempang Jawi*
10. *Bango Maté*
11. *Kembang Gayam*
12. *Génjong Goling*
13. *Èsèk-èsèk*
14. *Rujak Sentul*
15. *Kapi Dhondhong*
16. *Ayun-ayun*
17. *Tanjung Gunung*
18. *Glathik Bélong*
19. *Grompol*
20. *Jélé-Drésé*
21. *Slebogé*
22. *Wangsalan*

Pélog [Pathet] Barang

1. *Kaum Dhawuk*, used as an introduction to *Gendhing Kawitan*
2. *Panguwuh*
3. *Tatanya*
4. *Lempang Bujang*
5. *Asmarandana*
6. *Kidung-kidung*
7. *Petung Wulung*

8. *Kinjeng Trung*
9. *Tunggul*
10. *Jangkung Kuning*
11. *Lonthang*
12. *Kuwung-kuwung*
13. *Gendhiyeng*
14. *Kayun*, used as an ending piece, a bubaran
15. *Ginonjing*
16. *Gandrung Manis*

Laras Sléndro Pathet Sanga

1. *Kembang Katès*
2. *Lénggang*
3. *Kudhup Turi*
4. *Lempang Gariyah*
5. *Bayem Tur*
6. *Bujang Daleman*
7. *Lara Nangis*
8. *Lara Manglong*
9. *Topèng Arum*
10. *Lara-lara*
11. *Clunthang*
12. *Sembung Gilang*

Laras Sléndro Pathet Manyura

1. *Rondha Nunut*
2. *Sekar Gadhung Pagelen*
3. *Kembang Pépé*
4. *Carang Gantung*
5. *Cangklèk*
6. *Montro*
7. *Gandrung Winangun*
8. *Soyung*
9. *Glélé*
10. *Lambang Sari*
11. *Salisir*
12. *Boyong*
13. *Bentroak*
14. *Paré Anom*
15. *Lobong*

16. *Wani-wani*
17. *Perkutut Manggung*
18. *Loro-loro*
19. *Tunggu Jagung*
20. *Lung Kara*

Still more *gendhing terbang* were composed in the *kepatihan* of Ngéndra Prastha, in the residence of Sumaningrat (grandson of Paku Buwana V), and in other places, but they are not included in this book. Only the most important *gendhing* appear here. Eventually, the *gendhing terbang* mentioned above disappeared and were almost lost. Then, during the time, and under the auspices of, Sampéyan Ingkang Sinuhun Kangjeng Susuhunan Paku Buwana X, Bandara Kangjeng Radèn Adipati Sasradiningrat IV, known as Kangjeng Ngéndra Prastha, planned to revive these *gendhing terbang*. He asked the following people for assistance: Kyai Demang Warsapradangga I; Mas Lurah Séwapradangga; Ki Mas Suramlaya (myself, Prajapangrawit); and a panakawan, who worked in the kraton arts department at the *kepatihan*, named Sadali, or Ki Yudapangrawit. They were asked to pay an official visit to Bandara Radèn Mas Harya Sumaningrat. These court servants and the grandson of Paku Buwana V were the [only] people left who retained [knowledge of] or were able [to play] these *gendhing terbang*. They were assisted by Radèn Mas Kodrat and Radèn Mas Wiradad, sons of Radèn Mas Tumenggung Purbadipura. During the evening of Thursday *Wagé*, the second day of the month *Rabingulakir*, in the year *Jimawal* 1837 A.J. [1907 A.D.], coded with the chronogram SWARA GUNA NGESTHI TUNGGAL ['sound is useful in searching for unity'], they began to study these *gendhing terbang*. From then on, every Thursday evening, they continued the study until they were able to play them. Then they performed these *gendhing* in the *kepatihan*, where they were told that a *kemanak* should be added to enhance their beauty and to provide steadiness for the *irama*. Then these *gendhing terbang* were called *santi swara*. Not only were *gendhing* [*terbang*] revived as *santi swara*, but *sekar ageng* and *tengahan* were revived as well, because *gendhing santi swara* were preceded by *buka* using *sekar ageng* and *tengahan*. The plan [of Sasradiningrat IV to revive *gendhing terbang*] worked well. *Gendhing santi swara* and their associated *sekar* are flourishing to this day and can be heard everywhere.

Let us return to the story of Paku Buwana V.

It is said that Sampéyan Dalem Ingkang Sinuhun Kangjeng Susuhunan Paku Buwana V was well versed in all fields of knowledge, both in the internal, spiritual realm and in the external, physical realm. He was an expert in literature, [Javanese] language, Kawi language, *gendhing*, *gendhèng*, and dance. He wrote the *Serat Centhini*. He was a very skilled gamelan musician, executing everything beautifully, smoothly, and with great feeling. He played the *rebab* so

well it is said that the wind stopped blowing, pulled as it was by the power of his beautiful *cèngkok* and *wilet*. He was famous for his skill [in music].

It is said that while he was still a prince, called Kangjeng Gusti Pangéran Adipati Anom, he often sat in the gamelan assembly hall with the court musicians before the king appeared for formal audiences on Mondays and Thursdays. He would play the rebab, or some other instrument, with great refinement, delicacy, and feeling. However, if the king, Sampéyan Dalem Ingkang Sinuhun Paku Buwana IV, already was sitting in the *kajongan* [covered area] of the Prabu Suyasa [King's Hall], Kangjeng Gusti would play in a disrespectful and jocular manner. If he was playing *bonang*, he would play *imbal* like the imbal for *saron paringgitan* (*saron wayangan*). His *cèngkok* were very exciting, making the visitors in the grounds turn their heads toward the gamelan hall and gaze in astonishment. When they discovered that Kangjeng Gusti was playing the bonang, they would bow their heads with respect. Sometimes his playing was so exciting that Ingkang Sinuhun, who was sitting in the covered area of the King's Hall, would hear it and would ask a servant, "Who is playing the bonang in such an impertinent manner?" Informed that it was his son, Kangjeng Gusti Pangéran Adipati Anom, the king, would say, "All right, if it's the little boy." Ingkang Sinuhun was not angry. Instead this pleased him greatly, for clearly his son, Kangjeng Gusti, already was experienced in both *gendhing* and *gendhèng*, had no trouble executing the *cèngkok* for the *gendhing*, and was proficient in all aspects [of gamelan].

This was the origin of *bonang imbal* and *gendhing geculan*. Subsequently, outside [the kraton], *gendhing geculan* and *bonang imbal* were played for *tayuban* [Javanese social dances]. [These innovations] became common outside [the kraton], but they were not allowed inside.

Thus ends the story of Paku Buwana V.

Sampéyan Dalem Ingkang Sinuhun Kangjeng Susuhunan Paku Buwana VII, known by the name Sinuhun Purubaya, was crowned king in Surakarta Hadiningrat on Monday *Wagé*, the twenty-second of the month of *Besar* in the year *Jimawal* 1757 [A.J.], or the fourteenth of June, 1830 [A.D.].

The following are his compositions.

1. *Gonjang Anom Bedhaya*, pélog pathet nem, based on *Gendhing Gonjang Anom*, pélog pathet nem. Actually, only two *cèngkok* are taken from that *gendhing*. When used to accompany the *bedhaya* dance, it is called *Pujangganom Bedhaya* or *Pujangga Anom Bedhaya*.
2. *Gandrung Winangun*, pélog pathet nem, the same as *Gendhing Gandrung Mangun Kung*, sléndro pathet sanga, but played in pélog panunggul pathet nem. The melody was modified to accommodate the change in *laras*.
3. *Ketawang Mas Kéntar*, *laras pélog pathet nem*.

His bedhaya dance compositions are as follows.

1. Bedhaya [accompanied by] *Gendhing Pujangga Anom Bedhaya* [*Gonjang Anom Bedhaya*], pélog [pathet] nem.
2. Bedhaya [accompanied by] *Gendhing Mundhuk*. After the suwuk [of *Gendhing Mundhuk*], *Gendhing Gandrung Winangun*, pélog pathet nem, is played. When Paku Buwana IX became king, [this dance] was still performed but without *Gendhing Mundhuk*; thus it began with *Gendhing Gandrung Winangun*. Therefore, today this bedhaya dance is known as *Gandrung Winangun*.

Thus ends the story of Paku Buwana VII.

Sampéyan Dalem Ingkang Sinuhun Kangieng Susuhunan Paku Buwana VIII, known by the name Ingkang Sinuhun Bèhi, was crowned king in Surakarta Hadiningrat on Monday *Pon*, the fourth day of the month *Sawal*, in the year *Jimakir* 1786 [A.J.], or May 17, 1858 [A.D.].

Even before Ingkang Sinuhun was crowned king, he was active in all fields of knowledge, including Javanese karawitan, gendhing, gendhèng, and dance. He could compose both gendhing kemanak (also known as *gendhing kethuk kenong*) for the gamelan loka nata and gendhing for [full] gamelan. In all of his compositions, the cèngkok were beautiful, dignified, and spiritually powerful, and many of them cannot be found in other gendhing. His gendhing were majestic and noble, worthy of reverence throughout the world. Before becoming king, in addition to composing gendhing, he [choreographed] for family use a bedhaya dance for seven dancers, as opposed to the kraton version for nine dancers.

His gendhing compositions are as follows.

1. *Gendhing Suka Utama*, a gendhing kemanak, in which the melody of the sindhènan, although touching pitch barang [7], is in laras pélog panunggul.
2. *Gendhing Swaraning Bala*, sléndro pathet nem.
3. *Ketawang Sira Beneraken Karya* (*Ketawang Sinom*), laras sléndro pathet nem.
4. *Ketawang Pangkur Bedhaya*, a gendhing kemanak, sléndro manyura.
5. *Gendhing Mijil Yogan*, a gendhing kemanak, laras sléndro pathet sanga.
6. *Gendhing Lagu Dhempel*, a ketawang gendhing with a minggah ladrang, sléndro pathet sanga. This gendhing was derived from *Gendhing Dhempel*, a gendhing gendèr in laras sléndro pathet manyura.
7. *Ketawang Mijil Lamun Sira*, sléndro pathet sanga.

8. *Glondhong Pring*, dhawah Ladrang *Gudha Sih*, followed by Ketawang *Sumedhang*, pélog pathet nem.
9. *Lobong*, minggah *Paré Anom*, pélog pathet manyura.

After he became king, [Paku Buwana VIII] decided to expand and develop a bedhaya dance of the *kadipatèn* Ngabèhan. This dance required seven dancers, but he made it a bedhaya of nine dancers following the standard of the kraton. He also changed the *sangkala*, which was part of the *sindhèn* text of the gendhing used to accompany the dance. He reorganized [some of] the bedhaya dances, transforming them into *srimpi*. These developments are explained below.

1. The bedhaya dance [accompanied by] Gendhing *Suka Utama*, is both a gendhing *kemanak* and a ketawang gendhing, called by some Gendhing *Suka Pratama*. The text is [in the metric/melodic form] *sekar dhandhang gula Milir*, that is, *dhandhang gula Kentar*. [The dance] was [originally] choreographed in the year 1749 A.J. [1821 A.D.], coded with the chronogram TERUS SUCI SAPTÈNGRAT JENG GUSTI ['pure is he who is seventh in the world, the king']. After that, he [Paku Buwana VIII] changed this *sangkala* to one that also was used as a [vocal] introduction to Gendhing *Suka Utama*: WIKU WOLU AMUJI SANG AJI ['eight holy men worship the king'], indicating the year 1787 A.J. [1858 A.D.].

Before *Suka Utama* is played, a pathetan, Lagon *Sléndro Nem*, laras *sléndro* pathet nem, is played, followed by a celuk sung [to the text] "Wiku wolu amuji sang aji." This is followed by the *gamelan lokanata* [playing] a gendhing *kemanak* [Gendhing *Suka Utama*]. The laras of the *sindhèn* melody for Gendhing *Suka Utama* is pélog [pathet] *panunggul*, but it touches on the pitch *barang* [7]. After the *suwuk* of the gendhing *kemanak*, a pathetan in *sléndro* [pathet] nem is played, followed by a vocal introduction sung to the text "Swaraning bala gumerah angrakit sadaya sami" ['the sound of the troops was like thunder as they readied themselves (for battle)']. This is followed by a gendhing for [full] *gamelan* that is already in the *minggah*, *kethuk* 4 with *kempyang*, [as revealed by] the drumming. After [the dancers] are in the squatting posture for the *sembah*, there is a *suwuk*, followed by another celuk or vocal introduction [sung to the text] "Sira beneraken karya" ['you corrected your work'], leading into another gendhing for [full] *gamelan*, Ketawang *Sinom Suka Utama*, laras *sléndro* pathet nem.

2. The bedhaya dance [accompanied by] gendhing Ketawang *Pangkur*, also known as Ketawang *Pangkur Bedhaya*, is a gendhing *kemanak*, laras *sléndro* pathet manyura. This gendhing was derived from the melody *sekar pangkur*, a *macapat* poem (that is, *pangkur*, laras *sléndro*). The [dance] was choreographed in the year 1750 A.J. [1822 A.D.], coded with the chronogram BOMA DITYA ANGRİK PURUN ['the ogres of Boma roared bravely']. [The vocal text] "rebut seneng angambara Pandhawa sebawa wani" ['fighting for pleasure is desirable;

the Pandhawas are powerful and brave'] was changed to SINANGKALAN MULANG BADAN SABDÈNG RATU ['coded with the chronogram "the king's commands provide instruction in physical matters"'], the year [being] 1787 A.J. [1858 A.D.]. [The text continues] "gayuh sengsem mrih kretarta Dwijasta muji Sang Aji"² ['aspiring to perfect wisdom; the priest blesses the king']. After the suwuk of gendhing *Pangkur* (the gendhing kemanak mentioned above), Pathet *Jugag*, sléndro [pathet] manyura, is played, followed by a celuk, or vocal introduction [*bawa swara*], [the text of which is] "Padhang mbulan kakencaran, sedhengé purnama sidhi" ['the moonlight is very bright when the moon is full']. This *bawa* leads into Gendhing *Kinanthi*, a gendhing for [full] gamelan, accompanied by *sindhèn* sung to [the metric/melodic form] *juru demung*, followed by a transition to Ladrang *Kembang Pépé*, laras sléndro pathet manyura.

In addition to the changes in sangkala and year, as explained above, another change occurred in gendhing *Pangkur*. The words used in the introduction, buka, or what is known as the celuk or vocal introduction, were altered. [The text of the celuk originally was] "Purwakanira ginita, kang tinengran karsa dalem jeng Gusti. . . ." ['this song is sung upon the order of the prince. . . .']. When [Paku Buwana VIII] became king, he changed these words to "Purwakanirèng pangripta, kang tinengran karsa dalem Sang Aji. . . ." ['the poet begins (this song) upon the order of the king. . . .'].

During the reign of Paku Buwana X, it was decided that the word *pangripta* should be changed to *mangripta*.

3. The bedhaya dance [accompanied by] Gendhing *Gandrung Manis*, a gendhing for [full] gamelan, pélog pathet barang. [Originally] it used the *sindhèn* text "Risang Narpa Putra Nata Ngèksi-ganda. . . ." ['His Majesty, Narpa Putra, son of the king of Mataram. . . .']. This was changed to "Sri Naréndra Paku Buwana kaping Hastha. . . ." ['His Majesty, Paku Buwana the eighth. . . .']. Gendhing *Gandrung Manis* is followed by Ladrang *Kuwung*, and after the suwuk Ketawang *Playon*, pélog pathet barang, is played. The *sindhèn* texts for Gendhing *Gandrung Manis* and the following ladrang and ketawang were taken from the story of *Bedhah Bali* from the wayang gedhog repertoire. Unlike other *sindhèn* texts, no sections are repeated. This lack of repetition contains an important message, which according to some people is as follows: *Gandrung Manis* means 'to be attracted to beauty'. *Beauty* here refers to the divine gift of kingship, that is, the divine gift of royalty. [When one] constantly strives for such a goal, one must not go back [abandon the goal]. In this way, one's goal finally will be realized and one's desire will materialize. That is the meaning of the lack of repetition of the *sindhèn* text for Gendhing *Gandrung Manis*.

4. The bedhaya dance [accompanied by] Gendhing *Anglir Mendhung*, a gendhing kemanak. Before the gendhing begins, Pathet[an], laras sléndro pathet manyura, is played. Then a celuk [sung to the words] "Anglir Mendhung" leads to [a piece played by] the gamelan lokananta (lokanata), now called by some [the

gamelan that plays] gendhing kemanak or gendhing kethuk kenong. The gendhing melody, that is, the vocal melody for *Anglir Mendhung*, is in laras pélog [pathet] barang. After [the dancers] are in the squatting posture for the sembah, the music resumes with Ketawang *Mijil*, introduced by the vocal introduction “Asri kang upacara ngideri. G.[?], Abro lamun tinon” [‘how beautiful is that which the ceremony encircles, how shining when it is visible’]. The vocal melody is in laras sléndro. After the suwuk, Pathetan, sléndro [pathet] manyura, is played. Gendhing *Anglir Mendhung* came from [the court of] the Mangku Negaran, where it was composed [under the auspices of] Kangjeng Gusti Pangéran Adipati Harya Mangku Negara I of Surakarta, known as Kangjeng Gusti Mangku Negara Sember Nyawa. Kyai Demang Cakarmo, musician with the rank *demang* at the Mangku Negaran, provided his services in composing this gendhing. It is based on the melody of [Gendhing] *Gadhung Mlathi Bedhaya*, also called Gendhing *Handuk*, composed by Ingkang Sinuhun Kangjeng Sultan Agung Prabu Hanyakra Kusuma of Mataram. Not only were some of the cèngkok taken [from Gendhing *Gadhung Mlathi Bedhaya*], but much of the gendhing is exactly the same as parts of Gendhing *Gadhung Mlathi Bedhaya*. The only difference is that Gendhing *Anglir Mendhung* is followed by [Ketawang] *Mijil*, while [Gendhing] *Gadhung Mlathi Bedhaya* is followed by Ladrang *Tebah Jaja*.

Since the bedhaya was no longer performed in the Mangku Negaran, the bedhaya dance for Gendhing *Anglir Mendhung* was presented to Ingkang Sinuhun Kangjeng Susuhunan Paku Buwana IV at the kraton in the year *Jimawal* 1717 A.J. [1790 A.D.]. Not long after this, the king’s son, Kangjeng Gusti Pangéran Harya Ngabèhi, staged a performance of this dance in the Ngabèhan. After his coronation, Paku Buwana VIII transformed it into a srimpi dance, accompanied by Gendhing *Anglir Mendhung*. Much of the *sindhèn* text was changed, and a chronogram representing the year that Ingkang Sinuhun Paku Buwana IV received the dance was placed in the beginning of the second verse of the text [in the metric/melodic form] sekar durma: SWARA NATA INKGANG ANGANDIKA NATA [‘the sound of the king is that which the king says’], 1717 A.J. [1790 A.D.]. Only the text of Ketawang *Mijil* remained unchanged. The dance also remained the same despite the fact that it had been transformed into a srimpi dance. Indeed, it seemed as if no changes had been made at all, for the dance movements were very much like those of the original bedhaya.

When Ingkang Sinuhun Paku Buwana IX was crowned king, he replaced Ketawang *Mijil* in the srimpi dance [accompanied by] *Anglir Mendhung* with Ketawang *Langen Gita*, a gendhing for [full] gamelan, laras pélog pathet barang. The buka for this gendhing is a celuk, or vocal introduction, with the text “Sri Naréndra kang minulywèng jagat raya” [‘the king is esteemed by the entire world’], leading into the gendhing for [full] gamelan, Ketawang *Langen Gita Sri Naréndra*, also called Ketawang *Langen Gita Anglir Mendhung*, pélog pathet barang. Ketawang *Langen Gita Sri Naréndra* is accompanied by a *sindhèn* text

that contains advice and guidance for court servants. That advice is applicable to anyone.

5. The bedhaya dance [accompanied by] Gendhing *Lagu Kedhempel* [*Dhempel*]. The gendhing is followed by a minggah, Ladrang *Lagu Dhempel*, sléndro pathet sanga. After [the dancers] are in the squatting position for the sembah, there is a suwuk. The music begins again with a buka in the form of a celuk, or vocal introduction, sung to the text “Lamun sira madeg narapati” [‘When you became king’], leading into Ketawang *Mijil Lamun Sira*, also called *Mijil Lagu Dhempel*, a gendhing for [full] gamelan, sléndro pathet sanga. [This dance] was choreographed in the year 1774 A.J. [1845 A.D.], coded with the chronogram CATUR SWARA GORA NGRAT [‘the sound of his voice terrifies the world’], [referring to] Sri Dasarata.³ When Paku Buwana VIII became king, he changed the bedhaya dance to a srimpi. Gendhing *Lagu Dhempel* is based on a gendhing gendèr in sléndro [pathet] manyura, Gendhing *Dhempel*, sléndro pathet manyura. The pathet [of Gendhing *Dhempel*] was changed to sanga, the cèngkok were made more graceful, and the gendhing was changed to a gendhing rebab. It then became a gendhing bedhaya and was given the name *Lagu Dhempel*.

6. The bedhaya dance [accompanied by] Gendhing *Glondhong Pring*, dhawah Ladrang *Gudha Sih*, followed by Ketawang *Sumedhang*, pélog pathet nem. [This dance] was choreographed in the year 1787 A.J. [1858 A.D.], coded with the chronogram SWARA MURTI SINDHÈN JANMA [‘the sounds of the body are the songs of mankind’]. [This sangkala refers to] the creation of song. When Paku Buwana VIII became king, he changed the bedhaya dance to a srimpi.

7. The bedhaya dance [accompanied by] Gendhing *Pujangga Anom Bedhaya*. After this gendhing is played, [the dancers] sit in the squatting posture for the sembah. Gendhing *Bontit* is played, followed by Ladrang *Turi Rawa* and Ketawang *Srepegan*, laras pélog pathet nem. The sindhèn text was taken from the story *Kresna Kembang*. When Paku Buwana IX was crowned king, the bedhaya *Pujangga Anom* was still performed but in abbreviated form. [Gendhing] *Pujangga Anom* was no longer included, and thus the dance started with Gendhing *Bontit*, following the sequence outlined above. Therefore the dance was renamed bedhaya *Bontit*.

8. The bedhaya dance [accompanied by] Gendhing *Ganggong*, also called Gendhing *Miyanggong*, laras pélog pathet nem. It is called *Ganggong* because the *kenong* [is struck] twice, and at the third [kenong], the gong [is struck] (in other words, three *kenong* plus a gong = *Ganggong*).⁴ The sindhèn text begins with the words “*Ganggong* = ageng agung ngudanaken asih” [‘*Ganggong* = a great showering of love’].⁵ A prince from the residence of Mangku Bumi first used [Gendhing *Ganggong*] as accompaniment for the bedhaya dance in the year 1769 A.J. [1841 A.D.], coded with the chronogram TRUS MAKIRTYA SWARA BUMI [‘constantly produced are the sounds of the earth’]. (Mangku Bumi was a son of

Paku Buwana III.) When Paku Buwana IX was crowned king, various changes [in Gendhing *Ganggong*] were made, among them the following: The first part of the *sindhèn* text was changed to “Sri Naréndra murwéng Gendhing *Suka Harja*” [‘the king created Gendhing *Suka Harja*’], and therefore Gendhing *Ganggong Bedhaya* was renamed Gendhing *Suka Harja*.

The text for Ladrang *Surung Dhayung* [played as a section of the *bedhaya* dance accompanied by Gendhing *Suka Harja*] was taken from Ladrang *Gonjang Ganjing* [played as a section of the dance] *Gambir Sawit Srimpi*. The only difference between them is that in [Ladrang] *Surung Dhayung* the word *bedhaya* is sung as the answering line [second line] of the *wangsalan* near the gong stroke at the end of the piece. In addition, the text for Ketawang *Sumedhang* [played as a section of this *bedhaya*] was taken from the text of Ketawang *Sumedhang* [played as a section of the dance] *Glondhong Pring Srimpi*. All of the texts that replaced the original ones were written by Ingkang Sinuhun Paku Buwana VIII.

9. The *srimpi* dance [accompanied by] Gendhing *Lobong*, *minggah Paré Anom*, followed by Ladrang *Kondha Manyura*, *laras pélog pathet nem*. This dance was choreographed in 1774 A.J. [1845 A.D.], coded with the chronogram SUCI SABDA SWARÈNGRAT [‘how holy the royal decree sounds in the world’], [referring to] Sri Narpa Putra.⁶ When [Paku Buwana VIII] was crowned king, this gendhing was changed to *laras sléndro pathet manyura*.

10. The *srimpi* dance [accompanied by] Gendhing *Gambir Sawit*, followed by Ladrang *Gonjang Ganjing*, *laras pélog pathet nem*. This dance was choreographed in the year 1771 A.J. [1843 A.D.], coded with the chronogram JALMAKUDA MAHARSI NARÉNDRA PUTRA [‘man, horse, priest, and son of the king’]. When Paku Buwana IX was crowned king, this gendhing was changed to *laras sléndro pathet sanga*.

11. The *srimpi* dance [accompanied by] Gendhing *Ela-ela*, *sléndro pathet sanga*. After the gendhing is played [the dancers] are in the squatting posture for the *sembah*, and the *suwuk* is played. The music resumes with a vocal introduction, that is, a *celuk* sung to the text “Mijil Yoganing sabda anunggil” [‘the proper command emerges as a unified whole’], leading into gendhing Ketawang *Mijil Yogan*, a gendhing *kemanak*, *laras sléndro* [pathet] *sanga*. [This dance] was choreographed in 1749 A.J. [1821 A.D.]. The chronogram appears in the *buka* of gendhing Ketawang *Mijil Yogan*, that is, MIJIL YOGANING SABDA ANUNGGIL (1749 A.J.). When Paku Buwana IX was crowned king, he re-choreographed the *srimpi* dance for Gendhing *Ela-ela* (which had been choreographed originally by Paku Buwana VIII). Paku Buwana IX replaced Gendhing *Ela-ela* with Gendhing *Ganda Kusuma*, *minggah Ladrang Ganda Suli*. The *sindhèn* singing begins in Ladrang *Ganda Suli* with a text taken from Gendhing *Langen Gita Anglir Mendhung*: “Tawas pita darpa driya Wisnu garwa” [‘the yellow alum; the wife of Wisnu is bold’], and so on.⁷ There were no changes in [Ketawang] *Mijil Yogan*.

TRANSLATOR'S NOTES

¹According to Bratakésawa (1952, 127), the word *putra* symbolizes the number 1, not the number 2.

²The last part of this phrase, “kretarta Dwijasta muji Sang Aji,” appears to be another chronogram referring to the year 1787 A.J. *Aji* represents the number 1, *muji* the number 7, and *Dwijasta* the number 8. *Kretarta* (‘wisdom’) may represent the number 7. According to Pigeaud, words that connote learning or instruction are used frequently in sangkala to represent the number 7 (Pigeaud 1938, xii).

³This chronogram is part of the vocal text for Gendhing *Lagu Kedhempel*. The text continues, “Sri Dasarata, a great king, . . .” (Martopangrawit 1975, 77). Dasarata is the father of Rama, the hero of the *Rāmāyaṇa*.

⁴Three phrases are used by Warsadiningrat to explain the gendhing title, *Ganggong*. The first phrase is “kenong kalih tiga gong” [‘the kenong (is struck) twice, and at the third (kenong) the gong (is struck)’]. The second and third phrases are attempts to reword the first phrase so that they will contain the same syllables as those in the title *Ganggong*. The second phrase, which appears only in the first edition of *Wédha Pradangga*, is “tigang kenong kalih tiga gong” (*tigang* ‘three [in all]’). The third phrase is an abbreviated form of the second, “tigang kenong gong.” The *gang*, from *tigang*, plus the word *gong* form the word *ganggong*.

⁵This *sindhèn* text suggests a second etymology of *Ganggong*, based on the similarity in sound of *ganggong* and *ageng agung*.

⁶This sangkala is part of the vocal text for Gendhing *Lobong*. The text continues, “Sri Narpa Putra established an entertainment of heavenly nymphs. . . .” (Martopangrawit 1975, 84).

⁷This line is the first half of a well-known *wangsalan* sung in many gendhing. The last half of the *wangsalan* is “Murwèng gita, karsa dalem Sri Narèndra” [‘the intention of Our Majesty Sri Narèndra to compose a song’]. In this *wangsalan* the answer to the riddle posed in the first half is suggested in the second half: Wisnu’s wife is Dèwi Sri, intimated by the name Sri Narèndra.

THE HISTORY, OR STORY, OF GAMELAN, WÉDHA PRADANGGA

Volume 5

The fifth volume of *Wédha Pradangga*, a continuation of the fourth volume, was compiled by Radèn Ngabèhi Prajapangrawit in Kemlayan, Surakarta.

As a sequel to *Wédha Pradangga*, volume 4, this volume continues to describe the *srimpi* dances composed by Ingkang Sinuhun Paku Buwana VIII.

12. The *srimpi* dance [accompanied by] Gendhing *Ela-ela*, laras pélog pathet nem, choreographed in 1774 A.J. [1845 A.D.], coded with the chronogram CATUR KUDA WIKU RAJA ['four horses, ascetic-kings'].

13. The *srimpi* dance [accompanied by] Gendhing *Merak Kasimpir*, minggah Ladrang *Kembang Pépé*, followed by Ketawang *Marta Puran*, called by some Srepegan *Marta Puran*, laras pélog pathet nem. The *sindhèn* text is based on the story *Srikandhi Maguru Manah*. During the reign of Paku Buwana IX, Ladrang *Sukar Sih* replaced Ladrang *Kembang Pépé*. In Yogyakarta Ketawang *Marta Puran* is called Ketawang *Cendhani Raras*.

14. The *srimpi* dance [accompanied by] Ladrang *Manis*, laras pélog pathet barang. The *sindhèn* text is based on the story *Minta Raga*, in which heavenly nymphs try to tempt Minta Raga [the name of the meditating Arjuna].

All of the dances mentioned above are accompanied by *gendhing* that include *sindhènan* [*srimpi* or *sindhènan bedhaya*]. There are other *srimpi* dances whose *gendhing*, like standard *klenengan*, do not include *sindhènan* [*srimpi* or *sindhènan bedhaya*]. These dances, also choreographed by Ingkang Sinuhun Paku Buwana VIII, are listed below.

1. The *srimpi* dance [accompanied by] Gendhing *Bondhan*, followed by Ladrang *Semang*, laras pélog pathet nem. The minggah of Gendhing *Bondhan* is accompanied by a unique *kendhangan* that does not conform to the usual style but rather follows its own *lagu*, determined by the [drum strokes] *bem* and *gendhung*.¹ Perhaps for this reason [this *gendhing*] is called *Bondhan* [from *mbondhan* 'to rebel']. For *nguyu-uyu*, Gendhing *Bondhan* often is followed by *Sara Truna*. [Gendhing *Bondhan*] came from the residence of Mangku Bumi (composed by Kangjeng Gusti Pangéran Arya Mangku Bumi, son of Paku Buwana III). When Ingkang Sinuhun Paku Buwana IX was crowned king, a minggah *kinanthi*, whose *sindhèn* text was based on the story *Bharata Yudha*, was added to Gendhing *Bondhan*. (The ladrang following the *gendhing* remained the same, Ladrang *Semang*.) Therefore the dance was renamed *Bondhan Kinanthi*, and now the *gendhing* is called Gendhing *Bondhan Kinanthi*. However, even in the minggah *kinanthi*, the special *kendhangan* of [Gendhing] *Bondhan* must be used. In fact, there is a rule to that effect.

2. The *srimpi* dance [accompanied by] *Gendhing Lara Nangis*, *minggah Ladrang Weling-weling*, *laras pélog pathet nem*. This *gendhing* was originally in *laras sléndro pathet nem*, but was changed [to *pélog pathet nem*].

3. The *srimpi* dance [accompanied by] *Gendhing Glondhong Pring*, *minggah Ladrang Gudhasih*, *laras sléndro pathet nem*. This *gendhing* should be played in *sléndro pathet nem*, but nowadays it is played in *pélog [pathet] nem*.

4. The *srimpi* dance [accompanied by] *Gendhing Ganda Kusuma*, *minggah Ladrang Ganda Suli*, *laras sléndro pathet sanga*.

In addition to creating *bedhaya* and *srimpi* dances, before he became king and while he was still called *Kangjeng Gusti Pangéran Arya Ngabèhi*, *Sampéyan Dalem Inggang Sinuhun Paku Buwana VIII* choreographed *wirèng* dances such as the *wirèng Astra Kusuma*, danced by two people using arrows as weapons, accompanied by *Gendhing Ganda Kusuma*, *minggah Ladrang Clunthang*, *laras sléndro pathet sanga*.

Thus ends the story of *Inggang Sinuhun Paku Buwana VIII*.

The crowning of *Sampéyan Dalem Inggang Sinuhun Kangjeng Susuhunan Paku Buwana IX* took place in *Surakarta Hadiningrat* on Monday *Legi*, the twenty-seventh day of the month of *Jumadilakir*, in the year *Jé 1790 A.J.*, or December 30, 1861 A.D.

Even before becoming king, *Inggang Sinuhun Paku Buwana IX* was active in all fields of knowledge, including culture, *karawitan*, *gendhing*, *gendhèng*, and dance. He himself danced, played *gambang*, *rebab*, and *kendhang*, and sang the *bawa (buka celuk)* of the *bedhaya* dance [accompanied by *Gendhing*] *Ketawang Ageng*.

It is said that when *Inggang Sinuhun* attended the *bedhaya* and *srimpi* dance lessons, he sat on his throne with the instruments he liked to play best—*rebab*, *kendhang*, and *gambang*—arranged to the left and right of his seat. He was highly competent in all aspects [of *gamelan*]. He was widely known for his knowledge of the performance practice of *gendhing* and for his accomplished singing. A list of *gendhing* composed by him follows.

1. *Kaduk Manis Bedhaya*, *pélog pathet nem*, adapted from *Gendhing Sunggèng (Sungging)*, *sléndro pathet sanga* (The *laras* was changed to *pélog pathet nem*. The *minggah* is called *Kaduk Manis*.)
2. *Ela-ela Bedhaya (Lela-lela Bedhaya)*, *pélog pathet nem*
3. *Gendhiyeng Srimpi*, *pélog pathet nem*
4. *Ladrang Kaduk*, *pélog pathet nem*, created by taking [parts] of *Ladrang Turi Rawa* and *Peksi Kuwung* and combining them to make one *gendhing*, named *Ladrang Kaduk*
5. *Ladrang Puspa Mulya*, *pélog pathet nem*, based on *Gonjang-ganjing*
6. *Ketawang Sundawa*, *pélog pathet nem*, based on *Segaran*

7. Ladrang *Utama*, sléndro pathet sanga, the same as *Kembang Tanjung* but with a *ngelik* [beginning on pitch] *barang* [*alit 1*] (The *ngelik* of] *Kembang Tanjung* is the same as that of *Gonjang-ganjing*.)
8. *Lara Asmara*, or *Lorasmara* (*Rara Asmara*), pélog pathet *barang* (This *gendhing* is the same as *Laranjala* [pélog pathet lima, transposed to] pélog [pathet] *barang*.)
9. *Gendari*, pélog pathet *barang*
10. *Sinom*, pélog pathet *barang*
11. *Èndhol-èndhol*, pélog pathet *barang*
12. *Sanga Pati Srimpi*, pélog pathet *barang*
13. Ladrang *Winangun*, pélog pathet *barang* (Ladrang *Sembawa Winangun Barang*)
14. *Santri Brahi*, pélog pathet *barang*, based on *Gendhing Kaum Dhawuk*, a *gendhing terbang*
15. Ketawang *Santi*, pélog pathet *barang*, based on *sekar sinom logondhang* (*luk gondhang*)
16. Ketawang *Langen Gita Anglir Mendhung*, or *Langen Gita Sri Naréndra*, pélog pathet *barang*
17. Ketawang *Laras Maya*, pélog pathet *barang*, adapted from Ketawang *Gunung Sari*, sléndro pathet manyura, and changed to pélog [pathet] *barang* (The *cèngkok* were modified when the *laras* was changed, making the *gendhing* beautiful, strong, majestic, and noble. Therefore, the king decreed that from then on *gendhing* Ketawang *Laras Maya* would be used to honor Kangjeng Gusti Pangéran Adipati Anom.)

During the reign of Ingkang Sinuhun Paku Buwana X, *gendhing Laras Maya* was used to honor the return of the king [to the Sasana Séwaka] from the *sitinggil* [main audience hall on the grounds of the kraton], during Bakda [a festival at the end of the fasting month]. The gamelan that played for this purpose was located in the Paningrat hall. When he was seated [in the Sasana Séwaka], the *gendhing* came to an end. Upon his departure, he was honored with *gendhing Dur Kajongan* (*Undur-undur Kajongan*). Not only was *gendhing Laras Maya* used to honor the king's return from the *sitinggil* during the Bakda festival, but it was also played to honor his return from a vacation or from any daily recreational activity. During the reign of Paku Buwana X there was no [crown prince with the title] Kangjeng Gusti Pangéran Adipati Anom, and thus *gendhing Laras Maya* was used for saluting the king's return. Paku Buwana XI maintained the tradition of using *gendhing Laras Maya* [for honoring the crown prince].

It is said that the *gendhing* mentioned above were composed by Sampéyan Dalem Ingkang Sinuhun and by the following assistants, who established the melodies and *wilet* for the *gendhing*.

1. Kangjeng Pangéran Harya Kusumadilaga, known by the name Kangjeng Pangéran Harya Kusumadilaga Tinjamaya, *wadana* [leader] of the court musicians.
2. Kyai Demang Gunapangrawit, musician with the rank *panèwu*, left group. He later was replaced by his son, who took his father's name, Kyai Demang Gunapangrawit, the last [the last person in a family to use a particular name]. The son ultimately was given the name Radèn Riya Ngabèhi Gunapangrawit.
3. Kyai Demang Mlaya, musician with the rank *panèwu*, right group, called Kyai Demang Mlayalemu. Later he was replaced by Mas Lurah Prawiramlaya, musician with the rank *panèket*, right group. He [Mas Lurah Prawiramlaya] was called Mas Sudiradraka when he was a *panakawan* and he was the grandfather of Mas Lurah Mlayareksaka. [Later] he [Mas Lurah Prawiramlaya] was given the name Kyai Demang Gunasentika and he became well known for his skill as a musician, his knowledge of gendhing, his memory, and his understanding of the origin of the bedhaya and srimpi dances.
4. Kyai Demang Nagabanda, the last, a musician with the rank *mantri*, left group, at the *kadipatèn anom*. As a *panakawan*, he was called Mas Trunamangu and he was ultimately given the name Kyai Demang Wirawiyaga.
5. Kyai Demang Jiwalesana, the last, musician with the rank *mantri*, right group, at the *kadipatèn anom*.

Inggang Sinuhun IX was well versed in all fields of knowledge, including gamelan. He replaced all the gendhing composed by Inggang Sinuhun Paku Buwana VIII that were played to accompany the bedhaya dance [accompanied by] Gendhing *Bontit*. Formerly, Gendhing *Bontit* had been followed by Ladrang *Turi Rawa* and Ketawang *Srepegan*, laras pélog pathet nem. The new arrangement was as follows.

1. *Bontit* was replaced by Gendhing *Sunggèng* (*Sungging*), whose laras was changed from laras sléndro pathet sanga to laras pélog pathet nem. [This new gendhing] was followed by a minggah, *Kaduk Manis*, laras pélog pathet nem. Thus, the [new] gendhing was called Gendhing *Kaduk Manis Bedhaya*. Only the buka resembles that of [Gendhing] *Bontit*, even though the gong for *Bontit* is pitch *nem* [6] while the buka of [Gendhing] *Kaduk Manis* [Bedhaya] leads to gong pitch *gangsai* [5].
2. Ladrang *Turi Rawa* was replaced by Ladrang *Kaduk*. This gendhing was created by combining parts of Ladrang *Turi Rawa* and *Peksi*

Kuwung to make one *gendhing*, which was called *Ladrang Kaduk*, laras pélog pathet nem.

3. [The laras of] *Ketawang Srepegan*, a *gendhing gendèr* in laras sléndro pathet nem had been changed to pélog pathet nem [for the original bedhaya *Bontit*]. [For the new dance], it was replaced by *Ketawang Dhendha Gedhé*, a *gendhing gendèr* [that originally was] in laras sléndro pathet sanga and later was changed to pélog pathet nem. The movements of the dance and the *sindhèn* text remained the same. The *sindhèn* text was taken from the story *Kresna Kembang*.

After his coronation, he [Paku Buwana IX] choreographed the following bedhaya and *srimpi* dances.

1. The bedhaya dance [accompanied by] *Gendhing Téja Nata*, followed by *Ladrang Sembawa* and *Ladrang Playon*, laras pélog pathet lima, choreographed in the year 1796 A.J. [1867 A.D.], coded with the chronogram TAYANING DYAH SWARÈNG JANMA ['the dance of a noble lady and the voice of a human being'].

2. The bedhaya dance [accompanied by] *Gendhing Rara Asmara*, or *Loras-mara* [*Lara Asmara*], followed by *Ladrang Winangun*, laras pélog pathet barang, choreographed in 1812 A.J. [1882 A.D.].

3. The bedhaya dance for *Gendhing Gendari*. This *gendhing* is followed by *Ladrang Sekar Téja*. When the dancers are in the squatting posture for the *sembah*, the piece ends and *Ladrang Manis Rengga Gobagpèl* is played. By royal permission [this *ladrang*] was replaced by *Ketawang Santi*, laras pélog pathet barang.

4. The *srimpi* dance [accompanied by] *Gendhing Sanga Pati*, followed by *Ketawang Longgor Lasem*, laras pélog pathet barang.

5. The *srimpi* dance [accompanied by] *Gendhing Tamèng Gita*, laras pélog pathet nem, followed by *Ladrang Winangun*, laras pélog pathet barang, choreographed in 1799 A.J. [1870 A.D.], coded with the chronogram HAYU SAPTA NAWA SANGA ['beautiful, seven, nine, nine'].²

Before being crowned king, and while he was still called *Kangjeng Gusti Pangéran Adipati Anom*, he [Paku Buwana IX] choreographed the following [dances].

1. The bedhaya dance [accompanied by] *Gendhing Kabor* (*Kabor Bedhaya*), followed by *Ladrang Gléyong*. When the dancers are in the squatting posture for the *sembah*, the *suwuk* is played, followed by *Ketawang Sundawa*. [This sequence is in] laras pélog pathet nem. [This dance] was choreographed in the year 1788 A.J. [1859 A.D.], coded with the chronogram MURTI HASTHA WIKU NATA ['eight bodies, an ascetic-king'].

2. The bedhaya dance [accompanied by] *Gendhing Èndhol-èndhol*, followed by *Ladrang Manis*. When the dancers are in the squatting posture for the *sembah*, the *suwuk* is played, followed by a pathet[an] and then a *celuk* sung to

the text “Singa tirta kawi dayoh winang gita” [‘lion, holy water, poet, and guest are praised in song’]. This leads into gendhing Ketawang *Santri Brahi* (*Kaum Dhawuk*). [This sequence is in] laras pélog pathet barang. [This dance] was choreographed in 1788 A.J. [1859 A.D.], coded with the chronogram HÈSTHI MURTI SABDA NATA [‘the purpose of the body, the words of a king’].

3. The bedhaya dance [accompanied by] Gendhing *Mangun Arja* (*Gambir Sawit Bedhaya*), followed by Ladrang *Utama*, laras sléndro pathet sanga, choreographed in 1788 A.J. [1859 A.D.], coded with the chronogram HÈSTHI MURTI DWIJAWARA SRI NARÉNDRA [‘the purpose of the holy man Sri Naréndra’].

4. The bedhaya dance [accompanied by] Gendhing *Asri Trustha* (*Lempung Gunung Bedhaya*), followed by Ladrang *Kuwung*, the suwuk, and then by Ketawang *Santi*, laras pélog pathet barang. [This dance] was choreographed in 1789 A.J. [1860 A.D.], coded with the chronogram TRUSTHA NGÈSTHI SABDA NATA [‘the ecstasy of reflecting on royal utterances’].

5. The bedhaya dance for Gendhing *Sinom* (*Sinom Bedhaya*), followed by Ladrang *Singa-singa* (*Sobrang Barang*), laras pélog pathet barang.

6. The bedhaya dance for Gendhing *Kuwung* (*Kuwung Bedhaya*), also called *Kuwung Mudha*, laras pélog pathet barang. After this gendhing is played and the dancers are in the squatting posture for the sembah, the suwuk is played, followed by Gendhing *Gendrèh*, Ladrang *Longgor Jantur* [Ladrang *Longgor?*], and finally *Longgor Lasem*, probably a ketawang. [This sequence is in] laras pélog pathet barang.

7. The bedhaya dance for Gendhing *Ela-ela* (*Lela-lela Bedhaya*), followed by Ladrang *Ganda Suli* and Ketawang *Sari Laya*, laras pélog pathet nem. This dance was choreographed in 1789 A.J. [1860 A.D.], coded with the chronogram SANGA HASTHA SAPTA AJI [‘nine, eight, seven, king’], which represents the numbers of the year [1789 A.J.].³

8. The bedhaya dance for Gendhing *Sumedhang*, minggah *Lala Grantung* [*Clunthang?*], followed by Ladrang *Uluk-uluk* and then by *Lèngkèr*, laras pélog pathet nem. This dance was choreographed in 1789 A.J. [1860 A.D.], coded with the chronogram TRUSTHA HASTHA DWIJAWARA SRI NARÉNDRA [‘the ecstasy of the eight holy men of Sri Naréndra’(?)].

9. The bedhaya dance for Gendhing *Mangun Sih* (*Cucur Bawuk Barang*), minggah *Paré Anom*, followed by Ladrang *Longgor* and Ketawang *Playon* (*Playon Barang*), laras pélog pathet barang.

10. The srimpi dance [accompanied by] Gendhing *Ela-ela*, followed by Ladrang *Gonjang-ganjing* and Ladrang *Puspa Mulya*, laras pélog pathet nem.

11. The srimpi dance [accompanied by] Gendhing *Andong-andong* or *Andhong-andhong*,⁴ followed by Ladrang *Sukar Sih*. When the dancers are in the squatting posture for the sembah, the suwuk is played, followed by Pathet *Jugag*, laras pélog pathet nem, and a celuk [sung to the text] “Lir kantaka nenggih sanglir ratih” [‘as if unconscious, indeed, like a small moon’], leading into Ladrang

Mijil, laras pélog pathet nem. Except for the change of laras to pélog pathet manyura, the Ladrang *Mijil* referred to above is [the same as Ketawang] *Mijil Yogan*, laras sléndro pathet sanga. Thus, according to Radèn Riya Ngabèhi Gunapangrawit, [the melodic phrases of Ladrang *Mijil*] were transposed up one key from Ketawang [*Mijil Yogan*].⁵

12. *Gendhiyeng* (the srimpi dance [accompanied by] *Gendhing Gendhiyeng*), followed by Ladrang *Sukar Sih* and Ketawang *Marta Puran* (Srepegan *Marta Puran*), laras pélog pathet nem. The dance is known as *Srimpi Sukar Sih*. The *sindhèn* part begins in Ladrang *Sukar Sih*. The *sindhèn* text was taken from [*Gendhing*] *Merak Kasimpir*, composed by Paku Buwana VIII. *Sindhèn* occurs in both the ladrang and the ketawang.

13. The srimpi dance [accompanied by] *Gendhing Sinom*. After this *gendhing* is played and the dancers are in the squatting posture for the *sembah*, *Pathet Jugag Barang* is played, followed by a *celuk* sung to the text “Paran baya sukaning tyas mami” [‘what could possibly bring joy to my heart’], leading into Ladrang *Mijil*, also known as *Mijil Paran Baya*, a *gendhing kewanak*, laras pélog pathet barang. This *gendhing* is enriched by the addition of *rebab*, *gendèr*, and *gambang*. This dance was choreographed in 1782 A.J. [1853 A.D.], coded with the chronogram LIR SARPA MAHARSINING RAT [‘wings of the serpent, priest of the world’].

[The vocal melody of] Ladrang *Mijil* [*Paran Baya*] is identical to that of *Mijil Ludira*, [which is also known as] *Mijil Wastra Ngangrang*, composed by Paku Buwana V as a *gendhing kewanak*. Then, by the request of Ingkang Sinuhun IX, *Mijil Wastra Ngangrang* was enriched by the addition of *rebab*, *gendèr*, and *gambang*, [and was given the name] *Mijil Paran Baya*. This is the explanation offered by Radèn Riya Ngabèhi Gunapangrawit.

14. The srimpi dance [accompanied by] *Gendhing Muncar*, followed by Ladrang *Priyambada*, laras pélog pathet barang. This dance is not accompanied by *sindhèn*.

15. The srimpi dance [accompanied by] *Gendhing Bandil Ori*, followed by Ladrang *Arjuna Mangsah*, laras pélog pathet barang. This dance is not accompanied by *sindhèn*.

16. The srimpi dance [accompanied by] *Gendhing Génjong*, followed by Ladrang *Ganda Suli*, laras sléndro pathet sanga. *Ganda Suli* uses the [*sindhèn*] text “Tawas pita. . . .”⁶

17. The srimpi dance [accompanied by] *Gendhing Palara-lara*, followed by *Srepegan*, laras sléndro pathet sanga. The king no longer permits this dance to be performed.

He [Paku Buwana IX] choreographed the following *wirèng* dance: *Jemparing Arjuna Wijaya*, danced by two people using arrows as weapons to the accompaniment of Ladrang *Winangun*, laras pélog pathet barang. In addition, Gusti Kangjeng Ratu, the principal wife of Paku Buwana IX and mother of Paku

Buwana X, also choreographed some dances, for example, the *srimpi* dance [accompanied by] *Gendhing Kembang Mara*, followed by *Ladrang Banyak Nglangi*, *laras pélog* pathet lima, choreographed in 1805 A.J. [1876 A.D.], coded with the chronogram TATA MULUK DIPANGGANIRA SRINATA ['good behavior increases, the king's elephant'(?)].

Then Ingkang Sinuhun Paku Buwana IX constructed a *gamelan ageng*, which he named *Kyai Udan Arum* for the *pélog* section and *Kyai Udan Asih* for the *sléndro* section. He then constructed another *gamelan ageng*, which he named *Kyai Mangun Harja* for the *sléndro* section and *Kyai Harja Winangun* for the *pélog* section. Some people say that *Kyai Mangun Harja* and *Kyai Harja Winangun* were brought [to the *kadipatèn anom*] from Jati Kusuman. [Originally] the frames and stands were of [unpainted] *trembalo* wood, but [later] they were painted green and adorned with gold-plated flowers in the *paré anom* design, and then the two ensembles were given to the *kadipatèn anom*. Perhaps only the *gambang gangsa* and the *cara balèn* [which were part of this ensemble?] were built by the king.

[Paku Buwana IX established that] from the fifth to the twelfth day of every [month of] *Mulud*, that is, until the eve of *Bakda*, the royal *gamelan sekatèn* were to be placed in the north and south *gamelan* halls, in front of the large mosque, as explained below.

Formerly, the royal *gamelan sekatèn* were placed in the large audience hall, where they were played for the crowds of people at the *Sekatèn* festival, which lasted from the fifth to the twelfth day of the month of *Mulud*, that is, until the eve of *Bakda*. The small *gamelan sekatèn*, *Kangjeng Kyai Guntur Sari*, was built by Ingkang Sinuhun Kangjeng Sultan Agung of Mataram. The large *gamelan sekatèn*, *Kangjeng Kyai Guntur Madu*, was constructed by Paku Buwana IV (Sinuhun Bagus) of Surakarta when he was crowned king. Although there were two sets of *gamelan sekatèn*, both were placed in the *gamelan* hall on the south side, for the hall on the north side was reserved for the *Jaksa* [court prosecutors].

By the command of Sampéyan Dalem Ingkang Sinuhun Paku Buwana IX, the royal *gamelan sekatèn* *Kangjeng Kyai Guntur Sari* (the small *gamelan sekatèn* built in Mataram) was placed in the royal audience hall on the north side, while *Kangjeng Kyai Guntur Madu* (the large *gamelan sekatèn* constructed by Paku Buwana IV) remained on the south side. Thus the royal *gamelan sekatèn* were placed in two different locations, on the north and south sides [of the mosque].

It was arranged that the royal *gamelan* in the *gamelan* hall on the north side would be played first, at the time of the third daily prayer, starting on Monday *Legi*, the fifth day of *Mulud*, *Kurub Arbongiyah* [Wednesday-letter calendar],⁷ in the year *Dal* 1807 A.J. [1878 A.D.], coded with the chronogram SWARA LUHUR NGÈSTHI NABI ['noble sounds searching for the Prophet'], or March 17, 1878 A.D. After this the two *gamelan* would be played alternately.

The king wanted the gamelan on the north side to be the gamelan *sekatèn* of the *kadipatèn anom*, to be played by musicians from that court, but they requested permission [not to play] since they did not know how. Therefore, the musicians of the *kasepuhan* had to play that gamelan. The musicians who played on the north side, and who began first, were from the right group; those on the south side were from the left group. This arrangement has become an established practice. Every year *Dal*, the musicians of the left group play on the south side, while those of the right group play on the north side. The custom [of having the two gamelan played alternately by left and right groups] is observed every *Mulud*. This is the origin of the custom of locating the gamelan *sekatèn* in two places.

Ingang Sinuhun Paku Buwana IX built gamelan *ageng* and gamelan *cara balèn* ensembles in *pélog* and *sléndro*. The gamelan *ageng* ensembles were called *Kyai Kaduk Manis* for the *pélog* section, and *Kyai Manis Rengga* for the *sléndro* section. The gamelan *cara balèn* ensembles were called *Kyai Sepet Madu* for the *pélog* section, and *Kyai Madu Pinasthika* for the *sléndro* section. The following was inscribed on the *bonang* frame: “Constructed by [Paku Buwana] IX on the first of *Rejeb*, the year *Bé* 1808 A.J. [1878 A.D.]” There is a story that *Kyai Kaduk Manis* and [*Kyai*] *Manis Rengga* came from Pacinan [the Chinese section of town] and once were owned by Babah Ting, known as the *bah mayor* [Chinese mayor]. He lived east of Cakra Negaran and north of Peken Ageng [the great marketplace] of Surakarta. These two gamelan were built by *Kyai Demang Gunaprawira*, gamelan forger with the rank *panèwu*, the father of *Ki Warsajaya*.⁸ It is said that the material for the gamelan, that is, the unforged bronze, had come from China. Ingang Sinuhun Paku Buwana IX discovered these gamelan while sightseeing one day. After seeing only the gong hook and the dragon [adorning the gong rack], he requested the two gamelan. After the gamelan were brought to the kraton, *bonang*, *demung*, *saron panerus*, and *gambang gangsa* were added. The gamelan *cara balèn* ensembles also were built. Four *gamelan senganèn* ensembles, some made of iron and some made of bronze, in both *sléndro* and *pélog*, were constructed as well. The gamelan *senganèn* and *cara balèn* ensembles were not used in the kraton. A pair of *gong ageng* also was built and given the name *Kyai Ketug*. The person ordered to build these gongs was *Kyai Demang Gunapradangga I*, gamelan forger with the rank *panèwu*, the father-in-law of *Radèn Ngabèhi Redisuta*.

Then he [Paku Buwana IX] had built a *gong ageng*, which was forged in *Bandengan* inside the kraton and given the name *Kyai Panca Wara*, or *Panca Swara*. The person ordered to make this gong was *Mas Lurah Mangunpradangga*, gamelan forger with the rank *panèket*. At the end of the reign of Paku Buwana X he was granted the title of musician with the rank *panèwu* and the name *Kyai Demang Gunapradangga II*. Later his title was changed again to *Mas Ngabèhi Gunapradangga*.

It is said that Kangjeng Pangéran Harya Kusumadilaga (Tinjamaya), who was a *litnan kolonel pan staf* [a lieutenant colonel on the army staff], and who held the rank wadana in charge of the court musicians, presented a plan to Sampéyan Dalem Ingkang Sinuhun Kangjeng Susuhunan. He wanted to change the laras of the gendèr in the *gamelan kodhok ngorèk*, called *Kyai Jati Ngarang*, from sléndro to pélog panunggul. However, the gendhing [especially associated with this gamelan] would still be *Dhendha Gedhé*. He also wanted to change the laras from sléndro to pélog of the *gamelan monggang patalon*, called *Kyai Singa Krura*. Kangjeng Pangéran Harya Kusumadilaga was well known in all fields of knowledge, including gendhing, gendhèng, and puppetry. As a *dhalang*, he was skilled at verbal improvisation, and thus he could perform well no matter what story he used. Everything he did had vitality, including the books he wrote. It is said that when there were royal birthdays or ceremonies in the kraton, he sat with the gamelan and played the rebab, fulfilling his role as wadana in charge of the court musicians.

Thus, the gendèr and gambang gangsa played in gendhing *Dhendha Gedhé* were tuned to laras pélog panunggul. These instruments also were played with the gamelan kodhok ngorèk, mentioned above, *Kangjeng Kyai Jati Ngarang*. In that case, however, gendhing *Dhendha Gedhé* was replaced by *Ladrang Kembang Tiba*, with the same gendèr style (called *nyodhèk* or *sodhèkan*) as that used in *Abu Sinta*, a *gendhing gendèr*, laras sléndro pathet manyura. Kyai Demang Gunasentika was responsible for this change, which probably occurred around the Javanese year 1816 [1886 A.D.]. *Ladrang Kembang Tiba* is actually [the same as] *Ladrang Medhang Liring*, laras sléndro pathet sanga, but it can be played in [pélog] pathet nem. (*Medhang Liring* also is called *Baciran*, or *Bacira*, and is used during the outer audience hall scene in *topèng* [masked dance drama] when Jaka Bluwa appears.) This information was provided by Kyai Demang Warsapradangga I.

Javanese musical notation also was developed by Kyai Demang Gunasentika, mentioned above. It was called *nut ranté*. (Some say that the notation system was created by Kyai Demang Karina.) When Kyai Demang Gunasentika announced [the notation system], he was awarded [the rank] panèwu, after which he presented to the *papatih dalem* his five *gendhing bonang* compositions in laras sléndro pathet nem: *Pujangga Gandrung*, *Sida Mukti*, *Somantara*, *Ima Winénda*, and *Laya*.

Thus ends the story of Paku Buwana IX.

TRANSLATOR'S NOTES

¹Bem is achieved by hitting the edge of the large drum head with the fingers closed. Gendhung is produced by hitting the middle of the large head with three fingers spread (Kunst 1973, 204).

²This chronogram is decoded not by reading the numbers from right to left, as is usually the case, but by reading them from left to right.

³Instead of using words that represent numbers, this chronogram uses the names of the numbers, with the exception of the word *aji* ('king'), which represents the number 1.

⁴In the text this phrase reads "Beksa sarimpi Andong-andong utawi Andong-andong. . . ." Since, in the second edition of *Wédha Pradangga*, *d* is distinguished from *dh*, the post-alveolar *d*, the omission of the letter *h* in one of the titles probably is a typographical error.

⁵The changes referred to involve a transposition up one pitch degree, a change of laras (tuning system), and a change of formal structure (*Mijil Yogan*, a *ketawang*, becomes *Mijil*, a *ladrang*). Transposition is a device that alters the pathet of a piece—usually from sléndro pathet sanga to sléndro pathet manyura, or vice-versa. Although it is more common within the sléndro tuning system, this type of transposition also occurs in the bem subsystem (pitch degrees 1, 2, 3/4, 5, 6) of the pélog tuning system. Within this subsystem, pieces are played either in pélog pathet nem or in pélog pathet lima. Some musicians distinguish two subcategories within pélog pathet nem, analogous to sléndro: pélog pathet sanga and pélog pathet manyura. The latter is conceived to be one pitch degree higher than the former. *Ladrang Mijil* is referred to first as pélog pathet nem and then as pélog pathet manyura. There is no inconsistency; rather, the latter is a more specific category than the former. The change of formal structure (from *ketawang* to *ladrang*) may have occurred simply by the deletion of every other gong stroke (see J. Becker 1980, appendix 1).

⁶This is the beginning of a popular *wangsalan*, which continues, ". . . darpa driya Wisnu garwa, murwèng gita karsa dalem Sri Narénda."

⁷See "Translator's Introduction."

⁸In the second edition of *Wédha Pradangga*, the italicized portion of this passage was omitted: ". . . kijai Demang Gunaprawiro, abdi dalem panewu gending pande gangsa (*bapakipun Ki Warsodojo*) *katjarijos, badening gangsa* (bakaling gangsa) . . ."

THE HISTORY, OR STORY, OF GAMELAN, WÉDHA PRADANGGA

Volume 6

The sixth volume of *The History, or Story, of Gamelan (Wédha Pradangga)*, a continuation of the fifth volume, was compiled by Radèn Ngabèhi Prajapangrawit, holder of the awards Sri Nugraha Bintang Pangkat III, Bintang 200 Tahun, and court servant with the rank *panèwu* in the department of the arts, *karawitan* section, at the *kraton* of Surakarta Hadiningrat.

Sampéyan Dalem Ingkang Minulya saha Wicaksana Ingkang Sinuhun Kangjeng Susuhunan Paku Buwana X was crowned king in the kingdom of Surakarta Hadiningrat on Thursday *Wagé*, the twelfth day of *Ramelan*, in the year *Jé* 1822 A.J., or March 30, 1893 [A.D.].

