

WAYANG KULIT

List of Terms

GENERAL

wayang kulit - (lit. 'shadow of leather'). Shadow puppet play of Central Java and Bali

dhalang - master puppeteer. Tells story in four languages, directs gamelan, sings, manipulates puppets, entertains in an all-night setting.

lakon - story (lit. 'plot')

lakon pokok - "trunk" lakon (story based on body of court literature)

lakon jarangan - "branch" lakon (story created by dhalang)

balungan - skeleton (used for story, music and structure of house)

pathet - a musical concept approximating mode in Western music, but with significant differences. Also delineates tripartite structure of the wayang performance.

DHALANG

janturan - narration/recitation of story

kombangan - melodic passages sung by dhalang on top of gamelan piece.

dhodhogan - fast rapping of *cempala* (wooden mallet) on *kothak* (puppet chest) by dhalang. Underscores narration and action. Cues gamelan (c.f.)

kepyakan - crash effect achieved by dhalang through hitting *cempala* on metal plates (*kepyak*). Underscores narration and action. Cues gamelan (c.f.)

grimingan: accompaniment of dhalang narration by gender using material drawn from *sulukan* (see below)

GAMELAN

sulukan - chants of dhalang. Three types:

- *ada-ada*: underscore intensity of emotion, of character or of sequence of events (battle, etc). Instrumentation : vocal and gender.

- *pathetan*: used by the dhalang to give a feeling of mode, facilitate musical links. Calm and restrained. Instrumentation: vocal(dhalang), rebab (two-string spike fiddle), gender (14-key metallophone) gambang (multi-octave wooden xylophone) suling (bamboo flute) gong.

- *sendhon*: sulukan using above instrumentation minus rebab and used to convey sadness.

gendhing - generic term for gamelan compositions.

Ayak-Ayakan - specific gendhing form associated with wayang.

Often accompanies entrance of puppets, change from one pathet to another.

Srepegan - shorter form used to accompany lively scenes, including battles

Sampak - vigorous form used to underscore intense scenes, particularly battles.

CUEING the GAMELAN: *Sasmita*

dhodhogan and kepyakan - certain rhythmic cues indicate type of piece to be played and when it begins and ends. If pieces involve full gamelan, cue is transmitted to kendhang player, who in turn plays cue to gamelan. If ada-ada, cue to gender player (derogdhog dhog dhog dhog...). If pathetan, dhodhogan and vocal cue to "soft" instruments, particularly rebab.

entrance of puppet - some puppets have "theme" tunes. Sometimes the entrance of a puppet can demand the piece Ayak-Ayakan (visual cues)

wangsalan - hidden clues to the piece requested are given in the narration. This can involve a play on the multiple meanings of words,

or the similar sound of two words (homonym) the similar meaning of two words (synonym), literal allusion, semantic association. Clown servants can speak directly to the gamelan and request tunes.

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