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BEDHAYA DURMA:
CHANGE AND CONTINUITY IN A JAVANESE COURT DANCE

by

Valerie Mau Vetter

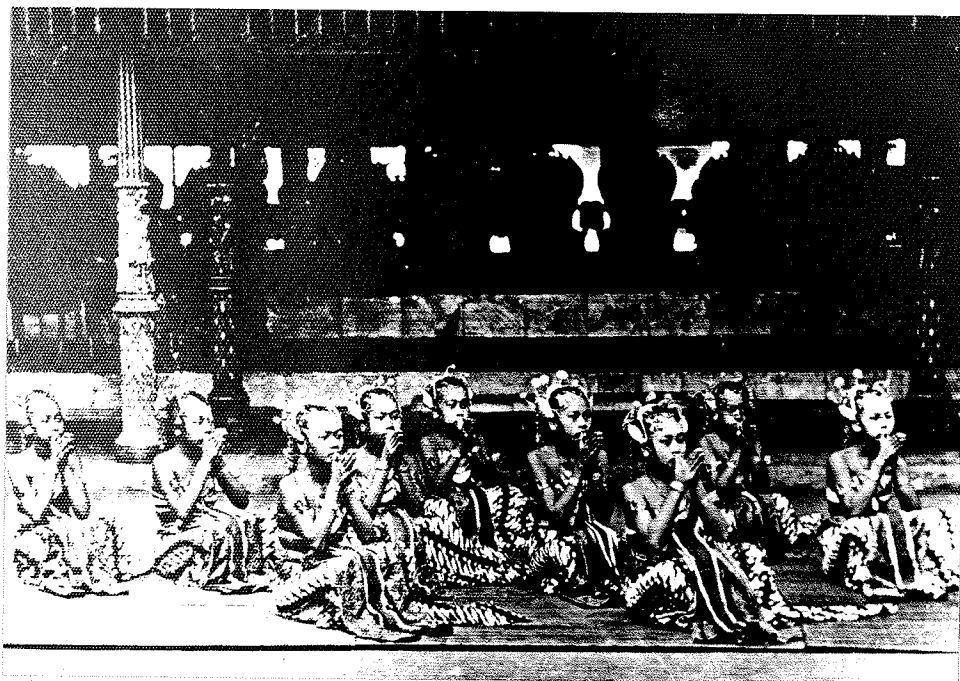
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AWO
V5845
V354



for my mother

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This thesis could not have come about without the encouragement and assistance of many people and institutions.

I was first introduced to Javanese dance, and Javanese culture, through Hardja Susilo of the University of Hawaii Music Department in 1971. It was through his encouragement and enthusiastic teaching of Javanese performing arts that I became involved in Javanese dance and first went to Java in 1973-75.

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PREFACE

In early August of 1982 in Central Java, Yogyakarta's two most active traditional dance schools presented unusually large anniversary celebrations of the schools' foundings. At each celebration a bedhaya dance was presented: at the Mardawa Budhaya school, the dance Bedhaya Pasopati and at the Siswa Among Beksa school, the dance Bedhaya Buntit. Bedhaya is a dance genre that epitomizes the Javanese ideal of feminine grace but it is also popularly considered a static and insufferably long dance associated with feudal courts. The bedhaya presented at these celebrations struck me as a surprising indication of revived interest.

In a conversation soon after the performances a dancer from the Siswa Among Beksa organization offered the opinion that Bedhaya Pasopati was "just like sendratari," a modern dance drama form without dialogue initially created for tourist entertainment in the early 1960's. I was startled at the comment because I had seen the bedhaya but not perceived it as a radical deviation from tradition. The comment identified Bedhaya Pasopati as an innovation going beyond traditional constraints. Whether or not this innovation exceeds traditional expectations is

for a Javanese to decide, but I was intrigued. What was the definition of a "traditional bedhaya?" What kind of changes have there been in the bedhaya? How different was Bedhaya Pasopati from a "traditional bedhaya?"

Although my previous background in Javanese dance had been almost exclusively in the traditional court style, I had never studied bedhaya.¹ In order to answer my questions I needed to understand how a bedhaya was constructed, and I began by studying bedhaya from the teachers of Bedhaya Pasopati and Bedhaya Buntit, the dances presented at the anniversary celebrations. My lessons with both teachers gave me an invaluable understanding of the elements and structures of bedhaya. With this background I began to recognize some of the more recent changes which have occurred in the tradition.

It was not until I began to read some of the manuscripts housed in the Performing Arts Office (Kridha Mardawa) of the Yogyakarta palace, however, that I began to acquire a wider perspective. The performance practice I was studying with my teachers spanned several decades, but the records in the court library allowed me to extend my knowledge of bedhaya several generations into the past. The palace records are only bare outlines of performances and so my reconstruction of bedhaya as it may have been a hundred years ago can only be partially

accurate at best; nonetheless, information contained in these manuscripts, and my own experiences as a dance student have helped me to trace a number of changes in, or reinterpretations of bedhaya.

This thesis draws on materials from the court library, on the experiences of my dance teachers, and on my own observations during my 14-month stay in Java from June 1982 to August 1983, to examine change in a court dance tradition by studying five different bedhaya using the piece Gendhing Durma. This group of bedhaya, which, following traditional Javanese practice I will refer to as Bedhaya Durma, spans more than a century of performance practice. The oldest Bedhaya Durma may date from the Second Sultan, or Hamengku Buwana II² (H.B. II- r. 1792-1810, 1811-1812, 1826-1828). The most recent bedhaya in the group, choreographed and performed in 1982, is Bedhaya Pasopati. What links these bedhaya and how each interpretation is a reflection of both continuity and change in the bedhaya tradition over the past one hundred years, forms the focus of this thesis.

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INTRODUCTION

Bedhaya has been performed in the courts of Central Java since at least the mid-seventeenth century.¹ A carefully constructed synthesis of music, dance, and poetry, bedhaya was finely crafted by palace artisans and performed by a special corps of dancers. Performances were reserved for occasions of state such as the ascension of a king to the throne, for official visitors of exceptionally high status, or for the birthday of the sultan or the crown prince. The term kelangenan dalem (the king's pleasure) was often used to refer to bedhaya performances, indicating bedhaya's status as entertainment meant for a king.

In a typical performance, nine identically costumed young girls move in unison, executing identical movements.² Arranged in lines, the dancers move in and out of prescribed formations while continuing to execute identical movement motifs. The demeanor of the dancers is subdued and restrained. The movements are contained within a narrow space, executed with a flowing, sustained quality. A long scarf is used to augment and accent the movements. As with other Southeast Asian court dance traditions with a history of extended Hindu contact, bedhaya dance style is characterized by delicate

articulations of the hands, neck, and feet.

The dance is accompanied by a Javanese music ensemble called gamelan, which in its full modern form includes vertically and horizontally suspended gongs, metallophones, drums, two stringed instruments, a xylophone, and a bamboo flute. A female chorus sings a poetic text which may be a story,³ a description of a ceremony, or an expression of adoration. Often, a bedhaya is associated with a specific musical piece and a particular text. For instance, Bedhaya Lambangsari uses the musical piece Gendhing Lambangsari and the poetic text describes the legendary meeting between a Javanese king (Panembahan Senopati) and the Queen of the South Sea (Ratu Kidul).

Evidence of bedhaya outside the the Central Javanese Mataram kingdom (sixteenth to twentieth centuries)⁴ is sparse but it is sufficient to suggest that bedhaya was not restricted to the Mataram courts. A canto from the fourteenth century poem Nagarakretagama of the East Javanese kingdom of Majapahit mentions a dramatic performance called raket involving nine players,⁵ but evidence linking it to bedhaya is still speculative. More certain are references to bedhaya in the courts of East and West Java.⁶ Notes by a Dr. Buddingh written in 1842 mention bedhaya in the Kanoman palace of Cirebon, West

Java (Soedarsono 1974:125). Soedarsono (1974:31) also mentions that in the Babad Giyanti (Javanese court chronicles, late 18th century) the regent of Panaraga, East Java is said to have had seven sets⁷ of bedhaya.

Outside Java, the rejang dance of Bali,⁸ the mogaele dance of Nias,⁹ and the pajaga dance of Sulawesi¹⁰ suggest bedhaya may be related to other Indonesian dance forms. Both the Balinese rejang and the Nias mogaele are slow processional dances performed by women, and are related to temple or fertility rituals. The linear formations and the restrained, slow movements of the rejang and mogaele, often augmented with a scarf, are echoed in bedhaya in a more elaborate and codified form.¹¹ The pajaga is an old Buginese court dance of twelve women performed for kings or nobles on important occasions. Although pajaga is stylistically distinct from the Central Javanese bedhaya there are parallels between the two in that both are stately female court dances.

Bedhaya in Central Java seems to have been the prerogative of the courts and nobility.¹² In the Mataram kingdoms bedhaya played two major roles. First, it was a symbol of power, and second, it was ritual protection against latent forces of chaos and destruction.

The term bedhaya also refers to the group of young girls who performed the bedhaya dance. Chosen for their

beauty, the bedhaya lived in the inner palace, near its ritual center, where they were part of a king's retinue and, like the royal regalia, symbolized an aspect of his power (Anderson 1972:14, note.28). They represented a king's shakti, or his female component of power and even accompanied a king to battle. According to Raffles (1817:340-341) the bedhaya were concubines (about fourteen or fifteen years old) of the nobles who stopped dancing when they bore a child. According to B. R. Ay. Yudonegoro (hereafter Bu Yudo), all girls of noble birth were taught to dance bedhaya but only members of the special corps called bedhaya, chosen from outside the noble family, performed bedhaya.¹³

It seems that sexual ambiguity has long been associated with power and bedhaya in Java.¹⁴ Raffles (1817[1]:342) mentions the existence of male bedhaya dancers (bedhaya jaler/kakung) as early as the time of H.B. III.¹⁵ Young boys danced the female bedhaya dances dressed in costumes combining male and female garb. In 1914 all dance performances in the palace were halted by H.B. VII upon the death of the crown prince, and the male bedhaya disbanded (Bu Yudo, pers. comm.). When bedhaya performances were resumed under H.B. VIII, the female bedhaya, which had formerly been dressed as brides, began to wear the costume formally worn by the male bedhaya.

Since the time of H.B. VIII bedhaya has only been performed by females. With the substitution of the male bedhaya costume for the female bedhaya costume, female dancers have become substitutes for male bedhaya dancing a female dance. The power inherent in the combination of male and female forces continues to be a part of bedhaya performance in such subtle details as costuming.

Legends attributing the origin of bedhaya to one of the gods of the Hindu Trinity reinforce the notion of bedhaya as a reflection of a king's power. In one legend, for instance, bedhaya was originally performed by celestial nymphs created by Brahma for his pleasure (Hostetler 1982:128). In others it was Bathara Guru (Shiva) or Wisnu who created the nymphs (Hadiwidjojo 1972:124). Bedhaya is viewed as an imitation of a celestial dance meant for a god, and by implication the king is god and the bedhaya his adoring nymphs.

Bedhaya is also associated with the maintenance of stability and peace in the kingdom through placation of the irresistably beautiful but dreaded Queen of the South Sea, Ratu Kidul. Ratu Kidul represents the spirit world, and reigns over an army of female spirits in the depths of the dark and forbidding South Sea (Indian Ocean) off the south coast of Java. In Java, Ratu Kidul also represents fertility,¹⁶ and a sovereign's periodic marriage to Ratu

Kidul is necessary for the continued prosperity of the kingdom.¹⁷ Traditionally, Javanese kings have contacted Ratu Kidul through meditation, offerings, and the periodic performance of certain sacred bedhaya. According to legend, Ratu Kidul created a bedhaya expressing her love for a legendary king of Mataram (Panembahan Senopati or Sultan Agung, depending on the interpretation) and the periodic performance of the dance ritually recreates their union.

Since the middle of the eighteenth century there have existed two rival court centers in Central Java, one in Yogyakarta and the other in Surakarta. Each has claimed legitimacy to rule over the Mataram Kingdom through various court regalia and heirlooms, including the bedhaya created by Ratu Kidul. The Surakarta court claims that Bedhaya Ketawang holds this distinction;¹⁸ the Yogyakarta court claims this distinction for Bedhaya Semang.¹⁹ Both bedhaya are considered so sacred that they demand extreme ritual precautions.²⁰

Texts for both Bedhaya Ketawang and Bedhaya Semang express Ratu Kidul's love for the king. Texts for two old bedhaya, Bedhaya Narendra Wisesa and Bedhaya Babarlayar describe the initial resistance of Ratu Kidul to the king as well as her final yielding to his coaxing and inherent charm. Neither bedhaya is considered sacred but both

carry the theme of appeasement and eventual placation of a female force resolving in peace and stability. In this second role, bedhaya re-enacts the submission of female forces to male, the subduing of unpredictable and potentially dangerous Nature by man, and it assures prosperity in the kingdom through the union of the sovereign and a goddess of fertility.

Nineteenth century Yogyakarta court manuscripts reflect a thriving bedhaya tradition. This is where my examination of Yogyakarta bedhaya begins, in the nineteenth and twentieth century records of the Yogyakarta palace. Traditionally, Javanese practice is to refer to a bedhaya by its opening musical piece. Using this convention, I identify a group of bedhaya which begin with the musical piece Gendhing Durma and call them Bedhaya Durma. I also include the recently choreographed Bedhaya Pasopati. Although not indicated in its name, Bedhaya Pasopati begins with Gendhing Durma and for this reason is included as a Bedhaya Durma. These bedhaya form the core of my thesis.

Though this thesis concentrates on Yogyakarta bedhaya, I also discuss Bedhaya Ketawang from Surakarta. Bedhaya Ketawang's long and uninterrupted performance history as part of the coronation ceremony for the king (susuhunan) of the Surakarta court along with its sacred

status may have tended to insulate this bedhaya from change. Thus, it is the best source available for the shape of bedhaya as it existed prior to the division of the kingdom in 1755. By the time the earliest Bedhaya Durma was recorded (H.B. V - r. 1823-1826, 1828-1855) it was part of a developed Yogyakarta style. However, Yogyakarta and Surakarta art share a common tradition in the Mataram court prior to the division of the kingdom. Thus Bedhaya Ketawang represents the earliest record of the pre-division bedhaya tradition shared by both the Surakarta and Yogyakarta courts. For this reason I include the old Surakarta Bedhaya Ketawang in my discussion of Yogyakarta bedhaya and use it as a reference for comparing the oldest Bedhaya Durma to other, earlier forms of bedhaya.

Written records of bedhaya exist in several forms.

1) Pasindhen manuscripts.

Pasindhen manuscripts record the poetic texts sung during the bedhaya dance. The term pasindhen can refer either to the poetic text or to the group of women who sing these texts.

2) Kandha manuscripts

Kandha manuscripts are performance scripts which include directions for the entrance and exit of dancers, musical pieces, and narration. The term kandha can refer either to these manuscripts or to unaccompanied narration read by a single male reader or dhalang (puppeteer). I will use "Kandha" (upper case "K") when referring to the performance script and "kandha" (lower case "k") when referring to narration.

3) Dance manuscripts

Dance manuscripts list dance movements with pasindhen and music cues at key transitions.

These manuscripts were written for use by individuals with a thorough understanding of the performance practices of the time and so are actually only bare outlines of bedhaya performances. A great deal of interpretation is required to reconstruct a bedhaya from such sources and the written records should be viewed as only pieces of an incomplete puzzle, clues to a tradition of long ago.

Using manuscripts from the library of the Performing Arts Office (Kridha Mardawa) of the Yogyakarta palace and a bedhaya performance during my stay in Yogyakarta, I identified five different Bedhaya Durma. Figure 0.1 lists these bedhaya with manuscript references, type of

Bedhaya	MANUSCRIPT			Date of bedhaya
	No. ¹	type ²	date ³	
Bedhaya Durma Kina	B/S2	P	1836	
	B/S3	KP	1854	
	B/S6	K	VI/VII	
	B/S6	KP	VI/VII	
	B/S7	D	VII	
	B/S8	K	VII	
Bedhaya Durma Inggal	B/S6	K	VI/VII	1872*
	B/S7	D	VII	
	B/S7	D	VII	
	B/S7	D	VII	1888
	B/S11	P	VII	1898*
Bedhaya Durma H.B. VIII	B/S14	P	VIII	1926*
	B/S19	P	VIII	1926*
Bedhaya Durma Ciptoning	T15	DP	1959	1959
Bedhaya Durma Pasopati				1982

¹Manuscript numbers refer to Lindsay (in press).

²Manuscript type: P = pasindhen (sung text);
K = Kandha (performance script); D = dance (dance
notation).

³When a date is not available, the reigning sultan is
listed by roman numeral (e.g. VI = Hamengku Buwana VI).

*date of ceremony described in the pasindhen text

Figure 0.1

List of Bedhaya Durma with
Manuscript and/or Performance references

manuscript, and approximate dates for the manuscript. Available dates for the creation and/or performance of the bedhaya, when available, are also given.

Each manuscript contains documentation for numerous bedhaya and srimpi. Srimpi is a female court dance closely associated with bedhaya.²¹ Also, several versions of a bedhaya may appear in one manuscript, such as in B/S6 (i.e., Bedhaya/Srimpi 6) where there are two Kandha for Bedhaya Durma Kina or B/S7 where there are three versions for Bedhaya Durma Inggal. Except for T15 (i.e., Tari [dance] 15), B/S7 is the only manuscript in the Lindsay Catalogue which has bedhaya dance notation.

Bedhaya Durma Kina (kina = old) is found in the oldest bedhaya manuscripts of the Yogyakarta palace, B/S2 (1826) and B/S3 (1854), both from the reign of H.B. V. The manuscripts do not include dance choreographies but do include pasindhen and Kandha. In B/S3 the narration explains that the text describes H.B. IV's installation as crown prince before becoming king. A slightly more recent manuscript (B/S6, H.B. VI - r. 1855 -1877) says that this bedhaya dates from the time H.B. III was crown prince and was still living in the kadipaten.²² Thus Bedhaya Durma Kina probably dates from a period as early as the reign of H.B. II. The music, dance, and text notation date from a more recent period (H.B. V to H.B. VII) and probably

reflect bedhaya practice at the time the notation was set down. It seems likely that since at least the time of H.B. II, Bedhaya Durma was associated with the crown prince and his residence in the kadipaten. Manuscript B/S8 suggests that this bedhaya was performed through the reign of H.B. VII (r. 1877-1921).

Bedhaya Durma Inggal (inggal = new) existed alongside Bedhaya Durma Kina during the reigns of H.B. VI and H.B. VII. Bedhaya Durma Inggal seems to have had several closely related but different versions during the H.B. VII period, in contrast to Bedhaya Durma Kina, which was consistent over several decades.

Bedhaya Durma H.B. VIII seems to have been the only version used at the time of H.B. VIII. This is reflected in the absence of a qualifying adjective; "H.B. VIII" is my own designation for this bedhaya.

Bedhaya Durma Ciptoning and Bedhaya Durma Pasopati were performed outside the palace, and not under the sponsorship of a reigning sultan. Both, however, were performed in princely houses and were sponsored by organizations with close ties to the palace.

Bedhaya Durma Ciptoning was performed in 1959 at Dalem Purwadiningratan, possibly by the dance organization Siswa Among Beksa or some other dance group closely associated with the palace. The notation for the dance is

complete with diagrams, corresponding dance movements, and sung text, and is housed in the Performing Arts Office of the palace. I have appended the name "Ciptoning" to differentiate this bedhaya from the others. Ciptoning is the name of a meditating prince hero who is the focus of the sung text for Bedhaya Durma Ciptoning.

Bedhaya Durma Pasopati was choreographed by R. L. Sasmintamardawa for a 1982 performance at Dalem Pujokusuman by the dance organization Mardawa Budhaya. I studied this Bedhaya Durma from the choreographer, who referred to this bedhaya as "Bedhaya Pasopati," identifying his choreography with a poetic text rather than the opening musical piece. Pasopati is the name of a magic arrow, which is related to the story of Ciptoning and is the focus of the text for Bedhaya Pasopati. For the sake of clarity I have inserted the name "Durma" in the name "Bedhaya Durma Pasopati" to indicate the use of the musical piece Durma and Bedhaya Pasopati's identity as a member of the Bedhaya Durma group.

I will also be using examples from other bedhaya documented in the manuscripts mentioned above. Bedhaya Sumreg and Bedhaya Narendra Wisesa are mentioned in relation to Bedhaya Durma Kina in Kandha manuscripts. We can assume Bedhaya Sumreg and Bedhaya Narendra Wisesa are of an equal if not greater antiquity than Bedhaya Durma

Kina. Bedhaya Babarlayar is also found in the oldest bedhaya manuscripts (B/S2 and B/S3, H.B. V) and is probably an early bedhaya.

A bedhaya performance includes the bedhaya proper and its performance matrix. In the bedhaya proper, music, dance and poetry form a cohesive and formally structured unit. The bedhaya proper is embedded in a performance matrix. Entrances and exits, and musical and verbal preludes and postludes are included in a performance matrix. Kandha manuscripts record performance matrices. Pasindhen and dance manuscripts record the bedhaya proper. Both the bedhaya proper and the performance matrix will be examined for each bedhaya and comparisons and contrasts on these two levels will be used to discuss change in the bedhaya tradition over the past one hundred years.

Chapter I is an analysis of basic bedhaya structure. Based on this analysis the oldest recorded Bedhaya Durma, Bedhaya Durma Kina, is examined. References to other early bedhaya such as Bedhaya Ketawang and Bedhaya Babarlayar are also used in puzzling out the structure of Bedhaya Durma Kina. Chapter II is an examination of the other four Bedhaya Durma. Each bedhaya is treated as a reinterpretation of earlier Bedhaya Durma and the Yogyakarta bedhaya tradition as a whole.

CHAPTER I

BEDHAYA DURMA KINA:
AN EARLY YOGYAKARTA BEDHAYA

This examination of Bedhaya Durma Kina is divided into two parts. The first part discusses the bedhaya proper, and is itself divided into three sections. A section on music outlines the basic structure for Bedhaya Durma Kina, beginning with the basic structure of gamelan pieces and leading to the concept of "dance counts." In a section on dance the logic of bedhaya formation changes is analyzed and the dance structure of Bedhaya Durma Kina is correlated with its musical structure. A third section, on poetry, explores themes and their relevance to the dance. The second part of this chapter looks at the performance matrix for Bedhaya Durma Kina.