At the time of the royal accession, the *kraton*, the kingdom, the area under the king's authority, and Surakarta Hadiningrat were undergoing great development. The atmosphere at the *kraton* was in every way good and pure; the *kraton* itself was a beautiful sight. The kingdom, or country, was orderly and peaceful; every road was attractive; the ditches were dry and clean; the air was beneficial to health. Everywhere there was prosperity, bustle, and activity. Clothing and food were plentiful and inexpensive. Religions (Islam and Christianity) were clearly progressing. Many employees and dignitaries were graduates from schools of higher learning or from middle schools. Offices were fully equipped, ready for use, with nothing lacking. In addition to all these things, culture and *karawitan* were powerful influences upon the progressive spirit of the age. For example, performances of gamelan music were refined, beautiful, and enchanting. There were many types of *gendhing*: traditional *gendhing*, standard *kraton gendhing*, *gendhing prenès*, *gendhing gecul*, or *geculan*, and foreign or coastal *gendhing*. Many groups played or learned to play gamelan instruments and studied *gendhing*, even at the royal museum Sri Wedari.¹ A conservatory for gamelan training called KK (Kawruh Kaniyagan) was established. A school for training *dhalang*, called Padha Suka, an acronym for Pasinaon Dhalang Surakarta [the Dhalang School of Surakarta], was sponsored by Radya Pustaka [the Royal Library]. The study of *tembang* was sponsored by the Mardi Guna Club in Kusumayudan. Dance [was also the object of study]. From the *kraton* to the outside world, almost everywhere, people were constantly rehearsing, thereby increasing the glory of the *kraton*.

After Sampéyan Dalem Ingkang Sinuhun Ingkang Minulya saha Wicaksana Paku Buwana X was crowned king, he received many gifts and medals from the kings of foreign countries. These gifts strengthened and increased the glory of the kingdom. Whenever a gift was received, the event was commemorated by the

creation of a *panembrama* [a poem and a *gendhing* composed to welcome distinguished guests from abroad]. The *gérong* sang the special text. However, if the *gendhing* was not yet composed (if the king had not yet created it), the *panembrama* poem would be attached to an existing, traditional *gendhing*.

Examples are provided below.

1. A *panembrama* commemorated the arrival of Sri Naranata, called Sang Maha Silalon Prabu Koren Praculasom Klowa, from the country of Siam, the city of Bangkok. He arrived in Surakarta on Monday *Pon*, the twenty-fifth day of *Sura*, in the year *Jimakir* 1826 A.J., or 1896 A.D. This *panembrama* was attached to the *gendhing* *Ladrang Asmarandana*, *pélog* *pathet barang*, which previously had been adapted from the *sekar Asmarandana*, *sléndro* *pathet manyura*, of the *langen driya* repertoire [a dance-opera based upon the *Damar Wulan* story, danced exclusively by women]. It is said that Radèn Mas Harya Tandhakusuma, son-in-law of Kangjeng Gusti Pangéran Adipati Harya Mangku Negara IV, had adapted [the *sekar*] to create [*gendhing*] *Asmarandana*, *sléndro* *pathet manyura*. [*Gendhing Asmarandana*] had not included *gérongan* and the *balungan* was in the *lampah* style. When the king requested this *gendhing* [for the *panembrama*], the *laras* was changed to *pélog* *pathet barang* and the *balungan* was refined and changed to the *dhawah* style. These changes were made by Kyai Demang Gunapangrawit, whose final title and name were Radèn Riya Ngabèhi Gunapangrawit. The following people arranged the *gérong* melody: Radèn Mas Ngabèhi Wiraharjana, who has since become a musician with the rank *panèwu kaparak* and the name Radèn Mas Ngabèhi Bratadipraja; and Radèn Mas Ngabèhi Sutakusuma, who has since become [a musician with the rank] *panèwu* and the name Radèn Mas Ngabèhi Prajabusana.

2. A *panembrama* commemorated the gift of a medal, called Kumandhur Orde Nederlan Seleo [Commander of the Order of the Netherlands Lion, the third-highest rank of the Dutch civil knighthood], on Friday the twentieth of *Sapar*, in the year *Jimakir* 1826 A.J., or July 31, 1896 A.D. This *panembrama* was attached to *Gendhing Gambir Sawit* *sléndro* *pathet sanga*.²

3. A *panembrama* commemorated the crowning of Queen Wilhelmina of the Netherlands (the country of Holland), on the thirty-first day of August, 1898 A.D., or on Saturday, the ninth of *Ramelan*, in the year *Éhé* 1828 A.J. Sampéyan Dalem Paku Buwana X received the medal Grut Opisir Orde Oranye Nassau [Grand Officer in the Order of Orange-Nassau, fourth-highest rank of the Dutch civil knighthood] on this day also. This *panembrama* was attached to *Gendhing Kinanthi Ludira*, *pélog* *pathet barang*.

4. A *panembrama* commemorated the acceptance of another Grut Opisir Oranye Nassau medal on Monday *Kliwon*, the twenty-first day of *Rejeb*, in the year *Éhé* 1828 A.J., or December 5, 1898 A.D. This *panembrama* was attached to a *gendhing kemanak*, in *pélog* *pathet barang*, called *Ladrang Mijil* (*Mijil Ludira*), which accompanied the *srimpi* [dance] *Ludira Madu*. [The sequence for

the panembrama consisted of Gendhing *Ludira Madu*, *minggah kinanthi*, *suwuk*, followed by a *bawa swara* [sung to the text] “Duk nampèni bintang Grut Opisir” [‘at that time the king received the medal Grut Opisir’]. The *bawa swara* led into Ladrang *Mijil*, a gendhing *kemanak* enriched by the addition of *rebab*, *gambang*, and *gendèr* in pélog pathet barang. Later, when Ingkang Sinuhun Paku Buwana XI was crowned king [1939 A.D.] and Nipon (Japan) ruled Java, both singing and speaking in Dutch were forbidden. Therefore the king ordered that the *sindhèn* text of Gendhing *Ludira* be changed back to the original: “Mideringrat angelangut. . . .” The text for Ladrang *Mijil* likewise reverted to its original form, [which included the *bawa swara*,] “Wastra ngangrang tebenging patani. . . .” The original melodies and vocal texts of Gendhing *Ludira Madura* [the original name for *Ludira Madu*], *minggah kinanthi*, and Ladrang *Mijil*, including the vocal texts, were composed by Paku Buwana V.

Upon the order of Paku Buwana X, the panembrama text for the *kinanthi* of the *srimpi Ludira Madu* also was used as the *gérong* text of Gendhing *Pangkur*. Paku Buwana X created Gendhing *Pangkur* from Ladrang *Pangkur Paripurna*, sléndro pathet sanga, by changing the *laras* from sléndro pathet sanga to pélog pathet barang. In other words, Gendhing *Pangkur* came from [Ladrang] *Pangkur Paripurna*, sléndro pathet sanga, a gendhing *langen driya* composed by Radèn Mas Harya Tandhakusuma with no *gérongan* but with a *sindhènan* whose text was *sekar pangkur Paripurna*. When Paku Buwana X obtained Gendhing *Pangkur*, he changed the *laras* to pélog pathet barang and added a *gérong* part. The *wilet* of the gendhing and the melody and *wilet* of the *gérong* part reflect great feeling and a sense of respect proper to the kraton. To enhance the beauty and effectiveness of Gendhing *Pangkur*, a *ngelik* from Ladrang *Kasmaran* was added. Upon approaching the first *kenong*, the *irama* changes to *rangkep*. After the *gong*, the *irama* reverts to its previous state. [These alternations in *irama*] became standard [during the reign of Paku Buwana] X, and for that reason *Pangkur* [played in this style] is referred to as “the *Pangkur* of Kaping Sadasa” [that is, of Paku Buwana X].

5. On Tuesday *Kliwon*, the twelfth day of *Ramelan*, in the year *Éhé* 1828 A.J. [1899 A.D.], the anniversary of the crowning of the king, Sampéyan Dalem Paku Buwana X received the medal Orde Leopold ing Belgi [Order of Leopold of Belgium], commemorated by a panembrama attached to Gendhing *Boyong*, pélog pathet barang.

With the permission of Paku Buwana X, the following gendhing were composed as panembrama.

1. Ladrang *Sri Utama*, sléndro pathet manyura, later changed to a *ketawang*, was taken from gendhing *Langen Gita Sri Naréndra* (also called *Ketawang Langen Gita Anglir Mendhung*). Ladrang *Sri Utama* [was played] as a panembrama commemorating [the gift of] a gold medal, Grutkrais Kunengklekke

ing Kamboja [Royal Grand Cross of Cambodia], in the year *Dal* 1831 A.J., or June 27, 1901 A.D.

2. *Sri Minulya* (a ladrang), sléndro pathet sanga, commemorated the visit of the king of Siam. (This was the second time the king of Siam visited the kraton of Surakarta.) The name of the glorious and high king of Siam was Sondet Prabatparamendra: Maha Silalon Prabu Koren Praculasom Klowa. He presented the king [Paku Buwana X] with a symbol of his friendship, the medal Grutkrais, Krun Orde ing Siyem [Grand Cross in the Order of the Crown of Siam] on the eve of Sunday *Paing*, the eleventh day of *Mulud*, in the year *Dal* 1831 A.J., during the wuku *Sinta*, or June 30, 1901 A.D. Gendhing *Sri Minulya* is actually the same as [the original form of] Ladrang *Raja*, a gendhing composed in the *kepatihan* during the reign of Ngéndra Prastha by the gendhing expert Kyai Demang Warsapradangga I. Originally Ladrang *Raja* was similar to *Sri Minulya*, but [Ladrang *Raja*] has been changed. Formerly Ladrang *Raja* was based on the *monggang* melody. In the section of Ladrang *Raja* in which there is no *gérongan*, *monggangan* [playing in the style of the ancient Gendhing *Monggang*] is no longer performed, and only the *dhong* [here meaning the last note of each *kenongan*] is still based on the *monggang* melody.

3. Ladrang *Suka Rena*, pélog pathet barang, a gendhing for which all traces of the notation were lost, was composed again by Radèn Ngabèhi Atmamardawa, musician with the rank *mantri ordenas*. He later became a musician with the rank panèwu at the *kasepuhan*, with the name Radèn Ngabèhi Prajapangrawit. Ladrang *Suka Rena* commemorated the promotion of Gusti Pangéran Ngabèhi, who later became Ingkang Sinuhun Paku Buwana XI, to the position of Kaptin Generalenstaf [Dutch military title] on Thursday, the fifth day of *Dulkangidah*, in [the year] *Dal* 1831 A.J. [1902 A.D.].

4. *Sri Wibawa*, (a ladrang), sléndro pathet manyura, was taken from Ladrang *Oranye Nassau*, sléndro pathet manyura. When *Sri Wibawa* is played in pélog pathet barang it is called Ladrang *Sri Kastawa*. The latter was composed in the *kepatihan* of Ngéndra Prastha. The pathet of *Sri Wibawa* has since been changed to sanga. The panembrama [this gendhing and its *gérongan*] commemorated the gift of a medal from the country of Bavaria in the year *Jimakir* 1834 A.J., or June 1904 A.D. [*Sri Wibawa*] also was used to salute the king as he left the *pendhapa* Sasana Séwaka [place of the royal court] and went to the *sitinggil* [main audience hall at the north end of the kraton] during the *garebeg* Bakda, and also when the king welcomed important guests to the Sri Panganti hall. (These traditions were maintained throughout the reign of Paku Buwana XI.)

At that time the following people became leaders of the court singers (*wiraswara*).

- a. Radèn Mas Ngabèhi Wiraharjana (Radèn Mas Ngabèhi Bratadipraja)
- b. Radèn Mas Ngabèhi Sutakusuma (Radèn Mas Ngabèhi Prajabusana)

The following people were leaders of the court musicians.

- a. Bandara Radèn Mas Ngabèhi Atmaséwaya, with the rank *panèwu ordenas*, leader of the musicians with the rank *panakawan*. [Later] he was called Kangjeng Radèn Mas Tumenggung Wiryadiningrat.
- b. Kyai Demang Gunapangrawit (Radèn Riya Ngabèhi Gunapangrawit), musician with the rank *panèwu*, left group.
- c. Kyai Demang Gunasentika, musician with the rank *panèwu*, right group.
- d. Mas Lurah Purwapangrawit II, later given the rank *mantri* and the name Mas Ngabèhi Purwapangrawit.
- e. Mas Lurah Prawiramlaya, later given the title *panèwu* and the name Kyai Demang Mlaya. Later still he was renamed Radèn Ngabèhi Gunasentika.
- f. Ki Karyapangrawit, musician with the rank *panglawé*, left group, who later became a musician with the rank *panèket*, right group, the “umbrella rank” of *mantri*, and the name Mas Lurah Prawiramlaya.³
- g. Ki Mlayadiméja, musician with a low rank, left group, later was given the rank *mantri* and the name Mas Ngabèhi Mlayadiméja. Still later he attained the rank *panèwu*, right group, and [was given] the name Mas Ngabèhi Gunadipraja. In the latter position, he was balanced by Radèn Ngabèhi Prajapangrawit.⁴

These people were given the responsibility of composing *gendhing* and creating beautiful *wilet* for vocal melodies.

5. Ladrang *Sri Kuncara*, pélog pathet *nem*, was composed under the patronage of the king as the *panembrama* commemorating the gift of a medal from King Wilhelm II of Prussia (Germany), in the year *Alip* 1835 A.J., or June 1905 A.D.

6. *Sri Widada*, pélog pathet *barang*, [was composed] in the year *Jimawal* 1837 A.J., or May 1907, to commemorate the gift of the medal *Kumandhur Medhestor* [‘commander with a star’] from Hungary, the Austrian Empire. This *gendhing* was composed by Bandara Radèn Mas Ngabèhi Sujayapura, also called Kangjeng Wiryadiningrat. Various people assisted him in making the melodies of *Sri Widada* graceful and smooth.

7. *Sri Kaloka*, sléndro pathet *manyura*, [was composed] in the year *Dal* 1839 A.J., or August 1909 A.D. [to commemorate the gift of] a medal from China

(Peking). This gendhing was composed by Ki Karyapangrawit, also called Mas Lurah Prawiramlaya, assisted by the musicians [listed above].

8. *Sri Kretarta* pélog pathet nem, [was composed] in the year *Bé* 1840 A.J., or March 1910, [to commemorate the gift of] the medal Komandhur Medhestor Orde pan Hendrek de Leo pan Bronwijk ['commander with a star medal in the Order of Henry the Lion from Brunswick, Germany']. This gendhing was composed by Ki Karyapangrawit, also called Mas Lurah Prawiramlaya, the father of Mas Lurah Prawirapangrawit. He was assisted by Kyai Demang Guna-pangrawit and Mas Lurah Purwapangrawit, also called Mas Ngabèhi Purwapangrawit.⁵

9. *Sri Karongron*, sléndro pathet sanga, [was composed] to honor and commemorate the visit of Ngarsa Dalem Ingkang Sinuhun Kangjeng Sultan Hamengku Buwana VII, of the kingdom of Yogyakarta Hadiningrat, on Monday *Wagé*, the sixth day of *Sura*, in the year *Alip* 1843 A.J., or December 16, 1912 A.D. Gendhing *Sri Karongron* was composed by Radèn Mas Ngabèhi Sujanapura, also called Kangjeng Wiryadiningrat, leader of the arts department in the kraton. He was assisted by the musicians [listed above].

10. *Ladrang Raja Putri* ['the king's daughter'], the title of which refers to parental praise of children, [was composed] in the year *Wawu* 1849 A.J. [1918 A.D.] to express loving words of hope for a happy future to the daughter of Paku Buwana X, Gusti Radèn Ayu Sekar Kedhaton Kustiyah (Gusti Kangjeng Ratu Pembayun). This gendhing was composed by Radèn Mas Ngabèhi Bratadipraja, assisted by the musicians [listed above].

11. *Sri Nassau*, pélog pathet barang, [was composed] in the year *Éhé* 1852 A.J.,⁶ or May 1922 A.D. [to commemorate the gift of] the medal Grutkrais Oranye Nassau [Grand Cross in the Order of Orange-Nassau, second-highest rank in the Dutch civil knighthood]. Gendhing *Sri Nassau* is an adaptation of *Sri Wibawa*: the *laras* of *Sri Wibawa* was changed to pélog pathet barang and *cèngkok* from *Pangkur* were inserted into the fifth *pada lingsa* ['line', probably meaning *kenongan* here]. These adaptations were made by Radèn Mas Ngabèhi Sutakusuma, also called Radèn Mas Ngabèhi Prajabusana. During the reign of Paku Buwana XI, at the time of the Japanese occupation, by royal order, gendhing *Sri Nassau* was renamed *Ladrang Sri Pamasa*.

12. *Sri Kasusro*, sléndro pathet sanga, was adapted from *Ladrang Lagu Dhempel* by Bandara Radèn Mas Ngabèhi Sujanapura, also called Kangjeng Wiryadiningrat. After it was named *Ladrang Sri Kasusro*, it was presented to Sampéyan Dalem Paku Buwana X. However, it was never used as a panembrama nor for any commemoration ceremony. Ingkang Sinuhun Paku Buwana X wanted to create a panembrama to commemorate the gift of the medal Grutkrais Kikan Irsteklas pande Anam [Grootkruis Kim-khanh (?) Eerst Klasse van de Annam, or the Grand Cross in the Order of the Golden Gong, First Class, from Annam]. He ordered Radèn Ngabèhi Atmamardawa to compose a gendhing

with the name *Sri Kasusro*, sléndro pathet manyura. However, since *Sri Kasusro* was also the name of the gendhing mentioned above, the new *Sri Kasusro* in pathet manyura, which would be used as the panembrama commemorating the Annam medal, was renamed *Sri Kawentar* at the suggestion of Kangjeng Wiradiningrat.

13. *Sri Yatno*, sléndro pathet manyura, [was composed] as the panembrama commemorating the accession of Litnan Jendral ['lieutenant general', that is, Paku Buwana X] to the position of Ingkang Wicaksana on Thursday, the eighteenth day of *Sura*, in the year *Jé* 1854, or August 30, 1923 [A.D.]. This gendhing was composed by Mas Lurah Atmapradangga, also known as Radèn Ngabèhi Wirapradangga, of the rank *ordenas lurah panakawan*.

14. Listed below are the gendhing composed by Radèn Ngabèhi Atmamardawa, also known as Prajapangrawit, of the rank mantri ordenas.

- a. *Sri Sudana*, sléndro pathet sanga, [was composed as] the panembrama commemorating the gift of the sword of Queen Isabel to be worn by Litnan Jendral. This sword was given to Litnan Jendral by the Queen of the Netherlands on Thursday, the twenty-eighth day of *Besar*, in the year *Jé* 1854 A.J., or July 31, 1924 A.D.⁷
- b. *Sri Kawuryan*, pélog pathet barang, [composed] in the year *Jé* 1854 A.J. [1923 A.D.].
- c. *Sri Nindhita*, pélog pathet barang, [composed] in the year *Dal* 1855 A.J. [1924 A.D.].
- d. *Sri Kasusro II*, sléndro pathet manyura, [composed] in the year *Dal* 1855 A.J. [1924 A.D.]. It was later renamed *Sri Kawentar*.
- e. *Sri Dayita*, pélog pathet barang, [composed as] the panembrama celebrating the thirty-two-year *tumbuk*⁸ of the principal queen, Gusti Kangjeng Ratu Mas, on Wednesday *Wagé*, the twelfth day of *Rejeb*, in the year *Bé* 1856 A.J., during the *wuku Manail* [1925 A.D.].
- f. *Sri Dayita Linuhur*, pélog pathet nem, [composed] in the year *Bé* 1856 A.J. [1925 A.D.] when Gusti Kangjeng Ratu Mas received a medal from the Netherlands.
- g. *Sri Dayita Minulya*, sléndro pathet manyura, [composed] in the year *Wawu* 1857 A.J. [1926 A.D.] when Gusti Kangjeng Ratu Mas received a medal from the Netherlands.
- h. *Sri Sekar Ing Puri* (Ketawang *Sekar Ing Puri*), pélog pathet barang, [composed] to commemorate the first *windu* of Gusti Radèn Ayu Sekar Kedhaton Kustiyah on Tuesday *Wagé*, the twenty-second day of *Jumadilahir*, in the year *Wawu* 1857 A.J., or December 28, 1926 A.D.
- i. *Sri Hascarya*, sléndro pathet sanga, [composed] in the year *Wawu* 1857 A.J. [1926 A.D.].

- j. *Sri Raja Putri*, pélog pathet barang, [composed] to commemorate the circumcision of Gusti Radèn Ayu Sekar Kedhaton Kustiyah on Monday *Wagé*, the fourteenth day of *Ruwah*, in the year *Jimakir* 1858 A.J. [1928 A.D.].
- k. *Sri Raharja*, a *ketawang*, pélog pathet barang, [composed] in the year *Jimakir* 1858 A.J. [1927 A.D.] as the panembrama [commemorating the gift of] the medal *Aprikah*. Later, *Ketawang Sri Raharja* was played to honor the promotion of an important person, as was *Suba Kastawa*.
- l. *Ketawang Sri Kacaryan*, sléndro pathet manyura, [composed] in the year *Jimakir* 1858 A.J. [1927 A.D.] [to commemorate the gift of] a medal from Portugal.
- m. *Sri Nata Wibawa*, sléndro pathet manyura, [composed] in the year *Alip* 1859 A.J. [1928 A.D.].
- n. *Sri Dirga Yuswa*, pélog pathet barang, [composed] in the year *Alip* 1859 A.J. [1928 A.D.] to commemorate the tumbuk of the king at the age of sixty-four years.
- o. *Sri Dayita Wibawa*, pélog pathet barang, [composed] in the year *Jimawal* 1861 A.J. [1930 A.D.] when Gusti Kangjeng Ratu Mas received a medal from the Netherlands.
- p. *Sri Linuhung*, pélog pathet barang, [composed] in the year *Jimawal* 1861 A.J. [1930 A.D.].
- q. *Sri Rinengga*, sléndro pathet manyura, [composed] in the year *Jé* 1862 A.J. [1931 A.D.].
- r. *Sri Sinuba*, pélog pathet nem, [composed] in the year *Dal* 1863 A.J. [1932 A.D.].
- s. *Ketawang Witing Pring*, sléndro pathet manyura, based on the children's song *Witing Klapa*, [composed] in the year *Alip* 1867 A.J. [1936 A.D.]. In the year 1867 A.J., [the Wednesday-letter calendar] was replaced by the Tuesday-letter calendar.⁹
- t. *Ketawang Narpa Siwi*, sléndro pathet manyura, was inspired by the songs hummed by the royal female servants of Gusti Kangjeng Ratu Pambayun. [It was composed] in the year *Éhé* 1868 A.J. [1937 A.D.].

15. *Ladrang Siyem*, sléndro pathet nem, commemorated the visit of Sang Maha Prabu Prayadipo [Prachaathipok] Sukadaya, the seventh king of Siam, and his wife on the eve of Wednesday *Kliwon*, the twenty-ninth day of *Mulud*, in the year *Éhé* 1860 A.J., or the third and fourth days of September, 1929 A.D. *Ladrang Siyem* was composed by Kangjeng Wiryadiningrat, Radèn Ngabèhi Atmamardawa (Prajapangrawit), Radèn Ngabèhi Wirapradangga, and Mas Lurah Reksapangrawit (Mlayareksaka).

16. *Sri Biwabdha* [*Biwadha?*], pélog pathet barang, [composed] in the year *Jé* 1862 A.J. [1931 A.D.].

17. *Sri Biwabdha* [*Biwadha?*] *Mulya*, sléndro pathet manyura, [composed] in the year *Jé* 1862 A.J. [1931 A.D.]. Gendhing *Sri Biwabdha*, *Sri Biwabdha Mulya*, and the panembrama text associated with these gendhing were presented [to Paku Buwana X] by a group of court musicians from Kemlayan to celebrate the fortieth anniversary of the crowning of Paku Buwana X.

The gendhing lettered (a) through (t) were composed by Atmamardawa Prajapangrawit.

The following gamelan were constructed during this period: a complete *gamelan ageng* (the pélog gamelan was named *Kyai Suka Sih*, and the sléndro gamelan was named *Kyai Pamec'har Sih*); and a *gendèr ageng* for use in the *gamelan kodhok ngorèk*.

Paku Buwana X had a ten-keyed sléndro gendèr made for the royal gamelan kodhok ngorèk *Kangjeng Kyai Ngarang* of the kasepuhan. This gendèr replaced the pélog gendèr that had replaced the original sléndro gendèr during the time of Kusumadilaga Tinjamaya, director of musicians. The original [sléndro] gendèr was stored in the Sri Wedari Museum, and probably moved later to the Sana Pustaka [library] in the kraton. The idea to change the laras of the gendèr back to sléndro came from the *papatih dalem*, Bandara Kangjeng Radèn Adipati Sasradiningrat IV (Ngéndra Prastha). He wanted to return to the older system, in which a sléndro gendèr was deliberately used to contrast with the pélog gamelan kodhok ngorèk. He still deeply believed, as his ancestors had, that the music of the gamelan kodhok ngorèk should be lively and melodious, but also loud and spiritually powerful. It should have a noble power and influence, like the sounds of the night [heard early] in the morning. Aside from this, there may have been another, more important reason [for the change back to sléndro]. Kyai Demang Gunasentika had substituted gendhing *Kembang Tiba* for the original gendhing played by the gamelan kodhok ngorèk. It was decided that the original gendhing, Ketawang *Dhendha Gedhé*, a gendhing gendèr, laras sléndro pathet sanga, should be used again. This change was suggested by Kyai Demang Warsapradangga I, Prajapangrawit's father. Mas Lurah Mangunpradangga, gamelan forger with the ranks panèket and mantri,¹⁰ was ordered to construct the gamelan ageng and the gendèr ageng for the gamelan kodhok ngorèk mentioned above. After [they were constructed], his position was changed to gamelan forger with the rank panèwu and his name became Kyai Demang Gunapradangga II. Still later, his name was changed to Mas Ngabèhi Gunapradangga. The bronze for constructing the gamelan [and gendèr ageng] was taken from instruments that were no longer in use. The large and small kenong from the *gamelan sekatèn*, the pélog *gambang gangsa*, and various other old, broken, or unused instruments provided enough bronze to make the gamelan ageng.

Sampéyan Dalem Ingkang Minulya saha Wicaksana Paku Buwana X was knowledgeable in all fields, understanding both philosophy and mysticism. He bestowed blessings [instruction in philosophy and mysticism] upon his children and court servants and gave spiritual instruction in Bandengan [the area near the kraton]. He also was knowledgeable in history, *pakem* [the written form of *wayang* stories], *wayang* puppets, and *wanda* [different moods or psychological states represented by different puppets]. He gave many lessons to court dhalang and he was an expert in the magic of metalworking. His senses were so supernaturally strong that he could tell from a distance if someone was wearing a good [spiritually powerful] *keris*. Moreover, he was knowledgeable in both dance and gamelan. He could [even] play the rebab. The author of this book, Prajapangrawit, once heard him playing Gendhing *Gambir Sawit*, sléndro pathet sanga, on the royal heirloom rebab called *Kangjeng Kyai Grantang*. Despite the fact that he was not accustomed to playing the rebab, his sense of pitch was excellent and his rendition of the gendhing was correct. He was also proficient at archery, *silat* [stylized dance of self-defense], swordsmanship, and many other activities.

At the time of the accession to the throne of Paku Buwana X, leaders of the musicians at the kasepuhan were promoted in rank, as follows.

Musicians of the Rank Panèwu, Left Group:

1. Kyai Demang Gunapangrawit was given the title Ngabèhi, and the name Radèn Ngabèhi Gunapangrawit. Later his title and name were changed again to Radèn Riya Ngabèhi Gunapangrawit.

2. Radèn Ngabèhi Gunamardawa was given a new name, Radèn Ngabèhi Prajapangrawit. Before achieving the rank of panèwu, his name had been Radèn Ngabèhi Atmamardawa, court servant with the rank mantri ordenas.

Musicians with the Rank Panèwu, Right Group:

1. Kyai Demang Gunasentika.

2. Kyai Demang Mlaya, whose title and name were changed to Ngabèhi and Radèn Ngabèhi Gunasentika.

3. Mas Ngabèhi Gunadipraja.

Musicians with the Rank Panèket, Left Group:

These people had the rank mantri and the title Lurah. Nowadays people who have the rank mantri are given the title Ngabèhi.¹¹

1. Mas Lurah Purwapangrawit's title and name were later changed to Ngabèhi and Mas Ngabèhi Purwapangrawit. Before he was promoted to the rank mantri at the kasepuhan, he was called Kyai Demang Harjapradangga, musician with the rank mantri at the kepatihan.

2. Mas Ngabèhi Purwapangrawit. Before he was promoted to the rank of mantri at the kasepuhan, he was called Mas Ngabèhi Wirawiyaga, musician with the rank mantri at the *kadipatèn anom*. Then he took his father's name, Mas Ngabèhi Purwapangrawit.

Musicians with the Rank Panèket, Right Group:

These people had the rank mantri and the title Lurah. Nowadays people who have the rank mantri are given the title Ngabèhi.

1. Mas Lurah Prawiramlaya later was given the rank panèwu, and his name and title became Kyai Demang Mlaya. Still later he was given the name Radèn Ngabèhi Gunasentika, as mentioned above.¹²

2. Mas Lurah Prawiramlaya. Prior to attaining the position mantri, he was called Ki Karyapangrawit, musician with the rank panglawé, left group. Before he had the opportunity to learn the rules and regulations of his new position as mantri, he was given a new title, Ngabèhi. Shortly after this he passed away.

3. Mas Lurah Mlayadiméja was given the title Ngabèhi, and the name Mas Ngabèhi Mlayadiméja. His older brother was Mas Lurah Prawiramlaya (Ki Karyapangrawit). Later, when Mas Ngabèhi Mlayadiméja became a musician with the rank panèwu, right group, he was given the name Mas Ngabèhi Gunadipraja, as was mentioned above.

4. Radèn Ngabèhi Mlawiguna. Prior to attaining the position mantri, he was called Radèn Lurah Harjapangrawit, musician with the rank junior *lurah*, left group. He was the first-born child of Radèn Riya Ngabèhi Gunapangrawit.

Leaders and Heads of Gamelan Forgers with the Rank Panèwu:

1. Kyai Demang Gunapradangga (II). Later his name and title were changed to Ngabèhi and Mas Ngabèhi Gunapradangga. Prior to attaining the position panèwu [and the name Kyai Demang Gunapradangga], he was called Mas Lurah Mangunpradangga, gamelan forger with the ranks panèket and mantri and the title Lurah.

Court Servants with the Rank Mantri:

1. Mas Lurah Karyapradangga, gamelan forger with the rank panèket and the title Lurah. Before attaining the rank mantri, he was called Ki Kriyasetra, gamelan forger with the rank senior *jajar*. Before he had the opportunity to learn the rules and regulations of his position as mantri, he was given the title Ngabèhi.

2. Mas Ngabèhi Gunapradangga (III). Before attaining the rank mantri, he was called Ki Mas Kriyapradangga and his position was gamelan forger with the rank senior *jajar*. Then he took his father's name, Mas Ngabèhi Gunapradangga, even though he only held the rank mantri [rather than panèwu, his father's rank].

Court Servant with the Rank Lurah:

1. Mas Lurah Karyapradangga. Before attaining the rank lurah, he was called Ki Danapangrawit, musician with the rank *jajar*, left group.

The term *kawadanan niyaga* [musician in the office of the *wadana*] was replaced by [the term] *kawadanan among raras* [artist in the office of the *wadana*].

The term *abdi dalem lurah badhut* [servant with the rank *lurah badhut*] was replaced by the term *abdi dalem kridhastama*. *Abdi dalem lurah badhut* are commonly known outside the kraton as *abdi dalem canthang balung*.

A notation system of numbered pitches, in which the pitches of Javanese gendhing are written numerically, as they are in European cipher notation, was invented during the reign of Paku Buwana X. Since this system was developed at the kepatihan (when Kangjeng Sasradiningrat IV (Ngéndra Prastha) was the patih), it was called *nut kepatihan*.

Kyai Demang Karini, court servant with the rank *demang* in European music at the court of Mangku Negara IV, was born in Kemlayan. It is said that he was the first cousin of Kyai Demang Gunasentika, musician with the rank panèwu at the kasepuhan, right group. Thus it is not surprising that Kyai Demang Karini could play the instruments of the gamelan and was well acquainted with Javanese gendhing. He invented a notation system for Javanese gendhing that he called *nut ranté*.

[Kyai Demang Karini] presented this system to Kyai Demang Gunasentika. At the time, Kyai Demang Gunasentika was still called Mas Nèwu Sudiradraka, a musician with the rank *nèwu panakawan*.¹³ Before that he was a musician with the rank lurah at the court of Mangku Negara IV, where his official name was Mas Lurah Sudiradraka and his nickname was Mas Lurah Dira. When Kyai Demang Gunasentika received this notation system, he showed it to his children

and to his students. Then he announced it to the government and presented it to the papatih dalem as an expression of his esteem, his obedience, and the joy in his heart, for he had been promoted to the position of musician with the rank panèwu at the kasepuhan, right group. Gunasentika not only presented several traditional gendhing notated in the nut ranté system, but he also offered several gendhing of his own composition. [These were] *gendhing bonang* in sléndro pathet nem: *Pujangga Gandrung*, *Ima Winénda*, *Somantara*, *Sida Mukti*, and *Laya* [Loyo] or *Gati Laya*.

The nut ranté system was taught to the king's children and relatives in the kepatihan. However, because it was somewhat difficult to understand, Bandara Radèn Mas Ngabèhi Jayasudirja (also known as Bandara Radèn Mas Tumenggung Wreksadiningrat I of the rank *proyagung bupati kalang*), a younger brother of Kangjeng Ngéndra Prastha, found a way to make the notation system simpler and more comprehensible. The keys of the pélog *saron* were numbered, from bottom to top, that is, from the lowest pitch to the highest, as follows.

1. panunggul
2. gulu
3. tengah (dhadha)
4. pélog
5. gangsal
6. nem
7. the pitch an octave higher than pitch 1 [barang]¹⁴

Thus, when the music was notated in numerical form, the system was easy to understand. This notation system became the standard in the kingdom of Surakarta, and it is still used today by the court musicians of Surakarta. In addition, most students use the kepatihan notation system.

During this period the practice of using a complete set of kenong was established [that is, a set including] the pitches *gulu* [2], *tengah* [3], *gangsal* [5], *nem* [6], *barang* [7], *panunggul* [1], and *kenong manis*, which is pitch *jangga alit* [2]. These pitches were referred to as “the complete kenong set,” in contrast to the usual set of only three kenong, pitches 5, 6, and *barang* [7 or 1]. This complete set of kenong became standard at the kepatihan during the rule of Ngéndra Prastha, and later was adopted elsewhere. However, some say that the practice of using a complete set of kenong was established at Santa Kusuman by the son of Paku Buwana V.

Also during this period, many types of *celempung* were used, for example, the *siter*, a European-style zither, which was tuned to the Javanese gamelan; and a metal-stringed instrument, which resembled a very large celempung [and served the same function as the *slenthem*]. There was also a bronze slenthem or *slenthong*, that is, the *slenthem ageng*, which plays in the same range as the

slentherm. In addition, gamelan ensembles were played in concerts, following the model of Western music. The new performance style was characterized by refined, soft sounds, expressive of respect and politeness, or by contrasts of fortépiano (loud and soft) playing. The Honorable Kangjeng Radèn Adipati Sasradiningrat IV, Ngéndra Prastha of the kepatihan, was the person responsible for these innovations. He was a famous scholar, knowledgeable in all fields, who had a passion for revitalizing the traditional arts. For example, he revived such *wirèng* dances as the *dhadhap* [shield] dance, Panji dance, *lawung* [spear] dance, *gelas* [glass] dance, and others. He revitalized *gendhing terbang* (which he renamed *santi swara*), traditional *gendhing*, and in fact almost all *gendhing* and playing styles. Culture, the arts, and karawitan achieved great advances during this period, due to his monumental efforts. He became an example to be followed by everyone, and was especially revered by those who worked under him such as Bandara Radèn Mas Tumenggung Wreksadiningrat I and Kyai Demang Warsapradangga I, [who assisted] in matters concerning gamelan. Many *wirèng* dances and *gendhing* were composed at the kepatihan during this period. I will mention only those that are well known: *wirèng Kisruh*, *wirèng Gelaganjret*, and the *gendhing Ladrang Wilujeng*, *Thepleg*, *Pancat Nyana*, and *Ladrang Sri Nugraha*. During this time approximately one hundred *gendhing* were composed, including *gendhing dolanan* for children, such as *Jamuran*, *Cublak-cublak Suweng*, *Lintang*, *Jagoan*, *Cempa*, *Jambé Thukul*, and others. The practice of using *dolan* as gamelan pieces became popular in the kepatihan during this period. The practice was copied in the kraton with such *dolan* as *Dhempul* [Dempo?] and *Katé-katé*.

During the time of Paku Buwana X, a court servant with the rank *lurah pangrembé*, by the name of Radèn Lurah Sastrawidata, worked in the kraton office of the arts. He had an unusual gamelan [instrument?], which he had invented and built. The instrument[?] was cylindrical in shape, like a cowbell or a money container made from a bamboo cylinder. It was tuned to pélog and had a pleasant sound; it was used to play not only Javanese *gendhing* but Western (European) pieces as well. It was called *gamelan pramuni*. Paku Buwana X ordered that it be exhibited for guests to see.

Gusti Pangéran Harya Kusumayuda, son of Paku Buwana X and chief of staff at the kraton, created a theatrical genre, called *pranasmara*, which was [danced by] women. It was based on the *wayang gedhog* stories in which all narration and dialogue are in poetic form [sekar], just as in *langen driya*. Radèn Ngabèhi Atmamata was ordered to choreograph the dance and to compose the *sekar*, while Radèn Ngabèhi Atmamardawa was responsible for the *gendhing*. Both men were court servants with the rank *mantri ordenas*. In addition to creating *pranasmara*, Gusti Pangéran Harya Kusumayuda also composed the following *gendhing*: *Ladrang Among Raras*, *Ketawang Pangrembé*, *Ketawang Paréntah Karaton*, *Ladrang Sri Nugraha Paréntah Karaton*, and others, which were played in performances of *pranasmara*.

Kangjeng Radèn Mas Tumenggung Harya Wiryadiningrat, court official with the rank *bupati gedhong*, left group, and son-in-law of Paku Buwana X, [was responsible for] composing many gendhing. I will mention only those that are well known. He ordered Radèn Ngabèhi Prawirapangrawit and other master craftsmen to compose *Mudhatama*, *Westminster*, *Ketawang Suka Wirya*, and *Mugi Rahayu*, and he directed Radèn Atmamardawa to compose Ladrang *Kemajuan* and Ladrang *Boyong Basuki*.

Gusti Pangéran Harya Prabuwinata, son of Paku Buwana IX, choreographed many dances, including *Golèk Nipon* [Japanese dance], *Jogèd Indhu* [Indian dance], and *srimpi Prabu Winatan*, a refined wirèng dance performed with shields. He also composed *sekar macapat anyar* [new-style *sekar macapat*] and many gendhing (*Hayuningrat*, *Lajar*, *Pajar*, *Paripurna*, and many others, about 150 in all).

Pakempalan Pananta Dibya and Paguyuban Ngèsthi Raras were organizations of court musicians in Surakarta. Their members were skilled practitioners of karawitan, all of whom had mastered the basic repertoire of traditional gendhing. These included the gendhing associated with royalty in the kraton, for example, *gendhing bedhaya*, *gendhing srimpi*, *gendhing monggang*, *gendhing kodhok ngorèk*, *gendhing Dur Kajongan* (or gendhing *Undur-undur Kajongan*), which some refer to as gendhing *Calapita*), and *gendhing sekatèn*. The court musicians in these two organizations worked hard to master these gendhing, and as a result karawitan progressed rapidly. The leader of both groups was Ngabèhi Warsapradangga (Atmamardawa).

Under the direction of an organization called Pakempalan Laras Madya, or Sundari Laras, a [new type of] gendhing terbang, called *laras madya*, was created, which was similar to *santi swara*. However, the melodies and texts [for *laras madya*] were *sekar macapat* verses taken from the book *Wulang Rèh*, written by Paku Buwana IV.

Sampéyan Dalem Ingkang Minulya saha Wicaksana Paku Buwana X ordered [his court servants] to study the *golèk* dance of Yogyakarta, accompanied by Gendhing *Montro* (*Montra?*), dhawah Ladrang *Asmarandana*, sléndro pathet manyura. Ladrang *Prabu Anom* sléndro pathet manyura, is played when the dancer makes her entrance, while *Giyar-giyar* [*Giyak-Giyak?*], pélog pathet barang, is played when she exits. (In Surakarta, the latter gendhing is called *Ayak-ayakan Rangu-rangu*.) Paku Buwana X also ordered his court servants to study the *srimpi* dance at Téja Kusuman [a dance school] in Yogyakarta. This *srimpi* is accompanied by Gendhing *Merak Kasimpir*, minggah Ladrang *Kembang Pépé*, followed by Ketawang *Cendhani Raras* (called in Surakarta either Ketawang *Marta Puran* or *Srepegan Marta Puran*). As the dancers enter and exit from the stage, Ladrang *Langen Branta*, pélog pathet bem, is played. In Surakarta, the pathet for this gendhing is referred to as pélog panunggul pathet nem.

Thus ends the story of Paku Buwana X.

Sampéyan Dalem Ingkang Sinuhun Kangjeng Susuhunan Paku Buwana XI of Surakarta Hadiningrat was crowned king on Wednesday *Legi*, the seventh day of *Mulud*, in the Year *Jé* 1870 A.J., or April 26, 1939 A.D. This event took place during the celebration of Sekatèn in the month of *Mulud*, at the third playing of the gamelan sekatèn. [The following works are attributed to Paku Buwana XI.]

1. The gendhing composition *Raja Mandhala* [*Raja Manggala?*], pélog pathet barang
2. A dance composition for a lawung dance, accompanied by Ladrang *Raja Suka*, pélog pathet nem

Gusti Pangéran Harya Prabuwinata, court official with the rank wadana, in charge of the arts and dance in the kraton of Surakarta, was ordered by Paku Buwana XI to compose these two gendhing and to choreograph the lawung dance.

The person assigned the responsibility of formally announcing the playing of the gamelan sekatèn [changed over time]. In the past [prior to the reign of Paku Buwana XI], a person holding the title Nyai Mas Tumenggung, a female court servant with the rank bupati, had this responsibility. She would give the command from the south gamelan hall, in front of the large mosque. After Paku Buwana XI was crowned king, the responsibility for ordering the playing of the gamelan sekatèn was given to [two] people with the rank *bupati anom gandhèk*, left and right groups. They gave the orders from the portico of the large mosque. The people who carried out the orders were court servants with the rank *panèwu*, left and right groups, starting with [?] the musicians with the rank *panèwu* in the south gamelan hall.

The End

This work was completed on Monday *Kliwon*, the fifteenth day of *Jumadilawal*, in the year *Alip* 1875 A.J. [1943 A.D.], coded with the chronogram WISIKING SWARA NGÈSTHI TUNGGAL ['the voice of divine wisdom searches for unity'].

Signed,
Prajapangrawit

TRANSLATOR'S NOTES

¹Several words were incorrectly transliterated or omitted from this passage in both Latin-alphabet editions of *Wédha Pradangga*. This was brought to my attention by Marc Perlman (personal communication; see *Wédha Pradangga*, volume 1, note 1), who transliterated this passage from the original Javanese-script manuscript, as follows. (Words incorrectly transliterated or omitted from the Latin-alphabet editions are italicized.)

... dalah gendhing *monca utawi pasisir inggih kacakup. Kathak pakempalan tabuhan / utawi sinau nabuh gangsa* ...

The second and third paragraphs of volume 6, “Sampéyan Dalem Ingkang ... thereby increasing the glory of the kraton,” appear only in the first Latin-alphabet edition of *Wédha Pradangga*.

²The names of the medals given here and below are in Dutch, although the spelling is Javanese. For more information about these medals, see Werlich (1974, 54–57, 323–27), and *Grote Winkler Prins: Encyclopedie in Twintig Deel* (1972, 14:667–70).

³When the number of ranks below *kliwon* were reduced from seven to five, officials with the rank *panèket* in the old system probably were given the rank *mantri* in the new system. During the transitional period, references to officials included both old and new ranks (see “Translator’s Introduction”). The “umbrella rank of *mantri*” (*songsong mantri*) refers to the practice of distinguishing ranks by the color of the umbrella an official was permitted to use. Petty officials such as *panèket* were permitted the dark umbrella, while higher officials such as *mantri* were permitted the red umbrella (Raffles 1965, 2:312).

⁴In 1935, Radèn Ngabèhi Prajapangrawit was in the corresponding rank on the left side, musician with the rank *panèwu*.

⁵The manuscript reads “... dipun biyantu Kiyai Demang. Akaliyan M.L. Purwopangrawit, (M.Ng. Purwopangrawit) dipun biyantu Kiyai Demang Gunopangrawit” [‘He was assisted by Kyai Demang and by M.L. Purwopangrawit (M.Ng. Purwopangrawit), assisted by Kyai Demang Gunapangrawit’]. Since “Kiyai Demang” is not a complete name, and “dipun biyantu” is unnecessarily repeated, it is likely that the typist intended this passage to read “... dipun biyantu Kiyai Demang Gunopangrawit, akaliyan M.L. Purwopangrawit (M.Ng. Purwopangrawit).” The first edition of *Wédha Pradangga* identifies Kyai Demang Gunapangrawit as Radèn Riya Ngabèhi Gunapangrawit.

⁶In the text the Javanese year is written 1842, but the year *Éhé* 1852 A.J. corresponds to May 1922 (*Encyclopaedie van Nederlandsch Indië*, 1917–40, 5:415).

⁷In the text the Javanese year is written 1844, but the twenty-eighth day of *Besar* in the year *Jé* corresponds to July 31, 1924 (*ibid.*).

⁸The *tumbuk* is a ceremony celebrating birthdays at eight-year intervals: at the eighth year, the sixteenth, the twenty-fourth, and so on. These eight-year periods are called *windu*. (The “year” referred to here is not the Christian year, but the Javanese year of 210 days.)

⁹For an explanation of the Tuesday- and Wednesday-letter calendars, see the “Translator’s Introduction.”

¹⁰See note 3, above.

¹¹See note 3, above. Also see “Translator’s Introduction.”

¹²Evidently there are three people named Mas Lurah Prawiramlaya: this one, the person mentioned in the next paragraph, and a third individual, who is mentioned at various places in the text. At one point these three are listed together, indicating that they are in fact separate individuals (see page 157). It is clear from this list that there are two people named Mas Lurah Prawiramlaya (see [e] and [f]). The third person is Kyai Demang Gunasentika (see [c]), for, according to page 142, volume 5, he also held the name Mas Lurah Prawiramlaya. Furthermore, this Mas Lurah Prawiramlaya, labeled III-3 in the list below, cannot be the same person as the Mas Lurah Prawiramlaya labeled I-1, since III-3 replaced Kyai Demang Mlaya (I-2), who was previously named Mas Lurah Prawiramlaya (I-1). In order to clarify this, I will note the names and positions that, according to this text, were held by these men at successive points during their careers.

- I. 1. Mas Lurah Prawiramlaya, musician with the rank *panèket*, right group
2. Kyai Demang Mlaya, court servant with the rank *panèwu*
3. Radèn Ngabèhi Gunasentika (see vol. 5, p. 142, no. 3, first sentence; and vol. 6, p. 162)
- II. 1. Ki Karyapangrawit, musician with the rank *panglawé*, left group
2. Mas Lurah Prawiramlaya, musician with the rank *panèket*, right group (see vol. 6, pp. 155, 163)
- III. 1. Mas Lurah Sudiradraka, musician with the rank *lurah* at the Mangku Negaran
2. Mas Nèwu Sudiradraka, musician with the rank *nèwu panakawan* (see vol. 6, note 13)
3. Mas Lurah Prawiramlaya, musician with the rank *panèket*, right group
4. Kyai Demang Gunasentika, musician with the rank *panèwu*, right group (see vol. 5, p. 142; and vol. 6, pp. 162, 164–65)

¹³According to Soetrisno (personal communication), this rank indicates that the bearer is a *panakawan* in the office of the *panèwon* or *panèwu*.

¹⁴The pitch above pitch 6 in *pélog* is not an octave higher than pitch 1, but instead is a distinct pitch (7). The pitch one note higher than pitch 6 in *sléndro* is an octave higher than pitch 1. In both *sléndro* and *pélog* the pitch above 6 is called *barang*.

INTRODUCTION TO CIBLON DRUMMING IN JAVANESE GAMELAN

Sumarsam

Unpublished manuscript, 1975

ACKNOWLEDGMENTS

My appreciation goes to Tom Alexander and his wife for their invaluable help in correcting and editing my English. Especially my gratitude goes to my wife Maeny for her patience when taking care of the household during my busy time. As a dancer, her contribution to my knowledge of Javanese dance is also very valuable.

INTRODUCTION

In the gamelan ensemble there are four categories of drumming, or *kendhangan*: *kendhangan kendhang satunggal*, which are drum patterns played on the largest drum (*kendhang ageng*); *kendhangan kendhang kalih*, played by combining the sounds of the *kendhang ageng* and the smallest drum (*kendhang ketipung*); *kendhangan kendhang wayangan*, using the medium-size *kendhang wayangan*; and *kendhangan kendhang ciblon*, a drum somewhat smaller than the *kendhang wayangan*.

Descriptions of drumming in the literature concerning Javanese gamelan have so far limited themselves to *kendhang kalih* and *kendhang satunggal* (Susilo 1967; Sumarsam 1976). *Wayangan* and *ciblon* drumming have been notated in Martopangrawit's *Titilaras Kendhangan* (1972), but no general description has yet been undertaken. The first section of this paper introduces various aspects of *ciblon* drumming such as notation systems and melodic and rhythmic patterns in the context of the *gendhing*, or gamelan composition. The second section includes a somewhat simplified *ciblon* drumming notation for two compositional forms to provide a teaching aid to those who wish to learn *ciblon* style and also as a basis for further discussion of Javanese music.

SYSTEMS OF DRUMMING NOTATION

Anyone who wishes to study Javanese gamelan should be aware of the variation and evolution of the notation systems. Gamelan notation has been in use since the middle of the nineteenth century.¹ However, even today drumming notation is not uniform. Notation may vary from group to group and even from teacher to teacher. For example, the symbols for drumming notation used in the manuscript of the Sultanate palace of Yogyakarta are as follows.²

¹Kunst (1973, 346).

²Susilo (1967, 51–52).

9 = bem	Ƒ = tepak
| = dung dung	Ǝ = keketeg

The Conservatory and Academy of Gamelan Performing Arts at Surakarta use the following notation symbols.

b = dah	t = tak
| = ket	o = tong
p = tung	

Also, these schools use different notation for Sundanese and Balinese drumming. Other institutions employ different notation symbols. Despite this proliferation of notation systems, they all share one trait in common: they are prescriptive rather than descriptive.³ For this paper, and for my book on drumming, *Kendhangan Gaya Solo Dengan Selintas Pengetahuan Gamelan* [Solo-style drumming and an introduction to the gamelan; Sumarsam 1976], I have designed another prescriptive drumming notation system, which is typographically convenient and capable of presenting the combination strokes, strokes in which both drumheads are struck simultaneously. These strokes are often performed in ciblon drumming.⁴

³Charles Seeger, in "Prescriptive and Descriptive Music Writing" (1971, 24), writes, "... to distinguish between prescriptive and descriptive uses of music writing, which is to say, between a blueprint of how a specific piece of music shall be made to sound, and a report of how a specific performance of it actually did sound."

⁴Some of these symbols were used by my teacher, R. Ng. [Radèn Ngabèhi] Somodarmoko, several years ago at the Conservatory of Gamelan Performing Arts, Surakarta.

Figure 1. The Sound Produced on the Large Head, Right Side

	Notation Symbol	Sound	Description
1.	○	<i>dhe</i> or <i>dhen</i> in the ciblon drumming, <i>dhah</i> in the kendhang satunggal and kalih	The sound produced on the edge near the rim of the large head (<i>tebokan bem</i>). It is performed by four fingers and part of the palm. The fingers are held tightly together. The thumb is not used. After the stroke, the hand rebounds off the drumhead, allowing it to resound.
2.	⊖	dhet	Same as (1) above, except that before the stroke the left hand is placed silently on the small head (<i>tebokan kempyang</i>) and the right hand remains in contact with the drumhead, dampening any reverberation.
3.	○	hen	The sound produced in the middle of the large head. It is performed by the thumb propelled by the rotation of the wrist. After the stroke, the thumb should not be touching the head.
4.	l	thung	The sound produced in the middle of the large head. It is performed by five fingers striking a resounding blow with the palm cupped and the heel of the hand in contact with the drum head.

	Notation Symbol	Sound	Description
5.	-	ket	The sound produced in the middle of the large head. It is performed by the tip of three fingers (index, middle, and ring fingers). After the stroke, the fingers should remain on the drum head.

Figure 2. The Sound Produced on the Small Head, Left Side

	Notation Symbol	Sound	Description
1.	+	tak	This sound is played on the small head (tebakan kempyang). It is performed by four fingers and part of the palm. The thumb is not used. The right hand dampens the large head. After the stroke, the hand remains on the head.
2.	!	lang	The same as <i>tak</i> (+), but the hand rebounds off the head. The right hand does not dampen the large head.
3.	i	lung	The sound produced on the edge near the rim of the small head. It is performed by the index finger, which rebounds off the head after the stroke.
4.	,	tong	The sound produced on the edge of the small head. It is performed by the tips of two fingers (middle and ring fingers).

Figure 3. Combination Sounds Produced on the Small and Large Heads

	Notation Symbol	Sound	Description
1.	⊕	dang	The same as <i>dhe</i> (0), but <i>lang</i> (!) is performed at the same time.
2.	⊖	dlang	The combination of <i>dhe</i> and <i>lang</i> (0 and !). The rhythm is approximately $\overline{0!} \quad \overline{..}$
3.	⊙	dlong	The combination of <i>dhe</i> and <i>tong</i> (0 and ,). The rhythm is about the same as that of <i>dlang</i> .
4.	$\frac{1}{\text{f}}$	tlong	The combination of <i>thung</i> and <i>tong</i> (1 and ,). The rhythm is similar to that of <i>dlang</i> .

Other symbols are:

- A dot on the line of the notation indicates a rest.
- A dash above two symbols, or a symbol and a rest, indicates split beats combining to form one beat.
- > This indicates gradually increasing the speed.
- <— This indicates gradually slowing the speed.
- ==== A double line under the line of notation indicates half or double speed.

SEKARAN AND SINGGETAN

Ciblon drumming uses two types of melodic pattern. These are *sekarán* (flowery melodic pattern) and *singgetan* (boundary melodic pattern). As can be seen in “Schema of Ciblon Drumming,” below, *sekarán* is the most common pattern that the drummer plays. *Singgetan* are played to indicate that the heavy

accent (that is, *kenong*, *kempul*, *gong*) of the melody is coming and to mark the boundary between *sekaran*. The drummer may wish to vary the *sekaran* or *singgetan* by adding or substituting other strokes. Within these variations, the essence of the pattern must remain the same. To add excitement to a piece, the drummer may briefly alter the essence of the pattern by imitating another instrument's rhythm or playing a special pattern, also in conjunction with the rhythm of another instrument.

Figure 4. The Same Sekaran in Different Variations

1. $\overline{1\ i}, \overline{1\ -} + 1\ \overline{1\ i}, \overline{1\ -} + 1\ \overline{1\ i}, \overline{1\ -} + 0\ \overline{1\ i} \overline{0\ \oplus} \overline{\oplus\ \oplus} 0$
2. $\overline{1\ i}, \overline{1\ -} + \overline{0\ l\ l\ l\ l\ i}, \overline{1\ -} + \overline{0\ l\ l\ l\ l\ i}, \overline{1\ -} + 0\ \overline{1\ i} \overline{0\ \oplus} \overline{\oplus\ \oplus} 0$
3. $\overline{1\ i}, \overline{1\ i} - + 1\ + \overline{1\ i}, \overline{0\ -} + \overline{1\ i\ l\ i}, \overline{1\ i} - + 0\ \overline{1\ i} \overline{0\ \oplus} \overline{\oplus\ \oplus} . 0$
4. $\overline{1\ i}, \overline{0\ \oplus\ \oplus}, . \overline{0\ \oplus\ \oplus}, . \overline{\oplus\ \oplus\ \oplus} \oplus 0 . , . . *$

*Number 4 is a special pattern that adds excitement to the piece.

Within the gamelan ensemble, the drummer is responsible for setting *irama*, signalling the changes of the tempo, and maintaining a steady tempo. The concept of *irama* is too large and complex a subject to discuss adequately here, but very simply it is the element in gamelan composition that determines how the melodic pattern is stretched or compressed. There are five *irama*: *lancar*, *tanggung*, *dadi*, *wilet*, and *rangkep*.

Ciblon drumming is closely related to the dance. The names of *sekaran* and *singgetan* are the same as the names of dance movements such as *pilesan*, *magak*, *ngaplak*, *mandeg*, and *mlampah*. In the ciblon drumming in *irama wilet* or *dadi* there are about twenty-five *sekaran* and four *singgetan*. Some *singgetan* have their own *sekaran*.⁵

⁵See Martopangrawit (1972, 151–53).

NOTATION AND SCHEMA OF CIBLON DRUMMING

In the first part of the following notation, ciblon drumming in *ladrang* form, *irama wilet* will be introduced. It starts from *angkatan* ciblon, the transition from *kendhang kalih* to *kendhang ciblon*, to the end of the piece within five *gongan*. In the second part, several *sekaran* and *singgetan* will be listed. In the last part, the schema of ciblon drumming in *ladrang* and *inggah kethuk 4* form, in *irama wilet*, will be presented.

I have not notated a complex or greatly varied melodic pattern. Instead, I have written a pattern with few variations in order to provide an aid to those who want to learn this style of drumming.⁶ After becoming familiar with the simple patterns, the student can learn variations by listening to other musicians play.

⁶The ciblon drumming notation presented here is more elaborate than the simplified style commonly found in previous writings such as Martopangrawit's *Titilaras Kendhangan* (1972).

Figure 5. Kendhangan Angkatan Ciblon (Transition from Kendhang Kalih ladrang irama dadi to kendhang ciblon irama wilet)

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dd

2	1	2	6	2	1	6	5)
-	-	-	-	-	-	-	-
1	1	0	1	0	0	0	0

6 5 2 1 3 2 1 6)

-	1	-	1	-	1	0	1
-	1	-	1	-	1	0	1
1	0	,	1	-	1	0	,

2 3 2 1 5 3 2 1)

1	0	,	1	-	1	0	,
1	0	,	1	-	1	0	,
1	0	,	1	-	1	0	,

3 2 1 6)

1	1	,	1	,	1	0	0
1	1	,	1	,	1	0	0
1	1	,	1	,	1	0	0

2 1 6 (5)

+	0	0	0	!	-	+	-
+	0	0	0	!	-	+	-
+	0	0	0	!	-	+	-

wl

Symbols: () = gong;) = kenong; ^ = kempul.

*The ciblon drumming starts on the stroke *tak* (+) on the second kenong.

