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## **Transforming wayang for contemporary audiences: dramatic expression in Purbo Asmoro's style, 1989-2015.**

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## GLOSSARY OF TERMS

**ada-ada:** a type of *sulukan* accompanied only by *gendèr* and used to reflect anger, confusion, surprise, or tumult (except for the very first *Ada-ada Girisa* in a classical performance, which is more stately). The *gendèr* player uses an active, pulsating, and rhythmic style, while the *dhalang* adds to the pulsation with rhythmic taps from the *cempala* (either on the box or against the *keprak*). Tones on the *kempul*, *kenong*, *gong* and *kendhang* punctuate important junctures in the melody.

**adegan:** a scene in a wayang performance.

**andhegan:** a break (“stopping”) in the performance of a piece of gamelan music, filled in by the *pesindhèn* singing a relatively short unaccompanied solo, usually unmetered.

**ASKI:** *Akademi Seni Karawitan Indonesia* (Indonesian Academy of Gamelan Music) was founded in 1964. Originally it was located on the campus of the High School of Performing Arts, and then in 1972 moved to the grounds of Sasanamulya, Kraton Surakarta. In 1985 the current campus in Kentingan, Jebres, Surakarta was built. The Pedalangan Department was founded in the Sasanamulya location in 1974, and for most of Purbo Asmoro’s time as a *pedhalangan* student (1982–1986) ASKI was in this location.

**asmaradana:** a form of *macapat* consisting of seven lines, with the following syllable counts and end vowels for each line: 8i, 8a, 8e/o, 8a, 7a, 8u, 8a.

**balungan:** literally the “skeletal” outline, this is an abstract melodic line (limited to expression within one octave) played by *saron*, *demung* and *slenthem*, which serves as a reference for embellishing instruments. The *balungan* section has a more central role in louder, faster pieces.

**banjaran:** from the word “*banjar*” meaning to line something up adjacently; literally to line up tied bundles of sprouted rice seedlings before they are planted, or in reference to adjacent villages. In the world of wayang, this term refers to a *garapan* technique in which a number of episodes are connected to make a brand new creation. Typically what is thought of as a *banjaran* is a work that tells the story of a character’s life from birth to death (*banjaran wantah*). But, according to some practitioners, a *banjaran* can also address only a small, crucial time period in a character’s life (*banjaran jugag* or *banjaran kalajaya*), or can even connect consecutive lakon into one performance (*banjaran lakon*), or address a theme or be based on a piece of poetry (*banjaran téma*).

**Bapa:** see *Pak*.

**Bapak:** see *Pak*.

**basa pedhalangan:** the unique mix of Javanese language levels, vocabulary sets, archaic language, stylized greetings, puns, metaphors, and figures of speech used in wayang.

**bedhaya:** a genre of refined court dances performed by seven to nine young women.

**bedhayan:** 1. the style of gamelan accompaniment used for *bedhaya* dances, employing unison (octaves) male–female choral singing in a snappy *irama dados* tempo, often starting with the characteristic text, “andhé.” The texts are non-specific, can be chosen from any number of *wangsalan*, and proceed according to a specific pattern of phrase repetition; 2. a common misnomer for the unison (octaves) male–female choruses newly composed by Nartosabdo (often for existing traditional pieces) that are in either *irama dados* or *irama tanggung* and whose texts are through-composed and unique.

**bonang:** short for *bonang barung*, these bronze, tuned pots sitting on a horizontal double rack of ropes, play a leadership role in both melodic embellishment and anticipation of the *balungan* line.

**bonang penerus:** similar but an octave higher than the *bonang barung*, this instrument plays a less important embellishment role.

**Bu:** from *Ibu*, which means “mother,” a title used for women, usually in reference to a woman either the same age or older than the speaker, or in a position or venue requiring respect.

**buka:** means “to open” and in gamelan refers to the introduction to a piece of music.

**Bupati:** The *bupati* is the elected head of a *kabupatèn*, in other words the head of a district. Districts in Java are often as large as a major town and all its envioning villages, so a *bupati* is somewhat like the equivalent of a major city’s mayor.

**campursari:** the mixing (*campur*) of various musical “essences” (*sari*), this is specifically traditional *kroncong* music (Javanese songs using a Portuguese-inspired instrumentation of flute, a ukelele-like guitar, cello, string bass) played on the gamelan, with Western instruments mixed in, such as the electronic keyboard.

**carangan:** a lakon that, although based on mostly the same set of characters and the same overarching story outcomes, tells of intrigues not existing in the stricter Javanese retellings of the *Mahabharata*, *Ramayana*, or other story cycles.

**catur:** the dialogue, monologue and narration recited by the dhalang.

**cempala:** a wooden knocker with a bulbous knob that is hit either against the large wooden box or against the *keprak*. It is usually held in the left hand but can also be held between the big and first toes of the right foot. The dhalang signals the gamelan from this knocker (the syllable “dhog” is used when notated). He also uses it to create phrasing in narrations and dialogue, and to produce an atmosphere of tension with a stream of tapping (see Figure 5-7).

**céngkok:** a pattern, riff, unit phrase of embellishment.

**ciblon:** a medium-sized, double-headed barrel drum presenting the most technically difficult and complex parts of all the drums used in *karawitan*; it is used to accompany dance movements, some of the more lively, dance-based wayang movements, and for the more lively selections of *klenèngan* music.

**deboq:** the complete term *gedebog*, this is the porous, soft, banana-trunk log running along the bottom of the wayang screen and used by the dhalang to prop up the wayang figures. The *gapit* (support sticks extending the length of the wayang figure and usually made of horn or wood) have sharp end points, which stick easily into the banana log. This way, the wayang figure stays stable on the screen, and the dhalang is then free to move the figure's arms in isolation, or to manipulate other wayang figures.

**dhalang:** see Basic Terminology, page xv.

**dhandhanggula:** a form of *macapat* consisting of ten lines, with the following syllable counts and end vowels for each line: 10i, 10a, 8e/o, 7u, 9i, 7a, 6u, 8a, 12i, 7a.

**dhangdhut:** an Indonesian popular music used for dancing, mixing elements of Indian and Malay film music, Arab music influences, and Western rock music.

**dhodhogan:** the patterns and rhythms of sounds coming from the *cempala* against the wooden wayang box.

**ditabrak:** a term from the 1970s at ASKI in which a piece of music (usually a relatively calm, melodic, slower selection) is “crashed into” by another piece of music (usually something faster and more furious, like *sampak*, but sometimes by a *sulukan*). This is done for dramatic effect and all transition conventions are disregarded.

**ditumpangi:** a term from the 1970s at ASKI for when a vocal melody (either solo or chorus, male or female) is “riding” over another piece of music, resulting in a juxtaposing of two separate pieces at the same time to create an eerie or chaotic mood. In this practice, the instrumental music and the vocal part act as two separate entities that do not fit together but are happening simultaneously.

**durma:** a form of *macapat* consisting of seven lines, with the following syllable counts and end vowels for each line: 12a, 7i, 6a, 7a, 8i, 5a, 7i.

