Activities are keyed as follows:
AA = all ages
E = elementary students (particularly grade 3-6)
S = secondary (middle school and high school, grades 7-12)
C/U = College and university

Social Aspects of Singing

Female singers have considerable flexibility, not to improvise as freely but to choose texts and melodic phrases from as large a stock as they have amassed. Male singers who perform as gerong have far less flexibility because they must make their voices match and sing the same text and melody, preferably with all the same nuances. Both must take care to select the most appropriate materials and techniques for any particular performance. The following questions and activities serve to guide learning experiences for the materials on pages 74-76.

1. What is the traditional term for women who sing with gamelan? What is the traditional term for their singing?
2. Why has the term pesindhen fallen out of favor in recent times? What are some of the alternate appellations used instead of pesindhen and what are their translations?
3. List and define several terms for musicians resulting from the mid-twentieth century renaming designed to give more legitimacy and social status to gamelan music. Advanced students could draw parallels to some of the changes brought about by the “politically correct” movement in the United States.
4. Describe the reasons for the questionable reputation of female singers. Advanced students may wish to compare attitudes toward women performers (actresses, artists, singers, dancers) in other cultures. The devadasi in India offer one such example; the attitude of Elizabethan audiences toward female actresses on stage is another.
5. In what other venues was competency in singing and dancing developed?
6. How has the general appreciation of female singers been demonstrated? Consider salaries, privileges, objectification, and so on.
7. What is the term for the male chorus? When did this practice begin?
8. From which sources may singers select songs? From what sources do singers learn new songs?
9. Contrast how Western-derived chorus and Javanese singers are divided or classified. Which type of voice is considered more appropriate for singing with gamelan?
10. Discuss similarities and differences among singing voices in Javanese music.

Poetry, Song, and Gamelan

To understand Javanese song, it is necessary to consider connections with other forms of cultural expression such as literature, philosophy, theater, and dance. The principle of interconnectedness is nowhere more apparent than in the association of singing and poetry. The following questions and activities serve to guide classroom learning experiences covering materials on pages 76-87.
1. What is the definition of tembang? How is a tempang different from a poem or song in western musical culture?
2. How is a macapat meter defined? How does this unique structure effect setting the poetry in a given meter to music?
3. Listen to CD track 20 and follow the illustrations in Figure 4.1/Handout 4.1. Can you identify the way the music fits the syllabic patterns?

**Figure 4.1/Handout 4.1**

<table>
<thead>
<tr>
<th>Macapat Pangkur</th>
<th>Macapat Pucung</th>
<th>Macapat Asmaradana</th>
</tr>
</thead>
<tbody>
<tr>
<td>Line Number</td>
<td>Number of Syllables</td>
<td>Final Vowel</td>
</tr>
<tr>
<td>1</td>
<td>8</td>
<td>a</td>
</tr>
<tr>
<td>2</td>
<td>11</td>
<td>i</td>
</tr>
<tr>
<td>3</td>
<td>8</td>
<td>u</td>
</tr>
<tr>
<td>4</td>
<td>7</td>
<td>a</td>
</tr>
<tr>
<td>5</td>
<td>12</td>
<td>u</td>
</tr>
<tr>
<td>6</td>
<td>8</td>
<td>a</td>
</tr>
<tr>
<td>7</td>
<td>8</td>
<td>i</td>
</tr>
</tbody>
</table>

| FIGURE 4.1 Examples of macapat meters. The second example is sung by Midiyanto on CD track 28. |

4. Discuss the practices employed when setting a lengthy poem to a melody. Give an example of this from the text.
5. What allows singers to choose from a large body of texts and melodies for a performance?
6. Briefly discuss Prince Mangkunagara IV and his importance in Javanese culture.
7. Read the discussion of “midering rat” on pages 79-81: Which cycle is employed in this setting? What restrictions are placed on members of the gérong? How do the preferences of the female singer shape this performance?
8. Explain what a *wangsalan* is and how it is employed in this performance.
9. How do singers employ written volumes of *wangsalan* in performances?

**Listening Interlude 1:**

1. Prior to listening to CD track 10, read the information on “midering rat,” including the structure of the *macapat* meter Kinanthi and the restrictions on the male chorus.
2. Study the notation shown in Figure 4.2/Handout 4.2, paying attention to the gerong (male chorus).
3. Listen to CD track 10 focusing upon the gerong. Also, identify the end point of each phrase.
4. After this initial listening, discuss pronunciations of the text.
5. While listening to CD track 10, sing along with the gerong.
6. Review the information regarding this performance on pages 79-81 and compare this discussion to what you have heard.

