



# 21<sup>st</sup> Century Innovation in Music Education

EDITED BY  
Kun Setyaning Astuti  
Gary E. McPherson  
Bambang Sugeng  
Nila Kurniasari  
Tutut Herawan  
Christopher Drake  
Ashadi  
Endah Retnowati  
Adi Cilik Pierewan

ROUTLEDGE





Taylor & Francis

Taylor & Francis Group

<http://taylorandfrancis.com>

DO NOT COPY  
hanggarbp@gmail.com

PROCEEDINGS OF THE 1ST INTERNATIONAL CONFERENCE OF THE MUSIC EDUCATION COMMUNITY (INTERCOME 2018), OCTOBER 25-26, 2018, YOGYAKARTA, INDONESIA

# 21st Century Innovation in Music Education

## *Editors*

**Kun Setyaning Astuti**

*Universitas Negeri Yogyakarta, Indonesia*

**Gary E. McPherson**

*The University of Melbourne, Australia*

**Bambang Sugeng**

*Universitas Negeri Yogyakarta, Indonesia*

**Nila Kurniasari**

*Universitas Negeri Yogyakarta, Indonesia*

**Tutut Herawan**

*Universitas Teknologi Yogyakarta, Indonesia*

**Christopher Drake**

*Living Values Education, UK*

**Ashadi**

*Universitas Negeri Yogyakarta, Indonesia*

**Endah Retnowati**

*Universitas Negeri Yogyakarta, Indonesia*

**Adi Cilik Pierewan**

*Universitas Negeri Yogyakarta, Indonesia*

*Routledge is an imprint of the Taylor & Francis Group, an informa business*

© 2020 Taylor & Francis Group, London, UK

*Typeset by Integra Software Services Pvt. Ltd., Pondicherry, India*

All rights reserved. No part of this publication or the information contained herein may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, by photocopying, recording or otherwise, without written prior permission from the publisher.

Although all care is taken to ensure integrity and the quality of this publication and the information herein, no responsibility is assumed by the publishers nor the author for any damage to the property or persons as a result of operation or use of this publication and/or the information contained herein.

Published by: CRC Press/Balkema  
Schipholweg 107C, 2316XC Leiden, The Netherlands  
e-mail: Pub.NL@taylorandfrancis.com  
www.crcpress.com – www.taylorandfrancis.com

ISBN: 978-0-367-11122-9 (Hbk)  
ISBN: 978-0-429-02493-1 (eBook)  
DOI: <https://doi.org/10.1201/9780429024931>



## 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 &amp; R.M. Nasution</i>	31
Teaching music for communicating and sharing information in the Malian traditional society <i>T. Kasse &amp; 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 &amp; 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. Ozoaghuta</i>	68
The influence of deep learning model on musicality and character through <i>Dolanan</i> songs <i>K.S. Astuti, M.G. Widyastuti &amp; HT. Silaen</i>	73
Developing instructional multimedia for learning traditional music by encyclopedia form <i>N.A. Anandhita &amp; Ishartiwi</i>	86
Multimedia <i>Talempong Pacik</i> learning: Virtual instrument based on Android <i>B.F.F. Zerky &amp; K.S. Astuti</i>	98
Beatbox for teaching in 21 <sup>st</sup> century music education <i>E.P. Grandena &amp; A.N. Machfauzia</i>	105