Music

Dance counts combine a number of musical variables, allowing a dancer to relate dance movements to different musical structures with a minimum of adjustments. Dance counts can be thought of as part of a mathematical equation relating two elements of gamelan music to dance movement structure. The first element is musical

structure and the second is irama, a kind of tempo.

Musical structure

Javanese gamelan music is based on the repetition of musical cycles. The largest recurring cycle, the gong cycle, is marked by sounding of the large gong. The musical structure of a gamelan piece is defined by: 1) the gong structure of a gong cycle and 2) the number of beats in a gong cycle. The term "gong structure" refers to the pattern of subdivision created by the sounding of several gong-type instruments (kenong, kempul, kethuk). The gong cycle is evenly subdivided by the sounding of an instrument called kenong; these subdivisions are equal in length and are called kenong-phrases. Kenong-phrases are themselves often subdivided by the sounding of an instrument called kempul. These subdivisions are in turn divided by the sounding of an instrument called kethuk. In some cases the kempul does not sound but its position at the midpoint of a kenong-phrase is still considered a subdivision. A conceptual kempul stroke is called a wela or "empty space." These subdivisions can be represented in a linear diagram. (See Figure 1.1.)

A circular diagram can also be used to represent these subdivisions.¹ (See Figure 1.2.) Figures 1.1 and 1.2 represent the same pattern of subdivision. Figures 1.1 and 1.2 represent a gong cycle divided into two

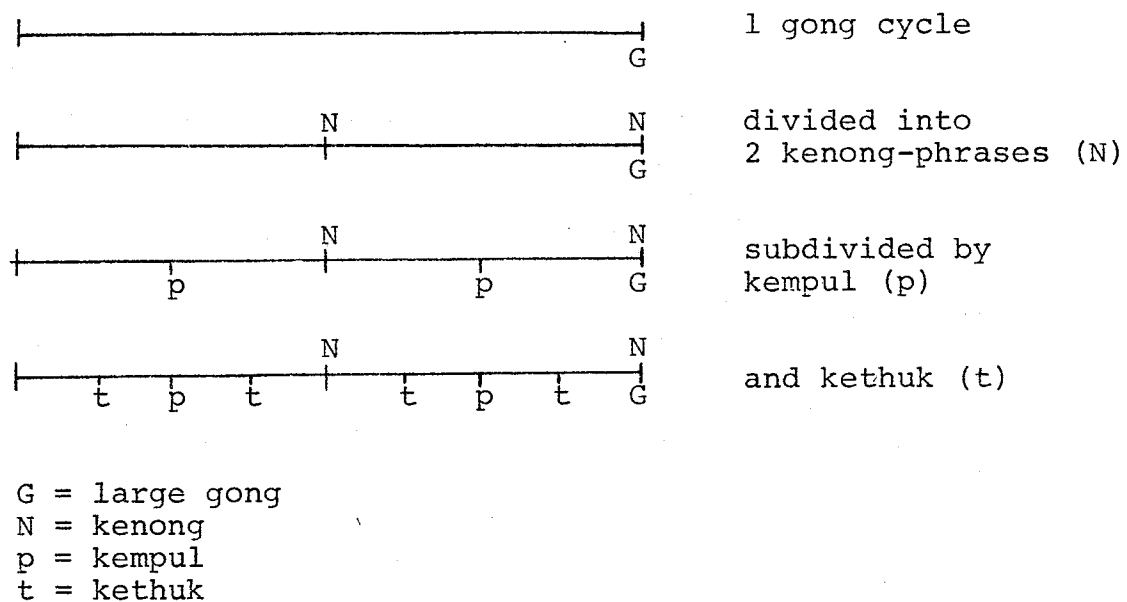


Figure 1.1

Gong cycle structure - linear diagram

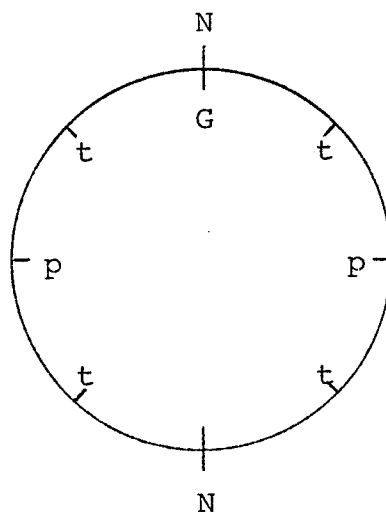


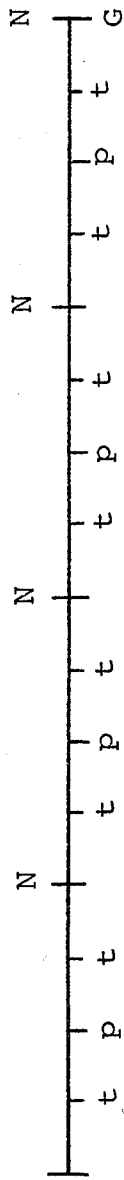
Figure 1.2

Gong cycle structure - circular diagram

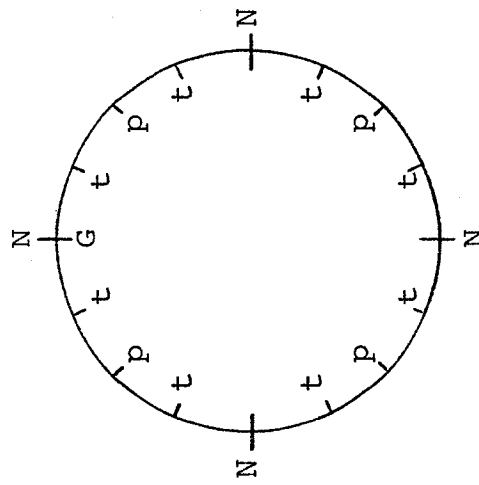
kenong-phrases. A gong cycle divided into four kenong phrases can be represented as shown in Figure 1.3.

The second component of musical structure is the number of beats in one melodic cycle, or one gong cycle. A number of different pulse rates occur simultaneously in a gamelan piece; a "beat" which defines the size of a melodic cycle is that of the melodic line played by a saron (metallophone) which is roughly in the medium range of pulse rate densities. Gong structures can be expanded to accommodate 256-beat musical pieces, contracted to fit 8-beat musical pieces or compressed even further into more distilled structures known as ayak-ayak, srepegan, or sampak. Most gong structures resemble the two or four kenong-phrase gong structures diagrammed above, or are modifications based on the same subdivision principles.

Three musical structural types encountered in bedhaya music include the ladrang type, the ketawang type, and the gendhing ketawang type. Other structural types are used for bedhaya, but these are among the most frequently used. A ladrang structure is a four kenong-phrase gong structure superimposed on a 32-beat melody. A ladrang structure is illustrated below (Figure 1.4); each of the four successive lines represents a kenong-phrase.



linear diagram



circular diagram

Figure 1.3

Gong cycle structure - four kenong-phrase gong cycle

the absence of kempul and, in modern performance practice, is divided into two sections. The first section is called the merong section, which I will refer to as section A. The second section is called the dhawah section, which I will refer to as section B. The melodic contour for the two sections can be similar, but the gong structure and the number of beats per gong cycle can change. In the case of a 32-beat gendhing ketawang, a ladrang piece is often played as the second section. The music structure for sections A and B of a 32-beat gendhing ketawang are shown in Figure 1.6.

Section A	. . . t . . . w . . . t . . . N
(merong)	. . . t . . . w . . . t . . . N
	G
Section B	. t . w . t . N
(dhawah)	. t . p . t . N
	. t . p . t . N
	. t . p . t . N
	G

Figure 1.6

Gendhing ketawang gong structure

Irama

The diagrammed examples might seem to suggest that a cycle of ladrang would take longer to complete than a cycle of ketawang. However, irama, the second factor affecting dance counts, must be considered. Irama is a kind of tempo, but differs from the Western concept of tempo. Javanese look at tempo in gamelan music on two levels: surface tempo (laya) and structural tempo (irama). Laya is the actual rate of the fastest pulse subdividing the beat and on this level the Javanese and Western concepts of tempo are similar. The fastest pulse subdividing the beat is called the density referent. The rate of the density referent is generally fairly constant except during transitions, when the laya is speeded up or slowed down.

Irama, on the other hand, is a ratio between the density referent and the beat. For instance, a gambang (xylophone) plays a fast subdividing pulse that can be used as a density referent. In irama I, the ratio of gambang pulses to the beat is 4:1, while in irama II the ratio is 8:1. (See Figure 1.7.)

```

Irama I   beat:   . . . . .
           gambang pulse:  xxxxxxxxxxxxxxxxxxxx

Irama II  beat:   . . . . .
           gambang pulse:  xxxxxxxxxxxxxxxxxxxx
    
```

Figure 1.7

Density referent:
 ratio of gambang pulses to beat in irama I and irama II

In irama III the ratio of gambang pulses to the beat again doubles and becomes 16:1 and in irama IV the ratio is 32:1. Note that the density referent, here defined by the gambang pulse, stays relatively constant while the time interval between beats expands. This expansion between beats in turn expands the gong structure. For instance one kenong-phrase of a ketawang in irama I is represented in Figure 1.8 with the gambang pulse as density referent.

```

beat:   .   t   .   p   .   t   .   N
           .   .   .   .   .   .   .
gambang pulse:  xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx
    
```

Figure 1.8

One kenong phrase of ketawang in irama I
 gambang pulse = density referent

The same kenong phrase with a higher ratio of density referent to beat and an expanded gong structure is shown in Figure 1.9.

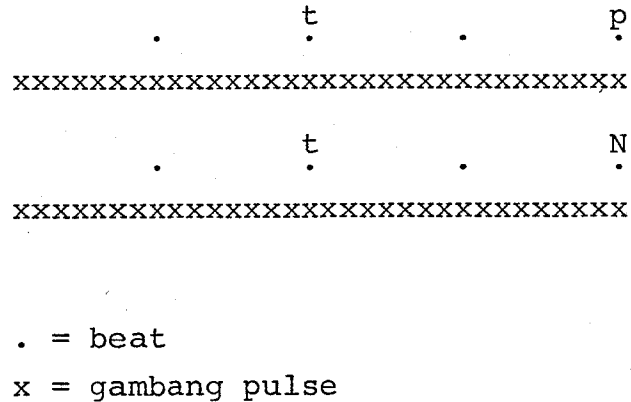


Figure 1.9

One kenong phrase of ketawang in irama II
gambang pulse = density referent

Irama has a significant effect on music structure. Changes in surface tempo may produce a sense of agitation or relaxation but do not bring about change in the musical structure. Changes in irama produce two- or three-fold expansions or contractions in gong structure.

Dance counts

The dance count, like the density referent, is relatively constant, but has a much slower rate than that of the density referent. A dance count is about half a breath long, or equal to eight density referent pulses.

Dance counts combine musical structure and irama, converting them into units of equal duration.

If a square is used to represent one dance count, the relationship of dance counts to musical structure can be charted in the following way. (See Figure 1.10.)

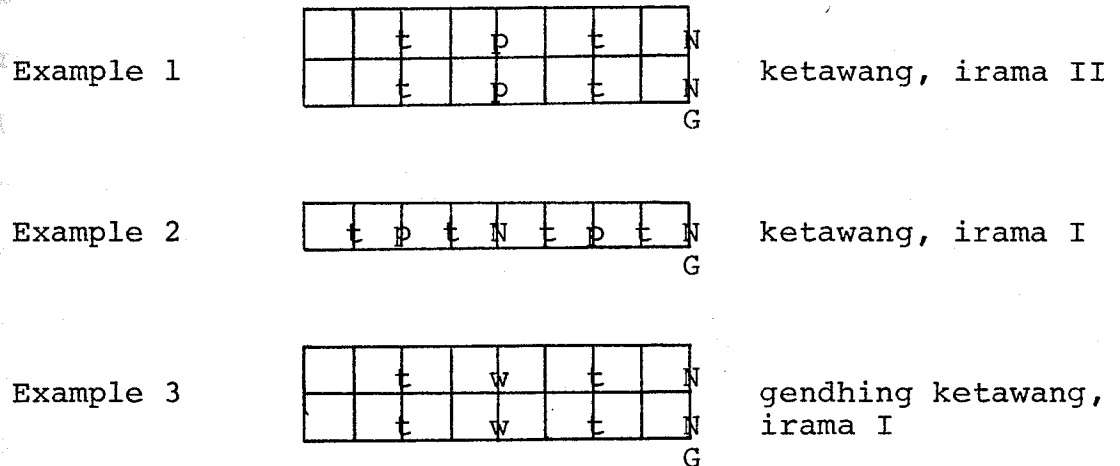


Figure 1.10

Dance counts and musical structures

In the examples given above, the dance counts are charted in groups of eight because most dance movement patterns are conceived of in eight-beat phrases. In Example 1 of Figure 1.10, an eight-beat dance movement pattern could be executed twice in one gong cycle. In Example 2, the same movement could only be executed once in one gong cycle of the same music structure (ketawang) because the irama level is irama I. In Example 3 the dance movement pattern could be executed twice in one gong

cycle. A gendhing ketawang is a much "larger" music structure than a ketawang, but played in irama I it has the same number of dance counts as a ketawang played in irama II.²

Traditionally dance was taught using gong structural markers. Gong, kenong, kempul and kethuk were used as references and verbal cues such as "gong" (gong), "nong" (kenong), "pul" (kempul), and "thuk" (kethuk) would be called out at appropriate intervals. A kenong phrase of a ketawang structure, for instance, would be represented orally by the instructor as: "gong, thuk, pul, thuk, nong." Irama changes were indicated by the length of time between punctuators.

When a dance movement was performed with a different gong structure or in a different irama, a dancer was expected to adjust the dance movements to the various gong structures and irama. Use of the dance count was an innovation of Prince Tedjakusuma, the great Yogyakarta dance master of the early twentieth century. Dance counts provided a shortcut to teaching dance movements with various musical structures and irama and are used in most dance schools in Yogyakarta today. However, even today, most good dancers are not only comfortable using dance counts but are also very conscious of gong structure. Dance counts are a shortcut for relating dance to music

and a convenient teaching tool but have not replaced the necessity for an understanding of musical structure. However, dance counts as reflectors of basic dance structure and indicators of musical structure are invaluable for reconstructing dance texts. Dance counts will be used to interpret nineteenth century dance manuscripts and as a basis for discussing bedhaya musical structure as it relates to dance.

Bedhaya Durma Kina

The dance notation for Bedhaya Durma Kina in BS7 lists dance movements and formation changes with musical structure changes. I base my derivation of the musical structure for Bedhaya Durma Kina on discussions with my dance teachers and on the assumption that some modern performance practices were current in the nineteenth century. Some of these performance practices are:

- 1) the opening piece is a gendhing-type structure played in irama I;
- 2) ladrang and ketawang are played in irama II; and
- 3) dance movements have a specific number of dance counts and are performed a conventional number of times.

(See Appendix A for a more detailed explanation of determining dance counts and deriving musical structure from dance notation.) The musical structure for Bedhaya

Durma Kina is diagrammed in terms of dance counts in Figure 1.11.

Bedhaya Durma Kina is in three parts, each of which is marked by an opening (usually a vocal solo) and an ending. The first and last parts are each one musical piece or section. The middle part is divided into three sections, each section marked by a musical transition. Each of the sections in all three parts corresponds to a structural type. Listed in order the five sections are: 1) gendhing ketawang; 2) ladrang; 3) arang-arangan; 4) ladrang; and 5) ketawang.

The opening piece, Gendhing Durma, is probably a gendhing ketawang (two kenong-phrase gong structure, 32-beat gong cycle) played in irama II. Contrary to modern performance practice Gendhing Durma ends in its section A (merong section), and does not go on to a section B (dhawah section). The end of Gendhing Durma also marks the end of the first part of the bedhaya.

The second part opens with a ladrang (four kenong-phrase gong structure, 32-beat gong cycle). The dance movements reflect a dance count structure that confirms the assumption that the ladrang is played in irama II. Manuscript BS7 calls the piece "Ladrang Rangu-rangu" but this may be an incipit since "rangu-rangu" is the first word of the text for this

Part	Section	Structure	# of gong cycles
I	1		gendhing ketawang 28
			ladrang 9
II	3		arang-arangan 6
			ladrang 15
III	5		ketawang 35

== = opening or ending of a musical piece

≡ = musical transition

Figure 1.11

Bedhaya Durma Kina
Musical structure in dance counts

section.

The next section of the second part of the bedhaya is arang-arangan.³ This term is no longer used today, and none of the palace musicians or palace dance teachers with whom I spoke had ever heard of it. I did find the term arang-arangan in manuscripts as recent as those of the H.B. VIII period, but in general it is frequently found only in the earlier manuscripts.

Arang means "infrequent" or "widely spaced" and arang-arangan literally means "in an infrequent or widely spaced manner." My informants offered the following three interpretations of the term as used in the context of bedhaya:⁴

- 1) The tempo is "widely spaced" or slowed down without shifting irama and effecting no change in dance counts. The tempo change probably indicates a change in drumming.
- 2) The melody (balungan) becomes more widely spaced, effecting an irama change, and doubling the number of dance counts per gong.
- 3) The melody becomes more widely spaced as in the beginning transition (lamba) section of a gendhing, and is an abstraction of the original melody. This may or may not indicate an irama change.

These interpretations suggest that the term arang-arangan refers to a change in treatment, rather than a transition to another musical piece. Thus, we may assume a close melodic or structural relationship to the preceding section. Compared with the preceding ladrang section, the dance count structure of the arang-arangan section shows no change. (See Figure 1.11.) It appears to be a four kenong-phrase gong structure with eight dance counts per kenong-phrase.

The last section in the second part is a ladrang structure, noted as Ladrang Gonjang Ganjing in BS6. The dance count structure is the same as in the previous two sections. The ladrang ends before the next section and part begins.

The last part of the bedhaya is one section of music. According to the dance notation it is a ketawang type structure and the dance count structure conforms to a two kenong-phrase gong structure, 16-beat gong cycle played in irama II.⁵ The bedhaya proper ends with this piece.

An examination of two early bedhaya, Bedhaya Ketawang (Surakarta) and Bedhaya Babarlayar (Yogyakarta) reveals some interesting parallels and contrasts with Bedhaya Durma Kina. Given below is a discussion of the overall three part structure, the playing of a gendhing-type piece

without its section B, and the puzzle of the arang-arangan section, all in the context of Bedhaya Ketawang and Bedhaya Babarlayar.

Bedhaya Ketawang

The Bedhaya Ketawang is not accompanied by a full gamelan but a much smaller and probably much older ensemble. Except for the entrance and exit, the dance is accompanied by a kind of musical piece known as a gendhing kemanak. A gendhing kemanak ensemble uses the archaic instrument called kemanak which is a banana shaped bronze percussion instrument. A pair of kemanak tuned in different pitches are played in a repetitious and hypnotic pattern. Other instruments in the ensemble include drums and some of the vertically and horizontally suspended gong instruments (gong, kenong, kethuk, but no kempul). The melodic line is sung by a chorus of women (pasindhen). Bedhaya Ketawang has a gong structure but no irama level except as implied by the drumming pattern and kemanak pulse. A gending kemanak lacks a normal density referent and beat so it is not possible to discuss irama in the same way one can for more modern pieces. However, it is still possible to speak of dance counts and tempo changes.

Like Bedhaya Durma Kina, Bedhaya Ketawang is in three parts. The first part is a two kenong-phrase gong structure. The absence of kempul usually indicates a

gendhing-type structure; however in Bedhaya Ketawang, the drumming pattern indicates a ketawang structure, despite the absence of kempul. Figure 1.12 interprets this structure in terms of dance counts.

The second part is essentially one musical piece alternating between two different sections or treatments. The two sections correspond to section A and section B of a gendhing-type structure. Both sections A and B are four kenong-phrase gong structures and translated into dance counts are structurally similar. Musically their structures differ considerably, however, and the contrasting treatments may suggest another answer to the arang-arangan puzzle. Immediately recognizable are the different kethuk (t) patterns. Not reflected in the chart are two important variables: 1) the relationship of the kemanak pulse to the gong structure and 2) the rate of the kemanak pulse. The kemanak patterns for sections A and B are given in Figure 1.13.

Part	Section	Structure	# of gong cycles																									
I	1	<table border="1"> <tr><td></td><td>t</td><td></td><td></td><td>t</td><td>N</td></tr> <tr><td></td><td>t</td><td></td><td></td><td>t</td><td>N</td></tr> </table>		t			t	N		t			t	N	ketawang	51												
			t			t	N																					
	t			t	N																							
II	2	<table border="1"> <tr><td></td><td>t</td><td></td><td></td><td>t</td><td>N</td></tr> <tr><td></td><td>t</td><td></td><td></td><td>t</td><td>N</td></tr> <tr><td></td><td>t</td><td></td><td></td><td>t</td><td>N</td></tr> <tr><td></td><td>t</td><td></td><td></td><td>t</td><td>NG</td></tr> </table>		t			t	N		t			t	N		t			t	N		t			t	NG	section A (merong)	3
			t			t	N																					
			t			t	N																					
		t			t	N																						
		t			t	NG																						
	3	<table border="1"> <tr><td>t</td><td>t</td><td>t</td><td>t</td><td>t</td><td>N</td></tr> <tr><td>t</td><td>t</td><td>t</td><td>t</td><td>t</td><td>N</td></tr> <tr><td>t</td><td>t</td><td>t</td><td>t</td><td>t</td><td>N</td></tr> <tr><td>t</td><td>t</td><td>t</td><td>t</td><td>t</td><td>NG</td></tr> </table>	t	t	t	t	t	N	t	t	t	t	t	N	t	t	t	t	t	N	t	t	t	t	t	NG	section B (dhawah)	2
		t	t	t	t	t	N																					
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			t			t	N																					
			t			t	N																					
		t			t	N																						
5	<table border="1"> <tr><td>t</td><td>t</td><td>t</td><td>t</td><td>t</td><td>N</td></tr> <tr><td>t</td><td>t</td><td>t</td><td>t</td><td>t</td><td>N</td></tr> <tr><td>t</td><td>t</td><td>t</td><td>t</td><td>t</td><td>N</td></tr> <tr><td>t</td><td>t</td><td>t</td><td>t</td><td>t</td><td>N</td></tr> </table>	t	t	t	t	t	N	t	t	t	t	t	N	t	t	t	t	t	N	t	t	t	t	t	N	section B	2	
	t	t	t	t	t	N																						
	t	t	t	t	t	N																						
	t	t	t	t	t	N																						
t	t	t	t	t	N																							
6	15	etc. ...	A	2																								
		B	2																									
		A	6																									
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		B	3																									
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III	16	<table border="1"> <tr><td></td><td>t</td><td></td><td></td><td>t</td><td>N</td></tr> <tr><td></td><td>t</td><td></td><td></td><td>t</td><td>NG</td></tr> </table>		t			t	N		t			t	NG	ketawang													
			t			t	N																					
	t			t	NG																							

Figure 1.12

Bedhaya Ketawang
Musical structure in dance counts

Section A: t t N
 h l h h l h h l h h l h .