**gambang:** the only wooden timbre in the gamelan, this is a xylophone spanning four octaves, played with a pair of padded mallets and creating an embellishment of the melodic line.

**gambuh:** a form of *macapat* consisting of five lines, with the following syllable counts and end vowels: 7u, 10u, 12i, 8u, 8o. Some vocal experts consider *gambuh* to be a *sekar tengahan*.

**gambyong:** a type of dance, possibly originating among the people rather than the courts but subsequently developed in the courts of Solo and Yogya, depicting a young woman's preparations—inner and outer—as she dresses, puts on make-up, anticipates, and daydreams. It is often performed at weddings by one or more dancers.

**gamelan:** see Basic Terminology, page xvi.

**garap:** 1. the treatment or interpretation of gamelan music, dances, dance dramas, wayang stories, or other art forms, that a performer or ensemble chooses to employ; 2. a process of

deliberate reconceptualization, in which the various elements of a performance art are each rethought and recrafted, without being bound by traditional structures or regulations.

**garap adegan:** 1. a dhalang's interpretation, layout and contents of a particular scene; 2. the purposeful recrafting of scene structure and content, according to new principles driven by the relatively recent *padat* or all-night *garapan* movements.

**garap balungan:** newly composed *balungan*-focused melodies, often with irregular *kenong*, *kempul*, gong, and *bonang* parts, created to support certain dramatic and climactic moments and usually as an alternative to *sampak*. These are most often composed on the spot during a rehearsal, either in wayang or dance circles. Sometimes they catch on and are used in subsequent performances, but often they fall into disuse after one performance.

**garap catur:** 1. a dhalang's use of narration, monologue, dialogue and literary devices; 2. the purposeful recrafting of literary elements, according to new principles driven by the relatively recent *padat* or all-night *garapan* movements.

**garap iringan:** see *iringan garap*.

**garap lakon:** 1. a dhalang's interpretation or making sense of the basic hows and whys in a particular story; the *sanggit* or solutions as to how the plotline unfolds; 2. the purposeful recrafting of plot details, according to new principles driven by the relatively recent *padat* or all-night *garapan* movements.

**garap sabet:** 1. a dhalang's choices regarding the use of movement to illustrate elements of the lakon; 2. the purposeful recrafting of movement techniques, according to new principles driven by the relatively recent *padat* or all-night *garapan* movements.

**garap tokoh:** 1. a dhalang's interpretation of the characters, their motives, reactions and inner feelings; 2. the purposeful recrafting of character development, according to new principles driven by the relatively recent *padat* or all-night *garapan* movements.

**garapan:** 1. a term originating in the late 1970s to early 1980s at the Pedalangan Department of ASKI, among *padat* practitioners. It refers to a conscious recrafting and thoughtful, focused reinterpretation of all the elements in a wayang performance: a deliberate rejection of the constraints of structure and a conscious reworking of each element of a performance according to the needs and defined theme of the lakon; 2. as of the late 1990s to early 2000s, can also refer to an all-night wayang in which the dhalang employs the recrafting techniques above, as opposed to being a classical, traditional treatment.

**gedebog:** see *debog*.

**gendèr:** short for *gendèr barung*, this is one of the most difficult, and by far one of the most important, instruments in the gamelan accompaniment to wayang. Thin metal slabs suspended over tube resonators and spanning a little over two octaves are played with cloth-covered mallets in both hands, and create a gentle yet full, polyphonic embellishment and expression of the melodic line. The *gendèr* player not only plays while the rest of the gamelan is playing and during every poem the dhalang sings, but also creates a continuous

musical and dramatic backdrop during dialogue and narrative sections, weaving together a fabric of snippets and short melodies known as *grimmingan* (see Figure 0-6).

**gendèr penerus:** an octave higher than the *gendèr barung*, this instrument has a far less important and less complex role in the gamelan, although it looks similar.

**gendhing:** 1. any piece written for gamelan; 2. a piece written for gamelan with a *kenong* unit of anywhere from 16 to 64 beats, and most typically four *kenong* units to a gong. *Gendhing* have a refined, calm A-section known as the *mérong*, and then a B-section (the *inggah*) which can take many different forms and is usually more lively.

**gendhing lampah:** the basic building blocks of traditional gamelan accompaniment for wayang: *ayak-ayak*, *srepeg*, *sampak*, *kemuda*.

**gérong:** a unison male chorus, usually with three to five men, who not only sing but also perform interlocking clapping patterns (*keplok*) and single syllable calls (*alok*).

**gléyongan:** a specific type of wayang figure—a dancer employing a moveable neck joint—that emerges to entertain the king and queen as they relax in the queen’s quarters.

**golèk:** 1. a type of dance somewhat akin to *gambyong*, which is often performed at weddings by one or more dancers, and may have originated in the courts of Yogyakarta; 2. to search out, look for something; 3. the three-dimensional wooden puppets used in *wayang golèk*.

**grimmingan:** polyphonic snippets of short melodies that the *gendèr* player creates, providing a continuous musical backdrop for the dhalang’s storytelling during narration and dialogue.

**Ibu:** see *Bu*.

**inggah:** the B-section of a *gendhing*, generally more lively than the *mérong* and perhaps featuring *ciblon*; or, the expanded section of a *ladrang*, employing *ciblon* drumming.

**irama:** the tempo or speed of a musical selection, which determines the level of density (the expansion or contraction in terms of room for embellishment) with which the more complex gamelan instruments play.

**irama dados:** the second most expanded *irama* level (also known as *irama II* or *irama dadi*), with four strokes of the *peking* for every *balungan* beat.

**irama lancar:** the most condensed *irama* level, in which the tempo is so fast that the *peking* cannot do any doubling.

**irama nyeklèk:** a technique developed at ASKI in the 1980s and used for dramatic effect. The tempo change from *irama tanggung* to *irama dados* is made suddenly (like “turning on a dime”), with no gradual, conventional transition.

**irama rangkep:** 1. often simply refers to a doubling in the expansion level of the *irama*; 2. specifically the fourth most expanded *irama* level (also known as *irama IV*), which would

mean sixteen strokes of the *peking* for every *balungan* beat, in the *inggah* of a *ladrang*.

**irama tanggung:** the first expanded *irama* level (also known as *irama I*), has two strokes of the *peking* for every *balungan* beat.

**irama wilet:** the third most expanded *irama* level (also known as *irama III*), which would mean eight strokes of the *peking* for every *balungan* beat, in the *inggah* of a *ladrang*.

**iringan:** gamelan accompaniment to dance, wayang or other theater forms.

**iringan garap:** gamelan accompaniment to dance, wayang or other theater forms that has been crafted in accordance with ASKI *garapan* concepts, placing the focus on the dramatic needs of the form rather than classical conventions, transitions and usage.

