



21st Century Innovation in Music Education

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ROUTLEDGE



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21st Century Innovation in Music Education

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Table of contents

Preface	ix
Organizing Committee	xi
Scientific Committee	xiii
Acknowledgement	xv
Improvisation as experience in music education: Context & Ideas <i>L. Higgins</i>	1
The position of humans in the <i>Karawitan</i> lyrics of Ki Narto Sabdo: An ecocritical perspective <i>S.A. Sayuti</i>	9
Ethnomusicology of The Dawn: Understanding the intergenerational impact of their song 'Salamat' <i>E.V. Lianita</i>	15
The existence of Hailee Steinfeld ('Haiz') fans in Indonesia: An academic perspective <i>J. Francoise</i>	25
The pervasiveness of K-pop in 21st century Indonesia <i>P.V. Langit, K.S. Astuti, A. Yuliyanti & R.M. Nasution</i>	31
Teaching music for communicating and sharing information in the Malian traditional society <i>T. Kasse & K.S. Astuti</i>	41
Music bibliography of South Kalimantan (1978–2017) <i>S. Hadi</i>	46
Differences in developing musical competencies in Indonesia, The Netherlands, and France <i>K.S. Astuti, A. Armini, H. Sri Mudjilah, E.Th.M. Bijsterveld, S. Vrede & W. Veugelers</i>	53
The role of music education in promoting moral behaviour among children <i>M.U. Okeke</i>	63
Music learners and the profile of music teachers in the digital world: The Nigerian scenario <i>P.C. Ozoughuta</i>	68
The influence of deep learning model on musicality and character through <i>Dolanan</i> songs <i>K.S. Astuti, M.G. Widyastuti & HT. Silaen</i>	73
Developing instructional multimedia for learning traditional music by encyclopedia form <i>N.A. Anandhita & Ishartiwi</i>	86
Multimedia <i>Talempong Pacik</i> learning: Virtual instrument based on Android <i>B.F.F. Zerky & K.S. Astuti</i>	98
Beatbox for teaching in 21 st century music education <i>E.P. Grandena & A.N. Machfauzia</i>	105

The effects of applying games in music class on character and learning achievements <i>H. Praptomo & T.H. Retnowati</i>	113
Learning through an interactive multimedia CD to strengthen musicality and character values <i>T. Dwipa & K.S. Astuti</i>	121
<i>Gamolan</i> multimedia: An innovative media for traditional musical instrument learning <i>I.K.S.S. Putra & A.N. Machfauzia</i>	128
MIDI as a medium for improving student's vocal abilities in the choir learning <i>F. Pagga & K.S. Astuti</i>	137
Experimenting Sing, Sign and Play method in an elementary school to improve musical learning <i>R.L. Ulfa & A.N. Machfauzia</i>	143
The implementation of the Suzuki method in <i>Tingkilán</i> music extracurricular learning <i>S.N. Hikmah & S. Pradoko</i>	150
An effort to increase learning outcomes in musical scale teaching using the 'PILKABE' strategy <i>Boiman</i>	158
Keroncong multimedia: An alternative music learning media <i>D.A.P. Anggara & A.N. Machfauzia</i>	167
Bringing 21 st century music skills to the curriculum through interdisciplinary study <i>A. Mustikawati & K.S. Astuti</i>	174
The impact of the UK curriculum on the musicality of Indonesian students <i>Priyadi & K.S. Astuti</i>	180
Increasing sight-reading ability through implementation of the Super Sight-Reading Secrets programme <i>Z.A.W. Putra & K.S. Astuti</i>	186
The effect of collaborative learning on the <i>Rinding Gumbeng</i> music skills and appreciation <i>V.E. Dewi</i>	191
Vocal learning efforts to increase music teachers' abilities in <i>Panti Dewi</i> kindergarten <i>P.P. Rusdewanti, D. Kristianingsih & D. Jogjaningrum</i>	196
Comparison of cognitive and improvisational learning models on music students' learning <i>Y Widiyanto & K.S. Astuti</i>	203
The effectiveness of vocal learning using the drill learning method <i>N.R.D. Arini & H.S. Mudjilah</i>	211
Early inculcation of character values through children's songs <i>H.Y. Wicaksono, Agustianto & Y.J. Fitria</i>	220
Effect of a backing track on improvement of students' electric guitar playing skills <i>A. Suprayogi & K.S. Astuti</i>	224
How music education can contribute to moral development and citizenship? <i>W. Veugelers & J. Terlingen</i>	229
Musical ability effect on interpersonal intelligence, empathy and self-confidence <i>C.H.K. Adi & Sutiyono</i>	234
A revitalization of Lubuklinggau folk songs to engraft the patriotism <i>A. Fadlilah & K.S. Astuti</i>	243

