21st Century Innovation in Music Education

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21st Century Innovation in Music Education

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_Routledge_
_Taylor & Francis Group_
_LONDON AND NEW YORK_
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Opening melody for patet sound space on shadow puppet theatre
H.B. Prasetya, I.K.N Putra & T.W. Widodo
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 (INTERCOM) 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).

INTERCOM intended to capture the latest musical developments and bring 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 INTERCOM 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.

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Acknowledgement

This page is dedicated to the people who have been a tremendous support in the making of this proceeding. This work would not have been possible without the patronage of the Rector of Yogyakarta State University, Prof. Dr. Sutrisna Wibawa, M.Pd. and his staff, who have been supportive all the way.

I would also like to express our deepest gratitude to the board of editors Prof. Gary E. McPherson, Bambang Sugeng, Ed.D., Tutut Herawan, Ph.D., Endah Retnowati, Ph.D. Christopher Drake, M.A., Ashadi, Ed.D. Nila Kurniasari, M.Pd., Adi Cilik Pieawan and to all reviewers for their suggestions, encouragement, and for ensuring the quality of the papers published.

Beside that, I would also like to express our deepest gratitude to the following people for their contribution for this conference:

Dr. Rernat. Senam (Universitas Negeri Yogyakarta)
Prof. Lee Higgins (York St. John University)
Ass. Prof. Julie Ballantyne (University of Queensland, Australia)
Servaas Schreuders (Hogeschool voor De Kunsten Utrecht, The Netherlands)
Prof. Dr. Suminto A. Sayuti (Universitas Negeri Yogyakarta)
Dr. Clare Suet Ching Chan (Universiti Pendidikan Sultan Idris)
Janjaap Blom (Senior Publisher, CRC Press/Balkema, Taylor & Francis - the Netherlands)
Dr. Cherry Russell (University of Sydney, Australia)
Wayland N Quintero (University of Hawaii)
Supriyanto Wardoyo, SE (Universitas Sanata Dharma)
Prof. Dr. Suwaris Madya, Ph.D (Universitas Negeri Yogyakarta)
Suhaimi M. Saleh (Universitas Negeri Yogyakarta)
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Meiyao Wu (National Taiwan Normal University)
Eddy K.M Chong (National Institute of Education, Singapore)
Prof. Wiel Veugelers (University of Humanistic Studies, Utrecht, The Netherlands)
Mei Yee Wong (Education University of Hongkong)
Dr. Marlene Belly (Poitiers University, France)
Edijana Ursula (City University of Hongkong)
Setyo Purwansingsing, M.Sc (University of Bristol)
Rasman (University of Birmingham)

Furthermore, I would also like to acknowledge with much appreciation, the crucial role of the ISME (International Society of Music Education) and APNME (Asia Pacific Network of Moral Education) for their valuable contribution. A very special gratitude goes to the INTERCOM Committee and students committee for their dedication and efforts in preparing and hosting the conference.

I am also grateful for the support of English Department alumni of Universitas Negeri Yogyakarta who have been a great help in proofreading the manuscripts. Last but not least, I would
like to give my thanks to the publisher for their cooperation and for allowing us the opportunity to publish the conference papers. Appreciation also goes to José van der Veer and Lukas Goosen with their team who worked hard in correcting the draft and thereby making it more perfect.

Sincerely Yours

INTERCOME Organizing Committee Chair
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Opening melody for *patet* sound space on shadow puppet theatre

H.B. Prasetya, I.K.N Putra & T.W. Widodo
*Indonesia Institute of the Arts, Yogyakarta, Daerah Istimewa Yogyakarta, Indonesia*

**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 was 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 methallophone 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 *jéjaran* (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 *jéjaran* and each *jéjaran* often consists of scenes (*Prasetya, 2013*). *Patet nem* comprises *jéjar* I or *jéjar* kawitan, *jéjar* II or *jéjar* sabrangan and *jéjar* bondhét. *Patet sanga* comprises *jéjar* IV or *jéjar* pandhita and *jéjar* V or *jéjar* uluk-uluk. *Patet manyura* comprises *jéjar* VI or *jéjar* sminiart and *jéjar* VII or *jéjar* rina-rina (see Table 1). The terms *bondhét*, uluk-uluk, *Sminiart* and *rina-rina* refer to *gender* or the gamelan piece name that is usually used in that scene. Although other *gender* is sometimes used in *jéjaran*, the *jéjar* stays the same.