**ISI:** *Institut Seni Indonesia* (Institute of Indonesian Arts) is the major teaching and research institution in Solo for the study of gamelan, wayang, dance, visual arts, ethnomusicology, design, television media and recording, and other artistic studies. Known as STSI up until 2006, and originally known as ASKI, the institution's status under the government has been continually upgraded over the years, allowing for expansion and resulting in new names. The full name is "ISI Surakarta," as there are also ISI campuses in Yogyakarta, Denpasar, Bandung and Padangpanjang, as well as similar private institutions in Jakarta (IKJ) and Surabaya (STKW). Purbo Asmoro has been an instructor in the Pedalangan Department at ISI/STSI/ASKI since 1986. The main campus of ISI is located in Kentingan, Jebres, Surakarta. In 2010 a new campus was built in Mojosongo, Surakarta, to house the Design Department as well as the expanding Television Media, Recording Studies, and Visual Arts Departments.

**jineman:** a short, light musical form, featuring the *pesindhèn*.

**kalajengaken:** meaning "move on to" and used in a suite of pieces to designate a transition from larger forms on to a smaller form.

**karawitan:** Javanese gamelan music. "Rawit" refers to something intricate, delicate, detailed, refined. The *ka-* prefix and *-an* suffix make a noun.

**katampèn:** meaning "received by" and used in a suite of pieces to designate a transition, usually specifically to a *ketawang* or other small form like *lancaran* or *jineman*.

**Kawi:** archaic, literary Javanese; also known as Old Javanese.

**kawi miring:** a term coined by non-Javanese scholars for a literary style from the late 1700s to early 1800s, in which Javanese court poets imitated Old Javanese through forms such as *sekar ageng*.

**kayon:** the symmetrical, large raindrop-shaped prop that begins and ends any wayang performance, also known as a *gunungan*. This wayang figure can symbolize a palace, the ocean, fire, rain, a river, a mountain, a tree, a cave, a boulder, the wind, chaos, a doorway, a dream, a storm, a memory, sunlight, the revelations during meditation, fear, subterfuge,

beginnings, closure, peace, conflict, and anything else the dhalang might come up with. *Kayon* are elaborately decorated with symbolic carvings and paintings reflecting the entire cosmos of life.

**kébar:** a lively style of playing in *irama tanggung* with *ciblon* drumming, highly embellished *bonang* parts, and interlocking clapping and calls from the *gérong*. Used to accompany a series of dance moves known as *kiprah*, in which a male character is showing off his confidence and prowess.

**kekawin:** the oldest of classical poetic forms in Old Javanese, inherited from Sanskrit meters and using four-line verses.

**kemanak:** a pair of small, hand-held, tubular bells pitched closely together but played in an alternating pattern by two players. “*Kemanak*” accompaniment for *bedhaya* dances employs only *kemanak*, *kendhang*, gong, a single *kenong* pitch, and the vocal parts, rather than the full gamelan.

**kempul:** vertically-suspended, small gongs that mark off important points in the structure of a gamelan piece.

**kendhang:** any of the various double-headed drums; the *kendhang* player is one of the most important “conductors” of the gamelan. This is the primary instrument that brings the wayang figures' movements to life, through patterns partially determined by signals from the dhalang, and partially created by the player.

**kenong:** a set of large tuned pots that mark off important points in the structure of a gamelan piece.

**keprak:** a set of metal plates hung on the edge of the wooden wayang box, which the dhalang plays with his right foot, signaling the drummer in a variety of complex ways and also punctuating important moments in battle scenes (see Figure 5-7).

**kerep:** frequent or often; see *kethuk* for the context in gamelan music.

**ketawang:** a relatively small musical form with sixteen beats to the *kenong* unit, and two *kenong* units to the gong. The A-section of the *ketawang* is the *ompok* and usually only one gong unit long, while the B-section holds the identifying vocal part, is usually three to five gong units long, and is often based on a *macapat* melody.

**ketawang gendhing:** while a *gendhing* typically has four *kenong* units, a *ketawang gendhing* has only two.

**kethoprak:** a form of vernacular theater in which the history of Javanese kingdoms is acted out to the accompaniment of gamelan, but without any dance movements or wayang figures.

**kethuk:** a small pot with a dull but very audible middle-low pitch, used to mark off points in a *kenong* unit. In a *gendhing* form, the description “*kethuk 2 kerep*” means that there are two

*kethuk* strokes in one *kenong* unit, occurring relatively frequently (“*kerep*”) on the fourth and twelfth beats of the sixteen-beat unit. “*Kethuk 2 arang*” means two *kethuk* strikes occur relatively infrequently (“*arang*”), on the eighth and twenty-fourth beats of the resulting thirty-two-beat *kenong* unit.

**Ki:** a respectful title, most often reserved for a *dhalang* but can also be for any respected, educated male figure in a position of spiritual leadership.

**kinanthi:** a form of *macapat* consisting of six lines, with the following syllable counts and end vowels for each line: 8u, 8i, 8a, 8i, 8a, 8i.

**kiprah:** dance moves, accompanied by lively gamelan music in *irama tanggung*, in which a male character is showing off his self-confidence and prowess.

**klenengan:** an event at which gamelan music is played on its own, without any dance or wayang. Ranging from highly formal to freeform, this could be a music-making session for the benefit of the musicians themselves, or could be for some sort of function.

**kombangan:** short melodic phrases, or single pitches, sung by the *dhalang* and matching the melodic line of what the gamelan is playing. The texts for these short phrases can come from fragments of *sulukan*, or the *dhalang* can simply resonate on the vowel “o.” A *kombangan* can also serve as a signal from the *dhalang* to the musicians, asking them to move on to a different section of the piece they are playing, or to make a transition to a different piece.

**koor:** choral singing; either male, female or mixed.

**krama:** a language level in Javanese, referred to in English as “high Javanese.”

**krama inggil:** a specific vocabulary set of elevated terms in Javanese, used to show respect to the person being spoken to and humility on the part of the speaker.

**kroncong:** a traditional song form, inspired by Portuguese instrumentation from the 1500s, featuring a female or male singer, flute, ukelele-like guitar, cello, and string bass.

**ladrang:** a very common musical form, with thirty-two beats to the *kenong* unit and four *kenong* units to the gong.

**lakon:** see Basic Terminology, page xvi.

**lakon banjaran:** see *banjaran*.

**lakon carangan:** see *carangan*.

**lancaran:** a very short musical form, with only eight beats to the gong.

**macapat:** a category of poetic forms in modern literary Javanese. Although the number of forms is sometimes debated, there are generally considered to be eleven: *Pangkur*, *Sinom*, *Dhandhanggula*, *Asmaradana*, *Kinanthi*, *Mijil*, *Durma*, *Pocung*, *Gambuh*, *Maskumambang* and *Megatruh*. Each form has a predetermined number of lines in each verse, number of syllables

in each line, and vowel sound ending each line.

**malik:** a reference in gamelan scores to a change—*malik pélog*, for example, meaning to switch over to the *pélog* tuning from *sléndro*.

