CUEING THE GAMELAN IN JAVANESE WAYANG PERFORMANCE

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Any collective activity requires a method for signaling the participants to start, continue, modify or end this activity. A musical ensemble, especially when accompanying dance and theatrical performances, is an important example of a group activity which needs a system of signals for communication among its members. Such signals are culturally determined and in most cases standardized. Merriam refers to this practice as "cueing," which he says "... refers to the signaling means on the part of a song leader or a drummer; for example, what is going to happen next, when the end of a piece is approaching, and so forth."¹ McLean has extensively described such cueing in Maori chant.² The present paper is mainly concerned with cueing on the part of the dalang (puppeteer) in the Central Javanese wayang show.

In Javanese ensemble music, at least in the gamelan orchestra, there are a number of ways to indicate the beginning and the end of a gending (orchestral composition). Often a call for attention comes from one of the musicians himself, usually the person playing the bonang barung (a gong chime). After a nod from the leader of the gamelan or from the drummer, he plays a standard cue which looks the same in both pelog and sléndro when in Solonese notation:

\[
\begin{align*}
6 & 5 & 2 & . \uparrow (3) & 3 & 6 & 5 & 3 & 6 & 5 & 2 & \uparrow . & 6 & 5 & 2 \\
\end{align*}
\]

which means: attention to all musicians, we are about to begin. This is played throughout in a free rubato style, which, "translated" into western staff notation and if the next gending is in the pelog tonality, is:³

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3. Following usual Solonese Kraton practice. The complete Javanese pelog scale roughly corresponds with the European scale as follows: Dji = C sharp; Ro = D; Lu = E; Pat = G; Ma = G sharp; Nem = A; Pi = B.
bonang borung: starting call

Kraton Skt.

As a sléndro-cue it becomes:

These cues are not to be confused with the actual introduction or opening melody (buka) to the gending proper which they precede. A buka, the solo instrumental or vocal introduction, indicates to the performers which particular gending is to be played. Generally each gending has its own individual buka, although various pieces may share one introduction.

The end of a gending or a change in its speed is usually indicated by special kendangan (drumming), percussive signals in the form of fixed drum patterns, the meaning of which is known to all musicians. In the case of a dance or wayang performance, the kendang player is cued in his turn through certain percussive signals by the dance leader, if not by specific gestures and motions of the dancer himself, or by the dalang. Dance cues and other non-wayang cues are not examined further in the present paper.

The gamelan music for the accompaniment of wayang shows is not played at random. Although frequent in West Java (Sunda), in Central Java, wayang music is never played for its own sake, except occasionally in the banjolan (fun-poking) parts during the entrance of the clownish, beloved servants of the Pandawa heroes. At that time only, these panakawan puppets may do some singing and dancing just for fun, often paraphrasing the Javanese or Indonesian top hit of the season. Otherwise all music, even the overtures, the interludes, and postludes, are strictly functional; music in the wayang show serves primarily a dramatic purpose, be it the numerous suluk (mystical solo recitatives which the dalang intersperses throughout in his performance) accompanied by a few instruments or the music for the entire gamelan that supports the dramatic action. It indicates an atmosphere, it suggests certain important turns in the story (by way of the well-known ajak-ajakan melody), or it may stress the character and the mood of the dramatis personae (for example, gending Madjemuk is immediately associated by the audience with

4. Following usual Mangkunagaran practice. The sléndro scale equivalents are approximately: Dji = C; Ro = D; Lu = F; Ma = G; Nem = A.
the hopeless love of Gaṇutkatja). Or it may illustrate particular dramatic situations: such as, an encounter with the enemy, a meeting of the King and his advisers, the entrance of a certain guest in a certain King's palace, a discussion between a princess and her ladies-in-waiting, a descriptive narration of the splendors of a certain kingdom, or the joking of the clownish servants. Each of these situations calls for a specific gender or a gender from a certain class or type. It should be kept in mind, however, that in each specific dramatic situation, the dalang has a certain amount of freedom in the choice of the proper gender. The call for a certain gender depends entirely upon his artistic insight, his knowledge and experience.

At wayang kulit performances the musicians never take the initiative in their own hands. Stageing, directing and conducting are all done by one person: the dalang. During the performance, there are at his disposal various traditional ways in which he, being the director of the entire show, cues his musicians. These cues or signals, named sasmita, are expressed by the dalang either musically, visually or verbally.

**Beating the Kořak: ֶדַוָּגֶן**

To begin with the musical cues: during the whole wayang performance, the following single rhythmical motive, called in musician's slang ֶדַוָּ�, can be heard continuously:

\[\text{3 \, Ž Ž Ž} \, \text{derogdog}\]

The dalang produces it by beating (ֶדַוָּגֶן) the side of the kořak, the wooden almost empty chest in which the puppets are kept and transported; it is at the dalang's left side during the performance.

In non-wayang music, notably at dance performances, the derogdog motive is used as a definite starting sign from the dance leader playing the keprak (a type of woodblock) to the musician whose task it is to play the introduction, or buka. At wayang performances, it is used as such, too, but the dalang also uses other means for starting the gamelan. Most gender in the wayang performance are started by quite different Sasmita,

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5. Cf. Jaap Kunst, Music in Java: Its History, Its Theory and Its Technique (The Hague: Nijhoff, 1949), p. 192. The dalang's derogdog may be played either quickly or slowly, depending on what he wants to express with it. However, the three-note structure "short-long-long" is essential.
1. dalang; 2. kepjak (foot beaten); 3. dođogan (hand beaten); 4. koţak (chest); 5. screen; 6. gedeboğ (banana trunks); 7. two gunungan; 8. left and right sumpingan; 9. blentjong (oil lamp).
or cues, combined with ḏerogdog. Furthermore, ḏerogdog is inserted in many pauses in the ḏalang's speech, during his narrations and at turns in the dialogue.

In the Surakarta style of wayang performance, those gending belonging to the quite distinct class of Ajak-Ajakan/Srepegan/Sampak, which have a rhythmical buka instead of a melodic one, require special ways of ḏogogan by the ḏalang. In this case, it is again the ḏalang who beats the cue; the signal is then taken over by the kendang player and from him by the rest of the gamelan. If both the ḏalang's hands are occupied in manipulating the puppets (for instance, in a fight), he cannot beat the koṭak by hand; he beats the signals instead with his right foot, which may or may not hold a special beater (tjempala), against the kepjak, a bundle of metal plates attached to the side of the koṭak.