Gandang Tambua & Tasa: Elements of music and relevance to character education <i>M. Afidhal & A.N. Machfauzia</i>	249
Auditive stimulation of dance accompaniment in the <i>Sekar Kinanti</i> art studio as a method of increasing kinesthetic intelligence <i>G.K.W. Anggraheni, K.S. Astuti, A. Husna & W.O. Wiko</i>	258
Cultivating the spirit of nationalism through the song 'Manuk Dadali' <i>S.R. Mahmudah & Sumaryadi</i>	266
The value of local wisdom in children's song for character education <i>M.Y. Putrajip, K.S. Astuti & Y. Fitrianto</i>	271
Gamelan music therapy to train the inner sensation to get the feeling of the dance <i>D.A. Fajar & R. Wiharsih</i>	278
Educational values in the <i>Erpangir Ku Lau</i> ritual <i>A.P.H. Purba & K.S. Astuti</i>	286
Moral teaching in children's religious songs <i>G. Dwiyantoro & H. Pamadhi</i>	291
Developing character values through Javanese <i>gamelan</i> <i>A. Pranata & S. Rudiwati</i>	298
Tolerance education through a choral lesson in schools <i>O. Pratama & K.S. Astuti</i>	302
The educational values in the art of <i>Randai Sutan Budiman</i> in Kambang Lengayang <i>J. Yuliantri & A.N. Machfauzia</i>	307
Meanings in the <i>Orang Rimba</i> ritual honey-gathering song in Jambi, Indonesia <i>D.N. Anggraini & S. Pradoko</i>	314
An analysis of <i>Rokan hilir</i> hymn song as a learning material for music subject in school <i>A. Husna, A.M.S. Pradoko W.O Wiko & G.K.W. Anggraheni</i>	323
The relationship between folk song and people's moral education <i>A. Yunanto & H. Pamadhi</i>	333
<i>Kuadai</i> dance music and symbolic meaning as a medium for early childhood learning <i>Hartono & R. Ianjari, A.H. Saputri & B. Susetyo</i>	341
Educational values through <i>Senjang</i> songs in Sekayu, Musi Banyuasin Regency <i>A.R. Purnamasari & S. Pradoko</i>	348
Efforts to enhance research methodology achievements through classroom interactions <i>H.S. Mudjilah</i>	354
The effects of peer group behavior on attention to the gamelan among teenagers <i>Y. Delvianita & Djohan</i>	361
Children's learning of <i>Dolanan</i> songs in the digital era <i>E. Nurhayati & K.S. Astuti</i>	365
The revivals of Haydn's oratorio <i>The Creation</i> <i>T. Bramantyo</i>	371
The perspective of Western music in <i>wayang kulit gamelan</i> <i>Y.E. Susilo</i>	380
Opening melody for <i>patet</i> sound space on shadow puppet theatre <i>H.B. Prasetya, I.K.N Putra & T.W. Widodo</i>	395

Preface

There are laws of a certain nature in the natural sciences and likewise in music there are structures and procedures, or even rules, that should be followed to produce beautiful music. Thus, music is not only something that has subjective appeal according to the unique taste of each individual's sense of art and beauty but may also be studied in an objective fashion as a form of science. Music is not only something that can be felt but also something that can be counted.

The developmental journey of science that puts music only to the specialization of social sciences and humanities is inhibiting the development of theories that can explain and construct music as part of the discipline, capable of contributing to advancements in other fields such as: natural sciences, psychology, medicine, etc. For most of the music communities, the view that music is only a part of the entertainment media can be disregarded by developing both basic and applied theories that are interconnected with science, including natural science.

Considering the importance of implementation and development of innovation in music education, both basic and applied theories, as well as its connection with other disciplines, we organized an international conference with the theme *21st Century Innovations in Music and Research Education*. The 1st International Conference on Music Education Community (INTERCOME) 2018 was held on 25-26 October 2018 in the Music Department of the Languages and Arts Faculty, Yogyakarta State University, Indonesia. This conference is held once every three years (triennially).

INTERCOME intended to capture the latest musical developments and brought together theoretical and practical views, concepts, theories, and principles that can be used by educators, researchers, observers and the broader community to develop education based on research results.

This volume of proceedings presents 71 selected articles from 127 articles presented at the 2018 INTERCOME seminar attended by participants from 10 countries. The authors who made it through the selection are from six countries, namely Britain, Indonesia, Mali, Nigeria, the Netherlands, and the Philippines. Many papers were written by senior authors such as Prof. Lee Higgins, Ph.D., former President of ISME (International Society for Music Education), Prof. Dr. Suminto A. Sayuti, former Dean of Faculty Languages and Arts of Universitas Negeri Yogyakarta, Prof. Endang Nurhayati, Dean of Languages and Arts of Universitas Negeri Yogyakarta, Prof. Triyono Bramantyo, former Dean of the Faculty of Performing Arts of the Institut Seni Indonesia Yogyakarta Indonesia and Prof. Wiel Veugelers, a moral education expert from the University of Humanistic Studies, Utrecht, the Netherlands who writes about the role of music as a character-forming tool. This proceeding covers seven themes. They are as follow:

1. Picture of 21st century music education in the world
2. The innovation of curriculum, teaching and learning media and technological and environmental evaluation in accordance with the development in the 21st century.
3. The development of music as an educational media in the post globalization era
4. The harmonious existence of eastern, western, traditional, and modern music for all types of music in the digital revolution era
5. The development of critical thinking ability to respond to various phenomena of the latest music

6. Collecting, developing, and constructing the basic theory of the relationship and the effect of music on psychology, physics, social and other disciplines or vise versa and its utilization in modern human life
7. Music research development in the 21st century

We hope that it will encourage theoretical and practical views, concepts, research results and principles to further support the development of music educations and other related fields.

Dr. Kun Setyaning Astuti, M.Pd.

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Sincerely Yours



INTERCOME Organizing Committee Chair

Dr. Kun Setyaning Astuti, M.Pd.

Opening melody for *patet* sound space on shadow puppet theatre

H.B. Prasetya, I.K.N Putra & T.W. Widodo

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ABSTRACT: This study aims to understand the various types of melodies that play a role as opening *patets* (gamelan mode) in *wayang* (shadow-puppet theatre). The data for this study was obtained by observing the *Kakrasana Wanengpinta* shadow-puppet performance. Observations were focused on the parts that have changes in *patet*. Based on the research it can be concluded that there are two types of melodies used in the transition of *patet* changes, namely *thinthingan* and *grambyangan*, additionally, the vocals of the puppet master (*dalang*) who mimics *thinthingan*. *Thinthingan* and *grambyangan* are carried out by the *gender*, one of metallophone gamelan instruments. *Thinthingan* melodies are needed for light transitions, while *grambyangan* melodies are used for heavy transitions.

1 INTRODUCTION

Gamelan music plays an important role in *wayang* or shadow-puppet theatre. The resulting musical sense plays a role in strengthening the atmosphere needed in the scene and gives a certain sense of character to the characters played in the shadow-puppet theatre (Lysloff, 1993). In other words, gamelan music functions to support the atmosphere in the scenes so that it supports the essence of the play that is performed. Therefore, without gamelan music, shadow-puppet theatre cannot take place.

