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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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.

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1The Serat Centhini (Serat Tjeṇtin) 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).
A. L. Becker

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), 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

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For 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)

<table>
<thead>
<tr>
<th>KODHENG</th>
<th>ANDHENDHENG</th>
<th>GUMENDHUNG</th>
</tr>
</thead>
<tbody>
<tr>
<td>wall-eyed,</td>
<td>stubborn, obstinate</td>
<td>“conceited”</td>
</tr>
<tr>
<td>bewildered</td>
<td>“follows own wishes”</td>
<td>to boast</td>
</tr>
<tr>
<td>“lost memory”</td>
<td>grand, étendu</td>
<td>“show off”</td>
</tr>
<tr>
<td>niet (meer)</td>
<td>“like a kite on a</td>
<td>mal, ijdel</td>
</tr>
<tr>
<td>weten wat er</td>
<td>long string, out of</td>
<td>groot spreken</td>
</tr>
<tr>
<td>van te denken,</td>
<td>control”</td>
<td></td>
</tr>
<tr>
<td>er niets van</td>
<td></td>
<td></td>
</tr>
<tr>
<td>begrijpen</td>
<td></td>
<td></td>
</tr>
<tr>
<td>“lost mind”</td>
<td>zich in de lengte</td>
<td></td>
</tr>
<tr>
<td></td>
<td>uitstrekken, en traag,</td>
<td></td>
</tr>
<tr>
<td></td>
<td>langwijdig, voortmaken</td>
<td></td>
</tr>
</tbody>
</table>

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-deutches Wörterbuch (1972). I am grateful to Alan Feinstein for providing most of the dictionary references.
Line 2 (eight syllables, i vowel)

<table>
<thead>
<tr>
<th>KANG</th>
<th>DEN</th>
<th>ÈDHENG-ÈDHENG</th>
<th>MUNG</th>
<th>GENDHING</th>
</tr>
</thead>
<tbody>
<tr>
<td>that</td>
<td>do</td>
<td>“in the open”</td>
<td>only</td>
<td>“gamelan music”</td>
</tr>
<tr>
<td>which</td>
<td></td>
<td>voor ieder zichtbaar vertoond</td>
<td></td>
<td>“striking metal”</td>
</tr>
<tr>
<td></td>
<td></td>
<td>“boldly”</td>
<td></td>
<td>une manière d’exécuter le gamellan</td>
</tr>
</tbody>
</table>

ridderlijk voor de waarheid uittkomen

Line 3 (eight syllables, a vowel)

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

Line 4 (eight syllables, i vowel)

<table>
<thead>
<tr>
<th>TINONDHÉ</th>
<th>TANPA</th>
<th>TANDHING</th>
</tr>
</thead>
<tbody>
<tr>
<td>“be compared”</td>
<td>without</td>
<td>“comparison”</td>
</tr>
<tr>
<td>wedergade</td>
<td></td>
<td>matched [against]</td>
</tr>
<tr>
<td>“balanced”</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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Line 5 (eight syllables, a vowel)

<table>
<thead>
<tr>
<th>TAN</th>
<th>DUWÉ</th>
<th>ÉLING</th>
<th>SAMENDHANG</th>
</tr>
</thead>
<tbody>
<tr>
<td>not</td>
<td>have</td>
<td>“awareness”</td>
<td>“like a rice husk”</td>
</tr>
<tr>
<td>to remember,</td>
<td>bear in mind</td>
<td>broken-up, discarded rice husks; figuratively, trivial, insignificant</td>
<td></td>
</tr>
<tr>
<td>“self-possession”</td>
<td></td>
<td></td>
<td>un atome, un grain de poussière</td>
</tr>
</tbody>
</table>

Line 6 (eight syllables, i vowel)

<table>
<thead>
<tr>
<th>KANG</th>
<th>SINANDANG</th>
<th>KANG</th>
<th>SINANDHING</th>
</tr>
</thead>
<tbody>
<tr>
<td>that which</td>
<td>“be clothed”</td>
<td>that which</td>
<td>“be very close”</td>
</tr>
<tr>
<td>s’habiller;</td>
<td>souffrir,</td>
<td>close by,</td>
<td>next to</td>
</tr>
<tr>
<td>endurer</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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 multidimensional, 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 eling (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 doing1 and doing2. For both, the role of the unnamed actor is what philologists describe as agentive. One interpretation is that, when they occur together, doing2 is background to doing1, 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, doing1, doing2, 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-nginx: dheng, dheng, dhung,
dheng, dheng, dhing, dhang, dhing, 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.

<table>
<thead>
<tr>
<th>note:</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>5</th>
<th>6</th>
</tr>
</thead>
<tbody>
<tr>
<td>syllable:</td>
<td>dhing</td>
<td>dhong</td>
<td>dheng</td>
<td>dhung</td>
<td>dhang</td>
</tr>
</tbody>
</table>

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, dheng, 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 aware-
ness 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 to amass in abundance
“like he is buried in stones”
opstapeling, ophoping
“heaped up”

Line 2 (eight syllables, i vowel)

KEKENDHANGAN NORA DHONG-DHING
drumming not (the mnemonic syllables discussed above)
“follow the notes”
the facts about something
“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'entrete,
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,
iet 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

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Line 6 (eight syllables, i vowel)

**KATENDHANG**

“kicked like a soccer ball”

**TUNDHUNG**

“tossed”

**ING**

in music

**GENDHING**

*to send*

**schoppen met het onderste plat van de voet**

“crushed”

“both words [katendhang and tundhung] are meaningless sounds trying to find the dhong-dhing”

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.

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

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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   teachings   wisdom
(with)
```