These special gending accompany either a stately walk, for which the various gending Ajak-Ajakan are used, or a fight, pursuit or battle scene, in which case the various gending Srepegan and Sampak are played with great vigor by the entire gamelan. These specific pieces and their respective starting cues, immediately taken up by the kendang player who maintains the gamelan's lead and who constantly has to keep his eyes on the screen, are:  

To start Ajak-Ajakan:

\[ \begin{align*}
4. \quad & \begin{array}{c}
\text{jak-ajakan: start}
\end{array} \\
& \begin{array}{c}
\text{G}_b \, \text{G}_b \, \text{G}_b \\
\text{a} \, \text{a} \, \text{a}
\end{array}
\end{align*} \]

To start Srepegan:

\[ \begin{align*}
5. \quad & \begin{array}{c}
srepegan: start
\end{array} \\
& \begin{array}{c}
\text{G}_d \, \text{G}_d \, \text{G}_d \\
\text{d} \, \text{d} \, \text{d}
\end{array}
\end{align*} \]

To start Sampak:

\[ \begin{align*}
6. \quad & \begin{array}{c}
sampak: start
\end{array} \\
& \begin{array}{c}
\text{tk} \, \text{d} \, \text{d} \, \text{d} \, \text{d}
\end{array}
\end{align*} \]

6. In these notations the upward stems on the notes signify koṭak strikes beaten by hand on the side of the wooden wayang chest. Downward stems signify kepjak strokes beaten either by hand or by foot. The letters underneath stand for various drum strokes: tk = ṭak; d = dung; b = bem. The capital G stands for the first gong beat, that is, the entry of the entire orchestra.
To end these pieces (which are repeated over and over again throughout the performance) the dalang "do哆ges" as follows: 7

To end Ajak-Ajak-an:

To end Srepegan:

To end Sampak:

The implication is that in each of these instances the next gong beat is the final note of the piece.

Furthermore, the dalang uses his derogdог to signal his crew to sirep (diminuendo), so that he can impose his narration (djanturan) over the sound of the otherwise too-loud gamelan. Six different changes of speed and volume can be distinguished in the dalang's sasmita towards his musicians by beating the wayang chest. 8

7. The fixed balungan (saron) notes have been notated in Solorinese cipher script below the do哆gan notation to clarify the correspondence between the dalang's closing signals beaten on kotак and kepjak, and the melody of the gamelan. If the dalang does not beat out these signals, the gamelan automatically repeats the piece.

The musical examples were taken from the various tape-recordings listed below under "Lakons Cited."

8. R. Ng. S. Probohardjono, Perintahnja Dalang didalam Pertunjukan Wajangan Kulit, Mimeo. (Surakarta: Konservatori Karawitan Republik Indonesia, 1964 [?]), pp. 4-5. This dalang
Singing the Musical Introduction:  
*buka tjeluk, buka swara*

At the beginning of various other pieces, depending on the dramatic situation on the screen and the nature of the *gendhing* to be played, the *dalang* may give a vocal signal by singing, by himself, the introduction to the *gendhing* in question. This is called *buka swara* (introduction by voice) or *buka tjeluk* (introduction by calling). The *dalang* may do so either as the objective narrator or as the impersonator of one of the wayang characters. The practice of a sung vocal introduction is not uncommon in non-wayang music; it may be sung by the *pasingèn* (female singer), one of the members of the male choir (*gerong*) or one of the musicians.* A wayang example is the opening phrase of *lantjaran Tropongbang*, as performed in *wayang gedog* at the Surakarta Kraton:10

![Musical notation](image)

Essentially, these are the musical signs by which the *dalang*, as director of the performance, cues his musicians and singers, signaling the start and the end of a *gendhing* and modifying the tempo and volume of the gamelan. It should be kept in mind that the knocking signals discussed above apply only to one specific, though frequently occurring, class of *gendhing*. But how do the musicians know when, and especially with which *gendhing*, to start in cases where no vocal introduction or beaten signal is given? Again it is the *dalang* who decides, without previous consultation, guided solely by his knowledge of music and his sense of drama.

**Dramatic Situation or Position of the Puppets**

There are a few exceptions, however, in which the musicians will not wait for a specific call from the *dalang*. At the very author also gives a short but interesting description of how changes in speed and volume in the gamelan in Srepegan and Sampak pieces can be derived visually from the position and actual movements of the puppets and the *gunungan*. *Ibid.*, pp. 1-2, 10-13.


10. *Kala Srenggi Nimpuna*, tape EH 101/5. For the complete citation for this and other lakons cited later, see the list of lakons included at the end of the article.
beginning of the performance, the musicians need only to look
at the initial grouping (sumpingan) of the puppets, stuck in two
dense rows at the right and the left side of the screen, to know
without any warning from the dalang which opening genđing to
play. The order in which the dalang has his first puppets
queued up at his left and his right hand before the actual show
starts is in itself sufficient indication to the musicians,
singers, and audience of the site of the opening scene and
therefore which opening melody to expect. If the first puppet
in the right hand row is King Kresna, for the overture (after
the dalang's derogdog), the gamelan will automatically play
genđing Karawitan Sl. 6, implying that the first scene will be
situated in Kresna's palace at Dwarawati. On the other hand,
the overture genđing Kabor Sl. 6 would mean that the first scene
will be situated in King Sujudana's palace at Ngastina; it de­
pends upon the particular position of the puppets. These two
examples demonstrate a visual cue for the musicians as well as
an aural cue for the audience, since Karawitan = Kingdom of
Dwarawati, and Kabor = Kingdom of Ngastina.

Each major wayang character upon entering the stage is
accompanied by his own "personal" genđing, which also introduces
his place of residence or kingdom when the dalang changes
the scene to there. A number of scenes are also invariably
accompanied by certain genđing. Often, however, the dramatic
scene, location or the wayang character is not sufficiently
indicative for the gamelan, because there are often alternative
musical possibilities. For instance, the kapalan scene, which
occurs in each wayang performance when the King's army marches
towards the border to meet the enemy, may be accompanied by any
of the following lantjaran type of gamelan pieces: Bendrong,
Bubaran, Kebogiro, Singa Nebak, Manjar Sêwu, Tropongbang, or
Wrahathala. In a case like this, the dalang alone chooses the
accompanying genđing for the army's march through woods, over
rivers and mountains, with unwilling horses and hostile storms
and a merciless enemy ahead.11

Keeping in mind that the dalang is always sitting with his
back towards the gamelan and never turns around,12 one can

11. For a more detailed discussion of the relation between the
drama on the stage and the particular genđing that accom­
panies it, see: Kunst, Music in Java, pp. 338-345; R. Ng. S.
Probohardjono, Gending-Gending Ingkang Kangge Nabuhi Wajang
Purwa (Jogjakarta: Sinduniti, 1957); Probohardjono, Perin­
tahnja Dalang, pp. 5-8; Tjan Tjoe Siem, Hoe Koerepati zich
zijn Vrouw Verwerft (Kurupati Rabi): Javaansche Lakon in het
Nederlandsch Vertaald en van Aanteekeningen Voorzien (Leiden:
Burgersdijk, 1938), pp. 192-193; Sastramiroeda, Pakem
Sastramiroeda (Surakarta: Stoomdrukkerij De Bliksem, 1930).