The distribution of *patets* in shadow-puppet performance is related to the type of *gender* or gamelan piece used. In the *patet nem* section, the compositions are *ném*-bound compositions. In the *patet sanga* section, the compositions used are *sanga*-themed compositions. Likewise, in *patet manyura*, the *gender* used is the *manyura*-style compositions. However, in some parts, the *patet* changes. For example, the *budukan* 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>
<thead>
<tr>
<th>Patet</th>
<th>Jèjèr Name</th>
<th>Scene/Act Name</th>
<th>Character</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nem</td>
<td>1. kawitan</td>
<td>Mandura country</td>
<td>Prabu Basudewa, Haryaprabu, Patih Saragupito, Tungenggung, Narayana.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Kundur kedaton</td>
<td>Prabu Basudewa</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Pasban Jawi</td>
<td>Haryaprabu, Narayana, Patih Saragupita, soldiers.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Budhalan</td>
<td>Haryaprabu, Patih Saragupita, soldiers.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Ampyak war</td>
<td>Soldier's journey of Mandura country</td>
</tr>
<tr>
<td></td>
<td>2. sabrang</td>
<td>Girigathok country</td>
<td>Patih Nagarangsan, Bedongbau, Bramangkara</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Simpangan war</td>
<td>The battle of Mandura soldiers against Girigathok soldiers.</td>
</tr>
<tr>
<td></td>
<td>3. bondhèt</td>
<td>Jongringaloka heaven</td>
<td>Batara Guru, Narada, Brama, Endra</td>
</tr>
<tr>
<td></td>
<td></td>
<td>The Repatkepanasan</td>
<td>Narada, Brama, Endra, Sambu, Yamadipati</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Gagal war</td>
<td></td>
</tr>
<tr>
<td>Sanga</td>
<td>4. pandhita</td>
<td>Gororo</td>
<td>The battle of Patih Nagakilat, Gedongbau, and Bramangkara against Brama and Endra</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Ringin Gedabya</td>
<td>Semar, Gareng, Petruk, Bagong</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Hermitage</td>
<td>Begawan Wanengpinta, Margana, Semar, Gareng.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Begal war</td>
<td>Petruk, Bagong</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>The battle of Margana against Cakil and soldiers of Girigathok.</td>
</tr>
<tr>
<td></td>
<td>5. uluk-uhuk</td>
<td>Surateling heaven</td>
<td>Nagaraja, Dewi Pertiwi, Setija, Narayana</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Tanggung war</td>
<td></td>
</tr>
<tr>
<td>Manyura</td>
<td>6. samirat</td>
<td>Girigathok country</td>
<td>Prabu Nagakilat catching up Nagarangsan</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Tandang war</td>
<td>The lost of Margana in the war against Nagakilat. The war between Wanengpinta against Nagakilat and Nagarangsan. The lost of Nagakilat, then he turns into a weapon called Nanggala while Nagarangsan turns into Alugara.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>VII. rina-rina</td>
<td>Mandura country</td>
<td>Prabu Basudewa, Kakrasana, Narayana, Permadi, Haryaprabu, Semar, Gareng, Petruk, and Bagong</td>
<td>The battle of Werkudara against soldiers of Girigathok.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Brubuh war</td>
<td></td>
</tr>
</tbody>
</table>


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 methalophone 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 nemi room, patet sanga room and patet manyura room. One who originally plays gamelan in the patet nemi 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, senggrengan and grambhyangan. Prasetya’s research did not explain why thinthingan, senggrengan and grambhyangan 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 Kakrahana Wanengpinta, which was performed by Ki Cerma Suteja, one of the dalangs from Yogyakarta.

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

Source: Hanggar and Nuryanta. 2018

Table 3. Sound space in shadow puppet performance.

<table>
<thead>
<tr>
<th>Patet</th>
<th>Jejer/Scene</th>
<th>Gending (Name of Gamelan piece)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Kundur Kedhaton; Prabu Basudewa returns to the palace</td>
<td>Ladrang Sri Katon Patet Manyura, Ayak-ayak Lasem Patet Nem</td>
</tr>
<tr>
<td></td>
<td>Budhalan: Haryaprapu and the soldiers join in a campaign to find Kakrahana.</td>
<td>Suluk Ada-ada Kawin Sekar Asmaradana</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Playon Lasem Patet Nem, Suluk Ada-ada Patet Nem Wetah, Grimmingan Patet Nem, Playon Lasem Patet Nem</td>
</tr>
</tbody>
</table>

(Continued)
Table 3. (Continued)