Section B: t t t t N
 hlh hlh hlh hlh hlh hlh hlh hlh .

h = high pitch of kemanak
 l = low pitch of kemanak

Figure 1.13

Kemanak pattern in sections A and B
 of Bedhaya Ketawang

The ratio of kemanak strokes to dance counts doubles in section B. This two-fold increase in density is also reflected in the respective drum patterns.

The surface tempo feels more relaxed in section A, but more agitated in section B.⁶ The rate of the kemanak pulse in section B is not quite double its rate in section A. This discrepancy essentially stretches the length of a dance count. A more accurate comparison of dance counts in sections A and B is diagrammed in Figure 1.14, using a kenong-phrase from each.

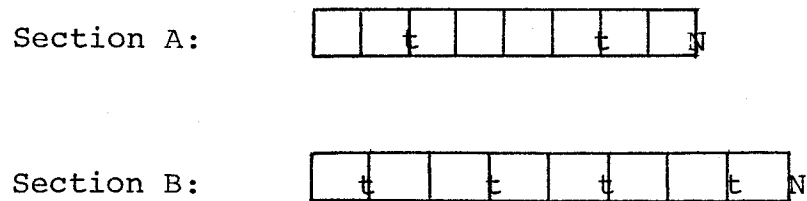


Figure 1.14

Dance counts in one kenong-phrase of sections A and B of Bedhaya Ketawang

The overall effect of these two variables of the kemanak pulse (its relationship to the kethuk and its rate) is a slightly retarded dance count rate.

This alternation in tempos between sections A and B in the middle part of Bedhaya Ketawang may provide an alternative explanation for the arang-arangan problem. The term arang-arangan may refer to a change in gong structure and also irama which, when combined, produce a stretching of the dance count, while still preserving the ratio of eight dance counts to a kenong.

In the second part of Bedhaya Ketawang, sections A and B alternate fourteen times. This alternation is highly unusual. In present day performance practice once section A switches to section B, section A is not played again. The second part of Bedhaya Ketawang ends in section B while the third part is a two kenong-phrase gong structure identical to the first part. The drumming

indicates a ketawang structure in the third part.

The overall structure of Bedhaya Durma Kina is similar to Bedhaya Ketawang. Both bedhaya have a three part structure in which two kenong-phrase gong cycle pieces frame a middle part of four kenong-phrase gong cycle structures. Bedhaya Ketawang begins in a ketawang structure and it is possible that contrary to present Yogyakarta performance practice Bedhaya Durma Kina also begins in a ketawang rather than a gendhing ketawang. The number of dance counts in a gong cycle for a gendhing ketawang in irama I or a ketawang in irama II are the same; it is possible to derive either structure from the dance notation for Bedhaya Durma Kina. Bedhaya Durma Kina and Bedhaya Ketawang differ in the number of musical transitions in the middle section. The alternation of sections in the Bedhaya Ketawang suggests a possible answer to the arang-arangan puzzle of Bedhaya Durma Kina and indicates some kind of surface tempo change.

Bedhaya Babarlayar

Bedhaya Babarlayar, an early Yogyakarta bedhaya,⁷ presents some interesting contrasts and parallels with Bedhaya Durma Kina. According to the dance notation in B/S7, Bedhaya Babarlayar, like both previously described bedhaya, is in three parts. (See Figure 1.15.) The first part, when translated into dance counts, is a two

Part	Section	Structure	# of gong cycles
I	1		35
			5
II	3		4
			38
III	5		21
			..

Figure 1.15

Bedhaya Babarlayar
Musical structure in dance counts

kenong-phrase gong structure with 16 dance counts per gong. This piece ends before the second part begins.

The second, middle part is in three sections. The three sections (sections 2, 3, and 4) are: 2) arang-arangan; 3) dhawah; and 4) ladrang. Translated into dance counts, the arang-arangan section is a four kenong-phrase gong structure with 32 dance counts per kenong-phrase. The dhawah section has the same dance count structure. The ladrang is a four kenong-phrase gong structure with 32 dance counts per gong cycle. This piece ends the second part.

The third part is in two sections (sections 5 and 6). Section 5 is a ketawang structure with 16 dance counts per gong cycle. Section 6 is a playon⁸ type structure. Playon belong to a group of gamelan pieces used mainly for dramatic forms such as shadow puppet plays (wayang kulit) or dance drama (wayang wong). The gong structure of a playon, though based on the principles of marking cycles and subcycles, diverges significantly from the musical structures I have been discussing. The gong cycles are variable (e.g. 4,6,8, or 12 beats). The kenong plays on every beat, and the kempul on every other kenong beat. Playon are always played in irama I. An example of a playon is diagrammed in Figure 1.16. The frequently occurring gong cycles and the density of kenong and kempul

combined, produce no contrast in dance counts. Sections 1, 2, and 3 of Bedhaya Babarlayar seem to be part of the same gendhing, Gendhing Babarlayar, for the following reasons: 1) the Kandha in B/S3 says that the bedhaya begins (in section 1) with Gendhing Babarlayar; and 2) manuscripts and present performance practice for Gendhing Babarlayar correspond with sections 2 and 3.

Gendhing Babarlayar has a gendhing-type structure with a section A and a section B analogous to the middle part of Bedhaya Ketawang. Section A is a four kenong-phrase gong structure with a 256-beat gong cycle.⁹ Section B is a four kenong-phrase gong structure with a 128-beat gong cycle. Present day performance practice is to play section A in irama I and section B in irama II. Translated into dance counts, one kenong-phrase in either sections A or B is 32 dance counts. Thus section A of Gendhing Babarlayar is the arang-arangan section and section B is the dhawah section. Nothing in the present performance practice of Gendhing Babarlayar corresponds with section 1 of the musical structure for this bedhaya; i.e., there is no two kenong-phrase section (e.g. ketawang or gendhing ketawang) in the gendhing today. However, the Kandha in B/S3 indicates that section 1 is Gendhing Babarlayar. It follows that all three sections were once part of the performance practice for Gendhing Babarlayar.

In present performance practice of Gendhing Babaralayar, the two kenong-phrase gong cycle structure has disappeared. Similarly, in Bedhaya Durma Kina, sections 1, 2, and 3 may also have been part of the performance practice for Gendhing Durma. However, in Gendhing Durma it is the four kenong-phrase gong cycle structures (sections 2 and 3) which are no longer performed today.

Arang-arangan in the context of Bedhaya Babaralayar refers to section A of the gendhing, the merong. The arang-arangan section differs from the dhawah section in irama (arang-arangan is in irama I and dhawah section is in irama II), kethuk structure (see Figure 1.16) and number of beats per gong cycle. The dance counts, as mentioned before, do not differ between the arang-arangan and dhawah sections. Bedhaya Babaralayar suggests that arang-arangan is a treatment contrast to an adjoining section which may be a combination of gong structure, irama, and melody (balungan) alterations which result in no change in dance counts.

Several patterns emerge in the examination of the musical structures of Bedhaya Durma Kina, Bedhaya Ketawang, and Bedhaya Babaralayar.

- 1) Bedhaya Durma Kina, Bedhaya Ketawang, and Bedhaya Babarlayar are structured in three parts. The first and last parts are two kenong-phrase gong cycle pieces while the middle part is a series of sections of four kenong-phrase gong cycles.
- 2) Arang-arangan always occurs as a four kenong-phrase gong cycle structure in the middle part of the bedhaya where alternations of tempo seem to be required. Arang-arangan is probably a section of a musical piece which contrasts with an adjoining section in treatment rather than a separate musical structural type. Bedhaya Ketawang and Bedhaya Babaralayar both suggest that several musical variables are affected but combined they do not seem to affect the number of dance counts per gong cycle but rather may effect a slight stretching or shrinking of the dance count. The corresponding change in the density referent pulse would result in a surface tempo change, creating a sense of agitation or relaxation.
- 3) The first three sections of Bedhaya Durma Kina may be sections of the same gendhing. In Bedhaya Babarlayar this seems to be true, although the two kenong-phrase gong structure for this piece

has disappeared from the tradition. In Bedhaya Durma Kina the four kenong-phrase structures (ladrang and arang-arangan) are no longer performed. This suggests that performance practice and the concept of a musical piece has changed. Even today a musical piece may occasionally be realized in more than one structure; formerly this may have been even more common.

- 4) In present day performance practice sections A and B of a gendhing-type structure are always played together and in order (A, then B). The performance of sections A and B of a gendhing-type piece may not have been as prescribed as it is today. In contrast, for example, in Bedhaya Durma Kina, one section of the gendhing ketawang is played and then the piece ends. This may also be true of the two kenong-phrase structure in section 1 of Bedhaya Babarlayar. Also, in the middle part of the Bedhaya Ketawang sections A and B of the gendhing alternate 14 times, contrasting with present day performance practice in which, after section A changes to section B, section A is not played again.

An alternate explanation for the absence of a section B in the gendhing ketawang section of Bedhaya Durma Kina is that section 1 is a ketawang structure, and not a gendhing ketawang structure. The two kenong-phrase structure in section 1 of Bedhaya Babarlayar may also be a ketawang.

The Bedhaya Durma Kina musical structure is not an unusual structure, as evidenced by the comparison above with Bedhaya Ketawang and Bedhaya Babarlayar. Another bedhaya, Bedhaya Sumreg, has exactly the same musical structure (translated into dance counts) as Bedhaya Durma Kina. Bedhaya Durma Kina's musical structure seems to represent an early bedhaya pattern, using terms and musical treatments no longer used today which point to significant changes in performance practice since the nineteenth century.

Dance

Bedhaya is danced in prescribed linear formations which in the course of the dance change in an ordered sequence. It is this sequence of formation changes that provides the basic framework or structure for a bedhaya.

Dance formations

Bedhaya formations are composed of nine dancers, each with an assigned position. By Javanese convention, each position is assigned a number. Henceforth, position names will be referred to with corresponding position numbers for ease of reference. The chart in Figure 1.17 lists the positions with position numbers, names, literal translations of the names, and variant terminology.

The endhel (1) and batak (2) are the primary figures in the formations and are considered the main dancers. During the last part of a bedhaya, the endhel and batak usually dance a duet which can end in a duel. In bedhaya describing a meeting of Ratu Kidul and Sultan Agung, for instance, Ratu Kidul is represented by the endhel and Sultan Agung by the batak. As reflected in its name (endhel = follower) the endhel always plays a role that is ultimately submissive to the batak.

The nine positions are divided into two groups: the endhel group (1,6,7) and the batak group (2,3,4,5,8,9).¹⁰ The apit ngajeng (6) and apit wingking (7) usually flank the endhel and dance with the endhel as a unit. The endhel wedalan ngajeng (8) and endhel wedalan wingking (9) flank the batak group which dances as a unit.

The two main formations in bedhaya are lajur and lajuran. Lajur (column) and lajuran (arranged in columns

Pos #	Position name	Transl. of term	Variant terminology ¹
1	endhel	follower; female servant	endhel pajeg/ajeng (permanent endhel)
2	batak	follower	pambatak
3	jangga	neck; 2nd child 2nd note in gamelan scale	gulu, panggulu (ng)
4	dhadha	chest; 3rd child 3rd note in gamelan scale	
5	bunthil	(tail?)	buncit (S) = youngest child
6	apit ngajeng	apit = flanking ngajeng = front	apit ngarep (ng)
7	apit wingking	wingking = back	apit mburi (ng)
8	endhel wedalan ngajeng	endhel = see above (1) wedalan = product, having emerged from ngajeng = front	endhel weton (ng) endhel jawi jawi = outside
9	endhel wedalan wingking	endhel wedalan = see above (8) wingking = back	apit meneng (S) apit = flanking meneng = quiet

¹ng = ngoko (low Javanese term); S = Surakarta (Surakarta term)

Figure 1.17
Bedhaya dancer positions

or files) are formation patterns without specific facings; i.e. the dancers may all face north, or south, or east, or west, and the formation retains its identity. In the lajur and lajuran formations the dancers must always face the same cardinal direction. (See Figure 1.18)

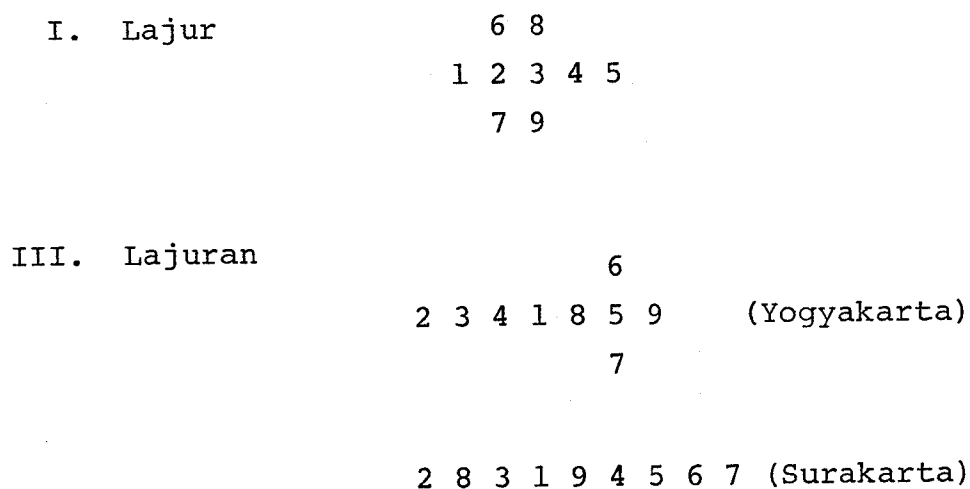


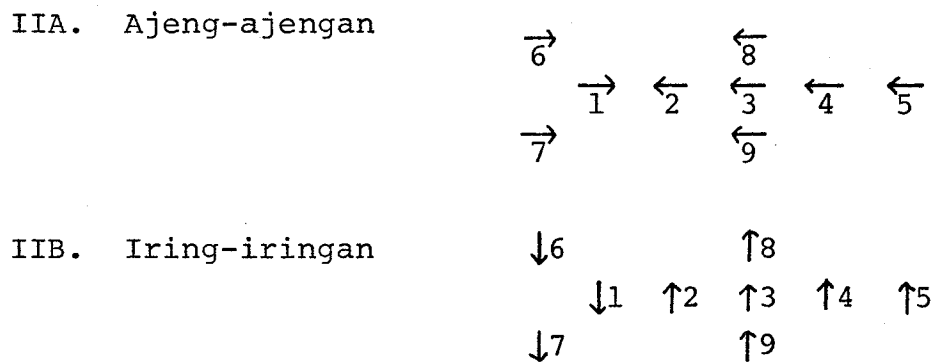
Figure 1.18

Lajur and lajuran formations

The lajur formation is sometimes thought of as a body: a trunk (1,2,3,4,5) with four appendages (6,7,8,9).¹¹ Note that the Surakarta lajuran is a purer column formation.¹² Also, the position of the dancers in the Surakarta lajuran is not the same as in Yogyakarta.¹³

The formations ajeng-ajengan (facing) and iring-iringan (side by side) are major transition

formations. They are essentially the same formation but with different facing patterns. In both formations the endhel and batak groups are separated but in the ajeng-ajengan formation the two groups face each other, while in the iring-iringan formation each group rotates 90° clockwise and ends up side by side but facing in opposite directions. (See Figure 1.19.)



↑ = dancer facing in direction of arrow

Figure 1.19

Ajeng-ajengan and iring-iringan formations

The ajeng-ajengan and iring-iringan formations alternate in a series of changes which form a major transition between the lajur and lajuran formations. However, the dancers maintain their positions in the formation while changing facings. For ease of discussion

I have given the ajeng-ajengan (IIA) and iring-iringan (IIB) formations the general term "separated" regardless of facing. (See Figure 1.20.)

II. "Separated"

6				8
	1	2	3	4 5
7				9

Figure 1.20

"Separated" formation

Lajuran cycle

Of the four formations described above, the lajuran formation is the most important. There are several reasons for singling out the lajuran formation. The first is that Javanese dance teachers often say, "Oh, in the old bedhaya they just go in and out, in and out of the lajuran," pointing to the lajuran formation as the key formation. Second, according to Brongtodiningrat (1971) lajuran is an old name for bedhaya. Third, the lajuran occurs at key junctures in the musical structure and this reflects its relative importance in the dance structure.

This "going in and out" of the lajuran formation can be thought of as a cycle. I call this cycle the lajuran cycle. The bedhaya begins in the lajur formation and goes through a major transitional section in the "separated"

formation. The endhel group (1,6,7) joins the batak group (2,3,4,5,8,9) and enters the lajuran formation. The endhel group (1,6,7) breaks away from the lajuran formation to form the lajur formation and begin the cycle again. (See Figure 1.21.)

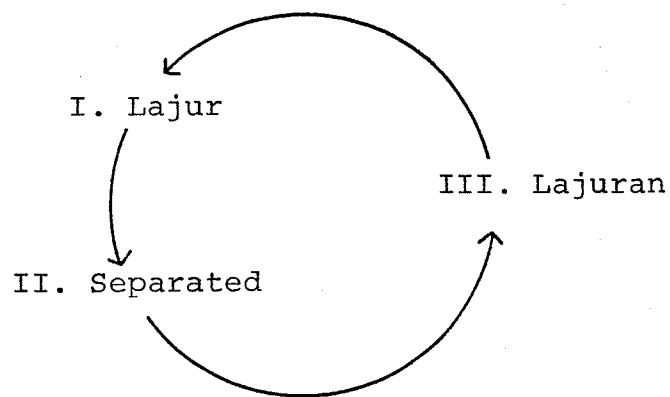
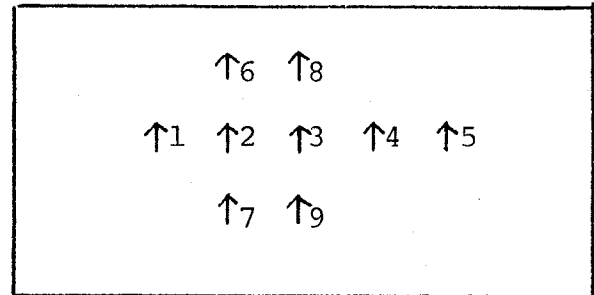


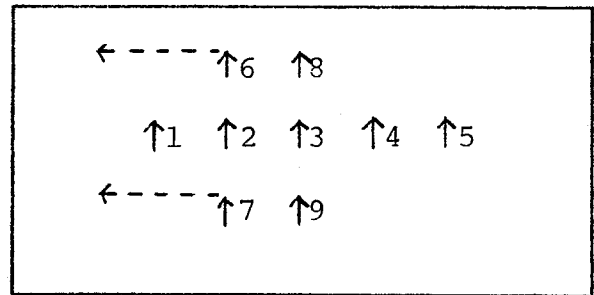
Figure 1.21
Lajuran cycle

The basic outline of the lajuran cycle is defined by the lajur, "separated," and lajuran formations. A more detailed sequence is given in Figures 1.22 and 1.23.¹³ Position numbers in Figure 1.23 refer to the diagrams in Figure 1.22. During the transition from lajur to lajuran, when the endhel and batak groups are separated, the endhel group kneels and then stands before entering the lajuran formation.¹⁴ The transition from the lajuran formation to the lajur formation is rather short and does not compare

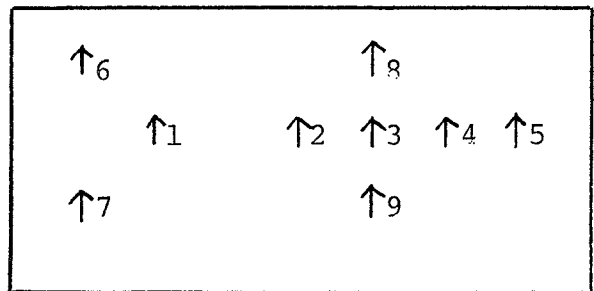
I. Lajur
(facing west)



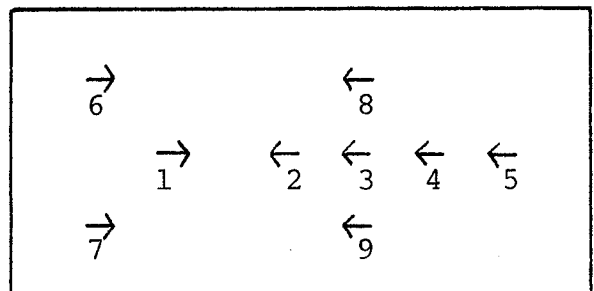
IA. Apit nyolongi
(apit steal away)



II. Separated
(this is only a transition and the bedhaya is never in this position for more than a moment)



IIA. Ajeng-ajengan
(facing)