12. The dalang communicates privately only with his assistants,
who help in sorting out the puppets. Otherwise even requests
observe three ways by which he may indicate to his musicians which gending to play. For the Ajak-Ajak, Srepegan and Sampak, the puppeteer knocks his wayang chest as indicated in the musical examples mentioned above; or the puppeteer himself may sing the introductory notes of the gamelan composition he wants from his musicians; in all other instances, the puppeteer utters a verbal cue in the form of a short phrase from which the musicians can derive the name or title of the gamelan piece required. The verbal cues are given in the form of wangsalan and are the main concern of the present paper.

Cueing Verbally: the wangsalan-riddle

As the preceding discussion indicates, no puppeteer will ever resort to a direct request for the gamelan to play gending such-and-such; such blatancy would clearly ruin the performance. There is only one exception: during the banjolan-scenes, the tomfoolery of the servants amongst themselves or when meeting an opponent party, it often happens that A begs B to sing a certain song, or to dance to the melody of a certain gending which the puppet in question requests from the gamelan directly. For instance:

PÉTRUK: Kang Garooœng! Entènana, mengko tak tem-bangké Subakastawa (Brother Garèng, if you wait a moment, I'll sing you "Subakastawa")

The dalang is usually less direct when requesting a gending from the gamelan.

Each time the puppeteer wants the gamelan to play a gending not belonging to Ajak-Ajak/Srepegan/Sampak class and not indicated by a vocally sung introduction, he harmoniously adds either to the last words of a narrative section (djanturan) or smoothly inserts into his dialogue (ginem, potjapan) a crypto-grammic word-riddle (wangsalan) in which the title of the required gending has been hidden.

This hidden key to the solution of the question "what to play next" is understood by all the musicians by association through allusions or comparisons, which contain a word or words which are synonymous and/or homonymous to the title of the required gending.

for drinks or cigarettes are usually made indirectly through the mouth of the wayang puppets (and promptly answered at that).

As soon as this little phrase has been uttered by the puppeteer, he 'gerogdog' once and the signals (sasmita) are carried out first by the musician whose function is to play the introduction—usually either the rebab or the gender player—then the entire gamelan joins in without hesitation.

The solution of the wangsalan-riddle is based on one of the following:

**Semantic association:**

"... surem tjahané, lir surja kalingan méga."
"... his radiance is dimmed, as when the sun is hidden by clouds."

The musicians, and probably many of the audience, know now that the dalang wants the composition gending Méga Mendung (White and Dark Clouds) plus Remeng (Dim, Obscure). The wangsalan words, "as when the sun is hidden by clouds," establishes an association with a dark cloud and a dark sky, and thus with the gamelan compositions of that name. The meaning of the words provides the key.

**Synonym:**

"... pinda riris wantji sonten."
"... like drizzling rain at evening."

The composition Udan Soré (Evening Rain) is indicated: riris (rain) is synonymous with udan and sonten (evening) with soré.

**Literal Allusion:**

"... samja obah kang puspawarna."
"... all together, the various flowers stir."

The composition Puspawarna (Various Flowers) is meant. The title of the gending is inserted into the dalang's text as a usually meaningless allusion.

**Homonym:**

"... adja nganti kebatjut mengeng penggalihé."
"... don't brood in your heart any longer."

The composition required is Later Mengeng (The Buzzing Fly), because mengeng (to brood) sounds like mengeng (to buzz). In this case, not the contents of the phrase, but the physical sound of the word is the key.

This metaphorical way of cueing a gamelan orchestra is rarely, if at all, missed by the musicians, since they recognize and understand the wangsalan riddle through experience. Riddles,
word-play with hidden meanings and double talk are a common aspect not only in several forms of the musical arts, notably in sung poetry (*tembang*) and in Indonesian *pantun* singing, but also in daily life. "Kok, djanu rut gunung?" (Say, an aren-palm) is a much used standard phrase to express amazement. The word aren is partly homonymous with the phrase kadîngarên meaning "you don't say." Berg quotes a charming metaphor in the form of a synonym plus a homonym: instead of answering, "Kala-kala" (From time to time) a Javanese answers a question with "Mung ndađung manuk" (Just snaring birds). Dađung manuk is synonymous with kala (snare, net), and kala is again homonymous with kala-kala. "Wangsalan reveal thoughts obliquely, and hide them revealingly." Or, as Hidding puts it, "He who finds the solution to a riddle acquires power over what was hidden, because he has understood and grasped its name, and thus its nature."

The use of wangsalan riddles in daily speech and in previous wayang performances facilitates their understanding by the gamelan musicians. But, if by some unfortunate misunderstanding, the wangsalan cue is missed or incorrectly interpreted, there is always the instrumental introduction as a guideline, since any experienced musician knows which gending belongs to which buka. Furthermore, musicians will unfailingly conclude at least which kind of gending will be required from the dramatic situation presented on the screen. Finally, it should be noted that dalang usually take their own gender player (the buka player *par excellence*) along. Such a steady companion, to whom may often be added his own kendang player, knows, from previous performances, the dalang's routine and certainly his favorite wangsalan riddles.

These verbally phrased cues, which instruct the gamelan musicians not only when to start but also which music to play, are apparently standardized. They are announcements in the form of riddles spoken by the dalang, but not invented by him. As such, they are a part of the standard requirements for each dalang.