**mandheg:** to stop, see *andhegan*.

**manyuri:** a variant mode in *sléndro*, in which pieces in *sléndro manyura* are played up one pitch. Hence, *Sampak Manyuri*, starting from gong pitch 3, would be: 3333 5555 222(2) 2222 3333 iii(i) iiiii 5555 333(3). This alternate mode was traditionally used in the last hour of a wayang performance, to enhance the intensity of the final battles. It can include *sampak*, *srepeg*, *ayak*, various *sulukan*, and even pieces such as *Gd Kutut Manggung*, all played up a step. ASKI garapan practitioners, including Purbo Asmoro, use a different version of *Sampak Manyuri*, starting from gong pitch 6: 6666 iiiii 555(5) 5555 6666 333(3) 3333 iiiii 666(6).

**Mas:** literally meaning “older brother,” a respectful way of addressing a man; used for relatively younger men or among those of the same age and status, reflecting a familiarity.

**maskumambang:** a form of *macapat* consisting of four lines, with the following syllable counts and end vowels for each line: 12i, 6a, 8i, 8a.

**Mayangkara:** the name of Purbo Asmoro’s gamelan troupe, founded by him in 1992. Mayangkara is the name the white monkey Anoman goes by in his elder years when he has become an ascetic. In the context of Purbo Asmoro's gamelan troupe, it stands for *Mangèsthi Wayang Kagungan Rahayu*, translated as “Dedicated to Wayang as a Source of Wellbeing.” Mayangkara is also the name of Anoman's inner soul throughout his life.

**Mbah:** literally meaning “grandfather,” a respectful way of addressing an elderly man.

**Mbak:** also spelled *mBak*; literally meaning “older sister” this is a respectful way of addressing a woman; used for relatively younger women, or among those of the same age and status, reflecting a familiarity.

**Mbakayuné:** similar in usage to *Mbak*, but used in the region of Central Java known as Banyumas.

**Mbakyu:** similar in usage to *Mbak*, but has more of a connotation of close family, and may mean that either the woman being spoken to, or her spouse, is slightly older than the speaker.

**megatruh:** a form of *macapat* consisting of five lines, with the following syllable counts and end vowels for each line: 12u, 8i, 8u, 8i, 8o. Some vocal experts consider *megatruh* to be a *sekar tengahan*.

**mérong:** the generally more calm and refined A-section of a *gendhing* (although the *mérong* can be played at a fast tempo, with lively *garap*).

**mijil:** a form of *macapat* consisting of six lines, with the following syllable counts and end

vowels for each line: 10i, 6o, 10e, 10i, 6i, 6u.

**minggah:** moving into the *inggah* section of a *gendhing*.

**ngelik:** a section of a gamelan piece (usually in a *mérong*, *ladrang*, or *ketawang*) that is signaled by going into a higher register.

**ngoko:** a language level in Javanese, referred to in English as "low Javanese."

**padat:** Indonesian for dense, compact, or packed in; refers to a format for wayang performances developed at ASKI in the 1970s and continuing to develop to this day.

**pagedhongan:** a story told in narrative form, either by the dhalang or from one character to another, relating a background tale or giving explanatory information that is relevant to an issue being faced in the lakon. One feature of a *garapan* performance, is that what would traditionally be told as a *pagedhongan* is acted out in a separate scene on the screen as a flashback or prologue.

**Pak:** from *Bapak*, a title used for men, usually in reference to a man either the same age or older than the speaker, or in a position or venue requiring respect.

**pakeliran:** *wayang kulit* performance; "kelir," the root word, means screen.

**pakem:** in general, referring to traditional, classical, precedent-based performance practice; specifically referring to the traditional storylines in the Javanese retelling of the Indian *Mahabharata*, *Ramayana*, or other story cycles; as opposed to Javanese-created intrigues (*carangan*) that do not exist in these epics.

**palaran:** poems sung by any solo vocalist—*pesindhèn*, *gérong* or dhalang— accompanied by *gendèr*, *gambang* and *suling*, with a metered, rhythmic backdrop provided by *kendhang*, *kenong*, *kempul*, *kethuk*, and gong.

**panakawan:** the jesters in wayang (clown-like figures) who accompany virtuous, princely types through thick and thin; Semar (a god exiled to a life on Earth as a jester and advisor), with his charges—in some versions his sons—Garèng, Pétruk and Bagong. Many also consider Togog and Bilung (also referred to as Sarawita) *panakawan*. These two jesters accompany all evil and antagonist types through thick and thin. Togog is also a god exiled to Earth, and is Semar's older brother.

**pangkur:** a form of *macapat* consisting of seven lines, with the following syllable counts and end vowels for each line: 8a, 11i, 8u, 7a, 12u, 8a, 8i.

**Panji cycle:** a cycle of stories concerning the legendary Panji Asmarabangun of Jenggala, East Java, and his love for Princess Candrakirana (or Sekartaji) of Daha, Kediri. One of the antagonists of the story cycle is the powerful and ferocious King Kelana Tunjung Séta (Klana), who has an obsession with Candrakirana. From this base story, many other "Klana" (foreign aggressor king) and many other "Panji" (prince) characters and intrigues sprouted. The stories from this cycle are told in both *wayang gedhog* and *wayang topèng* performances

and are probably some 800 years old.

**parikan:** playful, sung, rhyming riddles in Javanese. These consist of four phrases; the first two usually somewhat mundane and referring to food, plants, or everyday matters yet containing hints as to the punch line, and the last two phrases containing the meaning, or punch line.

**pathetan:** a type of *suluk* reflecting a calm, stately or introspective mood, accompanied by *gendèr*, *rebab*, *gambang* and *suling*. Tones on the *kempul*, *kenong*, gong, and *kendhang* punctuate important junctures in the melody.

**pedhalangan:** the study and discipline of being a dhalang; studies related to the performance of wayang. ("Pedalangan" Department uses the Indonesian spelling.)

**pélog:** one of two gamelan tunings (the other being *sléndro*), made up of seven tones (1, 2, 3, 4, 5, 6, 7). Within the *pélog* scale there are three basic modes or *pathet*: *pélog lima*, *pélog nem* and *pélog barang*, and unlike the *sléndro* scale, not all tones are present in each mode. *Pélog barang* utilizes the 7 pitch and not the 1; while *pélog nem* uses 1s and not 7s, for the most part. *Pélog lima* is in some ways similar to *pélog nem*, but the *rebab* tunes its strings to 1 and 5 instead of 2 and 6. *Pélog lima* is also related to *pélog barang*, and for some pieces can be thought of simply as *pélog barang* transposed down a step. *Pélog nem* can be further divided into *pélog bem* (*sléndro sanga*-related) and *pélog nyamat* (*sléndro manyura*-related).

**peralihan:** the transition between sections within gamelan compositions, or between two gamelan compositions.

**pesindhèn:** the female singer in a gamelan, also known as *waranggana* (single female part). There are typically anywhere from two to ten *pesindhèn* in a wayang performance, taking turns singing a solo melodic line. This melodic line is created by the singer on the spot using patterns she has in her repertory, and is based on the *balungan*, *rebab*, and other vocal parts. There are also many pieces sung as a chorus.

**pocung:** a form of *macapat* consisting of five lines, with the following syllable counts and end vowels for each line: 4u, 8u, 6a, 8i/o, 12a.

**putra/putri:** a specification in vocal chorus notation for sections that should be sung by male voices only (*putra*) or female voices only (*putri*).