The importance of gamelan music in Yogyakarta-style shadow-puppet theatre is reflected in the *jêjêran* (main scene) in the performance. Traditionally, shadow-puppet performances are divided into three segments determined by the *patet*, namely *patet nem*, *patet sanga*, and *patet manyura* (Weiss, 2006). During the overnight performance of *wayang*, *patet nem* takes place between 9:00 p.m. to 12:30 a.m., *patet sanga* between 12:30 p.m. to 03:00 a.m. and *patet manyura* between 3:00 a.m. to 04:00 a.m. In these large segments most of the musical events are associated with *patet*. In shows with shorter duration, the *patet* division adjusts the duration of the show. Generally, *patet nem* and *patet sanga* are longer than *patet manyura*.

Each *patet* consists of *jêjêran* and each *jêjêran* often consists of scenes (Prasetya, 2013). *Patet nem* comprises *jêjêr I* or *jêjêr kawitan*, *jêjêr II* or *jêjêr sabrangan* and *jêjêr III* or *jêjêr bondhèt*. *Patet sanga* comprises *jêjêr IV* or *jêjêr pandhita* and *jêjêr V* or *jêjêr uluk-uluk*. *Patet manyura* comprises *jêjêr VI* or *jêjêr sumirat* and *jêjêr VII* or *jêjêr rina-rina* (see Table 1). The terms *bondhèt*, *uluk-uluk*, *Smirat* and *rina-rina* refer to *gending* or the gamelan piece name that is usually used in that scene. Although other *gending* is sometimes used in *jêjêran*, the *jêjêr* stays the same.

The distribution of *patets* in shadow-puppet performance is related to the type of *gending* or gamelan piece used. In the *patet nem* section, the compositions are *nêm*-bound compositions. In the *patet sanga* section, the compositions used are *sanga*-themed compositions. Likewise, in *patet manyura*, the *gending* used is the *manyura*-style compositions. However, in some parts, the *patet* changes. For example, the *budhalan* scene is in the *patet nem* segment, but often uses a number of *sanga*-themed compositions, and likewise in the *goro-goro* scene. This scene is actually in the *patet sanga* segment, but often uses *manyura*-style compositions (see Table 3).

Table 1. The relation of *Patet* with scenes and *Jéjêran* in the play of *Kakasrana Wanengpinta*.

<i>Patet</i>	<i>Jéjêr</i> Name	Scene/Act Name	Character
<i>Nem</i>	<i>I. kawitan</i>	Mandura country	Prabu Basudewa, Haryaprabu, Patih Saragupito, Tumenggung, Narayana.
		Kundur kedaton	Prabu Basudewa
		<i>Paseban Jawi</i>	Haryaprabu, Narayana, Patih Saragupita, soldiers.
		<i>Budhalan</i>	Haryaprabu, Patih Saragupita, soldiers.
		Ampyak war	Soldier's journey of Mandura country
	<i>II. sabrangan</i>	Girigathok country	Patih Nagarangsang, Bedongbau, Bramangkara
		Simpangan war	The battle of Mandura soldiers against Girigathok soldiers
	<i>III. bondhèt</i>	Jongringsaloka heaven	Batara Guru, Narada, Brama, Endra
		The	Narada, Brama, Endra, Sambu, Yamadipati
Repatkepanasan Gagal war		The battle of Patih Nagakilat, Gedongbau, and Bramangkara against Brama and Endra	
<i>Sanga</i>	<i>IV. pandhita</i>	<i>Goro-goro</i>	Semar, Gareng, Petruk, Bagong
		Ringin Gedabya Hermitage	Begawan Wanengpinta, Margana, Semar, Gareng, Petruk, Bagong
		Begal war	The battle of Margana against Cakil and soldiers of Girigathok
	<i>V. uluk-uluk</i>	Surateleng heaven	Nagaraja, Dewi Pertiwi, Setija, Narayana
		Tanggung war	-
<i>Manyura</i>	<i>VI. sumirat</i>	Girigathok country	Prabu Nagakilat catching up Nagarangsang
		Tandang war	The lost of Margana in the war against Nagakilat. The war between Wanengpinta against Nagakilat and Nagarangsang. The lost of Nagakilat, then he turns into a weapon called Nanggala while Nagarangsang turns into Alugara.
	<i>VII. rina-rina</i>	Mandura country	Prabu Basudewa, Kakrasana, Narayana, Permadi, Haryaprabu, Semar, Gareng, Petruk, and Bagong
		Brubuh war	The battle of Werkudara against soldiers of Girigathok.

Source: Hanggar and Nuryanto (2018).

Before the 1970s, shadow-puppet shows were only accompanied by the gamelan in *slendro* scale. Along with the development of gamelan music and the shifting of the function of shadow-puppet as part of ritual ceremonies into performing arts, shadow-puppet performances today are often accompanied by gamelan in *pelog* scale. When there is a transition, either from *slendro* to *pelog* or between *patets* with one another, there is a melody that allows a pleasant transition to be felt both by the *pengrawit* (music players) and the listener. This article explores various transitional melodies found in shadow-puppet shows. The transitional melodies are known as *thinthingan* and *grambyangan*. *Thinthingan* and *grambyangan* are played by the *gender*, an ensemble of metalophone gamelan instruments, and in some cases *thinthingan* is sounded by the *dalang's* vocal mimicry of the *gender*.

2 THE SOUND SPACE IN THE SHADOW-PUPPET SHOW

Prasetya's research (2012) ascertained that *patet* was a sound space. A person who plays gamelan can be analogous to being in a sound space. In general, there are three sound spaces,

namely *patet nem* room, *patet sanga* room and *patet manyura* room. One who originally plays *gamelan* in the *patet nem* room could not suddenly play *gamelan* in the *patet sanga* or *manyura* room. In order to be able to play on different *patets*, one must open the door first (Prasetya, 2012). Three *patet* doors, starting from the simplest one are *thinthingan*, *senggengan* and *grambyangan*. Prasetya's research did not explain why *thinthingan*, *senggengan* and *grambyangan* were able to open the door of the *patet* room.

