Chapter 7
Music for Motion and Emotion—Wayang Kulit

A Performance of “Brajadenta Balela”

The following questions and activities guide classroom learning for pages 117-123.

1. What is the source for the story “Brajadenta Balela”?

**Listening Interlude 1:**

1. Listen to CD track 32.
2. Identify by time code each major change in speed, volume, texture, melody, and drumming.
3. Match these time codes to the sequence of events described in the second paragraph of page 118.

2. How does the *dhalang* cue musicians to change music as characters move on and off screen?
3. Describe how the *dhalang* demarcates boundaries between scenes.

**Listening Interlude 2:**

1. Follow the notation of “Srepeq sléndro Nem” found in Figure 7.1/Handout 7.1 while listening to CD track 33.
2. Mark the points where the *dhalang* taps on the puppet box as cues. Indicate the time code where these cues occur.
3. Identify the time code when the drummer changes from *kendhang sabet* (lower-pitched drum) to *ciblon*.
4. Identify other changes that occur when drums are changed.
4. How does the dhalang use changes in irama as new characters appear on screen or leave the screen?

5. Describe how special rhythms may be associated with specific characters.

**Listening Interlude 3:**

(1) While following the notation in Figure 7.2/Handout 7.2, listen to CD track 34.
(2) Write time code for each change in irama.
(3) Identify by time code the special drumming and rhythm played to depict passage of the puppet army.
(4) Identify by time code where saron players alter the melody briefly.
(5) Identify by time code the suwuk pattern near the end of the example.
Wayang Repertoire

Three substantially different types of compositions are mentioned in the description of wayang in Chapter 7. Each is suited to a different purpose and each category is used in each of the three acts of a wayang performance, with certain pieces specific to each act.

Music for Expressing Emotion

The dhalang has three types of songs, collectively called sulukan, with which to express dramatic mood. They differ in instrumentation and in pacing and other musical characteristics. The following questions and activities guide classroom learning for pages 124-126.

AA

1. Describe each of the three types of songs collectively called sulukan. Include purpose, types of accompaniment, vocal phrase structure, and patterns played on each instrument to reinforce sélèh.
Chart 7.1
Types of Sulukan

<table>
<thead>
<tr>
<th>Type</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Pathetan</em></td>
<td>CD track 35</td>
</tr>
<tr>
<td><em>Sendhon</em></td>
<td>CD track 36</td>
</tr>
<tr>
<td><em>Ada-ada</em></td>
<td>CD track 2</td>
</tr>
</tbody>
</table>

2. What functions are served by occasional stokes on gong, *kenong*, and *kempul* during *sulukan*?
3. From which sources are *sulukan* texts drawn?
4. Give examples of how these songs express emotion in a given *wayang* performance.
5. How are *sulukan* titles used to identify type and tuning/mode?

Listening Interlude 4:

(1) Study the melodic contour graph of the vocal part to “Pathetan Sléndro Sanga Wantah” (Figure 7.3/Handout 7.3) while listening to CD track 35.
(2) Use the bottom half of Figure 7.3/Handout 7.3 to diagram the contour of “Pathetan Sléndro Manyura Wantah” on CD track 37.
Listening Interlude 5:

(1) Listen to CD tracks 35, 36, and 2.
(2) Use the following chart to describe the differences in singing and accompaniment.
(3) How do these differences help evoke the contrasting moods associated with these three genres?

<table>
<thead>
<tr>
<th>CD Track</th>
<th>Differences in Singing</th>
<th>Differences in Accompaniment</th>
</tr>
</thead>
<tbody>
<tr>
<td>CD track 35</td>
<td></td>
<td></td>
</tr>
<tr>
<td>CD track 36</td>
<td></td>
<td></td>
</tr>
<tr>
<td>CD track 2</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Music for Accompanying Motion

Three types of *gendhing lampah* convey a sense of motion that ranges from the measured movement of gods and kings to the intensity of a fight to the death. The following questions and activities guide classroom learning for pages 126-132.

AA = 1  S/CU = 2-6

1. Describe the three types of *gendhing lampah* that express different emotions. Include descriptions of dynamic levels, tempo, use of colotomic parts, where they are used in *wayang*, and so on.

Chart 7.2
Songs to Express Emotion

<table>
<thead>
<tr>
<th>Type</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Sampak</em></td>
<td>Most intense.</td>
</tr>
<tr>
<td><em>Srepeg</em></td>
<td>Moderate intensity.</td>
</tr>
<tr>
<td><em>Ayak-ayakan</em></td>
<td>Most sedate.</td>
</tr>
</tbody>
</table>

Refer to Figure 7.4/Handout 7.4 while answering the following questions:

2. How do the types of *gendhing lampah* differ in instrumentation?
3. How does the *kethuk* provide “drive”?
4. How often is the *kenong* played in relation to the *kempul*?
5. Which gong is used at phrase endings?
6. What do all gendhing lampah begin with?

**Listening Interlude 6:**

(1) Listen to CD track 38
(2) Note time code to indicate when musicians move from fast “Sampak Manyura” to the slower “Ayak-ayakan Manyura”
(3) Identify what is used to cue musicians to make this change.
(4) Identify other changes in addition to tempo.