```
INGULIHKEN  SWARA  MRING  KANG  DUWÉ  SWARA
be brought sound with what has sound
back
```

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 gamelanizing 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

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The 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, Soewoyo 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.
WÉDHÄ 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
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 NGESTHI 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 Arvah, 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 (Kaniška) 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 *Wedha 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 *Wedha 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 *Wedha 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 Warsadiningrat 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 *wedha* (‘wisdom contained in the wedha’ [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 *Wedha 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 *Wedha 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 Bratakesawa (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 Bratakesawa (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

<table>
<thead>
<tr>
<th>Fully Designated Name</th>
<th>Component Parts</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kyai</td>
<td>honorific term</td>
</tr>
<tr>
<td>Demang</td>
<td>title</td>
</tr>
<tr>
<td>Gunapangrawit</td>
<td>name</td>
</tr>
<tr>
<td>abdi dalem</td>
<td>designation of most court officials regardless of rank</td>
</tr>
<tr>
<td>panèwu</td>
<td>rank</td>
</tr>
<tr>
<td>niyaga</td>
<td>area of jurisdiction</td>
</tr>
<tr>
<td>kasepuhan</td>
<td>bureaucratic affiliation</td>
</tr>
<tr>
<td>golongan kiwa</td>
<td>group affiliation</td>
</tr>
</tbody>
</table>

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 panewu (from sewu '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...
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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 Wedha 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 Wedha 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 Wedha 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 Wedha 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 Wedha 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 gedhé), 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).

<table>
<thead>
<tr>
<th>Element of Name</th>
<th>Bureaucratic Affiliation</th>
<th>Group Affiliation</th>
</tr>
</thead>
<tbody>
<tr>
<td>pangrawit</td>
<td>kasepuhan</td>
<td>left</td>
</tr>
<tr>
<td>mlaya</td>
<td>kasepuhan</td>
<td>right</td>
</tr>
<tr>
<td>puspa</td>
<td>kadipatèn anom</td>
<td>—</td>
</tr>
</tbody>
</table>

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**

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

**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 sampényan 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 Radên Mas Harya would be called, upon being appointed as a panèwu, Radên Ngabêhi. Ngabêhi 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 Radên Mas Ngabêhi. 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 Radên Mas Harya could combine this title with the official title for the rank bupati, Kangjeng Tumenggung, resulting in Kangjeng Radên 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), Schriek (1957, 161–217), and Rouffaer (1931, 194–378).
Appendix A: Ranks and Titles in Surakarta

<table>
<thead>
<tr>
<th>Mid-eighteenth Century</th>
<th>After 1830</th>
<th>In the 1920s</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adipati, Patih, or Pepatih Dalem (Kangjeng Adipati)</td>
<td>Patih or Pepatih Dalem (Adipati)</td>
<td>Patih or Pepatih Dalem (Adipati)</td>
</tr>
<tr>
<td>Wadana or Nayaka (Tumenggung)</td>
<td>Bupati Nayaka (Tumenggung)</td>
<td>Bupati Nayaka (Kangjeng Tumenggung)</td>
</tr>
<tr>
<td>Bupati (Tumenggung?)</td>
<td>Bupati Anon-anon (Tumenggung)</td>
<td>Bupati Anon-anon (Kangjeng Tumenggung)</td>
</tr>
<tr>
<td>Kliwon (Ngabèhi)</td>
<td>Kliwon (Ngabèhi)</td>
<td>Bupati Anom (Tumenggung)</td>
</tr>
<tr>
<td>Panèwu (Rongga or Demang?)</td>
<td>Panèwu (Rongga or Demang?)</td>
<td>Panèwu (Ngabèhi)</td>
</tr>
<tr>
<td>Penatus or Mantri (Rongga or Demang?)</td>
<td>Mantri (Rongga or Demang?)</td>
<td>Mantri (Ngabèhi)</td>
</tr>
<tr>
<td>Panèket (none)</td>
<td>Lurah (none)</td>
<td>Lurah (none)</td>
</tr>
<tr>
<td>Panglawé (none)</td>
<td>Bekel (none)</td>
<td>Bekel (none)</td>
</tr>
<tr>
<td>Panigangjung (none)</td>
<td>Jajar (none)</td>
<td>Jajar (none)</td>
</tr>
<tr>
<td>Pananjung (none)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Panakikil (none)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
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 Radên 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 Radên Mas Harya: Before the time of Paku Buwana XI, a title for sons of the king by a selir, before circumcision.

Bendara Radên Mas Ngabêhi: Title for the eldest son by the first wife of a prince. This person also holds the rank panèwu or mantri.

Bendara Radên 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 anom-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 gandhek: An official of the rank bupati anom who passed along the orders of the king.

bupati anom-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 anom-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.
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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 panéwu 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.

Ingkang Kangjeng Sultan Agung: Title for Sultan Agung, ruler of Mataram, “He Who is Esteemed, the Great Sultan.”

Ingkang Sinuhun: Title for an Islamic king, “He Who is Exalted.”

Ingkang Sinuhun Bagus: Title for Paku Buwana IV, “He Who is Exalted and Handsome.”

Ingkang Sinuhun Bèhi: Title for Paku Buwana VIII, “He Who is Exalted and Who Rules All.”

Ingkang Sinuhun Kangjeng Gusti Prabu: Title for an Islamic king, “He Who is Exalted and Esteemed, Lord and King.”

Ingkang Sinuhun Kangjeng Sultan: Title for an Islamic king, “He Who is Exalted, the Esteemed Sultan.”

Ingkang Sinuhun Kangjeng Sultan Agung Prabu: Title for Sultan Agung, “He Who is Exalted, the Esteemed and Great Sultan and King.”

Ingkang Sinuhun Kangjeng Susuhunan: Title for an Islamic king, “He Who is Exalted, the Esteemed and Greatly Exalted One.”

Ingkang Sinuhun Kangjeng Susuhunan Adi Prabu: Title for an Islamic king, “He Who is Exalted, the Esteemed, Greatly Exalted, and Beautiful King.”
Translator’s Introduction

Ingkang Sinuhun Kombul: Title for Paku Buwana II, “He Who is Exalted and Elevated to Fame.”

Ingkang Sinuhun Puger: Title for Paku Buwana I, “He Who is Exalted and Lawful.”

Ingkang Sinuhun Ratu Tunggul: Title for an Islamic king, “He Who is Exalted, the Greatest King.”

Ingkang Sinuhun Sugih: Title for Paku Buwana V, “He Who is Exalted and Opulent.”

Ingkang Sinuhun Susuhunan: Title for an Islamic king, “He Who is Exalted, the Greatly Exalted One.”

Ingkang Sinuhun Swarga: Title for Paku Buwana III, “He Who is Exalted and Heavenly.”

Ingkang 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 Ngabêhi: 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 Radên Adipati: Title for the patih.

Kangjeng Radên 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 srimpí 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 Kangieng Pangéran.

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

pangrembè: 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.

Radên: 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.

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

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

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

Radên 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).

Radên 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 Ingkang Minulya saha Wicaksana: Title for an Islamic king, “Your Highness’s Feet, Which are Revered and Wise.”

Sampéyan Dalem Ingkang 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

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OPENING STATEMENT

Wêdha 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 Surakarta\(^2\) 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 Wêdha 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 Radên 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., Radên Wiranto
NIP: 130077352 [civil servant number]
Surakarta, 1 April 1979

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\(^1\) Wêdha Pradangga
\(^2\) Sekolah Menengah Karawitan Indonesia Negeri Surakarta
\(^3\) Director, S.M.K.I., Radên Wiranto
EDITOR'S FOREWORD

I feel that it is very important to discuss culture, especially those Javanese arts that are associated with karawitan. Thus Wedha Pradangga, written by the late Bapak Kangjieng 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 Kangjieng Radèn Tumenggung Warsadiningrat, who was truly the forefather of performers of karawitan in Surakarta Hadiningrat.

It is my hope that the late Bapak Kangjieng Radèn Tumenggung Warsadiningrat's name will forever ring loudly in the world of culture because of his book, Wedha 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 RADEN TUMENGGUNG WARSADININGRAT

Kangjeng Raden 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 Raden 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 Wage on the twenty-seventh day of Jumadilakir in the year Bē 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 Ngabêhi; thus, Mas Ngabêhi 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 Ngabêhi Atmapanabuh. During this time he also became a member of Budi Utama 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 Ngabêhi Atmapanabuh’s name be changed. Those who submitted the request were, among others, Mas Ngabêhi Martasuwignya, from the compound Ngadikusuman, and Radên Ngabêhi Suradipraja of Gajahan. Ingkang Sinuhun granted them permission to change his name to Mas Ngabêhi Atmamardawa. Atmamardawa was loved and honored by Ingkang Sinuhun Paku Buwana X. In the month Sâpar 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 radên.

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

7. In 1952 A.D., by order of Ingkang Sinuhun Paku Buwana XII, Radên Ngabêhi Prajapangrawit was promoted to the position of musician, with the rank bupati anom at the kraton, and with the name Radên 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, Radên Tumenggung Wiraguna’s name was changed to Radên 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 (Ngabêhi Glindhing)

According to Bapak Warsadiningrat, the establishment of Pananta Dibya coincided with the birth of the son of Mas Ngabêhi 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 gender cèngkok, which are still used today, were standardized there by Bapak Warsadiningrat and others. Bapak Warsadiningrat’s father, Demang Warsapradangga, and Ngabêhi Purwapangrawit, both of whom resided in the compound of Kemlayan, supervised the standardizing of performance practice for rebab and gender. The work on rebab cèngkok in laras pelog was directed by Demang Warsapradangga, while rebab cèngkok in laras sléndro was the responsibility of Ngabêhi 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 coronations 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
The History, or Story, of Gamelan (Wedha 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.

[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
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 gender 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. 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*['orderly', 'messenger']) with the name Radèn Ngabèhi Atmamardawa. Later he was asked to become a musician with the rank *panèwou* 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 KARENGENG 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. sahuran, that is, kenong
4. teteg, that is, kendhang (kendhang ageng, or large kendhang)\(^9\)
5. maguru, that is, gong\(^10\)

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 ngorek*. 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 Endra [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 MATENGGENG KARNA ['the sound of an elephant in the ear'],\textsuperscript{11} Sang Hyang Êndra created a gamelan, called surendra, 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\textsuperscript{a} or sangka
4. pamatut, that is, kethuk
5. sahuran, that is, kenong

The melodies for the gendhing for this gamelan also were taken from sekar kawi 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 Êndra received permission from Sang Hyang Guru to give the gamelan surendra 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 surendra, 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 TAWANG\textsuperscript{13} ['three frightful things seen in the sky'], Sri Maha Raja Kano (Kanwa) continued using gendhing derived from the melodies of sekar kawi or sekar ageng. He created and disseminated gendhing melodies to add to the number of gendhing taken from sekar ageng, such as the following.\textsuperscript{14}

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

\textsuperscript{a}A gong made from *dremènan*,\textsuperscript{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].


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 WINISAYA\(^\text{17}\) ['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, Šewa, [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 Lengkara of Purwa Carita (the great-grandfather of Radèn Panji Inu Kartapati, Crown Prince of Jenggala) added the following instruments to the sléndro gamelan.

1. gender, 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 gender, various gendhing, like Abu Sinta and others mentioned above, were then performed on the gender. The gender was actually more appropriate than the gambang, for the gender melodies were harmonious with the melodies of these particular gendhing. Therefore the gender became the standard instrument for performing these gendhing and the gendhing came to be called gendhing gender. 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 Lengkara 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
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laras created by Sang Prabu Jaya Lengkara 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. gender
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 melok, that is, clear or distinct. If [this idea] concerned a physical object, the object would appear extraordinarily pelag, 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. 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 Lengkara 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 pêlog panunggul* or *panunggul pêlog*.

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 *gendhêng*. The crown prince, Radên 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. gender 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)

Radên 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, Palêt, 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.

[Radên 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. gender ageng with ten keys
5. gender 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]  
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 pangkon [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, Dewi 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 pèlog or pèlog barang, to the gamelan, to provide an alternative to the mood of laras pèlog panunggul (panunggul pèlog). The latter had been created by her great-grandfather, Prabu Jaya Lengkara 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 pèlog [pathet] barang. 21 On the other hand, to shift back to laras pèlog [pathet] panunggul, pitch 7 was removed and replaced by pitch panunggul. This was true for both the gambang and the gender. 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 pèlog 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 logon [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, gender, 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 slèndro nem
2. the lagon of laras slèndro sanga
3. the lagon of laras slèndro 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 “Raden Inu Main Gamelan,” translated in this volume.] The Serat Centhini also mentions pathet and patut: “Sinenggrèng nemè 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 (pamathet) 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 sulung 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 Rencash, sléndro sanga
4. Sendhon [A]biday, 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 Alas-alasan, sléndro sanga
5. Srepegan, sléndro nem
6. Srepegan, sléndro sanga
7. Srepegan, sléndro manyura
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*.
5. *Sawung Gating* (ketawang gendhing), minggah Ladrang *Sawung Gating*, 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 merong] was retained intact in the inggah.)
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.)
10. *Jalamprang* or *Jlamprang* (with [only] three kenong[an]), 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
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2. Érang-érang Kembang, Paku Buwana IV
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 Gedhê), 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 slêndro] sanga are listed below.

1. Babar Layar
2. Pengantên Anyar
3. Kenceng, also called Ladrang Tukar Maru
4. Jangkrik Génggong
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 slêndro pathet manyura are listed below.

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

Gendhing gendèr in ladrang lancaran form in laras slêndro are listed below.

1. Wrahat Bala, also called Raha Bala, slêndro nem
2. Rina-rina, also called Réna-réna, slêndro nem
3. Manyar Sèwu, slêndro 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 gender in ketawang form are listed below.

1. Srehegan or Serbegan, sléndro nem
2. Sukma Ilang, sléndro nem
3. Mayar-mayar
4. Ganjar [Ganjur(?)], ketawang (ketawang lancaran), 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 klenengan 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.
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] Tēja 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 Tēja Sari was used as a gendhing bedhaya during the reign of Sampêyan Dalem Ingkang Sinuhun Kangjieng Susuhunan Paku Buwana IX of the kraton of Surakarta [Hadineringrat (1861–1893)], and then the gendhing was called Gendhing Tēja Nata.)

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

1. Andong-andong, usually called Andhog-andhong
2. Carang Gantung, dhawah Ladrang Kembang Peté
3. Lipur Erang-érang

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

1. Guntur, slêndro pathet nem, Paku Buwana IV
2. Kedhaton Bentar (without the ngelik), slêndro pathet nem, Paku Buwana IV
3. Rêndêh or Pêndêh, slêndro pathet nem
4. Bondhêt, slêndro pathet sanga
5. Gênjong, slêndro pathet sanga
6. Ramyang, slêndro pathet manyura
7. Kuwung-kuwung, slêndro pathet manyura, Paku Buwana IV
8. Carang Gana, slêndro pathet manyura (This gendhing is now called Trang [Carang(?)] Gantung.)
9. Irim-irim, slêndro pathet manyura
10. Genês, or called by some Gonès, slêndro 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. *Tlutur* (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 cèngkèk of which are different from the cèngkèk of the mérong. However, if the cèngkèk 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 ladran gan.
4. ladrang lancaran.
5. ketawang.
6. ayak-ayakan.
7. plajengan, or srepegan.

Sang Raja Putri [Prince Panji] arranged the pathet[an] into three categories for laras sléndro.
The pélog pathét[an] were arranged into three categories, as follows.

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

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

The sequence of pathét used in the wayang kulit is the same whether performed in the daytime or nighttime. [The sequence is as follows.] In wayang purwa, sléndro pathét nem is used from the first scene until noon. Then the pathét changes to sléndro pathét sanga, which is played until the afternoon prayer at 3:30. Then the pathét shifts to sléndro pathét 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 pathét also is found in laras pélog. Pathét lima is followed by pathét nem, which is followed by pathét 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 pathét 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 pathét 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 pathét.
barang. Gendhing [Ladrang] Surya Sumirat, which was played to honor King Surya Wisësa, 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 slendro in his honor. For his entrance to the Thursday audience, Surya Sumirat was played in pelog 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 gender, in laras slendro pathet sanga, gendhing Penganten Anyar [‘newlyweds’]. When the [recomposition of the] gendhing was completed, it was called Maësa Giro. It was also a gendhing gender in slendro pathet sanga. (It is often played in [the] slendro pathet nem [section] of the wayang purwa for horse-mounting scenes. It also can be used as a gendhing bonang in pelog pathet barang, and, indeed, when used as an honorific gendhing in ceremonies, it must be played in pelog pathet barang.) Also, gendhing Maësa Giro is commonly called Kebo Giro, for [it is believed that] maësa here has the same meaning as kebo [‘water buffalo’]. However, the maësa [in Maësa Giro] does not mean ‘buffalo’, for the intended word is maës-a [maës + a], not maësa [= kebo ‘buffalo’]. The word maësa derives from the root word paës, meaning ‘ornament’. Sometimes the gendhing is referred to as Maësa Girang or Maësa Gembira [girang ‘happy’; gembira ‘cheerful’] because maës, from the root word paës, refers to ornaments of beauty, gladness (girang), happiness, cheerfulness (gembira), joy, and gaiity. Giro means ‘power’ or ‘influence’. Thus Maësa Giro means ‘a powerful, influential ornament used in a ceremony’.

Gendhing Maësa 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 Penganten 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 (penganten 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 Wisësa. During the reign of the honorable king Ingkang Sinuhun Kangjieng 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'], Prabu Surya Wisësa created the gamelan called kodhok ngorëk ['croaking frog'], laras pëloq. Perhaps the gamelan also could be considered to be in laras slëndro, for the [gamelan kodhok ngorëk] Kyai Jati Ngarang includes a slëndro gambang and gender. 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 rjal, for it is said that the king was inspired to create the gamelan kodhok ngorëk upon hearing the sound of the rjal.27

The gendhing played by the gamelan kodhok ngorëk 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 ngorëk Udän Riris.

In the same year [the king] created another honorific gamelan. This ensemble is called gamelan monggang, and is in laras pëloq. The gendhing played on this gamelan is called Kala Ganjur. Kala means 'kendhang', and Ganjur is the name of a gendhing gender in laras slëndro pathët sanga, which also was created by Sang Prabu Surya Wisësa. Thus the melody for the gendhing played by the gamelan monggang derives from the melody of a gendhing gender. But when gendhing Ganjur is played the buka is played on the gender, 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 (udän 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 Udän Mas ['golden rain'], and the gamelan was given the name Kangjeng Kyai Udän Arum ['the honorable fragrant rain'].

Gamelan kodhok ngorëk 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 rjal, joins the other instruments. The pitch of the rjal is higher than panunggul [1] but lower than manis [2]. (We are referring here to the gamelan kodhok ngorëk called Kangjeng Kyai Jati Ngarang, a pusaka [sacred heirloom] of the kraton of Surakarta. But in other gamelan kodhok ngorëk the penacah is tuned to
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 Wisësa] created another honorific gamelan, called cara balèn, in laras pelog. 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 Wisësa'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 Wisësa, 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 slendro pathet sanga, to commemorate his marriage to Kusumaning Dyah Retna Dewi 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 slendro gamelan with additional keys so that it would appear different in character from the Buddhist gamelan. 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. gender [barung] with one additional key, twelve keys in all
4. gender 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-

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*In former times there was no slenthem like the present one, which resembles a gender 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.*

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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.” If a person accepted [Islam], he would be told to cleanse and purify himself before praying. 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. That led him to conceive the plan. Not only did he remember Sinuhun Brawijaya’s prophecy, but he enjoyed Javanese culture very much himself. He still played the rebab occasionally and he was skilled in both gendhing and gendheng.

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 pèlog. 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, gender, 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. Rambuj ladrang, laras pélég panunggul, referred to by some as pélég lima. This is the introductory gendhing, and must be played before any other.
2. Rangkung, ladrang, pélég panunggul, referred to by some as pélég 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 pélég 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.\textsuperscript{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 sekatên. 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 Kangieng 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 sekatên, from the phrase syah hadadtin.

This explains the origin of gamelan sekatên.

Now let us turn to the various stories about the names of the gendhing played by the gamelan sekatên, 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 [sekaten], 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 (Subkanlah), a ladrang, pélóg pathet lima, which came to be known as Subulanah.

At one time Kangjeng Sunan Kudus was sent to Fengging 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

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 Tunggul 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 sekatèn.

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 gender 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 gender of thirteen keys already had been developed, the gender 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, Śiva, and Wisnu]. He also constructed a celempung, which had twelve wire strings for lara sléndro and fourteen strings for lara pelog.

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 gendhang 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. Ngèrâng-ngèrâng ['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. 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. Ngèrâng-ngèrâng was changed to Érâng-érâng ['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.
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 talu, is a term borrowed from pedhalangan [the art of the dhalang], for talu 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. 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 gender 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 Ingkang Sinuhun Paku Buwana V of Surakarta ordered that the gendhing played to accompany the wireng 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'], Ingkang 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 Lengkara, 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...
Warsadiningrat

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

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 bébèr 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 gender pitch barang ageng [1], bringing the total number of gender keys to twelve. The order of the keys, from highest to lowest, was manis [2], barang [1], nem [6], gangsal [5], and so on, to barang ageng [1]. This was the first time that the twelve-keyed gender 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 gender was still in use.

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

V. In the year Jé 1806 A.J. [1877 A.D.], coded with the chronogram RARAS MULUK MADOYANING 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 gender had fourteen keys, from the highest, tengah alit [3], manis [2], barang [1], and so on, to the new low key, nem ageng [6]. This gender has been copied outside the kraton, but inside the kraton the gender of twelve keys is still used.

Moreover, in the year 1813 A.J. [1883 A.D.], coded with the chronogram WARNA TUNGGAL NGÉSTHI SAWIJI ['many things becoming one and aspiring to unity'], when Kangjeng Ngéndra Prastha was holding the office of
bupati kaparak, right group, and was known as Radèn Tumenggung Purwadiningrat, he created a gender 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 gender 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 gender specialist at the kasepuhan, right group. She was famous for her vast knowledge of gendhing gender and for the variety of ornaments in her gender playing. She imparted her knowledge to her grandson, Kyai Jiwatruna, a musician with the rank bekel at the kadipaten 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 Ngendra 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 Ingkang Sinuhun Kangjeng Susuhunan Paku Buwana IX.
2. Sampéyan Dalem Ingkang Minulya Saha Wicaksana Paku Buwana X.
4. Kangjeng Pangérân Harya Santakusuma, son (putra dalem) of Paku Buwana V.
5. Kangjeng Pangérân Harya Kusumadiningrat, putra dalem of Paku Buwana IX.
6. Kangjeng Pangérân Kolonel Harya Purbanagara, son-in-law of Paku Buwana VIII.
7. Kangjeng Pangérân Suryapura, son-in-law of Paku Buwana IX.
8. Kangjeng Radên Tumenggung Arungbinang, father of Radên Tumenggung Jagadipura (Taliwanda).
9. Radên Riya Ngabëhi 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 Miayareksaka.
11. Kyai Demang Redisuta, a dhalang with the rank panèwu at the kasepuhan. He was the father of Radên Ngabëhi 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 Radên Ngabëhi Wirapradangga II's father.
13. Kyai Demang Natabanda, a musician with the rank mantri at the kadipatèn anom. He was Radên Lurah Darmawiyaga’s father.
14. Kyai Demang Lebdapradangga 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 *Wedha 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 Wedha 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 Wedha Pradangga, but, since the Javanese who transliterated the book chose to use the spelling Wedha, I have elected to retain it. The word Wedha (or Wedha) is derived from Sanskrit Veda, the four, ancient, sacred books of Hinduism; thus it means ‘wisdom’ or ‘knowledge of the highest order’.

2 Sekolah 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.


4 The 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.”

5 The 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.

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

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

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

9 According 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])’.
This story also is told, but with different terms for the musical instruments, in "Noot Gendhing Ian Tembang," translated in this volume.

This sangkala is written SWARA MATENG GENG KARNA in the manuscript. It should probably be read SWARA MATENGGENG KARNA. In dating the gamelan surêndra, the author of "Noot Gendhing Ian Tembang" (translated in this volume) uses the sangkala SWARA MATENGGENG KARNA. Furthermore, according to Radên Bratakésawa (1952, 124, 126, 128), the words in this sangkala in fact refer to the numbers 782 (read backwards, 287).

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

According to Radên 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.

Throughout 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.

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

Cf. dara dêvadâstî, temple dancers of India.

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

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

Warsadiningrat 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).

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

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

Some 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.

23 Throughout Wedha Pradangga, gendhing compositions frequently are associated with the names of two kings, as is Gendhing Erang-erang Kembang. The reason for this is unclear.

24 In 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.

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

26 In both editions of Wedha 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 Bratakesawa (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).

27 According 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.

28 This 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. Prawiradipetra (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 bebër 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 (boiten anut tabiyat) from the Buddhist gamelan (gangsa kabudan).

29 Whereas virtually all of Wedha 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.

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

31 Perhaps 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, Radên 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 Wedha Pradangga stories, Sunan Kalijaga is a mediator between the old religion and Islam. His primary function is to encourage the spread of Islam.
The word secanipun is a misprint in this sentence; it should be wecanipun.

For an explanation of the Javanese calendric system, see the “Translator's Introduction.”

The 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 pradongga punika saking dhawuhipun punika. Gusti Ratunipun/ sami kadhawuhan rumeksa gongsa ingkang nembé babar punika.


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

Very 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.

According 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.

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

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

According to Bratakésawa (1952, 111), warna is the code word for the number 4, not 3.
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-WOHAṆ TINATA WADHAṆ ['decorations of fruit arranged in a container'].

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 *kabupaten* [residence of the hupati] of Demak.

[This discussion of the old gamelan sekatèn] brings to mind the fact that in the beginning of the Mataram period Kangjeng Panembahan Senapati 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 Senapati’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.

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 *Bayangkarè* ['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
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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 Kéli
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 Têja, called in the kadiapatên 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 Radênc Panji Kudararangin of Jinggala
8. Logondhang, minggah Ladrang Éling-éling

Gendhing [Laras] Pélog Pathet Nem

1. Sara Yuda
2. Tamèng Gita, Paku Buwana IX
3. Kabor, Paku Buwana IX
4. Kembang Darã, minggah Èsèk-èsek (Nowadays, dhawah Ladrang Ginonjing is played instead.)
5. Rujak Sentul, minggah Surundèng Gosong
6. Rondha Kèntir, also called Randhu Kintir, minggah Mèrang 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. Semérù, 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. Gandurung 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. Glíyung, Paku Buwana IV
4. Okra-kokrak, 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{l}], 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 Gunasentika
14. Montro, Paku Buwana V
15. Rondha Nunut, Paku Buwana V
16. Dhudha Gathuk, called in the kepatihan Dhudha Jaluk Lawang
17. Jaka Lenthò
18. Gandrung Manis, Paku Buwana VIII
19. Rentet
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 angkub blown by a breeze, 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. 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 pégol 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 pégol.
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.

Ingkang 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 neha* ['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 (*kadêwatan*), 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. 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 Ingkang 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, Ingkang 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 pelog 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 Ingkang 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, 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 Ingkang 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
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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-

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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 Kangjeng 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*.

**Gendhing in [Laras] Pélog [Pathet] Barang**

1. *Jong Mèru Bah Gong*, Paku Buwana IV

**Gendhing in [Laras] Sléndro Pathet Sanga**

1. *Glompong*, Paku Buwana IV


1. *Gandrung Mangu*, Paku Buwana IV
2. *Mèncep* [Mènjep], Paku Buwana IV
3. *Mawur Balîk*, 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 IV
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], *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]
5. *Sengkawa* or *Sangkawa*, Paku Buwana IV
6. *Sambul Raras*, Paku Buwana IV
7. *Sambul Gendhing*, Paku Buwana IV
8. *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
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 Sôrè
4. Kala Gothang
5. Lonthang Kasmaran
6. Madu Kocak, Paku Buwana IV
7. Mandul [Mandhul], 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 Gîta, dhawah Ladrang Sari Layâ, 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. Klenthung, dhawah Ladrang Klenthung

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] Pêlog Pathet Nem

1. *Semang*
2. *Pasêban*

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] Pêlog [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 *Mataraman Pêlog Lima*.)


1. Ada-ada *Durma*


1. Pathet *Lasem Pélog*

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


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


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 Jingking, 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. 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 cêngkok are the same. The concluding cêngkok function as the vocal introduction to Ayak-ayakan, [pathet] sanga, [composed by] Paku Buwana IV.


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


1. Ada-ada Greget Saut, pathet nem (When cêngkok similar to those of Greget Saut, pathet sanga, are added to Ada-ada Greget Saut, pathet nem, this ada-ada is called Ada-ada Mataram.)
2. Ada-ada Budhalan Mataram
In the year 1569 [1647 A.D.], coded with the chronogram TRUS KARENGA WISIKING RATU \(^{14}\) ['the wisdom of kings is heard continually'], Ingkang Sinuhun Kangieng 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 ngorek was constructed, which probably is the one now at the kadipaten anom. It was designed as a descendant [copy] of the gamelan Kangieng 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 gadjing byur, called Kangieng Kyai Grantang, which became a pusaka [sacred heirloom] in the kraton of Surakarta Hadiningrat. The companion of this rebab, called Kangieng Kyai Udan Pajaten, was a rebab ponthang \(^{15}\) designed by Kangieng 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. Thus the rebab ponthang was invented by Kangieng 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 Kangieng Sultan Agung Prabu Hanyakra Kusuma allowed the

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*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 kepatinah and the kabupatên [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.

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 Kangieng 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 prenes (prenèsan)

The following is an explanation of these gendhing types.

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.
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.

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.

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. 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 ngorek, [called] *Kangjeng Kyai Jati Ngarang*, played after the gamelan monggang to honor the king when he attended *garebeg*. Gamelan kodhok ngorek 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 Gedhe*\(^\text{20}\)

For occasions other than garebeg, gendhing *Dhendha Gedhe* 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 Gedhe*.

4. Gamelan lokananta (lokanata), that is, gamelan kemanak, 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 kalapita*, 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].\(^\text{21}\) 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 pèlog, played to accompany the jebèn 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 Amankurat 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 sittinggil [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 Amankurat II, known by the name Ingkang Sinuhun Amankurat Amra (or Admiral), whose palace was in the kingdom of Kartasura Hadiningrat, constructed a sléndro-pèlog gamelan called Kyai Jimat.

Thus ends the story of Ingkang Sinuhun Kangjeng Susuhunan Amankurat 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 pèlog pathet nem
2. Layar Banten (gendhing), [laras] pèlog pathet barang
3. Silir Banten (gendhing), [laras] pèlog 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. 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 pèlog 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.

Ingkang 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] pêlog pathet barang
2. Candra (gendhing), [laras] slêndro pathet sanga
3. Semu Kirang (gendhing), [laras] slêndro pathet nem
4. Prihatin (gendhing), [laras] slêndro pathet nem

Thus ends volume 2 of Wêđha Pradangga.

Signed,
Radên Ngabêhi Prajapangrawit

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

1. Kangjeng Panembrahan Purubaya
2. Radên Tumenggung Alap-alap
3. Kyai Panjangmas
4. Pangérân 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 Gendhang 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 prenèś, or prènèsan, are not classified according to the length of the gendhing. Any gendhing can be a gendhing prenèś, provided that it be continually exciting, happy, and delightful in character. Gendhing prenèś include minggah sections drummed in the cèblon or kosèkan styles, as in the gendhing Rondhon, Mawur, Bontit, Lambang Sari, Gambir Sawit, and so on. These are all gendhing prenèś, or prènèsan.

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 (Gunasektika 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 Bratakesawa (1952, 130), the word woḥ 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 sapanggilipun in this sentence should probably be lan sapanunggilipun.

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. Warsadiningrat 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.

12 The 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.

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

14 In 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).

15 In 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).

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

17 In this paragraph, the verbs anganggit (‘composed’) and yasan (‘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.

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

20 These 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.

21 See 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.

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During the month of Besar in the year Jīmakir 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 pelog. When completed, the sléndro gamelan was named Kyai Semar Mendem,* and the pelog 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 Sumedhâng, pelog 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 pelog pathet barang.
3. Dhadhap Karétâ, 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 pelog 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 Rângsang Tuban, laras pelog 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 *cèngkèk* were modified. The laras remained the same, that is, slèndro 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 Mèru 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*, slèndro pathet sanga, Paku Buwana II*
2. Gendhing *Silir Banten*, pélog pathet sanga
3. Gendhing *Candra*, slèndro 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 *gender*. 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], Dêwa [Mahadêwa], 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 wangkê, 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), slêndro [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. *Tlutur*, 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 péléog and sléndro. The péléog 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 péléog 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 péléog pathet nem, with a buka played by the gambang gangsa. A knobbed slénthem also was added. Kyai Demang Agul-agul (formerly Kyai Nong-nong), 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 péléog. It was called Kyai Semar Mendem. This gamelan was paired with the royal sléndro gamelan, Kyai Lokananta, [a gift...