Kendhangan Ciblon Ladrang Irama Wilet

1 $\overline{\theta \ 0 \ \theta}$ \cdot $\overline{- \ 0}$, $\overline{+ \ 0} \ \overline{- \ 1} \ \overline{. \ 1} -$ 1 \cdot 1 \cdot 1 0

! $\overline{+ \ 0} \ \theta$ 0 ! , $\overline{+ \ 0} \ \overline{- \ 1} \ \overline{. \ 1} -$ 1 $\overline{+ \ 1} \ \overline{i \ \theta} \ \overline{1 \ i \ \theta}$ \cdot 6

1 $\overline{\theta \ 0 \ \theta}$ \cdot $\overline{- \ 0}$, $\overline{+ \ 0} \ \overline{- \ 1} \ \overline{. \ 1} -$ 1 \cdot 1 \cdot 1 0

! $\overline{+ \ 0} \ \theta$ 0 ! $\overline{1 \ i} \ \overline{0 \ \theta} \ \overline{0 \ . \ \theta \ \theta} \ \overline{\theta \ +} \ \overline{. \ +} \ \overline{+ \ 1} \ \overline{i \ \theta} \ \overline{1 \ i \ \theta}$ \cdot 5)

1 $\overline{\theta \ 0 \ \theta}$ \cdot $\overline{- \ 0}$, $\overline{+ \ 0} \ \overline{- \ 1} \ \overline{. \ 1} -$ 1 \cdot 1 \cdot 1 0

! $\overline{+ \ 0} \ \theta$ 0 ! , $\overline{+ \ 0} \ \overline{- \ 1} \ \overline{. \ 1} -$ 1 $\overline{+ \ 1} \ \overline{i \ \theta} \ \overline{1 \ i \ \theta}$ \cdot 1

1 $\overline{\theta \ 0 \ \theta}$ \cdot $\overline{- \ 0}$, $\overline{+ \ 0} \ \overline{- \ 1} \ 1 \ 1$, 1 $\overline{, \ 0} \ \overline{- \ 1} \ \overline{i \ 1} +$ \cdot 2

$\overline{, \ 0} \ \theta$ $\overline{, \ 0} \ \theta$ $\overline{, \ 0} \ \overline{- \ 1} \ \overline{i \ 1} +$ $\overline{, \ 0} \ \theta$ $\overline{, \ 0} \ \theta$ $\overline{, \ 0} \ \overline{- \ 1} \ \overline{i \ 1} +$ \cdot 6)

$\overline{, \ 0} \ \theta$ $\overline{, \ 0} \ \theta$ $\overline{, \ 0} \ \overline{- \ 1} \ \overline{i \ 1} +$ $\overline{, \ 0} \ \theta$ $\overline{, \ 0} \ \theta$ $\overline{, \ 0} \ \overline{- \ 1} \ \overline{i \ 1} +$ \cdot 2

$\overline{, \ 0} \ \theta$ $\overline{, \ 0} \ \theta$ $\overline{, \ 0} \ \overline{- \ 1} \ \overline{i \ 1} +$ $\overline{, \ 0} \ \theta$ $\overline{, \ 0} \ \theta$ $\overline{, \ 0} \ \overline{- \ 1} \ \overline{i \ 1} +$ \cdot 1

$\overline{, \ 0} \ \theta$ $\overline{, \ 0} \ \overline{- \ +} \ \overline{- \ 1} \ \overline{+ \ 0} \ \overline{1 \ i \ \theta}$ $\overline{0 \ \theta} \ \overline{. \ 1} \ \overline{- \ 1} \ \overline{1 \ i} \ \overline{0 \ \theta} \ \overline{\theta \ . \ \theta \ \theta} \ 0$ \cdot 2

$$\begin{array}{ccccccc} & 5 & & 3 & & 2 & 1) \\ \hline , & o & - & + & - & 1 & , o & - & + & 1 & i , & - & , & - & 0 & - & o , & 1 & i , & 1 & i \end{array}$$

$$\begin{array}{ccccccc} & 5 & & 6 & & 2 & i \\ \hline , & - & 0 & - & o , & 1 & i , & 1 & i , & - & 0 & - & o , & 1 & i , & 1 & i \end{array}$$

$$\begin{array}{ccccccc} & 5 & & 2 & & 1 & \hat{6} \\ \hline , & - & 0 & - & + & - & 1 & + & o & 1 & i \oplus & o \oplus . & 1 & - & 1 & 1 & i & - & + & - & + & + & o \oplus \end{array}$$

$$\begin{array}{ccccccc} & . & & 2 & & . & 1 \\ \hline . & 1 & 1 & i & o \oplus & o \oplus . & o \oplus & o \oplus & + & + & \oplus & o \oplus . & 1 & - & 1 & 1 & i & o \oplus & o \oplus . & o \oplus & o \oplus & o \end{array}$$

$$\begin{array}{ccccccc} & . & & 6 & & . & (5) \\ \hline , & o & - & + & - & 1 & + & 1 & i \oplus & 1 & i & o \oplus & o & \oplus & \oplus & \oplus & o & 0 & ! & - & 1 & 1 & i & o \oplus & o \end{array}$$

$$\begin{array}{ccccccc} & . & & 2 & & . & 1 \\ \hline 1 & i , & 1 & - & + & 1 & 1 & i , & 1 & - & + & 1 & 1 & i , & 1 & - & + & 0 & 1 & i & o \oplus & o \oplus & o \oplus & o \end{array}$$

$$\begin{array}{ccccccc} & . & & 2 & & . & 6 \\ \hline 1 & i , & 1 & - & + & 1 & 1 & i , & 1 & - & + & 1 & 1 & i , & 1 & - & + & 0 & 1 & i & o \oplus & o \oplus & o \oplus & o \end{array}$$

$$\begin{array}{ccccccc} & . & & 2 & & . & 1 \\ \hline 1 & i , & 1 & - & + & 1 & 1 & i , & 1 & - & + & 1 & - & 1 & + & 1 & i \oplus & 1 & i & o \oplus & o \oplus . & o \oplus & o \oplus & o \end{array}$$

$$\begin{array}{ccccccc} & . & & 6 & & . & 5) \\ \hline , & o \oplus & o \oplus & o \oplus & . & o & . & 1 & 1 & i & o \oplus & . & o & - & + & \oplus & o & ! & - & + & - & 1 & + & 1 & 1 \end{array}$$

$$\begin{array}{ccccccc} & 6 & & 6 & & . & . \\ \hline 1 & i , & 1 & - & + & 1 & 1 & i , & 1 & - & + & 1 & 1 & i , & 1 & - & + & 0 & 1 & i & o \oplus & o \oplus & o \oplus & o \end{array}$$

$$\begin{array}{ccccccc} & 5 & & 5 & & 6 & \hat{1} \\ \hline 1 & i , & 1 & - & + & 1 & 1 & i , & 1 & - & + & 1 & 1 & i , & 1 & - & + & 0 & 1 & i & o \oplus & o \oplus & o \oplus & o \end{array}$$

$$\begin{array}{ccccccc} & 2 & & i & & 5 & 2 \\ \hline 1 & i , & 1 & - & + & 1 & 1 & i , & 1 & - & + & 1 & - & 1 & + & 1 & i \oplus & 1 & i & o \oplus & o \oplus . & o \oplus & o \oplus & o \end{array}$$

$$\begin{array}{c}
 . \\
 , \quad \overline{0 \oplus \oplus \oplus} \overline{.0} \overline{.1} \overline{1 i} \overline{0 \oplus} \overline{.0} \overline{- +} \oplus \quad \overline{0 !} \overline{- +} \overline{- 1} + \quad 1 \quad 1 \quad 6)
 \end{array}$$

$$\begin{array}{c}
 . \\
 \overline{1 i}, \overline{1} \overline{- +} 1 \quad \overline{1 i}, \overline{1} \overline{- +} 1 \quad \overline{1 i}, \overline{1} \overline{- +} 0 \quad \overline{1 i} \overline{0 \oplus \oplus \oplus} 0 \quad 2
 \end{array}$$

$$\begin{array}{c}
 . \\
 \overline{1 i}, \overline{1} \overline{- +} 1 \quad \overline{1 i}, \overline{1} \overline{- +} 1 \quad \overline{1 i}, \overline{1} \overline{- +} 0 \quad \overline{1 i} \overline{0 \oplus \oplus \oplus} 0 \quad \hat{1}
 \end{array}$$

$$\begin{array}{c}
 2 \qquad \qquad \qquad 1 \qquad \qquad \qquad 3 \qquad \qquad \qquad 2 \\
 \overline{1 i}, \overline{1} \overline{- +} \overline{- +} \overline{- 1} + \overline{o} \overline{1 i} \oplus \quad \overline{0 \oplus} \overline{.1} \overline{- 1} \overline{1 i} \overline{0 \oplus} \overline{\oplus} \overline{. \oplus \oplus} \oplus 0
 \end{array}$$

$$\begin{array}{c}
 5 \qquad \qquad \qquad 3 \qquad \qquad \qquad 2 \qquad \qquad \qquad 1) \\
 \overline{, o} \overline{- +} \overline{- 1} \overline{, o} \overline{- +} \overline{1 i}, \quad - \quad , \quad - \quad \oplus \quad \overline{- o}, \quad \overline{1 i}, \quad \overline{1 i}
 \end{array}$$

$$\begin{array}{c}
 5 \qquad \qquad \qquad 6 \qquad \qquad \qquad 2 \qquad \qquad \qquad i \\
 , \quad - \quad \oplus \quad \overline{- o}, \quad \overline{1 i}, \quad \overline{1 i}, \quad - \quad \oplus \quad \overline{- o}, \quad \overline{1 i}, \quad \overline{1 i}
 \end{array}$$

$$\begin{array}{c}
 5 \qquad \qquad \qquad 2 \qquad \qquad \qquad 1 \qquad \qquad \qquad \hat{6} \\
 , \quad - \quad \oplus \quad \overline{- +} \overline{- 1} + \overline{o} \overline{1 i} \oplus \quad \overline{0 \oplus} \overline{.1} \overline{- 1} \overline{1 i} \overline{- +} \overline{- +} + \quad \overline{0 \oplus}
 \end{array}$$

$$\begin{array}{c}
 . \\
 \overline{.1} \overline{1 i} \overline{0 \oplus} \overline{0} \overline{. \oplus \oplus \oplus} \oplus \quad \overline{+ +} \oplus \quad \overline{0 \oplus} \overline{.1} \overline{- 1} \overline{1 i} \overline{0 \oplus} \overline{\oplus} \overline{. \oplus \oplus} \oplus 0 \quad 1
 \end{array}$$

$$\begin{array}{c}
 . \\
 \overline{, o} \overline{1 i} \overline{1 i}, \quad \overline{1 i} \oplus \quad \overline{+ o} \overline{\oplus \oplus} \overline{, o} \overline{1 i} \overline{1 i}, \quad \overline{- 1} + \overline{1 i} \overline{1} + \quad (5)
 \end{array}$$

$$\begin{array}{c}
 . \\
 \overline{, o} \overline{1 i} \overline{1 i}, \quad \overline{1 i} \oplus \quad \overline{+ o} \overline{\oplus \oplus} \overline{, o} \overline{1 i} \overline{1 i}, \quad \overline{- 1} + \overline{1 i} \overline{1} + \quad 1
 \end{array}$$

$$\begin{array}{c}
 . \\
 \overline{, o} \overline{1 i} \overline{1 i}, \quad \overline{1 i} \oplus \quad \overline{+ o} \overline{\oplus \oplus} \overline{, o} \overline{1 i} \overline{1 i}, \quad \overline{- 1} + \overline{1 i} \overline{1} + \quad 6
 \end{array}$$

$\overline{, o l i l i}, \overline{l i \theta} \quad \overset{2}{+ o \overline{\theta \theta} - 1 + 1} \overline{l i \theta} \overline{l i \theta \theta} \overline{\theta \theta \theta \theta} \overset{1}{0}$

$, \overline{\theta \theta \theta \theta} \overline{. 0 . 1 l i \theta \theta} \overset{6}{. 0 - + \theta} \overline{0 ! - + - 1} + \overset{5}{1} \overset{.}{i}$

$\overline{, o l i l i}, \overline{l i \theta} \quad \overset{6}{+ o \overline{\theta \theta}}, \overline{, o l i l i}, \overline{- 1 + 1} \overline{l i l} +$

$\overline{, o l i l i}, \overline{l i \theta} \quad \overset{5}{+ o \overline{\theta \theta}}, \overline{, o l i l i}, \overline{- 1 + 1} \overline{l i l} + \overset{\wedge}{\overset{.}{i}}$

$\overline{, o l i l i}, \overline{l i \theta} \quad \overset{.}{2} \quad \overset{.}{i} \quad \overset{5}{+ o}, \overline{o \theta} \quad \theta \quad \overset{2}{+ o},$

$\overline{l i \theta} \quad \overset{.}{+ o}, \overline{o \theta} \quad \theta \quad \overset{1}{+ o}, \overline{l i \theta} \quad \overset{.}{+ o}, \overline{o \theta} \quad \theta \quad \overset{6}{+ o},$

$\overline{l i \theta} \quad \overset{.}{+ o}, \overline{o \theta} \quad \theta \quad \overset{.}{+ o}, \overline{l i \theta} \quad \overset{.}{+ o}, \overline{o \theta} \quad \theta \quad \overset{2}{+ o},$

$\overline{l i \theta} \quad \overset{.}{+ o}, \overline{o \theta} \quad \theta \quad \overset{.}{+ o}, \overline{l i \theta} \quad \overset{.}{+ o}, \overline{o \theta} \quad \theta \quad \overset{\wedge}{\overset{.}{i}}$

$\overline{l i \theta} \quad \overset{2}{+ o - + - 1 + o} \overline{l i \theta} \quad \overset{1}{\overline{\theta \theta} . 1 - 1} \overline{l i \theta \theta} \overline{\theta \theta \theta \theta} \overset{2}{0}$

$\overline{. 1 l} \quad 1 \quad \overset{5}{+ 1 . 0 \theta} \quad \theta \quad \overset{3}{+ 1 . 1 l} \quad 1 \quad \overset{2}{+ 1 . 0 \theta} \quad \theta \quad \overset{1}{+}$

$\overline{. 1 l} \quad 1 \quad \overset{5}{+ 1 . 0 \theta} \quad \theta \quad \overset{6}{+ 1 . 1 l} \quad 1 \quad \overset{.}{2} \quad \overset{.}{i}$

$$\begin{array}{r}
\begin{array}{c} 5 \qquad 2 \qquad 1 \qquad \hat{6} \\ \overline{.1} \downarrow \quad 1 \quad \overline{-+ -1 + 0} \overline{1i} \emptyset \quad \overline{0 \emptyset .1 -1} \overline{1i} \overline{-+ -+} + \quad 0 \emptyset \end{array} \\
\begin{array}{c} \cdot \qquad 2 \qquad \cdot \qquad 1 \\ \overline{.1} \overline{1i} \overline{0 \emptyset} \overline{0 . \emptyset \emptyset \emptyset \emptyset} \quad \overline{++} \emptyset \quad \overline{0 \emptyset .1 -1} \overline{1i} \overline{0 \emptyset} \overline{\emptyset . \emptyset \emptyset \emptyset} \quad 0 \end{array} \\
\begin{array}{c} \cdot \qquad 6 \qquad \cdot \qquad (5) \\ \overline{0! -0} , \overline{1} \overline{1i} , \overline{1} \overline{1i} , \overline{1} \overline{1} \quad \overline{+1} . \overline{+ - \emptyset} \overline{-+ - \emptyset} \overline{-+ - \emptyset} \overline{-+} \end{array} \\
\begin{array}{c} \cdot \qquad 2 \qquad \cdot \qquad 1 \\ \overline{0! -0} , \overline{1} \overline{1i} , \overline{1} \overline{1i} , \overline{1} \overline{1} \quad \overline{+1} . \overline{+ - \emptyset} \overline{-+ - \emptyset} \overline{-+ - \emptyset} \overline{-+} \end{array} \\
\begin{array}{c} \cdot \qquad 2 \qquad \cdot \qquad 6 \\ \overline{0! -0} , \overline{1} \overline{1i} , \overline{1} \overline{1i} , \overline{1} \overline{1} \quad \overline{+1} . \overline{+ - \emptyset} \overline{-+ - \emptyset} \overline{-+ - \emptyset} \overline{-+} \end{array} \\
\begin{array}{c} \cdot \qquad 2 \qquad \cdot \qquad 1 \\ \overline{0! -0} , \overline{1} \overline{1i} , \overline{1} \overline{1i} , \overline{1} \overline{1} \quad \overline{-1 + 1i} \overline{\emptyset} \overline{1i} \overline{0 \emptyset} \overline{\emptyset . \emptyset \emptyset \emptyset} \quad 0 \end{array} \\
\begin{array}{c} \cdot \qquad 6 \qquad \cdot \qquad 5) \\ , \quad \overline{0 \emptyset \emptyset \emptyset} . \overline{0} . \overline{1} \overline{1i} \overline{0 \emptyset} . \overline{0 -+} \emptyset \quad \overline{0! -+ -1} + \quad 1 \quad 1 \end{array} \\
\begin{array}{c} 6 \qquad 6 \qquad \cdot \qquad \cdot \\ \overline{0! -0} , \overline{1} \overline{1i} , \overline{1} \overline{1i} , \overline{1} \overline{1} \quad \overline{+1} . \overline{+ - \emptyset} \overline{-+ - \emptyset} \overline{-+ - \emptyset} \overline{-+} \end{array} \\
\begin{array}{c} 5 \qquad 5 \qquad 6 \qquad \hat{1} \\ \overline{0! -0} , \overline{1} \overline{1i} , \overline{1} \overline{1i} , \overline{1} \overline{1} \quad \overline{+1} . \overline{+ - \emptyset} \overline{-+ - \emptyset} \overline{-+ - \emptyset} \overline{-+} \end{array} \\
\begin{array}{c} 2 \qquad i \qquad 5 \qquad 2 \\ \overline{0! -0} , \overline{1} \overline{1i} , \overline{1} \overline{1i} , \overline{1} \overline{1} \quad \overline{-1 + 1i} \overline{\emptyset} \overline{1i} \overline{0 \emptyset} \overline{\emptyset . \emptyset \emptyset \emptyset} \quad 0 \end{array} \\
\begin{array}{c} \cdot \qquad 1 \qquad \cdot \qquad 6) \\ , \quad \overline{0 \emptyset \emptyset \emptyset} . \overline{0} . \overline{1} \overline{1i} \overline{0 \emptyset} . \overline{0 -+} \emptyset \quad \overline{0! -+ -1} + \quad 1 \quad 1 \end{array}
\end{array}$$

$$\begin{array}{r}
\begin{array}{c} \cdot \\ \overline{0! - 0}, \overline{1 \overline{1 i}}, \overline{1 \overline{1 i}}, \overline{1 \overline{1}} \end{array} \quad \begin{array}{c} \cdot \\ \overline{+ 1}, \overline{+ - \theta}, \overline{- + - \theta}, \overline{- + - \theta} \end{array} \quad \begin{array}{c} 2 \\ \overline{- +} \end{array} \\
\begin{array}{c} \cdot \\ \overline{0! - 0}, \overline{1 \overline{1 i}}, \overline{1 \overline{1 i}}, \overline{1 \overline{1}} \end{array} \quad \begin{array}{c} \cdot \\ \overline{+ 1}, \overline{+ - \theta}, \overline{- + - \theta}, \overline{- + - \theta} \end{array} \quad \begin{array}{c} \wedge \\ \overline{1} \\ \overline{- +} \end{array} \\
\begin{array}{c} 2 \\ \overline{0! - 0}, \overline{1 - + - 1 + o \overline{1 i \theta}} \end{array} \quad \begin{array}{c} 3 \\ \overline{0 \theta}, \overline{. 1 - 1 \overline{1 i}}, \overline{0 \theta}, \overline{\theta . \theta \theta \theta} \end{array} \quad \begin{array}{c} 2 \\ \overline{0} \end{array} \\
\begin{array}{c} 5 \\ \theta \overline{0! - + 1} \end{array} \quad \begin{array}{c} 3 \\ \theta \overline{0! - + 1} \end{array} \quad \begin{array}{c} 2 \\ \overline{. \theta}, \overline{. 0 - + 1} \end{array} \quad \begin{array}{c} 1) \\ \overline{. \theta}, \overline{. 0 - + 1} \end{array} \\
\begin{array}{c} 5 \\ \theta \overline{0! - + 1} \end{array} \quad \begin{array}{c} 6 \\ \theta \overline{0! - + 1} \end{array} \quad \begin{array}{c} 2 \\ \overline{. \theta}, \overline{. 0 - + 1} \end{array} \quad \begin{array}{c} 1 \\ \overline{. \theta}, \overline{. 0 - + 1} \end{array} \\
\begin{array}{c} 5 \\ \theta \overline{0! - + - + - 1 + o \overline{1 i \theta}} \end{array} \quad \begin{array}{c} 2 \\ \overline{0 \theta}, \overline{. 1 - 1 \overline{1 i}}, \overline{- + - + +} \end{array} \quad \begin{array}{c} \wedge \\ \overline{6} \\ \overline{0 \theta} \end{array} \\
\begin{array}{c} \cdot \\ \overline{. 1 \overline{1 i}}, \overline{0 \theta}, \overline{0 . \theta \theta \theta \theta} \end{array} \quad \begin{array}{c} 2 \\ \overline{+ + \theta} \end{array} \quad \begin{array}{c} \cdot \\ \overline{0 \theta}, \overline{. 1 - 1 \overline{1 i}}, \overline{0 \theta}, \overline{\theta . \theta \theta \theta} \end{array} \quad \begin{array}{c} 1 \\ \overline{0} \end{array} \\
\begin{array}{c} \cdot \\ \overline{- + \theta}, \overline{0! - + - 1 + o \overline{1 i \theta}} \end{array} \quad \begin{array}{c} 6 \\ \overline{+ \theta}, \overline{, o \overline{1 i \theta}} \end{array} \quad \begin{array}{c} (5) \\ \overline{+ \theta}, \overline{, o \overline{1 i - +}} \end{array} \\
\begin{array}{c} \cdot \\ \overline{- \theta}, \overline{- + - \theta}, \overline{+ \theta}, \overline{, o \overline{1 i \theta}} \end{array} \quad \begin{array}{c} 2 \\ \overline{+ \theta}, \overline{, o \overline{1 i \theta}} \end{array} \quad \begin{array}{c} \cdot \\ \overline{+ \theta}, \overline{, o \overline{1 i \theta}} \end{array} \quad \begin{array}{c} 1 \\ \overline{+ \theta}, \overline{, o \overline{1 i - +}} \end{array} \\
\begin{array}{c} \cdot \\ \overline{- \theta}, \overline{- + - \theta}, \overline{+ \theta}, \overline{, o \overline{1 i \theta}} \end{array} \quad \begin{array}{c} 2 \\ \overline{+ \theta}, \overline{, o \overline{1 i \theta}} \end{array} \quad \begin{array}{c} \cdot \\ \overline{+ \theta}, \overline{, o \overline{1 i \theta}} \end{array} \quad \begin{array}{c} 6 \\ \overline{+ \theta}, \overline{, o \overline{1 i - +}} \end{array} \\
\begin{array}{c} \cdot \\ \overline{- \theta}, \overline{- + - \theta}, \overline{+ \theta}, \overline{, o \overline{1 i \theta}} \end{array} \quad \begin{array}{c} 2 \\ \overline{+ \theta}, \overline{, o \overline{1 i \theta}} \end{array} \quad \begin{array}{c} \cdot \\ \overline{- 1 + 1 \overline{1 i \theta}}, \overline{1 \overline{1 i}}, \overline{0 \theta}, \overline{\theta . \theta \theta \theta} \end{array} \quad \begin{array}{c} 1 \\ \overline{0} \end{array}
\end{array}$$

, $\overline{0\theta\theta\theta} \cdot \overline{.0} \cdot \overline{11i} \overline{0\theta} \cdot \overline{.0} \overline{-+} \theta \quad \overline{0!} \cdot \overline{-+} \overline{-1} + \quad 1 \quad \overset{5)}{1}$

$\overline{-+} \theta \quad \overline{0!} \cdot \overline{-+} \overline{-1} + \overline{o} \overline{1i} \theta \quad \overline{+ \theta}, \overline{o} \overline{1i} \theta \quad \overline{+ \theta}, \overline{o} \overline{1i} \overline{-+}$

$\overline{-\theta} \overline{-+} \overline{-\theta}, \quad \overline{+ \theta}, \overline{o} \overline{1i} \theta \quad \overline{+ \theta}, \overline{o} \overline{1i} \theta \quad \overline{+ \theta}, \overline{o} \overline{1i} \overline{-+} \quad \overset{\wedge}{1}$

$\overline{-\theta} \overline{-+} \overline{-\theta}, \quad \overline{+ \theta}, \overline{o} \overline{1i} \theta \quad \overline{-1} + \overline{1i} \theta \overline{1i} \overline{0\theta} \overline{\theta \cdot \theta \theta} \theta \quad \overset{2}{0}$

, $\overline{0\theta\theta\theta} \cdot \overline{.0} \cdot \overline{11i} \overline{0\theta} \cdot \overline{.0} \overline{-+} \theta \quad \overline{0!} \cdot \overline{-+} \overline{-1} + \quad 1 \quad \overset{6)}{1}$

$\overline{-+} \theta \quad \overline{0!} \cdot \overline{-+} \overline{-1} + \overline{o} \overline{1i} \theta \quad \overline{+ \theta}, \overline{o} \overline{1i} \theta \quad \overline{+ \theta}, \overline{o} \overline{1i} \overline{-+} \quad \overset{2}{1}$

$\overline{-\theta} \overline{-+} \overline{-\theta}, \quad \overline{+ \theta}, \overline{o} \overline{1i} \theta \quad \overline{+ \theta}, \overline{o} \overline{1i} \theta \quad \overline{+ \theta}, \overline{o} \overline{1i} \overline{-+} \quad \overset{\wedge}{1}$

$\overline{-\theta} \overline{-+} \overline{-\theta} \overline{-+} \overline{-1} + \overline{o} \overline{1i} \theta \quad \overline{0\theta} \cdot \overline{1} \overline{-1} \overline{1i} \overline{0\theta} \overline{\theta \cdot \theta \theta} \theta \quad \overset{2}{0}$

$\overline{-+o-} + \quad \overline{0!} \cdot \overline{-+o-} + \quad \overline{0!} \cdot \overline{-+o-} + \quad \overline{0!} \cdot \overline{-+o-} + \quad \overset{1)}{0!}$

$\overline{-+o-} + \quad \overline{0!} \cdot \overline{-+o-} + \quad \overline{0!} \cdot \overline{-+o-} + \quad \overline{0!} \cdot \overline{-+o-} + \quad \overset{1}{0!}$

$\overline{-+0-+} + \overset{5}{\overline{-+ -1 + 0 \ 1 \ i \ 0}} \overset{2}{\overline{0 \ 0 \ . \ 1 - 1 \ 1 \ i - + - + +}} \overset{1}{\overline{0 \ 0}}$

$\overline{-+ -1 + 0 \ 0} \overset{.}{\overline{-+ -1 + 0 \ 0}} \overset{2}{\overline{0 \ 0 \ 0}} \overset{.}{\overline{+ 0 \ 0}} \overset{1}{\overline{+ 0 \ 0}} \overset{.}{\overline{0}}$

$\overline{+ 0 \ 0} \overset{.}{\overline{+ 0 \ 0}} \overset{.}{\overline{0}} \overset{6}{\overline{+ 0 - 1 \ 1 \ 1 \ 1 \ 1 \ 1 \ 0 \ + 0 \ , \ 1 \ i}} \overset{.}{\overline{1 \ i}} \quad (5)$

$\overset{.}{\overline{- 0 \ - 0 \ , \ 1 \ i \ , \ 1 \ i \ , \ - 0 \ - 0 \ , \ 1 \ i \ , \ 1 \ i}} \overset{2}{\overline{1 \ i \ , \ - 0 \ - 0 \ , \ 1 \ i \ , \ 1 \ i}}$

$\overset{.}{\overline{- 0 \ - 0 \ , \ 1 \ i \ , \ 1 \ i \ 0 \ 0 \ 1 \ 0 \ , \ - 0 \ , \ 1 \ i}} \overset{2}{\overline{1 \ i \ 0 \ 0 \ 1 \ 0 \ , \ - 0 \ , \ 1 \ i}} \overset{6}{\overline{1 \ i}}$

$\overset{.}{\overline{- 0 \ - 0 \ , \ 1 \ i \ , \ 1 \ i - 1 + 1 \ i \ 0 \ 1 \ i \ 0 \ 0 \ 0 \ . \ 0 \ 0 \ 0 \ 0}} \overset{2}{\overline{1 \ i - 1 + 1 \ i \ 0 \ 1 \ i \ 0 \ 0 \ 0 \ . \ 0 \ 0 \ 0 \ 0}} \overset{.}{\overline{1 \ i \ 0 \ 0 \ 0 \ 0 \ 0 \ 0}}$

$\overset{.}{\overline{0 \ 0 \ 0 \ 0 \ . \ 0 \ . \ 1 \ 1 \ i \ 0 \ 0 \ . \ 0 \ - + \ 0 \ 0 \ ! \ - + - 1 + \ 1 \ 1}} \overset{6}{\overline{0 \ 0 \ 0 \ 0 \ . \ 0 \ . \ 1 \ 1 \ i \ 0 \ 0 \ . \ 0 \ - + \ 0 \ 0 \ ! \ - + - 1 + \ 1 \ 1}} \overset{.}{\overline{0 \ ! \ - + - 1 + \ 1 \ 1}} \quad 5)$

$\overset{6}{\overline{- 0 \ - 0 \ , \ 1 \ i \ , \ 1 \ i \ , \ - 0 \ - 0 \ , \ 1 \ i \ , \ 1 \ i}} \overset{6}{\overline{1 \ i \ , \ - 0 \ - 0 \ , \ 1 \ i \ , \ 1 \ i}} \overset{.}{\overline{- 0 \ - 0 \ , \ 1 \ i \ , \ 1 \ i}} \overset{.}{\overline{1 \ i}}$

$\overset{5}{\overline{- 0 \ - 0 \ , \ 1 \ i \ , \ 1 \ i \ 0 \ 0 \ 1 \ 0 \ , \ - 0 \ , \ 1 \ i}} \overset{5}{\overline{1 \ i \ 0 \ 0 \ 1 \ 0 \ , \ - 0 \ , \ 1 \ i}} \overset{6}{\overline{- 0 \ , \ 1 \ i}} \overset{.}{\overline{1 \ i}} \quad \overset{.}{\overline{1 \ i}}$

$\overset{2}{\overline{- 0 \ - 0 \ , \ 1 \ i \ , \ 1 \ i - 1 + 1 \ i \ 0 \ 1 \ i \ 0 \ 0 \ 0 \ . \ 0 \ 0 \ 0 \ 0}} \overset{1}{\overline{1 \ i - 1 + 1 \ i \ 0 \ 1 \ i \ 0 \ 0 \ 0 \ . \ 0 \ 0 \ 0 \ 0}} \overset{5}{\overline{1 \ i \ 0 \ 0 \ 0 \ . \ 0 \ 0 \ 0 \ 0}} \overset{2}{\overline{0 \ . \ 0 \ 0 \ 0 \ 0}}$

$\overset{.}{\overline{0 \ 0 \ 0 \ 0 \ . \ 0 \ . \ 1 \ 1 \ i \ 0 \ 0 \ . \ 0 \ - + \ 0 \ 0 \ ! \ - + - 1 + \ 1 \ 1}} \overset{1}{\overline{0 \ 0 \ 0 \ 0 \ . \ 0 \ . \ 1 \ 1 \ i \ 0 \ 0 \ . \ 0 \ - + \ 0 \ 0 \ ! \ - + - 1 + \ 1 \ 1}} \overset{.}{\overline{0 \ ! \ - + - 1 + \ 1 \ 1}} \overset{6}{\overline{0 \ ! \ - + - 1 + \ 1 \ 1}} \quad 6)$

$\begin{array}{ccccccc} & & \cdot & & \cdot & & \cdot \\ , & - & 0 & \overline{-o}, & \overline{1i}, & \overline{1i}, & - & 0 & \overline{-o}, & \overline{1i}, & \overline{1i}^2 \\ & & \cdot & & \cdot & & \cdot & & \cdot & & \wedge \\ , & - & 0 & \overline{-o}, & \overline{1i}, & \overline{1i} & 0 & \oplus & 1 & \oplus & , & \overline{-o}, & \overline{1i}^1 \\ & & 2 & & 1 & & 3 & & 2 & & & & \\ , & - & 0 & \overline{-+} & \overline{-1} & \overline{+o} & \overline{1i} & 0 & \overline{0\oplus} & \oplus & \oplus & \overline{+o} & \oplus & \overline{+o} & \oplus & \oplus \\ & & & & & & & & & & \nearrow & & & & & \\ \overline{+o} & \oplus & \oplus & \oplus & \overline{+o} & \oplus & \oplus & \oplus & \overline{+o} & \overline{-1} & 1 & 1 & 1 & 1 & \oplus & \overline{+o}, & \overline{1i}^1) \\ & & 5 & & 3 & & 2 & & 1) & & & & & & & & \\ & & \overline{+o} & \oplus & \oplus & \oplus & \overline{+o} & \oplus & \oplus & \oplus & \oplus & \oplus & \oplus & \oplus & \oplus & \oplus & \oplus \\ & & & & & & & & & & & & & & & & \\ & & 5 & & 6 & & 2 & & 1 & & & & & & & & \\ , & - & 0 & \overline{-o}, & \overline{1i}, & \overline{1i}, & - & 0 & \overline{-o}, & \overline{1i} & \overline{+o} & \overline{-1} & & & & & \\ & & & & & & & & & & & & & & & & \\ & & 5 & & 2 & & 1 & & & & & & & & & & \wedge \\ 1 & 1 & . & 0^* & . & , & . & 1 & . & , & . & 1 & . & , & . & 0 & & 6 \\ & & & & & & & & & & & & & & & & \\ & & \cdot & & 2 & & \cdot & & 1 & & & & & & & & \\ \cdot & , & \cdot & 1 & . & , & \cdot & , & \cdot & , & \cdot & 1 & . & , & \cdot & 0 & & \\ & & & & & & & & & & \searrow & & & & & & \\ & & \cdot & & 6 & & \cdot & & & & & & & & & & (5) \\ \cdot & - & - & , & - & - & - & , & - & - & - & , & - & - & - & , & & \end{array}$

*Kendhang satunggal starts on the stroke *dhah* (0).

Sekaran

I. Batangan, mlampah

$\begin{array}{cccccccccccccccc} 1 & \overline{0\oplus} & \oplus & + & \overline{-o}, & \overline{+o} & \overline{-1} & \overline{.1} & - & 1 & + & 1 & + & 1 & 0 \\ ! & \overline{+o} & \oplus & 0 & ! & , & \overline{+o} & \overline{-1} & \overline{.1} & - & 1 & \overline{+1} & \overline{1i} & \overline{0\oplus} & \overline{1i} & \oplus & + \end{array}$

II. Pilesan, mandheg

$\begin{array}{cccccccccccccccc} \overline{1i}, & \overline{1} & - & + & 1 & \overline{1i}, & \overline{1} & - & + & 1 & \overline{1i}, & \overline{1} & - & + & 0 & \overline{1i} & 0 & \oplus & \oplus & \oplus & 0 \end{array}$

IIIa. Laku telu (lampah tiga), mlampah

$\overline{, o l i l i}, \overline{l i \theta} + \overline{o \theta \theta}, \overline{o l i l i}, \overline{- l + l i l} +$

IIIb.

$\overline{---}$
 $\overline{l i \theta} + \overline{o}, \overline{o o} \theta + \overline{o}, \overline{l i \theta} + \overline{o}, \overline{o o} \theta + \overline{o},$

IV. Ukel pakis, mandheg

$\overline{0! - 0}, \overline{l l i}, \overline{l l i}, \overline{l l} + \overline{l} . + \overline{- \theta - + - \theta - + - \theta - +}$

Va. Tumpang tali, mlampah

$\overline{- + \theta} \quad \overline{0! - + - l + o l i \theta} + \overline{\theta}, \overline{o l i \theta} + \overline{\theta}, \overline{o l i - +}$

Vb.

$\overline{- \theta - + - \theta}, + \overline{\theta}, \overline{o l i \theta} + \overline{\theta}, \overline{o l i \theta} + \overline{\theta}, \overline{o l i - +}$

VI. Mandheg

$\overline{. l + l}, \overline{l} ., \overline{l} + \overline{l} . \overline{l l i} . \overline{l \theta l} \overline{0 l - o o} \quad \overline{\theta o} . \overline{l l i}$

VII. Mlampah

$\overline{- + + o - + + o - l l i - l l i} \overline{0 i \theta} \quad \overline{0 i \theta} \quad \overline{- l l i - l l i}$

VIII. Mandheg

$\overline{0}, \overline{0}, \overline{0}, \overline{0} + \overline{l} . \overline{l + l} ., \overline{l}, \overline{l}, \overline{l}, \overline{l} + \overline{l} . \overline{l + l} .,$

IX. Mlampah

$\overline{\theta \theta} . \overline{l i l} + \quad \overline{\theta \theta} . \overline{l i l} + \quad . + \theta + , + \theta +$

Xa. Mandheg

$\overline{. l i +} \quad \overline{. l i \theta} \quad \overline{. l l} \quad \overline{l} + \overline{l} . \overline{l l} \quad \theta + \overline{l} . \overline{l l i - + 0!}$

Xb.

$\overline{- l + l \theta l} + \quad \overline{. l l} \quad \overline{l} + \overline{l} . \overline{l l} \quad \theta + \overline{l} . \overline{l l i - + 0!}$

XI. Mlampah

, + $\overline{1i} \oplus \overline{1i} \oplus 0$ + $\overline{1i} \overline{-1}$ + 1 $\overline{1i} \overline{-1}$ + 1

XII. Mandheg

+ $\overline{1} \overline{.1} \overline{01}$. + $\overline{1} \overline{.1} \overline{01}$. $\overline{1i} \oplus + \oplus , 00 \oplus + \oplus ,$

Singgetan

I. Kengser batangan

. $\overline{1i} \overline{0\oplus} \overline{0\oplus} \oplus + . + + \overline{1i} \oplus \overline{1i} \oplus +$

II. Kengser

. $\overline{-1} + \overline{1i} \oplus \overline{1i} \overline{0\oplus} \oplus \oplus \oplus \oplus 0$

, $\overline{0\oplus} \overline{0\oplus} \overline{.0} \overline{.1} \overline{1i} \overline{0\oplus} \overline{.0} \overline{-} + \oplus \overline{0!} \overline{-} + \overline{-1} + 1 1$

III. Malik

. $\overline{-1} 1 1 , 1 , \overline{0} \overline{-1} \overline{1i} \overline{1} +$

[A.] Sekaran malik

1)
 $\overline{,0} \overline{0} , \overline{,0} \oplus , \overline{,0} \overline{-1} \overline{1i} \overline{1} + , \overline{,0} \overline{0} , \overline{,0} \oplus , \overline{,0} \overline{-1} \overline{1i} \overline{1} +$

2)
 $\overline{1i} , \overline{,0} \oplus \oplus \overline{.0} \oplus \oplus \overline{.1} \overline{1i} \overline{1} + \overline{1i} , \overline{1} + \overline{1i} + \overline{1i} \overline{-1} +$

IV. Magak

. . . $\overline{-} + \overline{-1} + \overline{0} \overline{1i} \oplus \overline{0\oplus} \overline{.1} \overline{-1} \overline{1i} \overline{0\oplus} \oplus \oplus \oplus \oplus 0$

[A.] Sekaran magak

1)
 $\overline{,0} \overline{-} + \overline{-1} , \overline{,0} \overline{-} + \overline{1i} , - , - 0 \overline{-0} , \overline{1i} , \overline{1i}$
 repeat

2)
 $\overline{.1} \overline{1} 1 + \overline{1} \overline{.0} \overline{0} \oplus + \overline{1} \overline{.1} \overline{1} 1 + \overline{1} \overline{.0} \overline{0} \oplus + \overline{1}$

3)

$\overline{-+o-+} + \overline{0! - +o-+} + \overline{0! - +o-+} + \overline{0! - +o-+} + \overline{0!}$

[B.] Kawilan suwuk

, - 0 $\overline{-o}$, $\overline{1i}$, $\overline{1i}$, - 0 $\overline{-o}$, $\overline{1i}$, $\overline{1i}$
 , - 0 $\overline{-o}$, $\overline{1i}$, $\overline{1i}$ 0 0 1 0, $\overline{-o}$, $\overline{1i}$

[C.] Kawilan suwuk seseg

, - 0 $\overline{-o}$, $\overline{1i}$, $\overline{1i}$, - 0 $\overline{-o}$, $\overline{1i + o - 1}$
 1 1 . 0

(to be continued with kendhang satunggal)

[D.] Magak seseg

. . . $\overline{-+ - 1 + o 1i}$ 0 $\overline{00}$ 0 0 $\overline{+o}$ 0 $\overline{+o}$ 0 0
 $\overline{+o}$ 0 $\overline{+o}$ 0 $\overline{+o - 1}$ 1 1 1 1 0 $\overline{+o}$, $\overline{1i}$

V. Ngaplak

. . . $\overline{-+ - 1 + o 1i}$ 0 $\overline{00}$. $\overline{1 - 1 1i}$ $\overline{-+ - + +}$ $\overline{00}$
 $\overline{. 1 1i 00}$ $\overline{0000}$ 0 $\overline{+ +}$ 0 $\overline{00}$. $\overline{1 - 1 1i 00}$ 0 $\overline{0000}$ 0

[A.] Gong batangan

, o $\overline{-+ - 1 + 1i}$ 0 $\overline{1i 00}$ 0 $\overline{00}$ 0 0 $\overline{0! - 1 1i 00}$ 0

[B.] Ngaplak seseg

. . . $\overline{-+ - 1 + o 1i}$ 0 $\overline{00}$. $\overline{1 - 1 1i}$ $\overline{-+ - + +}$ $\overline{00}$
 $\overline{-+ - 1 + o}$ 0 $\overline{-+ - 1 + o}$ 0 $\overline{00}$ 0 0 $\overline{+o}$ 0 $\overline{+o}$ 0 0
 $\overline{+o}$ 0 $\overline{+o}$ 0 $\overline{+o - 1}$ 1 1 1 1 0 $\overline{+o}$, $\overline{1i}$

Schema of Ciblon Drumming (ladrang irama wilet)

Gongan I

• 2 • 1 • 2 • 6 • 2 • 1 • 6 • 5)

.....

sekaran I kengser batangan

6 6 • • 5 5 6 ^ 1 2 1 5 2 • 1 • 6)

.....

sekaran I malik sekaran malik

• • • 2 • • • ^ 1 2 1 3 2 5 3 2 1)

.....

magak sekaran magak

5 6 2 1 5 2 1 ^ 6 • 22 • 1 • 6 • (5)

.....

ngaplak gong batangan

Gongan II

• 2 • 1 • 2 • 6 • 2 • 1 • 6 • 5)

.....

sekaran II kengser

6 6 • • 5 5 6 ^ 1 2 1 5 2 • 1 • 6)

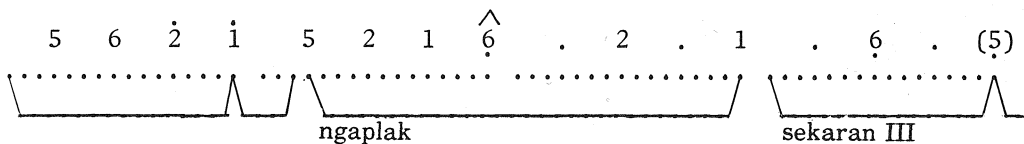
.....

sekaran II kengser

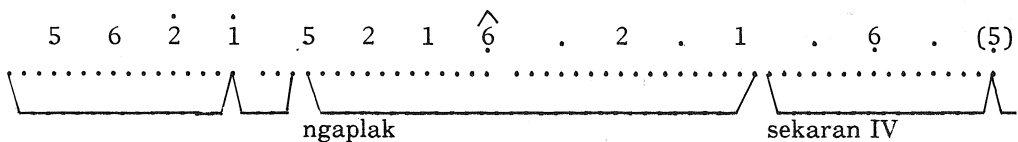
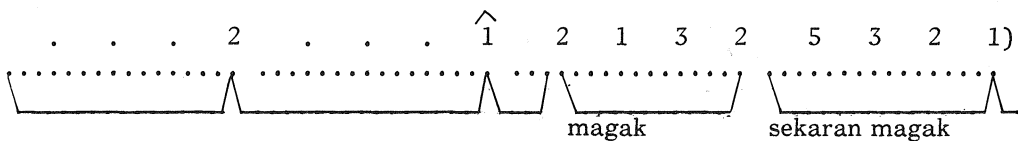
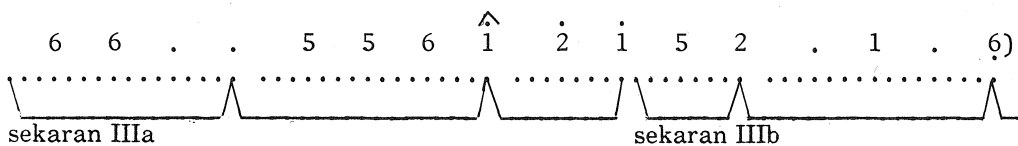
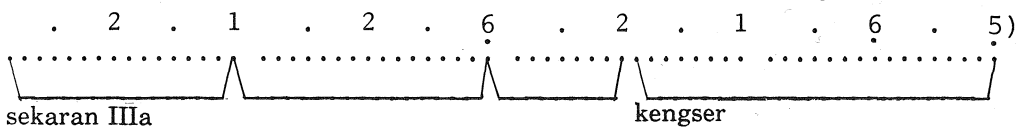
• • • 2 • • • ^ 1 2 1 3 2 5 3 2 1)

.....

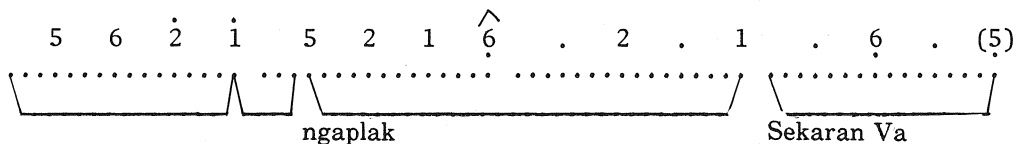
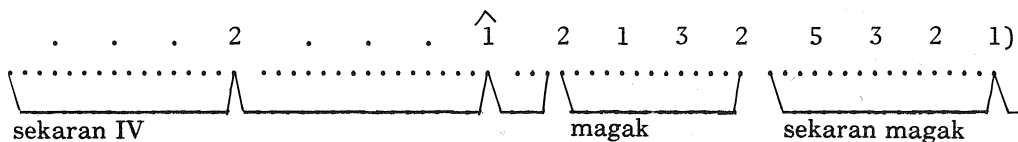
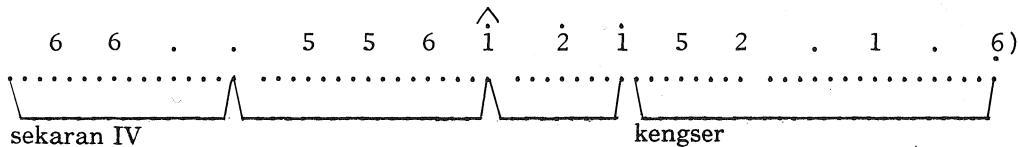
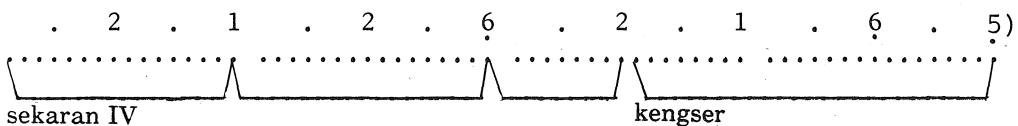
sekaran II magak sekaran magak



Gongan III



Gongan IV



Gongan V

• 2 • 1 • 2 • 6 • 2 • 1 • 6 • 5)

sekaran Vb kengser

6 6 • • 5 5 6 1 2 1 5 2 • 1 • 6)

sekaran Va sekaran Vb kengser

• • • 2 • • • 1 2 1 3 2 5 3 2 1)

sekaran Va sekaran Vb magak sekaran magak

5 6 2 1 5 2 1 6 • 2 • 1 • 6 • (5)

ngaplak seseg

Gongan Suwuk

• 2 • 1 • 2 • 6 • 2 • 1 • 6 • 5)

kawilan suwuk kengser

6 6 • • 5 5 6 1 2 1 5 2 • 1 • 6)

kawilan suwuk kengser

• • • 2 • • • 1 2 1 3 2 5 3 2 1)

kawilan suwuk magak seseg

5 6 2 1 5 2 1 6 • 2 • 1 • 6 • (5)

kawilan suwuk seseg kendhang satunggal

If the drummer does not want to end in the sixth gongan (gongan *suwuk*), he will play a regular ngaplak in the fifth gongan, then introduce a new *sekar* before the gong. In the following gongan, the drumming arrangement then becomes the same as in the schema for the second or fourth gongan. However, if the *sekar* has two subdivisions (*sekar* V), the arrangement becomes the same as in the schema for the fifth gongan.

Usually the drummer plays *sekar* I to V in sequence. After *sekar* V, the drummer is free to choose any *sekar* with which he is familiar, but the sequence should remain *sekar* *mandheg-mlampah-mandheg-mlampah*, and so on. *Mandheg* means 'stop'. This refers to the dance movements, which are performed in place. *Mlampah* means 'walk', referring to the dance movements performed while the dancer is moving around the floor.

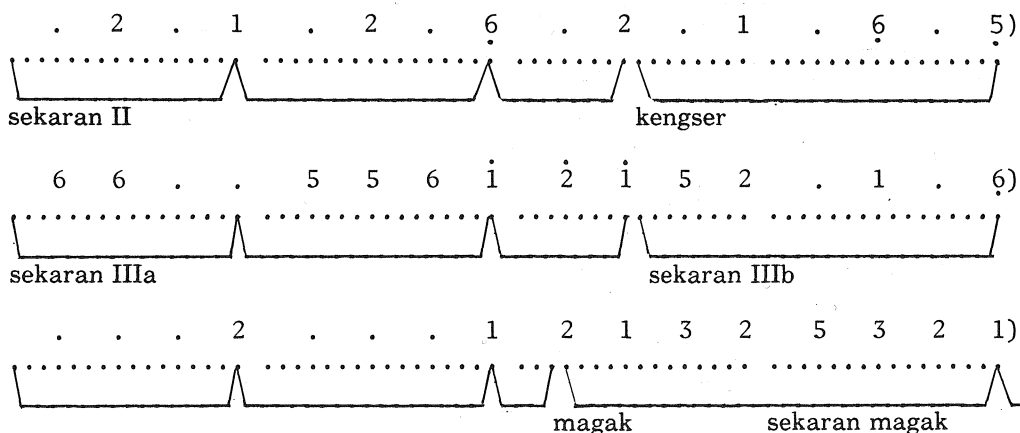
Since the development of the *gambhyong* dance, the drummer and the dancer do not want so much repetition of the *sekar*. As a result, the drummer now plays a different *sekar* in each *kenong*. Besides its use as accompaniment for the *gambhyong* dance, this style has found wide acceptance in gamelan concert performance (*klenengan* style). The following schema represents this arrangement.

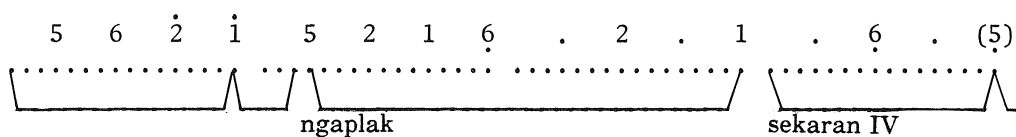
Additional Schema of Ciblon Drumming (Ladrang Irama Wilet)

Another kind of arrangement is commonly used today.

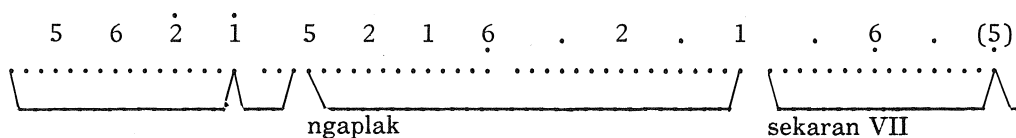
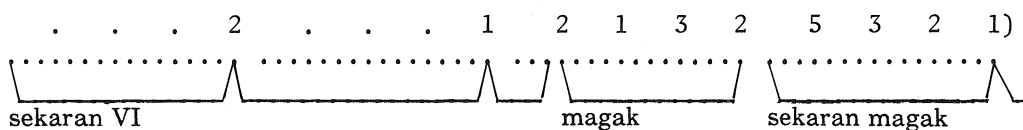
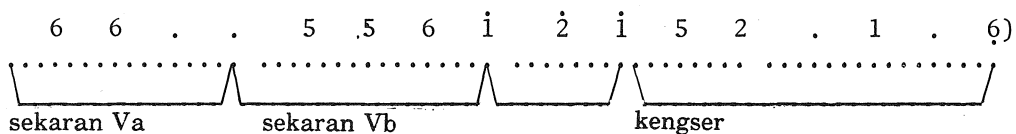
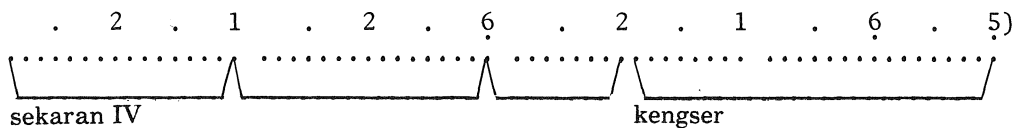
Gongan I has the same arrangement as "Gongan I," above.

Gongan II

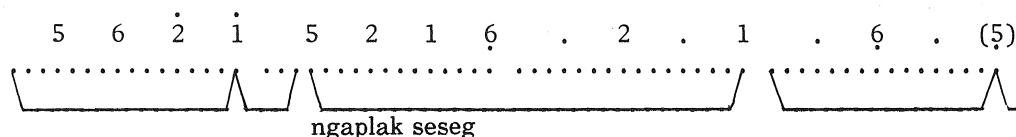
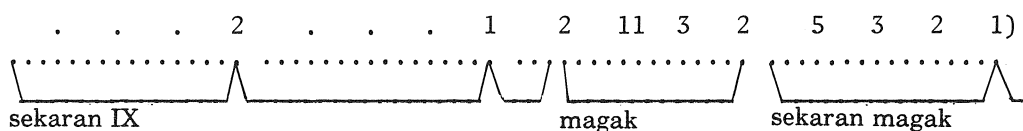
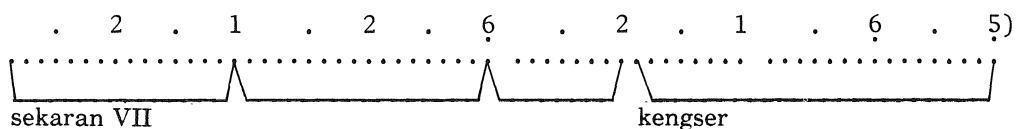




Gongan III



Gongan IV



Becker, Judith, and Alan H Feinstein. *Karawitan: Source Readings in Javanese Gamelan and Vocal Music, Volume 2*. E-book, Ann Arbor, MI: University of Michigan Center for South East Asian Studies, 1987. <https://doi.org/10.3998/mpub.17577>.
Downloaded on behalf of 3.15.202.214

Schema of Ciblon Drumming (ingdah kethuk 4, irama wilet)

Gongan I

• • • 6 • • • 5 • • • 1 • • • 6

sekaran I

• • • 1 • • • 6 • • • 2 • • • 1)

kengser batangan

• • • 2 • • • 1 • • • 2 • • • 6

sekaran I

• • • 1 • • • 6 • • • 2 • • • 1)

kengser batangan

• • • 2 • • • 1 • • • 6 • • • 5

sekaran I

• • • 1 • • • 6 • • • 3 • • • 2)

malik sekaran malik

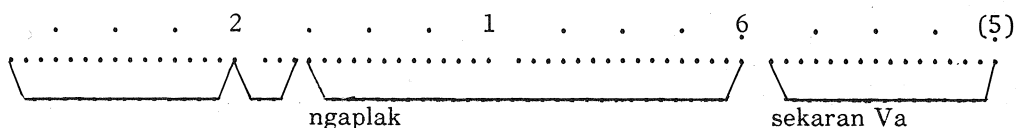
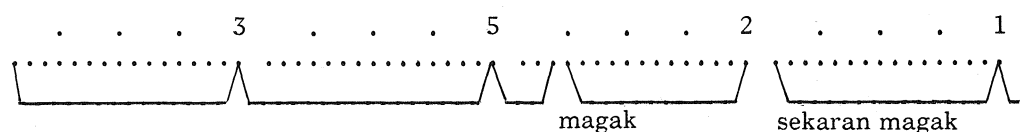
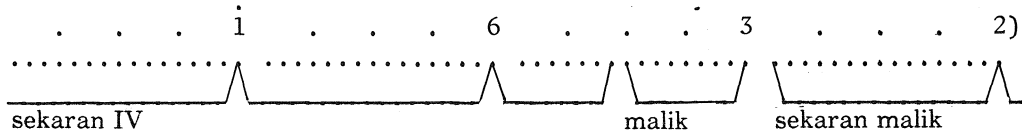
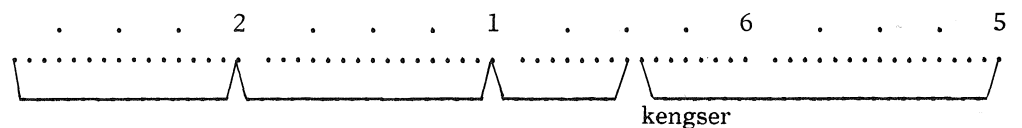
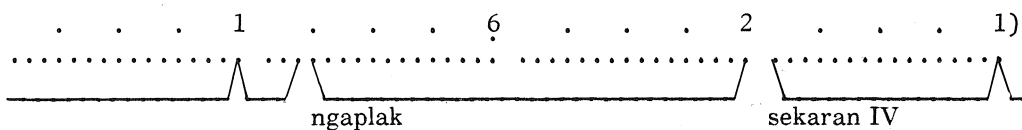
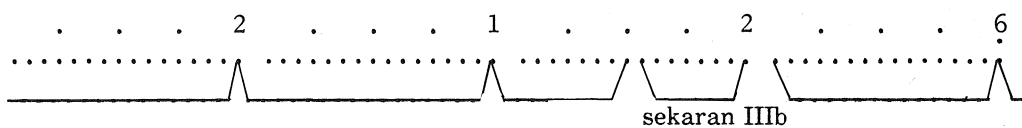
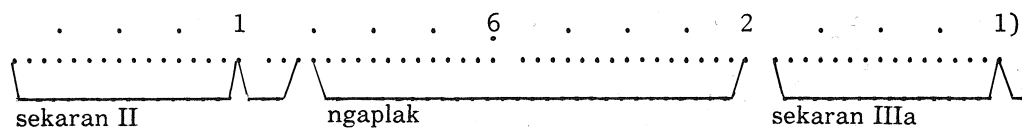
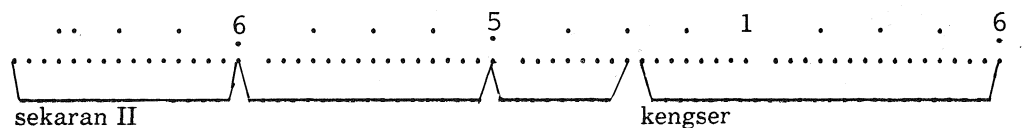
• • • 3 • • • 5 • • • 2 • • • 1

magak sekaran magak

• • • 2 • • • 1 • • • 6 • • • (5)

ngaplak gong batangan

Gongan II



Gongan III—Suwuk

Diagram illustrating the Gonggan III—Suwuk sequence, showing musical notation and instrument labels:

1. **sekaran Vb** (6) (5) (1) (6)

2. **sekaran Vb** (1) (6) (2) (1)

3. **sekaran VI** (2) (1) (2) (6)

4. **sekaran VI** (1) (6) (2) (1)

5. **kengser** (2) (1) (6) (5)

6. **kawilan suwuk** (1) (6) (3) (2)

7. **kawilan suwuk** (3) (5) (2) (1)

8. **kawilan suwuk seseg** (2) (1) (6) (5)

9. **Kendhang satunggal** (5)

Labels and transitions include: **sekaran Vb**, **sekaran VI**, **kengser**, **ngaplak**, **ngaplak seseg**, **kawilan suwuk**, **magak seseg**, and **Kendhang satunggal**.

SEKAR

[Song]

Compiled by Sulaiman Gitosaprodjo

Translated from Indonesian by Judith Becker

Malang: Keluarga Karawitan Indonesia, 1971¹

Sekar means ‘song’. Categories of *sekar*:

1. *Sekar ageng*. Called “great” songs because according to history they were used by our noble ancestors. There are two kinds of *sekar ageng*.

- a. Old *sekar ageng/kakawin*. The text of these songs is in the Kawi language.² They are used for “readings” [evenings of solo singing of honored texts], in the way *macapat* songs also are used. Old *sekar ageng* are falling into disuse.
- b. New *sekar ageng*. Also called “deviating” *sekar kawi* (*Kawi miring*), *kakawin* Surakarta, or simply *sekar ageng*.³ The text of these songs is in modern Javanese. They are generally used as *bawa* and are frequently heard today. Examples are *sundari*, *tebu kasol*, *retna mulya*, and many others [see appendix 1].⁴

2. *Sekar tengahan*. Called “middle” songs because according to history they were created in the Majapahit era [1200–1400 A.D.], the time when Javanese people spoke what is called “middle” Javanese.⁵ These texts are used as *bawa*, *gérong*, and *sindhènan*. Some of the forms classified as *sekar tengahan* are as follows.

- a. gambuh
 - b. megatruh
 - c. balabak
 - d. wirang rong
 - e. pranasmara
 - f. juru demung
 - g. kuswarini
 - h. girisa
 - i. palugon
 - j. pangajap sih
- [see appendix 2]

3. *Sekar macapat*. Called *macapat* (songs) from the word *macapat*, which means ‘from village to village’. Thus, according to history, *macapat* songs are songs of the common people. They are used as *bawa*, *gérong*, and *sindhènan*, and consist of the following forms.⁶

- a. pucung
- b. mas kumambang
- c. salisir
- d. kinanthi
- e. mijil
- f. pangkur
- g. durma
- h. asmarandana
- i. sinom
- j. dhandhang gula

Sekar tengahan and macapat use the same phrase boundary markers (*pedhoman/pathokan*). The difference is that sekar tengahan are older than sekar macapat.

4. *Sekar dolanan*. Called “play” songs because they originated among children’s play songs. They are used as texts for *gendhing dolanan*. Some examples are as follows.

- a. Old style: *Cublak-cublak Suweng, Jaranan, Titigung, Cempa, and Jamuran*
- b. New Style: *Swara Suling, Aja Lamis, Kuwi Apa Kuwi, and Petis Manis*

5. *Sekar gendhing*. Called “gendhing” songs because they are only sung with the gamelan and must assume the shape of the gendhing. They are used for *gérong* and *sindhènan*. Some examples are as follows.

- a. sekar *Langen Gita*
- b. sekar *Lebda Sari*
- c. sekar *Puspa Giwang*
- d. sekar *Puspanjala*
- e. sekar *Puspa Warna*
- f. sekar *Raja Swala*
- g. sekar *Sita Mardawa*
- h. sekar *Tarupala*
- i. sekar *Wala Gita*

6. *Sekar pedhalangan*. Called “*dhalang*” songs because they are usually sung by the *dhalang* during a *wayang purwa* performance. They create atmosphere and consist of the following forms.

- a. *pathetan*: to create a peaceful atmosphere
- b. *ada-ada*: to create a tense atmosphere
- c. *sendhon*: to create a sad or confused atmosphere

Sekar as sung with the gamelan take the following forms: *gérong*, *sindhèn*, *bawa*, *senggakan*, and *cenguk*.