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



Gandang Tambua & Tasa: Elements of music and relevance to character education <i>M. Afdhal &amp; 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 &amp; W.O. Wiko</i>	258
Cultivating the spirit of nationalism through the song 'Manuk Dadali' <i>S.R. Mahmudah &amp; Sumaryadi</i>	266
The value of local wisdom in children's song for character education <i>M. Y. Putrajip, K.S. Astuti &amp; Y. Fitrianto</i>	271
Gamelan music therapy to train the inner sensation to get the feeling of the dance <i>D.A. Fajar &amp; R. Wiharsih</i>	278
Educational values in the <i>Erpangir Ku Lau</i> ritual <i>A.P.H. Purba &amp; K.S. Astuti</i>	286
Moral teaching in children's religious songs <i>G. Dwiyantoro &amp; H. Pamadhi</i>	291
Developing character values through Javanese <i>gamelan</i> <i>A. Pranata &amp; S. Rudiwati</i>	298
Tolerance education through a choral lesson in schools <i>O. Pratama &amp; K.S. Astuti</i>	302
The educational values in the art of <i>Randai Sutan Budiman</i> in Kambang Lengayang <i>J. Yuliandri &amp; A.N. Machfauzia</i>	307
Meanings in the <i>Orang Rimba</i> ritual honey-gathering song in Jambi, Indonesia <i>D.N. Anggraini &amp; 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 &amp; G.K.W. Anggraheni</i>	323
The relationship between folk song and people's moral education <i>A. Yunanto &amp; H. Pamadhi</i>	333
<i>Kuadai</i> dance music and symbolic meaning as a medium for early childhood learning <i>Hartono &amp; R. lanjari, A.H. Saputri &amp; B. Susetyo</i>	341
Educational values through <i>Senjang</i> songs in Sekayu, Musi Banyuasin Regency <i>A.R. Purnamasari &amp; 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 &amp; Djohan</i>	361
Children's learning of <i>Dolanan</i> songs in the digital era <i>E. Nurhayati &amp; 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 &amp; T.W. Widodo</i>	395

The meaning of the Koyunbaba song (Suite Für Gitarre Op.19) in Carlo Domeniconi's work <i>B. Walidaini &amp; S.A. Sayuti</i>	411
A study of <i>stambul II</i> singing style in the Muntilan <i>Keroncong Putra Kasih</i> orchestra <i>K.W.I. Cahyani &amp; K.S. Astuti</i>	422
Malay song forms in Kuansing, Kampar and Rokan Hulu regencies, Riau Province <i>Nurmalinda</i>	428
The process of learning <i>Tifa</i> instruments in the Asmat tribe <i>F.E.I. Rahayaan &amp; K.S. Astuti</i>	440
Counter rhythmic and counter melodic methods for <i>angklung</i> music arrangement's <i>B.P. Korantalaga &amp; A.M.S. Pradoko</i>	454
The implementation of canon training to increase harmony sensitivity of choir members <i>F.A. Pamungkas &amp; K.S. Astuti</i>	461
Advantages and challenges of the open-ended approach in nurturing creativity <i>D. Wulandari</i>	468
'Aesthetic' electoral politics: How songs are utilized in Indonesian elections <i>Halili</i>	475
Literature review: The effect of music therapy on labour pains <i>K. Resmaniasih</i>	484
Effects of music therapy on decreasing pain in post-partum mothers with Caesarean sections (meta-analysis study) <i>S. Mawaddah</i>	493
Influence of playing motion and songs on the social skills of children in early childhood <i>E. Yetti &amp; V. Anggraini</i>	497
Targeting music business opportunities in the town <i>R.P Hanangun &amp; A.G.B. Triprasetyo</i>	506
Integrating music and visual art in batik Tembe Renda <i>Fathurrahman &amp; I.K. Sunarya</i>	514
Talempong <i>Anam Salido</i> as an Islamic representation of Minangkabau people <i>M. Irfan &amp; A.S. Suminto</i>	526
<i>Sasandu</i> musical instruments as <i>Nusa Tenggara Timur</i> cultural arts promotion media <i>W.O. Wiko, S. Pradoko, G.K.W. Anggraheni &amp; A. Husna</i>	532
Correlation between musical imagery and guitar improvisability in Soroako's music community <i>A.C. Pasande &amp; K.S. Astuti</i>	540
Author Index	546



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 21<sup>st</sup> 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.

DO NOT COPY  
hanggarbp@gmail.com

## Organizing Committee

### Patron

Prof. Dr. Sutrisna Wibawa, M.Pd. (Rector of Universitas Negeri Yogyakarta) UNY

### Advisory Committee

Prof. Dr. Margana, M.Hum (Vice Rector of Academic Affairs, Universitas Negeri Yogyakarta)

Prof. Dr. Edi Purwanto, M.Pd. (Vice Rector of Finance, Universitas Negeri Yogyakarta)

Prof. Dr. Sumaryanto, M.Kes (Vice Rector of Student Affairs, Universitas Negeri Yogyakarta)

Dr. Rer.Nat. Senam, M.Si. (Vice rector of internationale affairs in partnership, UNY)

Prof. Endang Nurhayati, M.Hum (Dean of Languages and Arts Faculty)