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In earlier writings, this wayang performance has either been mentioned in passing or else, when dwelt upon at great length, little more than a dozen examples taken from one wayang kulit lakon were given. Since the author had the occasion to observe personally the practice in present-day Javanese wayang performances and to note how very much alive this way of cueing a gamelan actually is, he thought it worthwhile to bring together a greater number of these wayang. The following list of wayang has been compiled from six recently printed sources, obtained mostly in the little bookstalls on the platforms of the Jogjakarta and Surakarta Central Railway Stations, and from eight actual wayang performances, recorded by the author in Surakarta and Djakarta, given by professional dalang of established fame and reputation. A single exception is Ki Sughiono, who is considered a young but promising dalang. Recording was possible only through the prompt and understanding support of the dalang, musicians and producers involved. Also included in the listing are wayang taken from Tjan Tjoe Siem's renowned Dutch translation of the lakon Kurupati Rabi, and from Probohardjono's interesting brochure on the relationship of dalang and gamelan. Material from the rarely-performed wayang gedog could be included thanks to the kind intervention of H. H. Pakubuwana XII, Susuhunan of Surakarta. He permitted the lakon Kala Srenggi Nimpuna to be recorded during the weekly rehearsals at his kraton, the only place where wayang gedog still exists. The other wayang gedog source is the lakon Djaka Sumilir, written down in the late twenties by a court dalang. This enabled inclusion of a number of pelog pieces unused in the more popular wayang purwa, which is traditionally performed with a slendro accompaniment.

17. Kunst, Music in Java.
18. Tjan Tjoe Siem, Hoe Koeroepati zich zijn Vrouw Verwerft, notes.
19. It should be added, however, that today gending and even sulukan recitations in the pelog tonality, originally exclusively for wayang gedog, are being inserted in many wayang purwa performances. The gending lantjaran Tropongbang in pelog patet nem is a case in point. It even seems to have superseded its slendro counterparts in most present-day wayang purwa performances. This "pelogization" of the wayang purwa seems to be coupled with an augmentation of the wayang-gamelan orchestra by more saron and, especially, the bonang. According to explanations given to the author by Javanese connoisseurs, this is largely due to influence from the wayang orang, which has always made ample use of both slendro and pelog as well of orchestras markedly larger than the traditional small wayang kulit gamelan. Today's much larger audiences may also be a crucial factor.
In this presentation, the wangsalan riddles and other cues have been taken entirely out of their theatrical context; therefore it is useful to demonstrate step-by-step the way in which the wangsalan is woven into the text and how the gamelan corresponds with the action of the puppets on the screen. The following summarized translation by the author has been taken from Probohardjono's edition of the lakon *Parta Krama* (pp. 49-54). The fragment chosen for this purpose is the transition from the end of the first of the three large dramatic sections into which a wayang performance is usually divided, the kapalan scene and the raging successive fight linked to it, to the next scene which opens the second section of the wayang night, in this particular case, the *Adegan Pradja Ngamarta*, or Scene at Ngamarta Palace.

SCENE: The curtain has fallen on the battlefield where an inconclusive combat has been raging between the armies of Dwarawati-Mandura and Kala Sindunggarba. The warriors have left the scene, the gunungan has been stuck upright before the center of the screen. The puppeteer contemplates the battle just finished, and concludes:

GAMELAN: silent
GUNUNGAN: upright center
WANGSALAN to gender player to play *paṭetan* Sléndro Sanga.

GAMELAN: *paṭetan* instruments only (rebab, suling, gambang, kenđang and gongs)
DALANG: recitative
Suluk Sléndro Sanga Wantah: "Sangsaja *dalu araras* . . . . . . . . . . . .

DALANG: narration
"... Well then, the soldiers of Dwarawati have left the battle scene and everything has become very quiet. In silence, the soldiers put up temporary quarters, because the sun has fully grown, the time of day being one-ninth [?]." (*wantjine kapara sanga.*)

20. Roughly these three major sections are: 9:00 p.m. to midnight, the mode of sléndro paṭet nem ruling; midnight to 3:00 a.m., sléndro paṭet sanga; and from 3:00 a.m. to dawn, sléndro paṭet manjura.

21. The gunungan or kajon is the wayang's only stage-prop. It serves to divide between two scenes, and can also represent a mountain, a forest, a palace, a fire, the earth, etc.
GUNUNGAN: removed, turned, and put back lower center.

GAMELAN: ends pañetan.

DALANG: narration

"Well then, no sooner have the warriors of Dwarawati and Mandura given their tired bodies a good rest, than they resume their various ways. Radēn Samba goes to Ngamarta and the king of Mandura decides to lead his army home to Mandura. But enough of this, let us change the scene and observe what is happening at Ngamarta.

King Juḍistira has come outside. His Panḍava brothers, who at the same time are also his courtiers, sit respectfully before him, spread on the palace floor like the flowers of the gambir."

WANGSALAN for the gamelan to play gending Gambir Sawit sl. 9.

FULL GAMELAN: Gambir Sawit, normal volume.

As the gamelan starts, the dalang performs the following series of actions:

Gendèr or Rebab: introduction ............... 1. Dalang adjusts the wick of the oil lamp and sorts out the puppets he is going to use in the next scene and groups them beside him on the floor. Then he waits for the third beat on the kenong. 22

Kenong I
Kenong II
Kenong III ............... 2. The dalang removes the gunungan, puts it calmly down, then moves it to the lower banana trunk at the right, turns it three times while uttering a prayer (mantra) for the well-being of all present. The gunungan is then stuck upright into the lower banana trunk touching the first puppets in the

22. Gamelan compositions are divided according to their colotomic structure, that is, their number of kenong and gong beats. In this specific case there are four kenong to one gong beat.
right hand sumpingan (grouped in a row).

Gong I/Kenong IV........ 3. Judiṣṭira enters slowly from the right and is stuck upright into the upper banana trunk at right, facing left.

(Kenong I)................. 4. Next the Panḍawa twins Nakula and Sadėwa enter from the right, greet their elder brother respectfully and are stuck into place in the lower trunk just at Judiṣṭira's feet, facing left.

5. Next Wrekudara enters from the left, exchanges greetings with his elder brother the king and is stuck upright into the upper banana trunk at the left, facing the others.

6. Next Ardjuna enters from the left, passes his brother Wrekudara, greets Judiṣṭira and is then stuck into the lower trunk, just before Wrekudara.

Kenong II................. derogdog once

7. The dalang strikes a single derogdog to signal that he is ready. He waits for the next kenong.

Kenong III................. derogdog once quickly

GAMELAN: increases speed

8. Gaṭutkatja enters from the left. He walks quickly towards his uncle Judiṣṭira whom he duly greets, and is stuck into the lower trunk just behind his father Wrekudara. The dalang waits for the next kenong.

Gong/Kenong IV........... derogdog once

GAMELAN: sirep (diminuendo). Remaining instruments: rebab, gendèr, gambang, slentem, kenḍang, keṭuk, kenong, kempuls and gong, and the pasinḍèn, continue

The dalang now superimposes the following account over the now extremely softly playing gamelan:

DALANG: narration

THE SCENE AT NGAMARTA PALACE.