<table>
<thead>
<tr>
<th>Patet</th>
<th>Jejer/Scene</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kandhawaru</td>
<td>to propose to Gagarmayang and Parrijatha</td>
</tr>
<tr>
<td>Midway scene. Patih Nagarakrjngsang are accompanied by Togog and Bilung.</td>
<td></td>
</tr>
<tr>
<td>War Scene: Patih Saragupita fights against Gedongbawu. Gedongbawu loses, and then he continues the journey.</td>
<td></td>
</tr>
<tr>
<td>Jejer III. Jongringsuloka Heaven: Batara Guru order Narada, Brama, Indra and Yamadipati to send Patih Nagarakrjngsang back.</td>
<td></td>
</tr>
<tr>
<td>Brama release a fog so that the Nagarakrjngsang cannot see. Narada tells Indra to look for a champion who can defeat Nagarakrjngsang.</td>
<td></td>
</tr>
<tr>
<td>Sanga</td>
<td>Gara-gara (consists of humor and messages)</td>
</tr>
<tr>
<td>Petruk sings a Patet Sanga song.</td>
<td></td>
</tr>
<tr>
<td>Semar sings songs of Patet Sanga and Patet Manyura.</td>
<td></td>
</tr>
<tr>
<td>Jejer IV. Pandita: Ringin Gedabya. Margana. Semar, Gareng, Petruk, and Bagong meet Begawan Wamengpinta. They are visited by Indra. Indra asks for help to expel Patih Nagarakrjngsang.</td>
<td></td>
</tr>
<tr>
<td>War scene. Margana fights against Cakil.</td>
<td></td>
</tr>
<tr>
<td>War scene. Margarana fights against Patih Nagarakrjngsang. Patih Nagarakrjngsang is thrown away.</td>
<td></td>
</tr>
<tr>
<td>Jejer V. Surateling Heaven. Pertawi 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.</td>
<td></td>
</tr>
<tr>
<td>Gending (Name of Gamelan piece)</td>
<td></td>
</tr>
<tr>
<td>Playon Lasem Patet Nem, Grimmingan Patet Nem</td>
<td></td>
</tr>
<tr>
<td>Playon Lasem Patet Nem, Suluk Ada ada Patet Nem, Grimmingan Patet Nem</td>
<td></td>
</tr>
<tr>
<td>Playon Lasem Pelog Patet Nem, Grimmingan Pelog Patet Nem</td>
<td></td>
</tr>
<tr>
<td>Playon Lasem Pelog Patet Nem, Suluk Ada-ada Pelog Patet Nem, Grimmingan Pelog Patet Nem</td>
<td></td>
</tr>
<tr>
<td>Suluk Ada-ada Slendro Patet Nem</td>
<td></td>
</tr>
<tr>
<td>Playon Lasem Patet Nem, Grimmingan Patet Nem</td>
<td></td>
</tr>
<tr>
<td>Playon Lasem Patet Nem, Grimmingan Patet Nem</td>
<td></td>
</tr>
<tr>
<td>Playon Lasem Patet Nem, Grimmingan Patet Nem</td>
<td></td>
</tr>
<tr>
<td>Playon Lasem Patet Nem</td>
<td></td>
</tr>
<tr>
<td>Playon Patet Sanga, Grimmingan Patet Sanga, Playon Patet Sanga</td>
<td></td>
</tr>
</tbody>
</table>
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 Bramha meeting with Patih Nagarangsa.

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 command in the form of dhodhogan (tapping the wooden puppet box with a cempala or a mallet) five times, followed by Ayak-ayak Patet Nem.
Figure 1. Grambyangan patet nem.
3.1.2 *The scene of Kundur 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.

\[
\begin{array}{cccc}
3216 & 53 & .61 \\
\ldots & \ldots & \ldots \\
\ldots & \ldots & 321 \\
\ldots & 561 & .111 \\
232 & 16 & .53 & .21 \\
\ldots & \ldots & 16 & 33 & .21 \\
23 & \ldots & \ldots & .161 \\
\ldots & .123 & 333 & \ldots
\end{array}
\]

![Figure 2. Grambyangan of manyura.](image)

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 SriKatton piece. After playing the Ladrang SriKatton 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.
Figure 3. Ladrang sri katon patet manyura.
Ayak-ayak 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 sanga. 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:

![Image of musical notation]

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:
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 siendro 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.
Transisi Grambyangan Songo

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 *giringan* (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 (*swuk*). When Semar sings, the gamelan musicians make *thinthingan* by ringing *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*.
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:
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*.

<table>
<thead>
<tr>
<th>Tone Area</th>
<th>Impression</th>
</tr>
</thead>
<tbody>
<tr>
<td>Patet Nem</td>
<td>6 5 3 2</td>
</tr>
<tr>
<td>Patet Sanga</td>
<td>2 1 6 5</td>
</tr>
<tr>
<td>Manyura</td>
<td>3 2 1 6</td>
</tr>
</tbody>
</table>

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:

\[
\text{A: } 65 \quad 6565 \quad 2356 \\
1656 \quad 2353 \quad 2121 \\
2121 \quad 5235 \quad 2356 \\
1656 \quad 2353 \quad 1232 \\
3263 \quad 6532 \\
\]

\[
\text{B: } 5653 \quad 5653 \quad 6526 \quad 5235 \\
1232 \quad 6523 \\
5353 \quad 5235 \quad 1653 \quad 2132 \\
6632 \quad 3565 \\
2321 \\
2132 \quad 6356 \\
3263 \quad 6532 \\
11 \quad 3216
\]

*Closing (Novak):*
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.

REFERENCES