1. *Gérong*. Songs sung by two or more persons accompanied by gamelan. The tempo is not free but must fit with the gamelan. *Gérong biasa* [ordinary] usually use macapat poetic forms. However, *gérong bedhayan* uses *wangsalan* form, a riddle form in which the first line is a question and the second line is an answer. *Gérong bedhayan* also have the special characteristic of opening with the words *andé babo*.

2. *Sindhèn*. Songs sung by one woman (*swarawati*) with gamelan. The tempo is partially free, partially controlled. The beginning of the phrases is controlled but the *pesindhèn* has freedom in the creation of melodic patterns (*wilet*). *Sindhèn limrah* [ordinary *sindhèn*] are sung with ordinary *gendhing*, for example, *Ladrang Wilujeng*, *Gendhing Perkutut Manggung*, *sléndro manyura/pélog barang*. *Sindhèn sekar* are sung with *gendhing sekar*, for example, *Ladrang Asmarandana* and *Ladrang Pangkur*, *gendhing* that are based on *sekar* (*macapat*).

3. *Bawa*. A song sung as a *buka*. A *bawa* is sung by one person (man or woman) in a free manner, not tied to melodic formulas, accompanied only by *gendèr* playing in *grambyangan* style.

4. *Senggakan*. Insertions into a basic text to make the piece more harmonious and lively.

5. *Cenguk*. A kind of abbreviated *senggakan* sung by men.

The parts of a *sekar* are as follows.

1. *Pupuh* (set of verses). A *pupuh* consists of several *padeswara*. A *padeswara* is a single verse or section of *pupuh* sung by the *gérong* in one repetition of a *gendhing*.

2. *Padeswara*. A *padeswara* consists of two or more *pada dirga*. A *pada dirga* is a period or a pair of lines.

3. *Pada dirga*. A *pada dirga* consists of two or more *pada pala*. A *pada pala* is a *gatra*, or one line. (*Gatra* does not have the same meaning here as in gamelan terminology.) A *pada dirga* also is called one *lampah*.

4. *Pada pala*. A *pada pala* consists of two or more *wanda* (syllables) and is completed with *pada swara*, a specified final syllable. A *pada pala* also consists of two or more *pedhotan* (caesura).

To illustrate the terms given above, an example of one verse from the *salisir* poetic form is given below.

One Pada Pala	One Pada Dirga (Lampah)	One Padeswara
Parabé Sang/ Mara Bangun	Parabé Sang/ Mara Bangun	Parabé Sang/ Mara Bangun
	Sépat domba/ kali oya	Sépat domba/ kali oya
		Aja dolan/ lan wong priya
		Geramèh no/ ra prasaja

A pupuh consists of a set of padeswara. If the poem contains seven verses, or seven padeswara, one pupuh = one *lagu* = seven times through the piece for the *gérong*. [In the example above, “/” means one pedhotan. A pedhotan is a place to take a breath and a place to create a wilet.] In the example above,

- 1 pupuh consists of 7 padeswara
- 1 padeswara consists of 2 pada dirga
- 1 pada dirga consists of 2 pada pala
- 1 pada pala consists of 8 wanda

The *guru lagu* [rhyme scheme] for this form (*salisir*) is as follows. The final vowels of each line must be:

- first line – *u*
- second line – *a*
- third line – *a*
- fourth line – *a*

[The pada swara, final vowel, for each line of the poem is the vowel specified by the *guru lagu* of the form. The *guru wilangan*, syllabic scheme, for this form is as follows: 8 syllables per pada pala, divided into two groups of 4 by two pedhotan, and 2 lampah per padeswara.]

Pedhotan formulas for *sekar* forms are given below.

Number of Syllables per Pada Pala	Pedhotan Formula
12	4/4/4
11	4/3/4
10	4/2/4
9	4/5
8	4/4
7	3/4
6	2/4
5	3/2
5	2/3
5	1/4

In sekar ageng forms in which each lampah has 12 syllables, the pedhotan may be arranged in the following ways.

8/4
7/5
6/6
5/7
etc.

Examples of pedhotan:⁷

1. Pucung: sléndro manyura. 12 syllables per lampah, guru lagu, final vowel *u*, pedhotan 4/4/4.

6 1 2 3 5 - - - 6 3 65 3

ngelmu iku / kalakoné / kanti laku

2. Kinanthi: sléndro pathet manyura. 8 syllables per lampah, ending vowel *u*, pedhotan 4/4.

6 1 2 2 1 2 3

mideringrat / angelangut

Each gatra of a poem can be divided into three parts.

Initial Segment (<i>Anghatan</i>): Changing Pitches	Steady Tone (<i>Rata</i>): Steady Pitches	Cadence (<i>Sèlèhan</i>): Changing Pitches
3 ming-	5 kur mingkuring ang-	5 6 5 3 kara

(This example is taken from pangkur.) Pedhotan divide the gatra and allow for a clarification of the meaning of the words in the gatra. Melodic ornamentation occurs at the pedhotan or at the end of a gatra. For example,

2 . 3

is read as

2 .2 1 2 3

An accent in singing (meaning to make a word louder or longer) is to clarify the meaning/emotion (*rasa*) of the song. *Lampah* means the movement of the melody, variations in the shortness or length of the melody from the pedhotan/*andhegan* [stopping place].

SEKAR AGENG

In sekar ageng forms, the total number of syllables for each lampah can be divided by 4. The total number of syllables for each gatra and pedhotan is always the same. [The guru lagu for sekar ageng is not fixed so that] it is not necessary to keep track of the final syllable. An example follows.

1. Bawa, sekar ageng rara béntrok, lampah 16, pedhotan $8/8 \times 4$ (1 lampah = 16 syllables; each lampah is divided by pedhotan into units of 8 syllables; 4 lampah are sung), sléndro pathet sanga

Satemené kang dèn anti,	8	} 16
Gambir sawit durung muni,	8	
Tur iku ora mboseni,	8	} 16
Wit kuna nganti saiki,	8	
Nadyan sak jam muni, ping tri,	8	} 16
Serengé durung ngendhoni,	8	
Panabuhé masih uthi,	8	} 16
Tandha dhemené trus ati.	8	

2. Bawa sekar ageng *citra mengeng*, lampah 12,1 pedhotan 6/6, sléndro pathet sanga

Risang maha jekti,	6	} 12
Sawusing semedi,	6	
Munggwèng pacrabakan,	6	} 12
Dangu haningali,	6	
Wijiling sasangka,	6	} 12
Saking graning hardi,	6	
Karenan tyas ira,	6	} 12
Halon angandika.	6	

There are many sekar ageng forms. Among them are the following [groupings].

1. salisir: lampah 5 up to lampah 10
2. siriran: lampah 11 up to lampah 20
3. raketan: lampah 21 up to lampah 30
4. samparan: lampah 31 or more (dhendha)

We do not have a clear explanation of the sekar ageng forms lampah 29 or more.

SEKAR TENGAHAN/MADYA

Examples of sekar tengahan [are listed below and in figure 1].

1. Bawa, sekar tengahan pranasmara, total number of gatra = 6 (8,a; 11,e; 12,e; 8,a; 8,u; 8,i), sléndro pathet manyura

Nèng karang dhempel lelédhang,	8,a
Kyai lurah Semar sapranakané,	11,e
Miyat kebon, kebon tegal lan alèrèn,	12,e
Sami ngundhuh tarupala,	8,a
Suka sindhèn sesendhonan,	8,a
Sarwa jogèd genti-genti.	8,i

(from Mangku Negara IV, 1953)

2. Gérong sekar tengahan juru demung, total number of gatra = 7 (8,a; 8,u; 8,u; 8,a; 8,u; 8,a; 8,u), sléndro pathet sanga

Juru demung ngéla-éla,
 Kawilet lang-langan lalu,
 Leng-leng kalingan kalunglun,
 Kalangen langening brangta,
 Ngarang mirong rangu-rangu,
 Gung wirangrong karung-rungan,
 Riyaning tiyas tinutus.

Wanci byar hyang kalandara,
 Wimbaning hanggraming gunung,
 Marbang lir netra garapuh,
 Embun marentul neng patra,
 Katarang ron sri dinulu,
 Kadi kang menjati raras,
 Mawèh yem-yeming kayun.

SEKAR MACAPAT

Examples of sekar macapat [are listed below and in figure 2].

1. Pucung, sléndro pathet manyura

Ngelmu iku kalakoné kanti laku,
Lekasé lawan kas,
Tegesé kas nyantosani,
Setya budya pangekesé durhangkara.

(from the book *Wédha Tama* ["*Serat Wédhatama*," Mangku Negara IV, 1953 edition])

2. Mas kumambang, pélog pathet barang/pélog pathet nem

Putri cina gelangsaran welas asih,
Ayo kélaswara,
Banjuten laruten awak mami,
Aja ndedawa ing wirang.

(from *Langen Driyan* [*Langendrija Mandraswara*, Tandhakusuma 1939])

3. Salisir

Parabé Sang Mara Bangun,
Sépat domba kali oya,
Aja dolan lan wong priya,
Geramèh nora prasaja.

(from the book *Sendhon Langen Swara* [Mangku Negara IV 1953])

4. Kinanthi, sléndro pathet sanga/manyura

Mider ingrat angelangut,
Lalana njajah nagari,
Mubeng tepining samodra,
Sumengka agraning wukir,
Analasak wanawasa,
Tumurun ing jurang terbis.

(from the book *Manuhara* ["*Serat Manuhara*," Mangku Negara IV 1953 edition])

Figure 1. Chart of Sekar Tengahan with Gatra, Guru Wilangan, and Pada Swara

gambuh	7,u	10,u	12,i	8,u	8,o				
megatruh	12,u	8,i	8,u	8,i	8,o				
balabak	12,a	3,e	12,a	3,e	12,a	3,e			
wirang rong	8,i	8,o	10,u	6,a	7,a	8,a			
pranasmara (bawa)	8,a	11,e	12,e	8,a	8,u	8,i			
juru demung	8,a	8,u	8,u	8,a	8,u	8,a	8,u		
kuswarini (bawa)	12,u	6,a	8,u	8,a	8,i	8,a	8,i		
giris	8,a	8,a	8,a	8,a	8,a	8,a	8,a	8,a	
palugon (bawa)	8,a	8,u	8,o	8,u	8,o	8,a	8,u	8,o	
pangajap sih (bawa)	12,u	8,i	12,u	12,u	12,u	8,a	8,i	6,u	8,i
gatra	1st	2nd	3rd	4th	5th	6th	7th	8th	9th

Figure 2. Chart of Sekar Macapat with Gatra, Guru Wilangan, and Pada Swara

pucung	12,u	6,a	8,i	12,a						
mas kumambang	12,i	6,a	8,i	8,a						
salisir	8,u	8,a	8,a	8,a						
kinanthi	8,u	8,i	8,a	8,i	8,a	8,i				
mijil	10,i	6,o	10,e	10,i	6,i	6,u				
pangkur	8,a	11,i	8,u	7,a	12,u	8,a	8,i			
durma	12,a	7,i	6,a	7,a	8,i	5,a	7,i			
asmarandana	8,i	8,a	8,e	8,a	7,a	8,u	8,a			
sinom	8,a	8,i	8,a	8,i	7,i	8,u	7,a	8,i	12,a	
dhandhang gula	10,i	10,a	8,e	7,u	9,i	7,a	6,u	8,a	12,i	7,a
gatra	1st	2nd	3rd	4th	5th	6th	7th	8th	9th	10th

5. Mijil, pélog pathet nem/sléndro pathet manyura

Dedalané guna lawan sekti,
 Kudu andhap asor,
 Wani ngalah duwur wekasané,
 Tumungkula yèn dipun dukani,
 Bapang dèn simpangi,
 Ana catur mungkur.

(from the book *Wulang Rèh* [*Serat Wulangrèh*, Paku Buwana IV, n.d.])

6. Pangkur, pélog pathet barang/sléndro pathet manyura

Mingkur mingkuring hangkara,
 Akarana karenan mardi siwi,
 Sinawung resmining kidhung,
 Sinuba sinukarta,
 Mrih kretarta pakartiné ngelmu luhung,
 Kang tumrap nèng tanah Jawa,
 Agama ageming aji.

(from the book *Wédha Tama* [*“Serat Wédhatama,”* Mangku Negara IV 1953 edition])

7. Durma, pélog pathet nem

Ménakjingga ywa katon lanang priyangga,
 Malesa genti larih,
 Jamaking ngayuda,
 Prawasa pinarwasa,
 Aja pijer bekak-bekik,
 Agiyak-iyak,
 Dudu traping Narpati.

(from *Langen Driyan* [*Langendrija Mandraswara*, Tandhakusuma 1939])

8. Asmarandana, sléndro pathet sanga

Anjasmara ari mami,
 Mas mirah kulaka warta,
 Dasihmu tan wurung layon,

Anèng kutha Prabalingga,
Prang tandhing lan hurubisma,
Kariyo mukti wong ayu,
Pun kakang pamit palastra.

(from *Langen Driyan* [*Langendrija Mandraswara*, Tandhakusuma 1939])

9. Sinom, pélog pathet nem/sléndro pathet manyura

Nulada laku utama,
Tumrapé wong tanah Jawi,
Wong agung ing ngèksiganda,
Panembahan Sénapati,
Kepati amarsudi,
Sudaning hawa lan napsu,
Pinesu tapa brata,
Tanapi ing siyang ratri,
Amemangun karyènak tyasing sasama.

(from the book *Wédha Tama* [*“Serat Wédhatama,”* Mangku Negara IV 1953 edition])

10. Dhandhang Gula, sléndro pathet sanga/pélog pathet barang

Werdining kang sarkara jinarwi,
Wruhing hukum iku watekira,
Adoh marang kanisthané,
Pamicara punika,
Wèh reseping ingkang miyarsi,
Tata karma punika,
Ngedohken panyendhu,
Kagunan iku kinarya,
Ngupa boga dené kelakuan bicik,
Wèh rahayuné angga.

(from *Langen Driyan* [*Langendrija Mandraswara*, Tandhakusuma 1939])

Wangsalan are literature commonly used as texts for *gérong* bedhayan and *sindhènan*. One stanza (*pada*) consists of two sentences (*ukara*). The first sentence contains a riddle, the second sentence gives the solution. Each sentence contains twelve syllables. An example is as follows.

Manis rengga, satriya ing Lésan pura, 12 } 1 stanza (pada)
Setyanana, yèn laliya marang sira. 12 }

Expression in the art of singing means that the singer must manifest all the emotions called for in any particular song. Songs without expression are “dead” even if the technique is correct (*irama, laras, wilet*, and so on). Because of this, the singer must know the ethos of each kind of song (mas kumambang, sadness; sinom, pedagogy; asmarandana, love; pucung, joy; and so on).

The Ethos of Vocal Forms		
Sekar Tengahan	Sekar Macapat	Ethos
gambuh	sinom	pedagogy
	pangkur	warlike
megatruh	durma	warlike
	mas kumambang	sadness
	kinanthi	love/sexual passion
	mijil	love/sexual passion
	asmarandana	love/sexual passion
	pucung	riddles/joy
	dhandhang gula	pedagogy

Macapat usually are sung by just one man or woman. However, macapat with a serene atmosphere can be used in the context of a gamelan piece. In that case, the tune of the macapat changes to fit the gendhing being played. When macapat are sung as solos, traditional tunes are used. *Palaran* are macapat accompanied by gamelan. In *palaran* style, the sentences are the same as in solo singing, and the melodic formulas are also the same. *Palaran* are always in a tense mood. Examples are the forms pangkur, durma, mas kumambang, and so on. *Palaran* style is common in the dance-drama form *Langen Driyan*.

Most *sekar tengahan* and *sekar macapat* are in the form of poetry and can be found in highly esteemed Javanese books such as *Manuhara*, by the late Mangku Negara IV; *Rama*, by the late Yasadipura I; and *Sendhòn Langen Swara*, by the late Mangku Negara IV. The way of rendering *sekar* in song, whether *sekar macapat* or *tengahan*, is to fit the melody to the mood of the poem, rather than tying it to any particular melodic formulas.

Figure 3. Chart Illustrating the Use of Sekar in Gendhing

Form	Gendhing	[Number of] Cèngkok	Irama	Normal Gérong	Sindhènan	Example	Explanation
1. lancaran, balungan nibani	A. normal gendhing	total number not fixed	II	—	wangsalan	Lancaran <i>Bèndrong</i> , sléndro manyura	These pieces are used for dance during the “sirepan” section.
2. lancaran balungan mlaku	A. normal gendhing	umpak: 1 or 2 ngelik: 2	II II	— salisir	wangsalan	Lancaran <i>Purwaka</i> , pélog nem	These pieces are used for the “horse” scenes (<i>kapalan</i>) in wayang kulit. The ngelik section is like <i>Langen Gita</i> , sléndro sanga.
	B. gendhing sekar	umpak: 1 or 2 ngelik: —	II II	— sekar	wangsalan sekar	Lancaran <i>Tropong Bang</i> , pélog nem	
3. ketawang	A. normal gendhing	1. umpak: 1 ngelik: 2	II II	— salisir	wangsalan salisir	Ketawang <i>Puspa Giwang</i> , pélog barang	This form may be used as gérong bedhayan, wangsalan texts, 4 cèngkok = 1 wangsalan (24 wanda).
		2. umpak: 1 ngelik: 3	II II	— kinanthi	wangsalan kinanthi	Ketawang <i>Suba Kastawa</i> , sléndro sanga	
	B. gendhing sekar	umpak: 1 or 2 ngelik: —	II II	— sekar	wangsalan sekar	Ketawang <i>Puspa Warna</i> , sléndro manyura	This form is found in fixed forms such as Ketawang <i>Sinom Parijatha</i> , sléndro sanga; gendhing of this form may go to irama IV; they are usually performed as gendhing ketoprak.
4. ladrang	A. normal gendhing	1. umpak: 1 ngelik: 1	II II	— salisir	wangsalan salisir	Ladrang <i>Witujeng</i> , sléndro manyura	This form may be used as gérong bedhayan without sindhèn; 2 cèngkok = 1 wangsalan (24 wanda).

Form	Gendhing	[Number of] Cèngkok	Irama	Normal Gérong	Sindhènan	Example	Explanation
		2. umpak: 1	II	—	wangsalan	Ladrang <i>Sri Wibawa</i> , sléndro sanga	
		ngelik: 2	II	kinanthi	kinanthi		
		3. 1	II	—	wangsalan	Ladrang <i>Sri Widada</i> , pélog barang	irama II, kendhang kalih
		1	II	salisir	salisir		
		1	III/ IV	—	wangsalan	Ladrang <i>Ayun-ayun</i> , pélog nem	irama III, kendhang ciblon
		1	III	kinanthi	kinanthi		
	B. gendhing sekar	1	II	—	wangsalan	Landrang <i>Pangkur</i> , sléndro sanga	irama II, kendhang kalih
		1	II	salisir	salisir		
		not ngelik: 1	III/ IV	—	sekar		irama III, kendhang ciblon
		ngelik: 1	III/ IV	sekar	sekar sekar		irama IV, ciblon without gérong
5. mérong, kethuk 2 kerep, kenong 4	A. normal gendhing	not ngelik: 1	II	kinanthi	wangsalan	Gendhing <i>Onang-onang</i> , <i>Bondhèt</i> , pélog nem, <i>Randhu Kentir</i> , pélog nem, <i>Gambir Sawit</i> , sléndro sanga	For <i>Gambir Sawit</i> , the gérong is not kinanthi but juru demung. The sindhènan follows, with juru demung.
		ngelik: 1	II	kinanthi	kinanthi		
minggah, kethuk 4		minggah kendhang	II III	kinanthi — kinanthi	— wangsalan kinanthi	<i>Kinanthi Padhang Bulan</i> , <i>Lobong</i> , Gendhing <i>Gambir Sawit</i> , sléndro sanga	Uses <i>andé</i> . kenong I, II, 1/2 III wangsalan; kenong 1/2 III, IV kinanthi

Form	Gendhing	[Number of] Cèngkok	Irama	Normal Gérong	Sindhènan	Example	Explanation
6. mérong, kethuk 2 kerep, kenong 2	A. normal gendhing	umpak:	II	–	wangsalan	Gendhing <i>Kabor</i> , <i>Kawit</i> ,	sléndro nem, Gendhing <i>Boyong</i> , pélog barang
		ngelik:	II	–	wangsalan		
7. mérong kethuk 4 kerep, minggah, kethuk 8	A. normal gendhing	–	II	–	wangsalan	Gendhing <i>Bontit</i> ,	pélog nem
			III	– kinanthi	wangsalan kinanthi		
8. mérong kethuk 2 awis, minggah, kethuk 4	A. normal gendhing (see [5], above)	–	II	–	wangsalan	Gendhing <i>Budeng- budeng</i> , pélog nem	
9. mérong kethuk 4 awis, minggah, kethuk 8	A. normal gendhing (see [7], above)	–	II	–	wangsalan	Gendhing <i>Rondhon</i> , sléndro sanga	
10. ayak- ayakan	A. normal gendhing	–	II	–	wangsalan		
	B. gendhing sekar	umpak: ngelik:	II II	– sekar	wangsalan sekar	<i>Ayak-ayakan</i> , <i>Pamungkas</i> , <i>Umbul Donga</i> , sléndro manyura	

Form	Gendhing	[Number of] Cèngkok	Irama	Normal Gérong	Sindhèn	Example	Explanation
11. srepegan	A. normal gendhing	umpak/ ngelik	I	—	wangsalan	<i>Srepegan</i> , sléndro nem, sanga, manyura	
	B. gendhing sekar	umpak ngelik	I I	— sekar	wangsalan —	<i>Srepegan Kemuda</i> , pélog nem	
12. jineman	A. normal gendhing	—	II	—	wangsalan	<i>Jineman Marikangan</i> , sléndro sanga	
	B. gendhing sekar	—	II	—	sekar	<i>Jineman Mijil Kalut</i> , sléndro sanga	
			II/IV	—	sekar	<i>Jineman Uler Kambang</i> , sléndro sanga	
13. dolanan	A. old			sekar	sekar	<i>Mentok-mentok, Jamuran</i>	The umpak is usually Srepegan; if not, it is buka celuk.
	B. new			sekar	sekar	<i>Sapa Ngira, Aja Lamis</i>	The buka is played by the bonang or saron; sometimes it uses classic balungan.
14. pamijèn							Gendhing pamijèn do not have a standard formal structure.

APPENDIX 1

Judith Becker

Probohardjono, in his book *Primbon Langen Swara* (1961), lists 140 categories of sekar ageng in order, from the shortest and simplest to the longest. Other authors' lists would not be identical, but would contain a good deal of overlap. (Over 400 are listed in *Mardawalagu* [Ranggawarsita 1957].) Probohardjono also gives an example of each category, some from the kakawin literature, or Gitosaprodjo's category *a*; and some in modern Javanese, Gitosaprodjo's category *b*. The following is Probohardjono's listing of sekar ageng.

1. nandha, lampah 1
2. badra sriwanèh, lampah 2
3. nari, lampah 3
4. wana mergi, lampah 4
5. wijayanti, lampah 5, pedhotan 2/3 (laras sléndro)
6. rerantang, lampah 5, pedhotan 1/4 (laras pélog)
7. giyanti, lampah 5, pedhotan 3/2 (laras pélog pathet barang)
8. puksara, lampah 5, pedhotan 3/2 (laras pélog pathet barang)
9. tanu madya, lampah 6, pedhotan 2/4 (laras pélog)
10. gurnang, lampah 6, pedhotan 2/4 (laras pélog)
11. salisi liwung, lampah 6, pedhotan 2/4 (laras sléndro)
12. binaya, lampah 6, pedhotan 4/2 (laras sléndro)
13. sundari, lampah 7, pedhotan 3/4 (laras sléndro)
14. madukara lalita, lampah 7, pedhotan 3/4 (laras sléndro)
15. salisir, lampah 8, pedhotan 4/4 (laras pélog pathet barang)
16. waktra (lambang), lampah 8, pedhotan 4/4 (laras sléndro pathet sanga)
17. patra manggala, lampah 8, pedhotan 4/4 (laras sléndro pathet sanga)
18. patra lalita, lampah 8, pedhotan 4/4 (laras pélog pathet nem)
19. angron hastra, lampah 8, pedhotan 4/4 (laras sléndro pathet sanga)
20. wipula, lampah 8, pedhotan 4/4 (laras pélog pathet nem)

21. kuswa raga, lampah 8, pedhotan 4/4 (laras sléndro pathet sanga)
22. jaraga tata gati, lampah 9, pedhotan 4/5 (laras sléndro pathet sanga)
23. tebu kasol, lampah 9, pedhotan 4/5 (laras sléndro pathet manyura)
24. madayanti, lampah 9, pedhotan 4/5 (laras pélog pathet nem)
25. rukma wati, lampah 10, pedhotan 4/6 (laras pélog pathet nem)
26. rukma rata, lampah 10, pedhotan 4/6 (laras sléndro pathet sanga)
27. tebu sahuyun, lampah 10, pedhotan 5/5 (laras pélog pathet nem)
28. bremera wilasita, lampah 11, pedhotan 4/7 (laras pélog pathet nem)
29. lebda jiwa, lampah 11, pedhotan 4/7 (laras sléndro pathet sanga)
30. jiwa retina, lampah 12, pedhotan 6/6 (laras pélog pathet nem)
31. jiwa wicitra, lampah 12, pedhotan 6/6 (laras sléndro pathet sanga)
32. prawira sembada, lampah 12, pedhotan 5/7 (laras sléndro pathet manyura)
33. kusuma wicitra, lampah 12, pedhotan 6/6 (laras sléndro pathet manyura)
34. madukara, lampah 12, pedhotan 6/6 (laras pélog pathet nem)
35. sudira warna, lampah 12, pedhotan 5/7 (laras sléndro pathet sanga)
36. sudira wicitra, lampah 12, pedhotan 5/7 (laras pélog pathet nem)
37. citra rini, lampah 12, pedhotan 5/7 (laras pélog pathet barang)
38. padma wicitra, lampah 12, pedhotan 4/4/4 (laras pélog pathet nem)
39. suraning sih, lampah 12, pedhotan 4/8 (laras pélog pathet barang)
40. retina asmara, lampah 12, pedhotan 4/8 (laras pélog pathet nem)
41. retina mulya, lampah 12, pedhotan 4/8 (laras pélog pathet barang)
42. sura retina, lampah 12, pedhotan 4/8 (laras sléndro pathet manyura)
43. candra wilasita, lampah 12, pedhotan 4/8 (laras pélog pathet nem)
44. madu retina, lampah 12, pedhotan 5/7 (laras sléndro pathet sanga)
45. hanasmara, lampah 12, pedhotan 5/7 (laras pélog pathet barang)
46. madu asmara, lampah 12, pedhotan 5/7 (laras pélog pathet barang)
47. wisati kandheh, lampah 12, pedhotan 5/7 (laras pélog pathet barang)
48. sastra kusuma, lampah 12, pedhotan 5/7 (laras pélog pathet barang)
49. citra kusuma, lampah 12, pedhotan 6/6 (laras sléndro pathet sanga)
50. citra mengeng, lampah 12, pedhotan 6/6 (laras sléndro pathet sanga)
51. mangun astra, lampah 12, pedhotan 6/6 (laras sléndro pathet sanga)
52. sudira draka, lampah 13, pedhotan 5/8 (laras sléndro pathet sanga)
53. dhadhap sari, lampah 13, pedhotan 5/8 (laras sléndro pathet manyura)
54. madu brangta, lampah 13, pedhotan 5/8 (laras pélog pathet nem)
55. patra juwita, lampah 13, pedhotan 5/8 (laras sléndro pathet sanga)
56. dhadhap mantep, lampah 13, pedhotan 5/8 (laras pélog pathet nem)
57. puspa raga, lampah 13, pedhotan 7/6 (laras pélog pathet nem)
58. kusuma stuti, lampah 13, pedhotan 7/6 (laras pélog pathet barang)

59. puspanjana, lampah 13, pedhotan 7/6 (laras sléndro pathet manyura)
60. puspanjali, lampah 13, pedhotan 7/6 (laras pélog pathet barang)
61. laksmiwati, lampah 13, pedhotan 8/5 (laras pélog pathet nem)
62. rara asmara, lampah 14, pedhotan 6/8 (laras pélog pathet nem)
63. langen asmara, lampah 14, pedhotan 6/8 (laras sléndro pathet sanga)
64. puspa rudita, lampah 14, pedhotan 7/7 (laras sléndro pathet sanga)
65. soroh jiwa, lampah 14, pedhotan 7/7 (laras sléndro pathet sanga)
66. basonta, lampah 14, pedhotan 8/6 (laras pélog pathet nem)
67. semang gita, lampah 14, pedhotan 8/6 (laras pélog pathet nem)
68. kilata, lampah 14, pedhotan 8/6 (laras pélog pathet sanga)
69. manggala gita, lampah 15, pedhotan 8/7 (laras pélog pathet nem)
70. musthikeng rat, lampah 15, pedhotan 8/7 (laras sléndro pathet sanga)
71. langen kusuma, lampah 15, pedhotan 7/8 (laras pélog pathet nem)
72. kumudasmara, lampah 15, pedhotan 7/8 (laras pélog pathet nem)
73. pamular sih I, lampah 15, pedhotan 7/8 (laras sléndro pathet manyura)
74. pamular sih II, lampah 15, pedhotan 7/8 (laras sléndro pathet sanga)
75. wrat stri, lampah 15, pedhotan 7/8 (laras sléndro pathet sanga)
76. rara béntrok I, lampah 16, pedhotan 8/8 (laras sléndro pathet sanga)
77. rara béntrok II, lampah 16, pedhotan 8/8 (laras sléndro pathet sanga)
78. rara turida, lampah 16, pedhotan 8/8 (laras pélog pathet nem)
79. candra kumara, lampah 16, pedhotan 8/8 (laras pélog pathet nem)
80. candra kusuma, lampah 16, pedhotan 8/8 (laras sléndro pathet sanga)
81. candra asmara, lampah 16, pedhotan 8/8 (laras pélog pathet barang)
82. minta jiwa, lampah 16, pedhotan 8/8 (laras sléndro pathet manyura)
83. prawira lalita, lampah 16, pedhotan 8/8 (laras sléndro pathet manyura)
84. angron astra, lampah 16, pedhotan 8/8 (laras sléndro pathet sanga)
85. raga pita, lampah 16, pedhotan 8/8 (laras sléndro pathet sanga)
86. soba manggala, lampah 16, pedhotan 8/8 (laras pélog pathet nem)
87. cipta maya, lampah 17, pedhotan 5/5/7 (laras pélog pathet barang)
88. maésa bayangan I, lampah 17, pedhotan 5/5/7 (laras pélog pathet barang)
89. maésa bayangan II, lampah 17, pedhotan 5/5/7 (laras pélog pathet nem)
90. sumekar, lampah 17, pedhotan 4/6/7 (laras sléndro pathet sanga)

“If pathet manyura, then the name is sekar ageng padma kusuma.”

91. puspa rukmi, lampah 17, pedhotan 4/6/7 (laras pélog pathet barang)
92. bangsa patra, lampah 17, pedhotan 4/6/7 (laras sléndro pathet sanga)
93. bangsa taka, lampah 17, pedhotan 4/6/7 (laras sléndro pathet manyura)
94. patra kusuma, lampah 17, pedhotan 4/6/7 (laras sléndro pathet manyura)
95. patra suratma, lampah 17, pedhotan 4/6/7 (laras pélog pathet nem)
96. puspanjali, lampah 17, pedhotan 4/6/7 (laras sléndro pathet sanga)
97. kawi tana, lampah 17, pedhotan 5/6/6 (laras pélog pathet nem)
98. puspa madya, lampah 17, pedhotan 6/6/5 (laras pélog pathet barang)
99. tepi kawuri, lampah 17, pedhotan 6/6/5 (laras sléndro pathet manyura)
100. sikarini, lampah 17, pedhotan 6/6/5 (laras pélog or sléndro)
101. salyarini, lampah 17, pedhotan 6/6/5 (laras sléndro pathet manyura)
102. priyambada, lampah 17, pedhotan 6/6/5 (laras sléndro pathet sanga)
103. hésmu branta, lampah 17, pedhotan 6/6/5 (laras pélog pathet nem)
104. saparti tala, lampah 17, pedhotan 6/6/5 (laras sléndro)
105. kawin, lampah 17, pedhotan 5/6/6 (laras sléndro)
106. naga bandha, lampah 18, pedhotan 5/6/7 (laras sléndro)
107. nara kusuma, lampah 18, pedhotan 5/6/7 (laras pélog)
108. langen dikara, lampah 18, pedhotan 5/6/7 (laras pélog)
109. naga kusuma, lampah 18, pedhotan 6/6/6 (laras pélog)
110. banjaran sari, lampah 19, pedhotan 6/6/7 (laras pélog pathet barang)
111. sardula, lampah 19, pedhotan 6/6/7 (laras pélog)
112. prit anjala, lampah 19, pedhotan 6/6/7 (laras sléndro)
113. wikridhita, lampah 19, pedhotan 6/6/7 (laras sléndro)
114. dhudha gandrung, lampah 19, pedhotan 4/6/4/5 (laras sléndro)
115. sasadara kawekas, lampah 20, pedhotan 7/7/6 [Probahardjono does not give a pathet, or tuning system, for sasadara kawekas, but only the name of the gendhing for which this sekar is used as bawa, Gendhing *Onang-onang*.]
116. patra manggala, lampah 20, pedhotan 7/7/6 (laras pélog)
117. swandana, lampah 20, pedhotan 7/7/6 (laras pélog)
118. sulanjari, lampah 20, pedhotan 4/4/6/6 (laras sléndro)
119. angron asmara, lampah 20, pedhotan 8/6/6 (laras pélog)
120. swala dara, lampah 21, pedhotan 7/7/7 (laras pélog)
121. wisalya harini, lampah 21, pedhotan 7/7/7 (laras sléndro)
122. irim-irim, lampah 22, pedhotan 8/7/7 (laras sléndro pathet sanga)

123. kilayu nedheng, lampah 22, pedhotan 5/6/6/5 (laras sléndro pathet sanga, manyura, or pélog pathet nem)
124. purba nagara, lampah 23, pedhotan 5/6/6/6 (laras sléndro)
125. wegang sulanjari, lampah 23, pedhotan 5/6/6/6 (laras sléndro or pélog)
126. haswa lalita, lampah 23, pedhotan 5/6/6/6 (laras pélog)
127. hasta kuswala, lampah 23, pedhotan 6/6/5/6 (laras sléndro)
128. kanigara, lampah 23, pedhotan 8/8/7 (laras pélog)
129. ganda kusuma, lampah 24, pedhotan 6/6/6/6 (laras sléndro)
130. woh ing rat, lampah 24, pedhotan 6/6/6/6 (laras sléndro or pélog)
131. paku ningrat, lampah 24, pedhotan 6/6/6/6 (laras sléndro)
132. prabu ningrat, lampah 24, pedhotan 6/6/6/6 (laras sléndro)
133. ganda suli, lampah 24, pedhotan 6/6/6/6 (laras pélog)
134. jaya ningrat, lampah 24, pedhotan 6/6/6/6 (laras sléndro)
135. jayeng tilam, lampah 24, pedhotan 6/6/6/6 (laras sléndro)
136. kudu kusuma, lampah 25, pedhotan 4/4/5/6/6 (laras sléndro)
137. kusuma tali, lampah 25, pedhotan 4/4/5/6/6 (laras sléndro)
138. kumuda ningrat, lampah 26, pedhotan 6/7/6/7 (laras sléndro)
139. langen jiwa, lampah 27, pedhotan 6/6/7/8 (laras sléndro)
140. pramugari, lampah 28, pedhotan 7/7/7/7 (laras sléndro)

APPENDIX 2**Judith Becker**

Probohardjono lists twenty-five categories of *sekar tengahan* in *Primbon Langen Swara* (1961). (*Mardawalagu* [Ranggawarsita 1957] lists fifty-one.) The following is Probohardjono's listing.

1. pranasmara
2. pangajap sih
3. palugon
4. kenya kedhiri
5. sri martana
6. kuswarini
7. kuswa raga
8. satawana
9. lindur
10. sura jiwanda
11. juru demung
12. wirang rong
13. balabak
14. girisa
15. gambuh
16. megatruh
17. lonthang
18. rangsang
19. rancah
20. kulanthé
21. sumekar
22. palu gangsa
23. sulanjari
24. langen kusuma
25. sari gadhing

TRANSLATOR'S NOTES

¹With the approval of Sulaiman Gitosaprodjo, I have compiled this translation from two separate versions of the article "Sekar": a handwritten manuscript dating from 1969, and a stencilled version produced in 1971.

²Kawi, or Old Javanese, is the language of the earliest Javanese literature, dating from the ninth or tenth centuries A.D. It incorporates many Sanskrit terms but still remains Javanese. Kawi literature was written in Java from the tenth until the fifteenth centuries A.D., and continues to be written in Bali today. See Zoetmulder (1974), 3–67; and Zurbuchen (1981), 25–34.

³In the eighteenth and nineteenth centuries, authors in Central Java, particularly in Surakarta, revived the Kawi tradition and wrote works in imitation of, or based on the Kawi literature of, the East Javanese kingdoms of the tenth through the fourteenth centuries A.D. "The renaissance scholars [eighteenth- and nineteenth-century writers in Surakarta] introduced the term *tembang gedhé* [sekar ageng], or great verse, for metres of the Indian type, in order to distinguish them from metres of native Javanese origin [sekar macapat]" (Pigeaud 1967, 1:17).

⁴"Quite often in *kawi miring* poems the metres have special names, different from the names of Sanskrit and Old Javanese metres having the same number of syllables in a line. Probably the *kawi miring* names were the inventions of nineteenth century Javanese scholars" (Pigeaud 1967, 1–17).

⁵The creation of the category *sekar tengahan*, or *tembang tengahan*, is a result of the activities of nineteenth-century Surakarta authors. "In the nineteenth century Central Javanese scholars used to call metres of the macapat type, not belonging to the fifteen accepted ones, *tembang tengahan* [sekar tengahan] middle metres, because of their supposed intermediate position between the *tembang gedhé* [sekar ageng] (the great metres of Indian origin) and the *tembang cilik* [sekar macapat] (the small metres of their own time). Historically this differentiation is unjustified. There seems to be no valid reason to doubt the antiquity of all metres of the macapat type indiscriminately. Only the appearance of so-called *tengahan* metres in ancient and difficult texts led nineteenth century scholars to give them an intermediate position directly following the Old Javanese poetical literature ruled by Indian prosody. . . . Unfamiliarity with the genre and belief in its antiquity . . . led Javanese scholars to give that name to unusual macapat metres" (Pigeaud 1967, 1:23).

⁶The number of the poetic/melodic forms in the macapat category varies with different authors. Often some of the common sekar tengahan meters are included in the sekar macapat category raising the number to fifteen. Likewise, some authors place *salisir* with sekar ageng (Probahardjono 1961, 27) and *mas kumambang* with sekar tengahan (Ranggawarsita 1957, 37).

⁷The subscript and superscript lines and arcs are copied exactly as they appear in the Indonesian texts. It is unclear whether they are phrase, melisma, or rhythm marks.

GAMELAN

[Gamelan]

Radèn Tumenggung Purbodiningrat

Translated from Indonesian by Stanley Hoffman

***Sana-Budaja I/4* (1956):185–206.**

Gamelan is a type of instrumental ensemble found in Indonesia. As the reader knows, gamelan are found in Java, Bali, Kalimantan, and several other islands in the Republic of Indonesia. The types of gamelan differ relative to the level of development of the inhabitants of the various islands. However, the gamelan of these islands are basically the same. In order to simplify matters, the following discussion will be limited to gamelan [music] as found in Yogyakarta. The purpose of this article is to provide some documentation of the state of gamelan in Yogyakarta, including its function and development up to the present time, and, in addition, to discuss possibilities for developing it further.

A gamelan with enough instruments to fulfill its function constitutes one "set" (*rancak*). For this reason, each gamelan set has its own instrumentation. In the following discussion, a number of gamelan sets and their instrumentations will be surveyed.

It should be noted that there are many articles on gamelan in the journal *Djawa*, which was published before World War II by Het Java Instituut. Books concerning gamelan include *De gamelan te Jogjakarta*, by Dr. J. Groneman [1890]; *De Toonkunst van Java*, by J. Kunst [1934]; and *The Nuclear Theme as a Determinant of Patet in Javanese Music*, by Mantle Hood [1954]. Along with explanations received directly from various experts in gamelan, this article contains quotations from these writings.

A gamelan consists of a group of instruments of various materials and shapes. Instruments are in the shape of large and small bowls, both with and without boss; thick and thin slabs; wires; and covered barrels. The materials used are metal, wood, and leather. They are played with the hands, struck with a mallet, or bowed. In Yogyakarta there are two types of gamelan: gamelan *sléndro* and gamelan *pélog*.

THE HISTORY OF GAMELAN

The existence of two types of gamelan gives rise to the question as to which is older. There are several opinions on this matter, some of which are given below.

1. According to a Javanese myth, gamelan *sléndro* is the oldest because the first gamelan given to man by *Śiwa* was said to be a gamelan *sléndro*, or *saléndro*. This name derives from the name of the god *Indra*, who presented the gamelan to *Sri Maharaja Kano*, also known as *Radèn Pakukuhan*. According to *Ki Ranggawarsita*, in his book *Serat Poestaka Radja Poerwa* [late nineteenth

century; see Ranggawarsita 1884–1906], this presentation occurred in the year 326 Saka (404 A.D.).

Gamelan pélog was invented by Panji Inu Kartapati, called, in his role of inventor, Panji Sepuh. Thus the gamelan pélog first came into being in the ninth century. According to a Yogyakarta court myth, the invention of gamelan pélog involved the addition of only the note *pélog* to the existing five notes in gamelan sléndro. The note *bem* constitutes a separate addition made in the sixteenth century by the Panembahan of Demak, also called Sunan Tunggul. For this reason, the note *bem* is also called *penunggul*.

2. R. T. [Radèn Tumenggung] Djojodipoera, an artistic genius, explains in his article in *Djawa*, “Gegevens met betrekking tot den gamelan” [1921], that Raja Jayabaya, ruler of Pemenang (now called Kedhiri) possessed in 849 Saka (c. 1020 A.D. [sic, 927 A.D.]) a *pusaka* [powerful heirloom] gamelan, which was given him by the gods. This gamelan had only three notes: *barang*, *nem*, and *lima*. Raja Jayabaya did not feel that three notes were sufficient to fulfill the requirements of *suara* [literally ‘voice’, also ‘tone’, ‘melody’, or ‘singing’]. Thus he ordered a five-toned gamelan to be built. This was brought about by the addition of two notes to the original three. These were added in succession beneath the lowest original note, the higher being called *dhadha* and the lower called *gulu*. The resulting five notes, in order [from highest to lowest], were *barang*, *nem*, *lima*, *dhadha*, and *gulu*. The intervals between the notes are equal: the interval *barang-nem* = the interval *nem-lima* = the interval *lima-dhadha* = the interval *dhadha-gulu*. This is called “even-tempered tuning” [*umpak-umpak merata*, literally ‘even steps’].

Raja Banjaransari of Pajajaran felt that this was not harmonious (*luwes*), and in 1083 Saka (c. 1152 A.D. [sic, 1161 A.D.]) ordered that the intervals be altered and another note, called pélog, be inserted between the notes *lima* and *dhadha*. In connection with this, the note *lima* was raised a bit and the note *dhadha* was lowered. The notes *barang*, *nem*, and *gulu* were not raised or lowered. This was called gamelan pélog. Later, Susuhunan Tunggul added the note *bem*.

3. The court musicians in Cirebon believe that the gamelan sléndro was invented by Susuhunan Kalijaga and the gamelan pélog by Susuhunan Bonang, both Moslem saints according to the *Babad Demak*.

4. In *De Toonkunst van Java* [1934], Jaap Kunst expressed the opinion that, in Java, pélog is older than sléndro because pélog is found in mountainous regions and inaccessible areas. Furthermore, areas in which pélog is found are dispersed, whereas sléndro is found in a few concentrated areas. Mr. Kunst concludes that pélog came to the island of Java with the ancestors of the present-day Javanese and Balinese, and suggests that sléndro may have arrived in the eighth century by way of Sumatra as a result of close relationships between the

kings of Sumatra and Java, both of whom were descended from the Shailéndra dynasty.

5. The most likely possibility is that both *sléndro* and *pélog* are derived from a series of blown fifths, which were obtained successively from stopped bamboo pipes in China. These are called “blown fifths” as opposed to “European fifths.” As is already understood, after twelve leaps of a fifth, a series of European fifths arrives on a note that is approximately the same as the starting point. However, a series of blown fifths does not arrive at the starting point until twenty-three leaps of a fifth have been made; thus the blown fifth is smaller than the European fifth.

With a clever interpretation of old myths, based on experience, the Chinese musical scholar Ling Hun explained in 1919 that prehistoric Chinese music theorists had generated the “circle of fifths” with bamboo pipes and then transposed the notes so that they were all within one octave. At first there were five notes in the series, later seven [Picken 1957, 83–134]. The starting point for this Chinese system was a certain high note called *huang chung*. This note is close to the European f-sharp, 366 vibrations per second. To produce it, a stopped pipe 230 mm. in length is needed.

Huang chung and the system of fifths based on it constitute the basis of the most widely distributed tone system in the world. Not only are the tone systems of Java and Bali based on it, but, as proven by Professor Hornbostel, so are the systems of Central African xylophones and metallophones, of ancient Siam, of ancient Burma, and of the flutes of Melanesia, Polynesia, Brazil, the West Indies, and ancient Peru [Hornbostel 1975, 34–46]. Related to this explanation, the conclusion may be drawn that both gamelan *sléndro* and gamelan *pélog* arose together based on this Chinese “circle of fifths.”

INSTRUMENTS OF THE GAMELAN

All the instruments described here are not found in every gamelan. As explained above, each gamelan has its own instrumentation.

1. *Rebab*. A two-stringed bowed instrument. The strings are tuned to *gulu* and *nem*. This instrument is used in radio broadcasts of *gendhing* and occasionally plays the introductions to *gendhing*.

2. *Kendhang* (drum). An instrument played by striking with the hands. It consists of a wooden tube, the two large holes of which are covered with cow or water buffalo leather. Many different sounds can be produced by beating with the two hands. In Yogyakarta there are three types of *kendhang*: the large drum, or *kendhang gendhing*; the medium drum, *kendhang ciblon* or *gembyakan*; and the small drum, or *ketipung*. With different strokes and sounds, the *kendhang* regulates the course of the *gendhing* to its conclusion. Because the sound of the

kendhang is closely related to the gendhing and there are many styles of kendhang, it is desirable to include the kendhang in a discussion of gendhing. In gamelan terminology, the kendhang part is called *kendhangan*.

3. Suling. Made from small bamboo, the *suling* is played by blowing. This instrument is usually used when there is no singer. For a gamelan sléndro, one four-holed suling is needed. For a gamelan pélog, two five-holed suling are needed, one for pélog pathet barang and one for pélog pathet bem. Besides these, there is a six-holed suling used for both sléndro and pélog. All of these suling play the note dhadha when no holes are covered and gulu when all holes are covered.¹

4. Bonang. Both in sléndro and in pélog there are three racks of *bonang*, usually differing in range by an octave. The lowest bonang is called *panembung*, the middle is called *barung*, and the highest is called *penerus*. They are played with two beaters, one held in each hand. The pots are arranged as follows.

sléndro

b n l d g

θ θ θ θ θ

θ θ θ θ θ

g d l n b

pélog

pl n l d g bm b

θ θ θ θ θ θ θ

θ θ θ θ θ θ θ

b bm g d l n pl

Key: b = barang (7) [or (1) in sléndro]
 n = nem (6)
 l = lima (5)
 d = dhadha (3)
 g = gulu (2)
 pl = pélog (4)
 bm = bem (1)
 [θ = bonang pot]

Sometimes the bonang barung plays the introduction to a gendhing if the rebab does not do so, not because there is no rebab but as a variation.

5. Saron. Like the bonang, the *saron* comes in three sizes according to range: *demung*, *barung*, and *penerus*. Each is one octave higher than the one before. The highest one also is called *peking*. These saron consist of slab-shaped keys and are played with a wooden mallet held in the right hand. One additional type of saron has keys that look like overturned cups. This saron is called *celuring* and it is found only in pélog. The keys of the saron are made of bronze. The arrangement of keys is as follows.

sléndro

b g d l n b

x x x x x x

pélog

bm g d pl l n b

x x x x x x x

Saron is the easiest instrument to play; usually beginners are taught to play the saron first.

6. Gambang. Most *gambang* have wooden keys, although some are made of bronze. One gambang is used in sléndro, and either one or two in pélog. Because of the length of the gambang, it is not practical to have both the notes barang and bem on the same instrument, as is the case with the saron. To do so would require the addition of four keys, increasing the length by about 50 cm. If only one gambang is used in pélog, the keys tuned to the note barang must be replaced with keys tuned to the note bem, or vice-versa, when a piece in a different pathet is to be played. In order to avoid this changing of keys, two gambang may be used, one for pathet barang and one for pathet bem. The total number of keys on a sléndro gambang *kayu* [wooden] is twenty; in pélog, an additional key (nem) is sometimes found. The technical term for *key* is *wilah*.

gambang kayu:

sléndro

n b g d l n b g d l n b g d l n b g d l

x x x x x x x x x x x x x x x x x x x

pélog pathet barang

(n) b g d l n b g d l n b g d l n b g d l n

x x x x x x x x x x x x x x x x x x x

pélog pathet bem

(n) bm g d l n bm g d l n bm g d l n bm g d l n

x x x x x x x x x x x x x x x x x x x

As mentioned above, in addition to the gambang kayu, the gambang *gangsa* [bronze] is sometimes used. It is not as long as the gambang kayu, and in pélog the notes barang and bem are placed on the same instrument.

gambang gangsa:

sléndro

d l n b g d l n b g d l n b g

x x x x x x x x x x x x x x x

pélog

n b bm g d l n b bm g d l n b bm

x x x x x x x x x x x x x x x

It should be noted that the gambang does not have the pitch pélog. Both gambang are played with two mallets, one in each hand, but the shape of the mallets for gambang gangsa differs from that for the gambang kayu.

7. Gendèr. Like the bonang, the *gendèr* has three sizes: panembung, barang, and penerus. In sléndro there are three gendèr; in pélog there are [five], [two] with the note barang and [two] with the note bem. Because of the construction of the gendèr, it is not possible to change keys as can be done with the gambang.

sléndro

b g d l n b g d l n b g
x x x x x x x x x x x x

pélog pathet barang

b g d l n b g d l n b g
x x x x x x x x x x x x

pélog pathet bem

bm g d l n bm g d l n bm g
x x x x x x x x x x x x

The gendèr panembung is played with one beater, the other two with two beaters each, one held in each hand.

8. Celempung. The *celempung* is an instrument with twenty-six strings, strung in double courses.

sléndro

n b g d l n b g d l n b g
xx xx xx xx xx xx xx xx xx xx xx xx xx

pélog pathet barang

n b g d l n b g d l n b g
xx xx xx xx xx xx xx xx xx xx xx xx xx

pélog pathet bem

n bm g d l n bm g d l n bm g
 xx xx xx xx xx xx xx xx xx xx xx xx xx

The strings are plucked with the fingernails.

9. Kempul. This instrument differs from the ones already discussed in that it is hung from a stand. In the case of the bonang, saron, gambang, and gendèr, the keys are arranged on or hung over a rack. If a gamelan has only one *kempul*, it is tuned to the note nem; if there are three kempul, they are tuned to lima, nem, and barang. In present-day gamelan sléndro there are five kempul, tuned to barang, nem, lima, dhadha, and gulu. In pélog, a sixth, tuned to bem, is added. The kempul is struck on the boss with a beater.

10. Kethuk. The *kethuk* is shaped like a bonang [pot]; there is only one, tuned to high barang. The beater is shaped like a bonang beater.

11. Kenong. In old gamelan, there are only two *kenong*, both tuned to nem. One, the *kenong japan*, is tuned [an octave] higher than the other, the *kenong lanang*.² Later, two more kenong, tuned to lima and barang, were added. In contemporary sléndro, six kenong are used: kenong japan and five others tuned to nem, lima, dhadha, gulu, and barang. In contemporary pélog gamelan, seven are used: kenong japan and six others tuned to barang, nem, lima, dhadha, gulu, and bem. The beater used for kenong is shaped like that used for a bonang.

12. Gong. The *gong* is shaped like the kempul, only larger, and like the kempul it is hung from a stand. Occasionally a gamelan has only one gong. [Usually there are two,] respectively tuned to dhadha and lima. The gong beater is similar to the kempul beater, only larger. Besides the hanging gong, there is another kind that resembles the gendèr. It has only two keys, both of which have a boss and both of which are tuned to lima. This is called the *gong kemodha* in contrast with the hanging *gong gedhé*. It is played with a kempul beater.

13. Rojèh. The *rojèh* is found only in the old gamelan *Kangjeng Kyai Guntur Laut (monggang)* and *Kangjeng Kyai Kebo Ganggang (kodhok ngorèk)*. The rojèh is round in shape and hung by the middle from a small stand. It does not have a definite pitch, and is played with a beater resembling a saron mallet.

14. Kecèr. The *kecèr* is played by hitting both parts one against the other. It does not have a definite pitch and is found only in pélog gamelan.

15. Bedhug. The *bedhug* is shaped like the kendhang but is played with a beater. It is found in gamelan that do not have kendhang such as *Kangjeng Kyai Guntur Madu* and *Kangjeng Kyai Naga Wilaga*, both *sekatèn* gamelan, and also in gamelan used to accompany performances requiring bedhug.

16. *Kempyang*. *Kempyang* [pots] are shaped like *bonang* [pots]. The *kempyang* consists of one rack with only two pots tuned to *nem* and *barang*. The *kempyang* is found only in *pélog gamelan* and is played with a beater similar to a *bonang* beater.

17. *Bendhé*. There are two *bendhé*, tuned to *lima* and *nem*, which are hung from a small stand. The beater is like a *kempul* beater.

18. *Bèri*. The *bèri* also is hung from a small stand, and occasionally substitutes for one *bendhé*. It is played with a beater similar to that used for the *kempul*. The *bèri* does not have a boss although the *bendhé* does.

19. *Kemanak*. The *kemanak* is shaped like a small slit drum made from bronze. Normally there are two tuned to *nem* and *barang*. They are held in the left hand and struck with a beater held in the right hand.

FUNCTIONS OF GAMELAN

The function of a gamelan depends on the *gendhing* that it plays. Some gamelan play a single *gendhing* only, such as gamelan *Kangjeng Kyai Guntur Laut*, which plays *Gendhing Monggang* and gamelan *Kangjeng Kyai Kebo Ganggang*, which plays *Gendhing Kodhok Ngorèk*. Due to the fact that these gamelan have only two and three pitches, respectively, and since the two compositions that these gamelan can play usually are performed in honor of special occasions, it follows that the two gamelan have this (honoring) function. Because other gamelan have five or more tones, they can play many types of *gendhing*, and therefore may be used to honor an occasion, to accompany dance, or just to play *gendhing*.

TYPES OF GAMELAN

In connection with its function, each gamelan has its own instrumentation.

1. *Kangjeng Kyai Guntur Laut*, which plays only *Gendhing Monggang*, has the following instrumentation.

- a. Four *bonang*, each having a single row of three pots tuned to *barang*, *nem*, and *lima* (this type of *bonang* is called *klenang*)

b n l

θ θ θ

- b. Two gong hung from the same stand, tuned to *barang* and *nem*

- c. A single kenong tuned to lima
- d. Two kenong tuned to barang and nem
- e. Two kendhang, a kendhang gendhing, and a kendhang ketipung
- f. One rojèh of indefinite pitch

This is a sléndro gamelan.

2. *Kangjeng Kyai Kebo Ganggang*, which plays only Gendhing *Kodhok Ngorèk* ('the croaking frog'), has the following.

- a. Four bonang, each having a single row of eight pots tuned alternately to lima and nem (this type of bonang also is called *klenang*)

l n l n l n l n
 θ θ θ θ θ θ θ θ

- b. Two gong hung from one stand and tuned to lima and nem
- c. One kenong tuned to lima
- d. Two kenong tuned to gulu and barang
- e. Two kendhang—gendhing and ketipung
- f. One rojèh of indefinite pitch
- g. Three saron—one demung and two barung, with a complete complement of keys
- h. One byong [bell tree] of indefinite pitch

This is principally a pélog gamelan.

3. *Kangjeng Kyai Guntur Madu* is the principal sekatèn gamelan, that is, the gamelan played in the building located on the south side of the courtyard of the Mesjid Besar [Great Mosque] in the month of *Rabingulawul*, or *Mulud*. This is a pélog gamelan and it is only played to honor the month of *Mulud*. For the sake of balance there is another gamelan, a copy, or "child," of *Kangjeng Kyai Guntur Madu*, called *Kangjeng Kyai Naga Wilaga*, also pélog. During sekatèn, this gamelan is placed in the building located on the north side of the courtyard of the Mesjid Besar. In addition, this gamelan is used to accompany the spear dance *Langen Warastra* during *Garebeg* [traditional religious festival held three times a year]. The instrumentation of these gamelan is like that on the above list. It is only necessary to mention that the arrangement of bonang pots is somewhat different.³

pl	n	l	d	g	bm	b
θ	θ	θ	θ	θ	θ	θ
θ	θ	θ	θ	θ	θ	θ
b	bm	g	d	l	n	pl
		θ		θ		
			x			
	pl			b		

x = player

4. Gamelan are used for other purposes. Some other gamelan found in the kraton of Yogyakarta are:

a. pélog gamelan

Kangjeng Kyai Harja Mulya
Kangjeng Kyai Kancil Belik

b. sléndro gamelan

Kangjeng Kyai Harja Negara
Kangjeng Kyai Surak

The instrumentation of these gamelan is like that on the above list.

It should be noted that this is only the minimum instrumentation, and that today the instrumentation may be increased as desired. Furthermore, a bedhug may be added to these gamelan if needed.

A practice peculiar to Yogyakarta is the use of Western instruments along with the gamelan to accompany the *bedhaya* and *srimpi* court dances. These instruments include the drum, trumpet, violin,⁴ flute, and saxophone, and are played only while the dancers walk in rhythm from their original sitting place to the dancing area (*panggung*), a distance of about sixty meters. This practice started during the reign of the late Sri Sultan Hamengku Buwana V. I cannot explain the reason for it, but in my opinion it may have evolved because at the beginning [of the performance] the dancers are situated so far from the *keprak* and the gamelan (about seventy meters), which makes it difficult for them to hear the music clearly. In my opinion, it is not so strange to hear gamelan and Western instruments together, and I feel that this practice is acceptable as long

as it is limited to the procession of the dancers and not used to accompany the dance itself.

GENDHING

Gamelan play a number of different kinds of gendhing. From their titles it is evident that there are several types, for example,

Gendhing expressing a state of mind such as *Dirata Meta*, *Bima Kurda*, *Tlutur*, and *Ayak-ayak*

Gendhing expressing a certain type or movement of nature such as *Lung Gadhung*, *Méga Mendhung*, and *Merak Kasampir*

Gendhing imitating the sounds of nature such as *Ricik-ricik*, *Kutut Manggung*, *Udan Mas*, and *Kodhok Ngorèk*

Gendhing expressing specific feelings such as *Tebu Sak Uyon*, *Lambang Sari*, and *Golong*

In this connection, gendhing influence the choice of sléndro and pélog, and also determine what pathet is to be used.

Before pathet is discussed at greater length, the different pathet will be noted here. In sléndro there are three pathet.

pathet nem
pathet sanga
pathet manyura

In pélog there are also three.

pathet lima
pathet nem
pathet barang

Pathet lima and nem together also are called pathet bem.

The course of each gendhing is influenced by the kendhang, which determines the point at which the gong is played. The sounds played by the kendhang are known as *kendhangan*, and the type of *kendhangan* is determined by the type of gendhing. Gendhing may be divided into three classes.

large gendhing [gendhing gedhé]
 medium gendhing [gendhing tengahan]
 small gendhing [gendhing cilik]

Relative to these categories, kendhangan may be classed as follows.