**Handout 4.2**

“Ketawang Subakastawa Sléndro Sanga”
buka played on gender
sunpak (played twice on CD track 10)

```
| . | 1 | 6 | . | 1 | 5 | . | 1 | 6 | . | 1 |
```

*ngelik*

```
| . | 2 | 1 | 6 | . | 5 | . | 2 | 1 | 6 | . |
```

Midering rat
ange-la-ngut
La-lana
jah-nga-ga-ri

```
2 2 231 232 616 5 . 6 1 65232 1 . 232 616 5
```

Mubereng tepiring sa-mo-dra
Su-menga
ang-graning
wu-kir

```
| . | 2 | 1 | 6 | . | 5 | . | 2 | 1 | 6 | . |
```

Midering rat
angangelut
Lalana
njahe
Mubereng
tepiring
Samodra
Su-menga
ang-graning
wu-kir

```
A-nal-sak
wa-na
wa-sa
Tumurun
ming
jurang
tre-bis
```

| . | 1 | 121 | 2 | 2 | 23216 |
```
2 2 231 232 616 5
```

From *Serat Manuhara* by Mangkunagara IV

10. How does Ki Nartosabdho’s setting of “Ketawang Subakastawa” (CD track 29) differ from the performance on CD track 10?
Listening Interlude 2:

(1) Before listening to CD track 29, read the information about Nartosabdho’s setting of “Ketawi ag Subakastawa” on page 82.
(2) As you listen to CD track 29, mark where phrases end on Handout 4.2. Describe how the phrase relates to the colotomic structure.
(3) Compare the sléndro version of the melody (CD track 29) to the pêlog (CD track 10). Write a description of the differences in sound.

11. Describe various ways both male and female singers fill in the beat and enhance the liveliness of the drumming in passages of ciblon drumming that have no composed vocal part.

Listening Interlude 3:

(1) Prior to listen to CD track 21, discuss the ways singers fill in passages of ciblon drumming that have no composed vocal part.
(2) While listening to CD track 21, identify where such insertions occur. One occurs at 0:43, when men call out just after the kempul stroke and before the gong. Another occurs at 1:48, when they sing a short phrase leading to the kempul stroke. Identify any other instances by time code.
(3) Advanced students may wish to compare and contrast the Javanese practice with other vocal insertions, such as the gritos in Hispanic music, “hollers” in African-American field songs, and the “shouts and comments” in Western Swing.

Listening Interlude 4:

(1) Before listening to CD track 21 again, read the paragraph on page 83 describing another standard practice for male and female singers.
(2) Listen to CD track 21 again, this time focusing upon the new elements about which you have just read.
(2) Compare your notes and observations about what you hear to the description provided in the text.

Listening Interlude 5:

(1) Before listening to CD track 21 again, copy the balungan notated in Figure 4.3 (pages 84-85 in the text).
(2) While listening to CD track 21, mark the phrases of the pesindhèn. Also, note the slight lagging behind the gongan and changes in an improvised melody.
(3) Indicate points at which the pesindhèn starts and stops by using the player’s time code.
(4) Compare what you have just heard with the ngeli section on the 1930 recording of “Ladrang Sri Katon” (CD track 5). Students should note changes in the choral melody to accommodate the change from sléndro to pêlog, modifications of the balungan, and the relationship between male and female singers.
(5) After this listening, use notes and observations in a detailed discussion of what you have heard.
12. The next section of the *talu* overture (4:14 to 4:53 of CD track 21) is in *ketawang* form. Briefly review this form: How many beats in this cycle? How is the cycle divided?

**Listening Interlude 6:**

1. Listen to 4:14 to 4:53 of CD track 21, following Figure 4.4/Handout 4.3.
2. How many notes per beat are played during the *balungan*?
3. How are players signaled to stop playing?
4. Describe the interaction between the rebab, gerong, and pesindhen? (Invite students to offer examples of musical styles/genres in which multiple instruments play different versions of the same melody. Answers may include Dixieland jazz and traditional Irish dance music.
5. In which meter is the text sung?

**Figure 4.4/Handout 4.3**

<table>
<thead>
<tr>
<th>rebab</th>
<th>pesindhen</th>
<th>gerong</th>
<th>gongs</th>
</tr>
</thead>
<tbody>
<tr>
<td>653</td>
<td>6</td>
<td>. . .</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>5</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>36</td>
<td>i i i i i</td>
<td>. . .</td>
<td></td>
</tr>
<tr>
<td>i2 i</td>
<td>. . 23</td>
<td>i 2</td>
<td></td>
</tr>
<tr>
<td>6i23 i</td>
<td>. . 6536</td>
<td>. . 23</td>
<td></td>
</tr>
<tr>
<td>2i2</td>
<td>. . 2i2</td>
<td>66</td>
<td></td>
</tr>
<tr>
<td>6i i i</td>
<td>5 i i i i</td>
<td>1 i i i</td>
<td></td>
</tr>
</tbody>
</table>

**Listening Interlude 7:**

1. Listen to CD track 21 from 5:50 to the end.
2. As the *pesindhen* recedes into the background, what types of text does she sing?
3. Which instruments move into the sound foreground?
4. At what time code does the singing cease altogether?