Shadow-puppet shows, both in the form of overnight shows (five to seven hours), concise (two to four hours) or solid (less than one hour) can be seen as sound spaces. Based on observations during shadow-puppet shows, the music is continuous. *Gamelan* music continues to be played with different intensities to complement each other and strengthen the feeling of shadow-puppet shows. When puppet characters deliver a dialogue or when a puppet master or *dalang* gives a narrative, the music sounds with a low intensity. Only one or several music instruments are played. Conversely, when puppets are moved, arranged on the *kelir* (screen), walking, dancing or making war, the music sounds with high intensity. Nearly all of the music instruments are played (see Table 2).

Table 2 shows that during the performance music always accompanies the actions. To understand this, I observed one of the overnight *wayang* performance plays called *Kakrasana Wanengpinta*, which was performed by Ki Cerma Suteja, one of the *dalangs* from Yogyakarta.

Table 2. Relationship among performance aspects with the music is played.

No	Performance aspect	Music played	Instrument
1.	Puppets are in dialogue	<i>Grimingan</i>	<i>gender</i>
2.	Puppets are moving (walk, fight)	<i>Gending</i> (gamelan piece)	all gamelan instruments
3.	Puppets in a certain mood (sad, angry, happy, etc.)	<i>Sulukan</i> (mood song)	<i>gender</i> , <i>rebab</i> , <i>gambang</i> , <i>seruling</i> , <i>cempala</i> , <i>keprak</i> , gong
4.	The <i>dalang</i> is giving a narrative	<i>Grimingan</i>	<i>gender</i> , <i>keprak</i>

Source: Hanggar and Nuryanta, 2018

Table 3. Sound space in shadow puppet performance.

Patet	Jejer/Scene	¹ Gending (Name of Gamelan piece)
Nem	Jejer I. The begining. Mandura Country. Haryaprabu, Patih (Prime minister) Saragupita, Narayana meets Prabu Basudewa. Basudewa would crown Kakrasana to replace him as the king, but Kakrasana leaves the kingdom without saying a word.	Ayak-ayak Slendro Patet Nem, Gending Karawitan Slendro Patet Nem, Ladrang Krawitan Slendro Patet Nem, Suluk Lagon Patet Nem Wetah, Suluk Kawin Girisa Patet Nem, Grimingan Patet Nem, Suluk Ada-ada Patet Nem Wetah, Grimingan Patet Nem, <i>Playon Patet Nem</i>
	Kundur Kedhaton; Prabu Basudewa returns to the palace	<i>Ladrang Sri Katon Patet Manyura</i> , <i>Ayak-ayak Lasem Patet Nem</i>
	Paseban Jawi; Patih Saragupita and Tumeng-gung meet Haryaprabu.	Suluk Ada-ada Patet Nem Jugag, Grimingan Patet Nem, <i>Playon Patet Nem</i> , Grimingan Patet Nem, <i>Suluk Ada-ada Patet Nem Wetah</i>
	Budhalan; Haryaprabu and the soldiers join in a campaign to find Kakrasana.	<i>Suluk Ada-ada Kawin Sekar Asmaradana Patet Manyura</i> , <i>Suluk Kawin Sekar Pangkur Patet Sanga</i> , <i>Lancaran Gagak Setra Patet Sanga</i>
	Jejer II. Sabrangan, Girigathok Country. Bedongbau and Bramangkara meet Patih Nagarangsang. They leave for Kayangan	<i>Playon Lasem Patet Nem</i> , Suluk Ada-ada Patet Nem Wetah, Grimingan Patet Nem, <i>Playon Lasem Patet Nem</i>

(Continued)

Table 3. (Continued)

Patet	Jejer/Scene	¹ Gending (Name of Gamelan piece)
	Kandhawaru to propose to Gagarmayang and Parijatha	
	Midway scene. Patih Nagarangsang are accompanied by Togog and Bilung.	Playon Lasem Patet Nem, Grimingan Patet Nem
	War Scene: Patih Saragupita fights against Gedongbau. Gedongbau loses, and then he continues the journey	Playon Lasem Patet Nem, <i>Suluk Ada-ada Patet Nem, Grimingan Patet Nem</i>
	Jejer III. Jongringsaloka Heaven: Batara Guru order Narada, Brama, Indra and Yamadipati to send Patih Nagarangsang back.	<i>Ladrang Mega Mendhung Pelog Patet Nem, Suluk Plencung Jugag Pelog Patet Nem, Ada-ada Pelog Patet Nem wetah, Grimingan Pelog Patet Nem</i>
	Repat Kepanasan Scene. Brama, Indra, Sambu, and Mahadewa meet Batara Narada	Playon Lasem Pelog Patet Nem, Grimingan Pelog Patet Nem
	Midway scene. Patih Nagarangsang is accompanied by Togog and Bilung.	Playon Lasem Pelog Patet Nem, <i>Suluk Ada-ada Pelog Patet Nem, Grimingan Pelog Patet Nem</i>
	The scene of Brama meeting Patih Nagakilat.	<i>Suluk Ada-ada Slendro Patet Nem</i>
	War scene: Brama fights Nagarangsang. Brama loses.	Playon Lasem Patet Nem, Grimingan Patet Nem
	Brama meets Narada and reports his loss.	Playon Lasem Patet Nem, Grimingan Patet Nem
	Brama release a fog so that the Nagarangsang cannot see.	Playon Lasem Patet Nem, Grimingan Patet Nem
	Narada tells Indra to look for a champion who can defeat Nagarangsang.	<i>Playon Lasem Patet Nem</i>
Sanga	Gara-gara (consists of humor and messages)	<i>Suluk Lagon Patet Sanga Wetah, Ilir-ilir song with Patet Sanga, Suluk Ada-ada Gara-gara, Ayak ayak Patet Sanga, Playon Patet Sanga, Sampak Patet Sanga, Playon Patet Sanga, Lagu Slendhang Biru Patet Sanga, Playon Patet Sanga, Sampak Patet Sanga</i>
	Petruk sings a Patet Sanga song.	<i>Suluk Jingking Wetah Patet Sanga, Jineman Patet Sanga, Grimingan Patet Sanga</i>
	Semar sings songs of Patet Sanga and Patet Manyura.	<i>Suluk Sekar Pucung Patet Manyura</i>
	Jejer IV. Pandita: Ringin Gedabya. Margana, Semar, Gareng, Petruk, and Bagong meet Begawan Wanengpinta. They are visited by Indra. Indra asks for help to expel Patih Nagarangsang.	<i>Ladrang Sri Kaloka Patet Sanga, Suluk Lagon Patet Sanga Wetah, Grimingan Patet Sanga, Suluk Ada-ada Patet Sanga</i>
	War scene. Margana fights against Cakil.	<i>Suluk Ada-ada Patet Sanga, Grimingan Patet Sanga, Playon Patet Sanga</i>
	War scene. Margana fights against Patih Nagarangsang. Patih Nagarangsang is thrown away.	<i>Playon Patet Sanga, Grimingan Patet Sanga</i>
	Jejer V. Surateleng Heaven. Pertiwi and Setija meet Nagaraja. Setija wants to meet his father Narayana. Nagaraja summons Narayana and hands him the Wijayakusuma Flower to revive the person who died prematurely.	<i>Suluk Lagon Patet Sanga Wetah, Grimingan Patet Sanga, Playon Patet Sanga, Suluk Lagon Patet Sanga jugag, Grimingan Patet Sanga, Playon Patet Sanga</i>
Manyura	Jejer VI. Girigathok country. Prabu Nagakilat will follow Patih Nagarangsang who had not gone home.	<i>Suluk Lagon Patet Manyura Wantah, Grimingan Patet Manyura, Suluk Ada-ada Pelog Barang.</i>
	Kandhawaru scene: Nagakilat meets Nagarangsang.	Playon Pelog Barang, Grimingan Pelog Barang