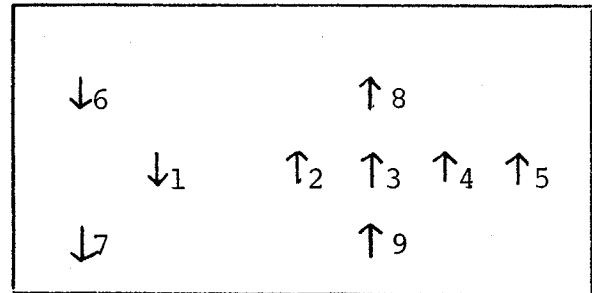
↑ = standing

⊕ = sitting or kneeling

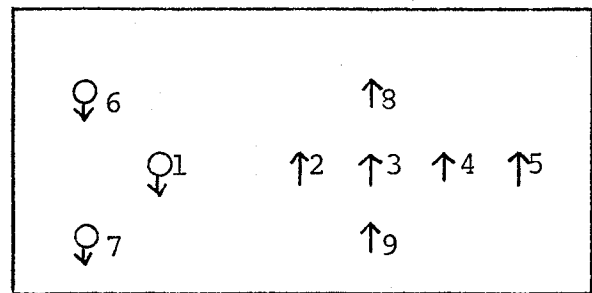
Figure 1.22

Lajuran cycle with transitional formations

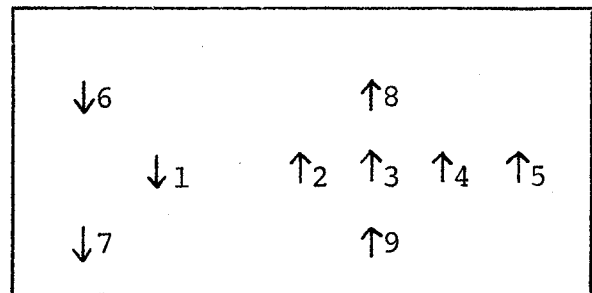
IIB. Iring-iringan
(side-by-side)



IIC. Endhel dhodhok
(kneel)



IID. Endhel ngadeg
(stand)



IIE. Ajeng-ajengan
(facing)

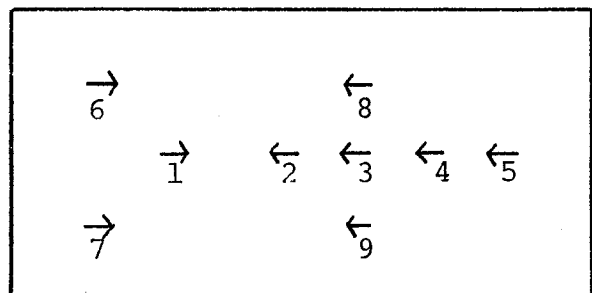
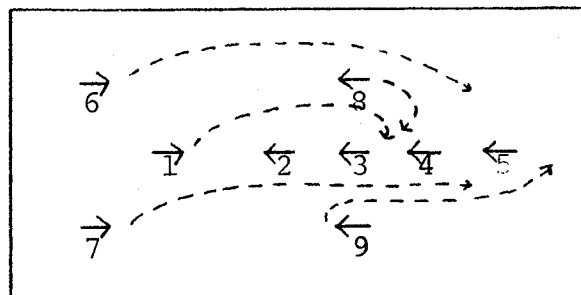
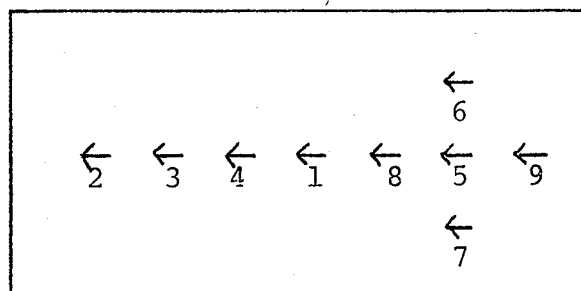


Figure 1.22 (cont.)

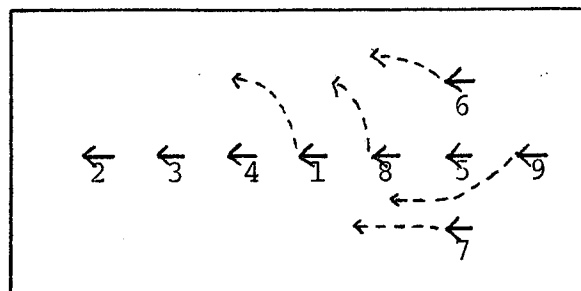
IIF. Endhel mlebet lajuran
(enter lajuran)



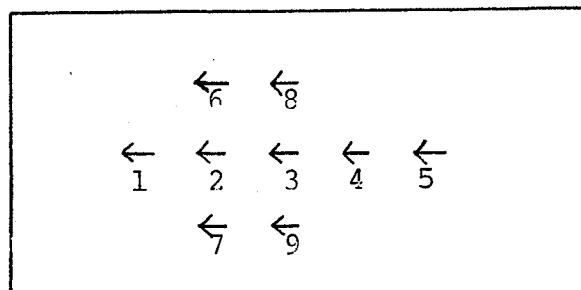
III. Lajuran



IIIA. Endhel medali
(go out of the lajuran)



IIIB. Lajur
(facing south)



I. Lajur (facing west)

(see first figure)

Figure 1.22 (cont.)

with the extensive transition from the lajur to the lajuran formations.

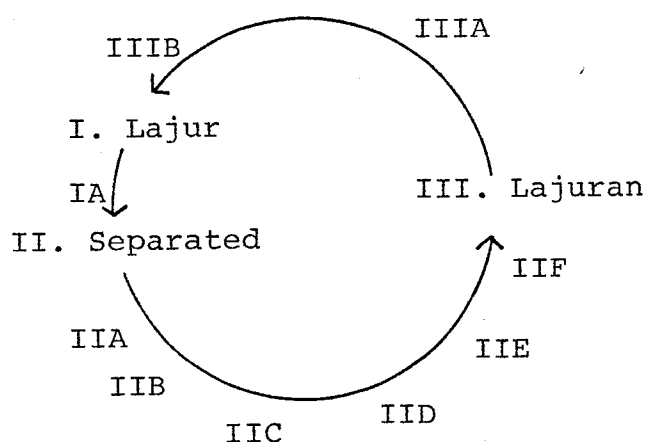


Figure 1.23

Lajuran cycle with transitional formations - circular diagram

In early bedhaya such as the Bedhaya Ketawang and Bedhaya Durma Kina, the lajuran cycle is repeated several times, and the endhel wedalan ngajeng (8) and endhel (1) alternate leaving the lajuran formation with the apit (6,7) to head the lajur formation. The endhel and endhel wedalan in effect change places. (See Figure 1.24.)

Bedhaya uses another main formation which structurally replaces the lajuran in the lajuran cycle and usually signals a radical modification of the lajuran

III. Lajuran

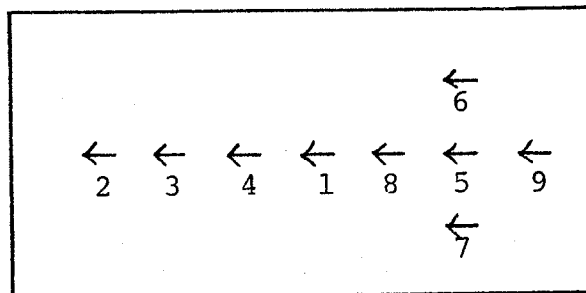
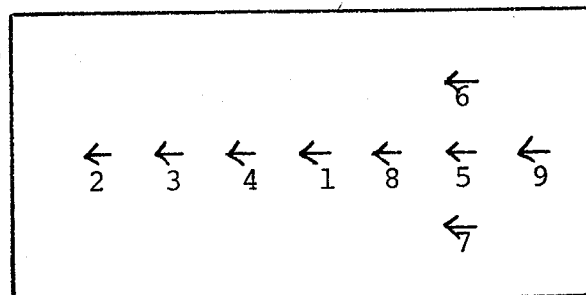
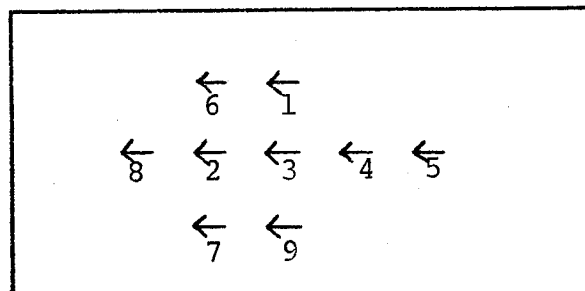
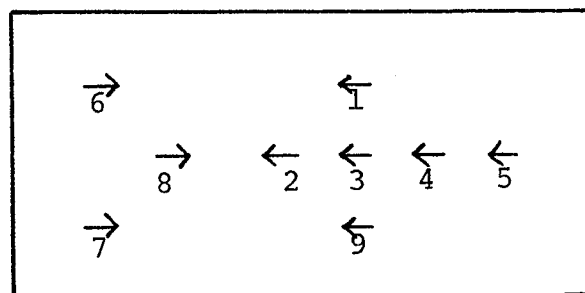
IIIA. Endhel wedalan ng. (8)
leaves lajuranIIIB. Endhel wedalan ng. (8)
heads lajurIIA. Ajeng-ajengan
endhel wedalan ng. (8)
separates from the
lajur with the apit
(6,7)

Figure 1.24

Endhel wedalan ngajeng (8) replaces endhel (1)
after leaving the lajuran

cycle or the end of the bedhaya proper. This major formation is called rakit tiga-tiga (arrangement in three-by-three). The three-by-three symmetry of the rakit tiga-tiga formation is readily apparent in Figure 1.25.

IV. Rakit tiga-tiga

1	2	8
6	3	5
7	4	9

Figure 1.25

Rakit tiga-tiga

The bedhaya goes into a rakit tiga-tiga only at the end of part two or part three of the bedhaya. A rakit tiga-tiga may occur once or at most twice throughout an entire dance. Like the lajur and lajuran formations, the rakit tiga-tiga retains its identity regardless of facing and all the dancers must face the same cardinal direction. The relationship of the rakit tiga-tiga formation to the lajuran cycle is shown in Figure 1.26.

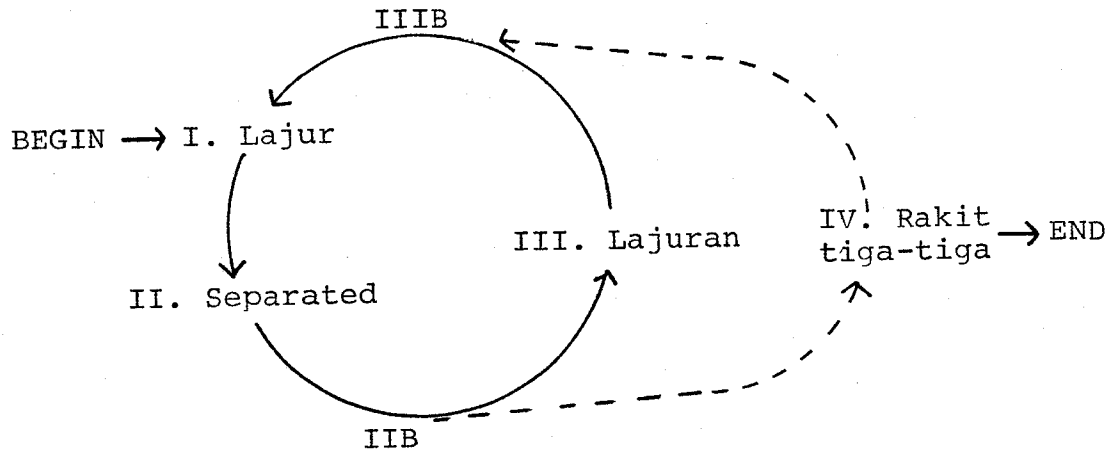


Figure 1.26

Lajuran cycle with rakit tiga-tiga

The bedhaya proper always begins in the lajur formation (I). After several repetitions of the lajuran cycle there are two possibilities: 1) the endhel and batak perform a duet and the bedhaya ends in the rakit tiga-tiga formation (IV); or 2) the bedhaya goes into a rakit tiga-tiga formation, returns to the lajur and "separated" formations, the endhel (1) and batak (2) perform a duet, and then the bedhaya ends in a final rakit tiga-tiga formation. Once the bedhaya goes into a rakit tiga-tiga formation it does not enter the lajuran formation again.

Bedhaya Durma Kina

The dance structure of Bedhaya Durm Kina will be described in terms of the lajuran cycle. Like the music, the dance has three parts. (See Figure 1.27) Each part begins and ends with the dancers making a sembah (a respectful gesture with hands together, palms touching, fingers pointing up and head tilted down) in a sitting or kneeling position facing west, toward the king.

The first part begins in the lajur (I), and goes through the transitions in the "separated" formation (II) before entering the lajuran (III). Still in the lajuran formation the dancers turn to face west, kneel, and make a sembah, which coincides with the end of the piece Gendhing Durma and with the end of this part of Bedhaya Durma Kina.

In the second part there are two repetitions of the lajuran cycle with the endhel wedalan ngajeng (8) leaving the lajuran formation the first time and the endhel (1) leaving the second time. This part ends with a rakit tiga-tiga formation.

In the third part, the lajuran cycle is partially repeated. With the bedhaya in the iring-iringan formation (IIB) the endhel and batak dance a duet while the rest of the dancers kneel. The duet has a cycle of its own, with the endhel and batak changing places several times before ending the duet in their original positions and facings.

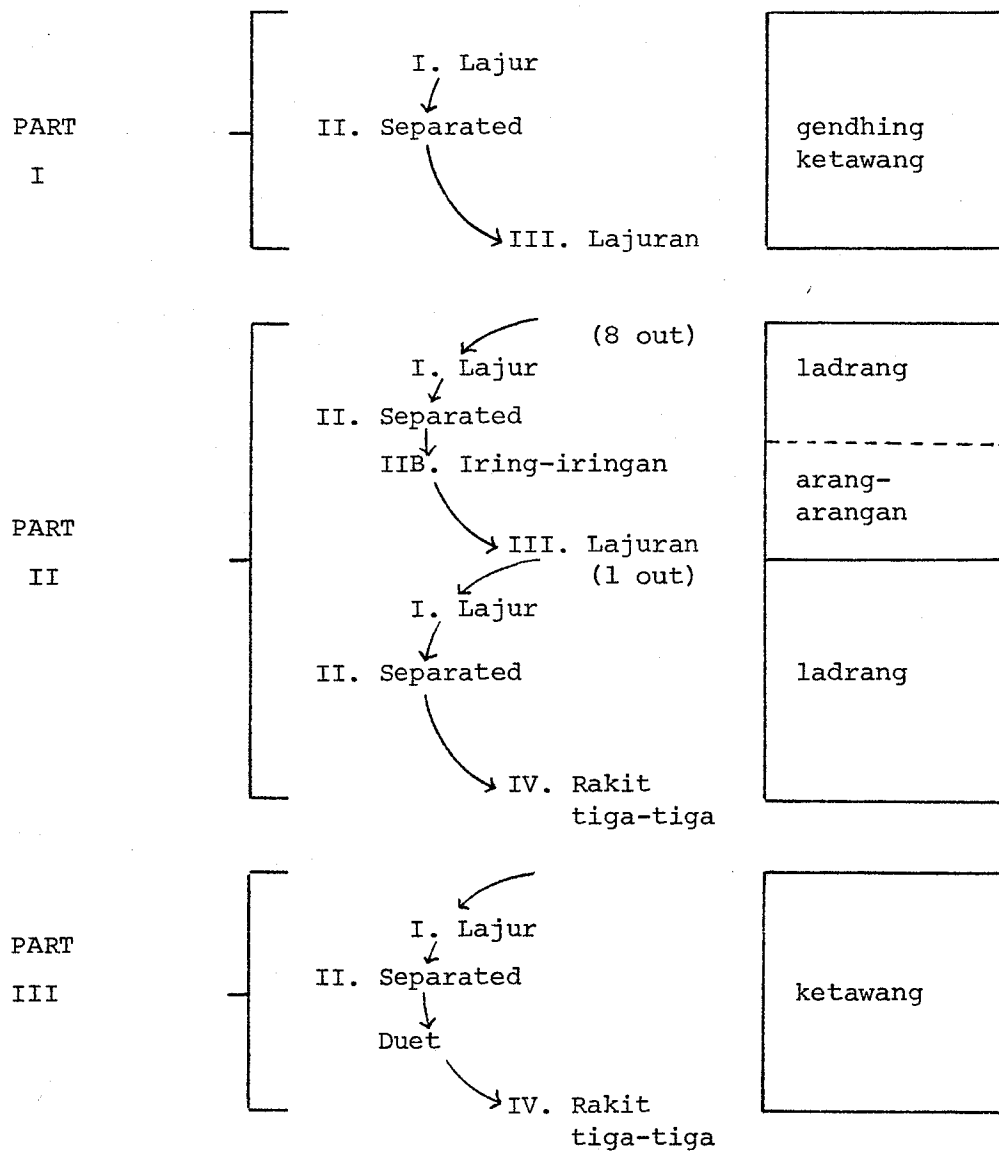


Figure 1.27

Dance and musical structure for Bedhaya Durma Kina

The third part ends in a rakit tiga-tiga in which all the dancers participate.

Two of the three musical transitions in part two coincide with a transition out of the lajuran. Near the beginning of the first ladrang the endhel wedalan ngajeng (8) leaves the lajuran ("8 out" in Figure 1.27). The beginning of the second ladrang coincides with the endhel (1) leaving the lajuran ("1 out" in Figure 1.27). However, the transition to arang-arangan does not coincide with a transition out of the lajuran, but occurs halfway through the "separated" transition as the dancers are going into the iring-iringan formation. The discussion given below of several other bedhaya sheds light on why the transition to arang-arangan does not coincide with a transition out of the lajuran.

Bedhaya Ketawang

The Bedhaya Ketawang dance structure differs from the Bedhaya Durma Kina structure in several ways. (See Figure 1.28) There are three full lajuran cycles in the second part of Bedhaya Ketawang, instead of two as in Bedhaya Durma Kina; and the second part ends in a modified lajuran, not a rakit tiga-tiga. Instead of three musical transitions in the third part, Bedhaya Ketawang has fourteen, and all of them correspond to transitions in the dance structure. The first and last parts of Bedhaya

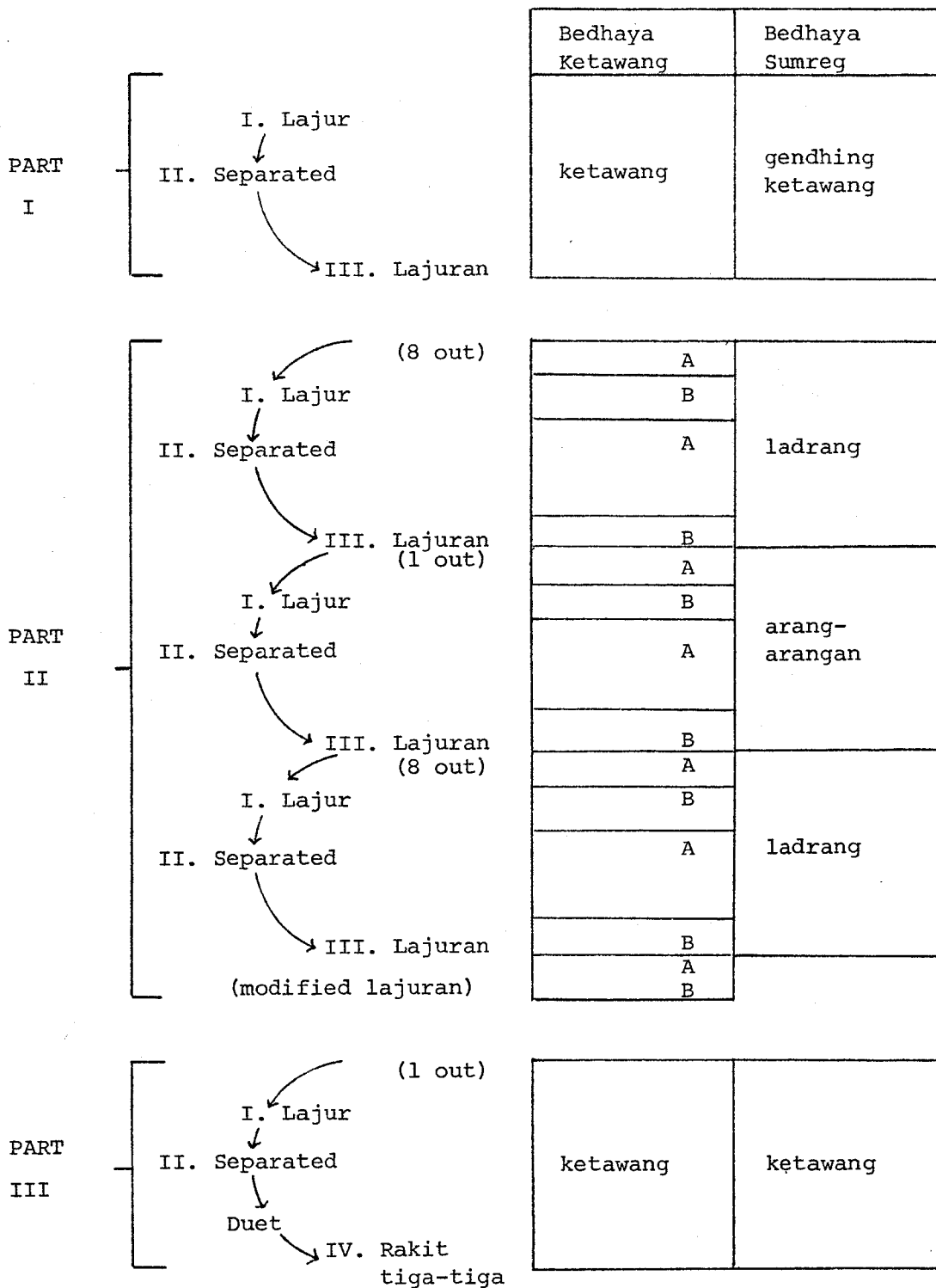


Figure 1.28

Dance and musical structures for Bedhaya Ketawang and Bedhaya Sumreg

Ketawang are structurally similar to Bedhaya Durma Kina.