of tribute from] Raden 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 pêlog, 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 slêndro 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 HÊSTHI 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 sekatên, larger and heavier than the gamelan sekatên of Mataram. The new gamelan sekatên was called Kyai Naga Jénggot, and it was referred to as "the large gamelan sekatên." A sangkala memet [an abstruse sangkala, 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 sekatên, 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 sekatên Kyai Naga Jénggot] be ranked as the older gamelan sekatên. 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 sekatên 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 sekatên 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 sekatên, as follows.

1. The large gamelan sekatên, 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 sekatên was named Kangjeng Kyai Guntur Sari.

He then composed a *racikan sekatèn* in laras [pelog pathet] nem, based on the melody of *Racikan Barang*, and called it *Racikan Rambu*. He also composed *gendhing bonang* in laras pelog with sesegan and *thuthukan sabeta*. Gendhing bonang do not include rebab, gendèr, gambang, suling, or sindhenan. 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 *merong* is replaced by the racikan. Gendhing bonang composed [during the time of] the king [Paku Buwana IV] are listed below.

Gendhing Bonang in Laras Pèlog [Pathet] Lima

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

Gendhing Bonang in Laras Pèlog [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 pelog 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 Pèlog [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 Pêlog [Pathet] Barang

1. Bedhaya
2. Marasèba
3. Cangket

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

4. Gendréh
5. Rimong
6. Jenthar
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 slêndro gendhing, which was changed to pêlog [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 Slêndro Pathet Nem

1. *Mara Sanja*
2. *Tunjung Keroban*, Paku Buwana V
3. *Udan Soré*
5. *Méga Mendhung*, dhawah Ladrang Remeng

Gendhing Rebab in Pathet Sanga

1. *Wangsa Guna*, called by some *Gambir Sawit Wangsa Guna*
2. *Gendréh Kemasan*
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 Bélèk*, known as Bélèk and now a gendhing in pélog [pathet] barang
3. *Montro Kendho*
4. *Loro-loro Géndhong*

It is called *Loro-loro Géndhong* [*lоро ‘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.
Warsadiningrat

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 Endra, 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 occurs, 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 Pangérán 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.].

2. The bedhaya dance [accompanied by] Gendhing Ela-ela (Ela-ela Bedhaya), a gendhing for [complete] gamelan [as opposed to a gendhing kemanak], laras pélóg 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 pélóg [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 INGKANG 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 Ngabêhi, and played in the Ngabêyan [residence of king’s descendants holding the title Ngabêhi].

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, wirêng, and sekar ageng (sekar kawi). 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 Talêdhêk, Sangu Pati, and so on be beautiful, and that the manner of playing irama result in a variety of pleasing cêngkok 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 wirêng 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 GINENDÉRAN 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 that these gamelan were constructed by Ingkang Sinuhun Kangjeng Susuhunan Paku Buwana V, 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 panewu 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 panglawe, 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 panèwuw. 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 panèwuw, and he was given the name Kyai Demang Gunaprawira.

Then he [Paku Buwana IV] commissioned another kodhok ngorek 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 slèndro 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.

Ingkang 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]. 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 gender in slendro 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 gendêr, 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 gendêr (Kangjeng Ratu) was also very beautiful and adorned with exquisite garments.

Kangjeng Ratu played grambyangan and Lagon, pathet sanga, on the gendêr. 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 slendro pathet sanga. After two repetitions of the ngelik, the irama became faster and the cêngkok changed for the minggah of Gadhung Mlathi, called by some Ladrang Ubal-ubal. This was played twice, followed by Ayak-ayakan, which included cêngkok from Gadhung Mlathi. Then the tempo increased, leading into Ayak-ayakan Wantah and the suwuk.

As Kangjeng Ratu played the gendêr, 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 gender 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 gendêr. 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 kadipaten. Thenceforth, Ayak-ayakan *Gadhung Mlathi* was called Ayak-ayakan *Kadipaten*.

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 Jiwatruna, a musician with the rank *bekel* at the kadipaten anom, and thus it was recorded by Kyai Demang Warsapradangga I. Ki Jiwatruna 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 1717 [A.J.].

Ingkang Sinuhun Paku Buwana IV added instruments to the royal gamelan *Kyai Jimat*, in order to complete the set. It included both slendro and pèlog 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 pèlog ensemble *Kyai Dewa 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.].”

As mentioned previously, this was inscribed on the royal slendro *saron* of the gamelan *Kyai DewaJimat*. The following was inscribed on the royal pèlog *saron* of the gamelan *Kyai Katong*: “The royal pèlog *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 gender also were inscribed with these passages.

The following pèlog 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.
Gendhing Bonang in Pèlog 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

Then the following gendhing rebab were composed.

1. Gondrong Rebab, pèlog pathet lima
2. Bondhan, pèlog pathet nem (When played for the srimpi dance, there is a minggah kinanthi and the gendhing is called Bondhan Kinanthi.)
3. Ganggong, or Myanggong, pèlog pathet nem
4. Lempung Gunung, pèlog 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 Ingkang 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 Mahadewa. Tali wangi 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, “wasesa 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 wasesa 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 “. . . inggih punika Loro-loro 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 Jamakir, probably the year 1706 is intended.

4In Javanese this passage reads “. . . genderanira kang muyeg amuthut gelut ukel pakis.” Puthut gelut refers to a gender 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 Bratakesawa (1952, 129), both catur and warna denote the number 4 rather than 5. In addition, 1744 is the year Be 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 Wêdhâ Pradangga these words are used synonymously. See note 14 in Wêdhâ Pradangga, volume 1.

THE HISTORY, OR STORY, OR GAMELAN,
WÈDHA PRADANGGA

Volume 4
The fourth volume of *Wédha Pradangga*, a continuation of the third volume, was compiled by Radèn Ngabèhi Prajapangrawit in Kemlayan, Surakarta.

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[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 pèlog gamelan called *Kyai Rangu*. He created additional instruments in both slèndro and pèlog, including a type of slenthem gantung (similar to a gendèr). He changed the *celempong* 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 *Muharram* 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.

2. *Mijil Wastra Ngangrang*, a ladrang and a *gendhing* kemanak, pèlog [pathet] barang

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5. *Montro Madura*, 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,* dhowah *Kinanthi.* A *celuk* follows the *suluk,* which is itself followed by a *gendhing kemanak* in ladrang form, *Mijil Wastra Ngangrang,* luras 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 *wirêng.* However, the narration and wangsalar 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,* keplok [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 kridhastarna* (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 Kangjeng Pang éran Harya Kusumadilaga, known as Kusumadilaga Tinjamaya.

Prabu Surya Wiséra, king of Jenggala, choreographed *dhadap* [shield] and *lawung* [spear] dances and the like for teaching about war. These dances were accompanied by various gendhings. His principal queen, Dèwi Candira 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’].

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*It is said that the gendhing mentioned above were composed while he [Paku Buwana V] was still called Pangeran Adipati, and these gendhings were called *Ludira Suci Pangandika dalam 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 Betawén**, pélog [pathet] barang
8. **Gambir Sawit Sembung Gilang**, sléndro pathet sanga
9. **Gonjing Miring**, known to some as **Jangglèng Iren**, 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 Sèrong**, 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 Mèné**, 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. Ésèk-èsèk
14. Rujak Sentul
15. Kapi Dhondhong
16. Ayun-ayun
17. Tanjung Gunung
18. Glathik Bélong
19. Grompol
20. Jélé-Drésé
21. Slebogé
22. Wangsaran

Pélog [Pathet] Barang

1. Kaum Dhawuk, used as an introduction to Gendhing Kawitan
2. Panguuwuh
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. Gandrug 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. Gandrug Winangun
8. Soyung
9. Glélè
10. Lambang Sari
11. Salisir
12. Boyong
13. Bentrok
14. Paré Anom
15. Lobong
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 Kangjieng Susuhunan Paku Buwana X, Bandara Kangjeng Radên 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 Radên 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 Radên Mas Kodrat and Radên Mas Wiradad, sons of Radên Mas Tumenggung Purbadipura. During the evening of Thursday Wágé, the second day of the month Rablingulakir, in the year Jimawal 1837 A.J. [1907 A.D.], coded with the chronogram SWARA GUNA NGÈSTHI TUNGГAL [‘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 huka 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 Kangjieng 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, gendhêng, 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 Pangérán 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, Sàmpéyan Dàlem 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 Pangérán 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.

Sàmpéyan Dàlem 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, slèndro pathet sanga, but played in pélog panunggul pathet nem. The melody was modified to accommodate the change in laras.

Warsadiningrat

His bedhaya dance compositions are as follows.

2. Bedhaya [accompanied by] Gendhing Mundhuk. After the suwuk [of Gendhing Mundhuk], Gendhing Gandrung Winangun, pelog 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 Kangjeng 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, gendheng, and dance. He could compose both gendhing kemanak (also known as gendhing kethuk kenong) for the gamelan lokanata and gendhing for [full] gamelan. In all of his compositions, the cengkok 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 pelog panunggul.
2. Gendhing Swaraning Bala, sléndro pathet nem.
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.

After he became king, [Paku Buwana VIII] decided to expand and develop a bedhaya dance of the kadipaten 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 Slendro Nem, laras slendro 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 pelog [pathet] panunggul, but it touches on the pitch barang [7]. After the suwuk of the gendhing kemanak, a pathetan in slendro [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 slendro pathet nem.

2. The bedhaya dance [accompanied by] gendhing Ketawang Pangkur, also known as Ketawang Pangkur Bedhaya, is a gendhing kemanak, laras slendro pathet manyura. This gendhing was derived from the melody sekar pangkur, a macapat poem (that is, pangkur, laras slendro). The [dance] was choreographed in the year 1750 A.J. [1822 A.D.], coded with the chronogram BOMA DITYA ANGRIK 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 SABDENG 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 sindhènän 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 Ngèksí-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 pêlog [pathet] barrel. 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 tînon” [‘how beautiful is that which the ceremony encircles, how shining when it is visible’]. The vocal melody is in laras slêndro. After the suwuk, Pathetan, slêndro [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 Pangêrân Adipati Harya Mangku Negara I of Surakarta, known as Kangjeng Gusti Mangku Negara Sambêr 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 âçêngkok 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 Pangêrân Harya Ngabêhî, staged a performance of this dance in the Ngabêhân. After his coronation, Paku Buwana VIII transformed it into a srimpi dance, accompanied by Gendhing Anglir Mendhung. Much of the sindhen 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 INGKANG 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 pêlog pateth barang. The buka for this gendhing is a celuk, or vocal introduction, with the text “Sri Narêndra kang minulywêng jagat raya” [‘the king is esteemed by the entire world’], leading into the gendhing for [full] gamelan, Ketawang Langen Gita Sri Narêndra, also called Ketawang Langen Gita Anglir Mendhung, pêlog pateth barang. Ketawang Langen Gita Sri Narêndra is accompanied by a sindhen 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. When Paku Buwana VIII became king, he changed the bedhaya dance to a srimpi. Gendhing Lagu Dhempel is based on a gendhing gender 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 SINDHEN 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). The sindhèn text begins with the words “Ganggong = ageng agung ngudanaken asih” ['Ganggong = a great showering of love']. 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 MAKITRA SWARA BUMI ['constantly produced are the sounds of the earth']. (Mangku Bumi was a son of
When Paku Buwana IX was crowned king, various changes [in Gendhing Ganggong] were made, among them the following: The first part of the sindhen text was changed to “Sri Narêndra murwêng 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 Gonjâng 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 pelog 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. When Paku Buwana VIII was crowned king, this gendhing was changed to laras slêndro pathet manyura.

10. The srimpi dance [accompanied by] Gendhing Gambir Sawit, followed by Ladrang Gonjâng Ganjing, laras pelog pathet nem. This dance was choreographed in the year 1771 A.J. [1843 A.D.], coded with the chronogram JALMAKUDA MAHARSI NARÈNDRA PUTRA [‘man, horse, priest, and son of the king’]. When Paku Buwana IX was crowned king, this gendhing was changed to laras slêndro pathet manyura.

11. The srimpi dance [accompanied by] Gendhing Ela-ela, slêndro 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 slêndro [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 sindhen 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. There were no changes in Ketawang Mijil Yogan.
TRANSLATOR’S NOTES

1 According to Bratakesawa (1952, 127), the word putra symbolizes the number 1, not the number 2.

2 The 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).

3 This 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 Rāmāyaṇa.

4 Three 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 Wëtha 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.

5 This sインドn text suggests a second etymology of Ganggong, based on the similarity in sound of ganggong and ageng agung.

6 This 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).

7 This 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 Narëndra 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 Dëwi Sri, intimated by the name Sri Narëndra.
THE HISTORY, OR STORY, OF GAMELAN, WÈDHÂ PRADÂNGGA

Volume 5
The fifth volume of *Wedha Pradangga*, a continuation of the fourth volume, was compiled by Radèn Ngabèhi Prajapangrawit in Kemlayan, Surakarta.

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As a sequel to *Wedha 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 pèlog 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 Pépê*, followed by Ketawang *Marta Puran*, called by some Srepegan *Marta Puran*, laras pèlog pathet nem. The *sindhèn* text is based on the story *Srikandhi Marguru Manah*. During the reign of Paku Buwana IX, Ladrang *Sukar Sih* replaced Ladrang *Kembang Pépê*. In Yogyakarta Ketawang *Marta Puran* is called Ketawang *Cendhani Raras*.

14. The *srimpi* dance [accompanied by] Ladrang *Manis*, laras pèlog 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 *bedhayd*]. There are other *srimpi* dances whose *gendhing*, like standard *klenèngan*, do not include *sindhènan* [srimpi or sindhènan *bedhayd*]. 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 pèlog 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*. 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 Pangérán 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.

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2. The srimpi dance [accompanied by] Gendhing Lara Nangis, minggah Ladrang Weling-weling, laras pélog pathet nem. This gendhing was originally in laras slendro pathet nem, but was changed [to pélog pathet nem].

3. The srimpi dance [accompanied by] Gendhing Glondhong Pring, minggah Ladrang Gudhasih, laras slendro pathet nem. This gendhing should be played in slendro pathet nem, but nowadays it is played in pélog [pathet] nem.


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 Ingkang Sinuhun Paku Buwana VIII choreographed wireng dances such as the wireng Astra Kusuma, danced by two people using arrows as weapons, accompanied by Gendhing Ganda Kusuma, minggah Ladrang Clunthang, laras slendro pathet sanga.

Thus ends the story of Ingkang Sinuhun Paku Buwana VIII.

The crowning of Sampéyan Dalem Ingkang 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, Ingkang Sinuhun Paku Buwana IX was active in all fields of knowledge, including culture, karawitan, gendhing, gendheng, 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 Ingkang 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), slendro 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 ī] ([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 Dhauwuk, 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 Narèndra, 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 kadipaten 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 kadipaten anom.

Ingkang Sinuhun IX was well versed in all fields of knowledge, including gamelan. He replaced all the gendhing composed by Ingkang 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 gangsal [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'].


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.


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'].

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 pêlog 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 slêndro pathet sanga, choreographed in 1788 A.J. [1859 A.D.], coded with the chronogram HÈSTHI MURTI DWIJAWARA SRI NARÈNDRA [‘the purpose of the holy man Sri Narèndra’].

4. The bedhaya dance [accompanied by] Gendhing Asri Trustha (Lempung Gunung Bedhaya), followed by Ladrang Kuwung, the suwuk, and then by Ketawang Santi, laras pêlog pathet barang. [This dance] was choreographed in 1789 A.J. [1860 A.D.], coded with the chronogram TRUSTHA NGÊSTHI 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 pêlog pathet barang.

6. The bedhaya dance for Gendhing Kuwung (Kuwung Bedhaya), also called Kuwung Mudha, laras pêlog 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 Gendrôh, Ladrang Longgor Jantur [Ladrang Longgor?], and finally Longgor Lasem, probably a ketawang. [This sequence is in] laras pêlog pathet barang.

7. The bedhaya dance for Gendhing Ela-ela (Lela-lela Bedhaya), followed by Ladrang Ganda Sulî and Ketawang Sari Laya, laras pêlog 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 pêlog pathet nem. This dance was choreographed in 1789 A.J. [1860 A.D.], coded with the chronogram TRUSTHA HASTHA DWIJAWARA SRI NARÈNDRA [‘the ecstasy of the eight holy men of Sri Narèndra’(?)].


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 pêlog 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 pělog pathet nem. Except for the change of laras to pělog pathet manyura, the Ladrang Mijil referred to above is [the same as Ketawang] Mijil Yogan, laras slėndro pathet sanga. Thus, according to Radėn Riya Ngabèhi Gunapangrawit, [the melodic phrases of Ladrang Mijil] were transposed up one key from Ketawang [Mijil Yogan].

12. Gendhiyeng (the srimpi dance [accompanied by] Gendhing Gendhiyeng), followed by Ladrang Sukar Sih and Ketawang Marta Puran (Srepegan Marta Puran), laras pĕlog 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 kemanak, laras pĕlog pathet barang. This gendhing is enriched by the addition of rebab, gendër, 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 kemanak. Then, by the request of Ingkang Sinuhun IX, Mijil Wastra Ngangrang was enriched by the addition of rebab, gendër, and gambang, [and was given the name] Mijil Paran Baya. This is the explanation offered by Radėn Riya Ngabèhi Gunapangrawit.

14. The srimpi dance [accompanied by] Gendhing Muncar, followed by Ladrang Priyambada, laras pĕlog pathet barang. This dance is not accompanied by sindhèn.

15. The srimpi dance [accompanied by] Gendhing Bandil Ori, followed by Ladrang Arjuna Mangsah, laras pĕlog pathet barang. This dance is not accompanied by sindhèn.


17. The srimpi dance [accompanied by] Gendhing Palara-lara, followed by Srepegan, laras slėndro pathet sanga. The king no longer permits this dance to be performed.

He [Paku Buwana IX] choreographed the following wirèng dance: Jemporing Arjuna Wijaya, danced by two people using arrows as weapons to the accompaniment of Ladrang Winangun, laras pĕlog pathet barang. In addition, Gusti Kangjeng Ratu, the principal wife of Paku Buwana IX and mother of Paku
Warsadiningrat

Buwana X, also choreographed some dances, for example, the srimpi dance [accompanied by] Gendhing Kembang Mara, followed by Ladrang Banyak Nglangi, laraς pélōg 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 Udān Arum for the pélōg section and Kyai Udān 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 pélōg section. Some people say that Kyai Mangun Harja and Kyai Harja Winangun were brought [to the kadipaten 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 kadipaten anom. Perhaps only the gambang gangsas 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 Legì, 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.

Ingkang Sinuhun Paku Buwana IX built gamelan ageng and gamelan cara balèn ensembles in pèlog and slèndro. The gamelan ageng ensembles were called Kyai Kaduk Manis for the pèlog section, and Kyai Manis Rengga for the slèndro section. The gamelan cara balèn ensembles were called Kyai Sepet Madu for the pèlog section, and Kyai Madu Pinasthika for the slèndro section. The following was inscribed on the bonang frame: “Constructed by [Paku Buwana] IX on the first of Rejeb, the year Bè 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. It is said that the material for the gamelan, that is, the unforged bronze, had come from China. Ingkang 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 sengganèn ensembles, some made of iron and some made of bronze, in both slèndro and pèlog, were constructed as well. The gamelan sengganèn 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 Ngabèhí 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 Mangun-pradangga, 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 Ngabèhí 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 gender in the gamelan kodhok ngorek, 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, gendheng, 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 gender and gambang gangsa played in gendhing Dhendha Gedhé were tuned to laras pélog panunggul. These instruments also were played with the gamelan kodhok ngorek, mentioned above, Kangjeng Kyai Jati Ngarang. In that case, however, gendhing Dhendha Gedhé was replaced by Ladrang Kembang Tiba, with the same gender style (called nyodhèk or sodhèkan) as that used in Abu Sinta, a gendhing gender, laras sléndro pathet manyura. Kyai Demang Gunasentika was responsible for this change, which probably occurred around the Javanese year 1816 [1866 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 Baci, 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 rante. (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 pêlog tuning system. Within this subsystem, pieces are played either in pêlog pathet nem or in pêlog pathet lima. Some musicians distinguish two subcategories within pêlog pathet nem, analogous to sléndro: pêlog pathet sanga and pêlog pathet manyura. The latter is conceived to be one pitch degree higher than the former. Ladrang Mijil is referred to first as pêlog pathet nem and then as pêlog 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, murwêng gitë karsa dalem Sri Nârêndra.”

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 gangsaa (bapakipun Ki Warsodjojo) kavarijos, badening gangsaa (bakaling gangsaa). . . .”
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 Radën Ngabêhi 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, karawitian section, at the kraton of Surakarta Hadiningrat.

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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

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creation of a *panembrama* [a poem and a gendhing composed to welcome distinguished guests from abroad]. The *gerong* 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 Pangérán Adipati Harya Mangku Negara IV, had adapted [the sekar] to create [gendhing] *Asmarandana*, sléndro pathet manyura. [Gendhing *Asmarandana*] had not included *gerongan* 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 *gerong* 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 Garnbir Sawit* sléndro pathet sanga.

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 *Èhé* 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 Orangye Nassau medal on Monday *Kliwon*, the twenty-first day of *Rejeb*, in the year *Èhé* 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 *srímpi* [dance] *Ludira Madu*. [The sequence for
the panembrama consisted of Gendhing *Ludira Madu*, *minggah kinanthe*, *suwuk*, followed by a *bawa swara* [sung to the text] “Duk nampêni 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 *gendér* in pêlog 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 kinanthe*, 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 kinanthe 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 pêlog 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 pêlog 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 *Kasmara* 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 Leopol ing Belgi [Order of Leopold of Belgium], commemorated by a panembrama attached to Gendhing *Boyong*, pêlog 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, pélóg 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 panewu at the kasepuhan, with the name Radèn Ngabèhi Prajapangrawit. Ladrang Suka Rena commemorated the promotion of Gusti Pangeran 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 pélóg 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 situnggil [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).
The following people were leaders of the court musicians.

a. Bandara Raden Mas Ngabehi Atmaséwaya, with the rank panèwu ordenas, leader of the musicians with the rank panakawan. [Later] he was called Kangjeng Raden Mas Tumenggung Wiryaadiningrat.
b. Kyai Demang Gunapangrawit (Radèn Riya Ngabehi 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 Ngabehi Purwapangrawit.
e. Mas Lurah Prawiramlaya, later given the title panèwu and the name Kyai Demang Mlaya. Later still he was renamed Radèn Ngabehi 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 Mlayadimeja, musician with a low rank, left group, later was given the rank mantri and the name Mas Ngabehi Mlayadimeja. Still later he attained the rank panèwu, right group, and [was given] the name Mas Ngabehi Gunapangrawit. In the latter position, he was balanced by Radèn Ngabehi Prajapangrawit.⁴

These people were given the responsibility of composing gendhing and creating beautiful wilet for vocal melodies.

5. Ladrang Sri Kuncara, pélóg 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, pélóg 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 Ngabehi Sujayapura, also called Kangjeng Wiryaadiningrat. Various people assisted him in making the melodies of Sri Widada graceful and smooth.

7. Sri Kaloka, slèndro 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.
Warsadiningrat

(Peking). This gendhing was composed by Ki Karyapangrawit, also called Mas Lurah Prawidlaya, assisted by the musicians [listed above].

8. Sri Kretarta pèlog 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 Hendeke 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 Prawidlaya, the father of Mas Lurah Prawidlangrawit. He was assisted by Kyai Demang Gunapangrawit and Mas Lurah Purwapanangrawit, also called Mas Ngabèhi Purwapanangrawit.  

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 Wawu, 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, pèlog 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 pèlog 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 Pamela.

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 Sampèyan 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 Iristeklas 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 Kangieng Wiryadiningrat.

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. 1


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* of the principal queen, Gusti Kangjeng Ratu Mas, on Wednesday Wágé, the twelfth day of *Rejeb*, in the year Bé 1856 A.J., during the *wuku Manail* [1925 A.D.].


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 Wágé, the twenty-second day of *Jumadilakir*, in the year Wawu 1857 A.J., or December 28, 1926 A.D.

j. *Sri Raja Putri*, pélog pathet barang, [composed] to commemorate the circumcision of Gusti Radèn Ayu Sekar Kedhaton Kustiyah on Monday Wagè, 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*.


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

15. Ladrang *Siyem*, sléndro pathet nem, commemorated the visit of Sang Maha Prabu Prayadipo [Prachaathipok] Sukaday, 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 Ngabèhí Atmamardawa (Prajapangrawit), Radèn Ngabèhí Wirapradangga, and Mas Lurah Reksapangrawit (Mlayareksaka).

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 Pamechar Sih); and a gender ageng for use in the gamelan kodhok ngorèk.

Paku Buwana X had a ten-keyed sléndro gender made for the royal gamelan kodhok ngorèk Kangjeng Kyai Ngarang of the kasepuhan. This gender replaced the pélog gender that had replaced the original sléndro gender during the time of Kusumadilaga Tinjamaya, director of musicians. The original [sléndro] gender 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 gender back to sléndro came from the papati dalem, Bandara Kangjeng Radèn Adipati Sasradiningrat IV (Ngendra Prastha). He wanted to return to the older system, in which a sléndro gender 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 gender, 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 gender 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 gender ageng] was taken from instruments that were no longer in use. The large and small kenong from the gamelan sekatèn, the pélog gambang gàngsa, 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, Praja-pangrawit, 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:


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 kadipaten 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.  

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 Mlayadimeja was given the title Ngabèhi, and the name Mas Ngabèhi Mlayadimeja. His older brother was Mas Lurah Prawiramlaya (Ki Karyapangrawit). Later, when Mas Ngabèhi Mlayadimeja became a musician with the rank panèwu, right group, he was given the name Mas Ngabèhi Gunadipraja, as was mentioned above.

4. Radèn Ngabèhi Mlayawiguna. 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 kawadananiyaga [musician in the office of the wadana] was replaced by [the term] kawadanamongrara [artist in the office of the wadana].

The term abdilahrelurahbadhut [servant with the rank lurah badhut] was replaced by the term abdilahrelukridhastama. Abdilahrelurahbadhut 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 (Ngendra 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 Kemiayan. 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. 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 rante system, but he also offered several gendhing of his own composition. [These were] gendhing bonang in sléndro pathet nem: Pujangga Gandrung, Ima Winênda, Somantara, Sida Mukti, and Laya [Loyo] or Gati Laya.

The nut rânté system was taught to the king’s children and relatives in the kepatihan. However, because it was somewhat difficult to understand, Bandara Radèn Mas Ngaèhî Jayasudirja (also known as Bandara Radèn Mas Tumenggung Wrekasingrat I of the rank proyagung bupati kâlang), 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 celempong 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 celempong [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
Warsadiningrat

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 forte-piano (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 Weksadiningrat 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 Geloganjret, and the gendhing Ladrang Wilujeng, Thepleg, Pancais Nyana, and Ladrang Sri Nugraha. During this time approximately one hundred gendhing were composed, including gendhing dolanan for children, such as Jamuran, Ceblik-cublak Suweng, Lintang, Jagoan, Cempa, Jambé Thukul, and others. The practice of using dolanan as gamelan pieces became popular in the kepatihan during this period. The practice was copied in the kraton with such dolanan 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 Sasrawidata, 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 Atmamataaya 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 Parèntah Karaton, Ladrang Sri Nugraha Parèntah 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 lamas madya, was created, which was similar to santi swara. However, the melodies and texts [for lamas 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, slèndro pathet manyura. Ladrang Prabu Anom slèndro pathet manyura, is played when the dancer makes her entrance, while Giyar-giyar [Giyak-Giyak?], pèlog 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, pèlog pathet bem, is played. In Surakarta, the pathet for this gendhing is referred to as pèlog 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 TUNGGLAL ['the voice of divine wisdom searches for unity'].

Signed,

Praja pangrawit
TRANSLATOR’S NOTES

1Several words were incorrectly transliterated or omitted from this passage in both Latin-alphabet editions of Wedha Pradangga. This was brought to my attention by Marc Perlman (personal communication; see Wedha 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 Wedha 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 panékét 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 panékét were permitted the dark umbrella, while higher officials such as mantri were permitted the red umbrella (Raffles 1965, 2:312).

4In 1935, Radèn Ngabèhí Prawapangrawit was in the corresponding rank on the left side, musician with the rank panèwù.

5The manuscript reads “. . . dipun biyantu Kiyai Demang. Akaliyan M.L. Purwopangrawit, (M.Ng. Purwopangrawit) dipun biyantu Kiyai Demang Gunapangrawit” [‘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 Wedha Pradangga identifies Kyai Demang Gunapangrawit as Radèn Riya Ngabèhí Gunapangrawit.

6In the text the Javanese year is written 1842, but the year Ėhé 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.).
The 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.)

For an explanation of the Tuesday- and Wednesday-letter calendars, see the “Translator’s Introduction.”

See note 3, above.

See note 3, above. Also see “Translator’s Introduction.”

Evidently 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)

According to Soetrisno (personal communication), this rank indicates that the bearer is a panakawan in the office of the panèwon or panèwu.

The 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 slèndro is an octave higher than pitch 1. In both slèndro 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. 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.

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1Kunst (1973, 346).
The Conservatory and Academy of Gamelan Performing Arts at Surakarta use the following notation symbols.

\[
\begin{align*}
\mathcal{f} &= \text{neg} \\
\mathcal{g} &= \text{deng-deng} \\
\mathcal{h} &= \text{pek}
\end{align*}
\]

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. 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.

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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. [Raden Ngabêhi] Somodarmoko, several years ago at the Conservatory of Gamelan Performing Arts, Surakarta.
Introduction to Ciblon Drumming

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**Figure 1. The Sound Produced on the Large Head, Right Side**

<table>
<thead>
<tr>
<th>Notation Symbol</th>
<th>Sound</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. O</td>
<td>dhe or dhen in the ciblon drumming, dhah in the kendhang satunggal and kalih</td>
<td>The sound produced on the edge near the rim of the large head (tebokan bem). 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.</td>
</tr>
<tr>
<td>2. Θ</td>
<td>dhet</td>
<td>Same as (1) above, except that before the stroke the left hand is placed silently on the small head (tebokan kempyang) and the right hand remains in contact with the drumhead, dampening any reverberation.</td>
</tr>
<tr>
<td>3. O</td>
<td>hen</td>
<td>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.</td>
</tr>
<tr>
<td>4. l</td>
<td>thung</td>
<td>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.</td>
</tr>
<tr>
<td>Notation Symbol</td>
<td>Sound</td>
<td>Description</td>
</tr>
<tr>
<td>-----------------</td>
<td>-------</td>
<td>-------------</td>
</tr>
<tr>
<td>5. - ket</td>
<td>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.</td>
<td></td>
</tr>
</tbody>
</table>

**Figure 2. The Sound Produced on the Small Head, Left Side**

<table>
<thead>
<tr>
<th>Notation Symbol</th>
<th>Sound</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. + tak</td>
<td>This sound is played on the small head (tebokan 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.</td>
<td></td>
</tr>
<tr>
<td>2. ! lang</td>
<td>The same as tak (+), but the hand rebounds off the head. The right hand does not dampen the large head.</td>
<td></td>
</tr>
<tr>
<td>3. i lung</td>
<td>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.</td>
<td></td>
</tr>
<tr>
<td>4. , tong</td>
<td>The sound produced on the edge of the small head. It is performed by the tips of two fingers (middle and ring fingers).</td>
<td></td>
</tr>
</tbody>
</table>
### Figure 3. Combination Sounds Produced on the Small and Large Heads

<table>
<thead>
<tr>
<th>Notation Symbol</th>
<th>Sound</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>© dang</td>
<td>The same as dhe (0), but lang (!) is performed at the same time.</td>
</tr>
<tr>
<td>2.</td>
<td>Ø dlang</td>
<td>The combination of dhe and lang (0 and !). The rhythm is approximately [ \frac{0!}{0} ].</td>
</tr>
<tr>
<td>3.</td>
<td>0 dlong</td>
<td>The combination of dhe and tong (0 and ,). The rhythm is about the same as that of dlang.</td>
</tr>
<tr>
<td>4.</td>
<td>! tlong</td>
<td>The combination of thung and tong (1 and ,). The rhythm is similar to that of dlang.</td>
</tr>
</tbody>
</table>

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 sekaran (flowery melodic pattern) and singgetan (boundary melodic pattern). As can be seen in “Schema of Ciblon Drumming,” below, sekaran 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. \[ \text{\begin{tabular}{c}
1 & 1 - + 1 & 1 & 1 - + 1 & 1 & 1 - + 0 \\
\end{tabular}} \]

2. \[ \text{\begin{tabular}{c}
1 & 1 - + 0 & 1 & 1 & 1 & 1 - + 0 & 1 & 1 - + 0 \\
\end{tabular}} \]

3. \[ \text{\begin{tabular}{c}
1 & 1 - + 1 & 1 & 1 & 1 & 1 & 1 & 1 - + 0 & 1 & 1 - + 0 \\
\end{tabular}} \]

4. \[ \text{\begin{tabular}{c}
1 & 1 & 0 & 0 & 0 & . & . & 0 & 0 & 0 & . & . & . \\
\end{tabular}} \]

*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 *rama*: *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. After becoming familiar with the simple patterns, the student can learn variations by listening to other musicians play.

---

6 The 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)

Ladrang *Pangkur*, Sléndro Sanga

\[
\begin{align*}
\text{dd} & \quad \begin{array}{cccccccc}
2 & 1 & 2 & 6 & 2 & 1 & 6 & 5 \\
\cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
\end{array} \\
\begin{array}{cccccccc}
6 & 5 & 2 & 1 & 3 & 2 & 1 & 6 \\
\cdot & 1 & \cdot & 1 & \cdot & 1 & 0 & \cdot \\
\end{array} \\
\begin{array}{cccccccc}
2 & 3 & 2 & 1 & 5 & 3 & 2 & 1 \\
1 & 0 & 1 & 0 & 1 & 1 & 1 & 0 \\
\end{array} \\
\begin{array}{cccccccc}
3 & 2 & 1 & 6 \\
1 & 1 & 1 & 1 \\
\end{array} \\
\begin{array}{cccccccc}
2 & 1 & 6 \\
+ 0 0 & 0 ! & - + - 1 & + 1 & 1 & 0 & + 0 0 & + 0 0 & 0 ! & - + - 1 & + 1 & 1 & 0 & 1 & 0 \\
\end{array}
\end{align*}
\]

Symbols: ( ) = gong; ) = kenong; ^ = kempul.

*The ciblon drumming starts on the stroke *tak* (+) on the second kenong.*
Kendhangan Ciblon Ladrang Irama Wilet
*Kendhang satunggal starts on the stroke dhah (0).

Sekaran

I. Batangan, mlampah

1 \( \Theta \Theta \Theta + - o \), \(+ o - 1 \). 1 - 1 + 1 + 1 0

II. Pilesan, mandheg

\( 1 \), \( 1 - + 1 \) \( 1 \), \( 1 - + 1 \) \( 1 \), \( 1 - + 0 \) \( 1 \) \( 0 \) \( \Theta \Theta \Theta \)
Ilia. Laku telu (lampah tiga), mlampah

\[ o \, l \, i \, i \, l \, i , \quad l \, i \, \theta \quad o \, \theta \, \theta , \quad o \, l \, i \, i \, l \, i , \quad - \, l \, i \, l \, l \, l \, l \, + \]

---

IIIb.

\[ l \, i \, \theta \quad o , \quad o \, o \, \theta \quad o , \quad l \, \iota \quad o , \quad o \, o \, \theta \quad o \]

IV. Ukel pakis, mandheg

\[ 0 \, o , \quad l \, l \, l , \quad l \, l \, l , \quad l \, l \quad + \, l \, \iota \quad - \, \theta \quad - \, \theta \quad - \, \theta \quad - \, \theta \quad - \]

Va. Tumpang tali, mlampah

\[ + \, \theta \quad 0 \, o , \quad - \, l \, o \, l \, i \, l \, \theta , \quad + \, \theta , \quad o \, l \, i \, l \, \theta , \quad + \, \theta , \quad o \, l \, i \, l \, l \, l \, + \]

Vb.

\[ - \, \theta \quad - \, \theta , \quad + \, \theta , \quad o \, l \, i \, l \, \theta , \quad + \, \theta , \quad o \, l \, i \, l \, \theta , \quad + \, \theta , \quad o \, l \, i \, l \, l \, l \, + \]

VI. Mandheg

\[ . \quad l \, + \, l , \quad l \, \iota , \quad l \, \iota , \quad l \, + \, l \, l \, i \, i \, l \, l \, o \, l \, i \, \theta , \quad o \, i \, \theta , \quad - \, l \, l \, i \, l \, l \, l \, l \]

VII. Mlampah

\[ + \, + \, o \quad - \, + \, - \, o \quad l \, l \, l \, - \, l \, l \, l \, o \, i \, \theta , \quad o \, i \, \theta , \quad - \, l \, l \, l \, - \, l \, l \, l \]

VIII. Mandheg

\[ \, 0 \, , \quad 0 \, , \quad 0 \, + \, l \, l \, + \, l \, , \quad l \, , \quad l \, , \quad l \, , \quad l \, + \, l \, l \, + \, l \, , \]

IX. Mlampah

\[ \, 0 \, , \quad 0 \, , \quad 0 \, + \, l \, l \, + \, l \, + \, l \, , \quad 0 \, , \quad + \, \theta \quad + \, , \quad + \, 0 \quad + \]

Xa. Mandheg

\[ . \, l \, i \, i \, l \, + \, \theta \, q \, . \, l \, i \, l \, + \, + \, \theta \quad + \, , \quad + \, 0 \quad + \]

Xb. Mandheg

\[ . \, l \, i \, i \, i \, \theta \quad . \, l \, i \, i \, l \, + \, l \, l \, l \, o \quad + \, l \, l \, l \, l \, l \, - \, o \, ! \]

\[ - \, l \, + \, l \, o \, l \, + \, . \, l \, l \, l \, + \, l \, l \, l \, o \quad + \, l \, l \, l \, l \, l \, - \, o \, ! \]
XI. Mlampah
\[ + 1 1 \empty 1 1 \empty 1 1 \empty 1 + 1 1 - 1 + 1 1 - 1 + 1 \]

XII. Mandheg
\[ + 1 1 0 1 . + 1 1 0 1 . 1 1 \empty + \empty 0 0 \empty + \empty, \]

Singgetan
I. Kengser batangan
\[ . . . . . 1 1 0 \empty 0 . 0 0 \empty 0 + . + 1 1 \empty 1 1 \empty + \]

II. Kengser
\[ . . . . . . . . . . . . . - 1 + 1 1 \empty 1 1 0 \empty 0 . 0 0 \empty 0 \]
\[ , 0 0 \empty 0 . 0 . 1 1 1 0 \empty . 0 + 0 0 ! - + - 1 + 1 1 \]

III. Malik
\[ . . . . . . . . - 1 1 1 , 1 , 0 - 1 1 1 + \]

[A.] Sekaran malik

1) \[ , 0 0 , 0 \empty , 0 - 1 1 1 + , 0 0 , 0 \empty , 0 - 1 1 1 + \]
2) \[ 1 1 , 0 0 0 . 0 0 0 . 1 1 1 + 1 1 , 1 + 1 1 + 1 1 - 1 + \]

IV. Magak
\[ . . , - - - 1 + 0 1 1 \empty 0 \empty 0 . 1 1 1 0 \empty 0 . 0 0 \empty 0 \]

[A.] Sekaran magak

1) \[ , 0 - - - 1 , 0 - + 1 1 , - , - 0 - 0 , 1 1 , 1 1 \]
2) \[ . 1 1 1 + 1 . 0 0 \empty 0 + 1 . 1 1 1 + 1 . 0 0 \empty 0 + 1 \]
3)

[B.] Kawilan suwuk

, - o , li, li , - o , li, li
, - o , li, li 0 @ 1 @ , - o , li

[C.] Kawilan suwuk seseg

, - o , li, li , - o , li+o-1
1 1 . 0

(to be continued with kendhang satunggal)

[D.] Magak seseg

V. Ngaplak

[A.] Gong batangan

[B.] Ngaplak seseg

Schema of Ciblon Drumming (ladrang irama wilet)

**Gongan I**