(Continued)

Table 3. (Continued)

Patet	Jejer/Scene	¹ Gending (Name of Gamelan piece)
	War scene: Nagarangsang meets Margana and they fight. Margana dies from a neck bite.	Playon Pelog Barang, Grimingan Pelog Barang, <i>Suluk Ada-ada Pelog Patet Barang</i>
	Begawan Wanengpinta meditate to bring Narayana. Narayana arrives and revives Margana using the Wijayakusuma flower. Margana transforms into Permadi.	<i>Playon Patet Manyura</i> , Grimingan Patet Manyura
	Begawan Wanengpinta face Nagakilat. Wanengpinta is bitten and turns into Kakrasana. Nagakilat is held by Kakasrana using the power of <i>lebur pamor</i> in his hand. The Nagakilat tongue is pulled into a <i>Nanggala</i> weapon. Nagarangsang pulls his tongue and turns into <i>Alugara</i> blade.	Ada-ada Patet Manyura Jugag, Grimingan Patet Manyura, Playon Patet Manyura
Galong	Jejer VII. Kakrasana, Narayana, Permadi, Bima, Punakawan meet Narada. Narada gives Kakrasana two elephants, Puspadenta and Yudaketi, to accompany him later when he becomes king.	<i>Suluk Galong Wetah</i> , Grimingan Galong, Playon Manyura
	Brubuh war: Bima drive all the guards from Girigathok.	<i>Sampak Galong</i> , <i>Ayak-ayak Manyura</i> , Gangsaran Patet Manyura, Bubaran Wasana Patet Manyura

¹Italic letters to indicate a patet transition.

This show tells the story about the two sons of the king of Mandura, Narayana and Kakrasana, who receive a gift from a god so that later it would be revealed who is worthy to become a king. Narayana managed to get the Wijaya Kusuma flower to revive the dead whose time had not come yet, while Kakrasana obtained *Nanggala* and *Alugara* weapons and two elephants, Gajah Puspadenta and Yudakethi. This show lasts for 6 hours.

3 TRANSITIONAL MELODY OF MUSIC FOR *WAYANG*

To facilitate the discussion, the following transitional melodies are included in each *patet* section.

3.1 *Patet Nem*

In the *Patet Nem* segment, the *patet* changes occur six times, namely when the show has started, the Kundur Kedhaton scene, the Paseban Jawi scene, Jejer II, Jejer III and the scene of Brama meeting with Patih Nagarangsang.

3.1.1 *The Beginning of the show*

When the puppet will begin, a transition takes place between *patet sanga* and *patet nem*. In the transition from *patet sanga* to *patet nem*, there is a transition melody in the form of *grambyangan* of *patet nem*. Before the puppet show begins, gamelan music has been sounded by playing *patalon* pieces. *Patalon* pieces consists of compositions or pieces with *patet sanga*, namely: Gambir Sawit, Ladrang Pangkur, Ketawang Langen Gita, Ayak-Ayak Sanga, Playon Sanga, and Sampak Sanga. The melody of *grambyangan Patet Nem* is as follows

After the *grambyangan*, the *dalang* gives the cues or comand in the form of *dhodhogan* (tapping the wooden puppet box with a *cempala* or a mallet) five times, followed by Ayak-ayak Patet Nem.

652.3
 ...6 .
 53.. 21.. ...3
 ..53 ..21 ..23 .123 .332
 .653 ...2 ...5 ...6
532 ..35 .356
 ...5 .3.3 ...2
 53565 .356 ...2
 .612 1616
2

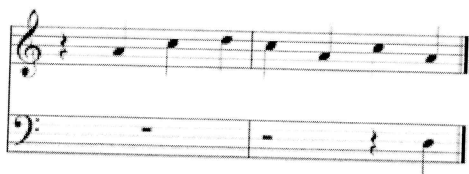
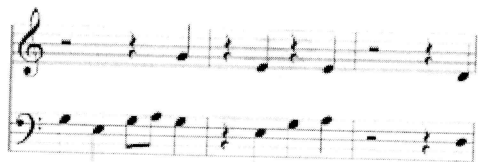


Figure 1. Grambyangan patet nem.