Sections A and B of the musical structure in the second part of Bedhaya Ketawang correspond to major transitions in the lajuran cycle. Whenever the dancers go into the lajuran or lajur formations, the music changes to section B; and when the dancers leave the lajuran or lajur formations, the music shifts to section A. The last two transitions to section A and section B have a slightly different relationship to the lajuran cycle. While section A is playing, the batak moves to a position in front of the lajuran formation, facing west. (See Figure 1.29.) When the batak is in position and the formation is facing west, the music changes to section B. In Bedhaya Ketawang, then, transitions into and out of both the lajur and lajuran formations correspond with transitions in the music.

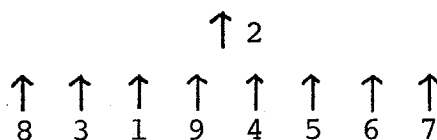


Figure 1.29

Bedhaya Ketawang
modified lajuran formation

Bedhaya Sumreg

Examination of a Yogyakarta bedhaya, Bedhaya Sumreg, which has a dance structure very similar to Bedhaya Ketawang,¹⁵ and a musical structure identical to Bedhaya Durma Kina may shed more light on the anomaly of the arang-arangan transition in Bedhaya Durma Kina. The correspondence of musical and dance transitions in Bedhaya Sumreg reveals a slightly different emphasis from Bedhaya Ketawang. The musical structure of Bedhaya Sumreg has been mapped onto the dance structure of Bedhaya Ketawang in Figure 1.28.

In Bedhaya Sumreg each musical transition in the second and third parts corresponds with a transition out of the lajuran. No musical transition corresponds here with the transition out of the lajur as in the Bedhaya Ketawang. The number of musical transitions in Bedhaya Sumreg does not allow for synchronization with the number of dance transitions that are accompanied by a musical transition in Bedhaya Ketawang.

Bedhaya Durma Kina has four musical transitions in the second and third parts, as does Bedhaya Sumreg, but only two transitions out of the lajuran formation. The dance structure of Bedhaya Durma Kina differs for two important reasons: 1) the last lajuran formation has been

replaced by a rakit tiga-tiga and 2) one of the three remaining lajuran cycles has been deleted. These two changes--a substitution and a deletion--may have been among the stylistic developments in Yogyakarta bedhaya in the early nineteenth century. In comparison with Bedhaya Sumreg, Bedhaya Durma Kina's dance structure seems to have been altered without a corresponding alteration in the musical structure. This may reflect the relative stability of the musical structure compared with a dance structure more receptive to change. The greater variability in dance structure may be related to the identity of a bedhaya. Traditionally bedhaya was defined by a musical piece and, perhaps, musical structure, rather than by a choreography. Thus the identity of a bedhaya is affected by changes in music but not by changes in dance.

Bedhaya Babarlayar is similar to Bedhaya Durma Kina in having four musical transitions, a rakit tiga-tiga at the end of part two, and only two transitions out of the lajuran. In Bedhaya Babarlayar, as in Bedhaya Durma Kina, one musical transition corresponds with a transition to iring-iringan.

In contrast to Bedhaya Durma Kina and Bedhaya Babarlayar, a shortened version of Bedhaya Sumreg is an example of parallel condensations in both musical and dance structures. Since dance notation for both the

complete and the shortened versions of Bedhaya Sumreg is available, it is easy to identify which parts have been altered. (See Figure 1.30.) One lajuran cycle has been deleted. One musical piece (ladrang) and a major structural transition have also been deleted. There is no break in the music between part one and part two, and the bedhaya does not stop in the lajuran to face west and sembah. In fact, the shortened version is in two parts, not three. The coordination of transitions in the musical structure with transitions out of the lajuran in the dance structure has remained intact.

The dance structure of bedhaya is closely tied to its musical structure. The correlation of musical transitions with transitions in the dance structure is an important factor in identifying significant points in the dance structure and changes which may have occurred in bedhaya. In Bedhaya Ketawang, transitions into and out of both the lajur and lajuran are accompanied by musical transitions. In Bedhaya Sumreg, only transitions out of the lajuran are accompanied by musical transitions. In Bedhaya Durma Kina and Bedhaya Babarlayar the number of musical transitions (three) before the rakit tiga-tiga formation is greater than the number of transitions out of the lajuran. One musical transition corresponds only with the transition

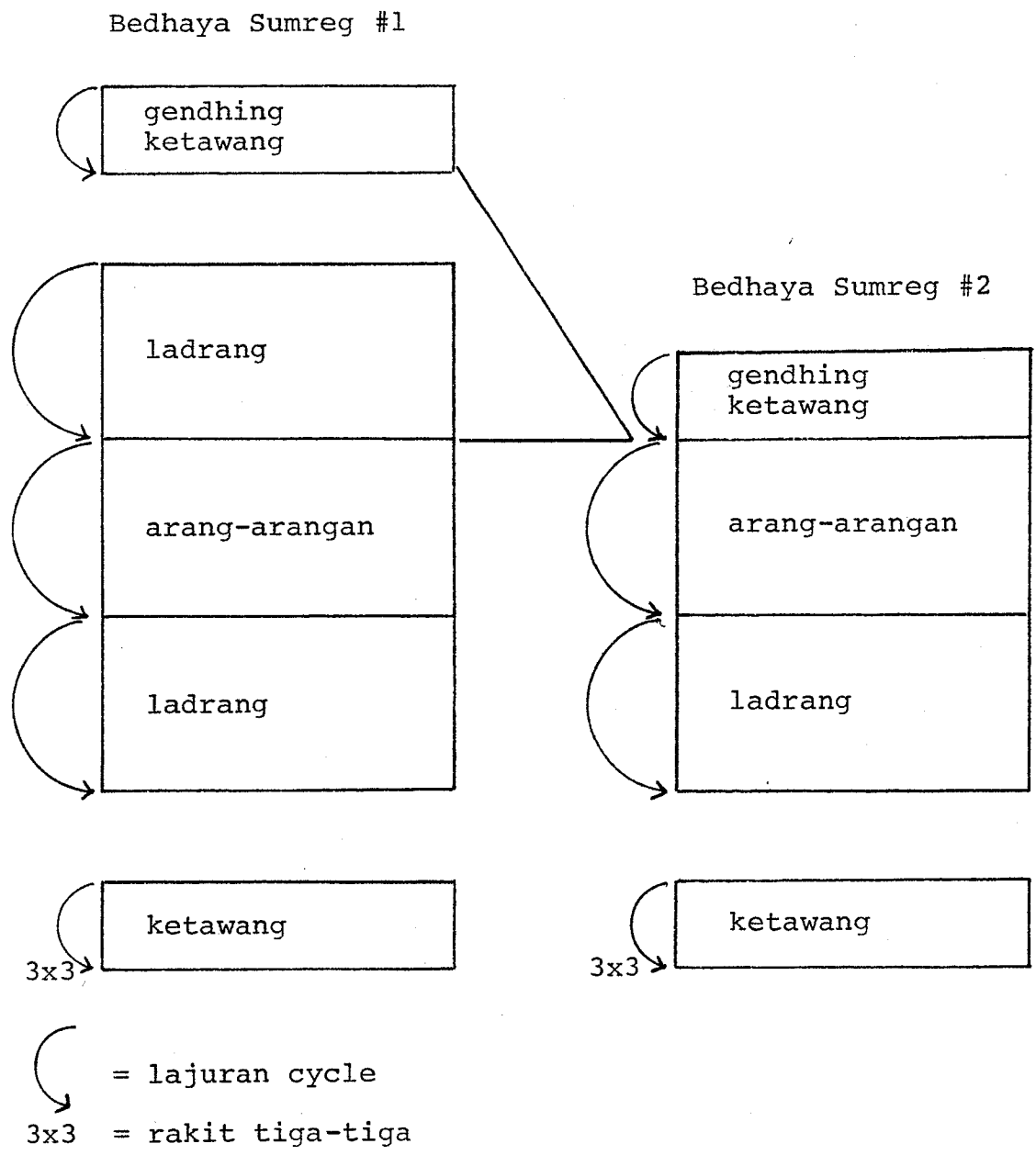


Figure 1.30

Bedhaya Sumreg #1 and #2 (condensed)

into iring-iringan, a secondary formation. The coincidence of this dance transition with a major musical transition may reflect the relative importance of this dance formation. It also may mean that there has not been a parallel alteration of dance and musical structures.

The overall structure of bedhaya can be interpreted as a series of lajuran cycles, with the rakit tiga-tiga modification signaling the beginning of the last part of the bedhaya or the end of the bedhaya proper. The primary importance of the lajuran formation is reflected in at least two correlations with the musical structure: 1) the majority of musical transitions coincide with dance transitions out of the lajuran and 2) the two major breaks in the musical structure, separating part one from part two and part two from part three, occur when the bedhaya are in the lajuran formation or its structural substitute, the rakit tiga-tiga.

The dance structure of Bedhaya Durma Kina reflects the importance of the lajuran cycle and its musical structure reflects the special importance of the lajuran formation. The coincidence of a musical transition with a secondary dance transition such as the iring-iringan formation may have some interesting implications for the relative susceptibility of music and dance to change and innovation.

Poetry

The pasindhen text (sung poetry) accompanying Bedhaya Durma Kina is found in the oldest bedhaya book available in the Yogyakarta palace. As mentioned previously, Bedhaya Durma Kina probably dates from the reign of H.B. II and the pasindhen text may or may not date from that time. The text is at least as old as the oldest manuscript containing the text (B/S2), which is dated 1836 (H.B. V). An almost identical Bedhaya Durma Kina text appears in B/S3 (1854 manuscript) and B/S6 (H.B. VI). It is also the text cued in the dance notation for Bedhaya Durma Kina in B/S7 (H.B. VI-VII). See Appendix B for a complete transcription and translation of the pasindhen text for Bedhaya Durma Kina. The Bedhaya Durma Kina text in Appendix B and cited below is from B/S6.

The poetic meters used in bedhaya texts (and most Javanese literature of the Mataram period) were formalized during the Surakarta literary renaissance of the late eighteenth and early nineteenth centuries (Pigeaud 1967:235-239). They are commonly divided into three groups: 1) sekar (or tembang) macapat; 2) sekar tengahan; and 3) sekar ageng. Briefly, sekar macapat and sekar menengah are based on indigenous meters while sekar ageng are based on Indic meters. Rhythmically free melodies are

associated with each meter in all of the three groups and the number of lines per stanza and syllables per line are established by rule for each meter. Final vowel sounds are also prescribed for the sekar macapat and sekar tengahan.

Meters of two of the above groups--sekar macapat and sekar tengahan--are found in Bedhaya Durma Kina. Change from one musical section to another is accompanied by a change in poetic meter. The relationship of the poetic meters to the musical structure is diagrammed in Figure 1.31.

MUSIC			POETRY	
		musical structure	poetic meter	
Part I	Section 1	ketawang gendhing	durma	Part I
Part II	Section 2	ladrang	mijil	
	Section 3	arang-arangan	megatruh	
	Section 4	ladrang	lonthang	Part II
Part III	Section 5	ketawang	?	Part III

Figure 1.31

Poetic meters and musical structure
in Bedhaya Durma Kina

The poetic texts that accompany sections 1, 2, and 3 of Bedhaya Durma Kina are composed in meters of the sekar macapat group and they describe a court ceremony for the installation of a crown prince. The first section (Gendhing Durma) is in the durma meter. Durma is usually associated with passages of intense feeling, such as passion or anger (Tedjohadisumarto 1958:9). According to Pigeaud, "Durma is the name of a hero, a demi-god; an epic poem is called after him" (Kartomi 1973:46). The association of durma with a legendary hero may have more relevance to the choice of durma for Bedhaya Durma than the association of the durma meter with expressions of anger or passion.¹⁶

The first two stanzas¹⁷ of the durma section of Bedhaya Durma Kina describe the crown prince dressed in royal attire:

1. Now, it is told that Jeng Gusti Pangran DiPatya
Anom MengkuNegari
who is the magically powerful son
of the Great King of
Yogyakarta, beauty of the world
will be in audience
wearing a beautiful dodot (ceremonial batik wrap
around) in the parang rusak pattern
2. Wearing a beautiful belt with a harmonious yellow
stripe
pants of fine cindhe (Indian patterned cloth)
a white kuluk (high Muslim hat) with a woven leaf
design
rings of seagreen jewels

powder such as Panji (legendary hero) wears while
 engaged in love
 the keris (dagger) Ki Jaka Piturun
 esteemed royal heirloom.

Here the crown prince is described in detail--his
 garments, his jewelry, even his fragrant powder--all of
 which create and are part of his aura of kingliness and
 royal prerogative, rather than being a mere reflection of
 that aura.

The heirloom keris (dagger), Ki Jaka Piturun,
 bestowing legitimacy upon the rightful Mataram royal line,
 is in the hands of the crown prince. In the third stanza
 the prince is likened to the keris. Surrounded by his
 ministers, he is like the keris decorated with jewels;
 gazing at the prince is like gazing at a keris blade, the
 light glancing off the metal, intense and blinding:

3. Gold flowered, the keris, shrimp-ornamented,
 perfectly modelled according to the desire of
 the king
 the ministers in all respects beautiful
 like the essence of jewels
 when your gaze meets the gaze of the crown
 prince/the keris
 it is like lightning, powerfully sharp
 the honorable crown prince
 increases our longing for him.

In the fourth and last stanza of the durma section
 the crown prince is likened to Bathara Asmara, the god of
 love, who creates an intense longing in the world, so
 irresistible is his attraction.

4. He is like Bathara Asmara in the midst of
 pleasure
 enjoying riding his horse
 Kyai Madu Kresna (Honorable Black Honey)
 with dark gray spotted coat
 covered with a fine gauze
 are his flanks
 wearing cindhe which arouses the longing of the
 beauty of the world

Throughout the poem the crown prince is treated as a hero who evokes passion and longing in the world, the world being synonymous with his subjects. There is a mixture of both durma themes: of the heroic demi-god and of intense feeling, and we see this same mixture in the Bedhaya Ketawang pasindhen text of Surakarta, which also begins in the durma meter.

1. My Lord, you have signaled

2. Wearing fine white pants and an orange dodot
 a belt of fine green Indian silk
 a dagger encrusted with gold
 jeweled earrings
 winged ear ornaments of finely tooled gold
 gardenia flowers
 fill the air with perfume

The same royal attributes of godly garments, jewels and fragrance bespeak his kingliness and, though it is not explicitly mentioned, also the adoration of his subjects. To the Javanese, a person of such description inherently attracts and creates longing. The durma section of Bedhaya Ketawang is just a prelude to the second and third

parts of the Bedhaya Ketawang text, which express Ratu Kidul's intense love for the king.¹⁸ The durma section sets the tone for the intense attraction and longing of Ratu Kidul for her lover.

The next section of Bedhaya Durma Kina, stanzas 5 and 6, is in the mijil meter. Mijil literally means "to emerge," and use of this meter coincides with a description of the prince's arrival at the Great Hall. There he is attended by ministers (patih) from the North Coast and soldiers of the Dutch¹⁹ as well as Bugis, Balinese, and Malay troops.

The third section, stanzas 7 and 8, is in the megatruh meter. This section describes the meeting of the crown prince with the king at the sitinggil.²⁰ Here, the wisdom and power of the father still eclipses that of the son. The sitinggil is the scene of the ceremony, in which the status of crown prince is officially conferred on the king's son.

The first three sections of Bedhaya Durma Kina, all composed in meters of the sekar macapat group, glorify the crown prince through descriptions of his dress, his entourage, and his crowning ceremony. The fourth section, stanzas 9-13, conforms to the metric scheme of sekar tengahan lonthang. Interestingly, it seems to conform to the Surakarta rather than the Yogyakarta lonthang metric

pattern. In both Surakarta and Yogyakarta a stanza in the lonthang meter is three lines long and each line is twelve syllables long. In the Surakarta lonthang meter the syllables are subdivided into this pattern:

line 1: 4 - 8
 line 2: 4 - 8
 line 3: 4 - 8

In the Yogyakarta version the subdivisions are:

line 1: 4 - 8
 line 2: 8 - 4
 line 3: 4 - 8

Section four of Bedhaya Durma Kina conforms to the Surakarta pattern of subdivision. This suggests that section four of Bedhaya Durma Kina may represent an early pattern, pre-dating the Yogyakarta version of syllabic division and possibly pre-dating the division of the kingdom.

In the fourth section, in which the lonthang meter is used, there is an abrupt change from the first three sections in mood, subject, and structure. The text is very lyrical and tender, expressing the passionate longing of two lovers for each other. The text is not specific in this regard, but there are indications that the stanzas alternate speakers.²¹ For example, the male uses wong ayu

(beautiful one) as a term of address while the female uses Pangran kawula (my Prince).

9. Flower of form
love which is hidden in language
if you love me
beautiful one, send me a letter
even your corpse
soothes my longing.
10. Jewel of life
I am anxious, imagining love
be faithful
do not betray your promise
I am dying
of longing for my Prince.

Stanza 12 includes a wangsalan, a Javanese poetic device which uses verbal puns to allude to hidden meanings:

- a. engge babo puspa teja
 - b. akasa kalungsyeng Surya
 - c. endha lara mara
 - d. anglayung demening dika
 - e. babo lara mara
 - f. tan waras dening usada
-
- a. flower of light
 - b. the sky has run short of the sun
 - c. the sickness comes
 - d. I am pale with my love for you
 - e. the sickness comes
 - f. it cannot be cured if you try

Line b. refers to a sky which has lost the sun, or the time just after sunset. The reddish color of the sky at sunset is called layung and line b. is a wangsalan or poetic allusion to the key word used in line d., nglayung. Nglayung is a variation of the word layung and

means "drained of color" or "pale." Other stanzas in the lonthang section may also contain wangsalan (Soetanto, pers. comm.) but I have not been able to identify them.

It has been suggested by Soetanto²² that the lonthang section could be the lament of a king, Amangkurat II when he left Tegal-Wangi (north coast of Java) to return to Central Java and was separated from a favorite wife.²³ Comparison of the lonthang section of Bedhaya Durma Kina with the pasindhén text of Bedhaya Narendra Wisesa suggests the two lovers may be Ratu Kidul and a king of Mataram. The pasindhén text of Bedhaya Narendra Wisesa describes the legendary meeting of Ratu Kidul and Sultan Agung, and several of the phrases used are very nearly or exactly the same as some of those used in the lonthang section of Bedhaya Durma Kina:

layonira sun gawe panglipur brongta
(even your corpse soothes my longing)

and

sun tetedha wong ayu
bangun turuta

(I ask of you beautiful one,
follow my wishes)

There are several possible explanations for this type of duplication: 1) these are formulaic phrases used by all poets in a certain period; 2) these are phrases used by a

particular poet who wrote both pasindhen texts; 3) these are phrases used to express the relationship between Ratu Kidul and her lover. Thus, another possibility for the identity of the lovers in the lonthang section of Bedhaya Durma Kina is Ratu Kidul and a king.

In either possibility (either a king and a wife or Ratu Kidul and a lover) this section refers to a time before the founding of the Yogyakarta palace, perhaps to the Kartasura period (Amangkurat II) or a meeting of Ratu Kidul with a legendary Mataram king. The poetic style may also be pre-Yogyakarta, as evidenced by the metric pattern.

The last section of the Bedhaya Durma Kina text, stanzas 14-16, is again in a different meter, probably a sekar tengahan. This poem is completely different in subject, tone, and intent from the previous sections. It describes an epic past, and tells of heroes and ogres derived from the Indian epic Mahabharata. The poet relates the story of Arjuna as he is meditating on Ngendrakila (the mountain of the gods) in order to prepare for battle. In this role Arjuna is also called Ciptoning. Arjuna has reached a point of possessing the power of a mystic teacher and ascetic whose wisdom has come from beyond this world. In the first stanza Arjuna is meditating in preparation, though it is not clear yet what he is preparing for. Though Arjuna appears content, it is

only a facade. Having come from the highest god, Arjuna is unique and there are not two who can compare with him.

The second stanza describes the giant ogre Niwatakawaca whose city faces the southern mountains. Having been denied the beautiful nymph Dewi Supraba, he has vowed to destroy Indralaya, the place of the gods. At the same time, Indralaya is buzzing with the news of a death to be caused by a god. The giant ogre Niwatakawaca who is unequalled in bravery, and is magically powerful and exceedingly cautious, is to be conquered.

In the third and last stanza Sang yyang sokra (the god Indra) orders Arjuna to prepare to kill Niwatakawaca because his enemy is coming. Arjuna, fresh from meditation and filled with power, is ready to be victorious in battle. Sang Paliwara (Shiva) bids him to enter heaven and be given the blessing (nugraha) of peace and prosperity. This blessing could also refer to the magic arrow Pasopati, which Arjuna is also given by the gods.

This poem is extremely difficult to read and interpret. The manuscripts are products of a process of copying and recopying, and errors have probably occurred over the years. The transcriptions may also have errors. In section five, especially, the poetry is very complex and the meaning obscure, leaving it open to widely varying

interpretations. For instance, Soetanto interprets this section to be the story of the powerful Arjunasasrabau, his minister Sumantri, and Sumantri's ugly brother Sokrasana, while Sri Djoko Raharjo (a wayang puppeteer) interpretes this section as the story of Arjuna's meditation and defeat of Niwatakawaca.

The use of the Ciptoning theme (Arjuna meditating) for a bedhaya honoring the crown prince is appropriate because Ciptoning is undergoing a rite of passage, having retreated to the primeval forest to prepare himself for battle and confrontation with a giant ogre, a symbol of chaos and destruction. The crown prince himself is experiencing a rite of passage in preparation for a new stage in life as prospective sultan. The final line tuwah ing kretanugraha interpreted as "give him the blessing of peace and prosperity" is appropriate for a prince on the verge of inheriting a kingdom.

Like the music and dance structure, the five metric sections of pasindhen text can be grouped into three parts: 1) court ceremony, 2) love poem, and 3) Ciptoning (Arjuna meditating). The boundaries of these three parts, however, do not correspond to the boundaries of the three parts of the musical and dance structures. (See Figure 1.31, p. 70 .) The first three sections of the musical structure correspond to part one of the poetry text, and

this textual unity further supports musical evidence that the first three musical sections of Bedhaya Durma Kina--gendhing ketawang, ladrang, arang-arangan--are related to one musical piece.