23. The pasinḍèn puts down her microphone.
"Well then, let us change the tale to the palace of Indraprasta. . . . . ."

A lengthy account follows in which the dalang dwells upon the countless splendors of the Kingdom of Ngamarta and its ruler. It ends as follows:*

". . . but let us take a look at Sri Juđistira who is just now contemplating the intended marriage of his younger brother, Raden Ardjuna, Knight of Madukara, with Retna Subadra, Princess of Banontjinawi."

GAMELAN: starts to play Ajak-Ajak canoe SI. 8 at full volume.

Samba enters from the left; he and Judistira exchange formal greetings. Samba is stuck into his place.

GAMELAN: sirep (diminuendo), continues softly with Ajak-Ajak canoe.

Judistira: "My dear Samba, may your arrival bring relief to your uncle's thoughts. Therefore, do not hesitate; come further inside and sit down close to me, my dear boy. . . . . . . . . . "

A short dialogue between Judistira and Samba follows, in which the latter is invited to report on the battle. Before Samba actually starts his painful story, he says:

Samba: "With your permission I shall tell everything, Uncle."

GAMELAN: resumes full derogdog once volume, repeats and concludes Ajak-Ajak canoe.

Final notes..............

Final Gong beat, followed attaa by

GAMELAN: patetan only... etc. etc.

Suluk Paṭet Sanga Djugag: . . . etc. etc.

The preceding fragment shows how the dalang, by means of a riddle cue, makes the transition from the Sléndro Paṭet Nem section to the Sléndro Paṭet Sanga section. This requires a suluk which is sung while the wayang's only stage-prop, the gunungan, which still dominates the screen center, is manipulated. We are in between two scenes, two distinctly different parts of the entire performance, with an ominous fight just behind us. The few gamelan instruments needed for paṭetan (suluk accompaniment) then become silent, so that the dalang's resumed narration can be heard clearly.

The next scene is announced and the illustrative music that goes with it is started by the dalang's wangsalan cue. The
audience is attentive, because they have just been told that a scene will follow in which they will be shown the lovely country of Ngamarta and the five Pañdava brothers all at the same time. The gunungan is put aside now, leaving the screen free for the various puppets to enter. The enjoyable feeling of expectation is all the more enhanced by the beautiful popular composition Gambir Sawit, which Javanese audiences usually associate with the few things they value highest. Like the scene which it anticipates, accompanies and, as it were, confirms (Ngamarta Palace and the Pañdava brothers), Gambir Sawit is ethnically highly charged, and therefore the proper gending to play with this scene.

It is played neither too loud nor too fast, but at a pleasant speed which may even cause some spectators to join the music with soft clapping. The gending seems to come as a relief after the preceding tense, coarse battle scenes which were accompanied over and over again with loud Srepegan and Sampak pieces.

Only when the rather energetic hero Gañutkatja enters is the speed increased, until the moment the dalang starts his long account of the splendors of the Ngamarta Kingdom. Then the gamelan volume is emphatically reduced to little more than a whisper, which lasts all through the narration. Shortly after that ends, the initial speed and volume of Gambir Sawit are resumed only to end on the last gong beat. The Ngamarta mood is firmly set. A new suluk recitative follows attaca, and only after this does the dalang start the dialogue between the puppets he has meanwhile carefully brought on the screen. During the dialogue, the gamelan remains silent at first, but then a guest arrives who has traveled far to reach the Palace in order to deliver his report on the previous battle. As soon as his voice is heard from outside the Court Hall, therefore, the gamelan starts Ajak-Ajakam to accompany the arrival of this guest. During the greeting ceremony which follows, the orchestra is again, rather abruptly, signaled to play sirep (softly) because the dalang has to make himself heard.

Greetings being over, however, the gamelan resumes full volume and can finish Ajak-Ajakam. Now the guest can start to recount what has happened, but not before another suluk has been sung as an expression of his hesitation.

Having given this brief sketch of the setting within which the wangsalan cues occur, the author now offers an alphabetical list of the gending with the cues which precede them. The list is as complete as possible; it does not, however, include either buka tjeluk or wangsalan used to change patet. The phrase containing the cue is given in Javanese followed by an approximate English translation, given primarily to provide a better understanding for the non-Javanese reader. At the end of each example is a schematic summary describing how the cue word leads to the appropriate gending; in this summary an = means "synonymous with" and an * means "homonymous with." The lakon source for the phrase, given in brackets, refers to the list included at the end of the article.
Verbal Gamelan Cues (Wangалаan Padjalangan)

**Angong-Andong**

sami kajtjonjongan ing panggalih. (Djaka Sumilir: 78)
all felt agreed in their hearts.

tjonjong (agree) ≠ angong-anjong ≠ Angong-Andong

**Asmara (Asmarandana)**

tjong saking mandrawa langgahé kaja djanna nekenging ketaman asmara.
looking from a distance like someone who has fallen in love.

asmara (love) ≠ Asmara(ndana)

ingga nembé amulati jajah kadadak anandang asmara.
just seeing her, it was as though he fell in love at once.

animbali langening bedaja iki. (Kresna Gugah: tape EH 145/B8)
he summoned the delightful bedaja.

langen (love delight) ≠ asmara ≠ Asmara(ndana)

**Babad**

kökse saking mandrawa kaja pustaka darja. (Wahju Purba Sedjasti: 36)
looking from afar like... (7) ... book.

pustaka (book) ≠ Babad (chronicle) ≠ Babad

**Bedad**

serwi nekep djamangé kaja djebol-djebola. (Buta Prama: 39)
and seizes his adversary's diadem, which looks as if it is about to be pulled off.

djebol (uproot, undo) ≠ bedad ≠ Bedad

**Bendrong**

genti kortjapa kajak sami ngadjang lampah, solahé abebendrongan. (Nakuja Nana: 64)
let us now change the scene to describe those who are lying in ambush, making a lot of noise.

abebendrongan (make noise) ≠ Bendrong

gègèr wong karang pradékan sinengguh ngrusak pekarangan mila ladjeng nataq nepsumupan. (Kala Senggi Simpu: tape EH 101/2)
the tumult of the villagers was felt to be disturbing the peace of the compound; so he became angry.

gègèr (tumult) ≠ bendrong ≠ Bendrong

Bubalak

ganda arum ngambah wangi, mblabar dumugi ing sanggar pamelengan, lumbbår garang paséhan djaba. (Kala Senggi Simpu: tape EH 102/5)
a sweet fragrance spreads out, overflowing into the place of meditation, and streaming out into the Hall of Audience.