3.1.2 The scene of Kunder Kedhaton

This scene is accompanied by Sri Katon Patet Manyura Ladrang compositions. Thus, in this section there is a transition from *patet nem* to *patet manyura*. The transition melody used is in the form of Manyura *grambyangan* as follows.

3̣2̣1̣6̣	53..	.61̣.			
-----	-----	-----			
....			
....	....	.3̣2̣1̣			
.5̣6̣1̣	.111	...1			
.2̣3̣2̣	..1̣6̣	..53	..21	....
...2	....	16..	53..	21..	
..23	....	....	.161		
....	.123	.333	...3		

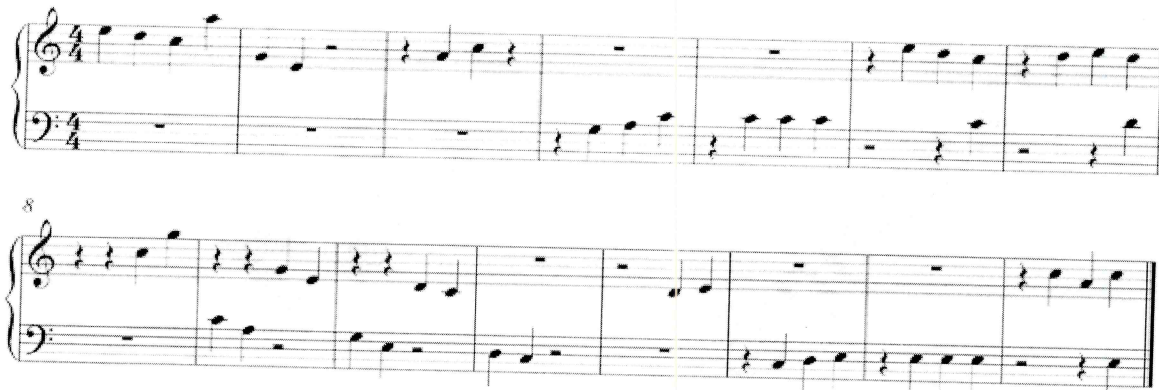


Figure 2. Grambyangan of manyura.

The above melody is played by *gender* players after the *dalang* gives a code or *sasmita* with the phrase “Katon Tejane” as a sign so that the gamelan players play the Ladrang Srikaton piece. After playing the Ladrang Srikaton Patet Manyura piece, the gamelan players continue the Ayak-ayak Lasem Patet Nem, Srepeg Lasem Patet Nem, and Playon Lasem Patet Nem pieces without the transition melody of *thinthingan* or *grambyangan*. The transition melody used is Ayak-ayak with the tone of 2356. Although patet changes occur, this part is not a problem because the taste between Patet Nem and Manyura is very close.

Ladrang Srikaton Patet Manyura			
Opening:	3.32	3.32	3.32 3.32
|	5653	2121	3565 3212
	5653	2121	3565 3212
	66.5	3561	3265 3235
	3353	5616	3565 321(2)1

Ayak-ayak Lasem Patet Nem 2.3.5.6

Srepeg Lasem Patet Nem

2̇6̇2̇6̇ 2̇6̇2̇6̇² 1̇5̇6̇1̇ 2̇3̇2̇1̇³

5̇2̇3̇5̇ 2̇3̇5̇6̇ 1̇6̇5̇6̇³ 5̇3̇2̇3̇² 1̇2̇3̇2̇

Playon Lasem Patet Nem

5̇6̇5̇3̇ 5̇6̇5̇3̇ 6̇5̇2̇6̇ 5̇2̇3̇5̇

1̇2̇3̇2̇ 6̇5̇2̇3̇

5̇3̇5̇3̇ 5̇2̇3̇5̇ 1̇6̇5̇3̇ 2̇1̇3̇2̇

6̇6̇3̇2̇ 3̇5̇6̇5̇

2̇3̇2̇1̇

2̇1̇3̇2̇ 6̇3̇5̇6̇

3̇2̇6̇3̇ 6̇5̇3̇2̇

Closing: 11 3̇2̇1̇6̇

Figure 3. Ladrang sri katon patet manyura.

Ayak-ayak Lasem Patet Nem

The musical score is arranged in five systems, each with three staves. The instruments are labeled on the left: Balungan, Kenong, Kempul, Bal, Ken, Kem, and Gong. The notation is in 4/4 time. The first system (measures 1-4) includes Balungan, Kenong, and Kempul. The second system (measures 5-8) includes Bal, Ken, and Kem. The third system (measures 9-12) includes Bal, Ken, and Kem. The fourth system (measures 13-16) includes Bal, Ken, and Kem. The fifth system (measures 17-20) includes Bal, Ken, Kem, and Gong. A 'Suwuk' section is marked above the Bal staff in measure 18. The Gong staff uses a bass clef.

Figure 4. Ayak-ayak lasem patet nem and srepeg lasem patet nem.

In the last row of the Ladrang Srikaton piece following the 3565 tone, the tone does not go to 3212 but to 2356 with a slowing tempo. Although the gong tone is different in which the gong of 2 (3212) is replaced by the gong of 6 (2356), it does not create any problem because tone 6 is the *kempyung* of tone 2. Musically, the *kempyung* tone is close.