The three different parts of the text not only have separate topics and express very different feelings but may even have been created by different poets and suggest a "patchwork" text. According to Soetanto, it was common for court poets to rewrite certain passages, giving them a contemporary relevance, but also to retain original passages. This may have happened several times to Bedhaya Durma Kina.

This remodeling of a pre-existing text has created a new text that complements and enriches the theme of a crown prince on the threshold of kingship. This patchwork text has references to three time frames, each significant in a different way. There are references to present (bedhaya performance) time, legendary time (legendary kings/Ratu Kidul?) and mythic time (mythic ancestors from the Mahabharata). The crown prince's authority derives not only from visual manifestations of his power (his garments, entourage, spacial context) but also from associations with the legendary and mythic past. In the love poem, the poet evokes the crown prince's legendary ancestors, possibly linking the royal heir with an early

Mataram ruler. In the Ciptoning sequence, associations with mythic ancestors from the Mahabharata impart the legitimacy of an even more authoritative past. The crown prince is metaphorically linked to Arjuna, whose power and uniqueness come from the gods, and who will overcome the powerful ogre threatening the harmony of heaven.

Not only does the patchwork of poems reflect different eras, but each poem is written in a completely different style. The first poem is descriptive, while the love poem is lyrical and sensual. The Ciptoning fragment might be said to be done in an epic style, is heavily sprinkled with kawi (Old Javanese), and so is difficult to interpret. These three poetic styles are shown in Figure 1.32 in correspondence with other aspects of Bedhaya Durma Kina.

The relationship between poetic text and dance in Bedhaya Durma Kina is not immediately evident. The first four sections of the poetic text (court ceremony and love poem) coincide with lajuran cycles. The last section of the text (Ciptoning theme) is sung during part of a lajuran cycle, the duet, and the final rakit tiga-tiga. If the dancers of the duet, the endhel (1) and batak (2), represent characters, it is not clear who they represent in the context of the poetic text. In the text, there is only the anticipation of a struggle between the young hero

POETIC STRUCTURE

MUSICAL STRUCTURE

DANCE STRUCTURE

meter	topic	time	style
durma	court ceremony	present	descriptive
mijil	love poem	legendary	lyric
megatruh			
lonthang			
?	Ciptoning	mythical	epic

gendhing ketawang	ketawang
ladrang arang-arangan	ladrang
ladrang	ketawang

lajur lajuran	duet rakit tiga-tiga
8 out -IB- - -	rakit tiga-tiga
1 out rakit tiga-tiga	duet rakit tiga-tiga

Figure 1.32

Structural relationship of dance, music, and poetry in
Bedhaya Durma Kina

Ciptoning (Arjuna) and the giant ogre king Niwatakawaca. Choreographic and poetic themes seem not to have been composed with any direct, one-to-one relationship in mind. Neither was considered a translation of the other medium.

I have argued that the Ciptoning theme is appropriate for the installation of the crown prince. The dance can be related to the installation in a similar fashion. As a kelangenan dalem (king's pleasure) bedhaya was entertainment meant for a king and a king only; the dance's association with power and political legitimacy long kept it a court prerogative. As the gestures in a ceremony may have a ritual efficacy pre-dating verbal texts of the ceremony or the ceremony itself, so the structure and formations of Bedhaya Durma Kina have roots in patterns that long pre-date the pasindhen text. What the dance structure and poetic text have in common are their associations with kingship and power in Javanese courts.

Kandha

The performance matrix includes those elements essential to a bedhaya performance but not part of the bedhaya proper. Performance matrices are recorded in the Kandha and are usually separate from notations for the

bedhaya proper. Much of the narration, music, dance and poetry that make up the performance matrix are transitional in both form and function. On the simplest level this matrix frames the bedhaya, allowing for the entry and exit of the bedhaya dancers into and out of the performance area. On a deeper level, it is these transitions which transform profane (diffuse) space and time into sacred or performance (focussed) space and time. The formulaic phrase sebetbyar wahu ta used at the beginning of narrative sections means "suddenly, it became light, just then ... ," and is a metaphor for the transformation of chaos into order.

Music

The musical pieces accompanying the actual entrance and exit of the bedhaya are called gendhing wiyos (wiyos = emerge) and gendhing kondur (kondur = return). These pieces are framed by rhythmically free vocal pieces called lagon. Figure 1.33 illustrates this musical frame.

lagon
 gendhing wiyos (emerge)
 lagon

Bedhaya Proper

lagon
 gendhing kondur (return)
 lagon

Figure 1.33

Musical frame for bedhaya proper

Lagon are sung by a male chorus and accompanied by a small ensemble usually consisting of rebab (fiddle), gender (metallophone) and gambang (xylophone). The vocal line is more chantlike than melodic, coinciding with the melodic lines of the instruments at certain structural points in a rhythmic interaction that Kunst (1973[1]:329-330) describes as "heterorhythmic." Lagon belong to a group of musical forms called suluk. Suluk are generally referred to as mood songs. Lagon are usually used to evoke an atmosphere of peace and harmony or delicate emotions. They are also often used as markers in the structure of dramatical forms such as shadow puppet theatre (wayang kulit) or dance drama (wayang wong). The text is not composed in a formal meter, but the language is literary and appears to be a collage of poetic

phrases. Lagon texts for bedhaya usually describe the beauty of the dancers.

The entrance and exit pieces use full gamelan and are in the ladrang structure. There is a special group of entrance and exit pieces called gendhing gati or gendhing sabrangan. These pieces are all in the pelog tuning system and always played in irama I. A distinguishing characteristic of gendhing gati is the use of Western instruments in addition to traditional Javanese gamelan instruments. These instruments--violins, clarinets, brass instruments, field drums--have been used since the time of H.B. V and lend a martial spirit to these pieces. Appropriately, gendhing gati are often referred to as marches (mares).

Entrance and exit gendhing in the other tuning system, slendro, in contrast to the pelog "marches," are played in irama II with only traditional instruments. The softer melodic gamelan instruments play and a female chorus sings in lampah bedhayan style, the same style used for the bedhaya proper. This contrast between the martial pelog marches and the slower and softer slendro pieces may account for the propensity in Yogyakarta for bedhaya accompanied by pelog music (including the pelog marches).

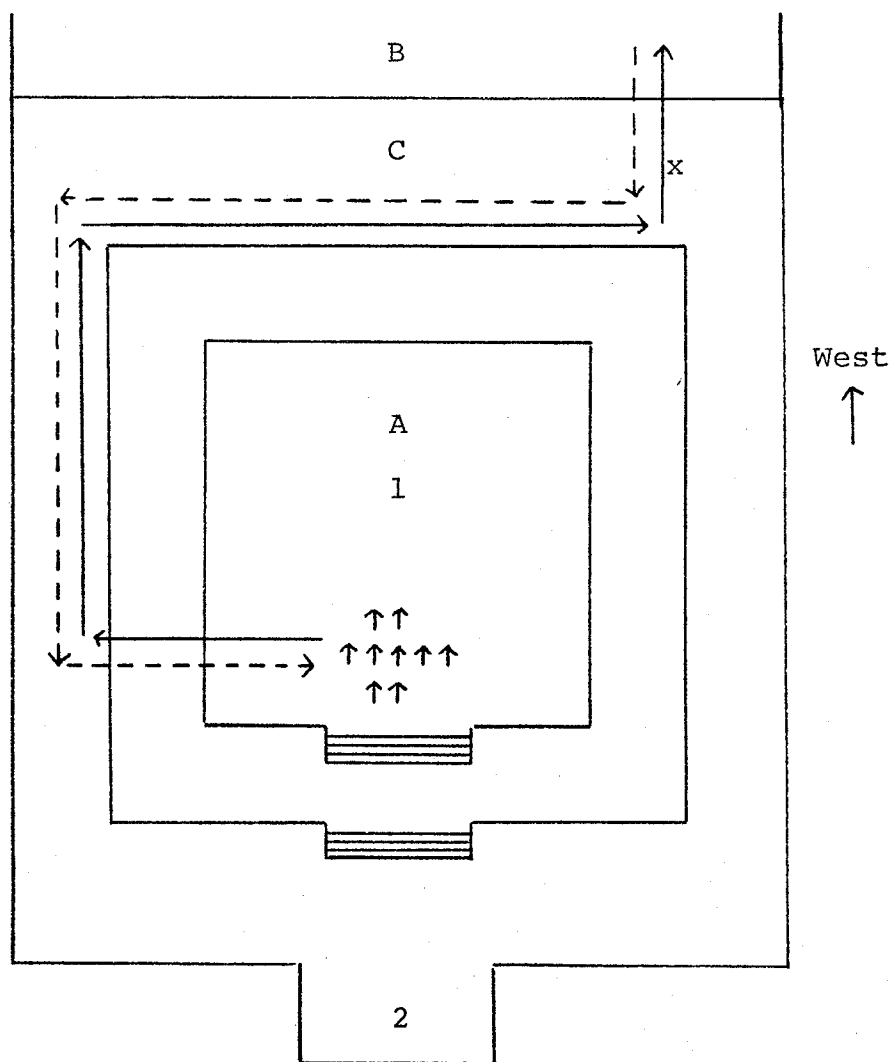
Specific entrance and exit pieces were associated with each bedhaya. In B/S7 a list of entrance and exit

gendhing are given for thirty-two bedhaya and srimpi. Some entrance and exit gendhing were used for several different bedhaya or srimpi.

Dance

Through the reign of H.B. VIII bedhaya were regularly performed in the main pavillion of the palace, the bangsal kencana (Golden Pavillion) (Bu Yudo, pers. comm.). The bangsal kencana fronts the prabayeksa, the ritual center of the palace and, by analogy, the kingdom and the universe. All the royal regalia and royal heirlooms are stored in the prabayeksa. The prabayeksa corresponds with the omah buri (back of the house) in a traditional Javanese house, where the most important room of a Javanese house is located, the kobongan. The kobongan serves a ritual purpose, probably related to the goddess of fertility, Dewi Sri.²⁴ Outside the palace the kobongan faces south; in the palace, the prabayeksa faces east. The bedhaya always dances facing the kobongan or the prabayeksa. In the bangsal kencana bedhaya is performed facing west (in the direction of the prabayeksa and the sultan) while in other palace pavillions and outside the palace bedhaya is performed facing north.

When bedhaya was performed in the bangsal kencana, the sultan sat in the center of the pavillion (uleng) (see Figure 1.34) facing out from the prabayeksa, east. The



- A = bangsal kencana
 B = prabayeksa
 C = tratag prabayeksa
 1 = sultan's throne
 2 = gamelan musicians
 x = photo taken at this location;
 see Figure 1.35
 = entrance of bedhaya
 = exit of bedhaya

Figure 1.34

Bangsal kencana - entrance and exit of bedhaya
 (taken from Soedarsono 1983:151)



Figure 1.35

Entrance of bedhaya from prabayeksa
escorted by keparak

dancers danced in the area just east of the uleng in the penanggap wetan.²⁵

During the opening lagon the bedhaya prepared to emerge, still in the prabayeksa. The bedhaya started their stylized walk (kapang-kapang) with the entrance piece. Like the royal regalia, which were carried by special bearers (ampilan dalem) the bedhaya were escorted by four older female palace servants called keparak, two in front of and two behind the bedhaya. The bedhaya entered the performance space from the northern edge of the prabayeksa. (See Figure 1.35.) Moving along the west edge of the Bangsal Kencana, then the south edge, the bedhaya entered the central dance space on the pavillion, still in a lajur formation, from the south side of the bangsal kencana. Once in the central dance space, the bedhaya faced west toward the sultan and sat, ready to begin the bedhaya proper.

The bedhaya exit mirrored their entrance. The bedhaya proper ended in a rakit tiga-tiga but during the lagon preceding the exit gendhing the bedhaya rearranged themselves. Moving in a kneeling position (lampah pocong), pairs of dancers circled each other before reaching their respective positions in the lajur. As the exit piece began the bedhaya made a sembah and stood, walking out in the same manner as they entered, and

returned to the prabayeksa. Figure 1.36 shows the relationship of dance to music in the performance matrix as discussed so far.

Poetry/Narration

The performance matrix includes several different kinds of texts which are recited or sung:

- 1) lagon text
- 2) entrance and exit piece (slendro) texts
- 3) kandha (narration)
- 4) kawin (poetry).

The Kandha includes the texts for the kandha and kawin.

Kawin can be in sekar macapat, sekar tengahan, or sekar ageng meters. They are sung by a male chorus accompanied by a gender (metallophone). Musically they belong to the group of forms called suluk or mood songs, mentioned earlier in relation to lagon. In dance drama, the kawin are sung with a steady knocking on a keprak, a hollow wooden box. This steady pulse gives a heightened dramatic feeling to the kawin. In bedhaya and srimpi no keprak is played during the kawin, and the kawin is lyrical. Whereas lagon are more chantlike, kawin are melodic. Kawin texts describe the beauty of the bedhaya dancers and a specific kawin text is associated with each bedhaya.

MUSIC	DANCE	FORMATION
lagon	prepare in prabayeksa	lajur
entrance piece	enter performance space <u>kapang-kapang</u> (stylized walk)	lajur
lagon	silo (sitting crosslegged) facing sultan	lajur
BEDHAYA PROPER		
lagon	change formation lampah pocong (kneeling walk)	rakit tiga-tiga to lajur
exit piece	exit performance space kapang-kapang	lajur
lagon		

Figure 1.36

Entrance and exit matrix
(dance and musical elements)
in the bangsal kencana

Kandha (narration) are unaccompanied stylized recitations by a single male reader (maca kandha).

Generally kandha can include:

- a) the sponsors of the bedhaya;
- b) origin (antiquity of the bedhaya);
- c) changes in the bedhaya;
- d) the topic of the pasindhen text;
- e) a detailed prose version or summary of the pasindhen text.

Prose versions of the pasindhen text may serve a function parallel to the clowns in a Balinese shadow puppet play who interpret difficult to understand passages for the audience. In prose rather than meter, recited rather than sung, the kandha prepares the audience for what is to be sung during the bedhaya. Kandha that include a detailed account of the pasindhen text can be extremely long.

Those that do not may simply give the name of the story and say that the rest is "already expressed in all the royal pasindhen text manuscripts" (sampun kocap wonten kagungan dalem serat pasindhen sedhaya).

In most bedhaya during the H.B. VI-VII period, the kandha preceded the entrance of the bedhaya dancers and the kawin followed their entrance. (See Figure 1.37.)

lagon
 kandha
 entrance piece
 lagon
 kawin

BEDHAYA PROPER

lagon
 exit piece
 lagon

Figure 1.37

Performance matrix for bedhaya H.B. VI-VII

For Bedhaya Babarlayar and several srimpi I checked, however, the kandha followed the entrance of the bedhaya and the kawin. (See Figure 1.38.)

lagon
 entrance piece
 lagon
 kawin
 kandha

DANCE PROPER

lagon
 exit piece
 lagon

Figure 1.38

Performance matrix for Bedhaya Babarlayar

Note that the kawin always seems to form one unit with the entrance piece and the lagon. It is not clear if the pattern in Figure 1.38 is shared by other bedhaya or if Bedhaya Babarlayar is an exception. Bedhaya Babarlayar may originally have been a srimpi (see note 7) and if so, this may represent a pattern used specifically for srimpi during the H.B. VI-VII period.

The performance matrix for a Yogyakarta bedhaya contrasts markedly with a Surakarta performance matrix, such as that of Bedhaya Ketawang. If one defines the performance matrix as beginning with the entrance of the dancers into the performance space and ending with their exit from it, the performance matrix for Bedhaya Ketawang is very short in comparison with the Yogyakarta matrix.²⁶ The dancers enter the performance space and area in a single line from the prabayeksa during a pathetan, the Surakarta counterpart to the Yogyakarta lagon. For dance, Surakarta pathetan do not usually use voice. The Bedhaya Ketawang is an exception and the pathetan preceding and following the bedhaya proper are performed with a male chorus. The bedhaya proper begins after the entrance of the dancers during the pathetan. The exit of the dancers is also during a pathetan.

A performance matrix that includes entrance and exit pieces, kandha (narration), and kawin is unique to the

Yogyakarta palace. The entrance and exit pieces and kawin are specific to the bedhaya; the kandha (narration) is specific to the performance. The elaborate Yogyakarta performance matrix extends the transition from non-performance time and space to the bedhaya proper. Especially in the case of long kandha, which include elaborate references to the sponsors and a prose version of the pasindhen text, the ritual of transition is given an emphasis comparable to the bedhaya proper itself.

Bedhaya Durma Kina

There are several Kandha available for Bedhaya Durma Kina. Certain identifying elements (entrance and exit pieces, kawin) are the same in all three. There are two Kandha for Bedhaya Durma Kina in B/S6, which I refer to as B/S6a and as B/S6b. I discuss the Kandha from B/S6a in detail first and then discuss the Kandha from B/S3; the latter Kandha poses some interesting problems of interpretation.

(lagon)	
kandha	sponsors antiquity of the bedhaya changes in the bedhaya sasmita for entrance piece
entrance piece	Peksi Bayak
lagon	manyura
kawin	sekar sinom, two stanzas

BEDHAYA PROPER

lagon	manyura
exit piece	Balung Jagung
lagon	manyura

Figure 1.39

Performance Matrix for Bedhaya Durma Kina B/S6a

The Kandha for Bedhaya Durma Kina (B/S6a) is outlined with general comments in Figure 1.39. (See Appendix C for the entire Kandha text.) The entrance and exit pieces and the lagon are all played in the slendro tuning system and the manyura mode. We assume from this that the bedhaya proper for Bedhaya Durma Kina is also in the same tuning system and mode.

For Bedhaya Durma Kina the kandha (narration) precedes the entrance piece. The kandha includes: 1) sponsors of the bedhaya (the crown prince and a representative of the Dutch Governor General with

appropriate strings of honorifics); 2) the antiquity of the bedhaya (dating from the time H.B. III was still crown prince in the kadipaten); 3) changes (the adaptation of the bedhaya for female rather than male bedhaya) and 4) a sasmita or hint (near the end) in the form of a pun cueing the beginning of the entrance piece. (Tindakira ana teka kadya peksi bayak muluk aneng tawang "Their arrival is like a flock of peksi bayak flying in the sky." The entrance piece is Peksi Bayak.)

The entrance piece, lagon, and kawin form a unit, following which the bedhaya proper begins. The exit of the bedhaya does not include kandha (narration) or kawin.

The Kandha for Bedhaya Durma Kina in B/S3 poses some interesting questions regarding how the Kandha were used. Kandha seem to be notes of previous performances to be referred to for future performances. In B/S3 it is not clear when the Kandha is giving general background or is recording an actual performance matrix. The complete Kandha from B/S3 can be found in Appendix C. In Figure 1.40 the general outline of the B/S3 Kandha is given.

A.	introductory	
	comments	
	lagon	manyura
	kandha	background of bedhaya; why brought out after being saved.
	kawin	sekar sinom, two stanzas
	ladrang	?
B.	kandha	prose version of pasindhen text (first three sections of text)
	entrance piece	Peksi Bayak
	lagon	manyura
	kawin	sekar sinom, two stanzas
BEDHAYA PROPER		
	lagon	manyura
	exit piece	Balung Jagung
	lagon	manyura

Figure 1.40

Performance matrix for Bedhaya Durma Kina B/S3

Based on performance practice today, and more recent Kandha such as those in BS6, it is not clear how to interpret the Kandha in BS3. As the outline in Figure 1.40 shows, it represents a significantly different structure from more recent Kandha. There are two sections of kandha and two recitations of the same kawin. Also a ladrang is mentioned following the first kawin recitation.

It may be that this Kandha should be interpreted in a slightly different way than Kandha are read today.

Section A, which includes all the material up to B, may be a listing of elements and notes relevant to the bedhaya but not necessarily performed in that order. The performance matrix would then begin at B with the lagon preceding the kandha. This would conform to more recent Kandha structure. The ladrang before B is still a puzzle; it may refer to the entrance piece.

The Kandha in B/S3 raises several interesting points.

- 1) If the kandha begins at A, then the performance matrix is much longer than the B/S6a version. It also reflects a different structure from the performance matrix in B/S6a and suggests that there were some significant changes made in the performance matrix between the H.B. V and H.B. VI periods.
- 2) If the kandha begins at B, then the performance matrix is still longer than the B/S6a version, with its details of the installation ceremony and the auspiciousness of the ceremony for the kingdom. In addition, including such long introductory remarks (beginning at A) reflects a different style of recording Kandha, where not only the performance matrix is notated but other aspects of the bedhaya.

Two other Kandha for Bedhaya Durma Kina reflect a few alterations in the above two patterns. A Kandha in B/S6b (differing from the one cited above) is almost exactly the same as B/S3 except that instead of referring to the pasindhen text as a description of H.B. IV's installation as crown prince, it cites the installation of "the present king" (H.B. VI) as crown prince. A Kandha in B/S8 is very similar to the Kandha in BS6a cited in Figure 1.39, except that the pasindhen text is identified as describing the installation of H.B. VII as crown prince instead of the installation of H.B. III as crown prince.

In the case of Bedhaya Durma Kina, certain elements of the performance matrix remained unchanged. The entrance and exit pieces and the kawin are specific to Bedhaya Durma Kina. Other aspects of the performance matrix such as the kandha and the overall structure seem to have been adjusted to the performance context. With changing rulers, the particular occasion for the ceremony described in the pasindhen text is ascribed to a different crown prince, although the text itself was relatively unchanged from one occasion to the next. Also, the differences in the Kandha in B/S3 and B/S6a suggest that the changing context required a shortened kandha (narration), which did not include a prose version of the pasindhen text. The kandha can then be seen as an

element of the performance matrix that changes for each performance.

Summary

Bedhaya Durma Kina's musical and dance structure represents an early Yogyakarta bedhaya pattern. This is reflected in Bedhaya Durma Kina's similarity to an old and probably pre-1755 bedhaya, Bedhaya Ketawang, and two early Yogyakarta bedhaya, Bedhaya Babarlayar and Bedhaya Sumreg. Some of these early characteristics include:

- 1) a three part musical and dance structure;
- 2) the use of an arang-arangan section, which is no longer part of the performance tradition; and
- 3) several lajuran cycles, including the alternation of endhel (1) and endhel wedalan ngajeng (8).