mblabar (spread, stream out) ≠ blabak ≠ Blabak

djaba (sweet fragrance) ≠ blabak

**Borang**

"Ija ta, Palet, besuk tak bojong manjang negara." (Djaka Sumilir: 110)
"Yes, Palet, I'll take you off with me to the capital later."

bojong (take away with one) ≠ Bongong

**Bondet**

kortjapa ingkang wonten ing Ngudyaña Ngurawan, tansah kahonpâtan lan parekané. (Djaka Sumilir: 139)
and seizes his adversary's diadem, which looks as if it is about to be pulled off.

kahonpâtan (inseparable from) ≠ Bondet

**Budjangganom**

jajah Budjangga Muda mangun brata. (Kumala Sekti: 39)
like a young sage meditating.

budjangga muda (young sage) ≠ budjangga anom ≠ Budjangganom

**Buta Buta Galak**

Nalargaeng: "Dimas, mara mrena, ana buta galak!" (Kumala Sekti: 33)
Gareng points at Buta Tjakil: "Brother Petruk, come over here, there is a fierce ogre here!"

buta (ogre) ≠ galak (fierce) ≠ Buta Buta Galak
Damar Keli
kaja damar kentir ing narada. (Makuta Rama: 19; Kumala Sekti: 15)
like a lamp carried away by the river.
lir pendah pandan kentiring warith. (Bima Sutji: tape EH 41/84)
like a pandanus tree swept away by the stream.
damar (lamp) + kentir (swept away) = keli + Damar Keli

Dirada Meta
sinawang saking mandrawa pinja dirada meta. (Wahju Purba Sedjati: 17)
looking from a distance like a rampaging elephant.
dirada (elephant) + meta (rampaging) = Dirada Meta

Dutaning prabu Niwatakawatja ingkang kawasta Rekyana Patih Saramba, nimbali
sangunging para wadya rata denana sinawang saking mandrawa kados dirada
medot saking wantilan. (Ardjuna Wiwaha: tape EH 113/3)
The emissary of King Niwatakawatja, whose name is Rekyana Patih Saramba,
summons an army of ogres that look from a distance like elephants broken
loose from their chains.
dirada + medot (broken loose) = meta + Dirada Meta

liman ceng madayaning paprangan. (Koker: 3)
like an elephant in the midst of battle.
liman (elephant) = dirada + Dirada Meta

Djangkrik Genggong
solahka kaja djangkrik nambu kili. (Koker: 3; Kurupati Rabi: 77; Murtja
Lelana: 47; Parta Krama: 67; Wahju Pantjasila: 42)
his movements are like those of a tickled cricket.
djangkrik (cricket) = Djangkrik Genggong

Ela-Ela
kadya kagenel panggalihé. (Djaka Sumilitir: 62)
like someone whose heart is disappointed.
kagenel (disappointed) = ela-ela = Ela-Ela

Eling-Eling
tamah kenga kengeting drija. (Wahju Purba Sedjati: 78; Kurupati Rabi: 176)
his heart is incessantly gnawed by memories.
ănget (memory) = ănging = Eling-Eling

Gandrung Manis
ingkang lelenggéhan kaadep pera putra-putra, mila manis pangandikake
(Djaka Sumilitir: 116)
before him all his children are seated; therefore, his words are sweet.
manis (sweet) = Gandrung Manis

Gendu
pinja uker ing pandjalin. (Kurupati Rabi: 89)
[let us talk about the Kraton of Banterabing, which is] like a caterpillar on
a rattan.
uker (caterpillar) = gendu + gendu

Gendjong Goling
Kresna: "Sumangga jeja! Pun kahang among karsa." (last words of the lakon
Makuta Rama: 122)
Kresna: "Please lead the way, younger brother; I will follow you gladly."
among karsa (follow behind someone willingly) = goling = Gendjong Goling

Gambir Sawit
pinda pandjrahing sekar gambir mangembar. (Wahju Pantjasila: 30; Parta
Krama: 57; Murtja Lelana: 47)
like the blooming of the gambir.
gambir + Gambir Sawit

Ganda Kusuma
ngambar gandaning kusuma. (Koker: 3; Ardjuna Wiwaha: tape EH 115/6)
the scent of flowers spreading everywhere.
gandaning kusuma (scent of flowers) = Ganda Kusuma

Ganda Mastuti
sa-enggon-enggon ngambar gandaning mastuti. (Parikeséti Lahir: tape EH 4/B3)
the scent of praise spreading everywhere.
gandaning mastuti (scent of praise) = Ganda Mastuti

Gandring Mangu
dahat mangu mangungkung. (Wahju Purba Sedjati: 72)
deeply troubled.
mangu (in doubt, troubled) = Gandring Mangu

Gendjong Goling
Kresna: "Sumangga jeja! Pun kahang among karsa." (last words of the lakon
Makuta Rama: 122)
Kresna: "Please lead the way, younger brother; I will follow you gladly."
among karsa (follow behind someone willingly) = goling = Gendjong Goling

Gendu
pinja uker ing pandjalin. (Kurupati Rabi: 89)
[let us talk about the Kraton of Banterabing, which is] like a caterpillar on
a rattan.
uker (caterpillar) = gendu + gendu
Ginondjing

In this case, the cue to play this gending is simply the placing of the wooden golek puppet before the screen by the dalang. It is unclear what the connection is that forms the cue.
Samadyaning wana, jajah amardawa lagu. (Djaka Sumilir: 89)
in the midst of the forest, it was like enjoying music.

lagu (music, song) + Lagu

Lagu Dempel
tan benggang dénja kakadang. (Kurupati Rabi: 56)
King Ju'istira inseparable from his brothers.
tan benggang (inseparable) = dempel + Lagu Dempel

Laler Mengeng
Semar (to Petruk): "Bendaramu Djanaka, idjèn ora duwé kantja, ana tengahing alas, ajo pada ditjedaki adja nganti kebatjut mengeng penggalihè.
Semar: "Your master Djanaka, is alone in the midst of a forest without a friend; come, let's go join him, let's not sit brooding here any longer.
mengeng (confused, troubled) = mengeng (buzz) + Laler Mengeng

Lana
Negara Buwana, sasongaran datan lana. (Wahjug Pontjaslis: 23)
The State of Buwana, boastful and untrustworthy.
Lana (trustworthy) = Lana

Lara-Lara
palara-lara. (Kurupati Rabi: 190)
The palace where serving maids [are in attendance].
palara-lara (serving maids) = Lara-Lara