I. Large Gendhing

A. Gamelan sléndro

1. *mawur*, for example, gendhing *Mas Kumambang* (pathet nem), *Mawur* (pathet sanga), *Montro Kendho* (pathet manyura)

B. Gamelan pélog

1. *mawur kethuk 8*, for example, gendhing *Lonthang* (pathet nem) and *Babar Layar* (pathet barang)
2. *mawur kethuk 4*, used only rarely
3. *semang kethuk 8*, for example, gendhing *Agul-agul* (pathet lima), *Semang* (pathet nem), and *Bondhèt* (pathet barang)

[4]. Other styles of kendhangan mawur in pélog

- a) *mawur tungkakan kethuk 8*
- b) *mawur tungkakan glendheng*
- c) *mawur tungkakan wedi kèngser*
- d) *mawur kinasih*

[5]. Another style of kendhangan semang in pélog is *semang bedhaya*

II. Medium Gendhing

A. Gamelan sléndro

1. *jangga*, for example, gendhing *Peksi bayah* (pathet nem), *Glompong* (pathet sanga), and *Lambang Sari* (pathet manyura)

2. *semang kethuk 4*, for example, gendhing *Kinanthi Mataram* (pathet manyura)

[3]. Another style of kendhangan jangga in sléndro is *jangga lara ciblon*

B. Gamelan pélog

1. *semang kethuk 4*, for example, gendhing *Candra Sari* (pathet lima), *Mongkok* (pathet nem), and *Gendrèh* (pathet barang)

III. Small Gendhing, Both Sléndro and Pélog

A. Ketawang gendhing and ketawang gedhé

1. *lahela*, for example, gendhing *Dhempel* (sléndro pathet sanga), *Boyong* (sléndro pathet manyura), and *Tlutur* (pélog pathet lima)
2. *lahela gandrung-gandrung*, only used in sléndro, for example, gendhing *Merak Kasampir* (sléndro pathet manyura)

B. Ketawang cilik

1. *ketawang kendhang satu* [one], for example, gendhing *Clunthang* (sléndro pathet sanga), *Gunung Sari* (sléndro pathet manyura), and *Ketawang Sinom* (pélog pathet barang)
2. *ketawang kendhang dua* [two], for example, gendhing *Suba Kastawa* (sléndro pathet sanga), *Panji Ketawang* (sléndro pathet manyura), and *Sri Malela* (pélog pathet barang)

C. Ladrang

1. *ladrang kendhang satu*, for example, gendhing *Sekar Gadhung Pepetulan* (sléndro pathet nem), *Peksi Kuwung* (sléndro pathet sanga), *Sumyar* (sléndro pathet manyura), and *Tedhak Saking* (pélog pathet barang). Ladrang kendhang satu can be subdivided further into:

- a) *ladrang kendhang satu sekar*
- b) *ladrang kendhang satu dhempel*

2. *ladrang kendhang dua*, for example, gendhing *Dirata Meta* (sléndro pathet nem), *Uluk-uluk* (sléndro pathet sanga), *Ricik-ricik* (sléndro pathet manyura), *Golong* (pélog pathet lima), *Surung Dhayung* (pélog pathet nem and also sléndro pathet sanga), and *Jong Kèri* (pélog pathet barang). *Ladrang kendhang dua* may be subdivided further into:

- a) *ladrang kendhang dua raja*
- b) *ladrang kendhang dua sabrangan*
- c) *jangkrik génggong loro-ciblon*
- d) *gangsaran kagok liwung*

- D. *Candra* (in sléndro), for example, gendhing *Titi Pati* (sléndro pathet nem), *Gambir Sawit* (sléndro pathet sanga), and *Gonjang Anom* (sléndro pathet manyura)
- E. *Gandrung-gandrung*, for example, gendhing *Dhandhun* (sléndro pathet nem), *Gandrung* (sléndro pathet sanga), *Dara Dasih* (pélog pathet lima), *Mas Kumambang* (pélog pathet nem), and *Sura Laya* (pélog pathet barang)
- F. *Krawitan* (in sléndro), used only in the gendhing *Krawitan* (sléndro pathet nem)
- G. *Sarayuda* (in pélog), for example, gendhing *Kombang Mara* (pélog pathet lima), *Nawung Branta* (pélog pathet nem), and *Muncar* (pélog pathet barang)

In order to specify gendhing, it is necessary to indicate the complete name of the gendhing, the type of gamelan [sléndro or pélog], the pathet, the type of kendhangan, and the number of kendhang. For example,

Gendhing *Clunthang*, sléndro pathet sanga, kendhangan *ladrang*,
kendhang satu

Gendhing *Sri Malela*, pélog pathet barang, kendhangan *ketawang*,
kendhang dua

Gamelan gendhing usually are divided into sections: *bebuka* (introduction), *mérong* (transition to gendhing), gendhing, and *lagon*.

I. Bebuka

Quite often the *bebuka* is taken from a part of the *gendhing*. There are two types.

A. *Bebuka* played by an instrument of the *gamelan* such as *rebab* or *bonang*. These *bebuka* follow the type of *gendhing*, that is, strong-style *gendhing* have *bebuka* played on the *bonang* while soft-style (*lembah-lembut*) *gendhing* have *bebuka* played on the *rebab*. *Bebuka* are not usually more than four *keteg* (= *pukulan*) long [?] and end with the *gong*. All *gendhing* may use these *bebuka*. Examples of *gendhing* that commonly use this kind of *bebuka* are:

1. *bebuka* played on the *rebab*, for example, *Lambang Sari*, *Mara Sanja*, *Titi Pati*, and *Gambir Sawit*
2. *bebuka* played on the *gendèr*, for example, *Puspa Warna* and *Babat Kenceng*
3. *bebuka* played on the *bonang*, for example, *Bima Kurda*, *Babar Layar*, and *Sembung Gilang*
4. *bebuka* played on the *kendhang*, for example, *Suba Kastawa* and *Pisang Bali*
5. *bebuka* played on the *ketipung*, only *Monggang* and *Gangsaran*
6. *bebuka* played on the *bedhug*, only *Nala Ganjur* and *Kodhok Ngorèk*

B. Sung *bebuka* also follow the type of *gendhing*. All kinds of *tembang* [sung poetry], including *sekar gedhé*, *sekar tengahan*, or *sekar cilik*, may be used. For example,

SEKAR		GENDHING
madu retina	[sekar gedhé]	<i>Lobong</i>
wohing rat	[sekar gedhé]	<i>Kuwung-kuwung</i>
manggala gita	[sekar gedhé]	<i>Onang-onang</i>
rara bentrok	[sekar gedhé]	<i>Gambir Sawit</i>
juru demung	[sekar tengahan]	<i>Kembang Mara</i>
tepi kawuri	[sekar gedhé]	<i>Montro</i>
citra mengeng	[sekar gedhé]	<i>Langen Gita</i>
candra wilasita	[sekar gedhé]	<i>Génjong Goling</i>
minta jiwa	[sekar gedhé]	<i>Puspa Warna</i>
pranasmara	[sekar tengahan]	<i>Taru Pala</i>

II. Mérong

In gendhing having more than one section [*angkat-angkatan*], a section called *mérong* usually precedes the gendhing. The *mérong* may be played a number of times. In order to move from the *mérong* to the gendhing, the drum player alters his pattern before the final gong; after the gong, the gendhing is played. If the *mérong* is long, the change in drum pattern is begun after the last *kenong* before the final gong. This section, up to the final gong, is called the *pangkat munggah*. The section between this gong and the final gong is called the *munggah* [literally 'to rise'], and at the same time is called the *dhawah* [literally 'to fall'] of the gendhing.

III. Gendhing

After the gendhing has been played a number of times, it may be connected to another gendhing in the same *pathet* and then return to the original gendhing. Alternatively, the types of drumming can be changed, although the gendhing remains the same. There are many other possibilities. To end a *gendhing gedhé* or *gendhing tengahan*, the tempo is increased at the first *kethuk* after the gong before the final gong, and the piece is ended at the final gong. To end a *gendhing*

cilik, the tempo is increased [literally 'the keteg is shortened'] at the first kethuk after the second gong before the final gong.

IV. Lagon

Lagon may be played after a gendhing. Usually *lagon jugag* or *lagon cekak* [*jugag* = *cekak* 'shortened/abbreviated'] are used. *Lagon* usually are played in *uyon-uyon*.

IRAMA, LAMPAH, AND WILET

Every gendhing has *irama*, *lampah*, and *wilet*. *Irama* is the time between two successive keteg. *Lampah* is the sum of the beats on the instruments that play the framework (*rangka*) of the gendhing between two strokes on the kenong. *Wilet* is the number of different *gongan* in a given gendhing. Many gendhing have only one *gongan* but others are divided into two or three parts by the sounding (*swara*) of the gong.

PATHET

As explained above, the complete title of a gendhing must include the pathet. For this reason I feel it is very important to understand the meaning of pathet. Many theorists have attempted to explain and define pathet.

1. The late R. T. [Radèn Tumenggung] Djojodipoera said that pathet is the place of a gendhing [Djojodipoera 1921].

2. Tuan Djakoeb and Wignjaroemeksa said that the purpose of a pathet is to give place to a gendhing [Djakoeb and Wignjaroemeksa 1913].

3. Tuan Soerjapoetra said that pathet is a rhythmic relationship between the *tessitura* (*tingginya*) of a melody (*lagu*) and the vibrations in the air at certain times of day or night [see bibliography of Soerjapoetra, in Kunst 1973, 2:472].

4. R. M. [Radèn Mas] Sarwaka said that the difference between one pathet and another is based on certain differences in *cèngkok*.

5. Tuan Soelardi said that pathet is *penggrambyangan* [playing of the *grambyangan*] on an instrument according to certain rules from which the characteristics of the gendhing to be played are determined [Soelardi 1918].

6. Tuan Sastrasoewignja said that pathet is the singing of the *dhalang* during *wayang*, accompanied by rebab, gendèr, gambang, suling, kendhang, and occasionally gong [Sastrasoewignja 1931-32].

7. Tuan J. Kunst says that we approach the meaning of pathet when we determine the predominant pitches of a gendhing. Gendhing with the same predominant pitches are in the same pathet.

8. R. [Radèn] Kodrat determines pathet from kenong. The first kenong tone constitutes the starting point (*titik pangkal*).

9. Ki Hadjar Dewantara gives the following diagram [Dewantara 1936].

```

b g d l n b g d l n
x x x x x x x x x x

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pathet nem      g d l n b
                  o x x x x

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pathet sanga    l n b g d
                  o x x x x

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```

pathet manyura  n b g d l
                  o x x x x

```

Key: o = first note
 b = barang (7) [or in sléndro (1)]
 n = nem (6)
 l = lima (5)
 d = dhadha (3)
 g = gulu (2)
 pl = pélog (4)
 bm = bem (1)

10. According to the schema found in Mantle Hood's *The Nuclear Theme as a Determinant of Patet in Javanese Music* [1954: 8, 145], the arrangement on the keys of the saron can be illustrated as follows.

[gamelan sléndro]

pathet nem	G1		G2		D	
	b	g	d	l	n	b
pathet sanga	G2	D	G1			
	b	g	d	l	n	b
pathet manyura	G2		D	G1		
	b	g	d	l	n	b

gamelan pélog

pathet nem	G1		G2		D	
	bm	g	d	p	l	n b
pathet lima	G2	D	G1			
	bm	g	d	p	l	n b
pathet barang	G2		D	G1		
	bm	g	d	p	l	n b

Key: [D = Dasar = basic gong tone]
G1 = gong one [first gong tone]
G2 = gong two [second gong tone]

MODULATION

In Western music there is only one type of modulation, but in gamelan there are three.

1. A change of *laras* without a change in pathet
2. A change of pathet without a change of *laras*
3. A change of gamelan and also a change of pathet

SINGING

As explained above, gamelan have a number of functions, and there are times when gamelan is accompanied by singing. According to the gendhing collection (*Pengumpulan Gendhing-gendhing*) in the kraton of Yogyakarta, there are four types of song.

1. *Sekar lampah gendhing*. In this type the singing must follow the course of the gendhing. The gamelan begins and the voice enters later. Thus the gamelan is basic, with the voice being heard here and there. The gendhing usually are played in *wirama lamba* (= *irama tunggal*).

2. *Sekar lampah sekar gendhing*. In this type the singing is basic and the gamelan provides accompaniment. The gamelan and the singing begin together. Gendhing usually are played in *wirama rangkep* (= *irama rangkep*).

3. *Sekar lampah sekar*. In this type the singing is basic. Sekar lampah sekar are accompanied not by the entire gamelan but by kethuk, kenong, and gong only. The saron and other instruments are not used.

4. *Sekar lampah lagon*. In this type the singing is basic. Sekar lampah lagon are accompanied only by rebab, gambang, gendèr, and occasionally by suling.

There are those who feel that there is a fifth type of singing called *sekar lampah jineman*. According to *Pengumpulan Gendhing-gendhing*, this does not constitute a fifth type but is really a kind of sekar lampah gendhing, which is performed like a sekar lampah sekar with the addition of rebab and kempul.⁵

TUNING

As with each individual instrument, the gamelan as a whole must be well tuned. All the gamelan in the kraton use as their basic pitch the note nem of the gamelan *Kangjeng Kyai Guntur Laut* as it was the first gamelan received by man. Within a given gamelan, the note nem on the gambang, for example, must be the same as the note nem on the gendèr, and so on. This is known as *laras mleng* ['in

tune']. If the note nem on the gambang differs slightly from the note nem on the gendér, and so on, it is known as laras *silir* ['out of tune'].

In former times, laras *silir* was preferred because when the gamelan was struck strongly the tone was bustling (*ramé*) and when struck lightly the tone shimmered [produced beats]. Therefore this tuning was called laras *umyung*. Nowadays laras *mleng* is preferred because the tone of the gamelan is always clear and does not produce beats regardless of whether it is struck strongly or lightly. This tuning is called laras *bremara*.

NOTATION

As European music is notated, anyone who can read notation can study old pieces. Moreover, it is possible to determine the feelings of the composer when he wrote the piece. It is generally known that in European music there are pieces with the same name by various composers. The development of notation in Yogyakarta was stimulated by the concern that older gendhing might eventually be forgotten by the people as society continued to develop. For this reason, attempts were begun in the nineteenth century to develop a notation for Javanese gendhing. A number of these experimental notation systems are discussed below. First, it is necessary to note that gendhing are always played in irama I, II, III, or IV.

1. Old Yogyakarta Kraton Notation (*Titiraras kraton Yogyakarta yang lama*). In about 1886, a member of the nobility, B. P. H. [Bandaran Pangèran Harya] Hadiwinoto, son of the late Sri Sultan Hamengku Buwana VI, attempted to construct a notation system. This notation is known as the Old Yogya Kraton notation for gendhing.

2. Paku Alaman Notation (*Titiraras Pakualaman*). Before the year 1878, the late Sri Paduka Paku Alam V, who was familiar with Western musical notation, also developed a notation system.

3. Ladder Notation (*Titiraras tangga*). This notation system indicates the course of the irama of a gendhing and resembles a ladder. It employs symbols written in black, red, blue, and green ink and uses Arabic numerals to indicate pitch: 1 = bem, 2 = gulu, 3 = dhadha, 4 = pélog, 5 = lima, 6 = nem. The note barang is indicated by the numeral 1 with a dot over it (1̇).

4. Chain notation (*titiraras ranté*). This is similar to the ladder notation system; however, the vertical lines found in the ladder notation are here S-shaped. Notes are not indicated with numbers but with dots.

5. New Yogyakarta Kraton Notation (*Titiraras kraton Yogyakarta yang baru*). This notation system was invented by K. P. [Kangjeng Pangèran] Purwadiningrat, grandson of Sri Sultan Hamengku Buwana VI, and later improved and completed by his younger brother K. R. T. [Kangjeng Radèn

Tumenggung] Wiraguna. It differs from the others in that it is read from top to bottom. All the gendhing in the book *Pakem wiromo-wilet gendhing berdonggo, naliko amurwani ing tahun Alip 1819* [Basic irama-wilet for gamelan pieces composed beginning in the year *Alip 1819* (Saka)] [1897 A.D.] are written in this notation [Wiraguna 1897].

6. Kapatihan Notation (*Titiraras Kapatihan*) [c. 1900]. This notation system was developed in the kepatihan of Surakarta. Each note is represented by a number.

- 1 = barang or bem
- 2 = gulu
- 3 = dhadha
- 4 = pélog
- 5 = lima
- 6 = nem

This notation system is used often in teaching gamelan.

7. Pono Notation (*Ponotitiraras*). This most recent attempt was made by the late B. P. H. [Bandaran Pangèran Harya] Pakuningrat, grandson of Sri Sultan Hamengku Buwana VII, in 1942. It was discussed in the magazine *Keboedajaan Timoer*, no. 2, published by Keimin Bunka Sidosho at the Office of Culture (Kantor Besar Pusat Kebudayaan).

DEVELOPMENTS

As mentioned above, the number of instruments in a gamelan may be increased according to the desire of the owner or followers of the gamelan. Usually the added instruments are saron and celempung, so that some gamelan have nine to twelve saron and as many as six celempung.

In addition, there are attempts to revive types of gamelan not frequently found around Yogyakarta such as gamelan in which all the instruments, including the gong, are made from bamboo. This gamelan is called *gamelan krumpyung*. Unfortunately it is not possible to exhibit such a gamelan in Yogyakarta at this time because the one here has rotted.

It is a happy sign that many students are now studying gamelan.

In addition, the gamelan has a new function in Yogyakarta as an accompaniment to singing in the Catholic Church. According to reports from those involved, gendhing cilik are being used.

Many new pieces, especially gendhing cilik, are being written.

With the rise of *ketoprak*, new mijil songs have arisen, known as *mijil ketoprak*.

The late B. P. H. [Bandaran Pangèran Harya] Pakuningrat began to play macapat songs with gamelan. Songs that have been arranged include tembang *kinanthi* and tembang *durma*.⁶

Play songs such as *Mentog-mentog* and *Gambang Suling* are played with gamelan.

New songs such as gendhing *Westminster* and gendhing *Teguh Jiwa* are being written.

Also, the song *Bengawan Solo* has been played on the gamelan.

CONCLUSIONS

1. Interest in gamelan is very great, as witnessed by the groups of students studying gamelan and the use of gamelan in the Catholic Church.

2. Many types of notation have been developed but there is little agreement as to which is the best. Each group of students uses the notation that its teacher feels is best.

3. Many new gendhing have been composed, a large proportion of which are gendhing cilik.

4. Many pieces that once were played only on Western instruments are now played on the gamelan.

5. There is not yet a clear definition of *pathet*.

6. Significant research concerning gamelan in our country has not yet been undertaken by our own countrymen.

7. It is likely that sléndro and pélog gamelan, as they are known today, will be extended, for example, with the gamelan "*barang miring*." Songs in "*barang miring*" are always sung by Semar in *wayang kulit* and *wayang wong*.

8. The development of gamelan "*barang miring*" will provide composers with a great deal of artistic freedom.

IMPRESSIONS

1. Among newly written pieces, there are very many gendhing cilik but almost no gendhing gedhé or gendhing tengahan. It is my hope that composers will begin to take an interest in and compose gendhing gedhé and tengahan.

2. It would be desirable to have an institute of music to stimulate and carry out significant research in gamelan in particular and in music in general.

3. In churches, where gamelan is already used as an accompaniment for singing, it would be appropriate to use gendhing gedhé.

4. Theorists ought to develop a clear definition of *pathet*.

CONSULTANT'S NOTES

(Hardja Susilo)

¹In all the suling with which I am familiar, the pitch rises a step when you proceed from "all open" to "all closed."

²Kenong japan I have seen are tuned to 5̣, an octave *lower* than kenong lanang.

³The position of the bonang pots to the immediate right and left of the player should be reversed.

⁴Actually the violin is not included.

⁵There is no rebab in jineman.

⁶The singing of macapat with gamelan is not a recent phenomenon.

**RADÈN INU MAIN GAMELAN:
BAHAN UNTUK MENERANGKAN KATA PATHET**

[Radèn Inu Plays Gamelan:
Sources for the Explanation of the Word *Pathet*]

Prof. Dr. Poerbatjaraka

Translated from Indonesian by Stanley Hoffman

Bahasa dan Budaja (Jakarta)
V/4 (April 1957):3-25.

Who is Radèn Inu? According to tradition, he was the crown prince and son of the *raja* of Kuripan, also called Radèn “Panji . . . so and so” in the story, and who in *wayang gedhog* or in the family-tree books of Javanese kings is known as Radèn Panji Inu Kartapati. In the oral tradition he is just called Putra ing Jenggala.

When still very small, he was betrothed by his father to the daughter of the *raja* of Kedhiri, first cousin to the *raja* of Kuripan. Thus the daughter of the *raja* of Kedhiri, Radèn (Dèwi) Galuh, was the first cousin of Radèn Inu. As often happens when a couple is betrothed by their parents at too early an age, there is a great disturbance on the part of the young man, and such was the case with Radèn Inu. When he grew up he was led into temptation by a girl of low birth, with whom he fell in love, thus upsetting his betrothal with the princess of Kedhiri.

The queen, Radèn Inu’s mother, became very angry and either killed the lover who had disrupted the betrothal or had her murdered. Out of grief for his dead lover, Radèn Inu left the country and wandered from land to land, disguising himself by changing his name, often using the appellation *kelana*.¹ Hearing that her betrothed had disappeared from Kuripan, Dèwi Galuh left Kedhiri to wander under another name, having been changed into a man by the gods. In their travels, the two often met in a country where they had both entered the service of the king. At this point the Panji story becomes humorous and touching, as the two betrothed vaguely remember each other. Radèn Inu sincerely felt he was encountering his betrothed, but in male form. Radèn Galuh felt similarly, but he always played hard to get and mocked Radèn Inu with hot words. Furthermore, he ridiculed and insulted him concerning events of the past. And so it continued.

Research in historical archaeology has almost proved that Radèn Inu was king of Kedhiri in approximately 1037–1052 Saka (1115–1130 A.D.), and that his queen was a woman of noble birth from Janggal called Ratu Kirana, who traditionally is called Dèwi Galuh Candra Kirana, the full or official name of Radèn Galuh.² Thus it is clear that the story of Panji took place in Java during

¹This is the origin of the Malay meaning of *kelana* ‘wanderer’. The word *kelana* comes from the Kawi *kalana* (‘evil one’, ‘demon’) *raksasa*, which in turn comes from the Sanskrit *kalana* ‘to move back and forth’, that is, *hinundherbewegen*.

²See *Tijdschrift voor Indische Taal- Land- en Volkenkunde* 58 (1919):461ff. [see Poerbat-jaraka 1919].

approximately these years. Therefore it is entirely wrong to classify the Panji tale as a story from the *Mahābhārata*.³

Stories in Indonesia include wayang stories taken from the Hindu epics *Mahābhārata* and *Rāmāyaṇa*; *hikayat* concerning Amir Hamzah, which tell of the time shortly before the era of our Prophet Mohammad s.a.w. [Wallallahu 'Allaihi Wassalam 'blessed be his name'], deriving for the most part from Arabia through Persia; and Panji stories, which are quite well known not only in Indonesia but also in Thailand and Cambodia.⁴

That is enough concerning Radèn Inu. Now on to *pathet*.

On June 27, 1956 [A.D.], a seminar took place in Yogyakarta at which R. M. Prof. Ir. Purbodiningrat presented his views on Javanese dance and music. He said the following concerning *pathet*: "Before *pathet* is discussed at greater length, I will explain the various *pathet* found in gamelan," and so forth. Then he continued, "Just as one *gendhing* has been completely analyzed, so also must we analyze *pathet*. Several experts in gamelan and *gendhing* have tried to explain *pathet*." [Herein is given a quotation from the article "Gamelan," by Purbodiningrat, translated elsewhere in this volume, including the list of definitions of *pathet* by ten experts, under the heading "Pathet," and the following section, under the heading "Modulation." This quotation is not repeated here.] Such are the "explanations concerning *pathet*."

The readers, the experts, and the nonexperts please take notice! *Ten* experts (?) have attempted to explain *pathet*. I insert here the fourth of Prof. Ir. S. Purbodiningrat's "impressions," which conclude his article: "Theorists should develop a clear definition of *pathet*."

From the viewpoint of linguistics—and I am a linguist—we can find no clearer explanation of the meaning of *pathet*; we cannot find any sort of explanation in the analyses offered by the ten (!) "experts" in gamelan quoted above. Do "experts in gamelan and *gendhing*" sincerely understand and are they satisfied with these explanations? I do not know, but if they do understand and are satisfied with these explanations, why would Prof. Ir. Purbodiningrat have included his fourth "impression"? From this it may be concluded that the explanations of *pathet* by the ten experts are neither clear nor satisfactory.

As a linguist residing in Jakarta, I cannot easily find time to research the matter of *pathet* with gamelan instruments or with the help of prominent musician friends who live in Surakarta. For this reason, I only can and want to study this problem from the standpoint of linguistics.

Before applying linguistic tools, allow me to mention that when Prof. Ir. Purbodiningrat presented his views concerning gamelan, the opportunity was

³See Usman (1954, 64).

⁴See Prince Dhani Nivat (1956, 14, 18).

made available for others to dispute, alter, or add to his explanations. At that time, I was permitted to add a little to the explanation of *pathet*. After I stepped forward, I said that I vaguely remembered having come across the term *patut* in the manuscript *Panji Semirang*⁵ in connection with the playing of gamelan. I explained further, based on my experience as a former musician in the *kraton* of Surakarta, that what was made suitable (*dipatutkan*) was the tension of the strings of the *rebab* with certain keys of the *gendèr*. For example, in pélog *pathet nem*, the high, or left-hand, string of the *rebab* is tuned to the key *nem* (6), and the low, or right-hand, string is tuned to the key *gulu* (2), and so on.

After I had finished, an expert in Sundanese gamelan stepped forward. He said that the word *patut* was correct in this case because in Pasundan [Sunda] the word that was formerly used in the sense of the Javanese *pathet* was *patutan*. However, he had hesitated to use this word for fear that it was incorrect because Javanese musicians, especially in Yogya and Solo, use the word *pathet* exclusively.⁶

Now let us apply linguistic methodology. In the above-mentioned manuscript, *Panji Semirang*, it is written:⁷

. . . thus the three ministers drank joyously [literally, ‘too noisily’] with all their relatives. Then Radèn Inu said, “*Kakang emas* and *yayi pangèran*,⁸ let us play gamelan (*bergamel*); it has been too long since we played gamelan.” Then the two ministers bowed and said, “What our lord wishes, his brothers will do.” Then Jurudeh put the gamelan in order. When all were in attendance, Radèn Inu said, “If you please, *kakang emas* and *yayi pangèran*, let us play gamelan.” Then the two ministers bowed and said, “Yes, sir.” Then the three ministers went to the *mandapa* hall and played gamelan. Radèn Inu played *rebab*, Pangèran Anom⁹

⁵See Manuscript Museum C 125 [n.d.], not the version published by Balai Pustaka. The Balai Pustaka version has little value. See Poerbatjaraka (1940b, 35–36).

⁶This Sundanese colleague, incidentally, expressed gratitude to me for submitting the word *patut*.

⁷See Manuscript [Museum C 125, n.d.], page 21, last line.

⁸[See Manuscript Museum C 125, n.d.], page 22. [*Kakang emas* and *yayi pangèran* are terms of address for sons of monarchs, meaning ‘elder brother’ and ‘younger brother’, respectively.]

⁹Also called Radèn Carang Tinangluh; [in modern] Javanese, Carang Waspada.

the *kromong*, and Radèn Brajadenta¹⁰ beat (*memalu*) the drum (*gendhang*). Jurudeh played *saron*, Punta the *salukat*, Kartala the *kangsi*, and Semar the *calapita*. Cemuris played the *gong*. And Radèn Inu played the rebab *Asmara-ing-pagulingan*. And it (the rebab) دفانتست with the *kromong* by Pangèran Anom. They were in tune indeed [*Satala sekali bunjinja*].

This quotation provides sufficient material for discussion. But first I would like to emphasize that there are many things in this quotation, explanation of which would be pertinent to the needs of the experts in gamelan and wayang. Initially I will concentrate my discussion on the main problem, that is, the word

دفانتست

which I have not transliterated into Roman letters.

In the discussion of the seminar at Yogya, described above, I said that I vaguely remembered that I had encountered the word *patut* in *Panji Semirang* in connection with the playing of gamelan. Now, however, when that spot in the manuscript is cited, it seems that the word that occurs is

دفا نث

which can be pronounced in all kinds of ways. I made a mistake.¹¹ If it were a guessing contest you might say that I was beaten because this word could be pronounced *dipatat*, thus exactly like the Javanese pronunciation, *dipathet*. However, it could just as easily be pronounced *dipatut*, as I said at the seminar. The correct pronunciation cannot as yet be determined. But suppose that I am forced to give in, that the correct reading is *dipatat* (= Javanese *dipathet*). I will give in. I admit defeat. But in the meantime I only admit at most a 50 percent defeat. Hopefully I will be able to claim a 100 percent victory later.

The following is a quote from the *Serat Centhini*,¹² in which people playing gamelan are described.

¹⁰Actually, Radèn Brajanata.

¹¹I ask your help, fellow linguists! With what Indonesian word can the word *kecêlik* ['mistaken interpretation'] be translated?!

¹²*Serat Centhini* [*Serat Tjenṭini*] 1912-1915, 5-6:116, canto 135, stanzas 3-6. Spelling altered.

3. Djajèngraga angling “lah paman dèn gupuh.
nijaga kèn lekas muni.
sadéngah gendhinganipun.
tjoba ronggèng kèn njindèni.”
4. “Kang patinggi mara badhèk bisa nabuh”
matur “inggih kedhik-kedhik”
kî Djajèngraga gumuju
“punapa kang dèn bisani.”
inggin ngrebab, awon-awon.”
5. Kulawirjângling “lah apa ta udjarku,
lah daweg kang nèh-rebabi”
ki Suradigdaja gupuh
rebab pinatut nem nèki.
lan gambang klèng, klèng, klong, klong, klong.¹³
6. Djajèngraga angling “lah suwawi talu,
nang-onang kewala betjik.”
wusnja pathet nulj atalu.
nga, nga, ngi, ngi, nga, nga, ngi, ngi
tjekenèng-tjekenèng nèng gong.¹⁴

Translation:

3. Jayèngraga said, “Come, uncle, let the musicians be commanded to play some pieces; let the *ronggèng* [female dancer-singers] be commanded to sing.” Kulawirya said slowly,
4. “I guess that *kakang petinggi* [Kulawirya is addressing Ki Suradigdaya, a *petinggi*, or village headman] is a skilled player.” “Yes, a little,” was the reply. Jayèngraga laughed, “What do you play?” “I play the rebab, although not so well.”
5. Kulawirya said, “Well, what did I say? Let us begin. Why don’t you [kakang] play the rebab?” Ki Suradigdaya quickly tuned [dipatut]

¹³*Klèng* is the sound of pitch nem; *klong* is the sound of pitch gulu.

¹⁴The edition reads “. . . nèngngong.” This is because the printer did not understand gamelan.

the rebab to the nem of the gambang klèng-klèng [nem], klong-klong, klong [gulu].

6. Jayèngraga said, "Let us play *Onang-onang*; it will be just fine." After the pathet [*pathetan*] he [Suradigdaya] began: nga-nga-ngi-ngi-nga-nga-ngi-ngi cekenèng, nèng gong, and so on.

Another passage reads, "rebabe nuli tinampan/sinenggrèng ngèk nem was patut,"¹⁵ meaning 'the rebab was received and bowed ngèk'. The nem was in tune. Further, "kawat thinentheng nemipun,/sinenggrèng ngèk was pakolih./ lan neming gendèr lan gambang eneming suling nyamlengi,"¹⁶ meaning 'the string [was made to sound] theng-theng, was bowed ngèk, agreeing with the nem of the gendèr and gambang, the nem of the *suling* in tune'.

If these three quotations from the *Serat Centhini* are examined, it will become clear that what are "dipatut" are the strings of the rebab, which are tightened in order to accord in pitch with [the pitch of] a single key of the gamelan being played, just as the violin is tuned to a certain pitch in Western music. If we refer to the quotation from *Panji Semirang*, the word

دفا تبت

must undoubtedly be read *dipatut*. There, also, the rebab is "dipatut," that is, tuned by Pangèran Anom to a certain note of the kromong.

Thus the experience that I reported at the seminar in Yogya is found to be entirely correct. I am not half-defeated, but rather win by 100 percent, supposing we were in a guessing game.

Please allow me to insert something about traditional Javanese etiquette in playing gamelan, and forgive me if I use a personal example. When I play gamelan with my two younger brothers, I play rebab, one of my brothers plays gendèr, and the other plays kendhang. The rebab is tuned (*mematut*) by one of these two, not by me. Only after the rebab is tuned (dipatut), theng-theng [plucked to check the tuning], and *senggrèng* [bowed to check the tuning], is it given to me. This is according to good, traditional, Javanese etiquette. And so it occurs among the gamelan players in *Panji Semirang*. Radèn Inu was the elder brother of Pangèran Anom as well as crown prince, while Radèn Brajanata was only a son of Raja Kuripan by another wife of lower birth than the queen. Thus, indeed, good Javanese etiquette is found in this story in the Malay language.

¹⁵[*Serat Tjèntini* 1912–1915,] 5–6:118, canto 136, stanza 12.

¹⁶[*Serat Tjèntini* 1912–1915,] 7–8:201, canto 276, stanza 6. Also see volume 5–6, page 167, canto 163, stanza 12, in which *pinagut* is a misprint for *pinatut*.

Concerning the word *pathet*, the problem now arises as to how the pronunciation *patut* changed to *pathet*. Probably—but only probably—it occurred as a result of the influence of the Balinese language. Formerly, in Bali, many people chewed *sirih*; thus their pronunciation of *ta* was not precise because of the *sirih* in their mouths. Because of this all Javanese *ta*'s became *tha* in Balinese; *patut* became *pathut*, *ratu titiyang* became *rathu thithiyang*, and so on. If it did not result through the influence of Balinese, it could have occurred in Java for the same reason: formerly, many musicians and Javanese in general chewed *sirih*. This is a guess as to how the pronunciation of *patut*, by way of *pathut*, became *pathet*.

Another question concerns the change in meaning that the word *pathet* has undergone. Formerly *patut* meant 'to be in accord' with something. Thus to "patut the rebab" (*mematut rebab*) meant 'to tune the strings of the rebab to certain notes' (*wilahan*) of the gamelan by turning the pegs of the rebab to adjust the tension of the strings until they accord, or patut, with the gamelan. The next step is the *senggrèngan*, or bowing the strings to see if they are in tune (*patut*), as also is done with the violin. If the strings are in tune, they are plucked, ting-ting tong-tong-tong, then tried with the bow, ngèk-ngèk ngok-ngok-ngok. Gradually a melody emerges from the first bow, called *pathet*, a melody that in wayang is played together with the singing of the *dhalang*: *mulat maras sang Arjuna* "smu kamanusan . . .", or *mèh rahina* "smu bang hyang aruna . . .", and so on [the beginnings of two common pathetan texts].¹⁷

It is my feeling that such *pathet* were originally called *sendhon*,¹⁸ a word still used in the expression *sendhon 'bimanyu*, meaning 'a *pathet*' sung originally only in connection with Radèn Abimanyu. The word *sendhon* derived from the word *sendhu*, which means 'touch'. So *sendhon* or *sendhuan* means 'touching the heart or thought (feeling)'. Similarly, the word *sindhèn* = *sindhian*, from the Kawi *sindhi* = Malay *sindir*, whose meaning is still clear, that is, 'touching the heart'.¹⁹

The same may be said of the word *ada-ada*, which originally meant 'to take initiative', later 'prepared', and still later was used to create the mood of anger or indicate the presence of tumult. But today *pathet* and *ada-ada* are both called

¹⁷In Yogya, wayang pathetan are only rarely taken from the Kawi *tembang gedhé* literature. Rather, they are taken from the *macapat* literature or may be written by the *dhalang* himself.

¹⁸See my own manuscript of *Sastra Miruda*, page 103 [see Koesoemadilaga 1930].

¹⁹On page 1 of Ki Padmasusastra's 1914 edition of the *Sĕrat Sĕkar-sĕharan*, the word *sendhon* is explained as follows: "from the root *sĕndhu*, play, sing, or sound; meaning to awaken understanding, which is caused by singing, etc." This is no more than chatter or babbling. [See Padmasusastra 1914, 1.]

suluk. This *suluk* is not the same as the Arab *suluk* in Poerwardaminta's *Kamus Umum Bahasa Indonesia*, the first meaning of which is given as:

Suluk 1. Journey toward inner perfection (esoteric religious knowledge, mysticism); 2. to meditate . . . , and so on.

The wayang *suluk* is a variant pronunciation of the word *celuk*,²⁰ which means 'the giving of a signal', still used in the *bedhaya* court dances to begin pieces that start with singing: "*Lamun sira madeg narapati. . .*"²¹ (*mijil*); "*Padang bulan kekencaran sedhenging purnama sidi*"²² (*kinanthi*). But today the terms *suluk*, *pathet*, *sendhon*, and *ada-ada*, as well as *lagon* (Yogya) are carelessly not differentiated.²³

Now a few examples of the use of *pathet* in wayang.

Baladèwa arrives in Dwarawati and meets his younger brother Kresna. After greeting one another, Baladèwa says,

Royal brother, I have come at the request of our royal brother Duryudana in order to request that Sitisari become the wife of Laksmana. To my mind this would be good, first because Laksmana is the crown prince of Astina and eventually will become its king, and second because Sitisundari is already married to Abimanyu. Were Sitisari wed to Irawan, our family would not, to my mind, be widened, but rather it would be as seeds planted too closely together in the Pandhawa side.

Before Kresna answers, the dhalang sings a *pathet* saying that Kresna's heart has been disturbed. After the *pathet*, Kresna gives his answer,

²⁰In modern language it means 'to call', in village dialect *beluk*. With the disappearance of the initial *s*, it becomes *uluk* in the expression *uluk salam* ['to extend greetings']. *Uluk-uluk* means 'to give a signal or warning' (in Dutch, *waarschuwing*).

²¹From gendhing *Lagu Dhempel* through the *ladrang*, pause, then the above-mentioned *celuk mijil* (from the *Serat Rama*, Aṣṭabrata).

²²From gendhing *Lobong* through *Paré Anom*, then pause, then *celuk kinanthi Padang bulan*. . . mentioned above. It is not yet known from which *serat* this comes.

²³According to the *Serat Sastra Miruda* [Koesoemadilaga 1930], p. 102, *sendhon* and *pathet* often are used together [pleonasm]. In the *Centhini* [*Serat Tjenti* 1912-1915], 5-6:167, canto 163, stanza 12, the following phrase occurs: "sendhon pathet sanga besus"; and on page 189, canto 177, stanza 2: "Jayèngraga ngrebab sendhon pathet sanga."

Yes, royal brother, as you already know, in this life there are three things which cannot be determined: first, the birth of a baby from the womb of its mother; second, the meeting of a person with his future spouse; and, third, the release of the soul from the body. These are the three things which cannot be determined or counted on. Because of this, royal brother, concerning the desire of our royal brother of Astina, it is my wish to yield to the situation/fate.

Further concerning *ada-ada*: Samba, in attendance at the above meeting, upon hearing the words of Baladèwa, cannot restrain (*memathet*)²⁴ his thoughts. Without his father's permission he hurries to Madukara to inform Arjuna of Baladèwa's intentions. With tears flowing and lips trembling, he says, "Uncle, my uncle, King Baladèwa, at the request of King Duryudana, plans to marry Sitisari to Laksmana. What does my uncle think of this?" Before Arjuna answers, the *dhalang* beats the *wayang* chest and says that Arjuna is angered; then he sings an *ada-ada* to express Arjuna's feelings of anger at hearing this news from Samba. Thus it is clear that, in *wayang*, *pathet* or *sendhon* is used to establish an atmosphere—feelings of the heart as well as ordinary moods.

The *pathet* are related to time of night in the performance of *wayang*, so that the *wayang* begins in *pathet nem*, changes to *pathet sanga* at midnight, and changes to *pathet manyura* at 3:30 A.M., where it remains until the performance is ended. When *gamelan* is played in concert, *pathet* serves only to set the mood: thus, at the beginning *pathet lima pélog* or *pathet nem sléndro*, then *pathet nem pélog* or *pathet sanga*, then *pathet barang* or *pathet manyura*.

However, because a concert does not last all night, the time of the concert is divided into three parts with the above *pathet* sequence. When each piece ends, its mood is capped with a *pathet*, although frequently only the short or incomplete (*jugag*) version is played. When a concert is played in the daytime, in the morning, the *pathet* used at the beginning are *barang* or *manyura*, then *nem* or *sanga*, finally returning to *barang* or *manyura*.

The proper behavior at a *gamelan* concert is as follows. After a piece has begun, as long as it is still being played and before it has been capped with a *pathet*, the audience should not speak loudly. Only after the mood of the piece has been capped with a *pathet* may the people speak normally, joke, or discuss the pleasantness of the piece that has just ended, or of other matters. This was the custom when K. R. A. [Kangiang Radèn Arya] Sastradinigrat, a devotee of *gamelan*, was still alive. As soon as a piece began he fell silent; only occasionally would he hum or sing, and then very softly. Only after the closing *pathet* had

²⁴This is the usual meaning of the word *memathet*, that is, 'to endure' [*menahan*].

ended would he speak or order the servants, asking them what was needed or what should be ordered. This was the unvarying routine during *klenengan* at the kepatihan at that time. However, if the gamelan was used to honor someone, or for dances other than *wayang orang*—such as *wirèng*, *bedhaya*, *srimpi*, or *petilan*—the pathet routine was not used.

There was another use of pathet in the kraton of Surakarta, during the time of the Susuhunan Paku Buwana X and earlier, in connection with the *bedhaya* and *srimpi* dances. While the dancers are slowly walking from the *ndalem gedhé* to the somewhat distant *pendhapa gedhé*, where they will dance, they are accompanied by a pathet sung by a number of men in chorus. However, the pathet is too short to accompany the long and rather slow walk of the dancers. Because of this the pathet is then sung with *ngelik* and repeated until the dancers arrive at a certain spot.²⁵ After the dance their return to the *ndalem gedhé* is accompanied by a pathetan in a similar manner.

I will now continue to explain a little about pathet. As explained above, the word *pathet* undoubtedly derives from the word *patut*. That which is said to be *patut* (dipatut), or 'fitted', are the strings of the rebab, which are made to agree in pitch with a specified wilahan of the gamelan. Thus, in pélog pathet lima, the left rebab string is *patut* (dipatut), or tuned to the wilahan called *lima* in pélog. The right rebab string, which sounds lower than the left, must therefore be tuned to the wilahan called *penunggul* (lower octave) (*penunggul 'besar'*) as the two strings must sound [the interval] *kempyung*. Similarly, in pélog pathet nem, the left string is tuned to the wilahan *nem* in pélog, while the right string is tuned to *gulu*, thus producing *kempyung*.

The numerals lima [5] and nem [6] are based upon the [arrangement of wilahan in the] *demung* or *slenthem* in pélog. Thus, if one counts starting from *penunggul* (called *bem* in Yogya), whose position on the *slenthem*, *demung*, and *saron* is now designated by the numeral 1, lima and nem then will fall on the fifth and sixth wilahan from the left. These numerals used to designate wilahan of the gamelan are called kepatihan notation.

I am unable to explain pathet barang so clearly because the meaning of the word *barang* is uncertain. *Barang*, or the sort of thing that is called *barang*, is not clear. Certainly we know that *barang* refers to the wilahan to the right of wilahan *nem* in pélog, which is not high *penunggul* and is designated by the numeral 7. More than this we do not know.

Before explaining the sléndro pathet, it necessary to relate the history of gamelan according to myths (*dongèngan*) or stories of a former time. This is

²⁵The entrance of the *bedhaya* or *srimpi* dancers in the kraton of Yogyakarta is called *kapang-kapang*, and is accompanied not by pathet[an] but frequently by the gendhing *Bima Kurda*. Likewise their exit. [Consultant's note: Actually, the gendhing need not be *Bima Kurda*; it can be any strong gendhing treated in the so-called *marès* style.]

quoted from Prof. Ir. Purbodiningrat: [Herein is included a long quotation from the article "Gamelan," the section entitled "The History of Gamelan," parts 1, 2, and 3, translated elsewhere in this volume. This quotation is not reprinted here.]

These three explanations of the origins of the gamelan, in my opinion, may only be called *myths*. I do not know how to translate the word *myth* into Indonesian. If explained in Javanese, the closest expression would be *gagasan kemetu* ['thinking out loud']. A clearer one might be *omong kosong* ['empty talk']. A less polite but rather clearer word would be simply *awur-awuran* ['explanation without basis'].

Mr. Kunst's explanation is described by Purbodiningrat [in the article "Gamelan," translated in this volume], as follows.²⁶

In *De Toonkunst van Java* [1934], Jaap Kunst expressed the opinion that, in Java, pélog is older than sléndro because pélog is found in mountainous regions and inaccessible areas. Furthermore, areas in which pélog is found are dispersed, whereas sléndro is found in a few concentrated areas. Mr. Kunst concludes that pélog came to the island of Java with the ancestors of the present-day Javanese and Balinese, and suggests that sléndro may have arrived in the eighth century by way of Sumatra as a result of close relationships between the kings of Sumatra and Java, both of whom were descended from the Shailéndra dynasty.

I feel that Kunst's view is near to reality. He connects the name *sléndro*, or *saléndro*, with the name of the Shailéndra dynasty, which was first located at Sriwijaya, said to be near present-day Palembang. Further, Kunst asks whether sléndro was indigenous to South Sumatra or whether it came from India. According to Kunst, the answer to this question is not yet known, but he feels that sléndro arose on Sumatra also because of an alteration to five wilahan from the seven-wilahan pélog. I leave this up to the reader.²⁷

It should be noted here that the kings of the Shailéndra dynasty, those at Palembang as well as those in Java, were Mahayana Buddhists. Thus, if it is true that *saléndro* is related to the name Shailéndra, it may be presumed that sléndro tuning was brought by Mahayana Buddhists from India to Palembang, and then sent on to Java. Beyond the guess of Kunst, I am of the opinion that

²⁶As for the fifth explanation in Prof. Ir. Purbodiningrat's article, I am not brave enough to say anything except that I do not believe it because I do not understand it fully.

²⁷See Kunst and Kunst-van Wely (1925, 174).

the name *gendèr* points us toward the origin of *sléndro*. Allow me to play with words for a moment.

In the Javanese language, there are a number of words ending in the syllables *èk*, *èl*, *èt*, and *èr*, which originally ended in *ak*, *al*, *at*, and *ar*, such as the following.

- suwèk – suwak (torn)
- dhèwèk – dhawak (alone)
- pèndèk – pandak (short)
- ndhèngèk – ndhangak (to look up at)
- dèdhèl (torn at the seam) – dhadhal (broken through by flood waters)
- sempèl – sempal (branch of a tree)
- gèmbèl – gimbal (tangled)
- tèmbèl – tambal (patch)
- cèrèt – carat (kettle)
- sèrèt – sarat (1. to drag; 2. borderline)
- cèt – cat (paint)
- celèrèt – celarat (fast movement of lightning)
- gèntèr – gantar (a long bamboo pole for drying clothes)
- bèbèr – babar (spread out, explain)
- andhèr – andhar (pada linggih andhèr ing pendhapa = sitting together, completely orderly, in the pendapa; andharan = explanation; ngandhar-andhar = long and involved)
- sèmpèr – sampar (sèmpèr = walking with one foot being dragged; sampar = walking without sufficiently lifting the feet, resulting in kicking something long and flexible such as rope)
- lètèr – latar (flat, level)
- cèkèr – cakar (chicken foot)
- jèjèr – jajar [lined up in a row]

Similarly, *gendèr/gendar* is still used as the name for a certain kind of cracker, *karag gendar*, which is shaped like the key of a *gendèr*.

More wordplay. The final *a* of many Indian words has disappeared, for example, *Singgapura/Singgapur*, *Nagapura/Nag-pur*, *Arjuna/Arjoon* (English[?]), *Sena gopa/Sen-gup* (until written *Sengup* in Javanese),²⁸ *Rabindranâtha takura/Rabindranath tagore*, and *daça/das* (ten). Similarly, *gendèr/gendar/gendara*. The word *gendara* is still used in wayang as a name for an area or state in India. The mother of the Korawas is called *Dèwi Gandari*—princess of the land of *Gândhara*, the birthplace of Sang Sangkuni.

²⁸In some issue of *Kedjawèn*.

In the history of culture and art, Gândhara is well known, and every student at the Universitas Fakultas Sastra Jurusan Indonesia is responsible for knowing it. For it was there that Mahayana Buddhism had its origins, and it is the source of our knowledge about Buddhist statues throughout the world.²⁹

We must then ask if there are any occurrences of the word *gendèr* in the Old Javanese (Jawa Kuna) or Kawi literature before the word took its present form of *gendèr*. The answer is yes, and still in genuine form! It occurs in the following context.³⁰

Sairindrī (Drupadī), when she was with her five husbands, the Pandhawas, became a slave in the land of Wīrātha. Kicaka, the prime minister of Wīrātha, attempted to rape her. The attempt failed completely. Nevertheless, Sairindrī was deeply troubled because her body had been touched by one who was not her husband. She was comforted by, among others, Dèwi Sudesnā, the queen of Wīrātha, but she was not to be consoled. Every time she thought of the deed of Kicaka, she lost all desire to live. The text reads:³¹

. . . manangis epu tan wring daya. Mangkana sâwayawanikang çarīra, ya tika dinyus sinuddha, asalin kenken lâwan hulës. Mangën-angën ta sire dalëm hati: “Ndya ta kunëng wwang tumambâne larangku. Syapa yogyâ paranangkwa, ulahangkwanung (ang) yogyâna. Ndâ tan hanâ juga wënanng sumiddhâkëna prârthanangku tan lena sangke swâmîngku sang Bhîmasena; nging rasikâ wënanng himisyana sih rasikâ ring hulun.”

Mangkanangën-angën sang Dropadî, Mangadëg ta sira tuminggalakën paturwanira, lumampah mareng pamahânanan, dumunung ri kahanan sang Wrëkodara. Sadhatëgnira kinolakëkira ta sang Bhîmasena, kadi ta sira latâ mahoshadhi lolyâmitët ring Çâlawreksha; hanan kadi gajakaminî n parëk mangaras ri lambunging râja gajendra; hanan kadi lawu-winâ myaktâ—[katha]—kën ikang swara gândhâra prajoga.

²⁹See Vogel (1932, 33).

³⁰See Juynboll 1912, 30 (*Wirata Parawa*, dated 918 Saka).

³¹Spelling corrected so as to conform with the grammar of Kawi.

Translation:

. . . wept in confusion, knowing not what to do. Then her body was refreshed, cleansed, and her clothes and blanket were changed. And in her heart she thought, "Where can there possibly be one who could cure my suffering? Ah, there is probably no better person to bring about that which I desire than my husband, Bhimaséna; only he can affirm his love for me."

Thus thought Drupadī. She rose from her bed and went to the great kitchen, toward the place of Wrekudara [Bhimaséna] (who was a royal cook). After/upon arrival, she embraced Bhimaséna. Like "*obat besar*" plants she crept, supply entwining [herself about him as if he were] a *sāla* tree. Or, like a passionate she-elephant she approached, rubbing herself against the waist of the great king elephant. Or, like a gourd-lute, she clarified the voice of the *gāndhara*, which was played together.

Here is the word *gāndhara*, which in Juynboll's dictionary is defined as the name of a musical instrument (using a question mark!). [Let us take the following into account.]

1. We know that at the present time there are musical instruments in use in Java and Bali called *gendèr*.
2. The word *gendèr*, using a linguistic approach that is entirely foolproof, may be "returned" to its original form, *gandara* (*gāndhara*).
3. In the Kawi language there was a word, *gāndhara*, which referred to a musical instrument.

Can there still be any doubt as to the applicability of the comparison of *gendèr* with *gāndhara* as names of musical instruments that were originally the same or similar in form? Further reinforcement for our conviction that this *gendèr* (*gāndhara*) was not a stringed instrument is provided by the text, where it states that this *gāndhara* was played along with a stringed instrument—the *lawu-wina*, a type of guitar [*sic*], with a gourd sounding board.

Now, concerning the name of the country of *Gāndhara*. Many Javanese words are derived from foreign place names, which mean 'from or in the manner of that place', such as *kacu gambaya* [red cloth for kerchiefs], from Kambay; *sarung plekat* [a certain type of sarong] from Pulicat; *Yakut*, a jewel from this city; *gerèh siyem*, dried fish from Siam; *kondhé*, a hairknot in the style of Kandy;

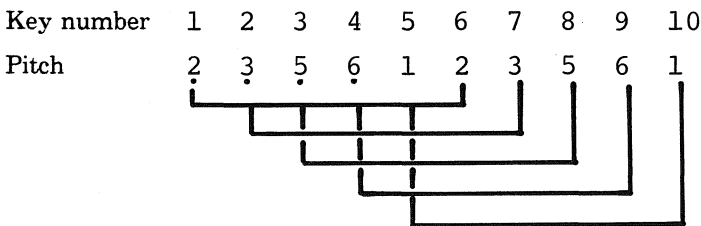
and so on. By way of analogy it may be determined that *gendèr* (*gândhara*) is the name of a musical instrument from the land of Gândhara. Because this instrument is/was tuned in sléndro, sléndro originated in Gândhara and was carried by Mahayana Buddhists via Nalanda and Sriwijaya on to Java and Bali, as noted above, probably around the year 700 Saka (778 A.D.).

I said above that what was carried from India to Indonesia may have been the *gendèr*, which already had keys. Or, more probably, only the tuning was brought, and this was found on the *kecapi* or *suling*. The present keyed form of the *gendèr* may have originated later, in imitation of the older pélog key[ed instruments]. However, because the sléndro tuning has only five tones, the instrument had only five keys, the sixth already constituting the octave of the first.

Originally, the sléndro *gendèr* was a separate instrument, without companions. This is obvious from the existence of *gamelan sekatèn*, which are tuned in pélog and do not use *gendèr*. Similarly, in ordinary Javanese gamelan, if *gendhing bonang* are played (pélog), the *gendèr* in particular and the *rebab* and *gambang* in general are not used. Furthermore, those pieces called *gendhing gendèr* are all in sléndro.

The situation in Bali points in this direction. The type of *gendèr* in Bali called *gendèr wayang* also is tuned in sléndro. Moreover, the complete Balinese gamelan tuned in sléndro (as in Java), if not totally nonexistent, may be said to be very rare.³² This shows that, aside from the fact that both pélog and sléndro gamelan were/are Javanese instruments, they were originally unrelated.³³

I said above that a sléndro [instrument] with six keys already spans an octave. The present-day Balinese *gendèr wayang* (sléndro!) has ten keys. This ten-keyed sléndro [instrument]³⁴ contains five octaves, as in the figure below.



³²See Kunst (1934, 17n.) [see Kunst 1973, 21 (including footnote), 22].

³³Compare Kunst (1927, 7). [For an English translation, see Kunst 1968, 2-3.]

³⁴See Kunst (1927, photo 74), or Kunst and Kunst van-Wely (1925, photo 30). [Also see Kunst 1968, fig. 116.] Also see note 32, above.

At the present time it is not possible to determine which of these five octaves is the main one. We may only guess that the central octave of this ten-keyed *sléndro gendèr* is the principal one, that is, the one from key number 3 to key number 8, comprising pitches 5̣ to 5. If this guess is correct, then to this central octave were added two keys on the left (numbers 1–2, pitches 2̣ and 3̣) and two on the right (numbers 9–10, pitches 6 and 1̣). But the extra keys could have been added elsewhere, for example, four on the left, or three on the left and one on the right, or two on the left and two on the right, as I guessed, or one on the left and three on the right, or four on the right. This need not remain a problem, as whichever is chosen it is all the same in theory, practice, and reality.

Such is the present-day Balinese *gendèr wayang* (*sléndro*) with ten keys.

After the ten-keyed *gendèr* was played together with the *rebab*, taking into account the length of the pole, in order to tighten the strings and adjust the pitch so that it *fits* when played, the left-hand *rebab* string was tuned (*dipatut*) to the ninth key. This was the origin of the word *pathet sanga*, as the left string was made to match (*dipatut*) the ninth key [*sanga* ‘nine’]. The Javanese *rebab* has two strings, and, in order to make them sound *kempyung*, the right string was tuned to the sixth key. Today, the strings of the (*sléndro*) *rebab* are tuned to the keys designated 6̣ and 2̣ (*nem* and *gulu sléndro*) in notation. These recent names for the notes came into being after the *marriage* of the *pélog* and *sléndro* tunings.³⁵

Before the gamelan *pélog* (like a rich girl) was married to the *sléndro gendèr* (like a poor bachelor), the *sléndro gendèr* was added to little by little, and was given *friends* in imitation of the gamelan *pélog* so that its “condition” matched that of the gamelan *pélog*. When these additions were made, over what period of time, what was added first, and just where and in what sequence the additions were made we cannot determine clearly because there are no records. However, we may guess that the additions were made after the Majapahit period because, if they were made during or before this period, there would certainly be signs of it in Bali.³⁶

Apparently the first addition to the *sléndro gendèr* was the *kenong*, designated in modern notation as 5. Originally even the *pélog gamelan* had only one *kenong*—5. And in Sunda the *kenong* 5 is specifically called *kenong*. After the *pélog kenong* 5 was added to the *sléndro gamelan*, the *sléndro* key 5 was tuned to match the *pélog kenong* 5. It would seem obvious that the name of the key now

³⁵The word *marriage* also is used by Kunst, but backwards. *Pélog* [gamelan] that include *bonang* and other large instruments are called ‘male’, while *sléndro* [gamelan] that include small instruments are called ‘female’ (Kunst 1934, 77–78) [see Kunst 1973, 113–14].

³⁶I am not counting the Balinese *gendèr wayang* “friends” that have few suspended keys and whose range is not more than one octave. Compare Kunst (1934, 77–78).

tuned to pélog should be 8, as it is located immediately to the left of the ninth key. However, this is not the case. The eighth key, tuned to pélog 5, is now just called sléndro 5, and the following key, the ninth, is called sléndro 6. The original name of the ninth key [*sanga*] remains in the name *pathet sanga* only. This is the reason that the rebab, which originally was tuned (*dipatut*) to the ninth key from the left of the instrument, is now tuned to the key designated by the number 6 (*nem*).

The application of pélog notational designations to sléndro resulted in a rather strange, unhealthy, and illogical practice. The pélog notation 1 2 3 4 5 6 7 is healthy, logical, and according to the original pélog tuning. Because pélog originally had seven tones, it was referred to in Kawi and Sanskrit as *saptaswara*, meaning 'seven-tone'. The word *saptaswara*, meaning 'gamelan', occurs in the *kakawin Smara Dahana* [ca. twelfth century A.D.].³⁷

9. Widyâdharî kawêkasan smarabâṇa nitya
moghâlangö wijah agoṣṭi paḍâ majang lek.
len lâlanângulih-ulih rarasing wilâça.
bwat siṇdhi dening amuwus saha guywa-guywan.
10. Kirṇa ng tabang-tabang arûm masarik pinung-pang.
wîṇâ sampâta winiwakṣa hanan ginîtan
saptaswarenikêt ininggita yan panrêṭta.
[Tapwâlangö sinelangan rasa pâna matsya.]

Translation:

9. The heavenly nymph was struck by the arrow of the god of love, always stuck deeply (in her heart). Truly (at that time) passionate, joyous, conversing in the radiance of the moon; some were playing, telling pleasant stories (about) the bliss of lovers; speaking in hints, laughing continuously.
10. Many were the sweet sounds of the drum, striking "pung-pang." The kecapi sounding in support, and there was singing. The seven tones interwoven,³⁸ inspiring the dancing. How enchanting, with interludes of delicious food and drink.

³⁷*Bibliotheca Javanica* (1931, 9, no. 3, canto 4, stanzas 9–10).

³⁸*Composed* = *arranged* (Dutch, *gekomponeerd*).

The seven tones followed here can refer to nothing other than the tones of the gamelan pélog. These seven tones are called in Indian music theory *sāḍya*, *ṛiṣabha*, *gāndhāra*, *madhyama*, *pañcama*, *dhaivata*, and *niṣada*, abbreviated as *sa-ri-ga-na-pa-dha-ni*.³⁹

The term *saptaswara* also is found in *Adi Parwa* [ca. eleventh century A.D.],⁴⁰ as follows.

Huwus enak tândëlning kaprabhun mahârâja Yudhiṣṭhira.
Swastha ta ng râṭ denira, enak kapwa gumawayakên
swakaryanya. Pira kunang lawasnira(n) ratu, dhatêng ta
bhagawan Nârada, wiku sakeng swargaloka, prajñâ ring
saptaswara⁴¹ mwang gîtanrêta.

Translation:

The kingdom of the great king Yudhistira was thriving, and
the world prospered because of him. The people were happy
and each did his work. Not long after Yudhistira had become
king, Bagawan Narada came. A sage from Heaven, he was
skilled in the seven tones, and in singing and in dance.

Here also the word *saptaswara* can mean nothing other than ‘gamelan’, and, moreover, ‘gamelan pélog’.

From the beginning, the gamelan pélog certainly had seven tones, like *do-re-mi-fa-sol-la-ti*. For this reason, the pélog *gembyang* often is called an *octave*, as in Western music. Indeed, the word *octave* could be translated into Indonesian with the word *delapanan* [*delapan* ‘eight’], whose meaning is related to numbers, just as October was originally the eighth month. As for the Javanese word *gembyang*, its meaning is as precise as that of the word *octave*, but the word *gembyang* itself is not connected with the number 8.

There are those who say that the keys pélog [4] and barang [7] were added tones (*preñesan* = *main-main*), or that the key penunggul (bem) [1] was added by

³⁹Fox-Strangways (1914, 108). For us it is fitting to note that *madhyama* = the middle one = the key pélog [4], and that *pañcama* = the fifth one = the key lima [5], exactly as on the demung, slenthem, and saron. See also the article “Burmese Music” in the *Journal of the Burma Research Society*, page 389 [Khin Zaw 1940, 389].

⁴⁰Juynboll (1906, 192). See also his edition of the *Wirāṭa Parwa* [Juynboll 1912, 53].

⁴¹The word *swara* also is associated with [the number] 7 in the *candra sangkala* [for an explanation of the *candra sangkala*, see the “Translator’s Introduction” to *Wédha Pradangga*, in this volume].

the Panembahan of Demak, Susuhunan Tunggul, and that they have maintained those positions to the present time. As noted above, this has no basis, even if it is easily understood. Those who are of the above opinion still believe in tradition: first, that the gamelan sléndro is older than the gamelan pélog; second, that the basis is that (originates from the fact that) the pélog gendèr lacks the key pélog [4] and that the keys barang [7] and penunggul [1] are never found together on the same gendèr. Their error is that they do not know that originally the gendèr was not part of the gamelan pélog but rather is a new thing, merely a recent imitation of the sléndro gendèr.

