



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 *gendhing* (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 *pélog* and *sléndro* when in Solonese notation:

6 5 2 . 2̣ (3̣) 5̣ 3̣ 6̣ 5̣ (3̣) 2̣ . 6 5 2

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 *gendhing* is in the *pélog* tonality, is:³

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1. Alan P. Merriam, *The Anthropology of Music* (Evanston, Ill.: Northwestern University Press, 1964), p. 121.
 2. Mervyn McLean, "Cueing as a Formal Device in Maori Chant," *Ethnomusicology*, 12 (1968), pp. 1-10.
 3. Following usual Solonese Kraton practice. The complete Javanese *pélog* 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.

the hopeless love of Gaṭutkatja). 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 *gendhing* or a *gendhing* 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 *gendhing*. The call for a certain *gendhing* 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 *Koṭak*: *ḍoḍogan*

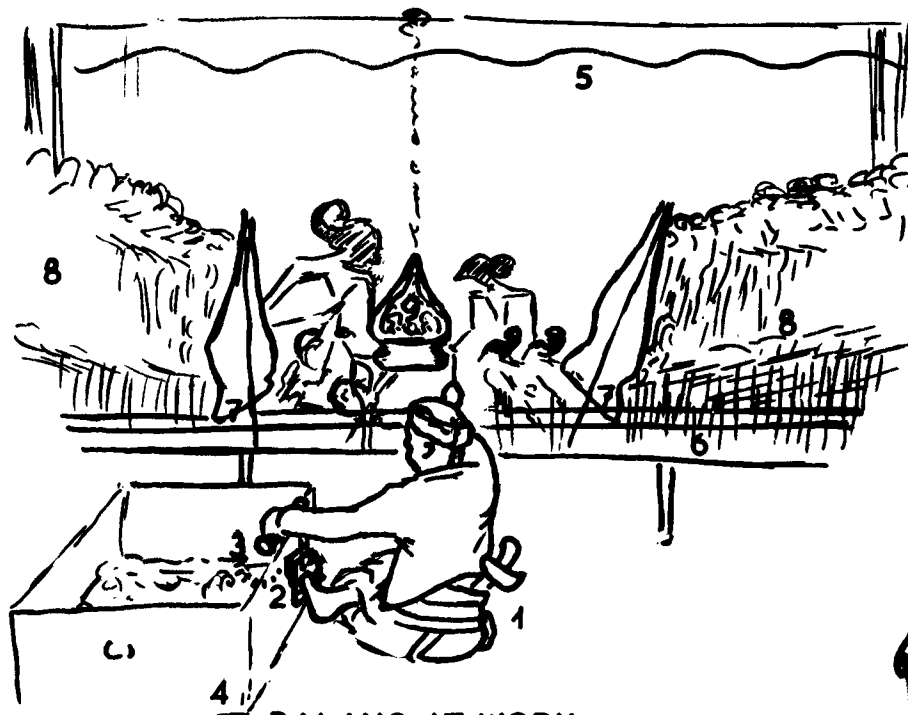
To begin with the musical cues: during the whole *wayang* performance, the following single rhythmical motive, called in musician's slang *ḍerogḍog*, can be heard continuously:⁵

3. *derogdog*

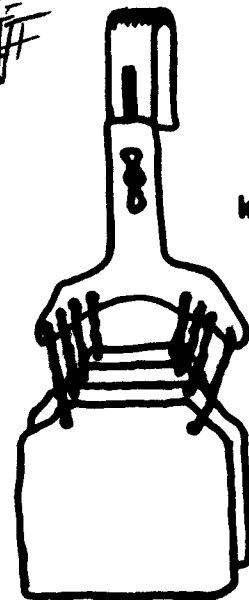
The *dalang* produces it by beating (*ḍoḍogan*) the side of the *koṭak*, the wooden almost empty chest in which the puppets are kept and transported; it is at the *dalang*'s left side during the performance.

In non-*wayang* music, notably at dance performances, the *ḍerogḍog* 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 *gendhing* in the *wayang* performance are started by quite different *sasmita*,

5. Cf. Jaap Kunst, Music in Java: Its History, Its Theory and Its Technique (The Hague: Nijhoff, 1949), p. 192. The *dalang*'s *ḍerogḍog* 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.



DALANG AT WORK



kepyak

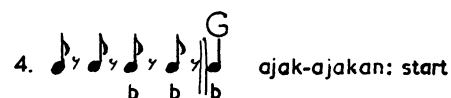
1. dalang; 2. kepyak (foot beaten); 3. dodogan (hand beaten); 4. kotak (chest); 5. screen; 6. gedebog (banana trunks); 7. two gunungan; 8. left and right sumping; 9. bléntjong (oil lamp).

or cues, combined with *derogdog*. Furthermore, *derogdog* is inserted in many pauses in the *dalang*'s speech, during his narrations and at turns in the dialogue.