![Figure 7.4/Handout 7.4](image)

**Figure 7.4/Handout 7.4**

<table>
<thead>
<tr>
<th>Sampak</th>
<th>beat</th>
<th>kethek</th>
<th>kenong</th>
<th>Kempul</th>
<th>Gong</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>*</td>
<td>t</td>
<td>N</td>
<td>P</td>
<td>G</td>
</tr>
<tr>
<td></td>
<td>*</td>
<td>t</td>
<td>N</td>
<td>P</td>
<td></td>
</tr>
<tr>
<td></td>
<td>*</td>
<td>t</td>
<td>N</td>
<td>P</td>
<td></td>
</tr>
<tr>
<td></td>
<td>*</td>
<td>t</td>
<td>N</td>
<td>P</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Srepeg</th>
<th>beat</th>
<th>kethek</th>
<th>kenong</th>
<th>Kempul</th>
<th>Gong</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>*</td>
<td>t</td>
<td>N</td>
<td>P</td>
<td>G</td>
</tr>
<tr>
<td></td>
<td>*</td>
<td>t</td>
<td>N</td>
<td>P</td>
<td></td>
</tr>
<tr>
<td></td>
<td>*</td>
<td>t</td>
<td>N</td>
<td>P</td>
<td></td>
</tr>
<tr>
<td></td>
<td>*</td>
<td>t</td>
<td>N</td>
<td>P</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Ayak-ayakan</th>
<th>beat</th>
<th>kethek</th>
<th>kenong</th>
<th>Kempul</th>
<th>Gong</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>*</td>
<td>t</td>
<td>N</td>
<td>P</td>
<td>G</td>
</tr>
<tr>
<td></td>
<td>*</td>
<td>t</td>
<td>N</td>
<td>P</td>
<td></td>
</tr>
<tr>
<td></td>
<td>*</td>
<td>t</td>
<td>N</td>
<td>P</td>
<td></td>
</tr>
<tr>
<td></td>
<td>*</td>
<td>t</td>
<td>N</td>
<td>P</td>
<td></td>
</tr>
</tbody>
</table>

Replaces the 8th or 12th Kempul stroke depending on the melodic phrase length.

Replaces the 4th, 8th, or 12th Kempul stroke depending on the melodic phrase length.

May replace Kempul.

**FIGURE 7.4** Colotomic patterns for gendhing lampah. These patterns are adjusted to fit the melodic phrases of specific pieces. At the end of a phrase a stroke on gong ageng or gong surwik depicting the Kempul as heard on CD tracks 33 and 38.

**Listening Interlude 7:**

(1) Follow the melodies for “Srepeg Manyura” and “Sampak Manyura” in Figure 7.5/Handout 7.5
(2) Can you formulate “rules” to explain the transformation of the “Srepeg” melody into the “Sampak”?
(3) Listen to these pieces on CD track 21. “Srepeg” begins at 6:39; “Sampak” at 7:33
Music for Setting a Scene

In addition to music for emotion and motion, the wayang requires music for setting a scene. Pieces appropriate for specific types of scenes are drawn from a repertoire of hundreds of compositions belonging to the category gendhing. The following questions and activities guide classroom learning for pages 132-134.

AA

1. How is the gendhing repertoire divided by tuning system, pathhet, and scene or character?
2. Describe the structure of gendhing.
3. Describe how the dhalang cues a gendhing. How does this differ from how gendhing lampah are cued?
4. What musical activity follows this cue?
5. When are characters brought onstage?
6. What changes occur in instruments when narration begins?

Return to “Brajadenta Balela”

Using the description of the characters, action, and story of “Brajadenta Balela” on pages 117-123 and 135-138, create a chart of this play displaying scene, action or storyline, and corresponding music. Such a chart may be created through use of the “table” menu of your word processing program: Three columns would show scene, storyline/action, and corresponding music, with as many rows as need to list all pathets and scenes.

Figure 7.5/Handout 7.5

“Sampak Manyura”
\[ \frac{2}{\sim} \begin{array}{c} 2222 \ 3333 \ 1111 \ 1111 \ 2222 \ 6666 \ 6666 \ 3333 \ 2222 \end{array} \] suwuk \ xx2\overline{2}

“Srepeg Manyura”
\[ \frac{2}{\sim} \begin{array}{c} 3232 \ 5353 \ 2321 \ 2121 \ 3232 \ 5616 \ 1616 \ 5353 \ 6532 \end{array} \] suwuk \ 3232 \ 6532

“Ayak-ayakan Manyura”
\[ \frac{2}{\sim} \begin{array}{c} .3.2 \ .3.2 \ .5.3 \ .2.1 \ 2321 \ 2321 \ 3532 \ 3532 \ 5356 \ 5356 \ 5356 \ 5356 \ 5323 \ 6532 \ 3532 \ 3532 \ 5323 \ 2121 \ \end{array} \] suwuk \ 1121 \ 3216

FIGURE 7.5 Basic sampak, srepeg, and ayak-ayakan in pathet dendro manyura. Only gong ageng and gong suwuk an are indicated. Other parts can be inferred from figure 7.4, but note that the ayak-ayakan is exceptional: gong suwuk an is played throughout, rather than kempul. This is also the case for “Srepeg Manyura” when it is part of the “Tula.” The ending phrase (suwuk) of each piece may follow any gong stroke. For “Sampak Manyura” the suwuk is adjusted to match the melodic context, as indicated by xx2\overline{2}, where x represents the last note of the previous phrase.