This is the reason that there are only five keys per gembyang in the pélog gendèr, just as on the sléndro gendèr. Similarly, the pélog gendèr lacks the key 4, while the keys 1 and 7 are used in alternation, as substitutes (*sorogan*), and are never found together on one gendèr. Thus the keys of the pélog gendèr are 1 2 3 5 6 1 (bem gembyang) or 7 2 3 5 6 7 (barang) gembyang. The notational leap from 3 to 5 for adjacent keys on the pélog gendèr and on the sléndro gendèr in general feels awkward; however, it gives not a little facility and it is in accordance with the reality.

It was conjectured above that a kenong corresponding to the eighth key, 5 in modern notation, was first added to the sléndro gendèr or gamelan. This does not necessarily mean that a new note was added to sléndro, but rather that the sléndro 5 was made to match the pélog 5. This was the origin of the paired sléndro-pélog gamelan with 5 as a common tone (*tumbuk*). Indeed, most very old, paired, sléndro-pélog gamelan have 5 as a common tone, for example, the gamelan *Kyai Kanyut Mèsem* at the Mangku Negaran, Surakarta. Similarly, the gamelan originally from the Mangku Negaran in the Jakarta Museum has 5 as a common tone. However, when a gamelan has 5 as a common tone, the tone sléndro 6 (nem) and pélog 6 do not match. Therefore, in sléndro-pélog gamelan with 5 as a common tone there are always two rebab: one for sléndro with a black neck, called *ponthang*, and one for pélog with a plain white (*polos putih*) neck, called *byur*. The reason for this is that if there were only one rebab, each time a change from sléndro to pélog, or vice-versa, occurred, it would be necessary to retune the rebab to the tone 6, which would not be the same in a gamelan with a common tone 5.

Today, however, sléndro-pélog gamelan with 5 as a common tone are rare; usually 6 is the common tone. One rebab is sufficient, not requiring retuning with each change of tuning system (*laras*). But tradition is rather strong. Although one rebab is sufficient for a sléndro-pélog gamelan with 6 as a common tone, today some complete gamelan still have two rebab, *ponthang* and *byur*, but this is only out of pride or ostentation.

As far as possible, I have attempted to explain *pathet* in pélog, concluding that that which is *pathet*, read *patut* ['made to fit'], is the left rebab string, which is tuned to the key 5 on the pélog slenthem, the right string being tuned to

penunggal [1]. This is *pathet lima* [5]. If the left string is tuned to the key 6 and the right string to the key *gulu* [2], it is *pathet nem* [6], although this tuning also may be used for *pathet barang*.

Concerning the *sléndro pathet*, I explained above that for *pathet sanga* [9] the left rebab string is tuned to the ninth key from the left of the *gendèr* when the *gendèr* had only ten keys, and the first key was the note 2. This was the origin of the expression *pathet sanga*. But people forget, and for a long time the eighth and ninth keys have been called 5 and 6 in *sléndro*, and, moreover, the key to the right of the key 6, originally the tenth key, which is designated by the number 1 in *sléndro*, also is called *sléndro barang*. This is because the nomenclature for *pélog* keys was applied to *sléndro*.⁴²

Concerning *sléndro pathet nem*, I cannot explain more than that the right rebab string is tuned to the sixth key on the ten-keyed *gendèr*, the key presently designated by 2 in notation. Called *sléndro gulu*, it is the octave of the leftmost key.

Pathet manyura is even less clear. In *sléndro pathet nem*, *pathet sanga*, and *pathet manyura* the tension of the rebab strings is the same. The meaning of the word *manyura* is not clear. It certainly is derived from the Sanskrit *mayura*, or peacock (*merak*), but its historical relationship is still unclear.⁴³ There are those who explain the word *merak* as a verb meaning 'to approach', derived from *perak* 'near'. Thus *mayura* = *merak* ('bird') = 'to approach' (verb), meaning 'approaching morning', or 'approaching the end of the wayang'.⁴⁴ This is up to the reader, however. Explanations such as this are called by the Javanese *othak-athikan-mathuk* [seemingly logical findings reached by lucky coincidence], the meaning of which is more or less as follows: a farfetched search to find an explanation that is hard to put into a scientific frame of reference.⁴⁵

Above I have presented my explanations of the word *pathet* in relation to instruments, an explanation that can only be said to be based on technology and not at all concerned with feeling. But *pathet* does more than just describe a certain atmosphere; it also, and most importantly, is concerned with the feelings of the listeners. To those who can appreciate it, each individual *pathet* evokes a different feeling of beauty. Thus *sléndro pathet nem* has a feeling different from

⁴²At the time of the writing of the *Serat Centhini*, the rebab was already said to be tuned to (the key) *nem* [6] for *gendhing* in *sléndro pathet sanga*.

⁴³Compare Kunst (1934, 267, n. 1) [1973, 338, n. 5]. *Pathet* is equated with the stages in the life of man—this is only empty talk (Kunst 1934, 52–53) [Kunst 1973, 76–77].

⁴⁴*Serat Karawitan*, *kumpulan pelajaran kursus Tembang Gedhé Kusumajudan* 1866 [see Poesaka Djawi 1926, 1:8].

⁴⁵Compare Kunst and Kunst-van Wely (1925, 35ff.).

that of pathet sanga or pathet manyura. Every musician can feel this difference. However, although musicians are skilled, if they are asked why this is so, they can only answer, “*inggih sampun mekatèn punika*” [‘that’s just the way it is’]. Furthermore, if asked the reason for the difference in feeling/mood, those who are certain cannot answer because they know how to feel but do not know how to explain.⁴⁶

Kunst also has written a great deal about the relationship between pathet and mood,⁴⁷ correlated with the gongan of gendhing in pathet nem, in pathet sanga, and in pathet manyura. If I understand correctly, the results are as follows.

- [1.] Of 53 gendhing in pathet nem, most gong tones fall on the note gulu [2] (64.2 percent); 32 percent fall on lima [5]; and 61 percent fall on nem [6].
- [2.] Of 98 gendhing in pathet sanga, the gong tones of 51 percent fall on barang [1], and 84.7 percent fall on lima [5].
- [3.] Of 122 gendhing in pathet manyura, 41 percent fall on gulu [2], 33.6 percent on dhadha [3], and 59 percent on nem [6].

A similar situation is found in suluk regarding melodic support (*melodische steun*) and end points (*eindpunten*). These Dutch words can be translated quite precisely with the Javanese words *sèlèhaning swara* (the laying down of the note/voice) or *ambah-ambahan* (traversing tone or tone area). Thus, *sèlèhaning swara* in pathet nem are gulu and nem, in pathet sanga they are barang and lima, and in pathet manyura they are nem, gulu, and dhadha, almost the same as gendhing in each respective pathet.

The above matters were truly felt and understood by the writer of the *Serat Centhini*, as is apparent in the following passage: “Mungguh surasaning gëndhing wus tēlas nèng papathētan sēsēndhon jakmakeng gëndhing,”⁴⁸ which means ‘The pleasure of a gendhing is all contained in the pathetan; sendhon is the soul (or essence) of a gendhing’. So the *sèlèhaning swara*, both in pathetan and in gendhing, are the cause of the change of mood in each pathet.

At this time I do not have the opportunity to discuss the quotation from *Panji Semirang*, which includes many matters that should be explained to my

⁴⁶See Kunst (1934, 49) [Kunst 1973, 73].

⁴⁷Kunst (1934, 50ff.) [Kunst 1973, 74ff.].

⁴⁸[*Serat*] *Centhini* [*Serat Tjēntini* 1912–1915], 202 [*sic* 276], stanza 18. Quoted in Kunst (1934, 249) [1973, 319]. The word *jākmaka* [*jakmakeng* = *jakmaka* + *ing*] is a variant of the word *ātma*, meaning ‘soul’.

colleagues who are experts in gamelan and wayang. Some other time, when there is an opportunity, I will do so as much as is needed.

MENERANGKAN KATA PATHET

[Explaining the Word *Pathet*]

Ki Sindoesawarno

Translated from Indonesian by Stanley Hoffman

Udan Mas I/7 (1960):151-54

In Bali there are *gamelan patut lima* and *gamelan saih pitu*. A *gamelan patut lima* is a pélog gamelan with five tones. What does it look like? Just imagine a complete pélog gamelan except that all of the instruments follow the tuning of a *gendèr* in [*laras pélog pathet*] *bem*, thus having five keys per octave, lacking the notes *pélog* [4] and *barang* [7]. The *saron* [*barung*], [*saron*] *penerus*, *demung*, *slenthem*, and *bonang* all have five notes each. The names of the Balinese instruments are of course different, as are their numbers, shapes, and functions. Or, imagine that all the instruments of this gamelan follow the tuning of a *gendèr* in [*laras pélog pathet*] *barang*, thus having five notes per octave but lacking the notes *panunggul* [1] and *pélog* [4]. Each of these pélog gamelan has only five notes and is called *gamelan patut lima*. According to Balinese colleagues, the term *patut lima* may mean ‘five notes per octave’. In everyday speech, the word *patut* means ‘fitting’, ‘suitable’, ‘proper’, ‘appropriate’.

There are three types of *gamelan patut lima*, classified according to their pitch levels.

1. A low-pitched *gamelan patut lima* is called *gamelan demung* or *gamelan tembung*.*
2. A medium-pitched *gamelan patut lima* is called *gamelan sunarèn*.**
3. A high-pitched *gamelan patut lima* is called *gamelan selisir*.***

A *gamelan saih pitu* is a pélog gamelan with seven tones. It may be equated with the complete seven-tone pélog gamelan of Java. The seven-tone *gamelan saih pitu* is comparable to the (seven-tone) pélog gamelan of Java. Not only do the [Balinese equivalent of] *saron*, *slenthem*, and *bonang* have seven tones, but the *gendèr* and *gambang* also have seven tones per octave. *Saih pitu* means ‘seven-toned’. In everyday speech [in Balinese?], *saih* means ‘fitting’,

*In written forms, the difference between the words *demung* and *tembung* is clear, but when spoken the words sound very much alike. Both mean ‘large’. *Saron demung* means ‘large saron’; *gendèr panembung* (*panembung* = *pa* + [*t*]*embung*) means ‘large gendèr’; and *bonang panembung* means ‘large bonang’ (or *gambyong*).

***Sunarèn* is possibly related to *sundarèn*, *sendarèn* (a type of flute), or *sundari* (a type of Javanese gamelan tuning).

***Possibly, *selisir* is related to *selisih*, *silir*, *slire*, or *sliring* (two notes that do not quite match in intonation).

‘suitable’, ‘proper’, ‘appropriate’.* Unlike the gamelan patut lima, which has three types, there is only one type of gamelan saih pitu. Nearly all gamelan presently possessed by the numerous performing clubs (*sekaha*) all over Bali are gamelan patut lima. Most gamelan saih pitu are very old and are owned by clubs or were inherited by prominent individuals. In all of Bali there are only about ten places where gamelan saih pitu can be found, including *gamelan gambuh* and *gamelan arja*.

What, then, is the case with pélog gamelan in Java? Complete pélog gamelan have seven tones (*saptaswara*). Only instruments that play ornamental parts or filler parts (elaborating instruments) have five notes per octave, for example, *gendèr*, *gambang*, *celempung*, and so on. The complete gamelan pélog has three *pathet*: *pathet lima*, *pathet nem*, and *pathet barang*. Generally, *pathet lima* is considered low [in pitch], *pathet nem* is considered medium, and *pathet barang* is considered high. Here, *pathet* means an arrangement or system of notes. Thus, not the *pathet*[an] that is sung. In this paper, *pathet* that is sung, played on bronze instruments, or bowed we call *pathetan*, *lagu pathet*, or *lagon* (Yogyanese terminology).

If Balinese pélog gamelan is compared with Javanese pélog gamelan, the following characteristics are found.¹

[Tones]	Bali	Java
7 tones	gamelan saih pitu	complete gamelan pélog
5 tones (low)	gamelan patut lima demung	pathet lima
5 tones (medium)	gamelan patut lima sunarèn	pathet nem
5 tones (high)	gamelan patut lima selisir	pathet barang

This comparison suggests that Balinese patut lima may possibly be related to the Javanese *pathet*. Because the Balinese patut lima always has five tones, we may say that the word *lima* [‘five’] is of little use and we can just leave it off. Thus it is possible that there is a relationship between patut and *pathet*. It is also possible that they have the same meaning. This, though, is supported by the

**Saih* may be related to the Javanese *saé*, as in “Ora saé!” [‘I don’t want to’, ‘to consider oneself not fit to do something’]. Kunst [1973, 13] considers it equivalent to ‘sequence’ or ‘succession’.

similarity of the two words—yes, it is possible that they have the same meaning, or at least the same origin.

What I have been discussing is the word *patut/pathet*. The problem is: Are the words *patut* and *pathet* equivalent? The word *patut* means ‘fitting’, ‘suitable’, ‘proper’, ‘appropriate’. [What is the meaning of] the word *pathet*? Some people say that *pathet* means *mathet*, which has nearly the same meaning as *mekak* ‘to be taut, bridled, curbed, bounded’, that which is bounded being the range of the voice or of the melody. To my way of thinking, this explanation is not acceptable, as it is not wholly consistent with the actual practice of singing and playing gamelan.

My colleague, Mr. I Nyoman Rembang, instructor of Balinese music at the Konservatori Karawitan in Surakarta, has pointed out to me that there are a number of words with alternate vowels conditional on use within a sentence, but identical in meaning, such as *agung* and *ageng* [‘large’], *pungkur* and *pengker* [‘behind’], *suwung* and *suweng* [‘empty’], *suruh* and *seureuh* [‘a preparation that incorporates betel nut’, *sirih*]. *Pathet* and *patut*, according to him, are of this class, hence *patut/pathet*. This hypothesis is attractive. However, as neither Mr. I Nyoman Rembang nor myself is a linguist, we can only speculate. Linguists will have to verify this hypothesis.

It happened that in the month of *Mulud*, in [lunar year] 1886 as I remember, that is, in 1954 A.D., I met Prof. Dr. Poerbatjaraka in the *sekatèn* gamelan hall in Surakarta. I directly asked him about the problem of *patut/pathet*. With a smile filled with understanding he answered slowly, “The terms *patut* and *pathet* were both originally *patut*. In the *Kitab Panji Semirang* it is told that when Radèn Panji wanted to begin a piece, the *rebab* was first ‘*patut*’ (*rebabnya dipatut dulu*). . . .” This is more or less the same explanation he gave in *Bahasa dan Budaja* in 1957 [see “Radèn Inu Main Gamelan,” translated in this volume]. I find Dr. Poerbatjaraka’s explanation striking—it opens the door to a discovery of the equivalency of *patut* and *pathet* by way of [the word] *patut*.

When I returned home, I searched for the sentence in the *Panji Semirang* that contains the word *patut*. All I had was Poerbatjaraka’s publication, *Pandji-Verhalen, Onderling Vergeleken* [1940b]. I looked there but I did not find it. The problem of *patut/pathet/pat[h]ut* remains, but I believe that the word *patut* is the key to the solution of the problem of *patut/pathet*. Here is a syllogism I have worked out.

patut = *pathut*
patut [*pathut*?] = *pathet*
 Therefore:
patut = *pathet*

If I can only find a source of *pat[h]ut* = *pathet*, the matter will be solved.

In answer to my question about *patut/pathut/pathet*, my friend Mr. Tjokrowasito, head of the Arts Department of the Paku Alaman, currently musical director at RRI Yogyakarta, and also a teacher at the Konservatori Karawitan Indonesia in Surakarta, informed me that the term *patut* is still used in the musical manuscripts in the library of the Paku Alaman. He explained further that the manuscripts were written eighty or ninety years ago, and that the musicians at the Paku Alaman do not use the term *patut* because they are uncertain of its correctness in light of the common usage of the word *pathet*. I can attest to the truth of Mr. Tjokrowasito's explanation; the musical manuscripts at the Pura Paku Alaman do indeed use the term *patut*. I am quite satisfied. The problem of *patut/pathet* is solved:

patut = pathut (in Balinese, *t* is always pronounced *th*)*

patut [pathut?] = pathet (as proven by the Paku Alaman manuscripts)

Therefore:

patut = pathet

In June 1956, at a seminar at Gajah Mada National University in Yogyakarta, I told Prof. Dr. Poerbatjaraka (outside the meetings) of the occurrence of the term *patut* in the Paku Alaman manuscripts. Apparently he was glad to hear it, for when his turn came to criticize Prof. Ir. Purbodiningrat's presentation, he reemphasized the explanation of *patut* from the *Panji Semirang*, which he had given in the sekaten gamelan hall in Surakarta, but this time in an official manner, as if presenting his findings to a scientific forum. In closing he also mentioned the Paku Alaman manuscripts. After the meeting in the afternoon, some photographs were shown in conjunction with Prof. Ir. Purbodiningrat's working paper. There was one picture of the Yogyanese step notation (*titilaras andha*) (a system of notating music using lines that resemble steps). Above the notation, the following was written clearly in Javanese script: "Gendhing such-and-such, laras pélog *patut bem*, kethuk such-and-such, kendhangan such-and-such. . . . I don't remember the full text. In answer to my question (outside the meetings), Prof. Ir. Purbodiningrat explained that he had photographed the notation from a manuscript in the Paku Alaman library.

In *Bahasa dan Budaja* [see "Radèn Inu Main Gamelan," translated in this volume], Prof. Dr. Poerbatjaraka pointed out the passage in the *Panji Semirang* that proved linguistically that "the pronunciation of *patut*, by way of *pathut*,

*See the theory of sirih-eating proposed by Dr. Poerbatjaraka in *Bahasa dan Budaja* [see "Radèn Inu Main Gamelan," translated in this volume].

became *pathet*.” Although he said that this was just a guess,* researchers of our music accept the obviousness of his hypothesis. Who is still not brave enough to admit the truth of “*patut = pathut = pathet*”? I will prove this once more.

A scenario (*pakem*) for the shadow play *Murwakala* (*Pakem Padalangan Lampahan Murwakala*), owned by Ki Ngabèhi Wignjosoetarno,² a *dhalang* from Surakarta, lists several songs (*kidung*) that must be sung by the *dhalang* during the scene in which Kyai Dhalang Kandha Buwana washes the afflicted child.** One of these, *Kidung Banyak Dhalang* begins thus.

Hong ilahèng, sun angidung,
 Kidungku Si Banyak-dalang,
 Ngendi enggonira linggih,
(kurang?) rejasa kumitir,
 Amerta sing parangnyana,
 Agupita narawangsa,
 Gendèré pinatut barung
 Ulung kenyar ing prasada.

Hong ilahèng, I am going to sing,
 My song (called) Si Banyak-dhalang.
 Where he sits,
(?) tin trembles.
 [He] spreads tranquility characteristic of scholarly men,
 [He] sings the praises of the nobility,
 The gendèr was *patut* moderately,
 Extending the radiance in the (meeting) hall.

So goes the written version. Probably it is the gamelan that is trembling, because the materials needed for making gamelan instruments include copper (Cu) and tin (St). This mixture is abbreviated *ga-sa* [*tembaga* ‘copper’; *rejasa* ‘tin’], which became *gangs*, the High Javanese (*krama*) word for gamelan. In Balinese, the word *gangs* refers to a type of instrument.

I have translated *barung* as ‘moderate’, but *barong*/*barung*/*barang* imply different levels or degrees, that is, large, medium, and small. For example, *parang rusak barong* is a large-patterned *batik* motif, *saron barung* is a medium-sized *saron*, and the *gendèr barangan* (Balinese; *gendèr panerus* in Java) is small.

*‘(Observance of) manners prevent scorn’ (... *tatakrama punika ngedohken panyendu* ...). In other words, Dr. Poerbatjaraka is too modest!

**Within the framework of this discussion of *patut/pathet*, the course of the *Murwakala* play and the customs associated with it are of little concern, and, I feel, do not need explanation here.

As for the meaning of this song, I only wish to point out the occurrence of the word *patut* in the written version of the Murwakala story. Here, *patut* is clearly not used in its everyday meanings such as 'proper' (*pantas*), 'harmonious' (*laras*), 'respectful' (*sopan*), or 'appropriate' (*mungguh*). In this instance, *patut* already has a special meaning, already has a connection with the gamelan, already has the form of a musical term. *Patut* is now *patet*.

One matter remains: the change of the sound *u* (*suku*) to *e* (*pepet*). Dr. Poerbatjaraka says this happens "only sometimes" on account of his *sirih*-eating theory. I cannot put forth my guesses in linguistic fashion. However, the problem is whether *patut* became *pathet* by way of *patet* (which is difficult to pronounce), or whether *patut* became *pathet* by way of *pathut* (Balinese). This is left to the linguists.

This is my explanation of the word *pathet*. In a future publication I will provide information on the meaning of *pathet*.

TRANSLATOR'S NOTES

¹In the original, the four types of tone systems and the Balinese and Javanese gamelan were arranged as three lists, rather than as a table.

²Sindoesawarno does not identify the pakem in question. He may be referring to Ganda (1954) or Prawirasudirja and Sulardi (n.d.).

NOOT GENDHING LAN TEMBANG

(Introduction)

[Gendhing and Tembang Notation]

Sponsored by Sinuhun Paku Buwana X

Translated from Javanese by Hardja Susilo

Solo: Toko Buku Sadubudi, 1926

HISTORY OF JAVANESE GAMELAN

Here is told the history of Javanese gamelan in accordance with information that has already been told by K. P. A. [Kangjeng Pangéran Arya] Kusumadilaga, from Téja Maya, in the text *Sastra Miruda*, and which corresponds to the story mentioned in the text *Pustaka Raja* [Ranggawarsita 1884–92], as is explained below.

It is said, at the time when the gods who had their dwelling place in the land of Hindhi took human form and descended to the mortal world (*Marcapada*) in the land of Java, they all took the title Resi [‘sage’, ‘learned one’]. The leader among them was called Sang Hyang Jagad Nata. This was Bathara Guru, who took the title Resi Maha Déwa Buddha. Later he became the protector/guardian of many who called him Jawata, meaning ‘the Guru of the land of Java’. At that time the gods revealed and disseminated their powers of invulnerability. Therefore, all the gods were called *jawata*. These events coincided with the lunar year 104 [182 A.D.], given in the chronogram (*sinengkalan*) [*sangkala*] DADI DHEDHUWURANING JANMA [‘to become the master of human beings’].¹

Resi Maha Déwa Buddha became the god-king, with dominion over “*sakutu-kutu wong alang taga*.” *Sakutu* means ‘all insects’; *wong* means ‘all human beings’; *alang* means ‘all things that fly’; *taga* means ‘all things that crawl with four feet’. Resi Maha Déwa Buddha, who took the title Sri Paduka Raja Maha Déwa Buddha, built a city on the north side and at the foot of Mt. Kamula, also known as Mt. Pangerango or Mt. Gedhé in West Java. This city was known as the state of Medhang Kamulan. This was the first state to go by that name [the earliest Medhang Kamulan]. Then Sri Paduka Raja Maha Déwa Buddha appointed a prime minister, Resi Narada, and he took all the other *resi* as his court officials. Thus Resi Maha Déwa Buddha was present in human form in the land of Java for forty years before he became king. This was the first time there was a Nata [king] and Papatih [prime minister] in Java. These events coincided with the lunar year 144 [222 A.D.], given in the chronogram YOGI DADI RAJA [‘yogi/sage becomes ruler’].

Sri Paduka Raja Maha Déwa Buddha wished to move the capital to Mt. Mahéndra, also known as Mt. Lawu. There he created a palace like that in heaven in the areas of Téja Maya, Arga Dumilah, Jonggring Salaka, and Paparia Warna. All that was in them was like that in heaven, including the hall of Marcu

Kundha [emeralds], the hall of Marakata, and also the gate of Sela Matangkep and the footbridge Ogal-agil. All was complete; nothing was left out. Then the other court officials each built their own residences, not far from the palace, in various shapes and forms. At that time the name of the state was still Medhang Kamulan. So it happened that the reign of Sri Paduka Raja Maha Déwa Buddha as king in West Java lasted only five years. Then he moved to Mt. Mahéndra, that is, Mt. Lawu. These events coincided with the lunar year 150 [228 A.D.], given in the chronogram SIRNA WISAYANING BUMI ['vanished is the snare of the earth'].

Sri Paduka Raja Maha Déwa Buddha created *tabuhan* [a set of beaten/struck instruments] known as the *tabuhan Lokananta*, consisting of the following instruments: *gendhing*, *kala*, *sangka*, *pamatut*, and *sahuran*. That which was called *gendhing* is the *kemanak*, *kala* is the *kenong*, *sangka* is the *kethuk*, *pamatut* is the *kendhang*, and *sahuran* is the *gong*.² These instruments were used whenever the gods danced and sang (*anglenggot-bawa*) but they as yet had no *gendhing*, only *playon*, that is, made up of two *kethuk*, three *kenong*, and two *gong*.³ This was the origin of the first gamelan in Java, created by the gods. These events coincided with the lunar year 167 [245 A.D.], given in the chronogram SWARA KARENGÈNG JAGAD ['adorned sound in the world/sound heard in the world'].

Sri Paduka Raja Maha Déwa Buddha created the place of the Mandhala [circular, complex diagram used to define ritual space]. This was the *palenggot-bawan* or the place for *lenggot-bawa*. *Lenggot* means dance and *bawa* means voice, so this was the place the gods used when they wished to hold feasts with dancing, in which the sound of the gamelan was accompanied by voice. This was the origin of dance in the land of Java. These events coincided with the lunar year 168 [246 A.D.], given in the chronogram ANGÈSTHI RASANING JANMA ['to desire/reflect upon human feeling'].

After some time, Sri Paduka Raja Maha Déwa Buddha, who also was known as Sri Paduka Maha Raja Déwa Buddha, returned to the heaven of the gods along with all the *jawata* and many *resi*. This [heaven] was on the summit of Mt. Tengguru in the land of Hindhi. Thus Sang Hyang Jagad Nata had spent twenty-four years ruling the kingdom on the peak of Mt. Mahéndra. Now the palace of Medhang Kamulan on Mt. Mahéndra lay in ruins. There was no one to take the title of king. It is said that at that time all the inhabitants of Java meditated, praying to the gods, asking that they be given a new king, one who could establish peace and prosperity. Since the departure of Sri Paduka Raja Maha Déwa Buddha, no one had acted as guardian of the truth. These events coincided with the lunar year 174 [252 A.D.], given in the chronogram WAHANANING WIKU TUNGGAL ['the chariot/conveyance of a holy man'].

Sang Hyang Jagad Nata ordered his five sons to go and rule over the people of the land of Java. They consented and then descended together in

human form to the land of Java, assuming the titles of kings over the five states. At that time Sang Hyang Éndra, taking the title of Sri Maha Raja Sakra, founded a city at Mt. Mahaméru, known as the state of Medhang Gana. Both this state and Mt. Mahaméru were located in the interior of East Java. Mt. Mahaméru was then called Mt. Seméru. These events coincided with the lunar year 175 [253 A.D.], given in the chronogram PANCA PANDHITA ANGRATONI WIYAT ['five priests rule the heavens'].

Sri Maha Raja Sakra, or Sang Hyang Éndra, who ruled in Medhang Gana at Mt. Seméru in East Java, assumed exclusive authority, ruling over all the other jawata and resi. He changed his title to Sri Maha Raja Surapati. These events coincided with the lunar year 200 [278 A.D.], given in the chronogram BOMA SONYA PAKSA MUKSA ['empty sky/house vanished by force'].

Sri Maha Raja Surapati continued to rule over the jawata and resi. His kingdom remained at Mt. Mahaméru, the name of which was changed to Suralaya. Sri Maha Raja Surapati, also called Sang Hyang Éndra, took the title of Sang Hyang Surapati. This is how it happened that the dwelling place or palace of Sang Hyang Éndra came to be called Suralaya. These events coincided with the lunar year 205 [283 A.D.], given in the chronogram KALIMA MUKSA KAPAKSA ['the five vanished involuntarily'].

Sang Hyang Éndra was ordered by Sang Hyang Giri Nata to build the residences of the gods at Téja Maya. This coincided with the lunar year 226 [304 A.D.], given in the chronogram OBAH NGASTA KALIH ['motion holds two'].

Sang Hyang Éndra was ordered again by Sang Hyang Giri Nata to build the residence of the gods at Arga Dumilah, at Jonggring Salaka, and at Paparia Warna. In a short time the decorations and ornaments were complete. These events coincided with the lunar year 227 [305 A.D.], given in the chronogram PANDHITA PAKSA SINEMBAH ['priest forced to receive homage/priest is honored'].

The residence of Sang Hyang Éndra at Téja Maya was built and decorated all in white, at Arga Dumilah all in yellow, at Jonggring Salaka all in red, and at Paparia Warna all in black. This coincided with the lunar year 231 [309 A.D.], given in the chronogram TUNGAL GUNANING PANEMBAH ['unified use of prayer/power'].

Sang Hyang Éndra wished to create a pair of *kalpa taru* trees [wishing trees] made of *déwa ndaru* and *jaya ndaru* wood. They were placed at the center of Paparia Warna in order to extend their influence and blessing over all of that region. This was the origin of the practice of planting *waringin/banyan* trees, which are fenced in at the center of the *alun-alun*. This coincided with the lunar year 236 [314 A.D.], given in the chronogram OYAGÉ WEDDHA KAPAKSA ['the forced shaking of knowledge'].

Sang Hyang Éndra wished to create the Maharpatan ['great meeting place'] modeled after the Marcu Kundha Hall and the Marakata Hall. This coin-

cided with the lunar year 237 [315 A.D.], given in the chronogram SWARA TRI ING KARNA ['three sounds in the year'].

Sang Hyang Éndra wished to create the Nadisara River, the great river that circles the Maharpatan. This coincided with the lunar year 238 [316 A.D.], given in the chronogram NAGA KATINGAL BOJA ['a serpent that appears festive'].

Sang Hyang Éndra wished to create the Pangarip-arip temple, on the southern bank of the Nadisara River, in the form of the Sela Matangkep gate. This coincided with the lunar year 239 [317 A.D.], given in the chronogram WIWARA KATON KEMBAR ['a door/gate/cave appears double'].

Sang Hyang Éndra wished to create the Manipapa, modelled after the lava Balegdaba of the Candra Dimuka crater. This coincided with the lunar year 244 [322 A.D.], given in the chronogram WÉDANG DADI SIKARA ['boiling water becomes torture'].

Sang Hyang Éndra wished to recreate the Golang-galing well in the form of the Ogal-agil footbridge. This coincided with the lunar year 245 [323 A.D.], given in the chronogram MARGA YOGANING SUKU ['a path is the result of feet'].

A *mulat* fell on Éndra's palace; *mulat* means 'radiance like a beautiful jewel'. This radiance was worshipped and given form by the jawata. It became seven *widadari*: Dèwi Supraba, Dèwi Wilotama (= Tilatoma), Dèwi Warsiki, Dèwi Suréndra, Dèwi Gagar Mayang, Dèwi Irim-irim, and Dèwi Tunjung Biru. The widadari were ordered to *taya*, which means 'to dance while circling the pool at Suralaya', three times. Then they were ordered to *ambadhaya*, which means 'to dance in rows, accompanied by *kidung*'. At that time, many of the gods were *kawismaya*, which means 'enamored', and stared in amazement at the movements of the widadari. At that time, Sang Hyang Brahma suddenly became four-eyed, Sang Hyang Éndra became one-hundred-eyed, and many of the jawata became four-eyed or three-eyed, with one eye on the forehead, in order to extend their views. This was the origin of *bedhaya* in the land of Java. At that time it was only performed in Éndra's kingdom, not yet for the kings of Java. These events coincided with the lunar year 264 [342 A.D.], given in the chronogram WARNA ANGOBAHAKÉ NÉTRA ['colors move the eyes'].

On the orders of Sang Hyang Giri Nata, Sang Hyang Éndra was given the gamelan Lokananta. This coincided with the lunar year 277 [355 A.D.], given in the chronogram SWARA MUNI ING TALINGAN ['a sound resonates in the ear'].

Sang Hyang Éndra built the gamelan Lokananta, adding the instrument known as *caluri*, that is, the *suling*. He also tuned the gamelan Lokananta. The gendhing, or kemanak, was tuned to pitches *lima* [5] and *nem* [6], the kala to pitch lima, the sangka to pitch *gulu* [2], the sahurán to pitch *gulu*, and the caluri, which was made of a slender bamboo plant and was given four fingerholes, was tuned to pitches *nem*, lima, *gulu*, and *barang* [1]. The pamatut had three sounds, *embeng*, *ndhung*, and *empyung*, which provided signals for the slowness and fast-

ness of the *irama*. The gamelan Lokananta was used whenever the gods held festivities of dance and song to accompany the widadari as they danced bedhaya. The *lagu* was called Gendhing Swara Ketawang. The dance of the widadari was arranged for nine dancers, the wives of the godly officials. The positions of the bedhaya now are known as *pambatak*, *apit*, *èndhèl ajeg*, and *èndhèl weton*. The gamelan was called Lokananta, in *suréndra bawana* tuning. These events coincided with the lunar year 287 [365 A.D.], in the chronogram SWARA MATENGGÈNG KARNA ['the sound of an elephant in the ear'].

At that time Bathara Citra Séna was sent by Sang Hyang Éndra to the country of Purwa Carita to take the gamelan Suréndra to Sri Raja Kano (= Kanwa). Not long after receiving the gamelan Suréndra, Prabu [king] Kano added the following instruments: the *grantang*, that is, the *rebab*; and the *salugi*, or *saron*, with five keys upon one base.⁴ The keys were tuned as follows: the first to nem, the next to lima, the next to *dhadha*, the next to gulu, and the next to barang. All these keys were in tune with the gamelan Suréndra, which was then called the gamelan *sléndro*. These events coincided with the lunar year 337 [415 A.D.], given in the chronogram SWARA GUNA INGKANG KATON ['the sound of art (which is) visible'].

At that time Sri Maha Raja Kano increased the number of *sléndro* gendhing and introduced *pathetan*, creating three positions/levels (*pangkat*): *pathet nem*, *pathet sanga*, and *pathet manyura*. This coincided with the lunar year 338 [416 A.D.], given in the chronogram SAMADYANING GUNA DAHANA ['in the midst of art is fire'/'in the midst of fire/burning, art'].

Sri Maha Raja Kano created the gamelan known as *mardangga* for the sending of war signals. The gamelan mardangga is in *sléndro* and includes the instruments *kala*, *sangka*, *gubar*, *bahiri*, *gurnang*, *thong-thong*, *grit*, *maketeg*, and *maguru gangsa*.⁵ This coincided with the lunar year 339 [417 A.D.], given in the chronogram TRUSING RANA KATINGALAN ['the continuation of war is seen'].

Upon the inauguration of Prabu Basurata in the state of Wiratha, further instruments were added to the gamelan *sléndro*, namely, the *gendèr* and *salukat*. Gendhing in three sections/phrases/positions (*pangkat*) were added also. The first section was called *gendhing*, the second *mirong*, and the third *ladrangan*. Gendhing *gendèr* were created also. These events coincided with lunar year 370 [458 A.D.], given in the chronogram TANPA SWARA KAUNINGAN ['without sound it is known'].

Upon the founding of the palace in the state of Jenggala, in the lunar year 1120 [1198 A.D.], the land of Java was divided into four parts. Ratu Binathara ruled at Jenggala while the others were at Kedhiri, Singosari, and Ngurawan. These kings created the *srimpi*, a dance for four noble maidens, accompanied by gamelan *sléndro*. The date of these events is given in the chronogram RUPA LORO TITAHING DÉWA ['in two forms/figures the incarnations/creatures of the gods'].

Upon the inauguration of Ratu Radèn Panji Kasatriyan, with the title Prabu Surya Wisésa, he set about composing new gendhing for the gamelan sléndro, as well as increasing its instrumentation. He added the *bonang gedhé*, *bonang panerus*, *demung*, *saron barung*, *kecèr*, *ketipung*, *slenthem*, and *kempul*. This was the first time that the wayang was accompanied by the gamelan sléndro. He went on to create the *gambang salukat*, known as the *celempung*. He also created the gamelans *monggang*, *kodhok ngorèk*, *cara balèn* and *gala ganjur*, all of them in the sléndro scale. At that time the gamelan smith first came to be called *gendhing*. That is why, at the present time, when the gendhing are making a gamelan, their names are changed to those of the relatives of Prabu Surya Wisésa. These events coincided with the lunar year 1158 [1236 A.D.], given in the chronogram ANGÈSTHI TATA TITISING WISNU ['to honor the rules set down by the incarnation of Wisnu'].

Prabu Surya Wisésa created the *dhadhap* dance, the *lawung* dance, and other such dances used for the teaching of combat accompanied by all sorts of gendhing. Prameswari [queen] Dèwi Candra Kirana created the *bedhaya srimpi* dance accompanied by the gamelan sléndro. These events coincided with the lunar year 1163 [1241 A.D.], given in the chronogram KATON BEKSA PUTRINING NARÉDRA ['the noble daughters of the king appear dancing'].

At the establishment of the kingdom at Demak, the *wali* [nine Islamic saints of Java] gathered together. The Honored One of Giri created the *sekatèn* [gamelan], a royal procession, in the pélog scale. The *sekatèn* gamelan was created for the ceremony [birthday of the prophet Muhammad], at which it is played every Garebeg Mulud. Also created was the gamelan *srunèn* created for the music/playing of the soldiers. These events coincided with the lunar year 1477 [1555 A.D.], given in the chronogram SWARA META KINARYA TUNGGAL ['the angry sounds are made one'].

When the Honored One of Giri acted as ruler in Demak, he created gendhing for the gamelan pélog and also set up the *sendhon* in three positions (pangkat): *sendhon lima*, *sendhon nem*, and *sendhon barang*. This coincided with the lunar year 1478 [1556 A.D.], given in the chronogram ANGÈSTHI SWARA SUCINING JALMA ['to honor the sounds of the purity of man'].

**THE DIFFERENCE BETWEEN GENDHING, MIRONG
AND LADRANGAN, AS WELL AS GENDHING GEDHÉ,
GENDHING TLÈDHÈK, AND GENDHING KETAWANG,
WHICH ARE USED FOR ACCOMPANYING HIS HIGHNESS'S
ENTERTAINMENT, BEDHAYA, IN THE PALACE**

The explanation of the difference between gendhing, mirong, and ladrangan, as well as gendhing *gedhé*, gendhing *tlèdhèk*, and gendhing *ketawang*

that are used for accompanying His Highness's entertainment, *bedhaya*, is as follows.

Those which are called gendhing have at least two *cèngkok* [*gongan*]. Furthermore they have *mungguh* [*minggah*] and *niba* [*ndhawah*]. *Mirong* have one *cèngkok*, at most two, without *mungguh*, without *niba*. Gendhing are codified according to the number of kethuk before the stroke of the kenong. Those with many [kethuk strokes] are called gendhing *gedhé*, those with few are called gendhing *cilik* [small].

Gendhing *tlèdhèk* are any kind of gendhing or *ladrangan* arranged in the style of a *tlèdhèk* accompanist displaying the *tlèdhèk* [dancer]. When the *tlèdhèk* musicians arrive in the city, their style is adopted by the local musicians. These pieces are then called gendhing *tlèdhèk*. Since the original gendhing arrived from foreign states, in Surakarta now there are such gendhing and *ladrangan* named after their place of origin: *Ludira Madura*, *Ela-ela Kali Bèbèr*, *Kagok Madura*, *Sekar Gadhung Pagèlèn*, and others of that genre.

Gendhing *ketawang* have no *mungguh* and no *niba*. The instrumentation consists only of the *kemanak*, kethuk, kenong, *kendhang*, gong, and the voice of the *pesindhèn*. Perhaps this style imitates the gamelan *Lokananta* when used to accompany the dance of the nymphs (*widadari*) in Éndra's realm during the era of the gods.

REGARDING RARAS [LARAS] AND WIRAMA [IRAMA]

A gamelan that is considered to be in perfect tune is one in which all of the pitches of the instruments, such as pitch *barang* of the saron, the *gendèr*, the *bonang*, and so forth are in tune with one another. *Raras* means the expression of the sound such as *raras barang gedhé* [lower-octave pitch 1] and *raras barang manis* [literally, 'sweet'; in this instance *manis* means 'small' and refers to higher-octave pitch 1]. When played individually they sound as low and as high, but when heard in a gendhing the sounds blend because they are of one *raras*.

That which is called *irama* is the interval between the first and second strokes of the kethuk while that which is called *irama rangkep* [doubled] and *irama lamba* [single] pertain to the playing of all the instruments. If the time interval between two kethuk is lengthy, it is called *irama landhung*. The *gambang*, *gendèr*, saron *panerus*, and *rebab* can double their *cèngkok* [melodic pattern]. If the time interval between two kethuk strokes is close, it is called *irama seseg*. The *ricikan* players will not be able to double, and therefore it is called *irama lamba*.

REGARDING THE UNGGAH GENDHING, THE NIBA GENDHING, AND THAT WHICH IS CALLED CÈNGKOK

Unggah gendhing are like this: if the gendhing has two kethuk before the munggah, after the munggah it has four kethuk [per kenong]; if the gendhing has four kethuk before the munggah, it has eight kethuk after the munggah, and so forth. The niba of the gendhing is like this: before niba it has two or four kethuk [per kenong], and when niba it becomes a ladrangan. Cèngkok is the simultaneous stroke of the kenong, the saron, and the gong. For example, a gendhing may have one gong stroke, which falls on lima, one gongan may end on gulu, the next gongan on barang, and the next gongan on nem. It is said that the piece has four cèngkok. If it has only one gongan, it has one cèngkok, and so forth.

TLÈDHÈK ACCOMPANIMENT WHEN PERFORMING DOOR TO DOOR FOR MONEY

A long time ago, when tlèdhèk [were] performed from door to door for money (*ambarang*), they were only accompanied by *terbang* and *kendhang*. The *buka* was played by the same accompanists (*panjak*) who played the *terbang* and *kendhang*. When the tlèdhèk finally reached the city of Surakarta, they were accompanied by *bonang telu* [three-kettle bonang], gong, and rebab. Now (the era of K.P.A. [Kangjeng Pangéran Arya] Kusumadilaga), tlèdhèk accompaniment includes one rack of bonang. Long ago, when tlèdhèk was only accompanied by *kendhang* and *terbang*, a male sometimes danced along, such as in *tayuban*. This is known as *janggrungan*.

REGARDING TAYUBAN AND ITS ORIGIN

The first time there were roving tlèdhèk was during the Demak era [sixteenth century]. The gamelan consisted of *terbang* and *kendhang*. A vocal introduction began the piece. Such practice emulated a practice known during the Kabuddhan [Buddhist] era. It was said that the dance of the nymphs (*widadari*) was accompanied by the sound of *ketawang*. By the Jenggala period [eleventh century] it was said that Prabu Surya Wisésa was met by the queen whenever he was returning to the palace. In the middle of the *paringgitan* [section of a traditional-style house between the front veranda and the main family section] the *widadari* danced, and [the king and queen were] saluted by the sound of the gamelan *sléndro*. Thus the *tayuban* dance emulates the era when Prabu Surya Wisésa reigned. By the [time of the] Demak period, the *santri* [persons who follow orthodox Islam] Dul Guyer Birahi innovated with the use of *angklung*,

kendhang, and terbang to accompany the tunes (*lagu*) that preceded *dhikir* [Islamic chanting]. There were male and female *santri* who were assigned *angempraki*, that is, 'to dance'. The tunes were similar to the tunes of gendhing in pélog or sléndro. Subsequently, *tayub* became a Javanese entertainment. In the villages and in the cities, among commoners and noblemen, whenever they had a wedding, a circumcision, or some other such occasion, they entertained themselves with a festive dinner and *tayub* dances (*bujana nayub*).

THE DIFFERENCE BETWEEN BEDHAYA, SRIMPI, AND TLÈDHÈK

Regarding His Highness's entertainment, the *bedhaya* dance, there were originally nine dancers. The *bedhaya* that was presented at the palace but was from the crown prince's residence (*kadipatèn anom*), or from the palace officials' residence, or from the prime minister's residence (*kepatihan*) only used seven dancers. The style is the same as that of the *bedhaya* of the palace. The pieces are in sléndro or in pélog, but they must not be the same pieces as those used in His Highness's *bedhaya* in the palace. In His Highness's entertainment, the *srimpi* dance, each set consists of four dancers, two pairs. The dance uses *laras*⁶ similar to that of the *wirèng* dance.

Regarding the *tlèdhèk* dance, before the *mungguh* or *niba* sections of the gendhing, the dance still imitates the *laras* and *ukel* [a dance motif] of the *srimpi* dance. When the gamelan goes to the *niba* or *mungguh* sections of the gendhing, *tlèdhèk* has its own style of movement, which is no longer similar to that of *bedhaya* or *srimpi*, such as *ngaté pang*, *ngentrog*, *dhedhet*, *medhi-kèngser*, and *sesirig*.⁷ But now these rules of *tlèdhèk* are thrown away and *tlèdhèk* resembles female *topéng* [mask] dancing.

REGARDING THE COMBAT DANCE [WIRÈNG] AND ITS ORIGIN

The story of the origin of the dance *laras*⁸ *dhadhap* [shield], *lawung* [spear], *tamèng* [shield], and so forth is as follows. After the founding of the palace in the state of Jenggala [eleventh century], Prabu Lembu Amiluhur desired to create a dance for his sons, which would be suitable for teaching *banda yuda* [to be engaged in battle], dexterity in holding a dagger and shield, and the use of weapons. The instruction was accompanied by gamelan sléndro. Indeed, it was told that during the Jenggala period, kings, princes, officials, and the like, whenever they engaged in battle, danced and employed scarves. When it reached Demak, combat dances were not used as palace entertainment.

In the subsequent Pajang period [end of the sixteenth century] combat dances and bedhaya were revived and were accompanied by either a pélog or a sléndro gamelan. The dances bedhaya, srimpi, and wirèng were perpetuated as dance exhibition and entertainment in the palaces of Mataram [seventeenth century] and Kartasura [eighteenth century]. Only the dance lawung, that is, lance combat exercise on foot, remained as a vehicle to learn close combat (banda yuda). When His Highness Sinuhun Kangjeng Susuhunan came out to ride a horse on Saturdays, it was an exercise in lance combat as well as horse control. It became a big exhibition in the alun-alun [public square]. This was carried on from the time of the founding of Mataram until the founding of the palace in Surakarta [1745 A.D.].

When His Highness Sinuhun Kangjeng Susuhunan Paku Buwana III ascended the throne, he desired to create the dances dhadhap [shield], lawung [spear], and the like. These dances were based on Madurese dances. This happened just before the division of the state [1755 A.D.]. Panembahan Cakraningrat was the teacher of all matters relating to dance. After the reign of Sinuhun Kangjeng Susuhunan Paku Buwana III, His Highness's sons and relatives were taught the dances *dhadhap* [shield], *tamèng* [shield], *panah* [arrow], *gelas* [glass], *lawung* [lance], *tamèng towok* [shield and spear], and *sodoran* [lance]. All of these dances were accompanied by a pélog or a sléndro gamelan, [gamelan] gala ganjur or [gamelan] cara balèn, playing many different kinds of gendhing suitable to accompany the dances.

When Sinuhun Kangjeng Susuhunan Paku Buwana IV of Surakarta ascended the throne, he desired to choose his *prawirèng* soldiers from those who had suitable height and proportions. They were then taught to dance for state entertainments. The types of dance and the number of dancers required in each dance are as follows.

1. *Panji sepuh* dance [old Panji], one dancer
2. *Panji anom* dance [young Panji], two dancers
3. *gelas gedhé* dance [large glass], four dancers
4. *gelas cilik* dance [small glass], four dancers
5. *panah gedhé* dance [large arrow], two dancers
6. *panah cilik* dance [small arrow], two dancers
7. *tamèng pedhang* dance [shield, sword], four dancers
8. *tamèng glèlèng* dance [shield, swaggering], four dancers
9. *tamèng badhung* dance [shield, winged], four dancers
10. *dhadhap alus* dance [shield, refined], four dancers
11. *dhadhap Karna tinandhing* dance [shield, 'Karna to be matched'], four dancers
12. *dhadhap kréta* dance [shield, chariot], four dancers
13. *dhadhap kanoman* dance [shield, youth], four dancers

14. *lawung gedhé* dance [major lance], four dancers
15. *lawung cilik* dance [minor lance], four dancers
16. *sodoran* dance [lance], four dancers
17. *tamèng towok* dance [shield, spear], four dancers

HIS HIGHNESS'S GAMELAN AND THEIR FUNCTIONS IN THE PALACE

His Highness's *sléndro* and *pélog* gamelan, and the like, which are used for ceremonial and entertainment purposes in the Surakarta palace; their functions; the gamelan that are used to accompany *wayang purwa* and *gedhog*; and the difference between *pathetan* and *sesendhonan* [performance of *sendhon*] in wayang performances are explained as follows.

His Highness's gamelan *monggang patalon* were played when the Sinuhun [His Highness] came down to the alun-alun every Saturday. Many people nicknamed it the Saturday gamelan (*gamelan Setu*), because up to the present time, although His Highness no longer comes down for lancing every Saturday, the gamelan is still played at the audience pavilion at the alun-alun. His Highness's gamelan *lokananta* is used to escort the Sinuhun when he returns from lancing exercise. [In addition to the gamelan,] interposed vocal stanzas (*sinenggakan*) are sung by the court officials Ngabèhi Guna Lelewa and Ngabèhi Canthang Balung with *kepyak calapita*. His Highness's gamelan *monggang gedhé* is used to greet the Sinuhun as he departs from the palace every Garebeg [state festivity], when His Highness departs from the palace for other important state events, and to greet the delivery of letters from foreign countries.

His Highness's gamelan *kodhok ngorèk* is used every Garebeg to honor the Sinuhun when he sits on the throne at Sitinggil [a big pavilion on the north and south of the palace facing the alun-alun], and to greet the salvo by His Highness's soldiers. It also is played each night of Garebeg and each morning of Garebeg at 4:00 A.M., and is used for greeting the delivery of letters from the palace of Ngayogyakarta [Yogyakarta].

His Highness's gamelan *sekatèn gedhé* is used every Garebeg Mulud [festival celebrating the birthday of the prophet Muhammad] for ceremonial purposes. After the playing of the gamelan *kodhok ngorèk* is ended, the gamelan *sekatèn gedhé* is taken by the musicians to the main mosque. The gamelan *kodhok ngorèk* also is played in front of the main mosque just before Garebeg.

His Highness's gamelan *sekatèn cilik* is used in the circumcision ceremony or the wedding ceremony for His Highness's sons from the queen, and the oldest son. For these occasions the gamelan is played at the audience hall Sri Manganti. The length of the performance depends on His Highness's desire. His Highness's gamelan *sléndro* and *pélog* are used to accompany His Highness's entertainment,

the bedhaya srimpi dances and the prawirèng soldiers. His Highness's gamelan gala ganjur is used to accompany the wirèng, tamèng towok dancers, or to accompany His Highness's entertainment of a match between a tiger and a buffalo. Gamelan gala ganjur also is used when His Highness desires to launch an attack on a tiger (*karsa ngrampog macan*). His Highness's gamelan cara balèn is used to accompany His Highness's wirèng dancers and to accompany soldiers when they learn the *sodoran* dance. His Highness's gamelan srunèn is used to accompany His Highness's soldiers at war (*talang pati*).

Gendèr, rebab, kendhang, two saron, gambang, suling, kethuk, kempul, kenong, kempyang, and gong suwukan are taken out of the gamelan pélog set to accompany wayang gedhog. The levels (pangkat) of gendhing follow those of sendhon. Each night has three stages: sendhon lima, from the beginning of the performance until 11:00 P.M.; sendhon nem, which ends at 3:30; and sendhon barang, which lasts until the end of the performance. The *suluk* depend on the pathet. They are named *Manggala gita*, *Garjita watang*, *Mijil*, and *Megatruh*. The *suluk* of the pélog gamelan are known as sendhon because in pélog the *suluk* are of vocal origin. Thus, people who call them pathetan are in error. Pathetan are more appropriately applied to sléndro. However, even in sléndro, if the buka of the *suluk* is the *dhalang*'s voice, it also is called *sendhon*, for example, *Sendhon élayana*, *Sendhon sastradatan*, and the like. Sinuhun Kangieng Susuhunan Paku Buwana IV made [had made] a gamelan for wayang gedhog called *Kyai Jayèng Katong*.

His Highness made a sléndro gamelan for *wayangan* with the following instrumentation: gendèr; rebab; two saron; kendhang; ketipung; gambang; suling; kecèr; kethuk; kenong tuned to lima, nem, and barang; kempul tuned to nem and lima; and gong suwukan. When it was finished it was given the name *Kyai Jimat*. The gendhing were made in three stages (pangkat) following the pathetan. The first stage was pathet nem, the second was pathet sanga, and the third was pathet manyura.

[This concludes the introduction to the book.]

TRANSLATOR'S NOTES

¹For an explanation of the Javanese system of chronograms (*sinengkalan/sangkala/candra sangkala*), see the "Translator's Introduction" to *Wédha Pradangga*, in this volume.

²In the article "Vokalia dan Instrumentalia pada Gamelan" (1960), Ranggawarsita (in *Pustaka Raja*) is quoted as giving the following translations of these same terms.

gendhing	=	rebab
kala	=	kendhang
sangka	=	gong
pamatut	=	kethuk
sahuran	=	kenong

The unidentified writer, from the editorial staff of *Udan Mas*, goes on to say that Ranggawarsita probably has mistranslated these terms (except for *kala* and *pamatut*), and that the most likely correct translation is: *gendhing* means 'gamelan', *sangka* means 'a kind of trumpet', and *sahuran* is not a term for an instrument.

³Because this sentence holds a special interest, and not a little ambiguity, the original is given here:

Kanggoné tetabuhan mau, saben para déwa anglénggot-bawa, nanging durung nganggo gendhing, lagi plajon, ija iku kethuk loro, telu kenong, pindho egong; ija iku mula-bukané ing tanah Djawa ana gamelan kang sapisan. . . .

⁴*Grantang* is translated as *gambang* by Warsadiningrat in *Wédha Pradangga*, volume 1 (translated in this volume), and also as *gambang* in the article "Vokalia dan Instrumentalia pada Gamelan" (1960). According to *Wédha Pradangga*, the instrument added with the *grantang* was not *salugi* but *salundhing*, meaning 'kempul'. In the article, the instrument said to have been added with the *grantang* was the *salundi*, but, rather than a saron, it was a *gambang gangsa* with suspended keys.

⁵Translating Old Javanese and Sanskrit terms as if they referred to a single type of instrument is fraught with difficulties. Even when the translator is reasonably sure of the meaning of a particular term in a particular text, there is no assurance that the word had the same meaning in different manuscripts or at different times. The fact that the author of this manuscript translated some terms but not others suggests that he too may not always have been sure of the meaning of an old term. All definitions must be regarded as tentative. See the "Glossary" in volume 3 of this work.

⁶Perhaps in this passage *laras* means 'compositions'.

⁷It is not clear whether these are bedhaya/srimpi or tlèdhèk dance motives since today they are used in both, but the author probably intended them to be tlèdhèk motives.

⁸This appears to be yet another meaning of the term *laras*.

ILMU KARAWITAN

[Knowledge About Gamelan Music]

Volume 1

Ki Sindoesawarno

Translated from Indonesian by Martin F. Hatch

Konservatori Karawitan Indonesia, 1955

INTRODUCTION

Ilmu karawitan means 'the knowledge that explains *karawitan*'. The word *karawitan* has its origins in *rawita*, to which are added the prefix *ka* and the suffix *an*. *Rawita* is whatever contains, bears, or carries *rawit*. *Rawit* means something refined, beautiful, detailed. So *karawitan* means the collection of everything having to do with that which is refined and beautiful. Further, *karawitan* has been given a special meaning: the art of musical instruments (*bunyi-bunyian*) and human voices (*suara manusia*), that is, cultured, refined sound (*seni-suara*) or music (*musik*). Thus, Karawitan = Seni-suara = Music. But the *music* has far too long suggested a different picture; the fixed meaning of *music* has come to imply the music of Europe. Because of this, *karawitan* must have both a broad and a specific meaning. In the beginning *seni* meant 'refined' and 'beautiful'. As time went on *seni* came to mean 'art' or '*kunst*' (Dutch). *Karawitan*, in its broad meaning, means 'seni-suara', or 'music', as discussed above. The specific meaning of *karawitan* is 'that seni-suara which employs gamelan instruments and uses the *sléndro* and *pélog* tuning systems'.

Karawitan includes seni-suara by the gamelan (called *gendhing*) and seni-suara by human voices (*gendhèng* or *sekar*). Consequently, an expert in *gendhing* is one who is a master at playing gamelan and who knows all types of gamelan melodies, and a person whose voice flows along (*turut usuk*), whose voice is fine [clear and carrying] when singing *tembang*, *kidung*, *kakawin*, *ura-ura*, *bawa*, *gérong*, and *sindhèn*.

Ilmu Karawitan is science, so its character is theoretical. But a man can compile knowledge of karawitan only if he has already examined and become sensitive to the practice of karawitan, so that he is familiar with the issues involved. The intention of this book is to inform, to explain all karawitan matters systematically. The reasons, the rules, and the possibilities of karawitan will be elucidated. Its purpose is to develop the understanding of those who are in daily contact with the gamelan, and to aid and promote the flowering of karawitan.

This book is organized in a way that may be applicable to Sundanese, Javanese, Madurese, and Balinese karawitan. We know that because of the different languages in the various localities one meaning often is expressed with two or three terms. In that case we have placed importance not on the different

terms but on the meaning itself, the conception, the issue. On the other hand, when one term has two or three meanings, we have emphasized the different meanings and perhaps the connection between the meanings.

Because this book is meant to be used for teaching students, it is in the form of a lesson, not a scientific exposition. Informed readers will freely add and subtract, alter and contest, or completely throw out these theories and replace them with new ones. Such actions will only serve to enrich our knowledge of karawitan and produce an Ilmu Karawitan that is always “up-to-date.”

THE GAMELAN

Introduction to the Gamelan

If we wish to explore the world of karawitan we must first know the gamelan. *Gamelan* in the name of an ensemble. The individual instruments have individual names, but all the instruments as a unit are called *gamelan* or *gambelan*. *Gamelan* is a part of our music terminology now, but in times past people used other terms. *Gamelan*, meaning ‘that which is hit or struck’, was once known as *tatabuhan*, *tabe-tabehan*, or *tabeh-tabehan*.*

The gamelan as we know it is different from the gamelan of the past. Gamelan in one region may differ from gamelan in other regions. The physical appearance, terminology, instrumentation, and way of playing may all be different, because gamelan have developed under different influences in different areas throughout the course of history.

If we refer to Balinese gamelan, we mean the gamelan whose physical appearance, terminology, instrumentation, and technique of playing is that which is now alive and flourishing in Bali. This is also true when we speak of the gamelan of Madura, Java, Sunda, Palembang, and Banjarmasin. These gamelan are all called Indonesian gamelan. All have sléndro and pélog tuning systems, which are unique, different from all other tuning systems. As a result, Indonesian gamelan occupy a unique place in the study of world music, ethnomusicology.

**Rāmāyana* (Kern 1900), chap. 23, v. 76; *Bhārata Yuddha* (Gunning 1903), chap. 39, v. 2; *Wirāṭaparwa* (Juynboll 1912), v. 96; *Arjuna-Wiwāha* (Poerbatjaraka 1926), chap. 28, v. 13; *Udyoga Parwa* (Juynboll 1911), v. 90, 111; *Wrhaspatī-tattwa* (Devi 1957), v. 33; *Kawi-oorkonden VII* (Cohen Stuart 1875), v. 2a, 3; *Kidung Sunda* (Berg 1927), chap. 2, v. 44; *Tantri Kāmandaka* (Hooykaas 1931), v. 29; *Nawaruci* (Prijoetomo 1934), v. 57.

A Set of Gamelan Instruments

A complete set of gamelan instruments is called gamelan *serançak*, *seprangkat*, or *sebarung* [se 'one']. Not all sets of gamelan are the same in their completeness. A gamelan set for dance is different from a gamelan set for paying homage, which in turn is different from a set for puppet theater or dance drama. A gamelan set for Balinese dance also differs from a set for Sundanese dance. So, what is termed a *gamelan set* is a gamelan unit, which is complete in the instrumentation needed to fulfill a certain need.

Gamelan sets have names. The Balinese gamelan sets that have the most component parts are *gamelan gong gedhé* [gedhé 'big'], *gamelan semar pegulingan* (actually *smara pagulingan*), and *gamelan pelégongan*. The largest Javanese gamelan set is *gamelan gedhé*. The most complete Sundanese gamelan set is almost identical to the gamelan gedhé.

A gamelan set can be divided into parts, according to the function of the instrument and according to the way in which the instrument is sounded. There are two functional units.

1. instruments responsible for the melody
2. instruments responsible for the rhythm

Each functional group is led by a leader. Those instruments responsible for the melody can be divided again.

- 1a. instruments that set in motion the skeletal melody (*balungan*)
- 1b. instruments that fill the skeletal melody with *kembangan*, literally 'flowering substance'

A gamelan set also can be divided according to the way the sound is produced and according to the material of which it is made; this is illustrated in figure 1.

[Balinese gamelan types are listed in figure 2.] Additional types are:

1. gamelan gong gedhé—instrumentation like the Javanese gamelan gedhé
2. gamelan gong umum—includes *gangsà*, with five keys
3. gamelan gong kebyar—includes *gendèr*, with ten keys

Figure 1. [Sound Production]

Sound Production	Material	Code [for figures 2–4]
blown	bamboo	b
bowed or plucked	string (brass wire)	s
struck with hand or mallet	metal	m
	wood	w
	hide	h

These gamelan still exist. The development of gamelan in Bali is faster than in other areas, so the division into the three parts shown above (gamelan gedhé, umum, and kebyar) is valid for the present day only.