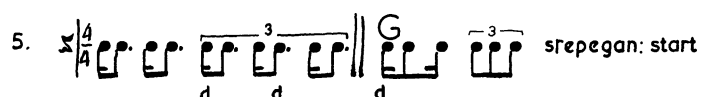
In the Surakarta style of wayang performance, those *gendhing* belonging to the quite distinct class of *Ajak-Ajakan/Srepegan/Sampak*, which have a rhythmical buka instead of a melodic one, require special ways of *dogogan* by the *dalang*. In this case, it is again the *dalang* who beats the cue; the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

These special *gendhing* accompany either a stately walk, for which the various *gendhing Ajak-Ajakan* are used, or a fight, pursuit or battle scene, in which case the various *gendhing 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 *kenḡang* player who maintains the gamelan's lead and who constantly has to keep his eyes on the screen, are:⁶

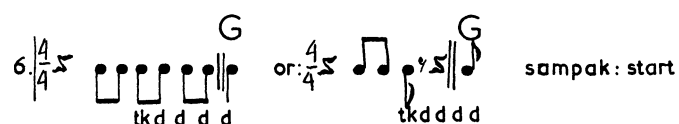
To start *Ajak-Ajakan*:



To start *Srepegan*:



To start *Sampak*:

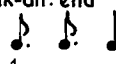
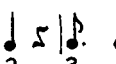
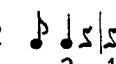
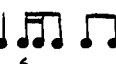
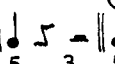






6. In these notations the upward stems on the notes signify *koḡak* strikes beaten by hand on the side of the wooden wayang chest. Downward stems signify *keḡjak* strokes beaten either by hand or by foot. The letters underneath stand for various drum strokes: tk = *tak*; d = *dung*; b = *bem*. The capital 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* "*ḍoḍogs*" as follows:⁷

To end *Ajak-Ajakan*:

ajak²an: end

7. $\frac{4}{4}$         

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 *pasinjèn* (female singer), one of the members of the male choir (*gérong*) or one of the musicians.⁹ A *wayang* example is the opening phrase of *lantjaran Tropongbang*, as performed in *wayang gedog* at the Surakarta Kraton:¹⁰



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.

9. See, Kunst, *Music in Java*.

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 *gending* 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 *gending Karawitan Sl. 6*, implying that the first scene will be situated in Kresna's palace at Dwarawati. On the other hand, the overture *gending Kabor Sl. 6* would mean that the first scene will be situated in King Sujudana's palace at Ngastina; it depends 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" *gending*, 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 *gending*. 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: *Béndrong*, *Bubaran*, *Kebogiro*, *Singa Nebak*, *Manjar Sèwu*, *Tropongbang*, or *Wrahatbala*. In a case like this, the *dalang* alone chooses the accompanying *gending* 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 *gending* that accompanies it, see: Kunst, *Music in Java*, pp. 338-345; R. Ng. S. Probohardjono, *Gending-Gending Ingkang Kangge Nabuhi Wajang Purwa* (Jogjakarta: Sinduniti, 1957); Probohardjono, *Perintahnja Dalang*, pp. 5-8; Tjan Tjoe Siem, *Hoe Koeroepati 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 *gendhing* to play. For the *Ajak-Ajakan*, *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 *gendhing* 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 *gendhing* which the puppet in question requests from the *gamelan* directly. For instance:

PÉTRUK: Kang Garoooèng! Entènana, mengko tak tem-
bangké Subakastawa (Brother Garèng, if you
wait a moment, I'll sing you "Subakastawa")¹³

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

Each time the puppeteer wants the *gamelan* to play a *gendhing* not belonging to *Ajak-Ajakan/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 cryptogrammic word-riddle (*wangsalan*) in which the title of the required *gendhing* 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 *gendhing*.

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

13. Wahju Purba Sedjati: 58.

As soon as this little phrase has been uttered by the puppeteer, he 'derogdogs' 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 *gendèr* 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 *tjahjané*, *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 *gendèng 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 *gendèng* 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 *Laler 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.¹⁴ "Kok, *djanur gunung*?" (Say, an aren-palm) is a much used standard phrase to express amazement. The word *arèn* is partly homonymous with the phrase *kadingarèn* 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 ndaḍung manuk*" (Just snaring birds). *Ḍaḍung manuk* is synonymous with *kala* (snare, net), and *kala* is again homonymous with *kala-kala*. "Wangsalan reveal thoughts obliquely, and hide them revealingly."¹⁵ 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."¹⁶

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 *ḍalang* 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 *ḍalang*'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 *ḍalang*, but not invented by him. As such, they are a part of the standard requirements for each *ḍalang*.

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14. On *tembang*, see, R. Tedjohadisumarto, *Mbongbong Manah*, Volume I: *Serat Tuntunan Kangge Mulangaken Lelagon Lan Sekar Djawi* (Djakarta: Djambatan, 1958), pp. 11-23; and on *pantun*, K. A. H. Hidding, *Gebruiken en Godsdiensdienst der Soendanezen* (Batavia: Kolff, 1935), pp. 116-121, and W. A. Braasem, *Pantuns* (Djakarta/Amsterdam/Surabaja: Moderne Boekhandel, 1950).
 15. C. C. Berg, *Indië's Talenweelde en Indië's Taalproblemen* (Groningen/Batavia: J. B. Wolters, 1939), pp. 11-12.
 16. Hidding, *Gebruiken en Godsdiensdienst*, p. 114.