**rangkep:** generally means "double," and specifically in gamelan music refers to doubling the space between points in a melody, allowing a doubling of the density in elaboration.

**rasa:** loosely translated as feeling, this complicated musical and dramatic concept can be thought of as a combination of feeling, intuition, affect, and mood.

**rebab:** a bowed, two-stringed instrument that has a crucial melodic leadership role in the gamelan.

**ringkas:** a shortened, abbreviated wayang performance, which has not been recrafted

according to *garapan* principles, but instead is still classical in nature.

**ruwatan:** A spiritual cleansing ceremony through wayang. Most often the lakon used is *Murwakala*, in which the dhalang negotiates with the ogre Bethara Kala, offering him all sorts of appeasements and reciting special texts so that the ogre will allow the families, communities, or individuals requesting the *ruwatan* to live in peace and good health. A *ruwatan* can stand on its own or be performed in the wee hours of the morning after a separate, full wayang, and can last anywhere from 15 minutes to four hours.

**sabetan:** movement techniques in wayang.

**sabet tématik:** The particular expressive, mime-like movement vocabulary developed at ASKI in the 1970s, by Bambang Suwarno and others. Also referred to as *sabet tématik*.

**sanggit:** the dhalang's individual interpretation of the whys and hows of character behavior or plotline. The subtle differences and the attention to detail in *sanggit* are what make the difference between a simple storyteller and a master dhalang.

**sasmita:** short, sometimes very cryptic, literary riddles from the dhalang that cue the gamelan musicians as to which piece to play at certain junctures.

**sekar ageng:** classical sung poetry in Old Javanese, using four-line verses similar to Sanskrit meters but without patterns of emphasis. Each line of the *sekar ageng* ("ageng" means grand or large) has the same number of syllables, and there are no rules about ending vowel sounds. Phrasing patterns known as *pedhotan* break the lines into chunks. *Sekar ageng* probably arose during a renewed interest in ancient Javanese literature in the late 1700s and early 1800s. The imitation of archaic language is referred to by some scholars as *kawi miring*.

**sekar tengahan:** also referred to as *sekar madya* ("tengahan" meaning in the middle and "madya" referring to intermediate). A type of sung poetry similar to *macapat*—with regulated numbers of syllables in each line and end vowel sounds—but using generally more archaic language and considered to be more erudite and less "of the people." Some forms include: *jurudemung*, *balabak*, *girisa*, *wirangrong*, and *palugon*.

**selingan:** when one piece of music is juxtaposed in alternation, taking turns, with another piece of music.

**sendhon:** a type of *suluk* reflecting pensive, nostalgic and somewhat melancholy moods. *Sendhon* are accompanied by *gendèr*, *gambang* and *suling*. The absence of the *rebab* (along with an optional, pulsating, fluttery *gendèr* technique known as *pipilan*) lends a lonely and sparse feeling to them. Tones on the *kempul*, *kenong*, gong, and *kendhang* punctuate important junctures in the melody.

**sindhèn:** short for *pesindhèn*.

**sinom:** a form of *macapat*, consisting of nine lines, with the following syllable counts and end vowels for each line: 8a, 8i, 8a, 8i, 7i, 8u, 7a, 8i, 12a.

**sirep:** when the gamelan comes way down in volume and some of the players drop out, so that the dhalang's narration or dialogue can be heard.

**sisipan:** something slipped in between something else; in wayang when the course of a lakon takes a break for an entirely separate tale to be acted out before going back to the main lakon, usually as a flashback but sometimes as foreshadowing. In classical tradition, such separate tales would be told in narrative form, as stories by one character to another, or in a narration by the dhalang (*pagedhongan*). In contemporary *garapan* style, these stories are often acted out as prologues or *sisipan*.

**sléndro:** one of two gamelan tunings (the other being *pélog*), with a five-tone, more or less equidistant scale (notated with the numbers 1, 2, 3, 5, 6). Within the *sléndro* tuning there are three modes or *pathet*: *sléndro nem*, *sléndro sanga* and *sléndro manyura*. Speaking only in extremely basic terms, the tones 5 and 1 are the more common gong or final pitches in *sléndro sanga*, while in *sléndro manyura* the tones 2 and 6 are more prominent as final gong pitches. *Sléndro nem* is in many ways similar to *sléndro manyura*, but with a greater predominance of heavy patterns to low 2, mixed in with more patterns to 5 than in *sléndro manyura*, although these take a completely different melodic path from the patterns to 5 in *sléndro sanga*.

**sléndro manyuri:** see *manyuri*.

**SMKI:** founded in 1950, formerly known as *Konservatori Karawitan Indonesia di Surakarta* (KOKAR, also known as "Konsèr"), this is the oldest high school-level, performing arts academy in the country. In 1976, the government upgraded its status, renamed it SMKI (*Sekolah Menengah Karawitan Indonesia*), and opened the Pedalangan and Dance Departments. In 1997, it was renamed SMK (*Sekolah Menengah Kejuruan*) Negeri 8. It is located in the center of Solo, in the Kepatihan neighborhood.

**srimpi:** a category of refined court dances, performed by a group of four women, to the accompaniment of gamelan *bedhayan* pieces.

**STSI:** *Sekolah Tinggi Seni Indonesia* (College of Indonesian Arts) was the name of the conservatory for *karawitan*, wayang, and dance studies in Solo from 1988 through to 2006. Located in Kentingan, Jebres, Surakarta, it was formally known as ASKI and is currently known as ISI. In 1988 ASKI was upgraded from an academy to an institution of higher learning, and renamed STSI.

**suling:** an end-blown, bamboo flute.

**sulukan:** or *suluk*, are poems sung by the dhalang, accompanied by only a few of the softer, elaborating instruments. *Sulukan* provide an opportunity for reflection rather than moving the plot forward and the texts used can date back as far as 800 CE. While they are being sung, movement on the screen is traditionally static. In contemporary performances, there is often action on the screen during a *sulukan*, and *sulukan* might be sung by the female singer or male chorus. There are three types of *sulukan*: *ada-ada*, *pathetan* and *sendhon*.

**suwuk:** the ending to a gamelan piece.

**suwuk mronggol:** a technique recently developed among *garapan* practitioners in which a piece simply breaks off and stops in its tracks, with none of the traditional types of ending preparations and signals, and with no regard for the traditional places a piece might end. Unlike the *ditabrak* technique, nothing else follows it; just complete silence. This practice is used for intense dramatic effect.

**tayuban:** a raucous and social dance tradition, still popular in many parts of East Java and some parts of Central Java, in which a female singer (*lèdhèk*) dances and male members of the audience are allowed to take turns (by donning a particular type of scarf) dancing with her in public, to gamelan accompaniment.

**topèng dhalang:** see *wayang topèng*.

**udhar:** when the gamelan comes back up in volume and returns to complete orchestration after a *sirep*.

**wanda:** the variety of forms a wayang figure can take. Any one character may have a number of *wanda*, reflecting their affect, stance, and features when at war, when young, when in meditation, when showing deference. Differences in *wanda* are generally quite subtle.