The gamelan [listed in figures 2 through 5] can be classified in four divisions, according to their use.

- 1. for independent [*bebas*] karawitan (*klenèngan*, *kliningan*, *petegakan*)
- 2. for dance accompaniment
- 3. for drama (puppet theater or dance drama) accompaniment
- 4. for honorific occasions—*penghormatan*

The classifications of some of the gamelan are listed in figure 6 according to their functions. These gamelan differ in instrumentation, uses/functions, terminology, and ways of playing.

There are many more gamelan, but most of them are very simple sets that do not offer great possibilities for making *kembangan* in karawitan, for example, *gamelan jemblung*, *gamelan salundhing*, *gamelan somprèt*, *pèrèrèt*, or *serunai*, and others.

Figure 2. Instrumentation of Some Types of Balinese Gamelan, Showing the Function and Material of the Instruments

Instruments	gamelan smara pegulingan	gamelan pelégongan	gamelan kebyar	gamelan angklung	Function	Material
1. rebab	1	1	1	0	1b	s
2. terompong	1	0	1	0	1b	m
3. réyong	0	0	1	1	1b	m
4. gendèr rambat*	0	4	0	0	1b	m
5. gendèr giying*	2	0	2	2	1b	m
6. gendèr pamadé*	4	0	4	4	1b	m
7. gendèr kanti*	4	0	4	4	1b	m
8. gangsa	0	6	0	0	1b	m
9. penyahcah	2	2	2	0	1a	m
10. jublag (calong)	2	2	2	0	1a	m
11. jegogan	2	2	2	0	1b	m
12. suling	2	2	2	1	1b	b
13. kendhang**	2	2	2	2	2	h
14. kemong	1	1	1	1	2	m
15. kajar	1	1	1	0	2	m
16. kempli	0	0	1	0	2	m
17. klèngang	0	0	1	1	2	m
18. klenong	1	1	0	0	2	m
19. kempul	1	1	1	1	2	m
20. cèng-cèng	1	1	2	1	2	m
21. gentorag	1	1	0	1	2	m
22. bebendé	0	0	1	0	2	m
23. gong	0	2	0	0	2	m

*The gendèr are in two sets. The slabs of one set are tuned *sliring*, slightly out of tune with the corresponding slabs of the other set, in order to cause an undulating sound. One set is called *pengumbang*, the other *pengisep*.

**The male (*lanang*) and female (*wadon*) drums play interlocking parts (*bersilih ganti*). The smaller of the drums is called *gupek*.

Figure 3. Instrumentation of the Main Types of Javanese Gamelan, Showing the Function and Material of the Instruments

Instruments	gamelan gedhé*	gamelan klenengan*	gamelan bonangan*	Function	Material
1. rebab	2	2	0	1b	s
2. gendèr barung	3	3	0	1b	m
3. gendèr panerus	3	3	0	1b	m
4. gambang	3	3	0	1b	w
5. bonang demung	2	0	2	1a	m
6. bonang barung	2	0	2	1b	m
7. bonang panerus	2	0	2	1b	m
8. slenthem	2	2	0	1a	m
9. saron demung	2	2	2	1a	m
10. saron barung	4	2	4	1a	m
11. saron panerus	2	2	2	1b	m
12. celempung	2	2	0	1b	s
13. suling	2	2	0	1b	b
14. kendhang	3**	3**	2	2	h
15. kempyang	2	2	2	2	m
16. kethuk	2	2	2	2	m
17. kempul	5	5	5	2	m
18. kenong	5	5	5	2	m
19. gong suwukan	1	1	1	2	m
20. gong gedhé	2	2	2	2	m
21. kecèr	1	0	1	2	m
22. engkuk-kemong	1	0	1	2	m
23. kemanak	2	0	0	2	m

*These gamelan have the sléndro and pélog tuning systems and consequently most instruments are in sets of two.

**The names of the three drums are kendhang gedhé [large]; kendhang *batangan*, or kendhang *ciblon*; and kendhang *ketipung*.

Figure 4. Instrumentation of the Main Types of Sundanese Gamelan, Showing the Function and Material of the Instruments

Instruments	gamelan kliningan*	gamelan degung*	gamelan rèntèng*	Function	Material
1. rebab	2	0	0	1b	s
2. kecapi	2	0	0	1b	s
3. suling	2	1	0	1b	b
4. gambang	2	0	0	1b	w
5. bonang	2	1	1	1b	m
6. saron demung	2	1	1	1a	m
7. saron barung	2	0	0	1a	m
8. kendhang	3	1	1	2	h
9. kethuk	2	0	0	2	m
10. kempul	2	0	0	2	m
11. kenong	2	0	0	2	m
12. jengglong (=slenthem)	0	1	0	1a	m
13. gong gedhé	1	1	1	2	m
14. rojèh	0	0	1	2	m

**Gamelan kliningan* has the sléndro and pélog tuning systems. As a result, almost all instruments are in sets of two. *Gamelan degung* is in the degung tuning system. *Gamelan rèntèng* is in the rèntèng tuning system. Another gamelan, *gamelan kecapi*, is composed of the kecapi, the rebab, and the suling.

Figure 5. Tuning Systems of Balinese Gamelan

Pélog		Sléndro
<i>Saih—pitu</i> [seven]	<i>Pathut—lima</i> [five]	
gamelan pegambuhan semar pegulingan gamelan luang (= saron) gamelan gambang	gamelan gong gamelan semar pegulingan gamelan bebarangan gamelan rindhik gegandrungan gamelan arja and gamelan barong landung gamelan janger	gamelan gendèr gamelan batèl gamelan grantang gamelan génggong gamelan angklung

Figure 6. Classification of Gamelan According to Function

Independent	Dance	Drama	Honorific Occasions
Bali:			
gamelan gong gedhé gamelan smara pegulingan gamelan gambang gamelan kebyar	gamelan gong gedhé gamelan gambuh gamelan arja gamelan kebyar gamelan pelègongan	gendèr wayangan	gamelan kléntang gamelan angklung gamelan gong gedhé gamelan gambang
Java:			
gamelan gedhé gamelan uyon-uyon gamelan klenèngan gamelan bonangan gamelan cokèkan (gadhon) gamelan siteran	gamelan bedhayan gamelan gedhé	gamelan wayangan	gamelan sekati gamelan kodhok ngorèk gamelan carabalèn gamelan monggang
Sunda:			
gamelan kliningan gamelan kecap gamelan angklung gamelan degung	gamelan kliningan	gamelan wayangan	gamelan degung gamelan rèntèng gamelan sukati

Gamelan Instruments (Tatabuhan)

As is evident from the lists above, most instruments that are struck (*di-tabuh*, *di-tabeuh*, *di-gamel*) are made from metal. This metal is a mixture of *timbaga* ['copper'] and *rejasa* ['tin'], the name of which is derived from the coupling of the last syllables of these two words—*ga-sa*. The word *gasa*, or *gangs*, actually pertains to the material. In Java it has become *krama* ("polite" Javanese) for *gamelan*, and in Bali it is the name of one instrument in the gamelan, a form of *saron*.

There are bronze instruments in the shape of slabs or bars, for example, the *gendèr* and *saron*. Others have a boss protruding from their centers, which either rests on strings suspended from wooden stands (for example, the *bonang*, *terompong*, and *kenong*) or hangs (for example, the *kempul*, *kempur*, and *gong*). These bronze instruments give off their own sound. When they are struck their substance vibrates, and the vibration produces a clear sound. Other instruments are made from wire strings stretched between two supports and bowed (for example, the *rebab* and the *tarawangsa*) or plucked (the *kecapi*, *celempung*, and *siter*). The sound of the string alone would not be loud enough, so the *rebab*, the *kecapi*, and the rest have hollow bodies. The air within the hollow body vibrates with the string and amplifies its sound.

The *suling* is a blown instrument. The sound is produced by air, which vibrates within the tube and is amplified by it. A bamboo tube is excellent for making a gentle sound like that of the *suling*. The *kendhang* is struck with the hand. It is the skin that is struck and vibrates. The shape of the *kendhang* and the air within it have great influence on the sound so that the instrument can produce a great variety of sounds.

Thus the gamelan instruments are capable of producing a wide variety of sounds depending on their material and shape. How the sound is produced, the construction of the sounding material, and the conditions for making a good sound are all issues that have a physical or physiological character and can be analyzed in acoustic terms.

Playing the Gamelan

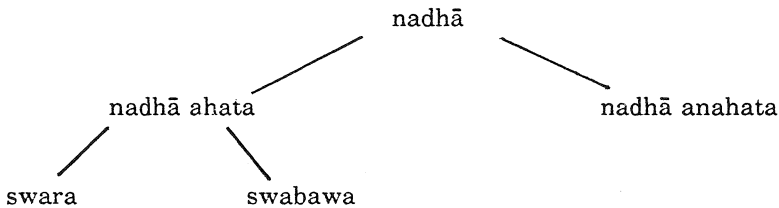
One who is learning to play gamelan has to begin by acquainting himself with the instruments. Their construction should be studied also, so that a faulty or broken instrument can be fixed. One who plays the gamelan is faced with instruments that make more than one kind of sound. These sounds, called *nada*, or tones, are large [low] and small [high]. The connections between the large and small tones must be understood by the student. Moreover, one must learn when to play and when to stop playing. To create good gamelan sounds, one must

know the rules of playing. One cannot freely change the rules because they are the result of experience which developed during the process of gamelan development, rules based on beauty. These rules of playing form the discipline that is a part of the study of karawitan. Facility in playing is the fruit of practice, which is correct and diligent, reached through a combination of knowledge, dexterity, and artistic aptitude.

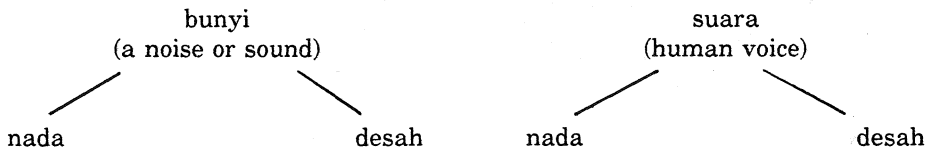
TUNING [SYSTEMS]

Sound and Tone (Swara and Nada)

According to an ancient terminology, *nada* was that which was heard by human ears. Some *nada* were caused to arise and others arose by themselves. Of the kinds of *nada* that were caused to arise, there were two types, *swara* and *swabawa*. *Swara* was easily audible, distinct and beautiful; *swabawa* was not easily audible, not distinct, and not beautiful. *Nada* that arose on their own were called *nada anahata*, that is, 'nada of the heart' or 'nada within quietude'.



Nowadays, that which is perceived by human ears we call *suara* [*swara*]. Some people give this kind of sound the name *bunyi*. Since this is so, *suara* is given the [narrower] meaning 'sound', in the sense of the sound of a human voice. *Suara* [sounds of the human being] or *bunyi* [other sounds] of fixed pitch, which are smooth and clear, are called *nada*. The term *swabawa* (*sebawa*) has been replaced by *desah*. Foreign terms for *nada* are *tone* and *klang*.



Gembyangan or Angkep

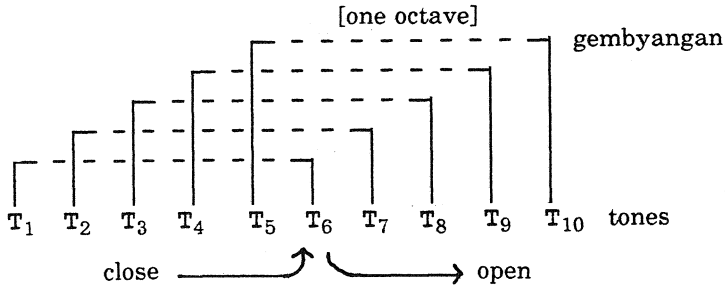
Two tones, large and small, that are sounded simultaneously and give the impression that only one tone has been sounded, are called *menggembyang* or *mengembat* [*meng* is a verbalizing prefix]. The interval between the two tones is called a *gembyang*, a *gembyangan*, a *beulit*, or *angkep*. The word *menggembyang* has its origin in the practice of playing gamelan, that is, “to gembyang” is to play the left and the right hands together on two gendèr keys that flank four (*empat*) other keys (in Bali, *mengembat*). Although described in visual terms, the interval discussed here is not visible, but only heard.

Tuning (Laras)

Every “art of sound” or music uses tones, large and small. These tones have fixed relationships with one another. The order of tones, or the system of tones, in karawitan is called *laras*. The word *laras* outside of karawitan means ‘pleasant to hear’, ‘agreeable’, ‘beautiful’, ‘fitting’, ‘proper’, and so on. *Laras* in karawitan implies an evaluation of beauty also. Thus, *laras* means an order of tones that is pleasant to hear. The *laras* of Indonesian gamelan is very different from the *laras* of Indian music, which is different again from the *laras* of Arabic music, and so on. The *laras* of Indonesian gamelan of the past also differs from that which exists now, and this is also true of *laras* in Indian music, Arabic music, and others. Tuning systems of all kinds, throughout history, are always changing. But these tuning systems have one thing in common, that is, the existence of *gembyangan* (or *angkep*). Each tuning system can be divided in such a way as to become several *gembyangan*. *Laras* is an arrangement of tones that are fixed in number and size within one *gembyangan*.

It was observed above that in playing gamelan *menggembyang* occurs whenever the left and right hands play together two keys that flank four other keys. This means that the interval enclosed by those two notes is divided into five parts (see the table below). The flanking tone on the right constitutes the closing of a *gembyangan*, but it also serves as the opening of the *gembyangan* that

follows it, further to the right. Thus every *gembyangan* is divided into five smaller intervals.



Not all tuning systems have *gembyangan* of five tones. We know that the tuning system of European music has a *gembyangan* of seven tones. This [Western] *gembyangan* is called an octave, which means a series of eight. Other tuning systems have twelve tones per *gembyangan*. The Arabic tuning system has an eighteen-tone *gembyangan*; the Indian system has twenty-two. On the other hand, in Indonesian karawitan there are *gembyangan* that have four tones (such as *gamelan angklung* or *gamelan cara balèn*), three tones (*gamelan monggang*), and two tones (*gamelan kodhok ngorèk*). Tuning systems are orders of tones that have fixed intervals within one *gembyangan*.

Tone and Interval (Nada and Sruti)

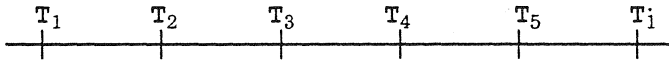
Intervals are not visible, but heard. In fact, what is heard is not intervals but tones. The intervals are only imagined in our thoughts. For simplicity's sake we "picture" an imagined interval, making it a visible entity, for example, as a straight line occupying a space between two points. So arises the term *jarak nada* ['distance between tones']. *Sruti* means 'distance' also, but especially refers to the distance between tones. And *let* ['space', in general] has the same meaning as *interval* (*antara*). Thus, the interval between tones can be called *let*, *sruti*, *jarak nada*, *swarantara*, or *nadantara*.

An interval is flanked by two tones. The existence of an interval depends on the existence of two tones, which makes an interval. Thus the existence of one tone depends on the existence of the interval and the interval arises out of the tones. On the other hand, a tone by itself cannot really be called a tone. Its existence as a tone depends on the existence of another tone, which makes an interval. Thus the existence of a tone depends on the existence of an

interval. Intervals are affirmed by tones. Tones are affirmed by intervals. Each affirms the other.

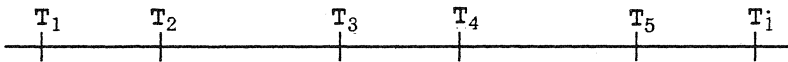
The Sléndro and Pélog Tuning Systems

Tuning systems have names, which depend on the number of intervals, the size of intervals, and the arrangement of intervals in each *gembyangan*. In what we call the sléndro tuning system, the *gembyangan* consists of five intervals that are more or less even. One is able to sing the tones only after a long period of hearing and imitating them. The intervals can be drawn in terms of distance, as below.



T_1 , T_2 , and so on, stand for the first tone, the second tone, and so on. The distance from T_1 to T_1 is the distance of one *gembyangan*. That distance contains five intervals: $T_1 - T_2$, $T_2 - T_3$, $T_3 - T_4$, $T_4 - T_5$, and $T_5 - T_1$. These intervals are more or less even and equal in length. These are the intervals in the sléndro tuning system.

The pélog tuning system has a five-interval *gembyangan* also, but the size of the intervals alternates. One's ability to sing the tones also depends on one's experience in hearing and imitating them. Pélog can be pictured as below.

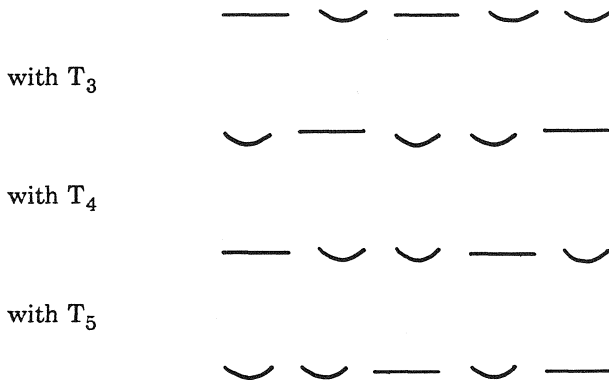


The small intervals $T_1 - T_2$, $T_3 - T_4$, and $T_5 - T_1$ alternate with the large intervals $T_2 - T_3$ and $T_4 - T_5$.

The *gembyangan* of pélog will now be pictured according to intervallic structure. A large interval will be pictured as — , a small interval as — . Thus, if we begin with T_1 , the picture is:



If we begin with T_2 , the picture is:



In this explanation of the sléndro and pélog tuning systems we have achieved only an intellectual understanding of the similarities and differences. If we hear sléndro sung, then pélog, and, moreover, if we hear sléndro then pélog played on the gendèr, we will understand even better the similarities and differences. Hearing the gamelan is the best way to understand the sléndro and pélog tuning systems.

The Pélog Tuning System and the Pélog Gamelan

The pélog tuning system has five intervals, so it also has five tones. But, one might ask, “Why does the pélog gamelan have seven keys?” (for example, the Javanese saron, the Sundanese saron, the Balinese gendèr, or the *gamelan semar pegulingan*). We must realize that what has five tones is the tuning system, and what has seven keys is the gamelan. The tuning system is not the gamelan. The gamelan is that which serves to realize the tuning system. The Javanese saron pélog and the Balinese seven-tone *jublag* realize the pélog tuning system in a way that weaves three gembyangan into one, as pictured below.

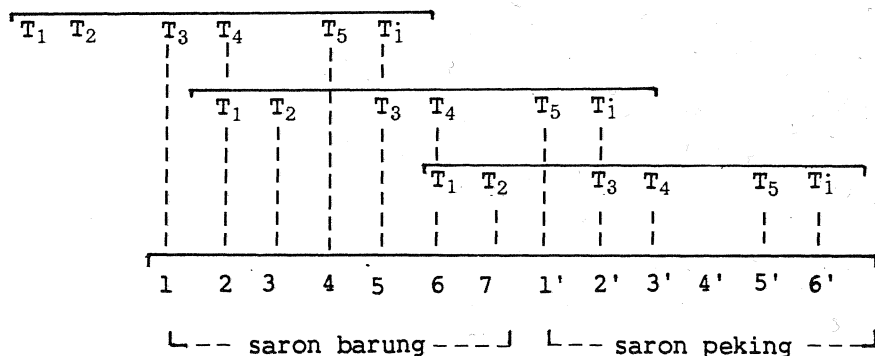
1. Gembyangan number one:



2. The second gembyangan has the same form, but its T_1 is the same frequency as T_4 in the first gembyangan.

3. The third *gembyangan* has the form of the first and second, but its T_1 is the same frequency as T_4 of the second *gembyangan*.

If the three *gembyangan* are woven into one, the following picture results.



Pélog saron, as well as the seven-tone *jublag* of Bali, manifest only one *gembyangan* from this texture or weave. The brackets contain seven tones. The numeral 1' is the *gembyangan* of the first tone, 2' is the *gembyangan* of the second tone, and so on. Thus, by showing the overlap of three pélog *gembyangan*, we can represent the contents of the seven-key pélog gamelan instruments. (The last key of the *saron peking* is not shown in the diagram.)

The Names of the Tones and the Names of the Keys

Sléndro and pélog have five tones within the distance of the *gembyangan*. These tones have names. From large to small, they are as follows.

nong	nèng	nung	nang	ning
ndhong	ndhèng	ndhung	ndhang	ndhing
dhong	dhèng	dhung	dhang	dhing

When written using the script for vowel sounds (*sandhangan*, *penganggo*, *panganggé*, *busana-aksara*), they appear as follows.



BALI	tedhong	talèng	suku	cecak	ulu
JAVA	tarung	taling	suku	cecak	(w)ulu
SUNDA	panolong	panèlèng	payuku	cecak	panghulu

For practical reasons, we will replace these Javanese vowel signs with the “Roman” vowels *o—è—u—a—i*. There is strong evidence to indicate that these names were in use at one time throughout the entire area where the gamelan is now played, but today they are used only in Bali. Other areas only have traces of the names, mostly in contexts or with meanings that differ from the original.

The names of the keys of Balinese gamelan instruments agree with the names of the tones listed above. (However, because the gamelan most frequently used there are pélog, the names used to this day are *ndhong*, *ndhèng*, etc.) Not all Balinese gamelan keys are organized to begin with *dhong*, in the order *o—è—u—a—i*. This organization of the keys was composed for reasons of simplicity, taking into account the tones that are used most often in melodies and the technique of playing them. There are other ways of ordering tones, for example, *u—a—i—o—è* or *a—i—o—è—u*.

The keys of the Javanese, Sundanese, Madurese, and other gamelan have names of their own, taken from the names of parts of the human body and differing in accord with the different dialects. The order of the Javanese sléndro gamelan, from left to right, is:

barang, which means *barang penting* [important matter] (= the head)
gulu, which means *lèhèr* [the neck]
dhadha, which means *dhadha* [the chest]
lima, which means *tangan* [the hand]
nem, which means *rasa* or *jiwa* [emotion or soul, spirit]

Key names are found also in Javanese pélog gamelan. However, because of the weave of gembyangan described above, there are seven keys to name in the pélog tuning system. It is as if there were two keys inserted: (1) *panunggul* (also called *bem*), derived from the root *unggul* ('the superior one' = the head), which is inserted between *barang* and *gulu*; and (2) *pélog*, which means *pélo* [Javanese; Indonesian, *pélot telor* 'lisp' or 'speech defect'] or *pégo* [Javanese, 'speak with an accent', 'awkward in speech'] or also *péloh* [Javanese, 'feeble']. There is also an interpretation *pélog* = *pailog* 'that which is *di-(i)-log-kan*' [lowered] or '*di-sorog-kan*' (inserted). The pélog key is inserted between *dhadha* and *lima*.

The Sundanese gamelan keys are also given names. These are based on developments in the history of karawitan in Sunda. The names of the keys are:

Javanese Names	Sundanese Names
panunggul	singgul
gulu	galimer
dhadha	panelu
pélog	liwung or bungur
lima	kenong
nem	barang
barang	sorog

There are many more names for keys in various areas but these are a part of the history of karawitan. The thing is more important than the name.

Quantifying the Tones

In acoustics any tone may be quantified according to the number of its vibrations per second, in other words, its frequency. The unit is called Hertz, abbreviated Hz. For example, in a gamelan set the following frequencies may occur.

sléndro frequency (Hz.)	T ₁ 291	T ₂ 333	T ₃ 384	T ₄ 440	T ₅ 507	T _i 582
pélog frequency (Hz.)	T ₁ 299	T ₂ 324	T ₃ 411	T ₄ 440	T ₅ 558	T _i 598

The frequencies clarify the largeness or smallness of the tone. The larger the frequency, the smaller the tone [higher in pitch]. The largest gong may have a frequency of 25 Hz., while the smallest key may have a frequency of 2000 Hz.

Calculating the Interval

That which we call an interval is a ratio of the frequency of a smaller note to a larger one. For example,

$$\text{The interval } T_1 - T_4 \text{ sléndro} = \frac{440}{291}$$

$$\text{The interval } T_1 - T_4 \text{ pélog} = \frac{440}{229}$$

$$\text{The interval } T_1 - T_i \text{ sléndro} = \frac{582}{291} = \frac{2}{1}$$

$$\text{The interval } T_1 - T_i \text{ pélog} = \frac{598}{299} = \frac{2}{1}$$

have a good understanding of the difference, so that the following discussion will not cause difficulties to arise. Henceforth we will use the linear method of picturing intervals in *Ilmu Karawitan*.

Embat and Babon Tones

Let us randomly choose two sets of gamelan pélog, A and B. The sequence of their intervals is as follows.

Tones	T ₁	T ₂	T ₃	T ₄	T ₅	T _i
A	0	140	550	670	1080	1200
B	0	120	540	668	1088	1200

Clearly, the intervals are not the same. In fact, there are no two gamelan whose succession of intervals agree, in sléndro or in pélog (although the interval of a gembyangan is always 1200 cents). This difference between gamelan tunings is referred to as a difference in *embat*. Also, *embat* can only be heard; *embat* is not visible. The differences in the numbers above are only visual representations of what actually is heard. The differences in *embat* in karawitan are valued as a kind of richness, testifying to the existence of many different sensations of beauty. Artists and experts in karawitan believe that each gamelan should have its own character in order to fulfill its function, and this character is located in its *embat*. There is a terminology for describing *embat*. For example, *embat sundari* has a peaceful character while *embat laras ati* has an energetic, lively character. On the other hand, rationalists strive for uniformity of *embat* in all gamelan.

Let us imagine two sets of gamelan pélog, C and D. The *embat* is the same. But the nem key in gamelan C is not of the same frequency as the nem key in D. The nem key in gamelan C is tuned larger [lower] than the nem key in D. The rest of the keys in C are equally larger [lower] than the keys in D. But the *embat* is the same! One would say that the tuning systems (the tuning) of gamelan C and D are not the same. Differences in the tunings of different gamelan should not be opposed. Ceremonial occasions, concerts, dance performances, and dramatic shows all need tunings that differ in largeness and smallness. Even so, rationalists hope for the determination of one tone as a basic, or

“mother,” tone (*babon nada*). For example, they would like to see the tone or key nem fixed in frequency at 440 Hz., as in conventional Western tunings. The rationalistic theory advocates the determination of one basic tone and one embat, which would make all gamelan exactly the same in tuning and embat.

Kempyung or Garo (Ratio Approximating 2/3, the Western Fifth)

If the right and left hands play together two keys which flank two other keys, that is called *meng(k)empyung*. The interval between the two tones that have been struck is called a *kempyung*, a *kempyungan*, or a *garo*. The interval of a kempyung is a very important one, a fact that will become more evident in our discussion below. The kempyung sound is pleasing to hear and is used frequently.

NOTATION (TITILARAS)

To represent the tones of a given tuning system, we use signs. The arrangement and system of these signs is called *titilaras*, or, in Balinese, *pupuh* (notation). Notation is necessary for noting and storing the materials of karawitan so that they can be read and studied. The signs do not show the largeness or smallness of the tones, but only their position and rank. The size of the tones must be learned through practice in singing or playing. The signs do signify either the abstract tones or the keys. Thus one type of notation is based on the tuning system and another type is based on the keys of the gamelan instruments.

Notation Based on the Tuning System

Previously, the names of the tones (in succession from large to small) were given as *dhong*, *dhèng*, *dhung*, *dhang*, and *dhing*. These names have been used as notation, called in Balinese *pupuh*. The pélog pupuh for the *saih pitu* gamelan looks like this.

↓	↵	ㄣ	ㄥ	ㄨ	ㄣ	ㄥ
u	a	ai	i	o	è	au(eu)
suku	cecak	ai-kara	ulu	tedhong	talèng	au-kara

It should be noted here that *dhaing* (*ai*) is inserted between *dhang* (*a*) and *dhing* (*i*), and *dheung* (*eu*) is inserted between *dhèng* (*è*) and *dhung* (*u*). These inserted tones coincide in history with the insertion of keys into the Javanese gamelan.

Pupuh pélog for the patut lima gamelan has the structure *u—a—i—o—è*. We call this pupuh dhong-dhing, or dhong-dhing notation. For example (in the roman alphabet):

.	è	o	è	u	a	i	a	.	i	a	i	a	u	è	u
.	a	è	u	a	u	è	o	.	è	i	o	è	u	a	u
.	a	è	u	a	u	è	o	i	o	.	i	u	a	i	a
a	i	.	u	.	a	.	i	a	o	.	.	è	u	è	o

It is possible that this dhong-dhing notation was once used throughout the entire area where gamelan is found in Indonesia, but now it is used only in the area where Balinese gamelan is played. The term *dhong-dhing* in Central Java is now used as a name for the ordering of the sounds of the letters of the last syllables of each line in *macapat* sung poems. There is a good possibility that this ordering of final vowel sounds in times past was also in agreement with the final tones of the melodies. What is clearly true is that the number of final vowel sounds available in *macapat* songs is the same as the number of tones in one *gembyangan*.

TONES	u	a	i	o	è
VOWEL SOUNDS	suku	legena	(w)ulu	tarung	taling
ENDING SOUNDS	nung	nang	ning	nong	nèng

In *senandhung* (freely and quietly sung or hummed) *macapat*, for example, in the hypothetical line *nganinong*, *ngunong*, *ngananung*, the only vowel sound that cannot be changed is the final one, that is, the *nung*; the others can be changed at will. This is also in accord with the rules of performing basic melodic lines (*cèngkok*) in the more fixed *macapat* sung poems (see the discussion of *cèngkok* below). Perhaps the *senandhung* *macapat* of today reflects the dhong-dhing notation of the past.

M. Ng. [Mas Ngabèhi] Wirowijogo (1879–1950, Surakarta), in his method of teaching gamelan playing, used the term *dhong-dhing* to refer to *padhang-ulihan*, that is, *padhang* was referred to as *dhing* and *ulihan* as *dhong* (see the section on melody, below, for a discussion of *padhang-ulihan*). In the Batak

language [the Batak are a Sumatran people] *dhing-dhong* means ‘melody’ (*lagu*). The word *dendang* ‘melody’ (*lagu*) derives from *dhing-dhong*.

Early in 1925, at a time when most people had forgotten about the existence of dhong-dhing notation, Dr. Ki Hadjar Dewantara (1899–[1959]), still named R. M. [Radèn Mas] Suwardi Surjaningrat, the head and father of Taman-Siswa [schools], developed a notational system that had its basis in tuning systems (*laras*). This form of notation is now called *sariswara* notation. The book *Sariswara* (‘sléndro’) [*Serat Sari Swara*; see Dewantara 1964] was published in 1928. The notational system for pélog was devised in 1939 at my request and is still in use in Taman-Siswa. In 1953 this notation, with corrections by R. C. Hardjosubroto, was reworked at the Konservatori Karawitan Indonesia [Indonesian Conservatory of Music] to make it musicologically defensible.

Dr. Ki Hadjar Dewantara truly understood that in gamelan sléndro, whose intervals are equal, there clearly is a tonic, or dhong. He was the first to realize that the simplest and most correct notation was based on this tonic (dhong). The term used by Ki Hadjar Dewantara in those days was *dasar*, and this *dasar* was given the numerical symbol 1. The smaller notes, which followed in order, were given the numerical symbols 2 3 4 5. In keeping with the method of Galin-Paris-Chevé, the tones of the *gembyangan* above were given a dot above the numerical symbol, $\dot{1}$ $\dot{2}$ $\dot{3}$ $\dot{4}$ $\dot{5}$, and the tones of the *gembyangan* below were given a dot below, $\underset{\cdot}{1}$ $\underset{\cdot}{2}$ $\underset{\cdot}{3}$ $\underset{\cdot}{4}$ $\underset{\cdot}{5}$. The spoken symbol that represents the number is the last syllable of the spelled-out version of that number. These names vary according to the language spoken.

1	2	3	4	5	
ji	ro	lu	pat	ma	(Javanese)
se	wa	lu	pat	ma	(Balinese)
ji	wa	lu	pat	ma	(Sundanese)
tu	wa	ga	pat	ma	(Indonesian)

Bar lines, signs for the length of a particular tone, its volume [?], its speed, and so on, follow those used in the Galin-Paris-Chevé method. For example,

pélog (1 = *gulu*)

. 5 4 5 $\dot{1} \dot{2} \dot{3} \dot{2}$. $\dot{3} \dot{2} \dot{3}$ $\dot{2} \dot{1} 5 \dot{1}$. $\dot{2} 5 \dot{1}$ $\dot{2} \dot{1} 5 4$
 . 5 3 4 5 $\dot{1} \dot{2} \dot{1}$. $\dot{2} 5 \dot{1}$ 2 1 5 4 3 2 . 3 1 2 3 2
 . 3 . 1 . 2 . 3 $\overline{234} 0 0$ $\dot{5} 1 5 4$

There is a variant of sariswara notation called *damina* notation, created by Saudara Machjar Angga Kusumadinata from Bandung, West Java (Sunda). This form also has its base in a tonic (dhong). The tonic is abbreviated as 'T' (in its complete form, 'Ti'), and is given the numerical symbol 4. The dominant (dhang) is abbreviated as 'D' (in complete form, 'Da'), and is given the number 1. A complete gembyangan looks like this.

numerical symbol	1	2	3	4	5
letter-symbol	D	M	N	T	L
vocalized	Da	Mi	Na	Ti	La

The order of the numbers 1, 2, 3, 4, and 5 is applied to tones beginning with the smaller [higher] tones and proceeding downward to the larger [lower] tones. Contrary to the practices of Galin-Paris-Chev  , the larger gembyangan is signified by a dot above and the smaller by a dot below. For example,

$\dot{5} \dot{4} \dot{3} \dot{2} \dot{1}$ 5 4 3 2 1 $\dot{5} \dot{4} \dot{3} \dot{2} \dot{1}$
 large ————— small
 [low] [high]

Bar lines are placed after (on the right-hand side) of tones that are stressed. For example,

pélog (1 = *panelu*)

[. 3 4 3 | 2 1 5 1 | . 5 1 5 | 1 2 3 2 |
|. 1 3 2 | 1 2 3 4 | . 3 5 4 | 3 2 1 2 |
|. 1 3 2 | 1 2 3 4 | 5 1 . 5 | 2̣ 1̣ 5̣ 1̣ |
|. 5 . 2 | . 1 . 5 | 154 0 0 | 3 2 3 4]

Notation Based on the Keys of the Gamelan Instruments

Radèn Mas Tumenggung Wreksadiningrat (1848–1913) was a versatile artist of great talent who by chance became the *bupati* [‘regent’] *kalang*, and resided in the *kepatihan* [the home of the regent] in Surakarta. In 1890 he still had the office of *kaliwon sèwu* and went by the name of Radèn Mas Ngabèhi Djajasudirdja. At that time he compiled a notational system using numbers (*angka*), similar to the Galin-Paris-Chev  system, which he already knew. He called this notational system *nut-angka* (Javanese *nut* means ‘notation’) to differentiate it from the system of notation that existed at the time, that is, *nut-rant *. The principle of *nut-angka* is that the keys of the gamelan are given number signs in an order from large to small, as follows.

name of the key sign for the key in p�log	Pn 1	Gl 2	Dd 3	Pl 4	Lm 5	Nm 6	Br 7
name of the key sign for the key in sl�ndro	Br 1	Gl 2	Dd 3	Lm 5	Nm 6		

[Pn=panunggal, Gl=gulu, Dd=dhadha, Pl=p log, Lm=lima, Nm=nem, Br=barang]

This notation was known in Dutch musicological circles as *kepatihan-systeem*. To this day it is commonly referred to as *nut-kepatihan* or *titilaras kepatihan* [kepatihan notation]. In the beginning, kepatihan notation was not vocalized or sung, but only existed as written symbols and was used to notate pieces. Now the signs are vocalized also (the last syllable of each number is used), that is, *ji, ro, lu, pat, ma, nem, tu*. Recently, *tu* was replaced by *pi*. The names of the keys *lima* and *nem* are often misunderstood, or written as the numerals 5 and 6, or confused with the signs for the keys 5 and 6, or equated with the amounts 5 and 6. However, the name of the key *lima* means 'hand', and the name of the key *nem* means 'emotions'. Kepatihan notation is now frequently used, especially among musicians of Javanese karawitan.

Before kepatihan notation existed, other types of notation, all of which were based on the instruments of the gamelan and used various signs and rules of composition, were tried and popularized. It appears that these notational systems are not as popular now as the kepatihan notation. One of these systems is also very practical—visually clear and not confusing to the illiterate. This system is most commonly used to notate the *balungan* of a piece, together with the *kendhang* part. It is usually called *andha* ['ladder/graph'] notation. Graph notation has been in use in *kraton* [palace] circles in Yogyakarta since about 1890. An example is given in figure 7.

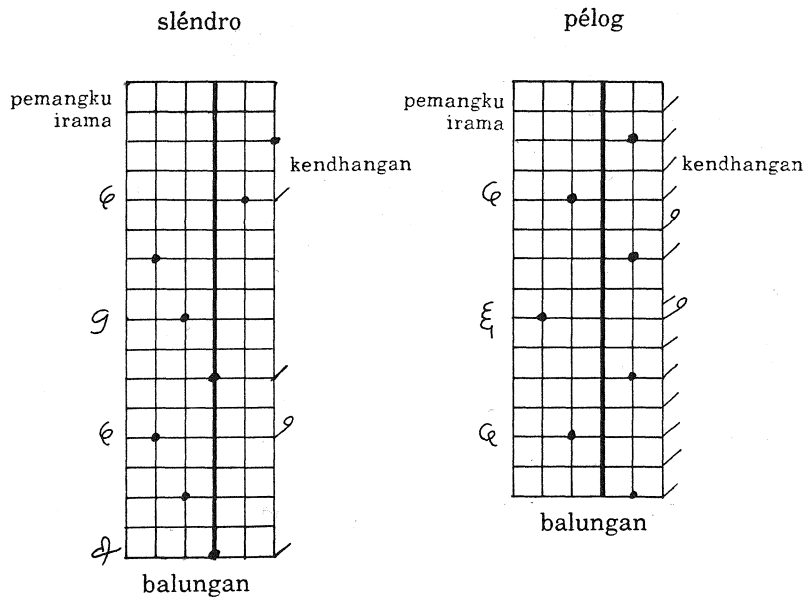
In addition to graph notation there was an attempt at staff notation, that is, horizontal lines on top of one another. This was the *nut-ranté* notation. Some staves have three lines, some four, and some five, as in European music. Some have thirteen lines, with each of the thirteen keys of the *gendér* represented by one line. Experience will prove which of the notational systems is the most practical.

Notational Refinements

Sariswara and damina notations parallel developments in the so-called *solfege* method, or in the Galin-Paris-Chev  system from Europe. As a result, many notational refinements and the order of writing the signs has been taken from the Galin-Paris-Chev  system also. Kepatihan notation, because it uses numerals, is also comparable to the Galin-Paris-Chev  system. Thus, for all three of these notational systems, the same provisos/notational refinements are valid. Only where there are differences in principle caused by the special aspects of karawitan do these systems diverge from that of Galin-Paris-Chev . The basic provisos of these systems are as follows.

1. One number represents one stroke of the *balungan*, or one tone.

Figure 7



- 2. The dot (.) means hold, do not play. Therefore, the tone that precedes the dot (the note on the left) is sustained through the time represented by that dot. If there are two dots, the tone is sustained for two units of time, and so on. If the dot is below a fractionalizing line (see “f,” below), the time the note is sustained is measured according to the value of the dot.
- 3. *Miring* [Javanese, ‘at an angle’] tones have a line added to their notational sign, for example,

$\text{3}^{\#} = 3 \text{ up} = 3^{\#} = 3 +$
 $\text{5}^b = 5 \text{ down} = 5^b = 5 -$

4. The numeral 0 (as a sign to stop) generally is not used. Only in *gérongan* or *samyaswara* [group singing notation], and only if necessary, is it used.
5. The tones of the smaller *gembyangan* have a dot above them, while those of the larger have a dot below them, for example,

1 2 3 4 5 6 7 1 2 3 4 5 6 7 1̣ 2̣ 3̣ 4̣ 5̣ 6̣ 7̣

6. To fractionalize one *balungan* unit, lines are drawn horizontally above the numerals that fill that *balungan* unit, for example,

5 55 55 55

5 .5 . 55 55 . .5 55

7. A line drawn below two or more tones means that one syllable of the text is sung with the tones included above the line, for example,¹

7 7 . 7 6 | . 7 2 3 6 7 5

ku- ku- sé du- pa- ku

8. Bar lines are written behind a stressed *balungan* unit as in the example above. Bar lines need not be written but, if omitted, the distance between two sections must be made larger, for example,


1 2 3 4 | 1 2 3 4 | 1 2 3 4

or

1 2 3 4 1 2 3 4 1 2 3 4

9. The signs :__ : mean that the enclosed section is to be repeated. If the repeat is slightly different at the end (first and second endings), the end repeat sign is modified:

:__ :¹ :__ :²

10. The signs for a leap [if a passage jumps a section of a gendhing and continues again at another point] are ']', '*', and '→'. The place where the leap begins (its base) and the place where it falls (its end point) have to be given the same sign, one of these three types.
11. The sign to sustain or end at will, , is written above the tone that is sustained.
12. The sign to take a breath, 3 ' 5, is written between two tones.
13. The sign for a short tone, or damped key [∩?], is written above the tone that is shortened or damped.

Sung poems, *sindhèn*, and other parts called *sutraswara* [Javanese, 'finely woven sound'] do not have precisely fixed metric form and thus are written without bar lines. If bar lines and fractionalizing lines are used in sung-poem notation, these signs are only approximate, sufficient as preliminary guides for students to whom the music is still foreign. However, after these students begin to understand, the signs can be eliminated.

Gendèr Notation

Gendèr and *gambang* are played with two *tabuh*, one for the left hand and one for the right. Because this is a characteristic peculiar to these instruments, we must have special notation for gendèr and gambang. M. Ng. [Mas Ngabèhi] Wirowijogo, when he taught gendèr at the Conservatory of Karawitan in 1950, composed the first gendèr notational system, based on his teaching experience. This is an example of his notation.²

balungan	6	5	3	2
right hand	$\begin{smallmatrix} \cdot & \cdot & \cdot \\ \underline{1} & \underline{2} & \underline{1} \end{smallmatrix} \cdot$	$\begin{smallmatrix} \cdot & \cdot & \cdot & \cdot \\ \underline{1} & \underline{2} & \underline{1} & \underline{3} \end{smallmatrix}$	$\begin{smallmatrix} \cdot & \cdot & \cdot & \cdot \\ \underline{1} & \underline{2} & \underline{1} & \underline{3} \end{smallmatrix}$	$\begin{smallmatrix} \cdot & \cdot & \cdot \\ \underline{1} & \underline{2} & \underline{1} \end{smallmatrix} \underline{6}$
left hand	$\cdot \cdot \underline{1} \underline{2}$	$\underline{3} \cdot \underline{3} \cdot$	$\cdot \underline{1} \underline{6} \underline{1}$	$\underline{2} \underline{2} \underline{2} \underline{2}$

This is a very simple system, as was the solution in the story about Columbus's egg.³ This gendèr notation has been in continual use at the conservatory, and has spread throughout the area where karawitan is performed.

Rebab Notation

M. Ng. [Mas Ngabèhi] Wirowijogo created a rebab notation in the same form as his *gérongan* (*samyasuara* 'group singing') notation, adding symbols to show the direction of the bow. M. [Mas] Pantjapangrawit added signs for fingering, taken from the Roman letters *a*, *b*, *c*, and *d*.

- a means the pointing finger [index finger]
- b means the mother finger [middle finger]
- c means the sweet finger [ring finger]
- d means the little finger

These symbols are important in that they show where the left hand changes from the first to the second and third positions. At these places, another sign is often given, the Roman numeral II for position two, or the Roman numeral III for position three. For example,⁴

b	2	1	2	3	2	1	2	6	.									
<	>	<	>	<	>	<	>	<	>									
r	1	2	1	. 2	2	. 3	3	1 2	1. 6	2	1	. 6	2	1	. 2	2	3	
	a	b	a	b	b	c	c	a	b	a	b	a		b	a	b	b	a
																		II

Key:

b = balungan

r = rebab

< = bow left [up bow]

> = bow right [down bow]

This system is used in the conservatory, and has also spread outside.

Kendhang Notation

At this time kendhang notation is the least systematized notation. It can be said to be out of control. Everyone does as he pleases. However, the many existing kendhang systems may be divided into two groups, those based on techniques of playing and those based on the sounds produced by an instrument (see figure 8).

Figure 8. [Notation] Based on Technique

[Technique]	Symbol
right hand, large head, middle section	9, P
right hand, large head, edge	/
left hand, small head, middle section	F, F
left hand, small head, edge	∩

There are combinations of the left- and right-hand strokes, making the sounds *dhlang*, *dhlung*, *tak*, *dhet*, and so on. The symbols that represent these sounds are combinations of the basic symbols. In gamelan music, this was found to be unsuitable as a teaching device, especially for the production of the complicated *ciblon* and *gembyakan* drum parts. Many of these symbols cause confusion in the student. Individual apprenticeship is necessary to understand them, like understanding Chinese ideograms.

[Notation] Based on the Sound of the Kendhang

A prior understanding of the ways in which the sounds of the kendhang are produced is presupposed. Then all that remains is to compile or produce the “melody” of the kendhang. As long as the sounds are still isolated, that is, the sounds *tak*, *tong*, *dhung*, *dhah*, the symbols are easy to make. But when we proceed to sounds that are combinations or results of concerted hand motions the symbols become unsystematic in form. As a result they are often abandoned and another system is used. For example, one question that arises is, “In imitating

- Be easy to write and to picture
- Be explainable, thus easy to understand
- Be practical, easy to notate or type
- Contain symbols that will not be confused with symbols in earlier notational systems

. 6 . 6 . 6 . 6

d d d d D d + D . . +++ + t D + t D . . d

3 5 6 i 6 5 3 5

t . d . t . d D d + D + ++t . + + + . D

Actually, in the practice of playing gamelan there is no necessity for directions. Whenever the leader wants to invite the other players to do something together, he gives an appropriate hint, *sasmita*, on the instrument he is playing. These hints are composed of fixed patterns, fixed elaborating parts, or fixed "melodies," all having characteristic beauty and rhythmic flow. However, there are times, especially in lessons or practice sessions, when leaders have to give directions from afar. These directions take the form of signals or movements that we call *aba*.

Tone or Key Aba

1. The index finger pointed upward is a signal that the tone 1, or the key penunggul pélog, or barang sléndro should be played.
2. The index and middle fingers pointed upward means that the tone 2 or the key gulu should be played.
3. The index, middle, and ring fingers pointed upward means that the tone 3 or the key dhadha should be played.
4. The index, middle, ring, and little fingers pointed upward means that the tone 4 or the key pélog should be played.
5. All five fingers pointed upward means that the tone 5 or the key lima should be played.
6. The thumb pointed upward means that the tone 6 or key nem should be played.
7. The thumb and index finger pointed upward means that the tone 7 or the key barang pélog should be played.

It should be remembered that, in general, movement while the gamelan plays conflicts with the etiquette of karawitan. So, if one gives aba, it is enough to give them unobtrusively in movements that do not disturb the atmosphere but are clear enough to be understood.

Rhythmic Aba and Aba for the Kethuk, Kempul, Kenong, and Gong

1. The right hand moved forward is a signal that the kethuk is to be sounded when the hand falls.
2. The right hand, clenched in a fist and moved to the right (outward), means that the kenong is to be struck.
3. The left hand, clenched in a fist and moved to the left (outward), means that the kempul is to be struck.
4. Both hands moved together (outward) means that the gong is to be played.

Aba for the Kendhang (Drum)

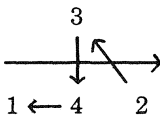
Usually musicians who need these directions are students of the kendhang, those who are still uncertain about the placement of the hands on the drum-skin in producing the basic sounds—tak, tong, dhung, and dhah.

1. A movement upward with the head or the hand means dhung.

2. A movement downward with the head or the hand means dhah.
3. A movement inward, that is, the left hand moving to the right and the right hand moving to the left, means tak. (Tong seldom has an aba associated with it.)

Aba for the Measure

The measure in karawitan is a four-pulse unit. When a leader or conductor wants to give directions, he can make the motions:



The lowest (4) is stressed; it is the end of a syntactic unit (*gatra*) and the end of a measure. In reality such movements are very confusing. Their effectiveness is limited, because one measure consists of only four beats. If one must use such directions, it is sufficient to give a nod at the end of each unit.

Wirama [and Irama]

Nowadays, [in musical usage], the word *irama* is translated simply as 'rhythm'. However, from the beginning *wirama* has referred to something else in karawitan and has never changed its meaning. Also, the word *irama* has another meaning in everyday conversation. Before discussing *wirama* and *irama*, it is best to understand the concept of *matra*.

Matra

Raindrops falling continually from the edge of a roof, drop by drop, if listened to calmly, produce after a period of time the illusion that the drops fall in alternating patterns, loud then soft. This is very strange but true. It occurs because human beings have an innate tendency to order and classify that which is perceived by their five senses. For this reason men perceive time as divided into parts or moments. The moments or alternations of the falling of the raindrops seem regular. The fall of the first drop is perceived as loud, and that of the second (or the second then the third) as soft. Thus, an order of perceptions emerges—loud, soft, loud, soft, or loud, soft, soft, loud, soft, soft, or other forms.

The ordering of these alternating moments is called *matra*, or *meter*. Matra is an arrangement of two, three, four, or more moments. Matra in karawitan basically is composed of four moments, thus it is basically quadruple. The heavy moment is felt as the last, thus, light, light, light, heavy. If light is pictured as \smile , and heavy as — , the form of matra in karawitan may be pictured as



Each set of four moments forms a unit in karawitan. These units are especially useful in the playing of gamelan. When they are used in playing the balungan, the unit is called a *gatra*. For example, in the *gatra*

2 1 2 6̣

the moment at which the tone 6̣ is played is felt to be heavy.

European notation places the bar line not at the back (on the right-hand side) of the stressed note, but at the front (on the left side), thus,

2 1 2 | 6̣ 2 1 6̣ | 5̣

as if one *gatra* had the following matra

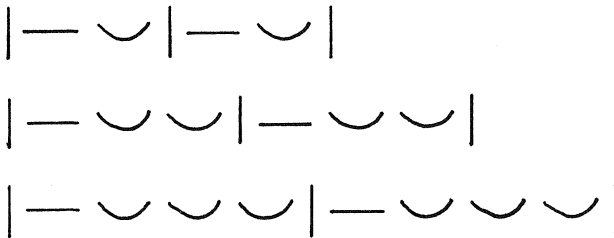


although, in fact, one *gatra* is felt as

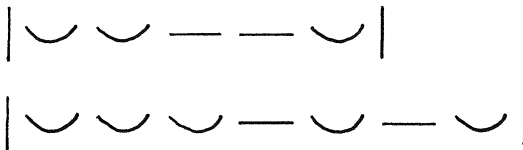


Matra in threes are rarely found in karawitan. Some rhythms in the *keprak* or *kendhang* parts, and in the *gembyangan* technique of the *bonang*, are instances of threes in karawitan. The *kothèkan* (*kethongan*) *lesung* [rice-pounding logs] use threes more than other forms of percussive ensembles. *Gendèr-wayang* parts in Bali often give the impression of matra in threes.

Matra (meter) in European music is in twos, threes, and fours, and is written as follows.



Indian music, besides using the meters above, also uses meters in fives and sevens. For example,



There are many others as well.

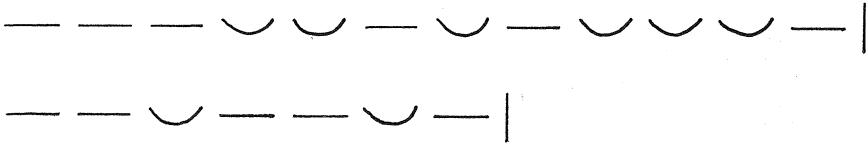
Literature uses matra, for example, those found in *kakawin* [Old Javanese poetry]. The stressed and unstressed syllables were formerly called *guru-laghu*, although through time *guru-laghu* came to mean 'long and short'. Eventually the terms had the following associations.

Guru
<div>1. Contains the vowel sounds ê and o</div> <div>2. Contains the long vowel sounds a [ah, aw] and i [ee]</div> <div>3.. Ends in a consonant</div> <div>4. Precedes a double consonant [some Roman double consonants are Javanese single consonants]</div> <div>5. Ends a line</div>

All other syllables are called *laghu*. For example, in this excerpt from the metric form *sardula wikridhita*,

leng-leng ramya nikang sasangka kumènar
mang-rengga rum ning puri

the matra is



This matra is repeated four times, forming one *pada* [stanza] of *sardula wikridhita*. Every *kakawin* has a fixed matra. Look for a more complete explanation of *kakawin* (or, in Balinese, *wirama*) in writings on the history of literature.

Wirama

Wirama in Bali means ‘kakawin’, that is, *sekar* or *tembang* [songs] for reading books of poetry in Kawi. Some of the names of the *tembang* are *sardula wikridhita*, *jagad gita*, *manda malon*, *sarag dara*, *kelayu nedheng*, *sronca*, and *sikarini*. This material will be discussed further in the section on *tembang*. *Wirama* in Indian music is a unit of time (*kala*), which is also called *aṇudrata* or *aṇu*. One *wirama* is divided into 8 *nimiṣha*, which in turn equal 64 *kashtha*, which equal 512 *çava*, and so on. Now we will explain what is meant in Java by the term *wirama*. The *matra*



or 1234 1234, can be read fast, in such a way that the time between 1 and 2, 2 and 3, 3 and 4, and so on, is very short. It can be read slowly also, so that the time between them is longer. These pauses between the beats were originally called *wirama*. The word *wirama* originally meant ‘absence of activity’. Later, the implication concerning the time of the pause was added. The length of the pause in the course of a *matra* is called *wirama*.

The time of the pause between pulses in the playing of *balungan* is filled with other forms of playing, called *tabuhan ricikan* [‘essential elements’], *tabuhan terusan/penerusan* [‘continuing playing’], or *tabuhan barangan/babarangan* [‘performance/supporting playing’]. The process of filling the pauses with *tabuhan ricikan* also is called *menerusi* [‘continuing’], *membarangi* [‘supporting’], or *menyisipi* [‘filling in’]. The parts are called *ricikan*, *penerusan*, or *babarangan*.

Two Elements of *Wirama*: Tempo and Density

The element of tempo can be discussed in terms of fast or slow. The impression of fastness and slowness is communicated not only by the *balungan* parts but by the *ricikan* parts in particular. The speed of these “continuing” parts is called the *jalan* [Indonesian, ‘way’ or ‘course’] of *wirama* or the *laya* [Old Javanese, ‘pace’] of *wirama*. *Mlaya* or *melaya* [Old Javanese, ‘going around’] means ‘to determine the speed of all the parts’. Basically there are only two *laya*, fast and slow. However, between these two we have come to recognize another, which is called *moderate*.

druta laya = fast pace
madya laya = moderate pace
wilambita = slow pace

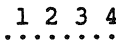
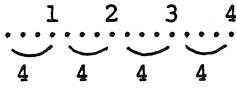
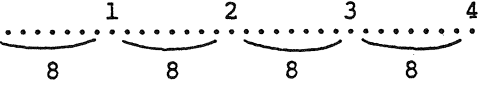
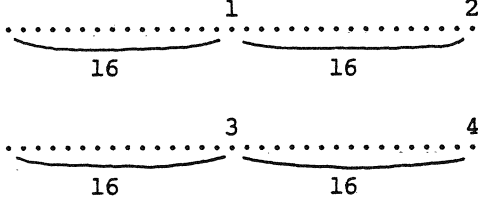
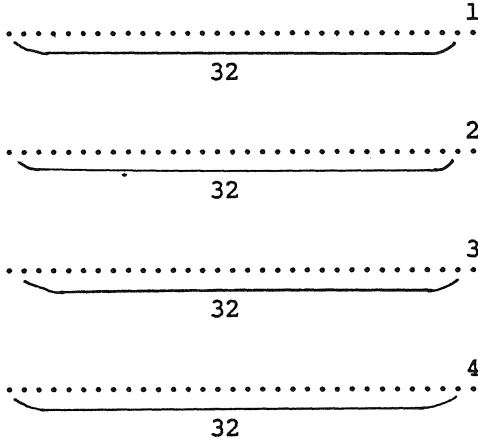
The element of density determines the different levels of wirama, which are called *wirama seseg* ['fast'], *lancar* ['fluent'], *tanggung* ['moderate'], *dadi*, ['arrived', 'become'] or *wilet* ['intricate'], and *rangkep* ['doubled']. In these levels of wirama, each instrument has its own rules for playing its part. For example, in a particular level of wirama in a certain piece the bonang must play *pipilan* technique, while in other levels it would play other techniques such as *gembyangan* or *rangkepan*. The gender has a corresponding set of rules, different from those of the bonang in that same level. The same holds true for the kendhang and most of the other instruments.

[The relationship between tempo and density] is illustrated below.

Wirama	
Laya [Pace] (Element of Time)	Tingkatan [Levels] (Element of Content)
1. druta (fast)	1. seseg [1/2]
2. madya (moderate)	2. lancar [I]
3. wilambita (slow)	3. tanggung [II]
	4. dadi (= wilet) [III]
	5. rangkep [IV]

The level of the wirama is recognized in the techniques of the instruments, especially those of the kendhang. Each ricikan instrument has a fixed density in relation to the balungan pulse in each level of wirama. For example, the gambang plays two times per balungan pulse in wirama seseg, four times in wirama lancar, and in each successive level of wirama it doubles in density. For the sake of simplicity we will represent the gambang part by dots in figure 9.

Figure 9

seseg		balungan pulse gambaran [gambar part]
lancar		balungan gambaran
tanggung		balungan gambaran
dadi		balungan gambaran
rangkep		balungan gambaran

M. Ng. [Mas Ngabèhi] Wirowijogo used the Roman numerals I through IV to signify the levels of wirama.

wirama seseg: no symbol
 wirama lancar: I
 wirama tanggung: II
 wirama dadi: III
 wirama rangkep: IV

Some give the sign “wirama 1/2” for wirama seseg, and call it “wirama one-half.” However, this is irreconcilable with the principles concerning the levels of wirama. Wirama I can be played in fast *laya*, moderate *laya*, or slow *laya*. The same is true of wirama II, III, and IV. Furthermore, a slow *laya* in, say, wirama I can become a fast *laya* in wirama II, a slow *laya* in wirama II can become a fast one in wirama III, and so on. In *klenengan* the *laya* is relatively slow, while in *wayang* it is relatively fast. In dance accompaniment the *laya* is usually moderate, but it can be made slower or faster depending upon the needs of the situation. Generally speaking, an atmosphere of happiness and love is characterized by a moderate *laya*; an unhappy, discontented, frightened, or sad atmosphere is characterized by a slow *laya*; and a courageous, angry, or surprised atmosphere is characterized by a fast *laya*.

A piece may change wirama, beginning with wirama lancar and arriving eventually at wirama rangkep. Each change in wirama produces a change in the atmosphere and gives the impression to those still relatively unacquainted with gamelan that the melody has changed. This freedom with melody in exploring the levels of wirama may be unique to Indonesian karawitan. It does not occur in European music. In *kroncong*, a kind of Indonesian popular music that has been influenced by European ballads, the process of taking European melodies and playing them in wirama wilet or rangkep produces the variations in melody that characterize such music today. Besides the melodies that may pass through the different levels of wirama, there are melodies played in only one wirama, for example, the pieces called *gendhing lancaran* [pieces played in wirama lancar]. Other melodies are played in wirama lancar through wirama dadi (wilet) but do not go on to wirama rangkep. This issue will be clarified further in the section on melody (*lagu*).

If precise tempo regulation is desired, figure 10 may be used. The measurements have been made with a Maelzel metronome. Usually *laya* is calculated by *keteg*, that is, the heartbeat or the pulsing of blood in a normal man. One *keteg* is approximately eighty beats per minute.

Figure 10

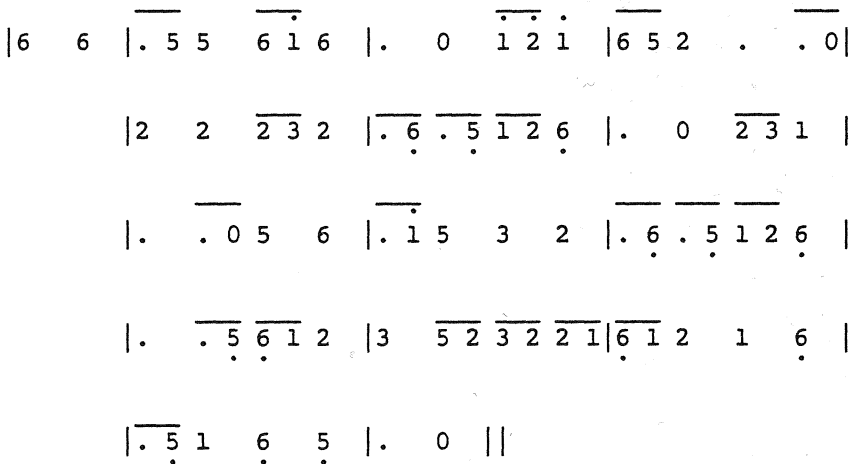
Level	Laya [in M.M.]					
	Fast		Moderate		Slow	
	[bl.]	[gmb.]	[bl.]	[gmb.]	[bl.]	[gmb.]
lancar (I)	80	320	70	280	60	240
tanggung (II)	40	320	35	280	30	240
dadi (III)	20	320	17.5	280	15	240
rangkep (IV)	10	320	9.5	304	9	288

[bl. = balungan] [gmb. = gambyangan] [M.M. = beats per minute]

The explanations above concern the original meaning of *wirama* as it is used in Javanese karawitan. These issues relate to tempo in European music, but actually *wirama* does not have the same meaning as *tempo*.