```
. 2 . 1 . 2 . 6 . 2 . 1 . 6 . 5

sekanan I

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

malik

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

magak

5 6 2 1 5 2 1 6 . 22 . 1 . 6 . (5)

ngapbak

kengser batangan

**Gongan II**

```
. 2 . 1 . 2 . 6 . 2 . 1 . 6 . 5

sekanan II

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

malik

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

magak

5 6 2 1 5 2 1 6 . 22 . 1 . 6 . (5)

ngapbak

kengser
Gongan V

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

sekaran Vb

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

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

kawilan suwuk

. . . 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 sekaran 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 sekaran has two subdivisions (sekaran V), the arrangement becomes the same as in the schema for the fifth gongan.

Usually the drummer plays sekaran I to V in sequence. After sekaran V, the drummer is free to choose any sekaran with which he is familiar, but the sequence should remain sekaran 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 gambyong dance, the drummer and the dancer do not want so much repetition of the sekaran. As a result, the drummer now plays a different sekaran in each kenong. Besides its use as accompaniment for the gambyong dance, this style has found wide acceptance in gamelan concert performance (klenèngan 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_

```
. 2 . 1 . 2 . 6 . 2 . 1 . 6 . 5 )

sekaran II

6 6 . 5 5 6 1 2 1 5 2 . 1 . 6 )

sekaran IIIa

. . . 2 . . . 1 2 1 3 2 5 3 2 1 )

magak sekaran magak
```

Gongan III

sekaran IV

kengser

sekaran Va

sekaran Vb

kengser

sekaran VI

magak

sekaran magak

ngapak

sekaran VII

Gongan IV

sekaran VII

kengser

sekaran VIII

kengser

sekaran IX

magak

sekaran magak

ngapak seseg


Downloaded on behalf of 54.70.40.11
Gongan V has the same arrangement as “Gongan Suwuk,” above.

Kendhangan Angkatan Ciblon

Transition from kendhang satunggal, mérong kethuk 4 kerep, kendhang ciblon, inggah kethuk 4, irama wilet

Gendhing *Gambir Sawit*, sléndro sanga

\[
\begin{array}{cccccccccccc}
. & . & 5 & 2 & 3 & 5 & 6 & 2 & 2 & . & . & 2 & 3 & 2 & 1 \\
, & , & 0 & , & , & + & 1 & , & 0 & , & , & , & 0 \\
dd & & & & & & & & & & & & & & \\
. & . & 3 & 2 & . & 1 & 2 & 6 & 2 & 2 & . & . & 2 & 3 & 2 & 1 \\
1 & , & 1 & , & 1 & 1 & 1 & 0 & , & 1 & , & , & 1 & , & + \\
ompak & & & & & & & & & & & & & & \\
. & 2 & . & 1 & . & 6 & . & 5 & . & 6 & . & 5 & . & 3 & . & 2 \\
, & 1 & , & 0 & , & , & 1 & , & , & , & + & 1 & 1 & , & 1 & , & 0 \\
dd & & & & & & & & & & & & & & \\
. & 3 & . & 5 & . & 2 & . & 1 \\
, & 1 & , & 1 & 0 & 1 & \text{1+} & 1 & 0 & , & , & , & + \\
\end{array}
\]

*The ciblon drumming starts on the stroke *tak* (+). The designations *tg* = tanggung (irama), *dd* = dadi, and *wl* = wilet.*
Schema of Ciblon Drumming (inggah kethuk 4, irama wilet)

**Gongan I**