**wangsalan:** riddles used as texts by the *pesindhèn*, made up of twenty-four syllables and in poetic, literary Javanese. The riddle is posed in the first twelve syllables (in two stages of four and eight syllables), and then answered in the second twelve syllables (again in two stages, four and eight).

**wayang:** see Basic Terminology, page xv.

**wayang gedhog:** a type of *wayang kulit* that uses tales from the Panji cycle. According to Javanese lore, Panji is considered to be a descendant of Arjuna's grandson, King Parikesit. Wayang figures from the Panji cycle exist from the 1400s in Demak, but it was Pakubuwana III in the late 1700s, who formalized *wayang gedhog* and developed it at the Kraton Solo. The *iringan* for *wayang gedhog* is completely in *pélog*. *Wayang gedhog* was never very popular and there are very few practitioners left (primarily Bambang Suwarno), but Purbo Asmoro studied it somewhat intensively over a few semesters when at ASKI.

**wayang golèk:** a type of wayang using three-dimensional wooden puppets that are manipulated by the dhalang from below through the use of wooden rods, without involving shadows. Although primarily associated with West Java and Sundanese culture, there are also *wayang golèk* art forms from Cirebon, Kebumen, Tegal, Yogya, and many other Central or even East Javanese locations. A number of dhalang, inspired by Enthus Susmono, have started mixing *wayang golèk* excerpts in to *wayang kulit purwa* performances, sometimes with a separate small stage and sometimes right on the main screen. *Wayang golèk purwa* performances tell stories from the *Mahabharata* and *Ramayana* epics, while *wayang golèk ménak* and *wayang golèk cepak* performances tell stories from Islamic history. (**Note:** Purbo Asmoro

is currently working on his own creation of what he calls “*wayang golèk purwa Solo*.” One by one, he is designing *wayang golèk* puppets crafted with a Solonese aesthetic, and starting to create a repertory of *sulukan* and *iringan* that will be unique to this new art form.)

**wayang kulit purwa:** see Basic Terminology, page xv.

**wayang madya:** a type of *wayang kulit* developed by Mangkunegara IV in the late 1800s. The stories connect the Pandhawa lineage to Panji by relating the tales of Javanese kings from Arjuna's grandson, King Parikesit, up through about 1100. *Wayang madya* stories were reportedly created to fill the gap between *wayang kulit purwa* and *wayang gedhog* stories. Almost completely extinct, *wayang madya* was done in *sléndro* at the Mangkunegaran, and *pélog* at Kraton Solo.

**wayang orang:** a form of theater in which much the same repertory of lakon is performed as in *wayang kulit purwa*, but played out by a troupe of actors and dancers on a stage instead of by wayang figures at a screen. The actors' stylized movements are meant to mirror and replicate the way *wayang kulit* figures move, rather than to be realistic. The dhalang's role is reduced to simply directing transitions (using both the *keprak* and *cempala*), narrating very short passages, and singing *sulukan* while sitting in the gamelan-musician orchestra pit. The performances can be any length, but are typically only two to three hours long. Historically there have been three major *wayang orang* theater companies, all of which are still in existence but experienced golden eras long ago in the 1960s-1970s: Sriwedari Wayang Orang Theater in Solo (where Wakidi Dwidjomartono was the drummer during its golden era), Ngesti Pandawa Wayang Orang Theater in Semarang (where Nartosabdo was the drummer during its golden era), and Barata Wayang Orang Theater in Jakarta. The national radio stations of Solo, Semarang, and Jakarta have also had *wayang orang* troupes in residence, to varying degrees of popularity.

**wayang sandosa:** a form of wayang developed at ASKI in the early 1980s, in which a number of dhalang enact the lakon together, manipulating *wayang kulit* figures from standing positions. These figures are often a normal size with wooden-stick extensions, but sometimes oversized. The performance is viewed exclusively from the shadow side so that all the motion and the multiple dhalang are not visible. All narration and dialogue is conducted completely in Indonesian, hence the term "sandosa", which comes from a compressing of the two words *bahasa* (language) and *Indonesia*. The gamelan accompaniment is highly innovative and Blacius Subono has been a major force in this area.

**wayang topèng:** primarily a daytime art form prevalent in the past in Klaten, which would be followed by an evening *wayang kulit* performance. The performers, who have to be dhalang by profession, wear masks (*topèng*) and enact the stories from the Panji cycle (as dancers and actors, with no screen or shadows involved). Many dhalang fluent in this style have passed away, but the art form is being kept alive by a few remaining performers, determined to restore and revive it.

**wejangan:** *wejang* means to teach, lecture or offer advice, and *wejangan* (teachings, advice sessions, philosophical waxings) are a standard part of a wayang performance. Elder characters are depicted passing on words of wisdom to those studying about life from them.

**wetonan:** a person's traditional Javanese birthday, which occurs every thirty-five days at the confluence of the Gregorian calendar seven-day week and the traditional Javanese five-day market week: *Kliwon, Legi, Pon, Paing, Wagé*. Artists in former generations were more likely to know their *wetonan* (for example Monday-*Legi* or Friday-*Kliwon*) than they were to know the exact date of their birth, and were more likely to do something to mark this thirty-five-day happening than their yearly birthday. Known as *wiyosan* or *tingalan* in high Javanese.

**Yu:** see *Mbakyu*

## ARTISTS CITED IN TEXT

**Note:** While the older generation of traditional artists tended not to have access to advanced levels of education, the citing of one's degree among current generations is often valued. Here is a guide to abbreviations:

S Kar (*Sarjana Karawitan*) = Bachelor's Degree in Gamelan Studies

S Sn (*Sarjana Seni*) = Bachelor of Arts

MS = Master of Science

M Sn (*Magister Seni*) = Master of Arts

M Hum (*Magister Humaniora*) = Master of Humanities

**Anom Dwidjokangko** was born in Blitar, East Java in 1976. Known to his friends as "Kangko," he is a son of the renowned Blitar dhalang Sukron Suwondo, and Cahyo Kuntadi's older brother. Kangko is one of the most virtuosic dhalang of his generation, and has a consistently full schedule each month.

**Anom Soeroto** was born in 1948 in Bagor, Juwiring, Klaten, into a long lineage of dhalang. He and Manteb Soedharsono form the "twin living legends" of Solo's current wayang scene, with Anom Soeroto highly praised for his outstanding voice and stately, refined classical treatment. He continues to hold *Rebo Legèn*, the monthly Javanese birthday celebration at which so many artistic milestones in the Solonese community have occurred.

**Bambang Murtiyoso** (S Kar, M Hum), was born in 1945 in Nganjuk, East Java, into a family of Islamic religious community leaders. He graduated from ASKI Pedalangan in 1981 after already having obtained a liberal arts undergraduate degree elsewhere. He was one of the major innovators of wayang *padat* and was a devoted student of Humardani. He is a retired senior instructor in the Pedalangan Department at ISI, and is a frequently published critic, writing on a variety of *pedhalangan* topics.