The coincidence of musical and dance transitions can identify important points in the choreography as well as suggest deletions or changes which may have occurred in the musical and/or dance structure. In Bedhaya Durma Kina the coincidence of a major musical transition at a secondary dance transition suggests there was a shortening of the dance structure without a parallel condensation in the musical structure.

The patchwork nature of the pasinden text also reflects changes. The first three sections are the most

contemporary, describing a court ceremony in the Yogyakarta court. The unity of these first three sections in the pasindhen text suggests a possible relationship between the first three musical sections, despite the fact that there is a major musical transition between sections one and two. The fourth and fifth sections of the text reflect different moods, themes, and contexts from the first three sections and are probably older than the first three sections.

All three parts of the pasindhen text can be related to the main theme of the installation of a crown prince as layers of associations with Javanese kingship. Similarly, the dance and poetry of Bedhaya Durma Kina can be related through their association with Javanese concepts of power.

The bedhaya proper is only part of the bedhaya performance. The importance of the bedhaya performance matrix is reflected in the number of Kandha recorded in the palace for each bedhaya. There are probably more Kandha manuscripts than pasindhen manuscripts. Certain elements of the performance matrix are specific to the individual bedhaya. The kandha or narration, on the other hand, changes for each individual performance, adapting a bedhaya to its performance context and making each bedhaya performance unique. There are several Kandha available for Bedhaya Durma Kina. Adaptations reflecting the

present reigning sultan and the deletion of a prose version of the pasindhén text in the kandha (narration) are some of the changes occurring in the Kandha.

In all the manuscripts for Bedhaya Durma Kina, certain identifying elements remained constant. The musical and dance structure, the pasindhén text, the entrance and exit pieces, and the kawin were unchanged. A few changes in the Kandha reflect adaptations to a changing performance context. Certain aspects of the musical and dance structure and the patchwork pasindhén text suggest that the bedhaya proper of Bedhaya Durma Kina has also changed.

In the following chapter, four other Bedhaya Durma spanning the past one hundred years will be examined. Both adaptations of basic elements of Bedhaya Durma and also major changes in the bedhaya tradition itself are found in the bedhaya proper and the performance matrices of these Bedhaya Durma. Bedhaya Durma Kina's identity as an early Yogyakarta bedhaya will be further clarified with the investigation of these four more recent Bedhaya Durma.

Chapter II

CHANGING STRUCTURES

Bedhaya performed today are strikingly different from Bedhaya Durma Kina of the middle nineteenth century. The overall effect of a bedhaya performance is probably very similar--a stately and refined chorus of young girls moving in unison, projecting an image of court splendor--but structurally the bedhaya dance has undergone significant changes over the past one hundred years, adapting to changing aesthetic preferences, and changing social contexts. Even during the relatively stable social and political period in the Yogyakarta court from the reign of H.B. V through the reign of H.B. VIII, there were significant changes and innovations in bedhaya structure and performance practice. After the drastic social changes of the 1940s the social institutions which had supported bedhaya in the court no longer existed, all artistic activity in the court was halted, and bedhaya began to be fostered in dance schools. Trends reflected in bedhaya innovations during the H.B. VIII period and earlier continued to affect bedhaya structure in the new context of the dance school.

No longer in three parts, bedhaya has become a two part dance: the first part in the lajuran cycle and the second part an expansion of the duet into a narrative drama. Two main shifts of emphasis have occurred in bedhaya. First, there has been a shift of emphasis from the abstract formations of the lajuran cycle to the story-centered narrative part. Second, there has been a conscious shift from an implied relationship between poetry and dance to a more rationalized coherence between text and movement. Dance has become a gestural translation of a verbal text to the point of supplanting the poetic text as a continuous narrative link. Many of the changes in the bedhaya tradition, including these two major trends, are reflected in the four Bedhaya Durma to be discussed below

Bedhaya Durma Inggal

Bedhaya Durma Inggal (H.B. VI - H.B. VII) is a longer bedhaya than Bedhaya Durma Kina (see Figure 2.1) but has a musical and dance structure essentially the same as Bedhaya Durma Kina. The staggered beginning of the endhel and batak groups and the choice of movements in different formations are similar to Bedhaya Durma Kina and reflect its close identity with Bedhaya Durma Kina.

Musical Structure	Bedhaya Durma Kina	Bedhaya Durma Inggal
gendhing	28	57
ladrang	9	13
arang-arangan	6	8
ladrang	15	15
ketawang	35	57

Figure 2.1

Comparison of number of gong cycles in
Bedhaya Durma Kina and Bedhaya Durma Inggal

As in the first three sections of Bedhaya Durma Kina the pasindhén text for Bedhaya Durma Inggal describes the installation of a crown prince. However, whereas Bedhaya Durma Kina uses a patchwork text, Bedhaya Durma Inggal uses a continuous, homogeneous text. In Bedhaya Durma Kina the pasindhén text is the same (with only a few very minor differences) over several decades. In Bedhaya Durma Inggal the text seems to have changed frequently, describing the installation ceremony for the most recent crown prince. Pasindhén cues from dance notation, references in the kandha, and an actual pasindhén text suggest at least three different versions. For instance, the Kandha in B/S6 cites an installation ceremony which took place May 6, 1872 when J. Loudon (Yames Ladhon) held the office of Resident. Dance notation (B/S7) for one version mentions a text for an 1888 ceremony and a pasindhén text in B/S11 gives an 1898 date for a

ceremony. The dates are all plausible since the 1872 ceremony is probably the installation of H.B. VII as crown prince, prior to his becoming sultan; the two later dates are only two of the numerous crown prince installations which were made during the reign of H.B. VII.

The B/S11 text is an example of the Bedhaya Durma Inggal texts. The pervasive influence of the Dutch is felt throughout the text; titles used for the sultan, the presence of Dutch officials, and the handshakes and gun and cannon salutes all indicate Dutch influence, as is shown in the excerpts below.

1.

(The Sultan who is)
The Star Commander from

2. The Leeuw order of the country of the Netherland
Indies and
Major General of
the troops of the Netherlands

.

9. His Honor the Resident
surrounded by Dutch officials
went up to the sitinggil

.

The Resident was met
and the Sultan shook his hand

.

10. three rounds of gun fire
then the cannons exploded thirteen times

In fact, the resolution conferring the status of crown prince on the king's son is first read in Dutch, and only then is it read in Javanese. Also, it is the Dutch resident who initiates the reading, rather than the sultan. The relevant passage is given below.

9.
And His Honor the Resident gave the order
to the translator
to read the resolution
the copy in Dutch
10. This completed, the vice regent
then read the one
which was in Javanese ...

In addition to the Dutch influence, there are also references to Islamic sources of authority which were not found in Bedhaya Durma Kina (with the exception of the kuluk or high Muslim hat) as is shown in the following excerpts.

1.
(The Sultan who is)
Abdurachman
Sayidin, Head of Religion
God's representative on earth

After the rounds of gun and cannon shot are fired, it is the Muslim religious leader (pangulu) who gives a prayer (donga).

In structure the performance matrix of Bedhaya Durma Inggal is similar to Bedhaya Durma Kina; in content,

however, there have been a number of significant substitutions. (See Figure 2.2.)

(lagon)	
kandha	sponsors date of creation (composition) occasion date with chronogram who is in attendance beauty of bedhaya sasmita for entrance piece
entrance piece	langen brangta
lagon	lagonnem (pelog nem)
kawin	sekar basonta, two stanzas
BEDHAYA PROPER	
lagon	
exit piece	langen asmara
(lagon)	

Figure 2.2

Performance Matrix for Bedhaya Durma Inggal (B/S6)

Identifying elements such as the entrance and exit pieces¹ and the kawin differ from Bedhaya Durma Kina.² Not only are the entrance and exit pieces different, but, along with the lagon, they are performed in a different tuning system and mode from Bedhaya Durma Kina. The entrance and exit pieces and lagon of Bedhaya Durma Kina are in the tuning system and mode slendro manyura while

those of Bedhaya Durma Inggal are in pelog nem. This change in tuning system means there was a change in the character of the entrance and exit pieces from the slow and soft slendro treatment in Bedhaya Durma Kina to the marchlike pelog treatment in Bedhaya Durma Inggal. Even more significant is the effect this switch has on the tuning system and mode of the bedhaya proper.

In present day performance practice bedhaya are performed in a homogeneous mode. That is, the tuning system and mode are consistent from the opening lagon and entrance piece, throughout the bedhaya formal to the exit pieces and final lagon. Tuning system and mode for gamelan pieces are rarely given in the bedhaya manuscripts and are usually only specified for the lagon. Though there is evidence of mixed modes in a few old dances,³ with the limited information available I will consider Bedhaya Durma Kina a slendro manyura bedhaya and Bedhaya Durma Inggal a pelog nem bedhaya based on the mode of the lagon framing each of the dances.

In structure, Bedhaya Durma Inggal is the same as Bedhaya Durma Kina. In length, Bedhaya Durma Inggal is considerably longer than Bedhaya Durma Kina, contradicting the notion that newer versions are necessarily shorter. A significant difference in the music is in mode which probably meant a change of musical pieces; the opening

ketawang Gendhing Durma would have been remodeled as a pelog piece⁴ and a different set of pieces would have been chosen for the other sections. The pasindhen text is a long, continuous narrative, an expansion of the first three sections of the pasindhen text of Bedhaya Durma Kina. The different pasindhen texts may indicate that a new version was created for the kadipaten with each new crown prince. These successive versions appear to have similar structures, and so I have grouped them under "Bedhaya Durma Inggal." The number of entries in the manuscripts for the H.B. VII period suggests that Bedhaya Durma Inggal was performed frequently at that time. Just as Bedhaya Durma Inggal is an adaptation of the Bedhaya Durma Kina pattern, it can be similarly postulated that other versions of Bedhaya Durma during the H.B. VII period drew upon the Bedhaya Durma Inggal pattern. Through this process existing patterns were continually recontextualized to fit new needs. Some adaptations resulted in significant structural changes as reflected in Bedhaya Durma H.B. VIII.

Bedhaya Durma H.B. VIII

The structure of Bedhaya Durma H.B. VIII reflects the modern Javanese concept of a traditional bedhaya and is a significant reduction in comparison with the structures of the two previous Bedhaya Durma. (See Figure 2.3.)

Bedhaya Durma H.B. VIII is in two parts, not three, and the first part is in two sections. Although dance notation is not available, the single musical transition in the first part indicates a single dance transition out of the lajuran. This single transition eliminates the possibility of an exchange between endhel (1), and endhel wedalan (8), resulting in the disappearance of this former vital aspect of the lajuran cycle.

The musical pieces used for Bedhaya Durma H.B. VIII are: 1) Gendhing Durma, 2) Ladrang Wohingrat and 3) Ketawang Rajaswala. The association of the meter durma with an heroic demigod was mentioned earlier; wohingrat is "fruit of the world" (woh = fruit, ing = of, rat = world); and rajaswala is "proud king" (raja = king, swala or suwala = proud). The names for the music pieces refer to kingliness and are themselves sasmita or clues to the pasindhen text. Gendhing Durma and Ladrang Wohingrat are in the first part of the bedhaya; Ketawang Rajaswala is in the second part.

If compared to Bedhaya Durma Kina and Bedhaya Durma Inggal, the musical structure of Bedhaya Durma H.B. VIII is missing two sections: the first ladrang and the arang-arangan. (See Figure 2.3.) The lack of information available today regarding the relationship of these two sections to Gendhing Durma and the disappearance of the

term arang-arangan is probably due to the reduction in bedhaya structure which resulted in the deletion of these two musical sections in general bedhaya practice.

The text reflects a court freely incorporating elements introduced by the Dutch. For instance, the time of the ceremony is given not only in terms of the Javanese calendar but the Gregorian calendar as well.

4.
on the day
Monday Pon
in the month of Jumadilakir
5. on the twenty-fifth of the Windu Be, the
chronogram
obah tata ngesthiji (1856 A.J.)
January eleventh
rasa kalih trusing rat (1926 A.D.)
at ten o'clock in the morning

The setting for the text shifts for a time away from the palace to the Dutch resident's house (gedung agung)⁵ just outside the northern edges of the outer palace wall. Two princes and two ministers (nayaka) are sent by the sultan to the resident's house. They return in carriages with the Dutch high officials, accompanied by drums (tambur). Beside the handshakes and gun salutes they also drink champagne toasts (ngunjuk sapanya) and the text closes with the promise of another celebration in honor of this occasion which will include Dutch ballroom dancing (dhansah).

As in earlier Bedhaya Durma texts there is nothing in

the pasindhén text to suggest a duet. This does not, however, preclude the probability of an endhel-batak duet, as found in other Bedhaya Durma and conforming with most bedhaya structures.⁶

With just a pasindhén text available for Bedhaya Durma H.B. VIII, it is difficult to make many comparisons with previous Bedhaya Durma. Like previous Bedhaya Durma the text describes a court ceremony. Its two part structure reflects the prevailing bedhaya tradition at the time of H.B. VIII.

Bedhaya during the reign of H.B. VIII

Several significant elements were introduced to bedhaya sometime during the reign of H.B. VIII. These new elements, all found in the duet, include: 1) the creation of a rakit gelar formation; 2) the use of ayak-ayak and srepegan pieces; and 3) the introduction of dance drum (kendhang ciblon). Although these innovations are either not reflected in Bedhaya Durma H.B. VIII or cannot be ascertained from existing notation, they have all become an integral part of present day bedhaya practice and are essential for an understanding of more recent versions of Bedhaya Durma.

The first of these new elements, the rakit (formation) gelar (to spread) differs from bedhaya to bedhaya. It is used during the endhel-batak duet,

previously performed in the iring-iringan position. In the rakit gelar the dancers spread out, often creating an encircled space for the duet, and kneel in the jengkeng position while the endhel (1) and batak (2) dance in the center or weave in and out of the formation. The rakit gelar is not one specific formation. Figure 2.4 diagrams some examples of rakit gelar.

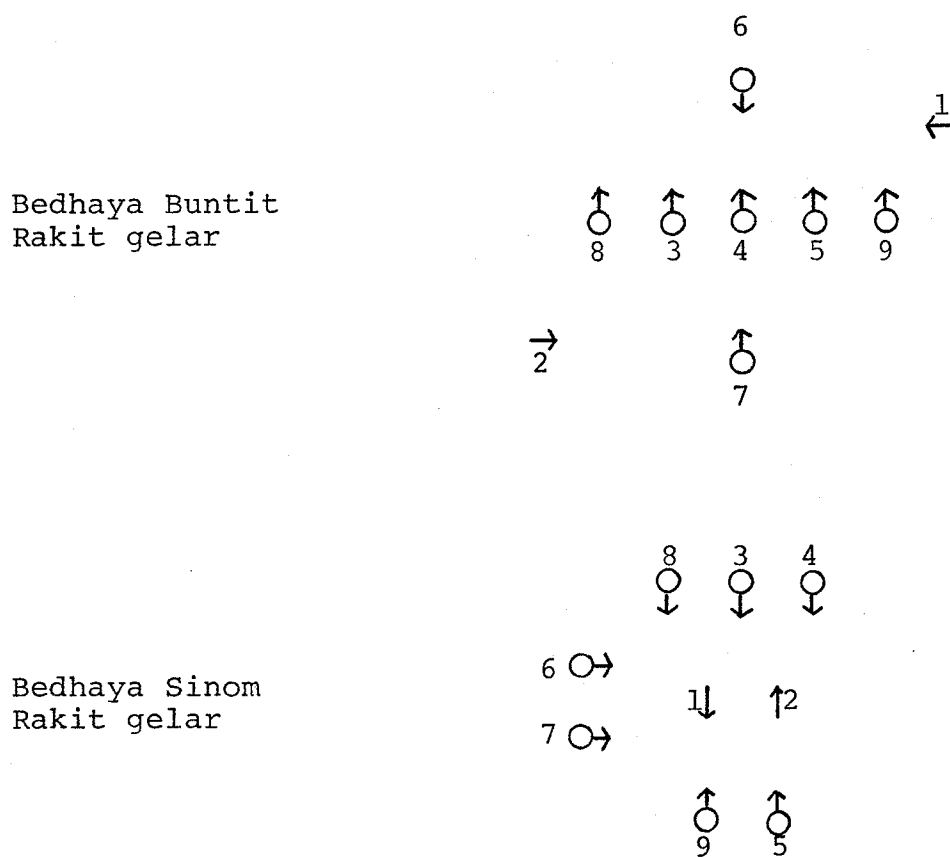


Figure 2.4
Examples of rakit gelar

A rakit gelar occurs only after a rakit tiga-tiga cycle, replacing the iring-iringan formation for the duet. At the end of the duet the rakit gelar dissolves into the final rakit tiga-tiga. The relationship of a rakit gelar to the lajuran and rakit tiga-tiga cycles is diagrammed in Figure 2.5. The cycles diagrammed in Figure 2.5 can be thought of as a sequence, using the example of a bedhaya from H.B. VIII.

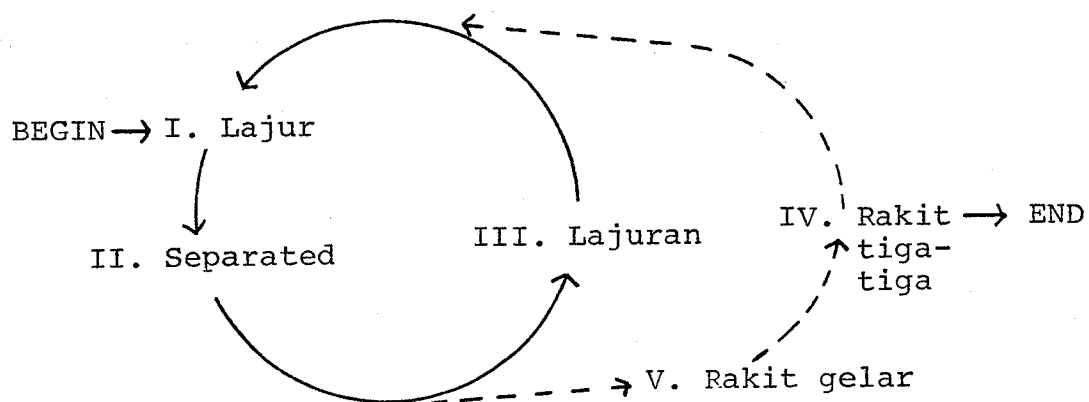


Figure 2.5

Rakit gelar in the context of the lajuran cycle

Bedhaya Buntit is a two part bedhaya.⁷ The first part is in two sections. The first section is a four kenong-phrase, 128-beat gong cycle piece. Played in irama I, it has 64 dance counts to a gong or 16 dance counts to

a kenong-phrase. The second section is a ladrang and the second part is a ketawang. (See Figure 2.6 for the dance count structure.) The first section coincides with a lajuran cycle; the second section coincides with a lajuran cycle ending in a rakit tiga-tiga formation.⁸ The third section coincides with a rakit tiga-tiga cycle which goes through a rakit gelar. The endhel and batak dance in several areas of the rakit gelar and sometimes weave in and out of the formation. This contrasts with the circling and switching places of the endhel and batak within one small area in the traditional iring-iringan formation.⁹

The use of a special formation for the duet marks the duet as separate from the lajuran cycle. The length of time in the rakit gelar is relatively long, taking up most of the second part. The rakit gelar can be seen as part of the rakit tiga-tiga cycle as diagrammed in Figure 2.5 but its prominence almost merits its own cycle. It might be more appropriate to designate the last cycle as a rakit gelar cycle which happens to end in a rakit tiga-tiga.

The second of the new elements introduced during the H.B. VIII period is the use of variable gong length structures, known as ayak-ayak and srepegan, which accompany dramatic forms such as shadow puppet theater and dance drama, especially during transitions, such as

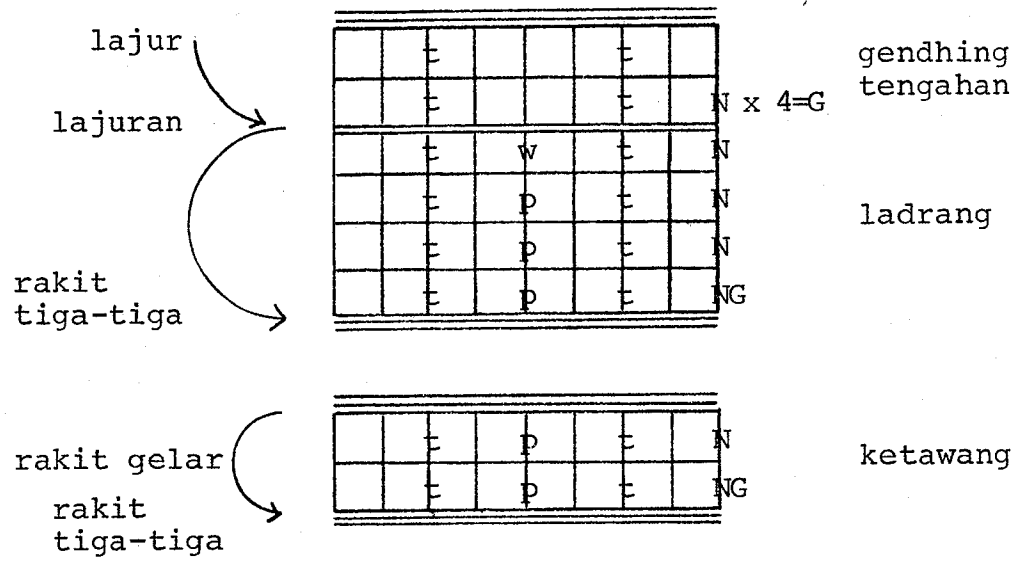


Figure 2.6

Bedhaya Buntit
 Dance count structure and lajuran cycle with
 rakit tiga-tiga and rakit gelar

entrances and exits or for fight sequences. The melody of a srepegan is based on a section of the related ayak-ayak but the ratio of melodic beats to gong cycle punctuators (kenong and kempul) doubles, effecting a feeling similar to an irama change. Thus, srepegan can be thought of as an irama I version of a section of ayak-ayak. The length of a gong cycle in srepegan is determined by the dance choreography and the coordination of dance and music is facilitated by the dance drum (the third innovation to be discussed below). The ayak-ayak and srepegan pieces are inserted into the musical structure when the rakit gelar is formed. The sequence is diagrammed in Figure 2.7.