```
. . . 6 . . . 5 . . . 1 . . . 6
```

sekanan I

```
. . . 1 . . . 6 . . . 2 . . . 1)
```

kengser batangan

```
. . . 2 . . . 1 . . . 2 . . . 6
```

sekanan I

```
. . . 1 . . . 6 . . . 2 . . . 1)
```

kengser batangan

```
. . . 2 . . . 1 . . . 6 . . . 5
```

sekanan I

```
. . . 1 . . . 6 . . . 3 . . . 2)
```

malik

```
. . . 3 . . . 5 . . . 2 . . . 1
```

sekanan malik

```
. . . 1 . . . 6 . . . 5 . . . 2
```

magak

```
. . . 2 . . . 1 . . . 6 . . . (5)
```

ngaplak

```
. . .
```

gong batangan
Gongan III—Suwuk

... 6 5 1 6

sekaran Vb

kengser

... 1 6 2 1

sekaran Vb

ngaplok

sekaran VI

... 1 6 2 1

sekaran VI

ngaplok seseg

... 2 1 6 5

kawilan suwuk

kengser

... 1 6 3 2

kawilan suwuk

kengser

... 3 5 2 9

kawilan suwuk

magak seseg

... 2 1 6 5

kawilan suwuk seseg Kendhang satunggal

SEKAR

[Song]

Compiled by Sulaiman Gitosaprodjo

Translated from Indonesian by Judith Becker

Malang: Keluarga Karawitan Indonesia, 1971
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. 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. 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].

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. These texts are used as bawa, gérong, and sindhènan. Some of the forms classified as sekar tengahan are as follows.
   
   a. gambuh
   b. megatrugh
   c. balabak
   d. wirang rong
   e. pranasmara
   f. juru demung
   g. kuswarini
   h. gírira
   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.
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Gitosaprodjo

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.
Sekar

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 mánylvania/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 gender playing in grambyangan style.

4. Senggakan. Insertions into a basic text to make the piece more harmonious and lively.


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.
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 gerong. [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.

<table>
<thead>
<tr>
<th>One Pada Pala</th>
<th>One Pada Dirga (Lampah)</th>
<th>One Padeswara</th>
</tr>
</thead>
<tbody>
<tr>
<td>Parabé Sang/</td>
<td>Parabé Sang/</td>
<td>Parabé Sang/</td>
</tr>
<tr>
<td>Mara Bangun</td>
<td>Mara Bangun</td>
<td>Mara Bangun</td>
</tr>
<tr>
<td>Sépat domba/</td>
<td>Sépat domba/</td>
<td>Sépat domba/</td>
</tr>
<tr>
<td>kali oya</td>
<td>kali oya</td>
<td>kali oya</td>
</tr>
<tr>
<td>Aja dolan/</td>
<td>Aja dolan/</td>
<td>Aja dolan/</td>
</tr>
<tr>
<td>lan wong priya</td>
<td>lan wong priya</td>
<td>lan wong priya</td>
</tr>
<tr>
<td>Geramèh no/</td>
<td>Geramèh no/</td>
<td>Geramèh no/</td>
</tr>
<tr>
<td>ra prasaja</td>
<td>ra prasaja</td>
<td>ra prasaja</td>
</tr>
</tbody>
</table>
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:


ngelmu iku / kalakoné / kanti laku

2. Kinanthi: sléndro pathet manyura. 8 syllables per lampah, ending vowel u, pedhotan 4/4.

<table>
<thead>
<tr>
<th>Number of Syllables per Pada Pala</th>
<th>Pedhotan Formula</th>
</tr>
</thead>
<tbody>
<tr>
<td>12</td>
<td>4/4/4</td>
</tr>
<tr>
<td>11</td>
<td>4/3/4</td>
</tr>
<tr>
<td>10</td>
<td>4/2/4</td>
</tr>
<tr>
<td>9</td>
<td>4/5</td>
</tr>
<tr>
<td>8</td>
<td>4/4</td>
</tr>
<tr>
<td>7</td>
<td>3/4</td>
</tr>
<tr>
<td>6</td>
<td>2/4</td>
</tr>
<tr>
<td>5</td>
<td>3/2</td>
</tr>
<tr>
<td>5</td>
<td>2/3</td>
</tr>
<tr>
<td>5</td>
<td>1/4</td>
</tr>
</tbody>
</table>
mideringrat / angelangut

Each gatra of a poem can be divided into three parts.

<table>
<thead>
<tr>
<th>Initial Segment (Angkatan): Changing Pitches</th>
<th>Steady Tone (Rata): Steady Pitches</th>
<th>Cadence (Sëlêhan): Changing Pitches</th>
</tr>
</thead>
<tbody>
<tr>
<td>3 ming-</td>
<td>5 kur mingkuring ang-</td>
<td>5 6 5 3 kara</td>
</tr>
</tbody>
</table>

(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 x 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,
Gambir sawit durung muni,
Tur iku ora mboseni,
Wit kuna nganti saiki,
Nadyan sak jam muni, ping tri,
Serengé durung ngendhoni,
Panabuhé masih uthi,
Tandha dhemené trus ati.

2. Bawa sekar ageng citra mengeng, lampah 12,1 pedhotan 6/6, sléndro pathet sanga

Risang maha jekti,
Sawusing semedi,
Munggwéng pacrabakan,
Dangu haningali,
Wijiling sasangka,
Saking graning hardi,
Karenan tyas ira,
Halon angandika.

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 ngunduhu 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,a; 8,u; 8,a; 8,u; 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 tinutas.

   Wanci b}rar hyang kalandara,
   Wimbaning hanggraming gunung,
   Marbang lir netra garapuh,
   Embun marentul neng patra,
   Kataring 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 pangekésé durhangkara.


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 njahaj 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

<table>
<thead>
<tr>
<th></th>
<th>1st</th>
<th>2nd</th>
<th>3rd</th>
<th>4th</th>
<th>5th</th>
<th>6th</th>
<th>7th</th>
<th>8th</th>
<th>9th</th>
</tr>
</thead>
<tbody>
<tr>
<td>gambuh</td>
<td>8,u</td>
<td>8,a</td>
<td>8,u</td>
<td>8,a</td>
<td>8,o</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>megatriu</td>
<td>12,u</td>
<td>8,i</td>
<td>8,u</td>
<td>8,i</td>
<td>8,o</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>balabak</td>
<td>12,a</td>
<td>3,e</td>
<td>12,a</td>
<td>3,e</td>
<td>12,a</td>
<td>3,e</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>wirang rong</td>
<td>8,i</td>
<td>8,o</td>
<td>10,u</td>
<td>6,a</td>
<td>7,a</td>
<td>8,a</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>pranasmara (bawa)</td>
<td>8,a</td>
<td>11,e</td>
<td>12,e</td>
<td>8,a</td>
<td>8,u</td>
<td>8,i</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>juru demung</td>
<td>8,a</td>
<td>8,u</td>
<td>8,u</td>
<td>8,a</td>
<td>8,u</td>
<td>8,a</td>
<td>8,u</td>
<td></td>
<td></td>
</tr>
<tr>
<td>kuswarini (bawa)</td>
<td>12,u</td>
<td>6,a</td>
<td>8,u</td>
<td>8,a</td>
<td>8,i</td>
<td>8,a</td>
<td>8,i</td>
<td></td>
<td></td>
</tr>
<tr>
<td>girisa</td>
<td>8,a</td>
<td>8,a</td>
<td>8,a</td>
<td>8,a</td>
<td>8,a</td>
<td>8,a</td>
<td>8,a</td>
<td></td>
<td></td>
</tr>
<tr>
<td>palugon (bawa)</td>
<td>8,a</td>
<td>8,u</td>
<td>8,o</td>
<td>8,u</td>
<td>8,o</td>
<td>8,a</td>
<td>8,u</td>
<td>8,o</td>
<td></td>
</tr>
<tr>
<td>pangajap sih (bawa)</td>
<td>12,u</td>
<td>8,i</td>
<td>12,u</td>
<td>12,u</td>
<td>12,u</td>
<td>8,a</td>
<td>8,i</td>
<td>6,u</td>
<td>8,i</td>
</tr>
<tr>
<td>gatra</td>
<td></td>
<td></td>
<td></td>
<td></td>
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<td></td>
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<td></td>
</tr>
</tbody>
</table>
Figure 2. Chart of Sekar Macapat with Gatra, Guru Wilangan, and Pada Swara

<table>
<thead>
<tr>
<th>Instrument</th>
<th>1st</th>
<th>2nd</th>
<th>3rd</th>
<th>4th</th>
<th>5th</th>
<th>6th</th>
<th>7th</th>
<th>8th</th>
<th>9th</th>
<th>10th</th>
</tr>
</thead>
<tbody>
<tr>
<td>pucung</td>
<td>12,u</td>
<td>6,a</td>
<td>8,i</td>
<td>12,a</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>mas kumambang</td>
<td>12,i</td>
<td>6,a</td>
<td>8,i</td>
<td>8,a</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>salisir</td>
<td>8,u</td>
<td>8,a</td>
<td>8,a</td>
<td>8,a</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>kinanthi</td>
<td>8,u</td>
<td>8,i</td>
<td>8,a</td>
<td>8,i</td>
<td>8,a</td>
<td>8,i</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>mijil</td>
<td>10,i</td>
<td>6,o</td>
<td>10,e</td>
<td>10,i</td>
<td>6,i</td>
<td>6,u</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>pangkur</td>
<td>8,a</td>
<td>11,i</td>
<td>8,u</td>
<td>7,a</td>
<td>12,u</td>
<td>8,a</td>
<td>8,i</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>durma</td>
<td>12,a</td>
<td>7,i</td>
<td>6,a</td>
<td>7,a</td>
<td>8,i</td>
<td>5,a</td>
<td>7,i</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>asmarandana</td>
<td>8,i</td>
<td>8,a</td>
<td>8,e</td>
<td>8,a</td>
<td>7,a</td>
<td>8,u</td>
<td>8,a</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>sinom</td>
<td>8,a</td>
<td>8,i</td>
<td>8,a</td>
<td>8,i</td>
<td>7,i</td>
<td>8,u</td>
<td>7,a</td>
<td>8,i</td>
<td>12,a</td>
<td></td>
</tr>
<tr>
<td>dhandhang gula</td>
<td>10,i</td>
<td>10,a</td>
<td>8,e</td>
<td>7,u</td>
<td>9,i</td>
<td>7,a</td>
<td>6,u</td>
<td>8,a</td>
<td>12,i</td>
<td>7,a</td>
</tr>
<tr>
<td>gatra</td>
<td>1st</td>
<td>2nd</td>
<td>3rd</td>
<td>4th</td>
<td>5th</td>
<td>6th</td>
<td>7th</td>
<td>8th</td>
<td>9th</td>
<td>10th</td>
</tr>
</tbody>
</table>
5. Mijil, pélōg pathet nem/sléndro pathet manyura

Dedalané guna lawan sekti,
Kudu andhap asor,
Wani ngalah duwur wekasané,
Tumungkula yen dipun dukani,
Bapang dèn simpangi,
Ana catur mungkur.

(from the book *Wulang Rèh* [*Serat Wulangrèh*, Paku Buwana IV, n.d.])

6. Pangkur, pélōg 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 *Wédhá Tama* [*"Serat Wédhatama,"* Mangku Negara IV 1953 edition])

7. Durma, pélōg 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 [Langendija Mandraswara, Tandhakusuma 1939])

9. Sinom, pélóg 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 karyèn ak tyasing sasama.

(from the book Wédha Tama ["Serat Wédhatama," Mangku Negara IV 1953 edition])

10. Dhandhang Gula, sléndro pathet sanga/pélóg pathet barang

Werdining kang sarkara jinarwi,
Wruhing hukum iku watekira,
Adoh marang kanisthané,
Pamicara punika,
Wèh resep ingkang miyarsi,
Tata karma punika,
Ngedohken panyendhu,
Kagunan iku kinarya,
Ngupa boga dené kelakuan bicik,
Wèh rahayuné angga.

(from Langen Driyan [Langendrijan Mandraswara, Tandhakusuma 1939])

Wangsalan are literature commonly used as texts for gérong bedhayyan 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 / 1 stanza (pada)

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 (irimá, larás, 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).

<table>
<thead>
<tr>
<th>The Ethos of Vocal Forms</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Sekar Tengahan</strong></td>
</tr>
<tr>
<td>gambuh</td>
</tr>
<tr>
<td>pangkur</td>
</tr>
<tr>
<td>durma</td>
</tr>
<tr>
<td>megatruh</td>
</tr>
<tr>
<td>kinanđhi</td>
</tr>
<tr>
<td>mijil</td>
</tr>
<tr>
<td>pucung</td>
</tr>
<tr>
<td>dhandhang gula</td>
</tr>
</tbody>
</table>

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 Sendhön 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

<table>
<thead>
<tr>
<th>Form</th>
<th>Gendhing</th>
<th>[Number of] Cèngkok</th>
<th>Irama</th>
<th>Normal Gèrong</th>
<th>Sindhènan</th>
<th>Example</th>
<th>Explanation</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. lancaran A. normal gendhing</td>
<td>total number</td>
<td>II</td>
<td>not fixed</td>
<td></td>
<td>wangsalan</td>
<td>Lancaran Béndrong, sléndro manyura</td>
<td>These pieces are used for dance during the “sirepan” section.</td>
</tr>
<tr>
<td>2. lancaran A. normal gendhing</td>
<td>umpak: 1 or 2</td>
<td>II</td>
<td></td>
<td>wangsalan</td>
<td>Lancaran Purwaka, pélog nem</td>
<td>These pieces are used for the “horse” scenes (kapalan) in wayang kulit. The ngelik section is like Langen Gita, sléndro sanga.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>ngelik: 2</td>
<td>II</td>
<td>salisir</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>B. gendhing sekar</td>
<td>umpak: 1 or 2</td>
<td>II</td>
<td></td>
<td>wangsalan</td>
<td>Lancaran Tropong Bang, pélog nem</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>ngelik:</td>
<td>II</td>
<td>sekar</td>
<td>sekar</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. ketawang A. normal gendhing</td>
<td>1. umpak: 1</td>
<td>II</td>
<td></td>
<td>wangsalan</td>
<td>Ketawang Puspa Giwang, pélog barang</td>
<td>This form may be used as gérong bedhayan, wangsalan texts, 4 cèngkok = 1 wangsalan (24 wanda).</td>
<td></td>
</tr>
<tr>
<td></td>
<td>ngelik: 2</td>
<td>II</td>
<td>salisir</td>
<td>salisir</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>2. umpak: 1</td>
<td>II</td>
<td></td>
<td>wangsalan</td>
<td>Ketawang Suba Kastawa, sléndro sanga</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>ngelik: 3</td>
<td>II</td>
<td>kinanthi</td>
<td>kinanthi</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>B. gendhing sekar</td>
<td>umpak: 1 or 2</td>
<td>II</td>
<td></td>
<td>wangsalan</td>
<td>Ketawang Puspa Warna, sléndro manyura</td>
<td>This form is found in fixed forms such as Ketawang Sinom Parijatha, sléndro sanga; gendhing of this form may go to irama IV; they are usually performed as gendhing ketoprak.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>ngelik:</td>
<td>II</td>
<td>sekar</td>
<td>sekar</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. ladrang A. normal gendhing</td>
<td>1. umpak: 1</td>
<td>II</td>
<td></td>
<td>wangsalan</td>
<td>Ladrang Wilujeng, sléndro manyura</td>
<td>This form may be used as gérong bedhayan without sindhèn; 2 cèngkok = 1 wangsalan (24 wanda).</td>
<td></td>
</tr>
<tr>
<td></td>
<td>ngelik: 1</td>
<td>II</td>
<td>salisir</td>
<td>salisir</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Form</td>
<td>Gendhing</td>
<td>[Number of] Cèngkok</td>
<td>Irama</td>
<td>Normal Gérong</td>
<td>Sindhènan</td>
<td>Example</td>
<td>Explanation</td>
</tr>
<tr>
<td>---------------</td>
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<td>---------------</td>
<td>-------------------------------</td>
<td>--------------------------------------------------------------------------</td>
<td>----------------------------------------------------------------------------</td>
</tr>
<tr>
<td>B. gendhing</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
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<td>A. normal gendhing</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Table:**

2. umpak: 1 II — wangsalan Ladrag Sri Wibawa, slèndro sanga

ngelik: 2 II kinanthi kinanthi

3. 1 II — wangsalan Ladrag Sri Widad, pélòg barang

1 II salisir salisir

1 III/ IV kinanthi kinanthi

5. mérong, kethuk 2 kerep, kenong 4

not ngelik: 1 II — wangsalan Ladrang Pangkur, slèndro sanga

1 II salisir salisir

not ngelik: 1 III/ IV sekar

ngelik: 1 III/ IV sekar sekar

For Gambir Sawit, the gérong is not kinanthi but juru demung. The sindhènan follows, with juru demung.

Uses andé.

<table>
<thead>
<tr>
<th>Example</th>
<th>Explanation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ladrang Sri Wibawa, slèndro sanga</td>
<td></td>
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<td>11. srepegan</td>
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<td>Jineman Marihangan, sléndro sanga</td>
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<td>sekar</td>
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<tr>
<td></td>
<td>B. new</td>
<td>sekar</td>
<td>sekar</td>
<td>Sapa Ngira, Aja Lamis</td>
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<td></td>
<td>The umpak is usually Srepegan; if not, it is buka celuk.</td>
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<td>The buka is played by the bonang or saron; sometimes it uses classic balungan.</td>
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<td>14. pamijën</td>
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<td>Gendhing pamijën do not have a standard formal structure.</td>
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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 sriwanêh, 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 laîlita, lampah 7, pedhotan 3/4 (laras sléndro)
15. salisir, lampah 8, pedhotan 4/4 (laras pélog pathetbarang)
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 laîlita, 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. bremara wilašita, lampah 11, pedhotan 4/7 (laras pélog pathet nem)
29. lebda jiwa, lampah 11, pedhotan 4/7 (laras sléndro pathet sanga)
30. jiwa retna, lampah 12, pedhotan 6/6 (laras sléndro pathet nem)
31. jiwa wicitra, lampah 12, pedhotan 6/6 (laras sléndro pathet sanga)
32. prawařa 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 sîh, lampah 12, pedhotan 4/8 (laras pélog pathet barang)
40. retna asmarâ, lampah 12, pedhotan 4/8 (laras pélog pathet nem)
41. retna mulya, lampah 12, pedhotan 4/8 (laras pélog pathet barang)
42. sura retna, lampah 12, pedhotan 4/8 (laras sléndro pathet manyura)
43. candra wilasîta, lampah 12, pedhotan 4/8 (laras pélog pathet nem)
44. madu retna, lampah 12, pedhotan 5/7 (laras sléndro pathet sanga)
45. hanasmarâ, lampah 12, pedhotan 5/7 (laras pélog pathet barang)
46. madu asmarâ, lampah 12, pedhotan 5/7 (laras pélog pathet barang)
47. wisati kandhehe, 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 pélog 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 asmarā, 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 béntrōk I, lampah 16, pedhotan 8/8 (laras sléndro pathet sanga)
77. rara béntrōk 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 asmarā, 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 5/6/6 (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 6/6/6 (laras pélog pathet barang)
111. sardula, lampah 19, pedhotan 6/6/6 (laras pélog)
112. prit anjala, lampah 19, pedhotan 6/6/6 (laras sléndro)
113. wikridhita, lampah 19, pedhotan 6/6/6 (laras sléndro)
114. dhudha gandrung, lampah 19, pedhotan 4/6/4/5 (laras sléndro)
115. sasadara kawekas, lampah 20, pedhotan 7/7/6 [Probohardjono 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


1. pranasmara
2. pangajap sih
3. palugon
4. kenyak edhiri
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

1 With 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.

Kawi, 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.

In 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).

“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).

The 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).

The 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 (Probohardjono 1961, 27) and mas kumambang with sekar tengahan (Ranggawarsita 1957, 37).

The 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

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 pêlog was invented by Panji Inu Kartapati, called, in his role of inventor, Panji Sepuh. Thus the gamelan pêlog first came into being in the ninth century. According to a Yogyakarta court myth, the invention of gamelan pêlog involved the addition of only the note pêlog to the existing five notes in gamelan slêndro. 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. [Raden 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 pêlog, 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 pêlog. Later, Susuhunan Tunggul added the note bem.

3. The court musicians in Cirebon believe that the gamelan slêndro was invented by Susuhunan Kalijaga and the gamelan pêlog 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, pêlog is older than slêndro because pêlog is found in mountainous regions and inaccessible areas. Furthermore, areas in which pêlog is found are dispersed, whereas slêndro is found in a few concentrated areas. Mr. Kunst concludes that pêlog came to the island of Java with the ancestors of the present-day Javanese and Balinese, and suggests that slêndro 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 Shailendran 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
 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.

\[
\begin{array}{cccccc}
\text{sléndro} & b & g & d & l & n & b \\
& x & x & x & x & x \\
\text{pélog} & bm & g & d & pl & l & n & b \\
& x & x & x & x & x & x & x
\end{array}
\]

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

\[
\begin{align*}
\text{n b g d l n b g d l n b g d l n b g d l} \\
\text{x x x x x x x x x x x x x x x x x x x x}
\end{align*}
\]

pélog pathet barang

\[
\begin{align*}
(n) \text{ b g d l n b g d l n b g d l n b g d l n} \\
\text{x x x x x x x x x x x x x x x x x x x x}
\end{align*}
\]

pélog pathet bem

\[
\begin{align*}
(n) \text{ b m g d l n b m g d l n b m g d l n} \\
\text{x x x x x x x x x x x x x x x x x x x x}
\end{align*}
\]

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

\[
\begin{align*}
\text{d l n b g d l n b g d l n b g} \\
\text{x x x x x x x x x x x x x x}
\end{align*}
\]

pélog

\[
\begin{align*}
\text{n b b m g d l n b b m g d l n b b m} \\
\text{x x x x x x x x x x x x x x}
\end{align*}
\]

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. Gender. Like the bonang, the gender has three sizes: panembung, barung, and penerus. In sléndro there are three gender; in pélog there are five, with the note barang and two with the note bem. Because of the construction of the gender, it is not possible to change keys as can be done with the gambang.

sléndro

\[ b g d l n b g d l n b g \]
\[ x x x x x x x x x x \]

pélog pathet barang

\[ b g d l n b g d l n b g \]
\[ x x x x x x x x x x \]

pélog pathet bem

\[ bm g d l n bm g d l n bm g \]
\[ x x x x x x x x x x \]

The gender 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

\[ n b g d l n b g d l n b g \]
\[ xx xx xx xx xx xx xx xx xx xx xx \]

pélog pathet barang

\[ n b g d l n b g d l n b g \]
\[ xx xx xx xx xx xx xx xx xx xx xx \]
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 gender, 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 slendro 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*. Later, two more kenong, tuned to lima and barang, were added. In contemporary slendro, 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 gender. 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. Rojeh. The *rojeh* is found only in the old gamelan Kangjeng Kyai Guntur Laut (monggang) and Kangjeng Kyai Kebo Ganggang (kodhok ngorék). The rojeh 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. Kecer. The *kecer* 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 sehatèn 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 pêlog 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. Béri. The *bêri* 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 bêri 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 nêm 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 Ngorek*. 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*)

   \[\text{b n l}\]

   \[\text{b n l}\]

   \[\text{b n l}\]

   \[\text{b n l}\]

   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 Ngórik (‘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)

```
1 n 1 n 1 n 1 n
θ ρ θ ρ θ ρ θ ρ
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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.
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 Kasimpir*

Gendhing imitating the sounds of nature such as *Ricik-ricik, Kutut Manggung, Udan Mas,* and *Kodhok Ngorek*

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)

II. 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 Kasimpir* (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 Kéri* (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 kakok 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 gendér, 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 Ngorek*

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,
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. [Raden 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. [Raden 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].

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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. [Radên] 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].

\[
\begin{array}{cccccccc}
\text{pathet nem} & g & d & l & n & b & o & x & x & x & x & x & x \\
\text{pathet sanga} & l & n & b & g & d & o & x & x & x & x & x & x \\
\text{pathet manyura} & n & b & g & d & l & o & x & x & x & x & x & x \\
\end{array}
\]

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.
Purbodiningrat

[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 logon*. In this type the singing is basic. Sekar lampah logon are accompanied only by rebab, gambang, gender, 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 gender, 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 gender, 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 (rame) 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 Yogyakarta 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 = pelog, 5 = lima, 6 = nem. The note barang is indicated by the numeral 1 with a dot over it (i).

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
Gamelan

6. Kepatihan Notation (Titiraras Kepatihan) [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 Kebudajaan).

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 Pangeran Harya] Pakuningrat began to play macapat songs with gamelan. Songs that have been arranged include tembang kinanithi 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)

1 In all the suling with which I am familiar, the pitch rises a step when you proceed from “all open” to “all closed.”

2 Kenong japan I have seen are tuned to 5, an octave lower than kenong lanang.

3 The position of the bonang pots to the immediate right and left of the player should be reversed.

4 Actually the violin is not included.

5 There is no rebab in jineman.

6 The 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)
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. 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 Dewi Galuh Candra Kirana, the full or official name of Radèn Galuh. 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.

approximately these years. Therefore it is entirely wrong to classify the Panji tale as a story from the *Mahābhārata.*

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.

That is enough concerning Raden 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

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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 *gendér*. For example, in pelog 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 gulul (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 Radên Inu said, "Kakang emas and yayi pangéran,\(^8\) 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, Radên Inu said, "If you please, kakang emas and yayi pangéran, 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. Radên Inu played rebab, Pangêran Anom\(^9\)

\(^{5}\)See 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).

\(^{6}\)This Sundanese colleague, incidentally, expressed gratitude to me for submitting the word *patut*.

\(^{7}\)See Manuscript [Museum C 125, n.d.], page 21, last line.

\(^{8}\)[See Manuscript Museum C 125, n.d.], page 22. *Kakang emas and yayi pangéran* are terms of address for sons of monarchs, meaning 'elder brother' and 'younger brother', respectively.

\(^{9}\)Also called Radên Carang Tinangluh; [in modern] Javanese, Carang Waspada.
the *kromong*, and Raden Brajadenta\(^{10}\) beat (*memalu*) the drum (*gendhang*). Jurudeh played *saron*, Punta the *salukat*, Kartala the *kangsi*, and Semar the *calapita*. Cemuris played the *gong*. And Raden Inu played the rebab *Asmara-ing-pagulingan*. And it (the rebab) \(\begin{array}{c} \text{\Large \text{\textbackslash n}} \end{array}\) with the kromong by Pangèrân 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

\(\begin{array}{c} \text{\Large \text{\textbackslash n}} \end{array}\)

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

\(\begin{array}{c} \text{\Large \text{\textbackslash n}} \end{array}\)

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.

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\(^{10}\)Actually, Raden Brajanata.

\(^{11}\)I ask your help, fellow linguists! With what Indonesian word can the word *kecelik* ['mistaken interpretation'] be translated?!

3. Djajèngraga angling “lah paman dèn gupuh.
nijaga kèn lekas muni.
sadèngah gendhinganipun.
tjoba ronggèng kèn njindèni.”

4. “Kang patinggi mara badhek bisa nabuh”
matur “inggih kedhik-kedhik”
ki Djajèngraga gumuju
“punapa kang dèn bisani.”
inggin ngrebab, awon-awon.”

5. Kulawirjàngling “lah apà ta udjarku,
lah daweg kang nèh-rebabi”
ki Suradigdaja gupuh
rebab pinatut nem nèki.
Ian 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, 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 Suradigung-
daya, 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.”

[kakang] play the rebab?” Ki Suradigungdaya quickly tuned [dipatut]

13Klèng 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, kleng [gulu].

6. Jàyèngraga said, “Let us play Onang-onang; it will be just fine.” After the pathet [patheten] 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 wus patut,”¹⁵ meaning ‘the rebab was received and bowed ngèk’. The nem was in tune. Further, “kawat thinentheng nemipun/sinenggrèng ngèk wus 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

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.

¹⁶[Serat Tjen̤ini 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 tityang* 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].

It is my feeling that such pathet were originally called *sendhon*, 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’.

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

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17 In 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.

18 See my own manuscript of *Sastra Miruda*, page 103 [see Koesoemadilaga 1930].

19 On page 1 of Ki Padmasusastra’s 1914 edition of the *Sèrat Sèkar-sèkaran*, the word sendhon is explained as follows: “from the root *sendhù*, 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.]
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, 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 . . .” (mijil); “Padang bulan kekencaran sedhenging purnama sidi” (kinanthi). But today the terms suluk, pathet, sendhon, and ada-ada, as well as lagon (Yogya) are carelessly not differentiated.

Now a few examples of the use of pathet in wayang.

Baladewa arrives in Dwarawati and meets his younger brother Kresna. After greeting one another, Baladewa 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,

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20 In 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).

21 From gendhing Lagu Dhempel through the ladrang, pause, then the above-mentioned celuk mijil (from the Serat Rama, Aṣṭabrata).

22 From gendhing Lobong through Paré Anom, then pause, then celuk kinanthi Padang bulan . . . mentioned above. It is not yet known from which serat this comes.

23 According to the Serat Sastra Miruda [Koesoemadilaga 1930], p. 102, sendhon and pathet often are used together [pleonasm]. In the Centhini [Serat Tjenṭini 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 Baladewa, cannot restrain (memathet) his thoughts. Without his father’s permission he hurries to Madukara to inform Arjuna of Baladewa’s intentions. With tears flowing and lips trembling, he says, “Uncle, my uncle, King Baladewa, 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. [Kangjeng Radèn Arya] Sastradiningrat, a devotee of gamelan, was still alive. A 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 *klenèngan* 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. 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) 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 slendro pathet, it necessary to relate the history of gamelan according to myths (*dongèngan*) or stories of a former time. This is

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25The entrance of the bedhaya or srimpi dancers in the kraton of Yogyakarta is called *kapang-kapang*, and is accompanied not by pathethan 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.]
Raden Inu Main Gamelan

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, pelog is older than sléndro because pelog is found in mountainous regions and inaccessible areas. Furthermore, areas in which pelog is found are dispersed, whereas sléndro is found in a few concentrated areas. Mr. Kunst concludes that pelog 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 pelog. 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

26 As 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.

27 See Kunst and Kunst-van Wely (1925, 174).
the name *gendér* 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 - tambil (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 Dewi Gandari—princess of the land of Gandhara, the birthplace of Sang Sangkuni.

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28In some issue of *Kedjawèn*.
In the history of culture and art, Gandhara 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 gender in the Old Javanese (Jawa Kuna) or Kawi literature before the word took its present form of gender. The answer is yes, and still in genuine form! It occurs in the following context.30

Sairindri (Drupadī), when she was with her five husbands, the Pandhawas, became a slave in the land of Wirathä. Kicaka, the prime minister of Wirathä, attempted to rape her. The attempt failed completely. Nevertheless, Sairindri was deeply troubled because her body had been touched by one who was not her husband. She was comforted by, among others, Dèwi Sudesnä, the queen of Wirathä, 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


Mangkanângén-angén sang Dropadí, Mangadég ta sire tuminggalakén paturwanira, lumampah mareng pamahánasan, dumunung ri kahanan sang Wrâkodara. Sadhatêngnira kinolakénira ta sang Bhîmasena, kadi ta sire latâ mahoshadhi lolyâmitêt ring Çâlawreksha; hanan kadi gajakaminî n parék mangaras ri lambunging râja gajendra; hanan kadi lawu-winâ myaktâ—[katha]—kën ikang swara gåndhâra pra joga.

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, Bhimasena; 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 [Bhimasena] (who was a royal cook). After/upon arrival, she embraced Bhimasena. 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 Gandhara. 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 plebat [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 gender (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 gender, 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 gender 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 gender was a separate instrument, without companions. This is obvious from the existence of gamelan sekatên, which are tuned in pélog and do not use gender. Similarly, in ordinary Javanese gamelan, if gendhing bonang are played (pélog), the gender in particular and the rebab and gambang in general are not used. Furthermore, those pieces called gendhing gender are all in sléndro.

The situation in Bali points in this direction. The type of gender in Bali called gender 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 gender wayang (sléndro!) has ten keys. This ten-keyed sléndro [instrument]34 contains five octaves, as in the figure below.

<table>
<thead>
<tr>
<th>Key number</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
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<td>Pitch</td>
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<td>1</td>
<td>2</td>
<td>3</td>
<td>5</td>
<td>6</td>
<td>1</td>
</tr>
</tbody>
</table>

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 slêndro gender is the principal one, that is, the one from key number 3 to key number 8, comprising pitches 5 to 5. If this guess is correct, then to this central octave were added two keys on the left (numbers 1-2, pitches 2 and 3) and two on the right (numbers 9-10, pitches 6 and 1). 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 gender wayang (slêndro) with ten keys.

After the ten-keyed gender 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 (slêndro) rebab are tuned to the keys designated 6 and 2 (nem and gulu slêndro) in notation. These recent names for the notes came into being after the marriage of the pélog and slêndro tunings.35

Before the gamelan pélog (like a rich girl) was married to the slêndro gender (like a poor bachelor), the slêndro gender 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 slêndro gender 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 slêndro gamelan, the slêndro 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. Pêlog [gamelan] that include bonang and other large instruments are called ‘male’, while slêndro [gamelan] that include small instruments are called ‘female’ (Kunst 1934, 77–78) [see Kunst 1973, 113–14].