Dr. Maman Suryarman, M.Pd. (Vice Dean of Academic Affairs-Languages and Arts Faculty of Universitas Negeri Yogyakarta)

Rohali, M.Hum.(Vice Dean of financial affairs-Languages and Arts Faculty of UNY)

### Head of Organizing Committee

Dr. Kun Setyaning Astuti, M.Pd. (Vice Dean of Students Affairs-Languages and Arts UNY)

### Local Organizing Committee:

Dr. Ayu Niza Machfauzia, M.Pd. (Head of Music Education Departement)

Sritanto, M.Pd. (Secretary of Music Education Departement)

### Secretary:

Nila Kurniasari, S.Pd., M.Pd.

Fransisca Xaveria Diah

Kristianingsih, S.Pd., M.A.

### Treasure:

Panca Putri Rusdewanti,

S.Pd.,M.Pd.

Dra. MG. Widyastuti, M.Sn.

### Special Season Chair:

Herwin Yogo W, M.Pd.

Heni Kusumawati, M.Pd.

### Sponsorship:

Drijastuti Jogjaningrum. M.A.

Fuadi, M.A.

Dr. Cipto Budi Handoyo, M.Pd.

Agustianto, M.Pd.

### Technical support:

Pujiwiyana, M.Pd.

Agus Untung Yulianto, M.Pd.

Mudakir, S.Ip.

Drs. Sugeng Tri Wuryanto.

### Program Committee Chair:

Yunike Juniarti Fitria, M.A.

### Proceeding chair:

Dr. A.M. Susilo Pradoko, M.Si.

Dr. Hanna Sri Mudjilah, M.Pd.

Suwarda Zebua, M.Pd.

HT. Silaen, M.Hum.

### Admin/secretariat:

Virga Renitasari, S.Pd.

Altri Rohmat, A.Md.

Suryati, S.Pd.

Sariyanto, S.Pd.

Sinto Wibowo, S.Pd.

Rini Lestari

### Design:

Sugeng Setia Nugroho, A.Md.

Dedy Sartono, S.Pd.



Taylor & Francis

Taylor & Francis Group

<http://taylorandfrancis.com>

DO NOT COPY  
hanggarbp@gmail.com



*21st Century Innovation in Music Education – Astuti et al. (eds)*  
© 2020 Taylor & Francis Group, London, ISBN 978-0-367-11122-9

## Scientific Committee

Chair of Editor: Dr. Kun Setyaning Astuti, M.Pd.

Editors:

2. Prof. Gary E. McPherson, Ph.D.
3. Bambang Sugeng, Ph.D.
4. Nila Kurniasari, M.Pd.
5. Dr. Tutut Herawan
6. Christopher Drake, M.A.
7. Ashadi, S.Pd., M.Hum., Ed.D.
8. Endah Retnowati, Ph.D.
9. Adi Cilik Pierewan, Ph.D.

Reviewer

- Prof. Dr. Triyono Bramantyo (ISI Yogyakarta-Indonesia)  
Prof. Dr. Meiyao Wu (Department of Education Director of Academic Affairs Section  
(Heping Campus) National Kaoshiung Normal University, Taiwan.  
Dr. Susilo Pradoko, M.Si. (Universitas Negeri Yogyakarta-Indonesia)  
Dr. Ayu Niza Machfauzia, M.Pd. (Universitas Negeri Yogyakarta-Indonesia)  
Dr. Hanna Sri Mudjilah, M.Pd. (Universitas Negeri Yogyakarta-Indonesia)  
Dr. Cherry Russell (University of Sydney)  
Dr. Wayland N Quintero (University of Hawai'i)  
Suhaini M. Saleh (Universitas Negeri Yogyakarta)  
Edijana Ursula (City University of Hongkong)  
Mei Yee Wong (Education University of Hongkong)  
Maosen Li, Renmin University, Beijing, China  
Qian Zhang, Guangdong University of Foreign Studies, China  
Mei-Yee Wong, The Education University of Hong Kong, Hong Kong



Taylor & Francis

Taylor & Francis Group

<http://taylorandfrancis.com>

DO NOT COPY  
hanggarbp@gmail.com

## 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 Piereawan 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. Suwarsih Madya, Ph.D (Universitas Negeri Yogyakarta)  
Suhaini M. Saleh (Universitas Negeri Yogyakarta)  
Soni Nopembri, Ph.D (Universitas Negeri Yogyakarta)  
Mungad (Universitas Negeri Yogyakarta)  
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 Purwaningsing, 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 INTERCOME 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

The logo for INTERCOME, featuring the word "intercome" in a stylized, lowercase font with vertical bars to the right of the letters. Above the word, there is a small rectangular box containing the text "INTERCOME ORGANIZING COMMITTEE 2010".