3.1.3 The scene of paseban jawi

In this section, there was a change in the *patet* from *patet nem* to *patet manyura*, then *patet sangka*. Originally, the gamelan music pieces played are Playon Lasem Patet Nem - Suluk Ada-ada Kawin Sekar Asmaradana Patet Manyura - Song of Suluk Ada-ada Sekar Pangkur -

Lancaran Gagaksetra Patet Sanga. Therefore, the transition is as follows: Playon Lasem – *thinthingan* Manyura (*gender*) – Suluk Ada-ada Sekar Asmaradana – *thinthingan* Sanga (*vocal dalang*) – Lancaran Gagaksetra. The transition from *patet manyura* to *patet sanga* is done by the *dalang* vocally imitating *thinthingan* with the sounds of the *bende*, drum and *terumpet* when there will be a departure of soldiers within songs as in the following:

Mung mung jir Tret tret trit tret tret tret tret tret tret tret drang drang dur
6 6 2 6 6 2 6 3 5 3 5 6 2 6 6 2

Mung mung jir Tret tret trit tret tret tret tret tret tret tret drang drang dur.....mung mung jir
6 6 2 6 6 2 6 3 5 3 5 6 2 6 6 2 5 5 1

The musical score consists of four staves. The top two staves are for 'Bass Solo' and 'Gender', both in 4/4 time. The lyrics 'Mung mung jir tret tret trit tret tret tret tret tret tret drang drang dur' are written below the notes. The bottom two staves are for 'B. Solo' and 'Slent.', also in 4/4 time. The lyrics 'tret trit tret drang drang dur mung mung jir' are written below the notes. A '3' is written above the first note of the B. Solo staff. The tone markings from the text above are placed below the notes in the lyrics.

Figure 5. Vocal *dalang* as *thinthingan*.

The song is actually *thinthingan* as the transition from *patet manyura* to *patet sanga*. The initial sounds are tones 6 and 2 which are the *patet manyura* tone areas, while the final tones 5 and 1 are the *patet sanga* tone areas. After the *thinthingan* was continued by a vocal song of the *dalang* singing Kawin Sekar Pangkur Patet Sanga, it was continued by the Lancaran Gagak Setra Patet Sanga piece. This music is used to accompany the departure of soldiers.

3.1.4 Jejer II

This section uses the Playon Lasem Patet Nem piece, although in the previous case, the music was Lancaran Gagak Setra Patet Sanga. So here a transition occurs and the transition melody used is the *grambyangan patet nem*.

3.1.5 Jejer III

This section is accompanied by the Ladrang Mega Mendung Pelog Patet Nem piece. The previous scene used the Playon Lasem Slendro Patet Nem piece. Here there is a change in the type of gamelan used, namely from the *slendro* gamelan scale to the *pelog* scale. The transition used is the *grambyangan* Pelog Patet Nem melody as in the following:

3216	..61	....	.111	.321
....	53.1	.561	.111	....
...2	16..	53..	21..	.3..
.232	..16	..53	..21	23..
....	....	.161		
.123	.333	...3		

Grambyangan Pelog Patet Nem



Figure 6. Grambyangan pelog patet nem.

After completing the *grambyangan*, it is followed by gamelan pieces and vocal songs in the *pelog* scale until it ends with the scene of Brama meeting Patih Nagarangsang.

3.1.6 The scene of Brama meeting Patih Nagarangsang

In this section there is a change in scale, from *pelog patet nem* to *slendro patet nem*. To begin this scene there is *grambyangan patet nem*. This was done because previously it was gamelan pieces and vocal songs on *pelog* scale. The gamelan pieces with *patet nem* continue until the scene of Gara-gara which is played on *patet sanga*.

3.2 Patet sanga

In the *patet sanga* segments, there are four *patet* changes: in the scenes of Gara-gara, Petruk singing, Semar singing and *jejer IV*.

3.2.1 The Scene of Gara-Gara

The scene of Gara-gara applies the earliest *patet sanga*. Thus, a process of change from *patet nem* becomes *patet sanga* that occurs in this scene. The *patet* transition uses *patet sanga's grambyangan* as follows.

2165	.3.2	.3.5	
....	
....	....	.165	.212
.222	.555	....	...5

Transisi Grambyangan Songo

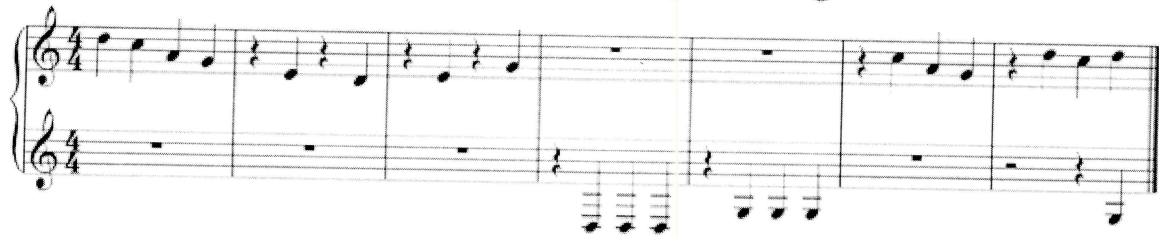


Figure 7. Grambyangan sanga.

After the *grambyangan*, the atmosphere brings a feeling of *patet sanga*. This taste is strengthened by the mood song of Suluk Lagon Patet Sanga.

3.2.2 *The scene of Petruk Singing*

The character of Petruk sings in *patet sanga* because Petruk is supposed to be sung in the atmosphere of the *patet sanga* segment. Since there is dialogue and *grimmingan* (*gender* sounds accompanying the *dalang* as he speaks) beforehand, during this performance the *dalang* did not hear well enough. Because the *dalang* lost the atmosphere of the *patet*, through the character of Petruk the *dalang* sang *ma ma ma ji ji ji* vocals followed by *gender* voices of the 5 and 1 tone. After this, the *dalang* then sings the song of Slendang Biru Slendro Patet Sanga with the initial tone of 5.

3.2.3 *The scene of semar*

In this section, there is a transition from *patet sanga* to *patet manyura*. The previous music was Sampak Patet Sanga. When Semar arrived, the gamelan piece stopped (*suwuk*). When Semar sings, the gamelan musicians make *thinthingan* by ringing *ning ning ning nong nong nong* followed by *gender* tones 666 222. This *thinthingan* is able to turn *patet sanga* into *patet manyura*. After this *thinthingan*, Semar sings Suluk Sekar Pucung Patet Manyura.