In earlier writings, this wangsalan cueing practice has either been mentioned in passing¹⁷ or else, when dwelt upon at great length, little more than a dozen examples taken from one wayang kulit lakon were given.¹⁸ 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 wangsalan. The following list of wangsalan 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 wangsalan 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 *pélog* pieces unused in the more popular wayang *purwa*, which is traditionally performed with a *sléndro* accompaniment.¹⁹

17. Kunst, Music in Java.

18. Tjan Tjoe Siem, Hoe Koeroepati zich zijn Vrouw Verwerft, notes.

19. It should be added, however, that today *gendhing* and even *sulukan* recitations in the *pélog* tonality, originally exclusively for wayang *gedog*, are being inserted in many wayang *purwa* performances. The *gendhing* lantjaran *Tropongbang* in *pélog patet nem* is a case in point. It even seems to have superseded its *sléndro* counterparts in most present-day wayang *purwa* performances. This "*pélogization*" 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 *sléndro* and *pélog* 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,²⁰ 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*²¹ has been stuck upright before the center of the screen. The puppeteer contemplates the battle just finished, and concludes:

GAMELAN: silent

DALANG: narration

GUNUNGAN: upright
center

". . . Well then, the soldiers of Dwara-wati 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 [?]." (*wantjiné kapara sanga.*)

WANGSALAN to gendèr
player to play *paṭetan*
Sléndro Sanga.

GAMELAN: *paṭetan* in-
struments only (rebab,
suling, gambang,
kendang and gongs)

DALANG: recitative

Suluk Sléndro Sanga Wantah: "*Sangsaja dalu araras.*"

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 paṭetan.

DALANG: narration

GAMELAN: silent

"Well then, no sooner have the warriors of Dwarawati and Mandura given their tired bodies a good rest, than they resume their various ways. Radèn 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.

WANGSALAN for the
gamelan to play
gendhing *Gambir Sawit*
Sl. 9.

King Juḍiṣṭira has come outside. His Paṇḍawa 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.*"

derogdog (once)

FULL GAMELAN: *Gambir*
Sawit, normal volume.

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

Gendèr or Rebab:

introduction..... 1. Ḍalang 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 ḍalang 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 sumping (grouped in a row).

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

(Kenong I)..... 4. Next the Paṇḍawa twins Nakula and Sadéwa enter from the right, greet their elder brother respectfully and are stuck into place in the lower trunk just at Juḍiṣṭira'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 Juḍiṣṭira and is then stuck into the lower trunk, just before Wrekudara.

Kenong II..... ḍerogḍog once

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

Kenong III..... ḍerogḍog once quickly

GAMELAN: increases speed

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

Gong/Kenong IV.....
Kenong I..... ḍerogḍog once

GAMELAN: sirep (diminuendo). Remaining instruments: rebab, gendèr, gambang, slenṭem, kenḍang, keṭuk, kenong, kempuls and gong, and the pasinḍèn^{2,3} continue

The ḍalang 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.

gendung *Gambir Sawit*,
for an unspecified
number of repetitions.

"Well then, let us change the tale to
the palace of Indraprasta."

A lengthy account follows in which the
ḍalang dwells upon the countless splen-
dors of the Kingdom of Ngamarta and its
ruler. It ends as follows:²⁴

". . . but let us take a look at Sri
Juḍiṣṭira who is just now contemplating
the intended marriage of his younger
brother, Radèn Ardjuna, Knight of Madu-
kara, with Retna Subadra, Princess of
Banontjinawi."

GAMELAN resumes full
volume. The whole
orchestra brings
Gambir Sawit to a
close, that is, at
the next

derogdog once

(The ḍalang waits till the gamelan has
finished)

Gong.....

DALANG: recitation

GAMELAN: paṭetan
instruments only, but
without the rebab.

Suluk Sendon Rentjasih: "*Leḷawa*
gumanḍul.

GAMELAN: ends paṭetan
and remains silent.

.

DALANG: dialogue (*ginem*)

Juḍiṣṭira: "My brother Wrekudara, what
is your opinion about the intended
marriage of our brother Ardjuna, to be
celebrated soon?"

The dialogue continues for awhile, but
is interrupted by Radèn Samba calling
from outside.

Samba: "May my uncle King Juḍiṣṭira
allow me to enter and see him; that I
may be mistaken in my sorrow."

24. Good English translations of such djanturan have been pub-
lished recently in Claire Holt, Art in Indonesia: Continui-
ties and Change (Ithaca: Cornell University Press, 1967),
pp. 138-139; and James Brandon, Theatre in Southeast Asia
(Cambridge, Mass.: Harvard University Press, 1967), pp. 318-
319. An Indonesian translation occurs in the Indonesian
edition of the lakon Swarga-Bandang.