**Bambang Suwarno** (S Kar, M Hum, Dr), was born in 1951 in Gemolong, Klaten, son of dhalang Padmatjarito. He graduated from ASKI Pedalangan in 1981 as one of the major innovators of wayang *padat* and was one of Humardani's favored students. An instructor in the ISI Pedalangan Department, he has garnered special recognition in many areas: his talent with *garap sabet*, his creativity as a wayang designer, his innovative *kayon* designs, and his being one of the only practitioners left of *wayang gedhog*. He received his doctorate from UGM in 2015, with a dissertation on the various *wanda* of the Pandhawa figures.

**Bayu Aji Pamungkas** was born in 1984 in Solo, and is the youngest son of Anom Soeroto. Bayu is one of the most virtuosic dhalang of his generation. He often performs in tandem with his father, taking over for battle scenes and other visual attractions while his father does the main court scenes and interludes.

**Blacius Subono** (S Kar, M Sn) was born in 1957 in Klaten, and officially graduated from ASKI Pedalangan in 1984 (although his thesis was completed in 1981). He has been one of the major innovators in the area of *iringan garap* for both *padat* performances and *wayang sandosa*. Subono is an internationally recognized composer, a practicing dhalang, and an

instructor in the Pedalangan Department at ISI.

**Cahyo Kuntadi** (S Sn, M Sn) was born in Blitar, East Java, and is the son of renowned Blitar dhalang Sukron Suwondo. He is married to the star *pesindhèn* Sukezi Rahayu of Tulungagung, East Java, who got her start with Purbo Asmoro. Known to his friends as "Yoyok," this young talent was made an instructor at ISI Pedalangan in 2016.

**Dedek Wahyudi** was born in 1960 in Klaten and graduated from the Karawitan Department of ASKI in 1986. He was a member of Asmorolaras (Mayangkara's pre-1992 name) in its earliest days. Dedek is one of the major innovators of *iringan garap*, a major influence on *iringan* in the Dance Department of ISI, and an internationally known composer, writing works for gamelan that are not based on traditional gamelan conventions.

**Djoko Hadiwidjoyo** was born in Yogyakarta in 1948, but has spent much of his adult life in Semarang. He was popular in the PANTAB and *hura-hura* movement of the 1990s and received the title "Crazy Djoko" (Djoko Édan) in response to the sensationalist antics he introduced to entertainment interludes and battle scenes.

**Enthus Susmono** was born in 1966 in Dampyak, Kramat, Tegal, son of Soemarjadihardja, dhalang *wayang golèk*. Enthus Susmono steps away from convention in radical ways, from his use of newly designed wayang figures, to innovation in the set-up of the stage, as well as brazenly new scene structures and *iringan*. He often combines *wayang golèk* fragments with *wayang kulit* and experiments with narrations and vocal texts in Arabic.

**Gaib Widopandoyo** was born in 1937 in Senden, Klaten, and is one of the most respected elderly dhalang still living.

**Gandadarman** (1933–1994)—**Sudarman** or **Darman Gandadarsana**—was born in Klaten but spent much of his adult life in Kedung Banteng, Sragen. He is remembered for being delightfully creative and spunky. Aside from his many dramatic strengths, Gandadarman popularized the now common slapstick sequence in *Prang Gagah* involving a traveling herbal healer, and is also cited by many as popularizing the trend of bringing out the *panakawan* in any post-*Gara-gara* dramatic scene in order to balance serious scenes.

**Hali Jarwosularso**, born in 1948 in Solo, is one of the main instructors at PDMN (*pedhalangan* school, Mangkunegaran Palace) and was a popular freelance performer in the 1980s.

**Jaka Rianto** (S Kar, M Hum) was born in 1961 in Gunung Kidul, Yogyakarta, and graduated from ASKI Pedalangan in 1986. An instructor in the Pedalangan Department at ISI, he is well respected for his pedagogical abilities, as well as his extensive practical knowledge of the *iringan garap* repertory.

**Jungkung Darmoyo** (S Sn) was born in 1964 in Gombang, Sawit, Boyolali, son of Mujoko Joko Raharjo. A graduate of ISI Yogyakarta, Jungkung is a well-respected dhalang and is highly active in the area of *iringan garap*, composing many of his own *iringan* selections.

**Kasim Kesdolamono** was born in 1963 to the respected classical dhalang of Klaten, Kestik Kesdolamono. The relatively young Kasim still continues to perform in the classical village

tradition of his father, despite the contemporary trends his peers support.

**Lumbini Trihasto** (S Kar) graduated from the Karawitan Department at STSI in 1991. Son of the highly respected *gendèr* player Ibu Kris-Pringgo, Lumbini was a member of Mayangkara for decades. He was one of the central creators of *garap balungan* during rehearsals for Mayangkara in the 1990s and early 2000s, and is still active in the Dance Department at ISI.

**Manteb Soedharsono** was born in 1948 in Jatimalang, Mojokaban, Sukoharjo to a long line of dhalang. He and Anom Soeroto form the “twin living legends” of Solo’s current wayang scene, with Manteb Soedharsono considered a master particularly in the area of *sabetan*. He frequently interacted with the community at ASKI during the early *padat* days, and has done much more in the area of *garapan* exploration, while Anom Soeroto tends to remain more in the classical vein.

**Martopangrawit** (1914–1986) of Surakarta, was an extremely influential figure in musical circles in Solo for decades. He was an instructor in the Karawitan Department at ASKI and STSI, as well as a gifted performer, a ground-breaking theorist, and a composer in the area of *iringan garap* well before its heyday, particularly in dance dramas.

**Mujoko Joko Raharjo** (1940–1992) was born in Gombang, Sawit, Boyolali, and is remembered for his creative and dramatically gripping performances. Mujoko composed tidbits of his own *iringan* and was a connoisseur of older-style *sulukan* and alternative *sulukan* texts. He played *rebab* for Nartosabdo for many years and was quite influenced by his performance style. He died an untimely death and is mourned by many as one of the greats; unable to develop his creative abilities through to old age.

**Nartosabdo** (1925–1985) was born in Wedi, Klaten, but spent much of his adult life in Semarang, as he was drummer for the Ngesti Pandawa Wayang Orang Theater. Nartosabdo’s style is probably the single most influential force in *pedhalangan* from about 1975 through to the present. He was a prolific composer of both original gamelan pieces and new vocal parts to traditional works, many of which were composed for use in specific scenes in wayang—thus placing him as a forefather of the *iringan garap* movement before it was referred to as such. He is considered to be the first dhalang to have created a *lakon banjaran* performance. Nartosabdo popularized the use of regional variant repertory among Solonese dhalang (primarily works from Yogyakarta and Banyumas). He is attributed with altering the position of the *pesindhèn* (who were traditionally nestled in the gamelan behind the *gendèr* player and in front of the drummer) such that they lined up facing the dhalang, perpendicular to the *debog*. (A decade or two later in the late 1980s and early 1990s, the *pesindhèn*’s position shifted once again, this time so that they faced the audience, with their backs to the *debog*. This is generally thought to be a development from the days of the mega-spectacular, grand scale wayang of the 1990s.) Nartosabdo is also attributed with the current structure and function of the *Gara-gara* interlude, as well as the practice of lively and flirtatious interaction between dhalang and *pesindhèn* during *Limbukan* and *Gara-gara*.