3.2.4 *Jejer IV*

This section uses the music of the Ladrang Sri Kaloka Patet Sanga piece. Previously, it was a piece with *patet manyura*. Thus, there is a change in *patet* here. The transition melody used was *grambyangan patet manyura*. The Ladrang Sri Kaloka piece is followed by vocals and playing the *patet sanga* piece and lasts until *jejer VI*.

3.3 *Patet manyura*

Patet manyura starts on *jejer VI*. In the *patet manyura* section there are two transitions, in *jejer VI* and in the scene of the Wanengpinta meditating to bring Narayana.

3.3.1 *Jejer VI*

Jejer VI begins with *grambyangan manyura* to change the atmosphere from *patet sanga* to *patet manyura*. After the *grambyangan* continues, the *dalang* vocalises a mood song in the form of Suluk Lagon Patet Manyura Wetah. However, the atmosphere of *patet manyura* only lasts for a short time only to open the *patet*. After that, there is *grambyangan pelog* to prepare the piece with *pelog* scale. After singing the Suluk Lagon mood song, the *dalang* narrates the next scene. When the *dalang* narrates the scene, the *gender* musicians begin to play *grambyangan pelog barang* to change the atmosphere to *pelog*. The following is the *grambyangan pelog barang*.

2̇765	..35	....	....
-----	-----	-----	-----
....	32..	.235	.555
.765	...6	...5	
-----	-----	-----	
....	.356	53565	
.3.3	...2	.672	7676
-----	-----	-----	-----
.356	...2	....	...2

Grambyangan Pelog Barang



Figure 8. Grambyangan pelog barang.

After *grambyangan pelog barang*, all the mood songs and gamelan pieces play at *pelog barang*, the *pelog barang* atmosphere lasted until the scene of Begawan Wanengpinta meditating.

3.3.2 The scene of begawan wanengpinta meditating

In this scene, there was a transition from *pelog barang* to *slendro manyura*. This transition was in the form of *grambyangan manyura*. During the fieldwork this atmosphere lasted until the show was finished.

4 PATET AS A FORM OF MUSICAL TASTE

Patet is a kind of music mode, but it has different modes. Every *patet* has a different musical taste. This musical taste is influenced by the intervals of each *patet* tone. *Patet nem* has a pitch of 6-5-3-2, *patet sanga* has intervals of 2 - i - 6 - 5, while *patet manyura* has intervals of 3 - 2 - 1 - 6. At a glance, *patet manyura* is a note above *patet sanga*, and *patet sanga* is a two tones above *patet nem*. However, it is not as simple as this because the intervals between the tones in the gamelan are not the same. For example, the gamelan at the Puppetry Department of Indonesia Institute of the Arts, Yogyakarta has the following intervals:

Note	Interval among note n with note n+1 (cent)												
	6-1	1-2	2-3	3-5	5-6	6-1	1-2	2-3	3-5	5-6	6-1	1-2	2-3
Interval	260	237	254	250	229	250	243	238	243	223	263	236	248
Patet Nem													
Patet Sanga						Patet Sanga				Patet Sanga			
Patet Manyura						Patet Manyura				Patet Manyura			

Source: Prasetya, 2013

The intervals between the tones in the gamelan will form a different sense of feeling in each *patet*. If the interval is categorised into three, near, medium and far, then it can be categorised as follows:

- 223 – 236 = near
- 236 – 249 = medium
- 249 – 262 = far

Table 5. Tones in *patet*.

Tone Area		Impression
Patet Nem	6 5 3 2	223 – 243 – 238 near – medium – medium
Patet Sanga	2 1 6 5	236 – 263 – 223 near – far – near
Manyura	3 2 1 6	248 – 236 – 263: medium – near – far

The feeling of *patet* is characterised by a leap in tone. This also applies to the repository of *patet nem*. For example, the piece that is always used in shadow-puppet shows in the *patet nem* section is the *Playon Lasem Patet Nem* as follows.

Opening: kendang: ⑤

<p>A</p> <p>65 6565 2356̄</p> <p>1656̄ 2353 2121̄</p> <p>2121 5235 2356</p> <p>1656 2353 1232̄</p> <p>3263 6532</p>	<p>B</p> <p>[5653 5653 6526 5235̄</p> <p>1232 6523̄</p> <p>5353 5235 1653 2132̄</p> <p>6632 3565̄</p> <p>2321̄</p> <p>2132 6356̄</p> <p>3263 6532̄]</p>
---------------------------------------------------------------------------------------------------------------------	---------------------------------------------------------------------------------------------------------------------------------------------------------

Closing (Suwuk): 11 3216̄⑥

Playon Lasem Patet Nem

The musical score is titled "Playon Lasem Patet Nem". It consists of ten systems of staves. The first system includes staves for Bahangan, Kerong, Kerupit, Gonges, and Gong, with a section marker "A" above the Gonges staff. The second system includes staves for Bal, Ken, and Kem, with a section marker "B" above the Bal staff. The third system includes staves for Bal, Ken, and Kem. The fourth system includes staves for Bal, Ken, and Kem. The fifth system includes staves for Bal, Ken, and Kem. The sixth system includes staves for Bal, Ken, and Gong, with a section marker "Susuk" above the Gong staff. The seventh system includes staves for Bal, Ken, and Gong, with a section marker "Susuk" above the Gong staff. The score is written in 4/4 time and features a variety of rhythmic patterns and melodic lines.

Figure 9. *Playon lasem patet nem* piece.

5 CONCLUSIONS

There are two transitional melodies when there are changes of *patets* in shadow-puppet shows, namely *thinthingan* and *grambyangan*. *Thinthingan* is usually played if there is a melody that has prepared the transition. *Grambyangan* melodies are used when there is a strong transition that was not preceded by a strong musical sense, for example, a change in the scale from *slendro* to *pelog* or vice versa. Likewise, this happens when there is a transition between *patets* but with a strong distance, for example, the transition from *patet sanga* to *manyura* or vice versa. The transition from *patet nem* to *patet manyura* or vice versa, can be played with *thinthingan* because the taste of melody between *patet nem* and *manyura* is not too wide.

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