GAMELAN: starts to
play *Ajak-Ajakan* Sl. 9
at full volume.

derogdog five times
(see musical example four)

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

GAMELAN: sirep (dimin-
uendo), continues softly
with *Ajak-Ajakan*.

derogdog once

DALANG: dialogue (ginem)

Juḍiṣṭira: "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 Juḍiṣṭira 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
volume, repeats and
concludes *Ajak-Ajakan*.

derogdog once

Final notes.....

ḍoḍogan: ending cue
(see musical example seven)

Final Gong beat,
followed *attaca* by

GAMELAN: paṭetan only...
etc. etc.

DALANG: recitative

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

The preceding fragment shows how the ḍalang, by means of a
riddle cue, makes the transition from the Sléndro Paṭet Nem sec-
tion 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 ḍalang's resumed narration can
be heard clearly.

The next scene is announced and the illustrative music that
goes with it is started by the ḍalang'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 Paṇḍawa 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 Paṇḍawa brothers), *Gambir Sawit* is ethically 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 Gaṭutkatja 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-Ajakan* 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-Ajakan*. 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 *paṭet*. 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 (Wangsalan Paḍalangan)

Anḍong-Anḍong

sami katjonḍongan ing panggaliḥ. (*Djaka Sumilir*: 78)
all felt agreed in their hearts.

tjonḍong (agree) ≠ anḍong-anḍong + *Anḍong-Anḍong*

Asmara (Asmarandana)

tinon saking mandrawa lenggahé kaja djanma neḍenging ketaman asmara.
(*Sumantri Ngèngèr*: tape EH2/B5)
looking from a distance like someone who has fallen in love.

asmara (love) + *Asmara(ndana)*

inggang nembé amulati jajah kadadak ananḡang asmara. (*Parikesit Lahir*: tape EH4/B2)
just seeing her, it was as though he fell in love all at once.

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

langen (love delight) = asmara + *Asmara(ndana)*

Babad

kèksi saking mandrawa kaja pustaka darja. (*Wahju Furba Sedjati*: 36)
looking from afar like . . . [?] . . . book.

pustaka (book) = babad (chronicle) + *Babad*

Bedad

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

djebol (uproot, undo) = bedad + *Bedad*

Béndrong

genti kotjapa kang sami ngaḍang lampah, solahé abebéndrongan. (*Makuṭa Rama*: 64)
let us now change the scene to describe those who are lying in ambush, making a lot of noise.

abebéndrongan (make noise) + *Béndrong*

gègèring wong karang pradésan sinengguh ngrusak pekarangan mila ladjeng natag nepsunipun. (*Kala Srenggi Nimpuna*: tape EH 102/7)
the tumult of the villagers was felt to be disturbing the [peace of the] compound; so he became angry.

gègèr (tumult) = béndrong + *Béndrong*

gumuruhing para wadya kadya kakotèkan bebéndrongan. (*Djaka Sumilir*: 39)
the tumult of the troops was like the sound of clacking on rice-blocks.

bebéndrongan + *Béndrong*

Blabak

ganda arum ngambar wangi, mblabar dumugi ing sanggar pamelengan, lumèbèr ḡateng paséban djaba. (*Kala Srenggi Nimpuna*: tape EH 101/2)
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*

para punggawa inggang sami gantung lampah sampun sami samekta, manawi wonten ḡawuh sawantji-wantji sampun mirantos. (*Djaka Sumilir*: 31)
a multitude of courtiers stood ready to depart, fully prepared should orders be given at any time.

samekta = mirantos (fully prepared, arrayed) = mblabar (well-ordered)
≠ blabak + *Blabak*

Bojong

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

bojong (take away with one) + *Bojong*

Bonḡèt

kotjapa inggang wonten ing Ngudyana Ngurawan, tansah kabonḡètan lan parekané. (*Djaka Sumilir*: 139)
let us now describe [the princess?] in Ngudyana Ngurawan, whose attendants show constant devotion.

kabonḡètan (inseparable from) + *Bonḡèt*

bebonḡètan (or pepuletan) sa-marga-marga. (*Kokar*: 3)
they are inseparable wherever they go.

bebonḡètan + *Bonḡèt*

Budjangganom

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

budjangga muda (young sage) = budjangga anom + *Budjangganom*

Buta Buta Galak

Nalagarèng: "Dimas, mara mrénéja, 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 Kèli

kaja damar kéntir ing narmada. (*Makuṭa Rama*: 19; *Kumala Sekti*: 15)
like a lamp carried away by the river.

lir péndah panḍan kéntiring warih. (*Bima Sutji*: tape EH 41/B4)
like a pandanus tree swept away by the stream.

damar (lamp) + kéntir (swept away) = kèli + *Damar Kèli*

Dirada Meta

sinawang saking mandrawa pinḍa 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 sanguning para wadya rata danawa sinawang saking mandrawa kados dirada meḍot 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 + meḍot (broken loose) = meta + *Dirada Meta*

liman neng madyaning paprangan. (*Kokar*: 3)
like an elephant in the midst of battle.

liman (elephant) = dirada + *Dirada Meta*

Djangkrik Génggong

solahé kaja djangkrik mambu kili. (*Kokar*: 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 Génggong*

Ela-Ela

kadya kagelan panggalihé. (*Djaka Sumilir*: 62)
like someone whose heart is disappointed.

kagelan (disappointed) + ela-ela + *Ela-Ela*

Éling-Éling

tansah kéngis èngeting drija. (*Wahju Purba Sedjati*: 79; *Kurupati Rabi*: 178)
his heart is incessantly gnawed by memories.