36I am not counting the Balinese gender wayang “friends” that have few suspended keys and whose range is not more than one octave. Compare Kunst (1984, 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.].

9. Widyâdharî kawêkasan smarabâna nitya moghâlangö wijah agošti paqâ majang lek.
   len lâlanângulih-ulihrarasing wilâca.
   bwat sindhi dening amuwus saha guywa-guywan.

10. Kirna ng tabang-tabang arûm masarik pinung-pang.
    wiñâ sampâta winiwakṣa hanan ginîta
    saptaswarenikêt ininggita yan panrêtta.
    [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, inspiring the dancing. How enchanting, with interludes of delicious food and drink.

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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 sādya, riṣabha, gāndhāra, madhyama, pañcama, dhaivata, and nīṣada, abbreviated as sa-ri-ga-na-pa-dha-ni.\(^\text{39}\)

The term saptaswara also is found in Adi Parwa [ca. eleventh century A.D.],\(^\text{40}\) as follows.

Huwus enak tândêlning kaprabhun mahârâja Yudhiśṭhira. Swastha ta ng rât denira, enak kapwa gumawayâkên swakaryanya. Pira kunang lawasnira(n) ratu, dhatêng ta bhagawan Nârada, wiku sakeng swargaloka, prajnâ ring saptaswara \(^\text{41}\) 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 (prenèsan = main-main), or that the key penunggul (bem) [1] was added by

\(^{39}\)Fox-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].

\(^{40}\)Juynboll (1906, 192). See also his edition of the Wirâja Parwa [Juynboll 1912, 53].

\(^{41}\)The 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 Wêdha 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 and that the keys barang and penunggul 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 gembyyang 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 Mésem 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 sléndhém, the right string being tuned to
penunggul [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 gender when the gender 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 gender, 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].

44Serat 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, “inggañ sampun mekaten 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 gendhing wus telas neng paphathetan sèssèndhon jakmakeng gendhing,”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 Tjentini 1912–1915], 202 [sic 276], stanza 18. Quoted in Kunst (1934, 249) [1973, 319]. The word jakmakə [jakmakeng = jakmakə + ing] is a variant of the word ātmaka, 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 pêlog gamelan with five tones. What does it look like? Just imagine a complete pêlog gamelan except that all of the instruments follow the tuning of a gendèr in [laras pêlog pathet] bem, thus having five keys per octave, lacking the notes pêlog [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 pêlog pathet] barang, thus having five notes per octave but lacking the notes panunggul [1] and pêlog [4]. Each of these pêlog 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 pêlog gamelan with seven tones. It may be equated with the complete seven-tone pêlog gamelan of Java. The seven-tone gamelan saih pitu is comparable to the (seven-tone) pêlog 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 + [tembung]) 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 pèlog gamelan in Java? Complete pèlog 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 pèlog 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 pèlog gamelan is compared with Javanese pèlog gamelan, the following characteristics are found.  

<table>
<thead>
<tr>
<th>[Tones]</th>
<th>Bali</th>
<th>Java</th>
</tr>
</thead>
<tbody>
<tr>
<td>7 tones</td>
<td>gamelan saih pitu</td>
<td>complete gamelan pèlog</td>
</tr>
<tr>
<td>5 tones (low)</td>
<td>gamelan patut lima demung</td>
<td>pathet lima</td>
</tr>
<tr>
<td>5 tones (medium)</td>
<td>gamelan patut lima sunarèn</td>
<td>pathet nem</td>
</tr>
<tr>
<td>5 tones (high)</td>
<td>gamelan patut lima selisir</td>
<td>pathet barang</td>
</tr>
</tbody>
</table>

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 sekatën 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 Raden 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 “Raden 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, Pandjij-Verhalen, Onderling Vergeleken [1940b]. I looked there but I did not find it. The problem of patut/pathet/pat[ht]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.

\[
\begin{align*}
\text{patut} &= \text{pathut} \\
\text{patut} \ (\text{pathut}\?) &= \text{pathet} \\
\text{Therefore:} \\
\text{patut} &= \text{pathet}
\end{align*}
\]

If I can only find a source of pat[ht]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:

\[
\begin{align*}
\text{patut} &= \text{pathut} \text{ (in Balinese, } t \text{ is always pronounced } th) \times \\
\text{patut [pathut?]} &= \text{pathet} \text{ (as proven by the Paku Alaman manuscripts)} \\
\text{Therefore:} \\
\text{patut} &= \text{pathet}
\end{align*}
\]

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 sekatèn 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 pelog *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, a *dhalong* from
Surakarta, lists several songs (*kidung*) that must be sung by the *dhalong* during
the scene in which Kyai Dhalang Kandha Buwana washes the afflicted child.** One of these, *Kidung Banyak Dhalang* begins thus.

***(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 \textit{patut} in the written version of the Murwakala story. Here, \textit{patut} is clearly not used in its everyday meanings such as ‘proper’ (\textit{pantos}), ‘harmonious’ (\textit{laras}), ‘respectful’ (\textit{sopan}), or ‘appropriate’ (\textit{mungguh}). In this instance, \textit{patut} already has a special meaning, already has a connection with the gamelan, already has the form of a musical term. \textit{Patut} is now \textit{patet}.

One matter remains: the change of the sound \textit{u (suku)} to \textit{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 \textit{patut} became \textit{pathet} by way of \textit{patet} (which is difficult to pronounce), or whether \textit{patut} became \textit{pathet} by way of \textit{pathut} (Balinese). This is left to the linguists.

This is my explanation of the word \textit{pathet}. In a future publication I will provide information on the meaning of \textit{pathet}. 
TRANSLATOR'S NOTES

1 In the original, the four types of tone systems and the Balinese and Javanese gamelan were arranged as three lists, rather than as a table.

2 Sindoesawarno 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. [Kangjen 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 Ogil-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. These instruments were used whenever the gods danced and sang (anglenggot-hawa) but they as yet had no gendhing, only playon, that is, made up of two kethuk, three kenong, and two gong. 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 KARENGENG 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 ANGÊSTHI RASANING JANMA ['to desire/reflect upon human feeling'].

After some time, Sri Paduka Raja 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'].

human form to the land of Java, assuming the titles of kings over the five states. At that time Sang Hyang Êndra, 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 Êndra, 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 Êndra, took the title of Sang Hyang Surapati. This is how it happened that the dwelling place or palace of Sang Hyang Êndra 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 Êndra was ordered by Sang Hyang Giri Nata to build the residences of the gods at Teja Maya. This coincided with the lunar year 226 [304 A.D.], given in the chronogram OBAH NGASTA KALIH ['motion holds two'].

Sang Hyang Êndra 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 Êndra at Teja 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 TUNGGAL GUNANING PANEMBAH ['unified use of prayer/power'].

Sang Hyang Êndra wished to create a pair of kalpa taru [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 Êndra 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 TRING KARNA ['three sounds in the year'].

Sang Hyang Êndra 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 Êndra wished to create the Pangarip-arih 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 Êndra wished to create the Manipapa, modelled after the lava Balegdba of the Candra Dimuka crater. This coincided with the lunar year 244 [322 A.D.], given in the chronogram W&DANG DADI SIKARA ['boiling water becomes torture'].

Sang Hyang Êndra 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 Êndra’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 Êndra 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 Êndra’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 ANGOBAHAK NÉTRA ['colors move the eyes'].

On the orders of Sang Hyang Giri Nata, Sang Hyang Êndra 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 Êndra 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 sahuran 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 surèndra bawana tuning. These events coincided with the lunar year 287 [365 A.D.], in the chronogram SWARA MATENGGÊNG KARNA ['the sound of an elephant in the ear'].

At that time Bathara Citra Sêna was sent by Sang Hyang Èndra to the country of Purwa Carita to take the gamelan Surendra to Sri Raja Kano (= Kanwa). Not long after receiving the gamelan Surendra, Prabu [king] Kano added the following instruments: the grantang, that is, the rebab; and the salugi, or saron, with five keys upon one base. 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 Surèndra, which was then called the gamelan slêndro. 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 slêndro 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 slêndro and includes the instruments kala, sangka, gubar, bahiri, gurnang, thong-thong, grit, maketeg, and maguru gangsa. 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 slêndro, namely, the gendêr 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 gendêr 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, Singsosari, and Ngurawan. These kings created the srimpi, a dance for four noble maidens, accompanied by gamelan slêndro. 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 Radĕn Panji Kasatriyan, with the title Prabu Surya Wisėsa, he set about composing new gendhing for the gamelan slėndro, as well as increasing its instrumentation. He added the bonang gedhé, bonang panerus, demung, saron barung, kecĕr, ketipung, slenthem, and kempul. This was the first time that the wayang was accompanied by the gamelan slėndro. He went on to create the gambang salukat, known as the celempung. He also created the gamelans monggang, kodhok ngorĕk, cara balĕn and gala ganjur, all of them in the slėndro 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 Wisėsa. These events coincided with the lunar year 1158 [1236 A.D.], given in the chronogram ANGESTHI TATA TITISING WISNU ['to honor the rules set down by the incarnation of Wisnu'].

Prabu Surya Wisėsa 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] Dĕwi Candra Kirana created the bedhaya srimpi dance accompanied by the gamelan slėndro. These events coincided with the lunar year 1163 [1241 A.D.], given in the chronogram KATON BEKSA PUTRINING NARĘDRA ['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 sekatĕn [gamelan], a royal procession, in the pĕlogan scale. The sekatĕn gamelan was created for the ceremony [birthday of the prophet Muhammad], at which it is played every Garebeg Mulud. Also created was the gamelan srunĕn 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 pĕlogan and also set up the sendhon in three positions (pangkat): sendhon lima, sendhon nem, and sendhon barung. This coincided with the lunar year 1478 [1556 A.D.], given in the chronogram ANGESTHI SWARA SUCINING JALMA ['to honor the sounds of the purity of man'].

THE DIFFERENCE BETWEEN GENDHING, MIRONG AND LADRANGAN, AS WELL AS GENDHING GEDHĒ, GENDHING TLĖDHĒK, 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 tlĕdhek, 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 munggah [minggah] and niba [ndhawah]. Mirong have one cèngkok, at most two, without munggah, 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 cilih [small].

Gendhing tìlèdhèk are any kind of gendhing or ladrangan arranged in the style of a tìlèdhèk accompanist displaying the tìlèdhèk [dancer]. When the tìlèdhèk musicians arrive in the city, their style is adopted by the local musicians. These pieces are then called gendhing tìlèdhèk. 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 Pagelèn, and others of that genre.

Gendhing ketawang have no munggah 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 Êndra’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 seség. 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 CENGKOK

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. Cengkok 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 cengkok. If it has only one gongan, it has one cengkok, 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 pêlog or slêndro. 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 slêndro or in pêlog, 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 similar to that of the wirêng dance.

Regarding the tlèdhèk dance, before the munggah 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 munggah sections of the gendhing, tlèdhèk has its own style of movement, which is no longer similar to that of bedhaya or srimpi, such as ngatépang, ngentrog, dhedhet, medhi-kêngser, and sesirig. But now these rules of tlèdhèk are thrown away and tlèdhèk resembles female topéng [mask] dancing.

**REGARDING THE COMBAT DANCE [WIRENG] AND ITS ORIGIN**

The story of the origin of the dance laras 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 slêndro. 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 slendro 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 slendro 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 *képyak 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 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, 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 dhâlang’s voice, it also is called sendhon, for example, Sendhon èlayana, Sendhon sastradatan, and the like. Sinuhun Kangjeng 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; kempyang 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.

<table>
<thead>
<tr>
<th>Term</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>gendhing</td>
<td>rebab</td>
</tr>
<tr>
<td>kala</td>
<td>kendhang</td>
</tr>
<tr>
<td>sangka</td>
<td>gong</td>
</tr>
<tr>
<td>pamatut</td>
<td>kethuk</td>
</tr>
<tr>
<td>sahuran</td>
<td>kenong</td>
</tr>
</tbody>
</table>

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 dêwâ anglênggot-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.

4Grantang 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’.
It is not clear whether these are bedhaya/srimpi or tèlèhèk dance motives since today they are used in both, but the author probably intended them to be tèlèhèk motives.

This appears to be yet another meaning of the term laraš.
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 (gendhéng 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 pêlog 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.

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*Rāmāyaṇa (Kern 1900), chap. 23, v. 76; Bhārata Yuddha (Gunning 1903), chap. 39, v. 2; Wirataparwa (Juynboll 1912), v. 96; Arjuna-Wiwāha (Poerbatjaraka 1926), chap. 28, v. 13; Udyoga Parwa (Juynboll 1911), v. 90, 111; Wrhaspa-tattwa (Devi 1957), v. 33; Kawī-oorkoden VII (Cohen Stuart 1875), v. 2a, 3; Kidung Sunda (Berg 1927), chap. 2, v. 44; Tantri Kāmandaka (Hooykaas 1931), v. 29; Nawaruci (Prijohetomo 1934), v. 57.
A Set of Gamelan Instruments

A complete set of gamelan instruments is called gamelan serancak, 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 pelegongan. 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 gangsa, with five keys
3. gamelan gong kebyar—includes gender, with ten keys
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, \(gamelan \text{jemblung, gamelan salundhing, gamelan somprêt, pérèrèt, or serunai, and others.}\)
Figure 2. Instrumentation of Some Types of Balinese Gamelan, Showing the Function and Material of the Instruments

<table>
<thead>
<tr>
<th>Instruments</th>
<th>gamelan smara pegulingan</th>
<th>gamelan pelégongan</th>
<th>gamelan kebyar</th>
<th>gamelan angklung</th>
<th>Function</th>
<th>Material</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. rebab</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>0</td>
<td>1b</td>
<td>s</td>
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<td>2. terompong</td>
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<td>1b</td>
<td>m</td>
</tr>
<tr>
<td>3. réyong</td>
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<td>m</td>
</tr>
<tr>
<td>5. gender giying*</td>
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<td>2</td>
<td>1b</td>
<td>m</td>
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<td>6. gender pamadé**</td>
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<td>4</td>
<td>4</td>
<td>1b</td>
<td>m</td>
</tr>
<tr>
<td>7. gender kantil*</td>
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<td>12. suling</td>
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<td>13. kendhang**</td>
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<td>1</td>
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<td>15. kajar</td>
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<td>16. kempli</td>
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<td>17. klènang</td>
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<td>18. klenong</td>
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<td>19. kempul</td>
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<td>20. cèng-cèng</td>
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<td>21. gentorag</td>
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<td>22. bebendé</td>
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<td>23. gong</td>
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<td>2</td>
<td>0</td>
<td>0</td>
<td>2</td>
<td>m</td>
</tr>
</tbody>
</table>

*The gender 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

<table>
<thead>
<tr>
<th>Instruments</th>
<th>gamelan gedhé*</th>
<th>gamelan klenèngan*</th>
<th>gamelan bonangan*</th>
<th>Function</th>
<th>Material</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. rebab</td>
<td>2</td>
<td>2</td>
<td>0</td>
<td>1b</td>
<td>s</td>
</tr>
<tr>
<td>2. gendèr barung</td>
<td>3</td>
<td>3</td>
<td>0</td>
<td>1b</td>
<td>m</td>
</tr>
<tr>
<td>3. gendèr panerus</td>
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<td>3</td>
<td>0</td>
<td>1b</td>
<td>m</td>
</tr>
<tr>
<td>4. gambang</td>
<td>3</td>
<td>3</td>
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<td>w</td>
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<td>5. bonang demung</td>
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<td>1a</td>
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<td>6. bonang barung</td>
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</tr>
<tr>
<td>7. bonang panerus</td>
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<td>m</td>
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<tr>
<td>8. slenthem</td>
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<td>2</td>
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<td>1a</td>
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</tr>
<tr>
<td>9. saron demung</td>
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<td>m</td>
</tr>
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<td>10. saron barung</td>
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<td>4</td>
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<td>11. saron panerus</td>
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<td>12. celempung</td>
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<td>19. gong suwukan</td>
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<td>0</td>
<td>1</td>
<td>2</td>
<td>m</td>
</tr>
<tr>
<td>22. engkuk-kemong</td>
<td>1</td>
<td>0</td>
<td>1</td>
<td>2</td>
<td>m</td>
</tr>
<tr>
<td>23. kemanak</td>
<td>2</td>
<td>0</td>
<td>2</td>
<td>2</td>
<td>m</td>
</tr>
</tbody>
</table>

*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

<table>
<thead>
<tr>
<th>Instruments</th>
<th>gamelan kliningan*</th>
<th>gamelan degung*</th>
<th>gamelan renteng*</th>
<th>Function</th>
<th>Material</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. rebab</td>
<td>2</td>
<td>0</td>
<td>0</td>
<td>1b</td>
<td>s</td>
</tr>
<tr>
<td>2. kecapi</td>
<td>2</td>
<td>0</td>
<td>0</td>
<td>1b</td>
<td>s</td>
</tr>
<tr>
<td>3. suling</td>
<td>2</td>
<td>1</td>
<td>0</td>
<td>1b</td>
<td>b</td>
</tr>
<tr>
<td>4. gambang</td>
<td>2</td>
<td>0</td>
<td>0</td>
<td>1b</td>
<td>w</td>
</tr>
<tr>
<td>5. bonang</td>
<td>2</td>
<td>1</td>
<td>1</td>
<td>1b</td>
<td>m</td>
</tr>
<tr>
<td>6. saron demung</td>
<td>2</td>
<td>1</td>
<td>1</td>
<td>1a</td>
<td>m</td>
</tr>
<tr>
<td>7. saron barang</td>
<td>2</td>
<td>0</td>
<td>0</td>
<td>1a</td>
<td>m</td>
</tr>
<tr>
<td>8. kendhang</td>
<td>3</td>
<td>1</td>
<td>1</td>
<td>2</td>
<td>h</td>
</tr>
<tr>
<td>9. kethuk</td>
<td>2</td>
<td>0</td>
<td>0</td>
<td>2</td>
<td>m</td>
</tr>
<tr>
<td>10. kempul</td>
<td>2</td>
<td>0</td>
<td>0</td>
<td>2</td>
<td>m</td>
</tr>
<tr>
<td>11. kenong</td>
<td>2</td>
<td>0</td>
<td>0</td>
<td>2</td>
<td>m</td>
</tr>
<tr>
<td>12. jengglong (=slenthem)</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>1a</td>
<td>m</td>
</tr>
<tr>
<td>13. gong gedhé</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>2</td>
<td>m</td>
</tr>
<tr>
<td>14. rojèh</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>2</td>
<td>m</td>
</tr>
</tbody>
</table>

*Gamelan kliningan has the sléndro and pégol tuning systems. As a result, almost all instruments are in sets of two.
Gamelan degung is in the degung tuning system. Gamelan renteng 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

<table>
<thead>
<tr>
<th>Pélog</th>
<th>Sléndro</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Saih—pitu</strong> [seven]</td>
<td>gamelan gendèr</td>
</tr>
<tr>
<td>gamelan pegambuhan</td>
<td>gamelan batèl</td>
</tr>
<tr>
<td>semar pegulingan</td>
<td>gamelan grantang</td>
</tr>
<tr>
<td>gamelan luang (= saron)</td>
<td>gamelan génggong</td>
</tr>
<tr>
<td>gamelan gambang</td>
<td>gamelan angklung</td>
</tr>
<tr>
<td><strong>Pathut—lima</strong> [five]</td>
<td></td>
</tr>
<tr>
<td>gamelan gong</td>
<td></td>
</tr>
<tr>
<td>gamelan semar pegulingan</td>
<td></td>
</tr>
<tr>
<td>gamelan bebarangan</td>
<td></td>
</tr>
<tr>
<td>gamelan rindhik gegandrungan</td>
<td></td>
</tr>
<tr>
<td>gamelan arja and gamelan barong landung</td>
<td></td>
</tr>
<tr>
<td>gamelan janger</td>
<td></td>
</tr>
</tbody>
</table>
Figure 6. Classification of Gamelan According to Function

<table>
<thead>
<tr>
<th>Independent</th>
<th>Dance</th>
<th>Drama</th>
<th>Honorific Occasions</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Bali:</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>gamelan gong gedhé</td>
<td>gamelan gong gedhé</td>
<td>gender wayangan</td>
<td>gamelan kléntang</td>
</tr>
<tr>
<td>gamelan smara pegulingan</td>
<td>gamelan gambuh</td>
<td></td>
<td>gamelan angklung</td>
</tr>
<tr>
<td>gamelan gambang</td>
<td>gamelan arja</td>
<td></td>
<td>gamelan gong gedhé</td>
</tr>
<tr>
<td>gamelan kebyar</td>
<td>gamelan kebyar</td>
<td></td>
<td>gamelan gambang</td>
</tr>
<tr>
<td></td>
<td>gamelan pelègongan</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Java:</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>gamelan gedhé</td>
<td>gamelan bedhayan</td>
<td>gamelan wayangan</td>
<td>gamelan sekati</td>
</tr>
<tr>
<td>gamelan uyon-uyon</td>
<td>gamelan gedhé</td>
<td></td>
<td>gamelan kodhok ngorèk</td>
</tr>
<tr>
<td>gamelan klenèngan</td>
<td></td>
<td></td>
<td>gamelan carabalèn</td>
</tr>
<tr>
<td>gamelan bonangan</td>
<td></td>
<td></td>
<td>gamelan monggang</td>
</tr>
<tr>
<td>gamelan cokèkan (gadhon)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>gamelan siteran</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Sunda:</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>gamelan kliningan</td>
<td>gamelan kliningan</td>
<td>gamelan wayangan</td>
<td>gamelan degung</td>
</tr>
<tr>
<td>gamelan kecapi</td>
<td></td>
<td></td>
<td>gamelan rëntèng</td>
</tr>
<tr>
<td>gamelan angklung</td>
<td></td>
<td></td>
<td>gamelan sukati</td>
</tr>
<tr>
<td>gamelan degung</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Gamelan Instruments (Tatabuhan)

As is evident from the lists above, most instruments that are struck (di-tabuh, di-tabueuh, 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 gangsaa, 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 gender 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 develop-
ment, 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, \textit{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, \textit{swara} and
\textit{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 \textit{nada anahata}, that is, ‘nada of the heart’ or ‘nada within quietude’.

\begin{center}
\begin{tikzpicture}[level distance=1.5cm, sibling distance=1.5cm]

    \node {nad\textit{h\text{\text{\text{h}}}}}
    [child anchor=west, sibling anchor=east]
    \edge node[above] {\textit{nadh}a ahata}
    \edge node[below] {\textit{nadh}a anahata}
    \edge node[left] {\textbf{swara}}
    \edge node[right] {\textbf{swabawa}};
\end{tikzpicture}
\end{center}

Nowadays, that which is perceived by human ears we call \textit{suara} [\textit{swara}].
Some people give this kind of sound the name \textit{bunyi}. Since this is so, \textit{suara} is
given the [narrower] meaning ‘sound’, in the sense of the sound of a human voice.
\textit{Suara} [sounds of the human being] or \textit{bunyi} [other sounds] of fixed pitch, which
are smooth and clear, are called \textit{nada}. The term \textit{swabawa} (\textit{sebawa}) has been
replaced by \textit{desah}. Foreign terms for \textit{nada} are \textit{tone} and \textit{klang}.