INTERCOME Organizing Committee Chair

Dr. Kun Setyaning Astuti, M.Pd.

DO NOT COPY  
hanggarbp@gmail.com

## 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 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*, *Ssmirat* 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 *nem*-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 *Jêjêran* in the play of *Kakasrana Wanengpinta*.

<i>Patet</i>	<i>Jêjêr</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
	<i>Sanga</i>	<i>IV. pandhita</i>	The	Narada, Brama, Endra, Sambu, Yamadipati
			Repatkepanasan	
Gagal war			The battle of Patih Nagakilat, Gedongbau, and Bramangkara against Brama and Endra	
<i>Goro-goro</i>			Semar, Gareng, Petruk, Bagong	
Ringin Gedabya			Begawan Wanengpinta, Margana, Semar, Gareng, Petruk, Bagong	
<i>V. uluk-uluk</i>		Hermitage	The battle of Margana against Cakil and soldiers of Girigathok	
		Begal war		
<i>Manyura</i>		<i>VI. sumirat</i>	Surateleng heaven	Nagaraja, Dewi Pertiwi, Setija, Narayana
			Tanggung war	-
		<i>VII. rina-rina</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 Nanggal while Nagarangsang turns into Alugara.	
	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 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 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>Suluk</i> (mood song)	<i>gender, rebab, gambang, seruling, cempala, keprak, gong</i>
4.	The <i>dalang</i> is giving a narrative	<i>Grimingan</i>	<i>gender, keprak</i>

Source: Hanggar and Nuryanta, 2018

Table 3. Sound space in shadow puppet performance.

Patet	Jejer/Scene	<sup>1</sup> 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, Ayak-ayak Lasem Patet Nem</i>
	Paseban Jawi: Patih Saragupita and Tumeng-gung meet Haryaprabu.	Suluk Ada-ada Patet Nem Jugag, Grimingan Patet Nem, Playon Patet Nem, Grimingan Patet Nem, <i>Suluk Ada-ada Patet Nem Wetah Suluk Ada-ada Kawin Sekar Asmaradana Patet Manyura, Suluk Kawin Sekar Pangkur Patet Sanga, Lancaran Gagak Setra Patet Sanga</i>
	Budhalan: Haryaprabu and the soldiers join in a campaign to find Kakrasana.	<i>Playon Lasem Patet Nem, Suluk Ada-ada Patet Nem Wetah, Grimingan Patet Nem, Playon Lasem Patet Nem</i>
	Jejer II. Sabrangan. Girigathok Country. Bedongbau and Bramangkara meet Patih Nagarangsang. They leave for Kayangan	

(Continued)



Table 3. (Continued)