ènget (memory) = éling + *Éling-Éling*

kadi dèn élingaken marang déwané. (*Djaka Sumilir*: 103)
as he had been reminded by the god.

éling + *Éling-Éling*

Gambir Sawit

pinḍa pandjrahing sekar gambir mangambar. (*Wahju Pantjasila*: 30; *Parta Krama*: 50; *Murtja Lelana*: 40)
like the blooming of the gambir.

gambir + *Gambir Sawit*

katon lir tjunduk sekar menur dadu. (*Kokar*: 3; *Kumala Sekti*: 26)
looking like a hair ornament of pink jasmine flowers.

? sekar menur (jasmine flower) + sekar gambir + *Gambir Sawit*

Ganda Kusuma

ngambar gandaning kusuma. (*Kokar*: 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. (*Parikesit Lahir*: tape EH 4/B3)
the scent of praise spreading everywhere.

gandaning mastuti (scent of praise) + *Ganda Mastuti*

Gandrung Mangu

dahat mangu mangungkung. (*Wahju Purba Sedjati*: 72)
deeply troubled.

mangu (in doubt, troubled) + *Gandrung Mangu*

Gandrung Manis

ingkang lelenggahan kaaḍep para putra-putra, mila manis pangandikaké
(*Djaka Sumilir*: 116)
before him all his children are seated; therefore, his words are sweet.

manis (sweet) + *Gandrung Manis*

Géndjong Goling

Kresna: "Sumangga jaji! Pun kakang among karsa." (last words of the lakon
Makuṭa Rama: 122)

Kresna: "Please lead the way, younger brother; I will follow you gladly."

among karsa (follow behind someone willingly) = goling + *Géndjong Goling*

Gendu

pinḍa uker ing pandjalin. (*Kurupati Rabi*: 89)
[let us talk about the Kraton of Banakeling, which is] like a caterpillar on a rattan.

uker (caterpillar) = gendu + *Gendu*

Ginondjing²⁵

ing tyas kadya ginondjing. (*Parta Krama*: 96)
shaken to his very heart

ginondjing (to be shaken) + *Ginondjing*

lir palwa tinembing. (*Kokar*: 3)
like a ship keeling over to one side.

tinembing (keeling over) = ginondjing + *Ginondjing*

Gléjong

wahuta lampahé Radèn Pandji Sinom Pradapa tansah galéjongan. (*Djaka Sumilir*: 173)
Radèn Pandji's manner of walking is always unsteady.

galéjong (unsteady) + *Gléjong*

Gondjang Gandjing

asmara kang anggondjingaken bawana. (*Murtja Lelana*: 59)
love that shakes the world.

anggondjingaken (make something shake) + *Gondjang Gandjing*

Keḍaton Bentar

satrija kekalih kang tumendak saking sitinggil, kawentar jèn mengku karja.
(*Wahju Purba Sedjati*: 27; *Parta Krama*: 24; *Kokar*: 2)
the two knights have vanished from the palace--it is known that they have important business afoot.

sitinggil (audience hall of palace) = keḍaton (palace) + kawentar (it is known) + bentar + *Keḍaton Bentar*

tjandrané kadi wukir kabentaring surja. (*Makuta Rama*: 23)
[his form is] like a mountain lit up on one side by the sun.

kabentaring (divided) + *Keḍaton Bentar*

Kagok Madura

Patih Arja Sangkuni, tinon kagok witjarané. (*Kumala Sekti*: 35)
Minister Arja Sangkuni, his speech is very clumsy.

namung bilulungan wonten madyaning wana samya kagok-kagok solahé. (*Kala Srenggi Nimpuna*: tape EH 211/4)
in panic, all making clumsy movements in the midst of the forest.

kagok (clumsy) + *Kagok Madura*

25. In addition to the cues listed below for *Ginondjing*, at the end of *Mertju Lelana*, the cue to play this genḍing is simply the placing of the wooden golèk puppet before the screen by the ḍalang. It is unclear what the connection is that forms the cue.

Kanḍa Manjura

pinḍa miḍangetaken otjèhing manjura. (*Murtja Lelana*: 68; *Makuta Rama*: 117; *Kurupati Rabi*: 119)
like hearing the voice of the peacock.

manjura (peacock) + *Kanḍa Manjura*

Kasatrijan Ketawang

Semar (to Djanaka): "Ndara, nadyan kados punapa sampun ngantos tilar kasatrijan ndara." (*Parikesit Lahir*: tape EH 7/A 4)
Semar: "My lord, in any case, never forget that you are a satria."

kasatrijan (satria-ship) + *Kasatrijan Ketawang*

Kebo Giro

pinḍa maésa binereg. (*Kokar*: 3)
like a hunted buffalo.

maésa (buffalo) = kebo + *Kebo Giro*

Kentjèng Barong

pinḍa singa binasahan. (*Kurupati Rabi*: 94)
[the Kurawa are] like lions dressed up in robes.

