21st Century Innovation in Music Education

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21st Century Innovation in Music Education

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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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Sincerely Yours

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

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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 *Kalimasana 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 *granbyengan*. Additionally, the vocals of the puppet master (dalang) who mimics *thinthingan*. *Thinthingan* and *granbyengan* are carried out by the gender, one of metallophone gamelan instruments. *Thinthingan* melodies are needed for light transitions, while *granbyengan* 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 *jëjeran* (main scene) in the performance. Traditionally, shadow-puppet performances are divided into three segments determined by the *patet*, namely *patet ném*, *patet sanga*, and *patet manyura* (Weiss, 2006). During the overnight performance of *wayang*, *patet ném* 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 ném* and *patet sanga* are longer than *patet manyura*.

Each *patet* consists of *jëjeran* and each *jëjeran* often consists of scenes (Prasetya, 2013). *Patet ném* comprises *jëJer I* or *jëJer kawitan*, *jëJer II* or *jëJer sabrangan* and *jëJer III* or *jëJer bondhët*. *Patet sanga* comprises *jëJer IV* or *jëJer pandhiua* and *jëJer V* or *jëJer uluk-uluk*. *Patet manyura* comprises *jëJer VI* or *jëJer sumirat* and *jëJer VII* or *jëJer rina-rina* (see Table 1). The terms *bondhët*, *uluk-uluk*, *sumirat* 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 *jëjeran*, the *jëjer* 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 ném* section, the compositions are *ném*-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 ném* 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 Jejèran in the play of Kakasrana Wanengpinta.

<table>
<thead>
<tr>
<th>Patet</th>
<th>Jejèran Name</th>
<th>Scene/Act Name</th>
<th>Character</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nem</td>
<td>I. kawitan</td>
<td>Mandura country</td>
<td>Prabu Basudewa, Haryaprabu, Patih Saragupita, Tumenggung, Narayana.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Kundur kedaton</td>
<td>Prabu Basudewa</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Paseban Jauw</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>II. subrangan</td>
<td>Girigathok country</td>
<td>Simpangan war</td>
<td>Patih Nagarangsang, Bedongbau, Bramangkara</td>
</tr>
<tr>
<td>III. bondhét</td>
<td>Jongringsaloka heaven</td>
<td>The Repatkepansan Gagal war</td>
<td>The battle of Mandura soldiers against Girigathok soldiers</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Narada, Brama, Endra Sambu, Yamadipati</td>
<td></td>
</tr>
<tr>
<td>Sanga</td>
<td>IV. pandhita</td>
<td>Gore-goro</td>
<td>Semar, Gareng, Petruk, Bagong</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Ringin Gedahya</td>
<td>Begawan Wanengpinta, Margana, Semar, Gareng, Petruk, Bagong</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Hermitaie</td>
<td>The battle of Margana against Cakil and soldiers of Girigathok</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Begal war</td>
<td></td>
</tr>
<tr>
<td>V. uluk-uluk</td>
<td>Suratlekeng heaven</td>
<td>Tanggal war</td>
<td>Nagaraja, Dewi Pertiswi, Setiha, Narayana</td>
</tr>
<tr>
<td>Manyura</td>
<td>VI. sumirat</td>
<td>Girigathok country</td>
<td>Prabu Nagakilat catching up Nagarangsang</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 Nagarangsang. The lost of Nagakilat, then he turns into a weapon called Nanggala while Nagarangsang turns into Alugara.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Mandura country</td>
<td>Prabu Basudewa, Kakrasana, Narayana, Permadi, Haryaprabu, Semar, Gareng, Petruk, and Bagong</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Brubuh war</td>
<td>The battle of Werkudara against soldiers of Girigathok.</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 granbyangan. Thinthingan and granbyangan 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 grambhyangan. Prasetya’s research did not explain why thinthingan, senggengan 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. Relationship among performance aspects with the music is played.