Becker, Judith, and Alan H Feinstein. \textit{Karawitan: Source Readings In Javanese Gamelan and Vocal Music, Volume 2}.
Downloaded on behalf of 54.70.40.11
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 gender 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.

\[
\begin{array}{cccccc}
T_1 & T_2 & T_3 & T_4 & T_5 & T_1 \\
\end{array}
\]

\(T_1, T_2, \text{ and so on, stand for the first tone, the second tone, and so on. The distance from } T_1 \text{ to } T_1 \text{ 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, \text{ and } T_5 - T_1. \text{ These intervals are more or less even and equal in length. These are the intervals in the sléndro tuning system.}

The pelog 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.

\[
\begin{array}{cccccc}
T_1 & T_2 & T_3 & T_4 & T_5 & T_1 \\
\end{array}
\]

The small intervals \(T_1 - T_2, T_3 - T_4, \text{ and } T_5 - T_1 \) alternate with the large intervals \(T_2 - T_3 \) and \(T_4 - T_5\).

The gembyangan of pelog will now be pictured according to intervallic structure. A large interval will be pictured as \(\bigcirc\), a small interval as \(\bigcirc\). Thus, if we begin with \(T_1\), the picture is:

\[
\begin{array}{cccc}
\bigcirc & \bigcirc & \bigcirc & \bigcirc \\
\end{array}
\]

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 juhlag realize the pélog tuning system in a way that weaves three gembyangan into one, as pictured below.

1. Gembyangan number one:

\[
T_1 \sim T_2 \quad T_3 \quad T_4 \quad T_5 \quad T_1
\]

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.
When written using the script for vowel sounds (sandhangan, penganggo, pangangge, busana-aksara), they appear as follows.

For practical reasons, we will replace these Javanese vowel signs with the “Roman” vowels o—ê—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—ê—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—ê or a—i—o—ê—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 *lēhēr* [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 *pêlo* [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:

<table>
<thead>
<tr>
<th>Javanese Names</th>
<th>Sundanese Names</th>
</tr>
</thead>
<tbody>
<tr>
<td>panunggul</td>
<td>singgul</td>
</tr>
<tr>
<td>gulu</td>
<td>galimer</td>
</tr>
<tr>
<td>dhadha</td>
<td>panelu</td>
</tr>
<tr>
<td>pélog</td>
<td>liwung or bungur</td>
</tr>
<tr>
<td>lima</td>
<td>kenong</td>
</tr>
<tr>
<td>nem</td>
<td>barang</td>
</tr>
<tr>
<td>barang</td>
<td>sorog</td>
</tr>
</tbody>
</table>

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.

<table>
<thead>
<tr>
<th>sléndro</th>
<th>( T_1 )</th>
<th>( T_2 )</th>
<th>( T_3 )</th>
<th>( T_4 )</th>
<th>( T_5 )</th>
<th>( T_6 )</th>
</tr>
</thead>
<tbody>
<tr>
<td>frequency (Hz.)</td>
<td>291</td>
<td>333</td>
<td>384</td>
<td>440</td>
<td>507</td>
<td>582</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>pélog</th>
<th>( T_1 )</th>
<th>( T_2 )</th>
<th>( T_3 )</th>
<th>( T_4 )</th>
<th>( T_5 )</th>
<th>( T_6 )</th>
</tr>
</thead>
<tbody>
<tr>
<td>frequency (Hz.)</td>
<td>299</td>
<td>324</td>
<td>411</td>
<td>440</td>
<td>558</td>
<td>598</td>
</tr>
</tbody>
</table>

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,

The interval \( T_1 - T_4 \) sléndro = \( \frac{440}{291} \)

The interval \( T_1 - T_4 \) pélog = \( \frac{440}{229} \)

The interval \( T_1 - T_6 \) sléndro = \( \frac{582}{291} = \frac{2}{1} \)

The interval \( T_1 - T_6 \) pélog = \( \frac{598}{299} = \frac{2}{1} \)
Here we note that two tones which *menggembyang* \((T_1-T_2)\) have the intervallic relationship of two to one. Except for the (octave) interval gembyangan, the intervallic relationships form fractions that are not easily understood. For example,

\[
\text{The interval } T_1 - T_2 = \frac{333}{291}
\]

\[
\text{The interval } T_2 - T_3 = \frac{384}{333}
\]

But there is an easier way to proceed. These intervals can be pictured linearly, and the line of one gembyangan can be fixed in length and defined as 1200 cents.

In units of cents, we are able to clarify the succession of intervals. For example,

\[
\begin{array}{ccccccc}
\text{sléndro} & T_1 & T_2 & T_3 & T_4 & T_5 & T_1 \\
\text{interval (cents)} & 0 & 226 & 481 & 695 & 952 & 1200 \\
\end{array}
\]

\[
\begin{array}{ccccccc}
\text{pélog} & T_1 & T_2 & T_3 & T_4 & T_5 & T_1 \\
\text{interval (cents)} & 0 & 140 & 564 & 689 & 1110 & 1200 \\
\end{array}
\]

This is more practical than the fractional method when dealing with karawitan, in particular, and Asian and African music in general. We understand that these numbers clarify the distance of the intervals from \(T_1\), but they do not clarify the [absolute] largeness [low pitch] or smallness [high pitch] of the tones. We must
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.

<table>
<thead>
<tr>
<th>Tones</th>
<th>T₁</th>
<th>T₂</th>
<th>T₃</th>
<th>T₄</th>
<th>T₅</th>
<th>T₁</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>0</td>
<td>140</td>
<td>550</td>
<td>670</td>
<td>1080</td>
<td>1200</td>
</tr>
<tr>
<td>B</td>
<td>0</td>
<td>120</td>
<td>540</td>
<td>668</td>
<td>1088</td>
<td>1200</td>
</tr>
</tbody>
</table>

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.

```
_u a a i i o è au(eu)_
suku cecak ai-kara ulu tedhong talêng 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 pelog 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):

\[
\begin{align*}
.* \text{è} & \text{o è} \text{u a i a} \text{. i a i a} \text{u è u} \\
.a \text{è} & \text{u a è u} \text{o è i o è u a u u} \\
.a \text{è} & \text{u a è u} \text{i o i u a i a} \\
.a \text{i u} & \text{. a i a o . è u è o}
\end{align*}
\]

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.

\[\text{TONES} \quad u \quad a \quad i \quad o \quad è\]
\[\text{VOWEL SOUNDS} \quad \text{suku} \quad \text{legena} \quad \text{(w)ulu} \quad \text{tarung} \quad \text{taling}\]
\[\text{ENDING SOUNDS} \quad \text{nung} \quad \text{nang} \quad \text{ning} \quad \text{nong} \quad \text{nèng}\]

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 (cèngkèk) in the more fixed macapat sung poems (see the discussion of cèngkèk 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. [Raden 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 pédlog 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, ¹ ₂ ³ ⁴ ⁵, and the tones of the gembyangan below were given a dot below, ₁ ₂ ₃ ₄ 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,
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.

<table>
<thead>
<tr>
<th>numerical symbol</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td>letter-symbol</td>
<td>D</td>
<td>M</td>
<td>N</td>
<td>T</td>
<td>L</td>
</tr>
<tr>
<td>vocalized</td>
<td>Da</td>
<td>Mi</td>
<td>Na</td>
<td>Ti</td>
<td>La</td>
</tr>
</tbody>
</table>

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-Chevé, the larger gembyangan is signified by a dot above and the smaller by a dot below. For example,
Bar lines are placed after (on the right-hand side) of tones that are stressed. For example,

\[
\text{pélóg (} 1 = \text{panelu)}
\]

\[
\begin{array}{cccc|cccc}
. & 3 & 4 & 3 & . & 1 & 5 & 1 \\
. & 1 & 3 & 2 & 1 & 2 & 3 & 4 \\
. & 1 & 3 & 2 & 1 & 2 & 3 & 4 \\
. & 1 & . & 5 & . & 2 & \mathbf{1} & 5 \\
. & 5 & 2 & . & 1 & 5 & 154 & 0 \\
\end{array}
\]

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 \textit{bupati} ['regent'] \textit{kalang}, and resided in the \textit{kepatihan} [the home of the regent] in Surakarta. In 1890 he still had the office of \textit{kaliwon sèwu} and went by the name of Radèn Mas Ngabèhi Djajasudirdja. At that time he compiled a notational system using numbers (\textit{angka}), similar to the Galin-Paris-Chevé system, which he already knew. He called this notational system \textit{nut-angka} (Javanese \textit{nut} means 'notation') to differentiate it from the system of notation that existed at the time, that is, \textit{nut-ranté}. 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.

\[
\begin{array}{|c|cccccc}
\hline
\text{name of the key sign for the key in pélóg} & Pn & Gl & Dd & Pl & Lm & Nm & Br \\
\hline
1 & 2 & 3 & 4 & 5 & 6 & 7 \\
\hline
\end{array}
\]

\[
\begin{array}{|c|cccc}
\hline
\text{name of the key sign for the key in sléndro} & Br & Gl & Dd & Lm & Nm \\
\hline
1 & 2 & 3 & 5 & 6 \\
\hline
\end{array}
\]

[Pn=panunggal, Gl=gulu, Dd=dhadha, Pl=pélóg, 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 gender 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-Chevé system from Europe. As a result, many notational refinements and the order of writing the signs has been taken from the Galin-Paris-Chevé system also. *Kepatihan notation*, because it uses numerals, is also comparable to the Galin-Paris-Chevé 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-Chevé. The basic provisos of these systems are as follows.

1. One number represents one stroke of the balungan, or one tone.
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,

\[
\begin{align*}
\text{3 up} &= 3^\# = 3^+ \\
\text{5 down} &= 5^b = 5^-
\end{align*}
\]
4. The numeral 0 (as a sign to stop) generally is not used. Only in gérongan or samyawara [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,

\[
\begin{array}{cccccccc}
1 & 2 & 3 & 4 & 5 & 6 & 7 & 1 & 2 & 3 & 4 & 5 & 6 & 7 & \ldots & \ldots & \ldots & \ldots & \ldots & \ldots
\end{array}
\]

6. To fractionalize one balungan unit, lines are drawn horizontally above the numerals that fill that balungan unit, for example,

\[
\begin{array}{cccc}
5 & 55 & 55 & 55 \\
5 & .5 & 55 & 55 & .5 & 55
\end{array}
\]

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,

\[
\begin{array}{cccc}
7 & 7 & 6 & 2 & 3 & 6 & 7 & 5 \\
\end{array}
\]
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,

\[
\begin{array}{cccc}
1 & 2 & 3 & 4 | 1 & 2 & 3 & 4 | 1 & 2 & 3 & 4 \\
or\end{array}
\]

\[
\begin{array}{cccc}
1 & 2 & 3 & 4 1 & 2 & 3 & 4 1 & 2 & 3 & 4
\end{array}
\]

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:

\[
\begin{array}{c}
:\ldots:1 \\
:\ldots:2
\end{array}
\]
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.

Gender Notation

Gender 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 gender and gambang. M. Ng. [Mas Ngabèhi] Wirowijogo, when he taught gender at the Conservatory of Karawitan in 1950, composed the first gender notational system, based on his teaching experience. This is an example of his notation.²

<table>
<thead>
<tr>
<th>balungan</th>
<th>6</th>
<th>5</th>
<th>3</th>
<th>2</th>
</tr>
</thead>
<tbody>
<tr>
<td>right hand</td>
<td>1 2 1 .</td>
<td>1 2 1 3</td>
<td>1 2 1 3</td>
<td>1 2 1 6</td>
</tr>
<tr>
<td>left hand</td>
<td>. . 1 2</td>
<td>3 . 3</td>
<td>. 1 6 1</td>
<td>2 2 2 2</td>
</tr>
</tbody>
</table>

This is a very simple system, as was the solution in the story about Columbus’s egg.³ This gender 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,

\[
\begin{array}{cccccccc}
b & 2 & 1 & 2 & 3 & 2 & 1 & 2 & 6 \\
< & > & < & > & < & > & < & > \\
r & 1 & 2 & 1 & .2 & 2 & .3 & 3 & 1 & 2 & 1 & .6 & 2 & 1 & .6 & 2 & 1 & .2 & 2 & 3 \\
 a & b & a & b & b & c & c & a & b & a & b & a & b & a & II
\end{array}
\]

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

<table>
<thead>
<tr>
<th>[Technique]</th>
<th>Symbol</th>
</tr>
</thead>
<tbody>
<tr>
<td>right hand, large head,</td>
<td>9, P</td>
</tr>
<tr>
<td>middle section</td>
<td></td>
</tr>
<tr>
<td>right hand, large head, edge</td>
<td>/</td>
</tr>
<tr>
<td>left hand, small head,</td>
<td>F, F</td>
</tr>
<tr>
<td>middle section</td>
<td></td>
</tr>
<tr>
<td>left hand, small head, edge</td>
<td>~</td>
</tr>
</tbody>
</table>

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, dhab*, 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
the sounds, should one write them completely or shorten their word form?” There are those who change the kendhang “melody” into a full sentence form that resembles the sound. This is practical, though it will give an impression of naiveté. In making symbols for the simple sounds, tak, tong, dhung, dhah, there must be uniformity. The uniform system must:

a. Be easy to write and to picture  
b. Be explainable, thus easy to understand  
c. Be practical, easy to notate or type  
d. Contain symbols that will not be confused with symbols in earlier notational systems

Below is an example of notation for kendhang played for wayang (kosek wayangan).

```
. 6 . 6 . 6 . 6

d d d d D d + D . . + + + t D + t D . . d

3 5 6 1 6 5 3 5

. t . d . t . d D d + D + + t . + + + . D
```

Key: t = tak; + = tong; d = dhung; D = dhah

Directions (Aba-aba)

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 kér 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:

```
3
1 ← 4 → 2
```

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, 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 \(\cdot\), and heavy as \(\circ\), the form of matra in karawitan may be pictured as

\[
\circ \circ \circ \circ \circ \circ \circ
\]

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

\[
2 \ 1 \ 2 \ 6
\]

the moment at which the tone 6 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,

\[
2 \ 1 \ 2 \ 6 \ \ | \ 2 \ 1 \ 6 \ | \ 5
\]

as if one gatra had the following matra

\[
\cdot \circ \circ \circ \circ \circ
\]

although, in fact, one gatra is felt as

\[
\circ \circ \circ \circ \ \cdot
\]
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. Gender-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.

\[
\begin{align*}
1 & \hspace{1cm} 2 \\
3 & \hspace{1cm} 4 \\
5 & \hspace{1cm} 6
\end{align*}
\]

Indian music, besides using the meters above, also uses meters in fives and sevens. For example,

\[
\begin{align*}
\text{Indian:} & \hspace{1cm} 5 \\
\text{European:} & \hspace{1cm} 7
\end{align*}
\]

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.
<table>
<thead>
<tr>
<th>Guru</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Contains the vowel sounds e and o</td>
</tr>
<tr>
<td>2. Contains the long vowel sounds a [ah, aw] and i [ee]</td>
</tr>
<tr>
<td>3. Ends in a consonant</td>
</tr>
<tr>
<td>4. Precedes a double consonant [some Roman double consonants are Javanese single consonants]</td>
</tr>
<tr>
<td>5. Ends a line</td>
</tr>
</tbody>
</table>

All other syllables are called *laghu*. For example, in this excerpt from the metric form *sardula wikridhita*,

```
   leng-leng ramya nikang sasangka kumēnar
       mang-rengga rum ning puri
```

the matra is

```
    | |
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 anudrata or anu. One wirama is divided into 8 nimisha, which in turn equal 64 kashtha, which equal 512 cava, and so on. Now we will explain what is meant in Java by the term wirama. The matra

\[
\begin{array}{cccc|cccc}
\uparrow & \uparrow & \uparrow & \uparrow & \downarrow & \downarrow & \downarrow & \downarrow \\
\end{array}
\]

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 menyisip ['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.

<table>
<thead>
<tr>
<th>Wirama</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Laya [Pace]</td>
<td></td>
</tr>
<tr>
<td>(Element of Time)</td>
<td></td>
</tr>
<tr>
<td>1. druta (fast)</td>
<td></td>
</tr>
<tr>
<td>2. madya (moderate)</td>
<td></td>
</tr>
<tr>
<td>3. wilambita (slow)</td>
<td></td>
</tr>
<tr>
<td>Tingkatan [Levels]</td>
<td></td>
</tr>
<tr>
<td>(Element of Content)</td>
<td></td>
</tr>
<tr>
<td>1. seseg [1/2]</td>
<td></td>
</tr>
<tr>
<td>2. lancar [I]</td>
<td></td>
</tr>
<tr>
<td>3. tanggung [II]</td>
<td></td>
</tr>
<tr>
<td>4. dadi (= wilet) [III]</td>
<td></td>
</tr>
<tr>
<td>5. rangkep [IV]</td>
<td></td>
</tr>
</tbody>
</table>

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.
<table>
<thead>
<tr>
<th>Figure 9</th>
</tr>
</thead>
<tbody>
<tr>
<td>seseg</td>
</tr>
<tr>
<td>lancar</td>
</tr>
<tr>
<td>tanggung</td>
</tr>
<tr>
<td>dadi</td>
</tr>
<tr>
<td>rangkep</td>
</tr>
</tbody>
</table>

balungan pulse
gambangan
[gambang part]

balungan
gambangan

balungan
gambangan

balungan
gambangan

balungan
gambangan

balungan
gambangan
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.
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 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 klenèngan, 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 kecapi putus ayah satu kawat [Indonesian]
(I zither broke father one string)
Ilmu Karawitan

must be composed according to the rules of language first.

Kawat kecapi 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,

\[
\begin{align*}
1 & 1 & 2 & 2 & 2 & 2 & 2 & 3 & 3 & 3 & 3 & 5 & 5 & 6 & 6 \\
2 & 3 & 2 & 3 & 1 & 2 & 3 & 2 & 3 & 5 & 6 & 5 & 3 & 2 & 1 & 6
\end{align*}
\]

must be composed according to the rules of karawitan first.

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 sindhen, 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,

<table>
<thead>
<tr>
<th>gatra</th>
<th>gatra</th>
</tr>
</thead>
<tbody>
<tr>
<td>balungan phrase</td>
<td>. . . . . . .</td>
</tr>
<tr>
<td>gender/rebab</td>
<td>____________________</td>
</tr>
<tr>
<td>gerong</td>
<td>____________________</td>
</tr>
<tr>
<td>sindhen</td>
<td>____________________</td>
</tr>
<tr>
<td>suling</td>
<td>____________________</td>
</tr>
</tbody>
</table>

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 improvisor. The sound that results is called sutra-suara (a silken sound). Competition (kompetisi) 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 samyasa (‘chorus’, ‘chords’). The tones that sound together in samyasara 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:

<table>
<thead>
<tr>
<th>Madura</th>
<th>Java</th>
<th>Sunda</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Laras Sléndro</td>
<td></td>
</tr>
<tr>
<td>pathet nem</td>
<td>pathet nem</td>
<td>surupan manis</td>
</tr>
<tr>
<td>pathet wolu</td>
<td>pathet sanga</td>
<td>surupan loloran</td>
</tr>
<tr>
<td>pathet sanga</td>
<td>pathet manyura</td>
<td>surupan sanga</td>
</tr>
<tr>
<td></td>
<td>Laras Pélog</td>
<td></td>
</tr>
<tr>
<td>pathet wolu</td>
<td>pathet lima</td>
<td>surupan liwung</td>
</tr>
<tr>
<td>pathet nem</td>
<td>pathet nem</td>
<td>surupan jawar</td>
</tr>
<tr>
<td>pathet sanga</td>
<td>pathet barang</td>
<td>surupan nyorog</td>
</tr>
</tbody>
</table>

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:
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

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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 Rāmāyana] 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 gendèr; certainly this must refer to the ten keys assigned to the ancient gendèr.

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 klenèngan (kliningan or petegakan) [concert]. Some of the melodies in klenèngan have their origins in gamelan melodies, with the addition of gérong and sindhen, 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.
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A kenongan that is four gatra (sixteen beats of the balungan) in length is a moderately long measure.

A kenongan that is eight gatra (thirty-two beats of the balungan) in length is called a long, or large, measure.

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.