singa (lion) = barong + *Kentjèng Barong*

Koḍok Ngorèk

binarung swaraning pradangga ngrangin, pinḍa swabawaning tjanṭoka ing mangsa rendeng. (*Parta Krama*: 119)
while the gamelan started to play softly and clearly like the croaking of frogs in the rainy season.

tjanṭoka (frog) = koḍok + *Koḍok Ngorèk*

Kutut Manggung

lir sabdaning kukila. (*Kokar*: 3)
like the cooing of a bird.

sabda (voice, sound) = manggung (call of a bird) + kukila (bird)
+ kutut (turtle dove) + *Kutut Manggung*

sang paṇḍita lagya sengsem mijarsa anggunging kukila munja ing gantangan.
(*Wahju Pantjasila*: 54; *Kokar*: 3; *Makuta Rama*: 85)
where a sage is absorbed in listening to the cooing of a bird hoisted high in its cage.

anggung (call of a bird) = manggung + *Kutut Manggung*

Lagu

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 dènja kakadang. (*Kurupati Rabi*: 56)
[King Juḍiṣṭira] 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 paḍa ditjeḍaki adja nganti kebatjut mengeng penggalihé.
(*Parikesit Lahir*: tape EH 7/A2)

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

Nagara Buwana, sasongaran datan lana. (*Wahju Pantjasila*: 23)
The State of Buwana, boastful and untrustworthy.

lana (trustworthy) + *Lana*

Lara-Lara

palara-lara. (*Kurupati Rabi*: 100)
[the palace where] serving maids [are in attendance].

palara-lara (serving maids) + *Lara-Lara*

Léré-Léré

keplèsèt. (*Kurupati Rabi*: 64)
[looking as if about] to slip.

keplèsèt (to have slipped) = léré-léré (slipping) + *Léré-Léré*

Liwung

tansah liwung panggalihé. (*Wahju Purba Sedjati*: 107; *Parta Krama*: 101)
grieving at heart.

liwung (grieving) + *Liwung*

Lunta

Semar: "Ajo, paḍa diḍèrèkaké, adja kongsi kalunta-lunta." (*Wahju Purba Sedjati*: 51)

Semar: "Come, let us accompany our master, so that he does not wander off without direction."

kalunta-lunta (to wander aimlessly) + *Lunta*

Madjemuk

andina-dina anggung bodja suka pinḍa wiwahaning temantèn. (*Parta Krama*: 33)
day after day, an uninterrupted feast just like a marriage celebration.

bodja (entertain with food, etc.) = madjemuk + *Madjemuk*

naréndraning bangsa Asura nalika semana lagya ketaman turidasmara gandrung mring Arinata ing Dwarawati jèn tjinandra lir tinembung budjananing temantèn. (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.

memalad (burning for) = malar + sih (love) + *Malarsih*

Manis

katon manising pradja. (*Kokar*: 3)
the beauty of the kingdom was apparent.

manis (sweet, beautiful) + *Manis*

Manjar Sèwu

wus nembang tengara boḍol Rekyana Patih Udawa, boḍoling pradjurit saka alun-alun pinḍa Manjar-Sasra bareng neba. (*Murtja Lelana*: 27; *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 Sekti*: 22)
from a distance the soldiers setting off looked like thousands of weaver birds.

manjar (weaver bird) + sasra (thousand) = sèwu + *Manjar Sèwu*

Méga Mendung / Remeng

tinon tansah surem tjahjané lir surja kalingan méga. (*Kumala Sekti*: 24)
we can see how the King's radiance is dimmed as when the sun is hidden by a cloud.

méga (white cloud) + *Méga Mendung*

kalingan (hidden, obscure) = remeng + *Remeng*

Menjan Séta

ngobor dupa. (*Kurupati Rabi*: 47)
where priests are burning incense.

dupa (incense) = menjan + *Menjan Séta*

Montjèr

Nata Mandura ingkang medal ing pagelaran katon nglembrah kuntjané. (*Murtja Lelana*: 25)
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 kaðèdèran kuntjané. (*Kumala Sekti*: 19; *Kokar*: 3)
Arja Sangkuni beckons to his troops, and his dodot trails down behind him.

katgadèng tyas, Nata ing Wangga sigra menjat saking palenggahan gegantjangan kèrid sang rekyana patih minggah ing sitinggil binaturata 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 = *gèdèr* = montjèr + *Montjèr*

Montor Tjilik

Semar: "É, toléé, ramé-ramé kaé apa, mara tilikana! Adaté jah méné iki mbok Suta tawa soto." Gareng: "Waðuh, ja tjoba dak tilikané." (*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*

Montro (Mantra)

pinda kenja tinari krama. (*Kokar*: 3)
like a girl who has been asked in marriage.