Patet	Jejer/Scene	<sup>1</sup> Gending (Name of Gamelan piece)
	Kandhwaru to propose to Gagarmayang and Parijatha Midway scene. Patih Nagarangsang are accompanied by Togog and Bilung. War Scene: Patih Saragupita fights against Gedongbau. Gedongbau loses, and then he continues the journey Jejer III. Jongringsaloka Heaven: Batara Guru order Narada, Brama, Indra and Yamadipati to send Patih Nagarangsang back.	Playon Lasem Patet Nem, Grimingan Patet Nem Playon Lasem Patet Nem, <i>Suluk Ada ada Patet Nem, Grimingan Patet Nem</i>
	Repat Kepanasan Scene. Brama, Indra, Sambu, and Mahadewa meet Batara Narada Midway scene. Patih Nagarangsang is accompanied by Togog and Bilung.	<i>Ladrang Mega Mendhung Pelog Patet Nem, Suluk Plencung Jugag Pelog Patet Nem, Ada-ada Pelog Patet Nem wetah, Grimingan Pelog Patet Nem</i> Playon Lasem Pelog Patet Nem, Grimingan Pelog Patet Nem Playon Lasem Pelog Patet Nem, <i>Suluk Ada-ada Pelog Patet Nem, Grimingan Pelog Patet Nem</i>
	The scene of Brama meeting Patih Nagakilat. War scene: Brama fights Nagarangsang, Brama loses. Brama meets Narada and reports his loss.	<i>Suluk Ada-ada Slendro Patet Nem</i> Playon Lasem Patet Nem, Grimingan Patet Nem Playon Lasem Patet Nem, Grimingan Patet Nem
	Brama release a fog so that the Nagarangsang cannot see. Narada tells Indra to look for a champion who can defeat Nagarangsang.	Playon Lasem Patet Nem, Grimingan Patet Nem <i>Playon Lasem Patet Nem</i>
Sanga	Gara-gara (consists of humor and messages)  Petruk sings a Patet Sanga song.  Semar sings songs of Patet Sanga and Patet Manyura.  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. War scene. Margana fights against Cakil.	<i>Suluk Lagon Patet Sanga Wetah</i> , Iilir-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 Suluk Jingking Wetah Patet Sanga, Jineman Patet Sanga, <i>Grimingan Patet Sanga Suluk Sekar Pucung Patet Manyura</i> <i>Ladrang Sri Kaloka Patet Sanga</i> , Suluk Lagon Patet Sanga Wetah, Grimingan Patet Sanga, Suluk Ada-ada Patet Sanga
	War scene. Margarana fights against Patih Nagarangsang. Patih Nagarangsang is thrown away. 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.	Suluk Ada-ada Patet Sanga, Grimingan Patet Sanga, Playon Patet Sanga, Playon Patet Sanga, Grimingan Patet Sanga  Playon Patet Sanga, Suluk Lagon Patet Sanga Wetah, Grimingan Patet Sanga, Playon Patet Sanga, Suluk Lagon Patet Sanga jugag, Grimingan Patet Sanga, <i>Playon Patet Sanga</i>
Manyura	Jejer VI. Girigathok country. Prabu Nagakilat will follow Patih Nagarangsang who had not gone home. Kandhwaru scene: Nagakilat meets Nagarangsang.	<i>Suluk Lagon Patet Manyura Wantah, Grimingan Patet Manyura, Suluk Ada-ada Pelog Barang.</i> Playon Pelog Barang, Grimingan Pelog Barang

(Continued)

Table 3. (Continued)

Patet	Jejer/Scene	<sup>1</sup> 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

<sup>1</sup>Italic 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

.6i2 i6i6  
 .... ...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..	.61.			
----	----	----			
....	....	....			
....	....	.3̣2̣1̣			
----	----	----			
.561	.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
	{ 5 6 5 3	2 1 2 1	3 5 6 5 3 2 1 2
	5 6 5 3	2 1 2 1	3 5 6 5 3 2 1 2
	6 6 . 5	3 5 6 1̣	3 2 6 5 3 2 3 5
	3 3 5 3	5 6 1̣ 6	3 5 6 5 3 2 1 2

Ayak-ayak Lasem Patet Nem 2.3.5.6

Srepeg Lasem Patet Nem

2̇6̇2̇6̇ 2̇6̇2̇6̇<sup>1</sup> 1̇5̇6̇1̇ 2̇3̇2̇1̇<sup>5</sup>

5̇2̇3̇5̇ 2̇3̇5̇6̇ 1̇6̇5̇6̇<sup>3</sup> 5̇3̇2̇3̇<sup>2</sup> 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 image displays a musical score for 'Ayak-ayak Lasem Patet Nem'. It consists of five systems of notation, each with three staves. The instruments are labeled as follows: Balungan, Kenong, Kempul, Bal., Ken., Kem., and Gong. The notation is in 4/4 time and features a mix of quarter, eighth, and sixteenth notes, along with rests. A 'Suwuk' section is marked at the beginning of the fifth system. A large 'NOT COPY' watermark is overlaid on the score.

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 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:

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 first 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' are written below the notes. The third staff is for 'B. Solo' and the fourth for 'Slent.', both 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 score ends with a double bar line.