**Naryocarito** (1927–2006), from the Makam Haji neighborhood in Kartosuro, had a long and respected career as both a dhalang and pedagogue. He was a visiting instructor for years in the Pedalangan Department at STSI, and was renowned for being a detail-oriented teacher

with extraordinarily high standards for his students.

**Rahayu Supanggah** (S Kar, PhD) was born in 1949 in Boyolali and is an internationally renowned composer, writer, critic and theorist, as well as a consummate *karawitan* musician. He graduated from ASKI in 1978, and received his PhD in Paris in 1985. He was one of the first *iringan garap* practitioners, influential in the development of *padat* performances and dance drama creations.

**Setyaji** (S Sn) was born in 1979 in Batang, and currently lives in Karanganyar. He graduated from the Karawitan Department of ISI in the early 2000s, and designs the *iringan* for a number of young, high profile dhalang. He specializes in *iringan wayang padat*.

**Sigid Ariyanto** (S Sn) was born in 1979 in Blora. His father was a local dhalang and his mother a local *pesindhèn*. He is currently one of the most popular dhalang in Central Java, performing mostly in the northern coastal area, around his home of Rembang.

**Soewito Wito Radyo** was born in 1958 in Sragen, Klaten, and is a major artistic figure in the *karawitan* world, both in Klaten and in Solo. He is an instructor at the High School of Performing Arts in Solo (where he graduated in 1979), a visiting performing arts instructor at ISI Surakarta, and active in keeping traditional arts and rituals alive throughout the villages of Klaten.

**Sugeng Nugroho** (S Kar, M Sn, Dr) was born in 1965 in Wonogiri and graduated from ASKI Pedalangan in 1988. He is currently an instructor in the Pedalangan Department of ISI, and a respected researcher and theorist. He wrote his master's thesis on the performance practice of Enthus Susmono and received his doctorate in 2012 from UGM, with a dissertation on *lakon banjaran*.

**Sukardi Samiharjo** (S Kar) of Kudu, Baki, Sukoharjo, born in 1944, was an instructor in the Pedalangan Department at ASKI and STSI for many years. A *karawitan* specialist, his contributions lie with *iringan* for wayang. Many of his innovations during the days of *padat* development at ASKI have been adopted by Purbo Asmoro, an admirer of his work.

**Sumanto** (S Kar, MS) was born in 1947 in Windan, Kartosuro, and was one of the founders of the *padat* movement at ASKI. A senior instructor in the Pedalangan Department at ISI, he is considered a master *padat* scriptwriter, particularly in the area of dialogue, debate and unusual *sanggit* at crucial moments.

**Sunardi** (S Sn, M Sn, Dr) was born in 1969 in Tempuran, Bulakan, Sukoharjo, and graduated from STSI Pedalangan in 1995. He is an instructor in the Pedalangan Department at ISI and a dedicated researcher into the aesthetics of performance practice in *pedhalangan*.

**Suraji Sumarto** (S Kar, M Sn), born in 1961 in Klaten, graduated from ASKI in 1987. Currently Department Head of ISI Karawitan, Suraji was a member of Asmorolaras (Mayangkara pre-1992) since its inception, and the *rebab* player for Mayangkara until 2010.

**Sutino Hardokocarito**, born in 1925 in Eromoko, Wonogiri, is one of the few great dhalang still living of his generation. He is known for his flowery, literary language as well as his

original *sanggit*, and is believed to hold profound spiritual powers.

**Tantut Sutanto** was born in 1978 in Ceper, Klaten and is a popular young dhalang of today. His mother is the famed Tantinah, of Nartosabdo's Condhong Raos.

**Tomo Pandoyo** was born in 1963 in Kebonarum, Klaten. Like Kasim Kerdolamono, Tomo Pandoyo sticks to traditional Klaten style, even though he is younger than Purbo Asmoro and despite the contemporary trends of his other peers.

**Toto Atmojo** (1942–2012), Wiyono Toto Atmojo, dhalang, was born in Parangjoro, Grogol, Sukoharjo. He was considered an authoritative source on various obscure and localized storylines or genealogical connections. Although he himself did not perform a great deal, quite a number of successful dhalang (Purbo Asmoro included) have been known to have made the pilgrimage to his home, an area prone to ankle-deep mud and flooding, in order to ask his help with a storyline or character they need to master for an upcoming performance.

**Tristuti Rahmadi Suryasaputra** (1939–2009) was born of dhalang lineage from Jombor, Klaten, but grew up in Grobogan, Purwodadi, and lived much of his later life in Mojosongo, Solo. An up-and-coming dhalang with a promising career ahead, he was suddenly imprisoned without charges in 1965. Fourteen years later, after being held as a “political prisoner” on Buru Island and elsewhere, Tristuti was released but banned from performing, as the new Soeharto government accused him of having ties to the Communist Party. In order to survive and continue to immerse himself in *pedhalangan*, Tristuti became a scriptwriter and literary advisor to high profile dhalang. From 1980 to 1987 he worked exclusively for Anom Soeroto, and from 1987 to 1999 for Manteb Soedharsono and miscellaneous other dhalang. During this period (the 1990s in particular) dhalang with superstar status, such as Anom Soeroto and Manteb Soedharsono, were performing so frequently—and broadcast on television—that they often employed scriptwriters and musical arrangers in order to assure variety and avoid too much repetition in their performances. Purbo Asmoro wrote his master’s thesis on the prevalence of Tristuti’s scripts in the Solonese *pedhalangan* community in the 1990s.

**Wahyu Santosa Prabowo** (S Kar, MS) was born in Tegal in 1954. He graduated from ASKI Dance Department in 1982. He is an instructor in the Dance Department at ISI Surakarta, and well known as a choreographer and creator of many new dance dramas.

**Wakidi Dwidjomartono** was born 1947 in Jagalan, Solo, and is one of the most respected and senior drummers in Solo. Having an extensive background across many sectors of performance practice, he began his career as a dance drummer, and was subsequently the drummer at Sriwedari Wayang Orang Theater during its golden era in the 1970s. In the 1980s and 1990s he was a highly sought-after wayang drummer, and now has settled into the *klenengan* repertory. Kathryn Emerson’s husband, he provided endless musical insights throughout the creation of this dissertation.

**Warseno "Slenk"** (S Sn, M Sn) was born in 1965 in Bagor, Juwiring, Klaten and is Anom Soeroto's younger brother. He is a highly popular performer, and owns a major radio station that broadcasts primarily wayang and other traditional Javanese arts.

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<sup>1</sup> Tristuti, not wishing to draw attention to himself after being released from prison in 1979, left many of his works anonymous. On some of his writings he used the pen name Suryasaputra, but none of his works are officially published. His entire collection of original manuscripts was purchased by the University of Washington in Seattle upon his death in 2009, and a duplicate set is also owned by Purbo Asmoro.

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