?

montro-montro. (*Kurupati Rabi*: 144)

montro-montro (dissatisfied) + *Montro*

Pangkur

Semar: "Ajo paða séba, adja ngungkuraké bendara." (*Makuṭa 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 Kuwung

pinḡa peksi kineplokan. (*Probohardjono*: 2)
like a bird that is chased off by hand clapping.

peksi (bird) + *Peksi Kuwung*

sowanipun Radèn Pandji Sinom Pradapa, anglir péndah kukila anjampar gaḡing. (*Djaka Sumilir*: 149)
the might of Radèn Pandji Sinom Pradapa is like a bird brushing against an elephant's tusk.

kukila (bird) = peksi + *Peksi Kuwung*

Puspa Giwang

kotjapa R. Pandji Sinom Pradapa kagiwang galihé. (*Djaka Sumilir*: 161)
let us now speak of R. Pandji whose heart was distracted [with love].

giwang (distracted, upset) + *Puspa Giwang*

Puspa Warna

ngandika arum lir aruming warnaning kang puspa. (*Murtja Lelana*: 75)
speaking sweet words like the fragrance of many kinds of flowers.

puspa (flower) + warna (kind) + *Puspa Warna*

tinon ma-warna-warna solahé. (*Kumala Sekti*: 14)
their movements were of different kinds.

warna-warna (various) + *Puspa Warna*

samya obah kang puspawarna. (*Parta Krama*: 91)
altogether the various flowers stir.

puspawarna + *Puspa Warna*

Putjung

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

Rampyang

wus katon ramyanging kekuwung. (*Makuṭa Rama*: 103)
a hazy rainbow is already visible.

katon ngramyang hudjwalané. (*Parta Krama*: 117)
the King's radiance looked dimmed.

ramyang (dim, blurred) ≠ rampyang + *Rampyang*

Rarandjala

lir péndah wanodya ngupaja mina. (*Djaka Sumilir*: 25)
like a girl who is fishing.

wanodya (girl) = rara + ngupaja mina (to fish) = ndjala (fish with a net) + *Rarandjala*

Remeng (see Méga Mendung)

Renjep

kawurjan renjeping kumara. (*Makuṭa Rama*: 55)
his glowing radiance was apparent.

renjep (shine, radiate) → *Renjep*

Ritjik-Ritjik

mliwis lumakwèng toja. (*Probohardjono*: 3)
like wild ducks splashing in the water.

mliwis nungsung 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. (*Makuṭa Rama*: 94)
looking from a distance like a tandjung tree in bloom.

tandjung → *Sekar Tandjung*

Sembawa

ladju minggah ing Sitibentar datanpa sebawa. (*Kala Srenggi Nimpuna*: tape
EH 31/8)
then he went up to the Audience Hall without making a sound.

sebawa (sound) = sembawa → *Sembawa*

Singa Nebah

ambereg singa. (*Kurupati Rabi*: 25)
[like] driving away a lion.

singa (lion) + ambereg (drive away) = nebah → *Singa Nebah*

Slamet (Wiludjeng)

Sumangga sadajanipun kémawon, sami angladjengaken ing pudjabrata amrih
wiludjenging saladjengipun. (closing words of *Parta Krama*: 132)
Well then, let all of us proceed to prayer so that we may all fare well.

slamet (well-being) → *Slamet*

Sri Katon

para putri kang kekadar ing patamanan, kekuwunging sasana kongas asri
kawurjan. (*Makuṭa Rama*: 94)
the princesses are going out to enjoy themselves, their radiant beauty is a
feast for the eye.

asri (fine, handsome) = sri + Kawurjan (to be seen, appear) = katon
→ *Sri Katon*

Subakastawa

Garèng: "Éé jèn pantjèné wong betjik mengko rak ja di-suba-suba wong
se-dalan-dalan." (*Sumantri Ngèngèr*: tape EH 2/B5)
Garèng: "Hey, if we really are good people, I think wherever we go, we'll be
treated nicely."

Semar: "Éé, tolé suba-subanen bendaramu karebèn luwih ledjar panggalihé."
(*Wahju Pantjasila*: 39)

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

Bagong: "Entènana, aku duwé sangu, mengko dak suba-suba!" (*Murtja Lelana*:
45)

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

suba-suba (entertain, treat very well) → *Subakastawa*

Pétruk: "Kang Garooèng! Entènana, mengko tak tembangké 'Subakastawa.'" (*Wahju Purbā Sedjati*: 58)

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

Sumeḍang

gènding ingkang kautjapaken, ja ing pertapan Djati, sapa katingal paḍang
hudjwlané. (*Kala Srenggi Nimpuna*: tape EH 121/2)
the gènding that's to be played; who is it who is seen in the hermitage of
Djati, whose radiance is so bright?

paḍang (bright) ≠ sumeḍang → *Sumeḍang*

Sumirat

Prabu Murwakanda katon sumirat tjahjané. (*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 Gaḍung

katalika lebeté punggawa Dahèng Partawidjaja kadya tinata tembungé. (*Djaka
Sumilir*: 53)
immediately the courtier Dahèng Partawidjaja entered--it was as if his words
were already prepared.

tembung (word) → *Tembung Lung Gaḍung*

Tédjanata

menawi sampun djengkar saking sitinggil mangkana èstri kalih lampahipun
kasunaran tédjaning nata. (*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) + *Tédjanata*