<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>Sisuken (mood song)</td>
<td>gender, rebab, gambang, seruling, cempala, kepak, gong</td>
</tr>
<tr>
<td>4.</td>
<td>The dalang is giving a narrative</td>
<td>Grimingan</td>
<td>gender, kepak</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>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Ladrang Sri Katen Patet Manyura, Ayak-ayak Lasem Patet Nem</td>
</tr>
<tr>
<td></td>
<td>Playon Lasem Patet Nem, Sulk Ada-ada Patet Nem Wethah, Grimmingan Patet Nem, Playon Lasem Patet Nem</td>
</tr>
</tbody>
</table>

(Continued)
Table 3. (Continued)

<table>
<thead>
<tr>
<th>Patet</th>
<th>Scene</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kandhawaru</td>
<td>to propose to Gagarmayang and Parijatha</td>
</tr>
<tr>
<td>Midway scene</td>
<td>Patih Nagarangsang are accompanied by Togog and Bilung.</td>
</tr>
<tr>
<td>War Scene</td>
<td>Patih Saragupita fights against Gedongbua. Gedongbua loses, and then he continues the journey.</td>
</tr>
<tr>
<td>Jejer III</td>
<td>Jouringsaloka Heaven: Batara Guru order Narada, Bramra, Indra and Yamadi to send Patih Nagarangsang back.</td>
</tr>
<tr>
<td>Repat Kepanasan</td>
<td>Scene: Bramra, Indra, Sanub, and Mahadeva meet Batara Narada.</td>
</tr>
<tr>
<td>Midway scene</td>
<td>Patih Nagarangsang is accompanied by Togog and Bilung.</td>
</tr>
<tr>
<td>The scene</td>
<td>of Bramra meeting Patih Nagakilat.</td>
</tr>
<tr>
<td>War scene</td>
<td>Bramra fights Nagarangsang, Bramra loses.</td>
</tr>
<tr>
<td>Bramra</td>
<td>meets Narada and reports his loss.</td>
</tr>
<tr>
<td>Brarna</td>
<td>release a fog so that the Nagarangsang cannot see.</td>
</tr>
<tr>
<td>Narada</td>
<td>tells Indra to look for a champion who can defeat Nagarangsang.</td>
</tr>
<tr>
<td>Sanga</td>
<td>Gara-gara (consists of humor and messages)</td>
</tr>
<tr>
<td>Petruk</td>
<td>sings a Patet Sanga song.</td>
</tr>
<tr>
<td>Semar</td>
<td>sings songs of Patet Sanga and Patet Manyura.</td>
</tr>
<tr>
<td>Jejer IV</td>
<td>Pandita: Ringin Gedabya. Margana, Semar, Gareng, Petruk, and Bagong meet Begawan Wanenggrinta. They are visited by Indra. Indra asks for help to expel Patih Nagarangsang.</td>
</tr>
<tr>
<td>War scene</td>
<td>of Margana fights against Cakil.</td>
</tr>
<tr>
<td>War scene</td>
<td>of Margara fights against Patih Nagarangsang. Patih Nagarangsang is thrown away.</td>
</tr>
<tr>
<td>Jejer V</td>
<td>Suratdeleng Heaven. Pertiwi and Setija meet Narayana. Setija wants to meet his father Narayana. Narayana summons Narayana and hands him the Wijayakusuma Flower to revive the person who died prematurely.</td>
</tr>
<tr>
<td>Manyura</td>
<td>Girigathok country. Prabu Nagakilat will follow Patih Nagarangsang who had not gone home.</td>
</tr>
<tr>
<td>Kandhawaru</td>
<td>scene: Nagakilat meets Nagarangsang.</td>
</tr>
</tbody>
</table>

1. *Gending* (Name of Gamelan piece)

- Playon Lasem Patet Nen, Grimingan Patet Nen
- Playon Lasem Pelog Patet Nen, Grimingan Pelog Patet Nen
- Playon Lasem Pelog Patet Nen, Suluk Ada-ada Pelog Patet Nen, Grimingan Pelog Patet Nen
- Suluk Ada-ada Slendro Patet Nen
- Playon Lasem Patet Nen, Grimingan Pelog Patet Nen
- Playon Lasem Patet Nen, Grimingan Patet Nen
- Playon Lasem Patet Nen, Grimingan Patet Nen
- Playon Lasem Patet Nen
- Playon Lasem Patet Nen

(Continued)

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

\(^1\)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 Aliqara weapons and two elephants, Gajah Puspadenta and Yudaketi. 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 granbyangan 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 Sampaq Sanga. The melody of granbyangan Patet Nem is as follows

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

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Figure 1. Grambyangan patet nemi.
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 granbyangan as follows.