A gongan that is four kenongan in length is called ladrang.
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

<table>
<thead>
<tr>
<th>Melody</th>
<th>Small (2 gatra)</th>
<th>Moderate (4 gatra)</th>
<th>Long (8 gatra)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1G = 2N</td>
<td>ketawang</td>
<td>(gendhing ketawang ageng)*</td>
<td>gendhing ageng</td>
</tr>
<tr>
<td>1G = 4N</td>
<td>ladrang</td>
<td>(gendhing ladrang ageng?)**</td>
<td>gendhing ageng</td>
</tr>
</tbody>
</table>

* 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 (= rémbong, sarémpong, salèndang), 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

\[
\begin{array}{c}
\cdot \cdot \cdot \\
\cdot \cdot \cdot \\
\cdot \cdot \cdot \\
\cdot \cdot \cdot \\
\end{array}
\begin{array}{c}
\cdot \cdot \cdot \\
\cdot \cdot \cdot \\
G
\cdot \cdot \cdot \\
\cdot \cdot \cdot \\
\end{array}
\]

Key: ______ = gatra

2. ladrang

\[
\begin{array}{c}
\cdot \cdot \cdot \\
\cdot \cdot \cdot \\
\cdot \cdot \cdot \\
\cdot \cdot \cdot \\
\end{array}
\begin{array}{c}
\cdot \cdot \cdot \\
\cdot \cdot \cdot \\
N
\cdot \cdot \cdot \\
\cdot \cdot \cdot \\
\end{array}
\]

3. gendhing kethuk 2 kerep (ketawang ageng or ketawang gendhing), minggah kethuk 4

mérong

\[
\begin{array}{c}
\cdot \cdot \cdot \\
\cdot \cdot \cdot \\
\cdot \cdot \cdot \\
\cdot \cdot \cdot \\
\end{array}
\begin{array}{c}
\cdot \cdot \cdot \\
\cdot \cdot \cdot \\
G
\cdot \cdot \cdot \\
\cdot \cdot \cdot \\
\end{array}
\]
minggah

\[
\begin{array}{cccc}
\cdot & \cdot & \cdot & \cdot \\
\cdot & \cdot & \cdot & \cdot \\
\cdot & \cdot & \cdot & \cdot \\
\cdot & \cdot & \cdot & \cdot \\
\cdot & \cdot & \cdot & \cdot \\
\cdot & \cdot & \cdot & \cdot \\
\cdot & \cdot & \cdot & \cdot \\
\cdot & \cdot & \cdot & \cdot \\
\end{array}
\]

\[
\begin{array}{cccc}
\cdot & \cdot & \cdot & N \\
\cdot & \cdot & \cdot & N \\
\cdot & \cdot & \cdot & N \\
\cdot & \cdot & \cdot & N \\
\cdot & \cdot & \cdot & N \\
\cdot & \cdot & \cdot & N \\
\cdot & \cdot & \cdot & N \\
\cdot & \cdot & \cdot & N \\
\end{array}
\]

4. gendhing kethuk 2 kerep, minggah kethuk 4

mérong

\[
\begin{array}{cccc}
\cdot & \cdot & \cdot & \cdot \\
\cdot & \cdot & \cdot & \cdot \\
\cdot & \cdot & \cdot & \cdot \\
\cdot & \cdot & \cdot & \cdot \\
\cdot & \cdot & \cdot & \cdot \\
\cdot & \cdot & \cdot & \cdot \\
\cdot & \cdot & \cdot & \cdot \\
\cdot & \cdot & \cdot & \cdot \\
\end{array}
\]

\[
\begin{array}{cccc}
\cdot & \cdot & \cdot & N \\
\cdot & \cdot & \cdot & N \\
\cdot & \cdot & \cdot & N \\
\cdot & \cdot & \cdot & N \\
\cdot & \cdot & \cdot & N \\
\cdot & \cdot & \cdot & N \\
\cdot & \cdot & \cdot & N \\
\cdot & \cdot & \cdot & N \\
\end{array}
\]

\[
\begin{array}{cccc}
\cdot & \cdot & \cdot & G \\
\cdot & \cdot & \cdot & G \\
\cdot & \cdot & \cdot & G \\
\cdot & \cdot & \cdot & G \\
\cdot & \cdot & \cdot & G \\
\cdot & \cdot & \cdot & G \\
\cdot & \cdot & \cdot & G \\
\cdot & \cdot & \cdot & G \\
\end{array}
\]

minggah

\[
\begin{array}{cccc}
\cdot & \cdot & \cdot & \cdot \\
\cdot & \cdot & \cdot & \cdot \\
\cdot & \cdot & \cdot & \cdot \\
\cdot & \cdot & \cdot & \cdot \\
\cdot & \cdot & \cdot & \cdot \\
\cdot & \cdot & \cdot & \cdot \\
\cdot & \cdot & \cdot & \cdot \\
\end{array}
\]

5. gendhing kethuk 4 kerep (only one kenongan)

\[
\begin{array}{cccc}
\cdot & \cdot & \cdot & \cdot \\
\cdot & \cdot & \cdot & \cdot \\
\cdot & \cdot & \cdot & \cdot \\
\cdot & \cdot & \cdot & \cdot \\
\cdot & \cdot & \cdot & \cdot \\
\cdot & \cdot & \cdot & \cdot \\
\cdot & \cdot & \cdot & \cdot \\
\end{array}
\]

6. gendhing kethuk 4 awis (only one kenongan)

\[
\begin{array}{cccc}
\cdot & \cdot & \cdot & \cdot \\
\cdot & \cdot & \cdot & \cdot \\
\end{array}
\]

7. minggah kethuk 8 (only one kenongan)

\[
\begin{array}{cccccccc}
\cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
\cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
\end{array}
\]

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]

\[
\begin{array}{cccccccc}
\text{P} & \text{P} & \text{P} & \text{P} & \\
\text{N} & \text{N} & \text{N} & \text{N} & \\
\text{t} & \text{t} & \text{t} & \text{t} & \\
\end{array}
\]

\[\ldots \ldots \ldots \ldots \ldots \ldots \]

[or]

\[
\begin{array}{cccccccc}
\text{P} & \text{P} & \text{P} & \text{P} & \\
\text{N} & \text{N} & \text{N} & \text{N} & \\
\text{t} & \text{t} & \text{t} & \text{t} & \\
\end{array}
\]

\[\ldots \ldots \ldots \ldots \ldots \ldots \]

2. slepeg[-an] or srepeg[-an]

\[
\begin{array}{cccccccc}
\text{P} & \text{P} & \text{P} & \text{P} & \\
\text{N} & \text{N} & \text{N} & \text{N} & \\
\text{t} & \text{t} & \text{t} & \text{t} & \\
\end{array}
\]

\[\ldots \ldots \ldots \ldots \ldots \ldots \]

3. sampak[-an]

\[
\begin{array}{cccccccc}
\text{P} & \text{P} & \text{P} & \text{P} & \\
\text{N} & \text{N} & \text{N} & \text{N} & \\
\text{t} & \text{t} & \text{t} & \text{t} & \\
\end{array}
\]

\[\ldots \ldots \ldots \ldots \ldots \ldots \]

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 rerênggongan [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,
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

```

1. tabuh pisan

P

. . . . .

G

. . . . .
```

2. tabuh dua

```

2. tabuh dua

P

. . . . .

. . . . .

N

. . . . .

. . . . .

P

. . . . .

G

. . . . .
```
3. tabuh telu

<table>
<thead>
<tr>
<th>N</th>
<th>P</th>
<th>N</th>
<th>P</th>
<th>N</th>
<th>G</th>
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<tbody>
<tr>
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4. tabuh pat

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</tbody>
</table>

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Ilmu Karawitan

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,

\[\text{Padhang-ulihan}\]

\[
\begin{align*}
2 & \ 3 \ 2 \ 3 \ 1 \ 2 \ 1 \ 2
\end{align*}
\]

calls for something more. If it is continued,

\[
\begin{align*}
2 & \ 3 \ 2 \ 3 \ 1 \ 2 \ 1 \ 2 \\
3 & \ 5 \ 3 \ 5 \ 3 \ 2 \ 1 \ 6
\end{align*}
\]

or

\[
\begin{align*}
2 & \ 3 \ 2 \ 3 \ 1 \ 2 \ 1 \ 2 \\
3 & \ 2 \ 1 \ 6 \ 2 \ 1 \ 6 \ 5
\end{align*}
\]

the phrase no longer feels inconclusive.

Phrases that need a sequel are called \textit{padhang} (from \textit{adhang} 'that which awaits or desires'). The phrase that follows, as if to fulfill the expectation, is called \textit{ulihan} (from \textit{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 \textit{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)
```

<table>
<thead>
<tr>
<th>Padhang</th>
<th>Ulihan</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Lines (a) and (b) to tone 6 at the end</td>
<td>Lines (c) and (d) to the last tone 5</td>
</tr>
<tr>
<td>2. Lines (a) to tone 5 at the end</td>
<td>Line (b) to the last tone 6</td>
</tr>
<tr>
<td>3. Line (a), the first eight pulses</td>
<td>Line (a), the last eight pulses</td>
</tr>
<tr>
<td>Line (b), idem.</td>
<td>Line (b), idem.</td>
</tr>
<tr>
<td>Line (c), idem.</td>
<td>Line (c), idem.</td>
</tr>
<tr>
<td>Line (d), idem.</td>
<td>Line (d), idem.</td>
</tr>
<tr>
<td>4. The first group of four tones</td>
<td>The second group of four tones</td>
</tr>
<tr>
<td>The third group of four tones</td>
<td>The fourth group of four tones</td>
</tr>
<tr>
<td>Every odd group of four tones</td>
<td>Every even group of four tones</td>
</tr>
</tbody>
</table>

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 klenèng 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 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. Accessed 19 Oct 2020. Downloaded on behalf of 54.70.40.11
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]

\begin{align*}
\text{balungan} & \quad . \quad 2 \quad 5 \quad 3 \quad 2 \quad 1 \\
\text{gender} & \quad \frac{6}{2} \quad \frac{5 \quad 6 \quad 5}{3 \quad 2 \quad 1}
\end{align*}

[Cèngkok Irama I]

\begin{align*}
\text{balungan} & \quad . \quad 6 \quad 5 \\
\text{gender} & \quad \frac{3}{\cdot \quad 3 \quad 2 \quad 6 \quad 3 \quad 5 \quad 6 \quad 5} \\
& \quad \cdot \quad 3 \quad 2 \quad 3 \quad 5 \quad 6 \quad 1 \quad 5
\end{align*}

[Cèngkok Irama II]

\begin{align*}
\text{balungan} & \quad 5 \quad 6 \quad 1 \quad 2 \\
\text{gender} & \quad \frac{1 \quad 2 \quad 1 \quad . \quad 1 \quad 2 \quad 1 \quad . \quad 1 \quad 6 \quad 1 \quad . \quad 5 \quad 6 \quad 1 \quad 6} \\
& \quad . \quad 1 \quad 2 \quad 3 \quad 2 \quad 3 \quad 5 \quad . \quad 5 \quad 3 \quad 2 \quad 3 \quad 5 \quad 2
\end{align*}
Figure 15. [Pedhotan in Singing, an Example in Sléndro]

\[
\begin{align*}
\text{s} & \quad 01 & 21 & 61 & 55 & 32 & .2 & 3 & 5.6 & 6 \\
\text{Nulada laku u-} & \quad \text{ta-} & \quad \text{ma} \\
\text{two gatra}
\end{align*}
\]

\[
\begin{align*}
\text{b} & \quad 3 & . & 5 | & \quad 3 & . & 2 | & \quad 6 & . & 1 | & \quad 6 & . & 5 \\
\text{s} & \quad 01 & 2 & 1 & 61 & .5 & 32 & .5 & 5 & 5 \\
\text{Tu- mraping wong} & \quad \text{tanah} & \quad \text{Ja-} & \quad \text{wi}
\end{align*}
\]

\[
\begin{align*}
\text{g} & \quad 5 & . & 5 & 6 & 5 & 3 & 2 | & \quad .6 & 1 | & \quad 2 & 6 & 1 & 6 & 5 & 5 \\
\text{Tu- mraping} & \quad \text{wong} & \quad \text{ta-nah} & \quad \text{Ja-} & \quad \text{wi}
\end{align*}
\]

Key: \( s = \text{sindhèn}; \quad b = \text{balungan}; \quad g = \text{gérong} \)
Ultimately, one can say that the word *melody* means ‘having cengkok’. Having cengkok is a basic characteristic or quality of melody. Cengkok in its role as the basic quality, as the soul of melody, can be “composed” by composers or performers who thus incorporate the character or the soul of melody [into a gendhing]. If the artist wants to project the feeling of a melody, then he need only prepare the cengkok. A melody whose cengkok is well known is a part of one’s soul, one’s culture. As a result, many melodies that are used in happy and light situations also may be used at important occasions or in a devotional atmosphere. These matters depend only on the preparation of the cengkok. For example, the *kinanthi* form can be made into a melody by using cengkok macapat, cengkok paringgitan (tembang gedhé), various cengkok gerongan, cengkok bedhayan, cengkok sulukan, cengkok pujian, and many others. Examples from a gendhing and from a tembang (in slendro) are given on page 382.

There are those who equate cengkok and wilet, but wilet is something else. Cengkok depends on the performer. Every person has cengkok, which may not be the same tomorrow as it is today; thus it has the capacity to develop. People in one area tend to share the same cengkok because they associate with each other, imitate each other, and embellish things in much the same way. As a result, we can say that each area has its own cengkok. The cengkok of one area may change through time, either because of development within that area alone
Example from a gendhing:

\[
\begin{align*}
&| . . . . | 2 2 3 2 7 | . 2 3 3 2 | . 3 2 7 6 |
& Su- mengka a- gra-ning wu- kir
\end{align*}
\]

\[
\begin{align*}
&| . 5 3 . . | 5 6 7 7 6 5 | . 6 5 3 2 | . . 3 2 7 |
&A- na- la- sak wa- na wa- sa
\end{align*}
\]

\[
\begin{align*}
&| . . 7 3 2 | . . 3 2 7 | . . 7 2 3 | 5 5 . 3 5 |
&A- na- la- sak wana wa- sa
\end{align*}
\]

\[
\begin{align*}
&| 6 . 5 6 7 | 3 3 3 2 | . . 7 2 7 | . 3 2 7 6 |
& tu- mu- ru- ning ju- rang tre- bis
\end{align*}
\]

Example from a tembang (in sléndro):

\[
\begin{align*}
&| 2 5.6 6 | 6 . 1 . 2 . 1 . 6 |
&A- no- man ma-
\end{align*}
\]

\[
\begin{align*}
&| 565 5.3.2 | 23 2.3.1 |
& lum- pat sam- pun
\end{align*}
\]
Ilmu Karawitan

(endogenous), or because of influences from outside the area (exogenous). On the other hand, the form and development of the cěngkok of an area may remain the same for a long period of time and become characteristic of that area. Such cěngkok 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 cěngkok, and often is deliberately made in the form of “new creations.” In time kagok comes to be seen as cěngkok, or style; this has occurred with the gender [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 cěngkok—a part that adds to the beauty of cěngkok and thus adds to the beauty of melody. Luk is not just an incidental ornament of cěngkok or melody but an organic part of melody and an essential characteristic of Indonesian karawitan. Melody with cěngkok and luk is beautiful and whole. Melody without luk, without cěngkok, 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 gender 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
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 c₁, c₂, c₃. 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.
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 gender 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.


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.

\[ \text{pt} \text{pt} \text{pt} \text{pt} \text{N} \]
\[ .4 .2 .4 .1 .1 .2 .4 .5 \]

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.

\[
\begin{array}{cccccccc}
3635 & 3635 & 3635 & 2232 & 3216 & 5352 & 5323 & 5653 \\
\cdots & \cdots & \cdots & \cdots & \cdots & \cdots & \cdots & \cdots \\
6563 & 6563 & 6563 & 2232 & 3216 & 5352 & 5352 & 5653 \\
\cdots & \cdots & \cdots & \cdots & \cdots & \cdots & \cdots & \cdots \\
6563 & 6563 & 6563 & 2.26 & 2.26 & 2.26 & 2.26 & 2123 & 2165 \\
\cdots & \cdots & \cdots & \cdots & \cdots & \cdots & \cdots & \cdots & \cdots \\
\rightarrow 3635 & 3632 & 3635 & 3632 & 3635 & 3632 & 3532 & 3635 \\
\cdots & \cdots & \cdots & \cdots & \cdots & \cdots & \cdots & \cdots & \cdots \\
\end{array}
\]

Page 36, under “basic mérong”: arrow should follow third line of notation, as follows.

\[
\begin{array}{cccccccc}
N \\
\cdot \cdot \cdot \\
\end{array}
\]

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.

\[
\begin{array}{cccccccc}
.66 & 1516 & 1132 & .126 \\
N & G \\
\end{array}
\]
Page 38, section 5, under “Ketawang Puspa Warna, lagu ngelik”: add repeat sign at end of notation, as follows.

\[
\text{N} \quad 2.3 \quad 2.1 \quad 3.2 \quad 1.6 \quad G
\]

Page 51, figure 10: the “range of sèlèh” is 2 to 5, as follows.

\[
\begin{array}{cccccccc}
1 & 2 & 3 & 5 & 6 & 1 & 2 & 3 \\
\end{array}
\]

range of sèlèh

Page 39, section 6, first line of notation: add “[basic lagu],” as follows.

\[
\text{[basic lagu]} \quad \text{N} \quad \text{N}
\]

\[
.111 \quad 2321 \quad .111 \quad 2353
\]

Under “Ladrang Playon”: third line of notation, delete the word “ngelik”; add “[ngelik]” and repeat sign to first line, as follows.

\[
\text{[ngelik]} \quad \rightarrow \quad \text{N} \quad \text{N}
\]

\[
.542 \quad 1245 \quad .542 \quad 1245
\]

Under “basic lagu”: add repeat signs at beginning of first line and end of second line of notation.
Page 54, figure 16: the lower boxes extend from 6 to 5, as follows.

![Diagram showing the range of seleh and the effort of our two procedures.]

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.

![Diagram showing the range of seleh, pathet nem, pathet sanga, and pathet manyura.]

Page 61, figure 24, under “lower kempyung”: for 5 read 5.

Page 61, section III: line 6, for 5 read 5; line 8, for “5 is the dhing” read “5 is the dhing”; line 9, for (2) read (2).

Page 68, notation, line A: for final “u” read “p,” as follows.

\[
\begin{array}{ccccccc}
 3 & 2 & 3 & 2 & 3 & 2 & 5 & 3 & 5 & 3 & 5 & 3 \\
p & p & p & p & u & p & p & p & u \\
\end{array}
\]

Page 68, notation, line B: for final “p” read “u,” and for final “u” read “p,” as follows.

\[
\begin{array}{ccccccc}
 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 \\
p & p & p & p & u & p & p & p & u \\
\end{array}
\]

Page 69, example (a): in first line of notation, for first “u” read “p”; in second line of notation, for first “u” read “p,” as follows.

\[
\begin{array}{ccccccc}
\text{buka:} & \cdot & \cdot & 6 & 3 & 5 & 6 & 5 & 3 & 2 & 3 & 5 & 6 \\
p & p & p & p & p \\
\end{array}
\]

\[
\begin{array}{ccccccc}
 N & N & N & G \\
\cdot & 3 & 5 & 6 & 6 & 5 & 6 & 5 & 1 & 6 \\
p & p & p & p & u \\
\end{array}
\]
Page 72, under “Another example . . .”: add “p” and “u” under last line of notation, as follows.

\[
\begin{array}{cccccc}
. & . & N & 1 & 5 & 1 \\
p & 5 & 3 & 2 & 1 & u \\
6 & 1 & 2 & 3 & 6 & 5 \\
p & 5 & 3 & 2 & u \\
\end{array}
\]

Page 77, under “Mérong kethuk 2 arang,” first and second lines of notation: for . . 2 1 read . 2 1 . , as follows.

\[
\begin{array}{cccccc}
.21. & 2165 \\
p & .... & 55.6 & 11.. & 11.2 & 3323 \\
2121 & u \\
\end{array}
\]

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 ġ ā ġ ě ; line (D), for 3 2 1 6 read ġ ā ě ě .

Page 98, figure 30, first box, second line: lower last gatra to third line, as follows.

<table>
<thead>
<tr>
<th>sèlèh</th>
<th>mlèsad 3 (dhadha ageng)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>3 3 6 5</td>
</tr>
<tr>
<td>2</td>
<td>3 3 5 6</td>
</tr>
<tr>
<td>5</td>
<td>3 3 . 6 1 6 5</td>
</tr>
<tr>
<td>6</td>
<td>3 3 . 3 3 5 6</td>
</tr>
</tbody>
</table>

Page 99, figure 31, under “vocal melody”: for .2 3 6 read .2 3 6 .
Page 108, section 6, notation under “From sèlèh 3 kempyung to sèlèh 1 kempyung . . .”: for 2.2 read 2.1, as follows.

\[
\begin{array}{cccc}
(3) & 2 & 6 & 2 \\
(3) & . & 2 & .
\end{array}
\]

Page 110, last balungan example: for ... 3 ... 3 read 3 3, as follows.

\[
\text{balungan: (2)} \quad 3 \quad 3 \\
\text{gender: [2]} \quad 3 \quad 5 \quad 3 \quad 5 \quad 5 \quad 3 \\
\text{[2]} \quad . \quad 3 \quad . \quad . \quad 6 \quad 5 \quad 3
\]

Page 111, first balungan example: for ... 1 ... 1 read 1 1, as follows.

\[
\text{balungan: (2)} \quad 1 \quad 1 \\
\text{gender: [2]} \quad 1 \quad 5 \quad 3 \quad 2 \quad 3 \quad 5 \\
\text{[2]} \quad . \quad . \quad 5 \quad . \quad 6 \quad 1
\]

Page 117, section 13, under (I): for \( \ldots \hat{i} \) read \( \ldots \hat{i} \), as follows.

\[
(I) \quad \frac{1}{2} \quad \frac{6}{7} \quad \frac{1}{6} \quad \frac{1}{6} \quad 1 \quad 1
\]

Page 118: In the first example (pathet manyura), first line, for “(6)” read “(6)”; in the second example (pathet sanga), for “(6)” read “(6).”

Page 183, section 1, under “Ladrang Ginonjing, laras pèlog pathet barang,” third kenongan of notation: for \( \text{5 2 5 6} \) read \( \text{5 2 5 7} \), as follows.

\[
\text{5 2 5 7} \quad \text{5 3 5 6}
\]

Page 186, section 4, under “Gendhing Génjong,” last line of notation: for “G” read “N.”

Page 217, line 10: for “wegang sulanjari” read “sulanjari.”

Page 252, figure 2: for “Celempung 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 “Celempung 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.

\[
\begin{array}{cccccc}
\circ & \circ & \circ & \circ & \circ & \circ \\
\circ & \circ & \circ & \circ & \circ & \circ \\
\end{array}
\]
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 5; in line 4, for 3 read 3.
Page 359, under “Notational Examples”: amend notation to read as follows.

\[
\text{buka: } \cdot 1 3 2 6 1 2 3 1 1 3 2 \cdot 1 2 (6)
\]

\[
\text{umpak: } [ 2 \hat{1} 2 3 2 \hat{1} 2 \hat{6} \hat{6} \\
3 3 \cdot \cdot \cdot 6 5 3 2 \\
5 6 5 3 2 1 2 \hat{6} \\
2 1 2 3 2 1 2 (6) ]
\]

\[
\text{ngelik: } \cdot \hat{6} \cdot \cdot \cdot 1 5 1 \hat{6} \\
3 5 6 1 6 5 3 2 \\
6 6 \cdot \cdot \cdot 1 5 1 \hat{6} \\
1 1 3 2 \cdot 1 2 (6) ]
\]

Page 416, following “In laras pélog, the symbols for the wilahan...”: for “dhadha (tengah) 4” read “dhadha tengah 3.”

Page 432, section C, number 2, line 3: for “second and twelfth beats” read “second and sixth beats.”

Page 445, part C, first line: for “G” read “N,” as follows.

\[
6 5 3 2 5 6 5 3 \t 2 1 6 ^{5}\]

Page 447, part C, second line: for “N” read “G,” as follows.

\[
\begin{array}{c}
\text{py} \\
\text{d}
\end{array}
\quad
\begin{array}{c}
G^5 \\
\frac{5}{d}
\end{array}
\]

Page 452, section 5, second line of notation: for 6.165 read 6.165, as follows.

\[
\begin{array}{c}
2 \\
\text{mi-ra-na mrik, 0}
\end{array}
\quad
\begin{array}{c}
2 \\
2 \\
2 \\
1.2
\end{array}
\quad
\begin{array}{c}
6.165.
\end{array}
\]

Page 453, section 7, first line of notation: add register dots, as follows.

\[
\begin{array}{c}
\text{i} \\
\text{ka-di tha-thit a - ba - rung,}
\end{array}
\quad
\begin{array}{c}
i \\
i \\
i \\
i \\
i \\
i \\
1.6.
\end{array}
\quad
\begin{array}{c}
1.6.
\end{array}
\]

Page 454, section 9, first line of notation: for 6. read 6., as follows.

\[
\begin{array}{c}
3. \\
\text{Grag grag, an-dhem-an-ing-kang,}
\end{array}
\quad
\begin{array}{c}
6. \\
2 \\
2 \\
2 \\
21 \\
23.
\end{array}
\]

Page 467, section 12, last line of notation: for 1 . . . . read i . . . . , as follows.

\[
\begin{align*}
2.1 & 1 1 1 1 1 1 1 & 6.1 & 2.16.165.
\end{align*}
\]
\[
\begin{align*}
a - ga-sah & a-ti-nya mur - ca, & 0 & 0
\end{align*}
\]