Lérdé-Lérdé
keplèkèt. (Kurupati Rabi: 64)
looking as if about to slip.
keplèkèt (to have slipped) = lérdé-lérdé (slipping) + Lérdé-Lérdé

Liwung
tansah liwung penggalihè. (Wahju Purba Sedjasti: 107; Parta Krama: 101)
grieving at heart.
liwung (grieving) = Liwung

Lunta
Semar: "Ajo, paja digrékkaké, adja kongai kalunta-lunta." (Wahju Purba Sedjasti: 51)
kalunta-lunta (to wander aimlessly) = Lunta

Madjemuk
andina-dins anggun bodja suke pinja wjianganing tenantèn. (Parta Krama: 33)
day after day, an uninterrupted feast just like a marriage celebration.
bodja (entertain with food, etc.) = madjemuk + Madjemuk

Naradurande hangga Acura nalika semana layga ketamana turisdama gandrung arinata ing Dwarawati jèn tijnandra lir tinembung budjananing tenantèn. (Demonstration: tape EH 9/B1)
at that time the Giant Queen had fallen in love with the King of Dwarawati—she seemed like someone invited to a wedding feast.
budjananing (feast) = madjemuk + Madjemuk

Malarsih
kalajan para garwa, tansah dénira amemalad ing sih. (Djaka Sumilir: 131)
and his wives, ardently burning for his love.
amenalad (burning for) = malar + sih (love) + Malarsih

Manis
katon manising pradjad. (Zokar: 1)
the beauty of the kingdom was apparent.
manis (sweet, beautiful) = Manis

Manjar Sewu
wus nembang tengara bogol. Rekyana Patih Udawa, bogoling prajurit sakhe alun-alun pinja Manjar-Sasra bareng neba. (Parta Krama: 28)
after the alarm signal was given, Rekyana Patih Udawa departed; the soldiers marching from the alun-alun looked like thousands of weaver birds flocking together.
untabing wadya tinon saking mandrawa lir manjar sasra. (Kumala Sèktè: 22)
we can see how the King's radiance is dimmed as when the sun is hidden by a cloud.
manjar (weaver bird) + sasra (thousand) = sewu + Manjar Sewu

Mega Mendung / Remeng
themantèn saking mandrawa lir surja kalingan mga. (Kumala Sèktè: 26)
we can see how the King's radiance is dimmed as when the sun is hidden by a cloud.
mega (white cloud) = Mega Mendung
kalingan (hidden, obscure) = remeng + Remeng
Menjan Séta

ngobor dupa. (Kurupati Rabi: 47)

where priests are burning incense.
dupa (incense) = menjan = Menjan Sétr

Montjér

Nata Mandura ingkang medal ing ngelaran katon nglembrah kuntjane. (Murtja Lelana: 76)

the King of Mandura comes out of the Audience Hall, the ends of his dodot hanging loose, trailing behind him.

Arja Sangkuni ngawé para wadya, katon kaqâgharan kuntjane. (Kumala Sekti: 19; Koker: 3)

Arja Sangkuni beckons to his troops, and his dodot trails down behind him.

katqâghâng tyas, Nata ing Wangga sigre menjat saking palenggahan gegantjangan kêrid sang rekyana patih minggah ing sitinggil sarwi ngumbar kontja.

angry in his heart, the King of Wangga at once leapt up from his throne, hastily followed by his prime minister, and went up into the great Audience Hall with his dodot flying.

nglembrah (hanging loose, of clothing) = ngumbar = deafer = Montjér

Montor Tjilik

Semar: "£, tole£, ram£-ram£ kae apa, mara tilikana! Adate jah mene iki mbok Suta tawa'soto." Gareng: "Waduh, ja tjoba dak tilikane." (Murtja Lelana: 51)

Semar (to his son): "Hey, my boy, what's all that noise about? Take a look and see, usually it's about now Mother Suta sells her soup." Gareng: "OK, I'll take a look."

soto (soup) • oto (car) = montor = Montor Tjilik

Montero (Mantra)

pinña kenja tinari krama. (Koker: 3)

like a girl who has been asked in marriage.

? = Montero-montro. (Kurupati Rabi: 144)

montro-montro (dissatisfied) = Montero

Pangkur

Semar: "Ajo paqa nêba, adja ngungkura rêkândara." (Wakujha Rama: 51)

Semar: "Come let us pay our respects to our master, and not ignore him.

mungkur (turn one's back on) = pungkur = pangkur = Pangkur

Peksi Kwung

pinña peksi kinepelokan. (Probokardjono: 2)

like a bird that is chased off by hand clapping.

peksi (bird) + Peksi Kwung

sowanipur Radn Pandji Sinom Pradapa, anglir pândah kukila anjampar gasing. (Djaka Samîlir: 149)

the might of Radn Pandji Sinom Pradapa is like a bird brushing against an elephant's tuft.

kukila (bird) • pakai = Peksi Kwung

Puspa Glawang

gendhika arun lir aruing warmaning kang puspa. (Murtja Lelana: 75)

speaking sweet words like the fragrance of many kinds of flowers.

puspa (flower) + warma (kind) = Puspa Glawang

tinon ma-warna-warna solâbê. (Kumala Sekti: 14)

their movements were of different kinds.

warma-warna (various) = Puspa Glawang

sanya obah kang puspawarna. (Farta Krama: 91)

together the various flowers stir.

puspawarna = Puspa Glawang

Putjung

where many people sing putjung songs. (Kurupati Rabi: 108)

Rampyang

wua katon ramyanging kekuwung. (Wakujha Rama: 103)

a hazy rainbow is already visible.

keton ngampyang hujjwalané. (Farta Krama: 117)

the King's radiance looked dimmed.

ramyang (dim, blurred) • rampyang = Rampyang

Rarandjala

lir pândah wanodya ngupeja mina. (Djaka Samîlir: 25)

like a girl who is fishing.

wanodya (girl) • cara + ngupeja mina (to fish) • ndjala (fish with a net) = Rarandjala
Remeng (see Mega Mendung)

Renjep

Kaururan renjeping kumara. (Makuta Rama: 55)

His glowing radiance was apparent.

Renjep (shine, radiate) = Renjep

Ritjik-Ritjik

Nliwis lumakweng toja. (Probohardjono: 3)

Like wild ducks splashing in the water.

Nliwis mungsung ranu. (Kurupati Rabi: 174)

The noise of wild ducks swimming against the stream.

Ritjik-ritjik (the sound birds make in water) = Ritjik-Ritjik

Sekar Tandjung

Jajah tandjung ambabar sekar. (Makuta Rama: 94)

Looking from a distance like a tandjung tree in bloom.