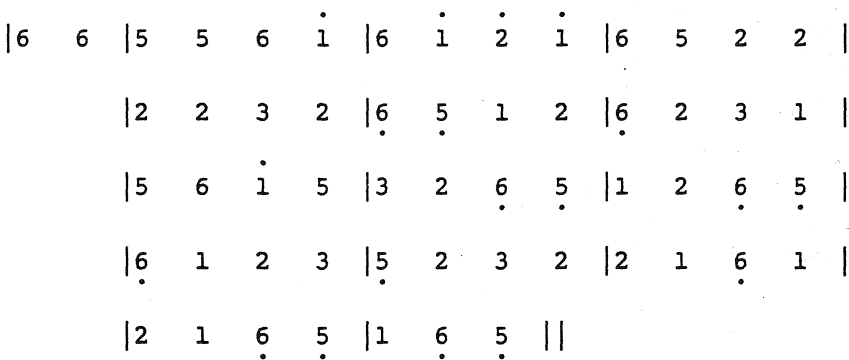
Irama [Rhythm]

European music has a term, *rhythm*, which can be translated by the word *irama*. Irama, in the sense of rhythm, is difficult to explain briefly. Below is a melody in sléndro pathet sanga. Please sing it. If necessary, ask a friend to sing it for you.



Some of the tones in this melody are low; others are high. Some are loud and some are soft. (Most of these conditions are made clear by the symbols discussed above.) The tones leap about, rise and fall, go here and there. The tones move in the matra. Some tones slip about, going forward a bit, or back a bit, that is, they are slightly ahead of or behind the beat. There are moments when the tones crowd together like string beans; there are times when they are dispersed. They move, they flow, they are alive—thanks to irama!

If we eliminate irama but leave the tones in the same order and in the same matra, the result is:



This melody has lost *irama*, or rhythm. *Irama* is not visible; only the notation is visible. *Irama* is not heard; only the melody is heard. Thus, *irama* is an abstraction. However, if the melody loses *irama* it will cease, becoming silent, dry, dead. Only the bones, only the *matra*, will remain. *Irama* lives; *matra* is dead. *Irama* is the universe; *matra* is desertedness, quietude (*sunya*). This is the meaning of *irama*, in the sense of rhythm. These issues and characteristics will be addressed again in the discussion of *cèngkok* and *wilet*.

Irama (Second Meaning)

The term *irama* also is used in everyday conversation, and is translated into foreign languages as ‘rhythm’. Actually its meaning is not the same as that of rhythm in European music.

Two opposing aspects of experience can occur cyclically or in alternation with one another—come and go, go and come, always alternating. However, each time one recurs there is certain to be a difference—perhaps in time, perhaps in form, perhaps in the environment, the atmosphere, or the condition. For example, the occurrence of day and night, the rising and setting of the sun, the appearance and disappearance of the moon, the ebb and flow of the tides, the alternation of the rainy and the dry seasons, the coming of the season when the trees bear their fruit, and so on—all these form the endless cycle, or *irama*, which has no end. Also, sleeping and waking, hunger and satiation, eating and excreting, sickness and health, consciousness and unconsciousness—all these are thought to occur in rhythmic cycles. The idea that all things have opposites and occur in alternation is called *dualism*. Thoughts of the oppositions of men and women, death and life, true and false, good and bad, luck and misfortune, happiness and sorrow, forgetfulness and remembrance, and the like—all are a part of a dualistic formulation. In dualism these things rhythmically alternate, like the coming and going of the tides on the beach. This is the rhythm of our daily lives. Because of this, it is clear that the creations of men also will be rhythmically ordered, for example, darkness and light in painting, movement and stillness in dance, loudness and softness in melody, fastness and slowness in pace, thesis and antithesis in melodic phrases (*padhang-ulihan*)—all are ordered in an alternating manner, like the rhythm of natural law, which endures.

Wirama is regulated by the *kendhang*. The *kendhang* gives hints by speeding up or slowing down or by playing signal patterns. The slowing-down hint is used in the following situations.

1. In the introduction (*buka*) of a musical piece, the rhythmic leadership passes to the *kendhang*, which continues the pace it has received [from the instrument playing the *buka*], passing through the gong at the end of the introduction (*gong-buka*), and thereafter by its own momentum enters into *wirama lancar*.

Wirama lancar is then regulated and slowed by the kendhang until it arrives at the first kenong, at which point the desired wirama and laya are reached. The desired tempo can be wirama lancar, or tanggung, or even wirama dadi.

2. When a change in wirama is desired (wirama lancar to tanggung, tanggung to dadi, or dadi to rangkep), the pace is slowed until the kendhang is able to give a signal pattern, which allows the melody to rise to the succeeding wirama. Usually, by the end of a melodic phrase (at a gong, a kenong, sometimes a kempul, or occasionally at a kethuk), the wirama already will have changed.

3. When a stop in the middle of a melody is desired, the kendhang slows the pace first. If the melody is already near the place where the stop should occur, the kendhang gives a hint through an established signal pattern.

The speeding-up hint occurs in the following situations.

1. If the piece is to end (*suwuk*), the kendhang speeds up and for a time maintains the faster pace. Then the pace is slowed again, arriving at the final gong at a very slow pace. In approaching this gong the kendhang gives fixed signals.

2. If there is to be a return to a previous wirama—for example, from wirama rangkep to wirama dadi, or wirama dadi to wirama lancar—the pace is accelerated to a plateau of speed. Then, when approaching the gong, the kendhang gives a signal to return to the desired wirama.

3. If desiring a *sirep*, that is, to end the playing of the saron and the bonang while the other instruments still play quietly, the pace is speeded up straight through the gong. Then, near the first kenong, the kendhang gives the sirep sign. Then, just at the stroke of the kenong, the sirep occurs. Sirep, in wayang, is accomplished at the request of the *dhalang*, providing him with a quiet interlude in which to continue his narrative. If there is a sirep in a klenengan, it is followed by *janturan* or *rambangan*, that is, *ura-ura* [solo singing] accompanied by the instruments that support irama (*pemangku irama*)—the kethuk, kempul, kenong, gong, and the gènder, gambang, celempung, and kendhang.

MELODY (LAGU)

Melody

The thoughts and feelings of men may be stated in language in the form of sentences. Sentences are composed of words linked as in a chain. But not just any chain of words is necessarily a sentence. For example, the sentence

Saya kecap putus ayah satu kawat [Indonesian]
(I zither broke father one string)

must be composed according to the rules of language first.

Kawat kecap ayah saya putus satu [Indonesian]
[The string of the zither of my father is broken, one]
[One string is broken on my father's zither]

Only at this point does it become a sentence that can be understood. Between the words is a connection that is alive in feeling, but not visible or audible.

Similarly, thoughts may be stated in karawitan. Musical thoughts are lagu [melody]. Lagu is composed of melodic phrases. The melodic phrases are composed of tones linked as in a chain. However, not just any chain of tones is necessarily a melodic phrase. For example,

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

must be composed according to the rules of karawitan first.

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

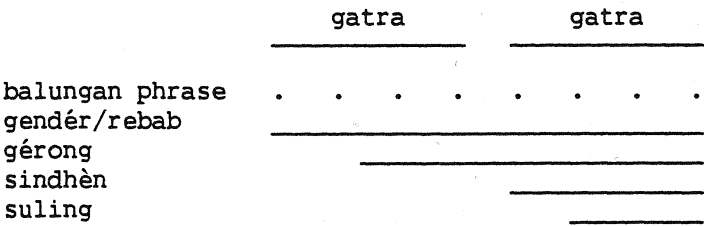
Only at this point does it become a melodic phrase the “meaning” of which is understandable. Among these tones there is a living connection but the connections are not visible or audible.

The Form of Lagu

Melodic phrases in Indonesian karawitan proceed consecutively, like string beans (*urut-kacang*). One by one, tone by tone, we follow the chain in the melodic phrase. Although the melodic phrase is heard together with other tones, the other tones are seemingly pushed into the background by the melodic phrase we are following. At one time we may be interested in the phrase of the *sindhèn*, at another the *gérong*, the *gènder*, the *rebab*, the *kendhang*, the *suling*, and so on. Our interest changes focus, and as our focus changes we follow a different melodic phrase. This is how we listen to our karawitan. A well-trained ear is able to follow two or three phrases at one time. This does not mean that one is unable to listen to karawitan as a whole. Of course, karawitan is comprehended by following a holistic approach, and thus it can be joyfully appreciated. But anyone who wishes to follow the beauty of karawitan—and everyone is able to do this—must pay attention to the course of the individual melodic phrases.

Systems of music composed of simultaneous, autonomous lines are called melodic systems. Also, they often are called horizontal systems or monodimen-

sional systems. In the time period of one melodic phrase, [such as the one starting with ‘2 3 2 3’ above], not all the other melodic phrases begin at the same time. Some begin at the opening of the balungan phrase. Others begin a quarter of the way through the balungan phrase. Some jump in at the middle, and another enters as the phrase nears its end. But all the parts come together at the same moment, at the end of the phrase, regardless of whether they float over the end. For example,



In this melodic system, the musicians need not fear that they will be drowned out by their friends or ignored by the listener. All the participants “play” their melodic phrases as well and as beautifully as their individual skill, understanding, and artistry allow. Here each “player” becomes a composer, a creator, a *sanggita* or an improviser. The sound that results is called *sutra-suara* (a silken sound). Competition (*kompètisi*) between the players results in more beautiful *sutra-suara* because it is good-humored play, like the play of a family together. The individuality of each adds flavor to the production of the melody. In truth we hear not only the melody, but the melody-maker himself, that is, the artist, the maker of the beautiful (*pa-ng-rawit*).

Not all karawitan has this form. It is true that in the beginning all karawitan must have been horizontally oriented, but gradually, in the course of many centuries, there grew a branch of karawitan that chose to develop in a different way. The tones of the phrases did not follow consecutively, but came in twos, in threes, sounding together, heard simultaneously. These sounds are *samswara* or *samyasuara* (‘chorus’, ‘chords’). The tones that sound together in *samyasuara* accord with one another. They have *keselarasan* relationships, that is, chordal relationships. The system of music that uses *keselarasan* sound is called the harmonic system, which means ‘the system of one laras’ (*selaras*). Some people call this system the vertical system or the duo-dimensional system.

These two types of karawitan have their own systems, have their own developments, have their own norms. It is not beneficial if one kind of karawitan is used as a standard to judge another. It is more productive if the two types of karawitan continue to spread, each according to its own norms, reaching

universal dimensions. Association, assimilation, fusion, or synthesis of the two systems is always possible, but not without the sacrifice of some characteristic of one of the systems. This sacrifice may be regretted, or it may not.

The Elements of Melody

People usually listen to melody in a total way, in an overall manner. As a result they evaluate it holistically. Artists, whether playing or listening, can easily evaluate the quality of the playing or the quality of a melody. Artists seldom differ one with another in their evaluations. Moreover, all artists who excel in evaluating melody know intuitively the characteristics of melody. Artistic intuitions are enough for evaluation. The soul of man is a complex thing. As many as 1,001 characteristics intertwine, fuse into one soul. The expressions of the soul also are complex weaves, as a result of its various characteristics, basic and nonessential, which are difficult to separate.

In order to arrive at a means of evaluation that is reliable and genuine, it is best to analyze melody theoretically to determine its essential components. The elements of melody are:

laras
 pathet
 jenis lagu
 padhang-ulihan
 wirama
 cèngkok
 luk
 wilet

Tuning System (Laras)

Near the beginning of this book we explained a bit about laras. Laras is an arrangement of tones within one *gembyangan*. The tones are fixed in number and size [pitch]. Or, in the sense of intervals, laras is an arrangement of tones within one *gembyangan*, in which the intervals between tones are fixed. For the other uses of the term *laras*—as in *laras dhadha* and *laras besar*—we will substitute other terms to eliminate confusion, thus, *bilah dhadha* [the key named *dhadha*] and *tala besar* [low tuning] or *disetalakan besar* [tuned low].

Laras, in our use of the word, takes two forms, *sléndro* and *pélog*. Melody has laras, for melody has a “place” in laras. Each notation of a melody is

provided with an explanation of its laras. Thus there are melodies in laras sléndro and there are melodies in laras pélog.

Sléndro melodies often are changed into pélog melodies, that is, their "place" is moved from laras sléndro to laras pélog. The decision to do this depends on the effectiveness of the move. Some melodies are made pélog, for example, and stay in their new laras, while other melodies continue to live in two laras, sometimes sléndro, sometimes pélog. This moving of a melody to another laras is done only under certain conditions. For example, the *pathet* has to be parallel, and often the *kendhang* part must be carried over without changing the sléndro *kendhang* pattern. Today many sléndro melodies in the Balinese *wayang* literature are being changed to pélog melodies for use in *kebyar*.

On the other hand, pélog melodies often are made sléndro. As long as the change to sléndro yields good results and does not cause a loss of characteristic attributes, it will be effective. However, not all changes in laras have good results.

Another laras is derived from laras sléndro, *barang miring*, or *sléndro miring* ['at an angle', 'askew']. This laras is much used in *tetembangan* [vocal music] such as *sulukan*, *tembang*, *sindhènan*, *dolanan*, and folk songs. In Sunda, sléndro *miring* is manifested in *gamelan* form, and is called *gamelan degung*. The tuning system is called *laras degung* and the melodies are called *degung* melodies also. In Central Java, it is said that the only *gamelan* tuned in sléndro *miring* are those used for honorific occasions, *gamelan* such as *gamelan monggang*, *gamelan kodhok ngorèk*, and so on.

Pathet

We will discuss *pathet* more fully at another time. It is sufficient for our purposes here to explain a bit about the relationship of *pathet* to melody.

Pathet is an arrangement, a system, of the roles in melody. In melody there are basic roles, important roles, and completing roles. These roles are invested in tones. Thus the tones in a melody hold the positions of basic tones, important tones, and completing tones. The system which determines the division of roles is called *pathet* ['limited', 'reined in'] or *pathut* ['proper', 'fitting', 'appropriate'], or *surupan* [Sundanese and Indonesian, 'proper']. Changing the distribution of roles as they apply to the tones means changing the system, thus changing the *pathet*.

Pathet may be intimated to those concerned through the playing of basic notes and important notes in alternation. These intimations also may be composed into a melody that each time through presents the basic notes and important notes. Such a melody is called *lagon*, *sendhon*, *pathet*, *pathetan*, *papathet*, or *gineman*. *Lagon-pathet*, besides having the function of revealing

pathet through intimation, also serves to evoke a certain atmosphere. Because of this factor, the sulukan of the dhalang is the type of pathetan that stresses the atmosphere and dynamics more than does the pathet itself.

There are three pathet in each laras of the contemporary gamelan. They are:

Madura	Java	Sunda
Laras Sléndro		
pathet nem pathet wolu pathet sanga	pathet nem pathet sanga pathet manyura	surupan manis surupan loloran surupan sanga
Laras Pélog		
pathet wolu pathet nem pathet sanga	pathet lima pathet nem pathet barang	surupan liwung surupan jawar surupan nyorog

There are differences in names in other areas. The Balinese, in relation to the five-tone gamelan, do not recognize pathet. But because there are low-, middle-, and high-tuned instrumental ensembles there, the following classification suggests itself:

Laras Sléndro		
[Laras]	[Balinese Scales]	Similar in Form to
sléndro	pudak setegal sekar kemuning isep menyan	pathet nem pathet sanga pathet manyura
pélog	tembung or demung sunarèn selisir	pathet nem pathet lima pathet barang

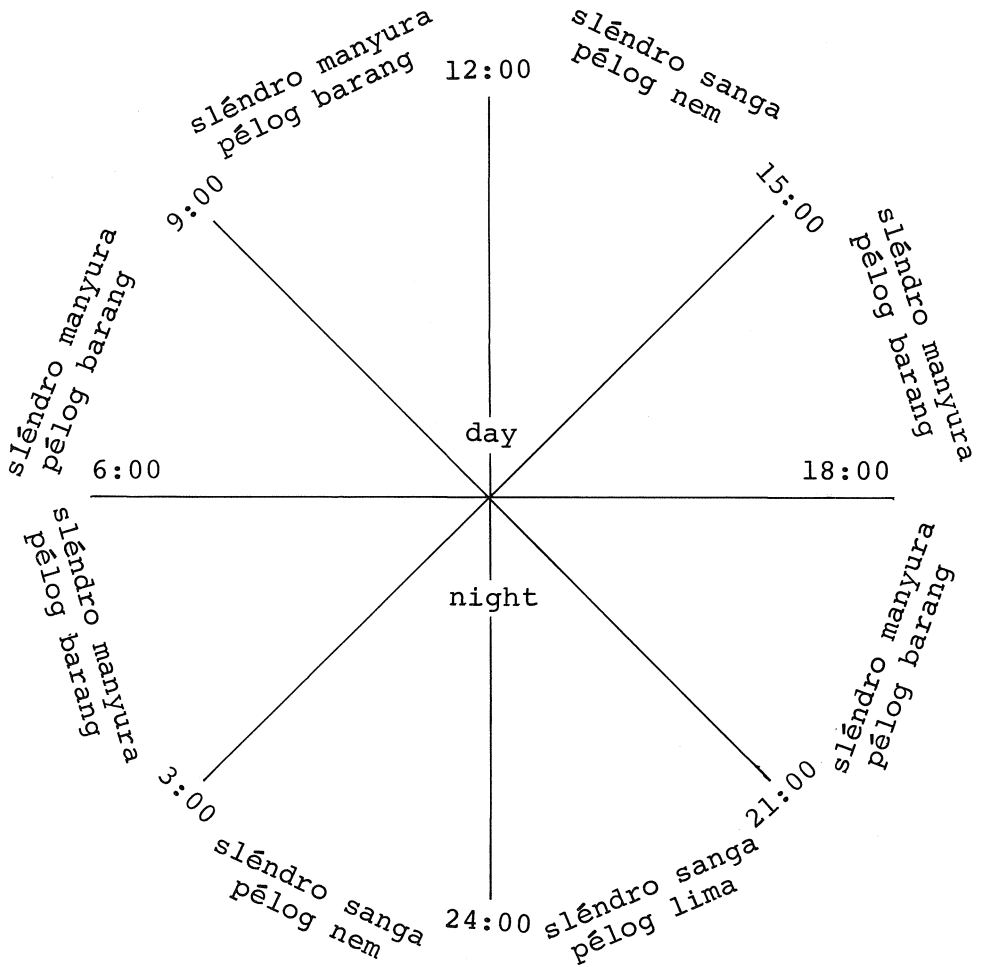
The five-toned systems above are called *berpathut lima*.
Some say that the three pathet in sléndro are parallel to the three pathet in pélog.

- Sléndro pathet nem is parallel to pélog pathet lima.
- Sléndro pathet sanga is parallel to pélog pathet nem.
- Sléndro pathet manyura is parallel to pélog pathet barang.

In a melody that changes laras from sléndro to pélog, or vice-versa, the pathet in the original must be transferred to the parallel pathet in the other tuning system.
Performances involving karawitan, such as klenèngan, kliningan, or petegakan [concerts], and wayangan [dramatic presentations], often last all day. If beginning in the morning, they last until the evening; if beginning at sunset, they last until sunrise. As a result, it is necessary that the music be appropriate to the natural atmosphere, the group atmosphere, and the need. Each pathet has its own atmosphere as a characteristic of the division of the roles of the tones. As a result, the appropriate atmosphere is created first of all by the pathet. That is, pathet is fixed according to the time of day or night at which it is to be played. Accomplished musicians everywhere are faithful to the rules concerning the time of playing pathet. They believe that pathet played at the correct time will in itself affect the atmosphere. On the contrary, if the time is not correct the influence on the atmosphere will be less than perfect. At the least, the piece will not influence the atmosphere among those gathered together. By way of analogy, an organist who at the time of the blessing of the bride and bridegroom plays a march, would, at best, be considered lacking in artistry.

The use of pathet in concerts can be schematized as in figure 11.

Figure 11



For wayangan there are differences: from 9:00 A.M. to noon, use pélog lima and sléndro manyura. All else is the same. The establishment of such an order in pathet is not sufficient to achieve a perfect accommodation between music and event. Besides this, one also must choose a melody that fits the event. Finally, the manner of playing affects the suitability as well. Wayang *purwa* [leather puppet drama whose stories are related to the *Mahabharata* and *Rāmāyaṇa*] is accompanied only by pieces in pathet from laras sléndro. Wayang *gedhog* [leather puppet drama whose stories are from the Panji literature] is accompanied only by pieces in pathet from laras pélog. Wayang *klithik* [flat, wooden, puppet drama whose stories are from the Damar Wulan literature in Central Java or Panji literature in East Java] is accompanied only by pieces in pathet from laras sléndro miring. The arrangement of the order of pathet in accordance with the atmosphere is found in Indian karawitan also, but there the number of pathet (*raga*) is much greater.

We must note that *lima*, *nem*, and *sanga* are names of pathet, not keys or numbers. Thus they may not be made into “high” (*krama*) Javanese language or translated into other languages. To this day there has not been a defensible explanation of the origin of these names. However, there are those who feel that the names come from the number of keys on the gender; certainly this must refer to the ten keys assigned to the ancient gender.

There is an opinion that, besides the six pathet that already exist, new pathet should be created. If this occurs it will only serve to enrich karawitan. We will say more about this below.

Kinds of Melodies

Karawitan consists of playing and singing, so *melody* means both melody in the gamelan and melody in vocal music (*tembang*, *sekar*). Gamelan melody and vocal melody together have a presentational form called *klenengan* (*kliningan* or *petegakan*) [concert]. Some of the melodies in *klenengan* have their origins in gamelan melodies, with the addition of *gérong* and *sindhèn*, and are called *lagu gendhing*. Some gamelan melodies derive from vocal melodies accompanied by the gamelan. These melodies have been put into a form that follows the rules of gamelan playing. Such pieces are called *lagu sekar* [literally, ‘vocal melodies’]. Concert melodies can be classified according to their melodic length, the way they are played, and their function. The *gatra* is a unit of measurement containing four *balungan* pulses, which, as a unit, have some [musical] sense. The larger span measured by the *gatra* is a *kenongan*, a unit of playing that is ended by the stroke of a *kenong*. A *kenongan* that is two *gatra* (eight beats to the *balungan*) in length is called a short, or small, measure.

<u>gatra</u>	<u>gatra N</u>
-------------------------------	-----------------------------------

A kenongan that is four gatra (sixteen beats of the balungan) in length is a moderately long measure.

<u>gatra</u>	<u>gatra</u>	<u>gatra</u>	<u>gatra</u>
-------------------------------	-------------------------------	-------------------------------	-------------------------------

A kenongan that is eight gatra (thirty-two beats of the balungan) in length is called a long, or large, measure.

<u>gatra</u>	<u>gatra</u>	<u>gatra</u>	<u>gatra</u>	<u>gatra</u>	<u>gatra</u>	<u>gatra</u>	<u>gatra</u>
-------------------------	-------------------------	-------------------------	-------------------------	-------------------------	-------------------------	-------------------------	-------------------------

Kenongan that are not two, four, or eight gatra in length are deliberate deviations from the standard or are based on compositional license.

Besides the unit of the kenongan, there is another unit, called the *gongan*, the unit of playing ended by the stroke of a gong. A gongan that is two kenongan in length is called a *ketawang*.

	G	
N		N

A gongan that is four kenongan in length is called *ladrang*.

	G	
N		N N N N

A gongan that is not two or four kenongan in length is a deliberate deviation from the standard or is based on compositional license.

To summarize, of the short, moderate, and long measures, some are in the form of ketawang and some are in the form of ladrang. These observations can be schematized as in figure 12.

Figure 12

Melody	Small (2 gatra)	Moderate (4 gatra)	Long (8 gatra)
1G = 2N	ketawang	(gendhing ketawang ageng)*	gendhing ageng
1G = 4N	ladrang	(gendhing ladrang ageng?)**	gendhing ageng

* The *Bedhaya Ketawang* in Surakarta is a bedhaya dance whose gendhing is a ketawang ageng named Gendhing *Semang*. This bedhaya dance in Yogyakarta is called *Bedhaya Semang*.
** The term *ladrang ageng* is not common. Gendhing ageng are usually classified according to the kethuk part, for example, Gendhing *such-and-such*, kethuk *so many*.

Gendhing (including gendhing ageng) generally consist of two sections. The first is a calm section, called *mérong*. The second is more lively and is called *munggah*, *minggah*, or *ndhawah*. The word *mérong* may be borrowed from a dance of the same name. It is possible also that it has its root in the term *mirong*, or *rimong* (= *rêmbong*, *sarêmbong*, *saléndang*), meaning ‘hidden by a veil’, ‘not yet clear’, ‘still calm in all ways’. The unit for measuring moderate or long-measured gendhing is the kenongan in the *mérong* section, not the kenongan of the sections following the *mérong*.

The words *munggah* or *minggah* [Indonesian, *naik* ‘rise, go up’] and *ndhawah* [Indonesian, *menjatuh* ‘fall’] all have the same meaning. The *minggah* section is lively and energetic in mood, is played with a change in the kendhang part and the kethuk part, and requires a change in the playing technique of some of the other instruments. To make this clearer, we will schematize these forms, showing the positions of the kethuk (t), the kempul (P), the kenong (N), and the gong (G) in each of the forms.

1. ketawang

t				t	N
.
t			P	t	G
.
<hr/>				<hr/>	

Key: _____ = gatra

2. ladrang

t				t	N
.
t			P	t	N
.
t			P	t	N
.
t			P	t	G
.
<hr/>				<hr/>	

3. gendhing kethuk 2 kerep (ketawang ageng or ketawang gendhing), minggah kethuk 4

mérong

t				t		N
.
t				t		G
.
<hr/>				<hr/>		

minggah

t	t	t	t	N
.	
t	t	t	t	N
.	
t	t	t	t	N
.	
t	t	t	t	G
.	
<u> </u>	<u> </u>	<u> </u>	<u> </u>	

4. gendhing kethuk 2 kerep, minggah kethuk 4

mérong

t		t		N
.	
t		t		N
.	
t		t		N
.	
t		t		G
.	
<u> </u>	<u> </u>	<u> </u>	<u> </u>	

minggah

t	t	t	t	N
.	
t	t	t	t	N
.	
t	t	t	t	N
.	
t	t	t	t	G
.	

5. gendhing kethuk 4 kerep (only one kenongan)

t	t	t	t	N
....

6. gendhing kethuk 4 awis (only one kenongan)

t	t	N
....

7. minggah kethuk 8 (only one kenongan)

t	t	t	t	t	t	t	t	N
....

To get one full gongan of a mérong, multiply [the number of pulses in] items 5 and 6 by either two or four. To get one full gongan of a minggah or a dhawah, multiply [the number of pulses in] item 7 by either two or four.

There are also types of melodies for accompanying “walking” dances, called *playon* or *palayon*. There are three kinds of playon melodies.

1. ayak-ayak[-an]

		P			P			P			P
	N	N		N	N		N	N		N	N
t	t		t	t		t	t		t	t	
.

[or]

					P						P
		N			N			N			N
t	t		t	t		t	t		t	t	
.

2. slepeg[-an] or srepeg[-an]

		P			P			P			P
	N	N		N	N		N	N		N	N
t	t		t	t		t	t		t	t	
.

3. sampak[-an]

	P	P		P	P		P	P		P	P
N	N	N	N	N	N	N	N	N	N	N	N
t	t		t	t		t	t		t	t	
.

Ayak-ayak(-an) means 'going here and there'; it accompanies slow, deliberate, walking movements. *Slepeg(-an)* means 'pressed', 'hurried'; it is used to accompany fast walking motions. *Sampak* means 'moving together'; it accompanies fast motions of dancers moving together. *Ayak-ayakan*, *slepegan/srepegan*, and *sampakan* mean 'to use' ayak-ayak, slepeg, and sampak.

The types of Sundanese melodies are similar: *lagu gedhé* [large melodies], *lagu sedheng* or *lagu tengah* [middle or moderate melodies], and *lagu leutik* or *lagu rerènggongan* [small melodies]. In *lagu gedhé*, one gongan is composed of four or eight kenongan. One kenongan is punctuated in the middle by a kempul. One kenongan contains four gatra (in Sundanese, *wiletan*). *Pancer* (c) are inserted in every gatra. For example,

c t c	c t c P	c t c	c t c N
.
<hr/>	<hr/>	<hr/>	<hr/>

This, multiplied by four would equal one gongan. Lagu tengah do not have a fixed length. One gongan, at the most, consists of twelve wiletan. Lagu leutik consists of four wiletan, so one wiletan equals one kenongan. However, melodies are usually played at different levels of wirama. Thus, although the form is short, if a lagu leutik piece is played in wirama rangkep (in Sundanese, *leyepan* or *ngalamba*), it can become long.

The types of Balinese melodies are measured by the number of *kempur* in each gongan. One kempur in one gongan is called *tabuh pisan* (Balinese, 'play once'); two kempur is called *tabuh dua* (Balinese, 'play twice'); three kempur is called *tabuh telu* (Balinese, 'play three times'), and so on. The framework looks like this.

1. tabuh pisan

	P		G
.	
<hr/>		<hr/>	

2. tabuh dua

		P
.	
		N
.	
		P
.	
		G
.	
<hr/>	<hr/>	

3. tabuh telu

	N	P	N		P	N	P	G
.
	N	P	N		P	N	P	G
.
	N	P	N		P	N	P	G
.
	N	P	N		P	N	P	G
.
	N	P	N		P	N	P	G
.
	N	P	N		P	N	P	G
.

4. tabuh pat

									P
.
									N
.
									P
.
									N
.
									P
.
									N
.
									P
.
									G
.

5. tabuh kutus = tabuh pat multiplied by two.

Kebyar melodies have no fixed units of length, so it appears that the length can be freely decided according to desire. But there must be a person whom everyone follows, the dancer.

Padhang-ulihan

Often, a language phrase is not complete in meaning and awaits further clarification. For example, the phrase “When I see your face. . .,” waits for something more. It can be continued, “When I see your face, I remember my deceased mother,” or, “When I see your face, I moo a thousand times.” Whatever the content of the concluding phrase, amusing or saddening, at the end the emotion is finished—the anticipation in the first part has been fulfilled. In karawitan the same kind of thing happens. Melodic phrases do not necessarily end with the emotion completed. For example,

2 3 2 3 1 2 1 2

calls for something more. If it is continued,

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

or

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

the phrase no longer feels inconclusive.

Phrases that need a sequel are called *padhang* (from *adhang* ‘that which awaits or desires’). The phrase that follows, as if to fulfill the expectation, is called *ulihan* (from *mulih* ‘to return’). Padhang always “ask for” ulihan. Ulihan is able to fulfill its function only if there is padhang. Padhang-ulihan “need” each other. Padhang-ulihan also are called question-answer, taut-slack, or climax-anticlimax. M. Ng. [Mas Ngabèhi] Wirowijogo used the term *dhing-dhong*.

A part of the strength of a melody resides in padhang-ulihan. The more prominent padhang-ulihan is, the stronger and more distinct will be the melodic expression. There can be no melody without padhang-ulihan. But a melody in

which padhang-ulihan is not clear is like a cooked dish without salt. Basically, all of a given melody is a series of padhang-ulihan, and all the parts are interconnected by padhang-ulihan, as illustrated in figure 13.

Figure 13. [Padhang and Ulihan]

2

2

.

3

5

6

5

3

2

.

6

5

(a)

.

5

3

6

5

3

5

2

2

.

3

5

6

1

6

(b)

.

6

.

6

6

5

6

3

5

6

1

6

5

2

3

(c)

.

3

3

.

5

6

5

3

2

3

5

3

2

1

6

5

(d)

Padhang	Ulihan
1. Lines (a) and (b) to tone 6 at the end	Lines (c) and (d) to the last tone 5
2. Lines (a) to tone 5 at the end	Line (b) to the last tone 6
3. Line (a), the first eight pulses Line (b), idem. Line (c), idem. Line (d), idem.	Line (a), the last eight pulses Line (b), idem. Line (c), idem. Line (d), idem.
4. The first group of four tones The third group of four tones Every odd group of four tones	The second group of four tones The fourth group of four tones Every even group of four tones

In the practice of playing, the kendhang also creates padhang-ulihan, especially the kendhangan ciblon or gembyakan [generally dance drumming].

However, unlike the examples in figure 13, the rise to a climax takes longer than the fall to the anticlimax.

Wirama

The term *wirama* describes levels of speed in playing. Each instrument has a specific technique of playing for each level. The speed of playing in a given level is called *mlaya* or *laya*.

Lagu is greatly influenced by wirama and *laya*. A melody in wirama tanggung is very different in atmosphere from the same melody in wirama wilet, and both are different in turn from the same melody in wirama rangkep. Generally speaking, wirama lancar conveys an upright and resolute impression. There is no fixed impression conveyed by wirama tanggung. The atmosphere of wirama wilet is calm and diligent, but this depends on the particular melody and other elements. Wirama wilet also can be refined, sad, weary, fierce, joyful, erotic, lonely, and so on. Generally, wirama rangkep conveys the feeling of intimacy or lonely melancholy. The influence of *laya* is a most vital one for melody. A fast pace can cause an atmosphere to vanish that would have been reached with a moderate pace. A slow pace can weaken enthusiasm and attention. The kendhang player who has a refined artistic sense is able to determine the most fitting pace for the atmosphere and environment of the moment.

Only in a general sense can it be said that in wayang merely a slight emphasis is put on the atmosphere of playing, implying that the usual pace is fast. In klenengan the atmosphere is very important; the pace is tightly controlled so that the desired atmosphere will arise. Dancing emphasizes the beauty of movement, so the gamelan has to follow alternating paces, changing the levels of wirama, and even changing melodies if necessary.

Each wirama is associated with fixed stylistic techniques for instruments and with fixed kendhang patterns also. Wirama wilet has an especially large variety of kendhang patterns, for example, *candra*, *sara yuda*, *mawur*, and others. These are names of gendhing that have special kendhang parts associated with them. Yogyanese-style drumming includes fifty-four types of kendhang patterns, although some are no longer used. A drum pattern adds a particular atmosphere to a melody—at least it will classify the melody with a specific group of melodies that have a particular atmosphere. However, since the development of ciblon and gembyakan drumming, the kendhang patterns described above are seldom used, perhaps because they have not been found effective enough as instruments of expression, or perhaps as a result of hypertrophy, excessive development. Kendhang patterns as characteristics of wirama and various ways of classifying melody also are found in Indian music, which classifies melodies according to

raga. Each *raga* has its own *tala* (drum pattern), played by instruments called *tabla* and *pakhavaya*, similar to the *ketipung* and *kendhang gedhé*.

Cèngkok

It was stated above that Indonesian music has a system of *lagu*, meaning a melodic system not a harmonic system. If it can be said that *karawitan* has reached universal levels then it has done so as a result of its melodic system. The melodic system permits the artist-creator to search for the highest and most noble kind of beauty. Artist-performers are *sanggit*, or improvisors, at all times, everywhere. When they play or sing they always search, try, compose, change, invent, and “play” phrases according to their desires, their feelings, and their ability. The phrases they compose are called *cèngkok*.

Cèngkok can be described as all the ways of grouping tones that cause the melodic phrase to flower. The melody has to flourish, which means it must be given content, beauty, and life. The character of *cèngkok* is movement or life, that is, ‘perceived by the five senses as a thing that moves, which constantly changes arrangement’. In essence, *cèngkok* is *sutra-suara*, smooth ongoing sound, a result of *sanggitan*, or improvisation. Sometimes *cèngkok* is fixed in form. Then it is sung together in *samyaswara* or notated for teaching. While this kind of *cèngkok* is still called *cèngkok*, the characteristic fluidity in composition is gone. Playing or singing without *cèngkok* is called *milah*, which means ‘playing the tones in the *balungan* alone’. For an example, see figure 14.

The *cèngkok* [in figure 14] were “made” a phrase at a time. They are received by the listener a phrase at a time also. For this reason *cèngkok* are the development of a melodic phrase. So, in playing it means a development based on eight beats of the *balungan*, or two *gatra*. When singing it means development of one *pedhotan*, that is, a division of a song that consists of at least four syllables, as illustrated in figure 15.

One whole melody is a grouping of many *cèngkok* developed from the phrases in that melody. All of it together forms in turn one large *cèngkok*. For the players, one large *cèngkok* means one *gongan* of the melody. For the singers, it means one stanza of the song. For example, *Gendhing Pramugari* has two large *cèngkok*, A and B, as illustrated in figure 16.

Figure 14

[Milah]

				^t					
balungan	.	.	2	.	5	3	2	1	
gendèr			$\frac{6}{2}$		$\frac{5}{.}$	$\frac{.}{3}$	$\frac{6}{2}$	$\frac{5}{1}$	

[Cèngkok Irama I]

									^t
balungan	.			6			5		.
gendèr	$\frac{3}{.}$	$\frac{5}{3}$	$\frac{3}{2}$	$\frac{6}{3}$	$\frac{3}{5}$	$\frac{5}{6}$	$\frac{6}{1}$	$\frac{5}{5}$	

[Cèngkok Irama II]

									^N
balungan			5			6			1
gendèr	$\frac{1}{.}$	$\frac{2}{.}$	$\frac{1}{1}$	$\frac{.}{2}$	$\frac{1}{3}$	$\frac{2}{2}$	$\frac{1}{3}$	$\frac{.}{5}$	$\frac{1}{6}$

Figure 15. [Pedhotan in Singing, an Example in Sléndro]

s 01̣ 21̣ 61̣ 55̣ 32̣ . 2.3̣ 5.6̣ 6

Nulada laku u- ta- ma

two gatra

b . 3 . 5 | . 3 . 2 | . 6 . 1̣ | . 6 . 5

s 01̣ 2̣ 1̣ 61̣ .5 32̣ ..5 5

Tu- mraping wong tanah Ja- wi

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

Tu- mraping wong ta-nah Ja- wi

Key: s = sindhèn; b = balungan; g = gérong

Figure 16

t				t				N								
2	1	.	1	.	1	.	1	.	1	.	2	3	1	2	3	} A
.	5	6	7	.	.	.	.	7	7	6	5	3	5	6	5
7	6	$\overline{532}$		7	2	.	.	2	3	2	7	6	5	3	5	
.	.	5	6	7	6	5	3	2	3	5	6	3	5	6	5 G	

t				t				N								
7	6	$\overline{532}$		7	2	.	.	2	2	.	3	5	2	3	5	} B
7	6	$\overline{532}$		7	2	6	5	.	.	5	6	7	2	3	2	
.	.	2	3	4	3	2	7	6	6	.	.	6	6	5	6	
.	.	.	.	6	6	.	.	6	6	7	6	5	3	2	3 G	

Example from a gendhing:

| | 2̣ 2̣ 3̣ 2̣ 7 | . 2̣ 3̣ 3̣ 2̣ | . 3̣ 2̣ 7 6 |
Su- mengka a- gra-ning wu- kir

| . 5 3 . . | 5̣ 6̣ 7̣ 7̣ 6̣ 5̣ | . 6̣ 5̣ 3̣ 2̣ | . . 3̣ 2̣ 7 |
A- na- la- sak wa- na wa- sa

| . . 7̣ 3̣ 2̣ | . . 3̣ 2̣ 7̣ | . . 7̣ 2̣ 3̣ | 5̣ 5̣ . 3̣ 5̣ |
A- na- la- sak wana wa- sa

| 6̣ . 5̣ 6̣ 7̣ | 3̣ 3̣ 3̣ 2̣ | . . 7̣ 2̣ 7̣ | . 3̣ 2̣ 7̣ 6̣ |
tu- mu- ru- ning ju- rang tre-bis

Example from a tembang (in sléndro):

2̣ 5̣.6̣ 6̣ 6̣ . 1̣ . 2̣ . 1̣ . 6̣ . 1̣
A-no- man ma-

5̣ 6̣ 5̣ 5̣.3̣.2̣ 2̣ 3̣ 2̣.3̣.1̣
lum- pat sam- pun

(endogenous), or because of influences from outside the area (exogenous). On the other hand, the form and development of the *cèngkok* of an area may remain the same for a long period of time and become characteristic of that area. Such *cèngkok* is usually called *style* in English or *gaya* in Indonesia. There is only one karawitan in all of Indonesia, but there are different styles in different areas, that is, a Pasundan (Sundanese) style, a Madurese style, a Banjarese style, a Sriwijayan style, a Javanese style, a Balinese style, and many others. It also can be said that there are different styles within these areas, for example, a Bandung style, a Singaraja style, a Cianjur style, a Cirebon style, a Yogyanese style, a Solonese style, and many more. As a result of modern methods of communication it is likely that these various styles in small areas will gradually become one, and will form the style of a larger area. Perhaps someday there will be a single style throughout all of Indonesia.

The style of an area on the border between two other style areas, or the style between two style areas, may have a form unlike those surrounding it, or a form that resembles both nearby styles. Such a style is called *kagok* [‘something like’]. *Kagok* in karawitan occupies the same position as *cèngkok*, and often is deliberately made in the form of “new creations.” In time *kagok* comes to be seen as *cèngkok*, or style; this has occurred with the *gendèr* [style] *kagok mataram*, the *sendhon Kagok Ketanon*, the *gendhing Kagok Madura*, and others.

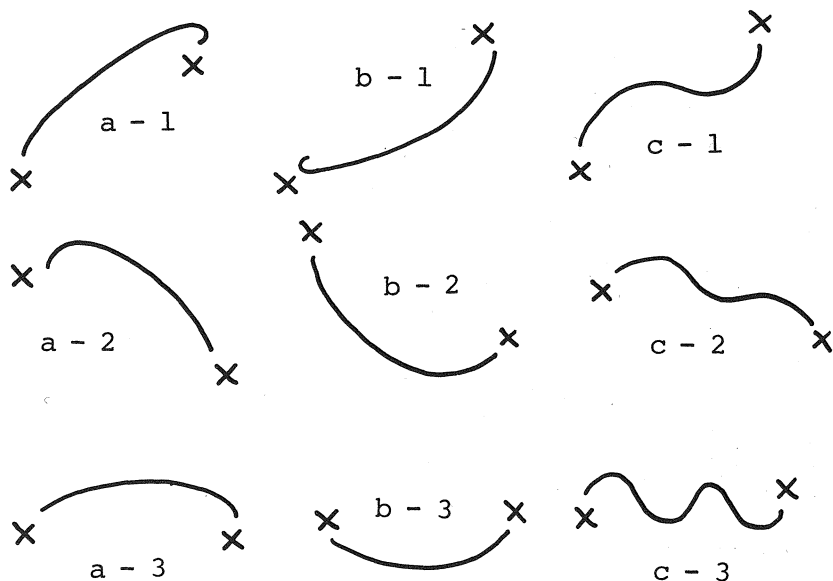
Luk

When a tone sounds for a long time, usually it is made to fluctuate, to develop, to twist and turn, to rise and fall in fixed ways until the whole of it produces a sensation of beauty. This development of a tone is called *luk* or *eluk*. *Luk* is part of *cèngkok*—a part that adds to the beauty of *cèngkok* and thus adds to the beauty of melody. *Luk* is not just an incidental ornament of *cèngkok* or melody but an organic part of melody and an essential characteristic of Indonesian karawitan. Melody with *cèngkok* and *luk* is beautiful and whole. Melody without *luk*, without *cèngkok*, is like chewed sugarcane—the sweetness is gone. In the beginning *luk* was related solely to vocal music. Later it was used in instrumental music, especially in the *rebab* and *suling* and often in the *gendèr* and *gambang*. Basically there are three types of *luk*.

- a. rise and fall
- b. fall and rise
- c. a mixture, or repetition, of (a) and (b)

Each type, (a), (b), or (c), can move

- a. to a tone above
- b. to a tone below
- c. to the same tone



The fastest luk is said to occur in situations such as movement from one syllable to another, for example,

between *pa* and *la* in *pala*
 between *pa* and *ra* in *para*
 between *pa* and *ya* in *paya*

If we measure this as closely as possible with a metronome, we arrive at the following general conclusion: the fastest luk is 320; normal luk is 208.

Luk that moves very fast is called *gregel*. *Gregel* is found most often in the type of luk that is mixed such as in c_1 , c_2 , c_3 . It has been observed that the speed of *gregel* is like *panjingan* in the Javanese alphabet, for example, between *p* and *l* in *pla*; between *p* and *r* in *pra*; and between *p* and *y* in *pya*. If we measure this as closely as we can, we arrive at the metronome figure 416.

Few people are able to make good-sounding *gregel*. But one can practice *gregel* until one has achieved a passable level of accomplishment. Talented singers are able to make *gregel* in the wink of an eye, but clearly, softly, and refreshingly. Examples of luk and *gregel* (in pélog) are as follows.

(gregel)

↓ ↓

6 6 6 . 65 32 . 3 . 5 . 6 2 2 23

Su-da ning ha- wa lan nap-

(luk)

↓

1 . 21 2 21 6 .

su

Wilet

Suppose there is a melody with fixed cèngkok and luk, and this melody is sung by several different musicians without altering the cèngkok. In each rendition there will be differences in the melodies—one tone here may come out a bit at the beginning; another tone there may be held a bit longer than stipulated; still another could sound a bit louder than necessary, or a bit softer; one may have an effective gregel, an ineffective gregel, a lessening of gregel, or an addition of gregel; one may have some changes in luk, very fine luk, or broken-down luk. However small, however few, these and other differences have an influence on the beauty of the melody. In short, these differences in rhythmic (long-short, loud-soft) and melodic (rise-fall) aspects of cèngkok always exist. These are differences in wilet, *lengut*, or *sènggol*.

Wilet, more or less, means ‘a rhythmic and melodic microstructuring of tones in the production of cèngkok’. Differences in wilet mean differences in the proportions of this structure. In simple terms, wilet is the irama of cèngkok. Thus, if cèngkok is movement (*wiraga*), wilet is rhythm (*wirama*).

Wilet is influenced by physiological and psychological characteristics of the artist-performer. Wilet is an expression of the personal situation of the performer at a particular moment. As a result, wilet cannot be repeated. People who try to repeat their own wilet or imitate the wilet of another only achieve a semblance of what occurred before, perhaps not as good, perhaps better, but never the same. It is different with cèngkok. Cèngkok can be fixed in melody and rhythm, can be notated, can be taught. But wilet eludes all codification; it can only be created once.

In the practice of karawitan the artist-performer begins with cèngkok in which he is already skilled. Thereafter he has the opportunity to repeat these

cèngkok. In each repeat, he searches for and tries out the most beautiful cèngkok-wilet he can, until he has reached his peak with that melody. The listener follows empathetically, with patience, always ready to pay attention whenever he is nudged by a beautiful wilet; astonishing, perhaps only once, but enough to refresh the body and soul.

This, then, is the meaning of *wilet*. Perhaps the European musical concepts closest to this in meaning are “melodic and rhythmic improvisation in an interpretive manner.” Some describe wilet as cèngkok, believing that cèngkok and wilet are the same. The term *wiletan* in Sunda means ‘a passage the length of two balungan beats, not counting pancer tones’. In Sunda, wilet is called *sènggol*, in Bali, *lengut*. What is important here is the occurrence of wilet, not the term *wilet*.

After we understand the elements of melody and the extent to which they influence the quality of melody and performance, hopefully we can more easily evaluate the quality of gendhing and of playing. However, we also must know the rules and norms of quality in karawitan. This system arises from an ordering that is ages old; the sum of it is called *tradition*. Truly this tradition is intended to facilitate efforts to reach beauty, and should not be bridled. Neither should it be thrown away, just like that.

TRANSLATOR'S NOTES

¹In the Indonesian text, an arc is used to indicate a melisma.

²The gendèr notation given here has been substituted for the original because of obvious typographical errors in the original. The style of notation, however, is the same.

³See Sherwood Anderson's short story, "The Egg," in *Short Story Masterpieces*, eds. Robert Penn Warren and Albert Erskine (New York: Dell, 1954), 45–55.

⁴The rebab notation given here has been substituted for the original because of obvious omissions in the original.

ERRATA

Karawitan, Volume 1

The editors wish to thank Roger Vetter, Ben Arps, and Joan Suyenaga for assistance in compiling this errata for volume 1.

Page 12, section B, number 2: for “upholder of lagu” read “upholder of irama.”

Page 21, section 9, part d: fourth line of notation should read as follows.

p	t	p		p	t	p		p	t	p		p	t	p	N
.	4	.	2	.	4	.	1	.	.	1	2	.	4	.	5

Page 26, fourth line of notation, final (fourth) gatra: for 1 2 3 2 read
1 2 1 6 .

Page 36, under “umpak-umpakan”: arrow should precede the last line of notation rather than the first, as follows.

								N
	3635	3635	3635	2232	3216	5352	5323	5653

								N
	6563	6563	6563	2232	3216	5352	5352	5653

								N
	6563	6563	6563	2.26	2.26	2.26	2123	2165

								G
→	3635	3632	3635	3632	3635	3632	3532	3635

Page 36, under “basic mérong”: arrow should follow third line of notation, as follows.

				N	
.3.2	.756	3567	6523	→	
	...				

Page 37, under “mérong ngelik”: delete arrow from third line of notation.

Page 38, section 5, under “Ladrang Wilujeng, lagu ngelik”: add repeat sign (]) at end of notation, as follows.

								N				G
.66.	1516	1132	.126]								

```

      N      G
.2.3 .2.1 .3.2 .1.6 ]

```

1	2	3	5	6	1	2	3	5	6	1	2	3
range of sèlèh												

```

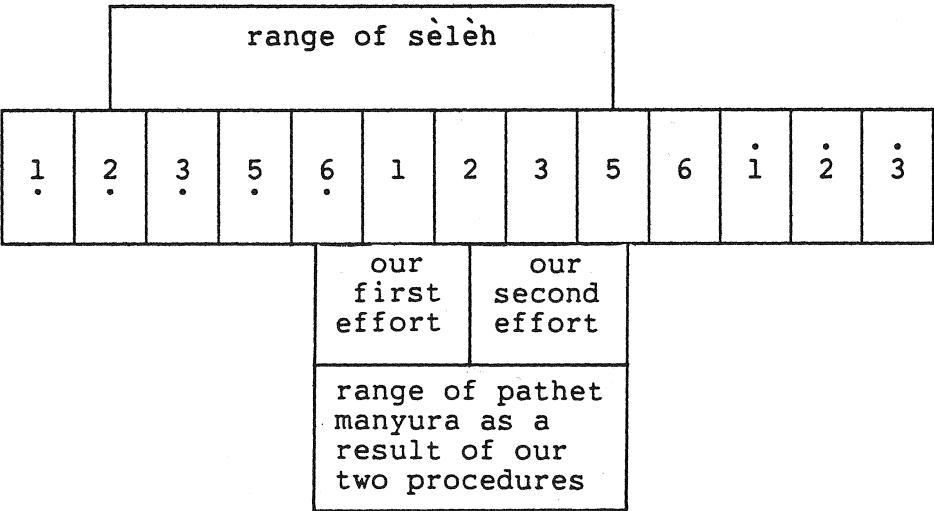
[basic lagu]      [ .111 2321 .111 2353
                    N      N

```

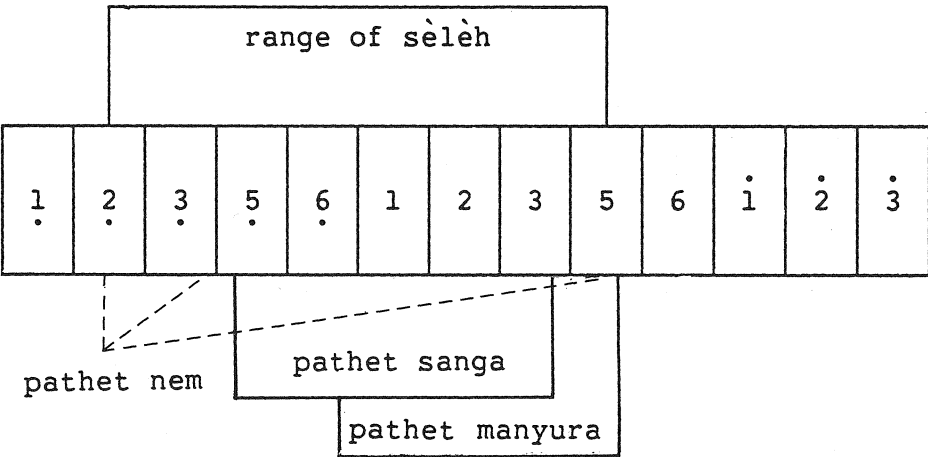
[ngelik] N N
→ [.542 1245 .542 1245]

Becker, Judith, and Alan H Feinstein. *Karawitan: Source Readings In Javanese Gamelan and Vocal Music, Volume 2*. E-book, Ann Arbor, MI: University of Michigan Center for South East Asian Studies, 1987, <https://doi.org/10.3998/mpub.17577>.
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Page 54, figure 16: the lower boxes extend from 6 to 5, as follows.



Page 57, figure 21: “pathet nem” extends to tones 2, 3, and 5; the range of “pathet sanga” is from 5 to 3; the range of “pathet manyura” is from 6 to 5, as follows.



Page 61, section III: line 6, for 5̣ read 5; line 8, for “5̣ is the dthing” read “5 is the dthing”; line 9, for (2) read (2̣).

A. $\frac{3}{p} \frac{2}{p} \frac{3}{p} \frac{2}{u}$ $\frac{5}{p} \frac{3}{p} \frac{5}{p} \frac{3}{u}$

$$\text{B. } \frac{\frac{2}{p} \frac{1}{p}}{u} \quad \frac{\frac{2}{p} \frac{1}{p}}{p}$$

buka: $\begin{array}{r} . \ . \ . \ 6 \\ \hline p \end{array}$ $\begin{array}{r} . \ 3 \ 5 \ 6 \\ \hline p \end{array}$ $\begin{array}{r} . \ 5 \ 3 \ 2 \\ \hline p \end{array}$ $\begin{array}{r} . \ 3 \ 5 \ 6 \\ \hline u \end{array}^G$

[$\begin{array}{r} . \ 3 \ . \ 5 \\ \hline p \end{array}^N$ $\begin{array}{r} . \ 6 \ . \ 5 \\ \hline p \end{array}^N$ $\begin{array}{r} . \ 6 \ . \ 5 \\ \hline p \end{array}^N$ $\begin{array}{r} . \ 1 \ . \ 6 \\ \hline u \end{array}^G$

Page 72, under “Another example . . .”: add “p” and “u” under last line of notation, as follows.

•

1

•

5

•

1

N

6

p

•

5

•

3

•

2

N

1

u

•

6

•

1

•

2

N

3

p

•

6

•

5

•

3

G

2

u

p

u

Page 77, under “Mérong kethuk 2 arang,” first and second lines of notation: for . . 2 1 read . 2 1 . , as follows.

•

•

2

1

•

2

1

6

5

p

•

•

•

•

•

5

5

•

6

•

1

1

•

•

•

•

2

•

3

3

2

3

•

2

1

2

1

u

•

•

2

1

•

2

1

6

5

p

•

•

•

•

•

5

5

•

6

•

1

1

•

•

•

•

2

•

3

3

2

3

•

2

1

2

1

u

Page 89, section 2: under the heading “Balungan Nibani,” insert notation, as follows.

•

2

•

•

1

•

2

•

•

6

Page 95, line 8: for “(B)” read “(C).”

Page 95, notation, line (C): for . 3 . 2 . 3 . 2 read 3 5 3 2 6 5 3 2 , as follows.

irama dados: 3 5 3 2 6 5 3 2

irama wilet: . . . 3 . . . 2 . . . 3 . . . 2

Page 96, notation: line (C), for 2 3 2 1 read 2̣ 3̣ 2̣ 1̣ ; line (D), for 3 2 1 6 read 3̣ 2̣ 1̣ 6̣ .

Page 98, figure 30, first box, second line: lower last gatra to third line, as follows.

sèlèh	mlèsèd 3 (dhadha ageng)
2	3 3 6 5
5	3 3 5 6
6	3 3 . . 6 1̣ 6 5
.	3 3 . . 3 3 5 6

Page 99, figure 31, under “vocal melody”: for . 2 3̣ 6̣ read . 2 3̣ 6̣ .

Page 108, section 6, notation under “From sèlèh 3 kempyung to sèlèh 1 kempyung . . .”: for . 2 . 2 read . 2 . 1 , as follows.

(3)	2	6	2	1
(3)	.	2	.	1

Page 110, last balungan example: for . . . 3 . . . 3 read 3 3 , as follows.

balungan: (2)	3	3
gender: $\begin{smallmatrix} [2] \\ [2] \end{smallmatrix}$	$\begin{smallmatrix} 3 & . & 5 & 3 \\ . & 3 & . & . \end{smallmatrix}$	$\begin{smallmatrix} 5 & . & 5 & 3 \\ . & 6 & 5 & 3 \end{smallmatrix}$

Page 111, first balungan example: for . . . 1 . . . 1 read 1 1 , as follows.

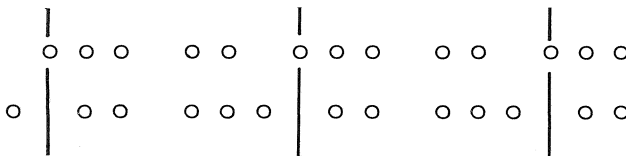
balungan: (2)	1	1
gender: $\begin{smallmatrix} [2] \\ [2] \end{smallmatrix}$	$\begin{smallmatrix} . & 1 & 5 & . \\ . & . & . & 5 \end{smallmatrix}$	$\begin{smallmatrix} 3 & 2 & 3 & 5 \\ . & 6 & . & 1 \end{smallmatrix}$

$$(I) \quad \begin{array}{r} \cdot \cdot \cdot 1 \cdot \\ \hline \cdot \cdot \cdot 2 \end{array} \quad \begin{array}{r} \cdot \cdot \cdot 1 \cdot 6 \\ \hline \cdot \cdot \cdot 6 \cdot \cdot \end{array}$$

Page 183, section 1, under “Ladrang *Ginonjing*, laras pélog pathet barang,” third kenongan of notation: for 5 2 5 6 read 5 2 5 7 , as follows.

Page 186, section 4, under “Gendhing *Génjong*,” last line of notation: for “G” read “N.”

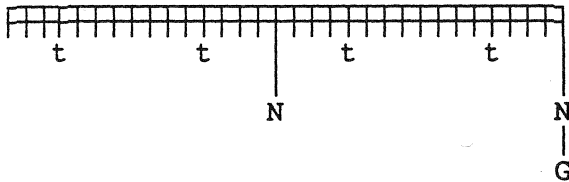
Page 252, figure 2: for “Celempong bem,” tone 7 in octave III should be tone 1 in octave IV, tone 7 in octave IV should be tone 1 in octave V; for “Celempong barang,” tone 1 in octave IV should be tone 7 in octave III, tone 1 in octave V should be tone 7 in octave IV, as follows.



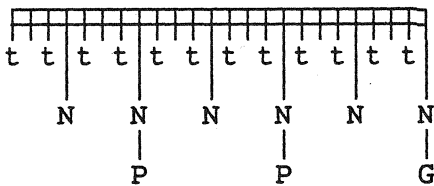
Page 269, last line: for “figures 13 and 14” read “figures 14 and 15.”

Page 291, section III, line 5: for “figure 42” read “figure 43.”

Page 292, figure 42, under “mérong kethuk 2 kerep ketawang gendhing”: add three vertical lines before the first “t,” as follows.



Page 293, figure 43, under “ayak-ayakan”: delete vertical line before the first “t,” as follows.



Page 351, first paragraph: in line 2, for 5 read 5̣; in line 4, for 3 read 3̣.

buka: . 1 3 2 6 1 2 3 1 1 3 2 . 1 2 (6)

umpak: [2 1̂ 2 3 2 1̂ 2 6̂
 3 3 . .̂ 6 5 3 2
 5 6 5 3̂ 2 1 2 6̂
 2 1 2 3̂ 2 1 2 (6̂)]

ngelik: . 1̂ 6̂ 1̂ 5̂ 1̂ 6̂
 3 5 6 1̂ 6 5 3 2
 6 6 . .̂ 1̂ 5̂ 1̂ 6̂
 1̂ 1̂ 3̂ 2̂ . 1 2 (6̂)]

Page 432, section C, number 2, line 3: for “second and twelfth beats” read “second and sixth beats.”

$$\begin{array}{ccccccccc} & & & & & & t & & N^5 \\ 6 & 5 & 3 & 2 & & 5 & 6 & 5 & 3 & 2 & 1 & \underset{\cdot}{6} & \underset{\cdot}{5} \end{array}$$

Page 447, part C, second line: for “N” read “G,” as follows.

py	G ⁵
.	5
d	ḍ

Page 452, section 5, second line of notation: for 6 . 1 6 5 read 6 . i̇ 6 5 , as follows.

2	2	2	1.2.	6.i̇65.
mi-ra-na mrik, O				

Page 453, section 7, first line of notation: add register dots, as follows.

i̇	i̇	i̇	i̇	i̇	i̇i̇	i̇.6.
ka-di tha-thit a - ba -r̄ung,						

Page 454, section 9, first line of notation: for 6 . read 6̣ . , as follows.

3.	6.	2	2	2	21	23.
Grag grag, an-dhem-an-i̇ng-kang,						

Page 467, section 12, last line of notation: for 1 read \dot{i} , as follows.

$\frac{2.1}{a} \quad 1 \quad 1 \quad 1 \quad 1 \quad 1 \quad 1 \quad \frac{6.1.}{ca,}$	$\frac{2.16.165.}{0}$	$\frac{\dot{i} \dots \dots}{0}$
--	-----------------------	---------------------------------