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:

$\overset{\cdot}{3}\overset{\cdot}{2}\overset{\cdot}{1}6 \quad \dots \overset{\cdot}{6}1 \quad \dots \quad \dots \quad \dots \overset{\cdot}{1}\overset{\cdot}{1}\overset{\cdot}{1} \quad \overset{\cdot}{3}\overset{\cdot}{2}\overset{\cdot}{1}$   
 $\overline{\dots} \quad \overline{53.1} \quad \overline{\dots 561} \quad \overline{\dots 111} \quad \overline{\dots}$   
 $\dots \overset{\cdot}{2} \quad \overset{\cdot}{1}6\dots \quad \overset{\cdot}{5}3\dots \quad \overset{\cdot}{2}1\dots \quad \overset{\cdot}{3}\dots$   
 $\overline{\dots 232} \quad \overline{\dots 16} \quad \overline{\dots 53} \quad \overline{\dots 21} \quad \overline{\dots 23\dots}$   
 $\dots \quad \dots \quad \dots \overset{\cdot}{1}6\overset{\cdot}{1}$   
 $\overline{\dots 123} \quad \overline{\dots 333} \quad \overline{\dots 3}$

### 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.

$\overset{\cdot}{2}\overset{\cdot}{1}65 \quad \dots \overset{\cdot}{3}.2 \quad \dots \overset{\cdot}{3}.5$   
 $\overline{\dots} \quad \overline{\dots} \quad \overline{\dots}$   
 $\dots \quad \dots \quad \dots \overset{\cdot}{1}65 \quad \dots \overset{\cdot}{2}\overset{\cdot}{1}\overset{\cdot}{2}$   
 $\overline{\dots 222} \quad \overline{\dots 555} \quad \overline{\dots} \quad \overline{\dots 5}$



## 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 - I - 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	2̇ 1̇ 6 5	236 – 263 – 223 near – far – near
Manyura	3̇ 2̇ 1̇ 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 2356̇</p> <p>1̇656̇ 2353 2121̇</p> <p>2121 5235 2356</p> <p>1̇656 2353 1232̇</p> <p>3263 6532</p>	<p>B</p> <p>[5653 5653 6526 5235̇</p> <p>1232 6523̇</p> <p>5353 5235 1̇653 2132̇</p> <p>6632 3565̇</p> <p>2321̇</p> <p>2132 6356̇</p> <p>3263 6532̇]</p> <p>11 3216̇</p>
---	--

Closing (Suwuk):



Playon Lasem Patet Nem

The musical score is titled "Playon Lasem Patet Nem". It consists of seven systems of staves. The first system includes Balungan, Kenong, Kempul, Congsa, and Gong. The second system includes Bal., Ken., and Kern. The third system includes Bal., Ken., and Kern. The fourth system includes Bal., Ken., and Kern. The fifth system includes Bal., Ken., and Kern. The sixth system includes Bal., Ken., and Kern. The seventh system includes Bal., Ken., and Gong. The score is divided into sections A and B. Section A is marked at measures 1, 3, and 5. Section B is marked at measure 11. There are also markings for "Suwuk" at measures 29 and 31. 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.

## REFERENCES

Brinner, Benjamin. (2008). *Music in Central Java*. New York: Oxford University Press.

- Lysloff, Rene TA. (1993). A Wrinkle in Time: The Shadow Puppet Theatre of Banyumas. *Asian Theatre Journal*. 10(1), 49-80.
- Prasetya, Hanggar Budi. (2012). *Pathet: Ruang Bunyi dalam Karawitan Gaya Yogyakarta*. [Pathet: Space of Sound in Yogyakarta's Style Karawitan]. *Panggung Jurnal Seni dan Budaya*. 22 (1), 67-82.
- Prasetya, Hanggar Budi. (2013). *Mlesed dan Nggandhul dalam Karawitan Pedalangan Gaya Yogyakarta*. *Disertasion*. [Mlesed and Nggandhul in Yogyakarta's Style of Pedalangan's Karawitan]. Universitas Gadjah Mada Yogyakarta.
- Prasetya, Hanggar Budi. (2013). *Fisika Bunyi Gamelan*. [Sound of Gamelan in Physics]. Yogyakarta: BP ISI.
- Sutton, Anderson. (1991). *Traditions of Gamelan Music in Java: Musical Pluralism and Regional Identity*. New York: Cambridge University Press.
- Weiss, Sarah. (2006). *Listening to an Earlier Java*. The Netherlands: KITLV.

DO NOT COPY  
hanggarbp@gmail.com