Tandjung = Sekar Tandjung

Sembawa

Ladju minggah ing Sitibentar datanya sembawa. (Kala Srenggi Nimpuna: tape EH 31/8)

Then he went up to the Audience Hall without making a sound.

Sembawa (sound) = Sembawa

Singa Nebah

Ambereg singa. (Kurupati Rabi: 25)

Like driving away a lion.

Sings (lion) + Ambereg (drive away) = Nebah = Singa Nebah

Slamet (Wiludjeng)

Sumareng sadajenipun kawsan, sami angledjengaing eng pudjabrata assri wiludjenging saladjengipun. (Closing words of Porta Krama: 132)

Well then, let all of us proceed to prayer so that we may all fare well.

Slamet (well-being) = Slamet

Sri Katon

Paraputri kang kakejar ing patamanan, kekuwunging nusa kongas assri kawurjan. (Makuta Rama: 94)

The princesses are going out to enjoy themselves, their radiant beauty is a feast for the eye.

Assri (fine, handsome) = Assri + Kaururan (to be seen, appear) = Katon = Sri Katon

Subakastawa

Garong: "Èd jên pantjènê wong betjìk mengko rak ja di-suba-suba wong se-dalan-delan." (Sumantri Nyenthr: tape EH 2/06)

Garong: "Hey, if we really are good people, I think wherever we go, we'll be treated nicely."

Sema: "Èd, told suba-subanan bendaramu karebùn luwih ledjar panggalihi." (Wahju Pantjasila: 30)

Sema: "Hey, come and entertain your master, so that he'll cheer up."

Bagong: "Entèhêna, aku duwè sangu, mengko dak suba-suba!" (Murtja Lesma: 45)

Bagong: "Wait! I brought something along with me, so I'll treat you!"

Suba-suba (entertain, treat very well) = Subakastawa

Petruk: "Kang Garooong! Entèhêna, mengko tek tembangkè 'Subakastawa.'" (Wahju Purha Sodjaya: 58)

Petruk: "Brother Garong! If you wait a moment, I'll sing you 'Subakastawa.'"

Sumberang

Genjeng ingkang kaujrapakan, ja ing pertapan Djatì, sapa katingal pajoang hujitlan. (Kala Srenggi Nimpuna: tape EH 121/2)

The genjeng that's to be played; who is it who is seen in the hermitage of Djati, whose radiance is so bright?

Ptajang (bright) = Sumberang = Sumberang

Sumirat

Prabu Murwakanda katon sumirat tjahjan. (Wahju Pantjasila: 98; Parta Krama: 82)

King Murwakanda's visage is brightly shining.

Sumirat (bright) = Sumirat

Bang-bang wétan. (Kurupati Rabi: 136)

Where the day is dawning.

Bang-bang wétan = Sumirat = Sumirat

Tembung Lung Gojung

Katalika lebeté punggawa Dahêng Partawidjaja kadya tinata tembungé. (Ojaka Swetin: 53)

Immediately the courtier Dahêng Partawidjaja entered—it was as if his words were already prepared.

tembung (word) = Tembung Lung Gojung

Tédjanata

Menawi sampun djengkar sakhi sitinggil mangkana reti kalih lampahipun kasanaran tédjanata. (Kala Srenggi Nimpuna: Tape EH 100/2)
when he emerges from the Audience Hall, both his wives, who follow him are bathed in the radiance emanating from the king.

tédja (radiance) + nata (king) = Tedjadnata

Titipati

Prameswari tetiga tanah titi rumanti anganti kondurira Sri Narédra. (Parta Krama: 20; Murtja Šelana: 20; Probohardjono: 2; Wahju Purba Sedjati: 24)
his three wives are always making careful preparations in expectation of the return of the king

titi (careful) + Naréndra (king) = pati = Titipati

Tjapang

midih kumbala. (Kurupati Rabbi: 112)
[to curl up, of a mustache] = tjapang (curled up mustache)

Tropongbang

sareng bidal sami netepakan topongipun. 26 (Kasa Srenggi Kimpan: tape EH 101; Śjaka Šumśir: 36)
the warriors have gone out, fixing their helmets firmly in place.

topong (helmet) = tropong = Tropongbang

Udan Asih

pinda riris katarsanipun. (Kurupati Rabbi: 13)
the queen is surrounded by many ladies whose love towards her is like gently falling rain.

riris (rain) + udan + katarsan (love) = asih = Udan Asih

Udan Sore

pinda riris wantji sonten. (Ardjuna Wiwaha: tape EH 112/6; Probohardjono: 2; Kurupati Rabbi: 28; Nakaša Nama: 33; Murtja Šelana: 31)
like drizzling rain in the evening.

riris (rain) + udan + sonten (evening) = sore = Udan Sore

Unidentified gending27

ingkang tjinarita kang ana nagara Pagersiun nganti kaje weruh marang sadjatining kumara. (Parikesit Lahir: tape EH 5/82)

Wiludjeng (see Slamet)

26. This clue is sung as the vocal introduction to this gending.

27. In the notes to his recordings the author failed to note the title of the gending belonging to this wangsalan. The puzzle-minded reader who provides the correct solution will be awarded a prize.--EH.
Lakons Cited

The following lakons were cited in this article; the printed sources constitute only a fraction of the available published material, but it was thought sufficient for the present purpose. The tape-recorded wayang fragments have been mentioned as such, with the catalogue number under which they are kept in the Ethnomusicology Archives of the Amsterdam University Institute of Musicology. The occasion at which they were performed has been marked. All mentioned lakons are wayang kulit purwa, unless stated otherwise.


3. *Bima Sutji*. Performed at the yearly halal-bihalal combined with the opening of the new academic year at the Konservatori dan Akademi Seni Karawitan Indonesia, Surakarta, 1968; by ḏalang (former pupil) Panut and an ad hoc gamelan of teachers and pupils. Tape EH 41.


5. *Djaka Srenggi Nimpuna*. Unpublished wayang kulit gedog pakem, typescript, edited by Soetasoekarja, court ḏalang at the Kraton of Surakarta (1921); a copy is housed at the Ethnomusicology Archives. Nr. 371-100.

6. *Kala Srenggi Nimpuna*. Wayang gedog, recorded during successive weekly rehearsals in the Kraton, Surakarta, 1968; performed by ḏalang Djagapangrawit and a gamelan pelog of kraton musicians. Tapes EH 30-32; 100-103; 121-124.


28. Performed as a radio play without an audience; the 'actors,' in plain clothes, are seated on the studio floor round the microphone.