![Granbyangan of Manyura](image)

The above melody is played by gender players after the dakang gives a code or sasmita with the phrase “Katon Tejana” 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, Srepec Lasem Patet Nem, and Playon Lasem Patet Nem pieces without the transition melody of thinthingan or granbyangan. The transition melody used is Ayak-ayak with the tone of 2386. 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

<table>
<thead>
<tr>
<th>Opening</th>
<th>3.32</th>
<th>3.32</th>
<th>3.32</th>
<th>3.32</th>
</tr>
</thead>
<tbody>
<tr>
<td>5653</td>
<td>2121</td>
<td>3565</td>
<td>3212</td>
<td></td>
</tr>
<tr>
<td>5653</td>
<td>2121</td>
<td>3565</td>
<td>3212</td>
<td></td>
</tr>
<tr>
<td>66.5</td>
<td>3565</td>
<td>3265</td>
<td>3235</td>
<td></td>
</tr>
<tr>
<td>3353</td>
<td>5616</td>
<td>3565</td>
<td>3212</td>
<td></td>
</tr>
</tbody>
</table>
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 – thinthinggan Manyura (gender) – Suluk Ada-ada Sekar Asmaradana – thinthinggan Sanga (vocal dalang) – Lancaran Gagaksetra. The transition from patet manyura to patet sanga is done by the dalang vocally imitating thinthinggan with the sounds of the bendè, 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 drang drang dur
6 6 2 6 6 2 6 5 3 5 6 2 6 6 2
6 6 2 6 6 2 6 5 3 5 6 2 6 6 2
```

Figure 5. Vocal dalang as thinthinggan.

The song is actually thinthinggan 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 thinthinggan was continued by a vocal song of the dalang singing Kawin Sekar Pungkur 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 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.

\[
\begin{array}{cccc}
3216 & .61 & \ldots & .111 & .321 \\
\ldots & .53.1 & .561 & .111 \ldots \\
\ldots & 2 & .53 & .21 \ldots & .3 \ldots \\
.232 & \ldots & .53 & \ldots & .21 & 23 \ldots \\
\ldots & \ldots & .161 \\
.123 & .333 & \ldots & .3 \\
\end{array}
\]
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 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 manyuara. 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 nging nong nong nong followed by gender tones 666 222. This thinthingan is able to turn patet sanga into patet manyuara. After this thinthingan, Semar sings Suluk Sekar Pucung Patet Manyuara.

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 manyuara. Thus, there is a change in patet here. The transition melody used was grambyangan patet manyuara. The Ladrang Sri Kaloka piece is followed by vocals and playing the patet sanga piece and lasts until jejer VI.

3.3 Patet manyuara
Patet manyuara starts on jejer VI. In the patet manyuara 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 manyuara to change the atmosphere from patet sanga to patet manyuara. After the grambyangan continues, the dalang vocalises a mood song in the form of Suluk Lagon Patet Manyuara Wetah. However, the atmosphere of patet manyuara 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.
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 siendro 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 - 1 - 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:
Interval among note \( n \) with note \( n+1 \) (cent)

<table>
<thead>
<tr>
<th>Note</th>
<th>6-1</th>
<th>1-2</th>
<th>2-3</th>
<th>3-9</th>
<th>5-6</th>
<th>6-1</th>
<th>1-2</th>
<th>2-3</th>
<th>3-9</th>
</tr>
</thead>
<tbody>
<tr>
<td>Interval</td>
<td>260</td>
<td>237</td>
<td>254</td>
<td>250</td>
<td>229</td>
<td>250</td>
<td>243</td>
<td>238</td>
<td>243</td>
</tr>
</tbody>
</table>

Patet Nem | Patet Nabang | Patet Tanga | Patet Tanga
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:

\[
\begin{align*}
223 - 236 & = \text{near} \\
236 - 249 & = \text{medium} \\
249 - 262 & = \text{far}
\end{align*}
\]

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 2 223 - 243 - 238 near - medium - medium</td>
</tr>
<tr>
<td>Patet Sanga</td>
<td>2 1 6 3 236 - 263 - 223 near - far - near</td>
</tr>
<tr>
<td>Manyura</td>
<td>3 2 1 2 248 - 236 - 263: medium - near - far</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:

\[
\begin{align*}
\text{A:} & \quad 65 \quad 6565 \quad 2356 \quad 1656 \quad 2353 \quad 2121 \\
\text{B:} & \quad 5653 \quad 5653 \quad 6526 \quad 5235 \quad 1232 \quad 6523 \\
& \quad 5353 \quad 5235 \quad 1653 \quad 2132 \\
\text{Closing (Sawak):} & \quad 11 \quad 3210
\end{align*}
\]
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 *siendro* 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