Titipati

Pramèswari tetiga tansah titi rumanti anganti kondurira Sri Naréndra.
(*Parta Krama*: 20; *Murtja Lelana*: 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 Rabi*: 112)
[the Kraton of Tasikmadu where men] twirl their mustaches upward.

midih kumbala (to curl up, of a mustache) = tjapang (curled up mustache) + *Tjapang*

Tropongbang

sareng bidal sami netepaken topongipun.²⁶ (*Kala Srenggi Nimpuna*: tape EH 101; *Djaka Sumilir*: 36)
the warriors have gone out, fixing their helmets firmly in place.

topong (helmet) + tropong + *Tropongbang*

Udan Asih

pinđa riris katresnanipun. (*Kurupati Rabi*: 13)
[the Queen is surrounded by many ladies] whose love towards her is like gently falling rain.

riris (rain) = udan + katresnan (love) = asih + *Udan Asih*

Udan Soré

pinđa riris wantji sonten. (*Ardjuna Wiwaha*: tape EH 112/6; *Probohardjono*: 2; *Kurupati Rabi*: 28; *Makuta Rama*: 33; *Murtja Lelana*: 31)
like drizzling rain in the evening.

riris (rain) = udan + sonten (evening) = soré + *Udan Soré*

Unidentified gending²⁷

ingkang tjinarita kang ana nagara Pageralun nganti kaja weruh marang sadjatining Kumara. (*Parikesit Lahir*: tape EH 5/B2)

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.

1. *Ardjuna Wiwaha*. Performed on the occasion of the eightieth anniversary of the Museum Radya Pustaka, Surakarta, 1968; by *dalang* Soeratno and the gamelan of the Municipality of Surakarta. Tape EH 112-116.
2. *Mbangun Taman Maerakatja*. Performed at the monthly all-night radio broadcast at Studio Radio Republik Indonesia, Surakarta, 1968; by *dalang* Pudjosumantri and the gamelan of Studio RRI-Sala. Tape EH 34-36.
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 *dalang* (former pupil) Panut and an ad hoc gamelan of teachers and pupils. Tape EH 41.
4. Demonstration of a single wayang fragment at a private party, Surakarta, 1967; by "*dalang*" Martopangrawit and an ad hoc gamelan of teachers and pupils of Konservatori Karawitan, Surakarta. Tape EH 9.
5. *Djaka Sumilir*. Unpublished *wayang kulit gedog* pakem, typescript, edited by Soetasoekarja, court *dalang* 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 *dalang* Djagapangrawit and a gamelan *pélog* of kraton musicians. Tapes EH 30-32; 100-103; 121-124.
7. *Kresna Gugah*. Performed as a private purification ceremony at Djakarta, 1968; by *dalang* Puspopandojo and an ad hoc gamelan, leader R. Kodrat. Tape EH 145.
8. *Kumala Sekti*. Kodiron (ed.), Tuntunan pakeliran ringgit purwa, lampahan Kumala Sekti. Surakarta: Trijasa, 1965.

9. *Kurupati Rabi*. Tjan Tjoe Siem, Hoe Koeroepati zich zijn Vrouw Verwerft: Javaansche Lakon in het Nederlandsch Vertaald en van Aantekeningen Voorzien. Leiden: Burgersdijk, 1938.
10. *Makuta Rama*. Siswoharsojo (ed.). Pakem padhalangan lampahan Makutharama. Jogjakarta, 5/1963.
11. *Murtja Lelana*. Kodiron (ed.). Tuntunan pakeliran ringgit purwa, lampahan Murtja lelana. Surakarta: Trijasa, 1965.
12. *Parikesit Lahir*. Occasional public performance sponsored by the Ministry of Culture, Djakarta, 1967; by *dalang* Nartosabdo and the gamelan "Mardi Guna." Tape EH 4-8.
13. *Parta Krama*. S. Probohardjono (ed.). Serat tuntunan andalang djangkep sinau tanpa guru: Lampahan "Parta Krama" utawi dhaupipun Déwi Bratadja angsal Radèn Ardjuna. Surakarta: Mahabarata, 2/1966.
14. *Resi Gautama Krama*. *Wayang orang 'radio tonil'*²⁸ performed at the weekly radio broadcast at Studio Radio Republik Indonesia, Surakarta, 1968; by *dalang*, actors and gamelan of Studio RRI-Surakarta. Tape EH 111-112.
15. *Sumantri Ngèngèr*. Performed as a private purification ceremony, sponsored by the municipal Inspeksi Daerah Kebudayaan Djakarta Raya and the German Goethe-Institut, Djakarta, 1967; by *dalang* Sughiono and the gamelan "Mardi Guna." Tape EH 1-3.
16. *Wahju Pantjasila*. Kodiron (ed.). Tuntunan pakeliran ringgit purwa: Lampahan Wahju-Pantjasila. Surakarta: Trijasa, 1964.
17. *Wahju Purba Sedjati*. Siswoharsojo (ed.). Pakem padhalangan lampahan Wahju Purbasedjati dhapukan gagrag Surakarta. Jogjakarta, 5/1966.

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