Part II	ketawang	lajuran cycle
	ayak-ayak	rakit gelar - duet
	srepegan	- duel
	ayak-ayak	lajuran cycle
		rakit tiga-tiga

Figure 2.7

Insertion of ayak-ayak and srepegan structures
into part two of bedhaya

The ayak-ayak is only a brief transition at the beginning of the duet before the endhel and batak enter the duel (perangan). When the duel begins, the music switches to the srepegan. This is an extended section. At the end of the duel, the music returns to ayak-ayak and the bedhaya

goes into the rakit-tiga-tiga formation. The bedhaya ends in ayak-ayak.

The third new element introduced during the reign of H.B. VIII is the use of the dance drum. The use of the dance drum was originally part of a complex of village music and dance related to the tledhek or itinerant dancer-singer tradition. Sometime during the reign of H.B. VIII elements of this musical style began to be incorporated into court music, both dance and non-dance. The drumming that normally accompanies bedhaya is a pattern determined neither by the particular piece nor the particular choreography but only the structure of the music. Dance drum patterns, in contrast, are related to particular dance movements. The dance drum is played when the music switches to srepegan and the dancers begin their duel.¹⁰ The dance drum accompanies the fighting movements, augmenting the feeling of heightened excitement created by the use of ayak-ayak and srepegan.

The introduction to bedhaya of these three elements--the rakit gelar, the ayak-ayak/srepegan pieces, and the dance drum--give the duet-duel a status of its own, separate from the lajuran cycle. In Bedhaya Genjong¹¹ for instance, ayak-ayak and srepegan with dance drum are used along with a rakit gelar and the musical structures and drumming treatment further highlight the

duet-duel set in the rakit gelar. In Bedhaya Buntit only the formation of the rakit gelar marks a departure from the lajuran/rakit tiga-tiga cycle but without the use of ayak-ayak and srepegan or dance drum accompaniment, there is no change in the music to suggest a shift of focus from the previous sections of the bedhaya. Formerly the duet was performed within a formation that was part of the lajuran cycle with no noticeable change in the music; now it is set apart with a separate formation, structure, and treatment.

These changes in the music, linking the second part of bedhaya with dramatic forms such as dance drama and puppet theatre, and the special formation for the duet, heightened the contrast between the two parts of the bedhaya. The first part, in the lajuran cycle, was associated with an older pattern and the second part with dramatic forms and recently adapted patterns. These changes introduced during H. B. VIII created the modern idea that there is both an abstract and a story part to bedhaya. For instance, Morrison (1978) describes bedhaya in these terms. This is true of modern bedhaya and, to an extent, of some of the bedhaya of the H.B. VII period. However, it was not until the innovations of the H.B. VIII period that the distinctions between the two aspects of

bedhaya became so clear as to create the perception of bedhaya as a dance of two unrelated parts.

Bedhaya After H.B. VIII

With the succession of H.B. IX (1940 - present) to the throne, court ceremony has been drastically reduced in scope (Selosoemardjan 1962:53-54). Most rituals have continued to be observed but not on the grand scale of the previous decades during the reign of H.B. VIII. Other, external factors, such as the Japanese Occupation (1942-45) and the Indonesian Revolution (1945-50) brought most court activity in the arts to a standstill.¹² This reduction in activity affected dance performances. Bedhaya has not been performed in the large pavillion of the inner palace (bangsal kencana) since Indonesian Independence (1950).¹³ Bedhaya performances in the palace have either been in smaller pavillions (bangsal kesatriyan) or in the large pavillion fronting the north square of the palace (pagelaran). Bedhaya were created for H.B. IX but the extent of this activity has not been documented.¹⁴

Dance schools founded and sponsored by members of the sultan's family continued to foster court style dance. The dance school known as Krida Beksa Wirama, for example, began teaching court style dance in 1918. However, although all court dances including the female dance

srimpi were allowed to be taught, bedhaya continued to be confined to the court (Holt 1967:153). It may not have been until after Indonesian Independence (1950) and the increased importance of dance schools outside the court in fostering court style dance that bedhaya was allowed to be taught and performed outside the palace.¹⁵ Bedhaya was frequently performed at the pavillion known as Purwadiningratan by the dance organizations Among Beksa and Siswa Among Beksa in the 1950s and 1960s (Bu Yudo, pers. comm.). Bedhaya performances can still be seen in this pavillion today.

Dance schools outside the palace fostered and were channels for the dissemination of Yogyakarta court style dance, but they were not exact duplications of the palace dance tradition. For instance, the repertoire at Krida Beksa Wirama was expanded to include wayang topeng (mask dance drama) (Soedarsono 1983:47). Of even more significance were the innovations in teaching method. In the palace, dance had been taught through imitation, with new dancers following the example of more accomplished dancers. Instruction in the palace stressed grace (keluwesan) and politesse (kesopanan). Krida Beksa Wirama began to teach by means of theory (teori) (Bu Yudo, pers. comm.). Movements were codified and prescribed, and it was here that dance counts were first used. According to

Bu Yudo, the dance itself was subsequently influenced by this "theoretical method," changing to conform to the theory. Though Bu Yudo was speaking of one school, all the schools outside the place used theory to some extent and her words apply to them, as well. Some of these theories included policies affecting aesthetics of choreography.

In the 1950s, K.R.T. Wiranegara, head of the dance organization Among Beksa, implemented a policy of coordinating bedhaya pasindhen texts and choreographies (Bu Yudo, pers. comm.). In the old bedhaya, pasindhen texts and dance choreographies did not necessarily correspond. An example frequently cited was the case of a weapon mentioned in the text but not used by the dancers until several dance phrases later. Old dances were altered to fit the coordination policy, and new dances were choreographed with the new aesthetic in mind. However, the new policy alluded to more than a lack of correspondence between text and gesture at key transitions. In Bedhaya Durma Kina, for instance, no direct correlation can be drawn between the text and the duet; the endhel and batak cannot be identified with any specific roles mentioned or referred to in the text. In Bedhaya Durma Kina text and dance were related only in their shared association with kingship. The coordinated

choreographies of the new policy required a closer correlation, one in which poetry and movement simultaneously described the same action. Consequently, bedhaya texts were expected to describe a story, and this story was to be enacted by the dancers during the second part of the bedhaya.

The elements introduced to bedhaya during the H.B. VIII period mentioned above--the rakit gelar, the ayak-ayak and srepegan section and the dance drum--along with the reduction in the number of lajuran cycles, combined to bring about a shift in emphasis from the first to the second part of the bedhaya. The new constraint of a rationalized choreography applied only to this second part; the first part continued to be choreographed in a lajuran cycle with no direct correlation with the text. This stress on rationalized, narrative choreographies may account for the emergence of new patterns in the second part. Choreographies were developed that used a series of dramatic scenes, utilizing all the bedhaya dancers. The division of bedhaya into two parts, the first half abstract, and the second half dramatic, became more pronounced and there evolved a portion of the bedhaya which I will call the narrative segment. The dancers continued to dance in a stylized manner with unchanging facial expressions and with a detached dignity. But

dancers began to take on specific roles, interacting with other dancers as required by the story. The development of these dramatic sequences drew, at least in part, upon this concept of rationalized, narrative choreographies.

Bedhaya Durma Ciptoning

Bedhaya Durma Ciptoning was choreographed for a performance at the pavillion known as Purwadiningratan on October 28, 1959. The musical structure is similar to Bedhaya Durma H.B. VIII but the dance structure and pasindhen text diverge significantly from the previous Bedhaya Durma. The rationalized coherence of poetry and dance and the switch in emphasis from the lajuran cycle to the narrative segment are both clearly reflected in Bedhaya Durma Ciptoning.

In terms of musical pieces and dance counts, the musical structure of Bedhaya Durma Ciptoning is almost identical to Bedhaya Durma H.B. VIII. However, the ratio of dance counts in the two parts (lajuran cycle, narrative part) of the two bedhaya reflects a shift from an equal emphasis on the two parts in Bedhaya Durma H.B. VIII to an emphasis on the second (narrative) part in Bedhaya Durma Ciptoning.¹⁶ Also, the musical treatment of Ladrang Wohingrat differs in Bedhaya Durma Ciptoning. In Bedhaya Durma H.B. VIII Ladrang Wohingrat is played on a full gamelan ensemble while in Bedhaya Durma Ciptoning the same

ladrang is played on a small gamelan ensemble with the archaic instrument called kemanak.¹⁷ Use of a kemanak is an anomaly in Yogyakarta. The choreographer of Bedhaya Durma Ciptoning may have been inspired by a bedhaya pattern from Surakarta where kemanak are frequently used for bedhaya-srimpi accompaniment,¹⁸ using the kemanak ensemble to lend an aura of antiquity or uniqueness to the bedhaya while retaining the musical structure of Bedhaya Durma H.B. VIII.

The dance structure of Bedhaya Durma Ciptoning is divided into two parts. As in Bedhaya Durma H.B. VIII these two parts correspond with the two part division of the musical structure. The first part is predictably a lajuran cycle ending in a rakit tiga-tiga formation. The single transition out of the lajuran coincides with the transition from the gendhing ketawang to the ladrang. It is in the second part that the bedhaya approaches a dramatic form. Each bedhaya dancer is given a role:

- | | |
|------------------------|----------------------------|
| (1) endhel | - Ciptoning |
| (2) batak | - Bathara Guru (Shiva) |
| (3) gulu | - Bathara Endra (Indra) |
| (4) dhadha | |
| (5) bunthil | |
| (6) apit ngajeng | - nymphs (<u>apsari</u>) |
| (7) apit wingking | |
| (8) endhel wedalan ng. | |
| (9) endhel wedalan w. | |

The text tells the story of the meditating Arjuna, referred to as Ciptoning in this story, and how he

receives the magic arrow Pasopati from Bathara Guru (Shiva). The text is divided into three sections, corresponding with the three musical sections. The first section, in the durma meter, explains that Arjuna is meditating because he was embarrassed in battle against Sri Suteja, and hopes by meditation to increase his power as a warrior.

In the second, ladrang section (sekar ageng wohingrat) Ciptoning's intense meditation is described. So great is his concentration that all in heaven are affected, producing a great turmoil. In the third, ketawang section (meter undetermined), three scenes are presented: 1) Ciptoning's temptation by the nymphs; 2) Ciptoning's confrontation and conversation with Bathara Endra disguised as a priest; and 3) Ciptoning's receipt of the magically powerful arrow Pasopati from Bathara Guru. The text ends with:

13. This is the end
of this part of the song
yes
it is told in the book of Sang Arjuna
he was victorious in battle
against Sri Nirbita (Niwatakawaca)
14. Then he was matched
with Dyah Supraba
then
raised to the rank of king
in Manik Mantaka (Niwatakawaca's kingdom)
so ends this text

The first two sections of the text correspond with the lajuran cycle. The ketawang section corresponds with the narrative segment of the dance structure in which each of the dancers takes a role. The section begins and ends in a part of the rakit tiga-tiga cycle but the formations in this cycle appear only briefly. The rest of the section is divided into the three scenes described above. In the first scene the dancer taking the part of Ciptoning (1) dances alone, then is joined by the dancers taking the parts of the six nymphs (4,5,6,7,8,9) who surround Ciptoning during the temptation scene. When they fail to break Ciptoning's concentration, the nymphs retreat and kneel and the scene changes. In this second scene Bathara Endra (3) approaches Ciptoning disguised as a priest and they dance a duet representing their conversation. Satisfied that Ciptoning is ready, Bathara Endra returns to heaven. The dancer taking the part of Bathara Endra retreats and returns to a kneeling position, and the third scene begins. In this third scene Bathara Guru (2) descends from heaven. Ciptoning kneels, is circled by Bathara Guru, then stands as he is given the magic arrow Pasopati. Bathara Guru returns to heaven, ending this scene and the dramatic narrative. All the bedhaya dancers stand and complete the rakit tiga-tiga cycle while the last two stanzas are sung.

The dance choreography of these scenes is closely synchronized with the pasindhen text. When the arrival of the nymphs is mentioned, the nymphs surround Ciptoning. When Bathara Endra's arrival is described Bathara Endra begins to dance. Bathara Guru gives Ciptoning the arrow Pasopati at the precise moment it is mentioned in the text.

The former constraint on a choreographer to use a single duet in the second part has been superseded by the aesthetic of a narrative dance text which results in the participation of all the dancers. Other factors may contribute to the more active roles given to all the dancers. For instance, modern day dancers are no longer within the constrained social system of a feudal court and might feel free to express their displeasure at having to endure long periods of time in the very tiring kneeling position jengkeng. This is the kind of remark choreographers make in response to a question regarding the new, more active roles. However, the gradual emphasis on the second part and its emerging significance in comparison with the now truncated lajuran cycle has probably been more significant in the expansion of a duet section which includes all the bedhaya dancers.

Bedhaya Durma Ciptoning reflects some, but not all of the major changes in bedhaya performance. The use of a popular wayang story for the text and a dance choreography

which is a literal translation of the text reflect a major trend in bedhaya. Also, the use of a rakit gelar and the expansion of the duet section into a dramatic narrative which includes all the dancers both reflect the shifting emphasis from the lajuran cycle to a narrative segment. Some musical changes such as the use of an ayak-ayak srepegan section, are not evident, and it is difficult to tell if the dance drum is used. Variations exist side-by-side in the tradition and not all innovations appear in any one bedhaya.

Bedhaya Durma Ciptoning also reflects continuities within the tradition. Structurally Bedhaya Durma Ciptoning has ties with Bedhaya Durma H.B. VIII and the new synchronized bedhaya. Thematically Bedhaya Durma Ciptoning echoes an older bedhaya. The Ciptoning story of the last section in the text in Bedhaya Durma Kina disappeared from Bedhaya Durma Inggal and Bedhaya Durma H.B. VIII, only to reappear in another form in Bedhaya Durma Ciptoning. The two texts are related thematically but not stylistically. In 1924, a bedhaya was performed enacting part of the Mintaraga (Ciptoning) story.¹⁹ Bedhaya Durma Ciptoning may also be related to this 1924 bedhaya, but an investigation of performance details (dance, music, poetry) would be necessary to determine the extent of any relationship. The re-emergence of an old

association is an interesting pattern in the process of change. The reappearance of the Ciptoning theme and the use of an archaic instrument (kemanak) with a modified ensemble in the ladrang section of Bedhaya Durma Ciptoning both suggest this re-emergence has happened in part with Bedhaya Durma Ciptoning.

Bedhaya Durma Pasopati

Documentation available for Bedhaya Durma Pasopati is relatively complete. It was choreographed and performed in 1982, and thus information regarding both the performance matrix and the bedhaya proper was readily available through the choreographer, R.L. Sasmintamardawa. Again, the main innovations have been in the second part of Bedhaya Durma Pasopati, with the first part resembling Bedhaya Durma Ciptoning.

Bedhaya Durma Pasopati is based on the Ciptoning story but uses some elements which differ from the Bedhaya Durma Ciptoning version. The narrative segment begins with Ciptoning's temptation by the nymphs while he is meditating and ends with his receiving the Pasopati arrow, as in Bedhaya Durma Ciptoning. However, the confrontation scene concentrates on the meeting of Ciptoning and Bathara Guru disguised as a hunter rather than on the meeting of Ciptoning and Bathara Endra in the guise of a priest.

The first part of Bedhaya Durma Pasopati is very similar to Bedhaya Durma Ciptoning. In both the gendhing ketawang is followed by a ladrang. The pieces (Gendhing Durma and Ladrang Wohingrat) are the same, but both the number of gong cycles and the number of poetic stanzas have been reduced in Bedhaya Durma Pasopati. Still, the structure of the Lajuran cycle and the general content of the poetic text in Bedhaya Durma Pasopati closely parallels Bedhaya Durma Ciptoning.

It is in the second part that, as in previous bedhaya adaptations, there have been significant changes in musical structure and the relative importance of the dance as narrative. Whereas in Bedhaya Durma Ciptoning the second part is one section of ketawang in irama II, in Bedhaya Durma Pasopati there is a series of alternating musical structures. (See Figure 2.8.) The first three sections are a common bedhaya pattern: ketawang, ayak-ayak, srepegan. The dance drum plays during the srepegan. Unexpectedly the music then returns to the ketawang, first in irama II, switching briefly to irama I, and then returning to irama II, where the second part ends. These section changes can be explained in terms of the dance structure.

In the second part of Bedhaya Durma Pasopati the dance actually begins before the ketawang section during a

MUSICAL STRUCTURE

vocal introduction
 ketawang irama II
 ayak-ayak (irama II)
 srepegan (irama I)

ketawang irama II

ketawang irama I
 ketawang irama II

 exit piece

DANCE STRUCTURE

lajuran cycle
 rakit gelar
 temptation of Ciptoning
 Ciptoning breaks meditation
 Mamangmurka appears
 Mamangmurka destroys the garden
 Mamangmurka meets Ciptoning
 Mamangmurka transformed into a
 wild boar
 Kelatawarna and Ciptoning shoot
 wild boar
 Kelatawarna and Ciptoning
 dispute who killed wild boar
 and challenge each other
 (enjeran)
 duel (perangan)
 Kelatawarna defeated; changes
 into Bathara Guru
 Pasopati given to Ciptoning
 rakit tiga-tiga
 lajur

 exit march

Figure 2.8

Bedhaya Durma Pasopati - part two
 musical and dance structure

long vocal introduction called a bawa. Normally bedhaya musical introductions are some form of a vocal solo²⁰ and the dance does not begin until the opening gong of the piece or following the completion of the first gong cycle of the piece. In the second part of Bedhaya Durma Pasopati the dancers, aided by keprak (wooden box) signals, dance during this rhythmically free vocal solo, moving through the lajuran cycle formations and arriving in the rakit gelar formation just as the opening gong of the ketawang sounds.

All the dancers participate in the narrative section, entering and exiting as required by the story. Roles given to the various bedhaya dancers in this part of the dance are:

- | | |
|------------------------|----------------------------------|
| (1) endhel | - Kelatawarna (the hunter) |
| (2) batak | - Ciptoning |
| (3) gulu | - Bathara Guru (Shiva) |
| (4) dhadha | - Mamangmurka (ogre) |
| (5) bunthil | - babi hutan (wild boar) |
| (6) apit ngajeng | |
| (7) apit wingking | - A. nymphs |
| (8) endhel wedalan ng. | |
| (9) endhel wedalan w. | - B. forest garden ²¹ |

As in Bedhaya Durma Ciptoning, the primary roles are given to the endhel(1), batak(2), and gulu(3). In both Bedhaya Durma Ciptoning and Bedhaya Durma Pasopati the gulu has replaced the endhel wedalan ngajeng(8) as third in importance.²² With the reduction of the number of

transitions out of the lajuran and the subsequent disappearance of the alternation of endhel (1) and endhel wedalan ngajeng (8), the importance of the endhel wedalan ngajeng has waned. Although its position in the front row of the rakit tiga-tiga formation reflects its former significance, today the endhel wedalan ngajeng is given a secondary importance and grouped with the apit ngajeng (6), apit wingking (7), and endhel wedalan wingking (9).

Each transition in the music coincides with a transition in the narrative segment. (See Figure 2.8.) The musical sections in irama I are periods of heightened activity in the narrative. These sections in irama I alternate with the slower, more even paced sections in irama II. The increased number of musical transitions parallels the expansion of the narrative dance section and the proliferation of roles and scenes.

The pasindhen text is minimal and the continuity of the narrative has been taken over by the visual, non-verbal medium of dance. For instance, no poetry is sung during the ayak-ayak and srepegan sections, during which several key dance scenes occur. In the ketawang irama II section that follows, the pasindhen text gives a bare outline of the action danced during the ayak-ayak srepegan section. The text also mentions the action to follow in the irama I section. There is no sung text in

the irama I ketawang section during the duel. Though the development of the second part into an elaborate dramatic section was the result, at least in part, of the concept of coordinated text choreographies, in Bedhaya Durma Pasopati there is little of this synchronization. There is more narrative detail in the dance than in the pasindhén text. For instance, the entrance of Mamangmurka, his destruction of the garden, his encounter with Ciptoning and then his transformation into a wild boar are enacted during the srepegan section but are not mentioned in the text. Formerly it was the pasindhén text that "told all." In Bedhaya Durma Pasopati it is the dance that tells the story.

The last two stanzas of the pasindhén text transform the bedhaya into a blessing for the sponsor of the bedhaya, the dance organization Mardawa Budhaya. Stanza 9 recites the end of the story as Ciptoning is awarded the magic arrow Pasopati. Stanza 10 recounts the occasion for the creation of the bedhaya and incants a blessing for the smooth continuation of the dance organization Mardawa Budhaya. The pasindhén text contains elements specific to the performance, making the bedhaya proper, not just the performance matrix, unique to the occasion. The last two stanzas of the pasindhén text are:

9. The revered boon
 Pasopati was received
 by Resi Mintaraga (Ciptoning)
 why, this was made as an heirloom
 as a deliverer of evil
 to bring peace and prosperity to the world
10. This is the end
 the offering of this bedhaya dance
 created to commemorate
 the full twenty year anniversary
 of the founding of Mardawa Budhaya
 May it be perpetuated unhampered and without
 difficulty

Comparing stanza 10 with stanza 9, it is as if the power of the Pasopati arrow to ward off evil and misfortune is, through association, transferred to the performance of Bedhaya Durma Pasopati. The boon of the Pasopati arrow is metaphorically given to the Mardawa Budhaya organization through the performance of this bedhaya.

In Bedhaya Durma Kina the bestowal of the boon is ambiguous: the boon may be the Pasopati arrow given to Arjuna or the boon may be a peaceful and prosperous kingdom given to a future king. The actual performance of Bedhaya Durma Kina, with this particular closing theme, can be interpreted as ritually effecting the smooth rule of the future crown prince. In Bedhaya Durma Pasopati, the ritual efficacy of bedhaya through performance is replayed.

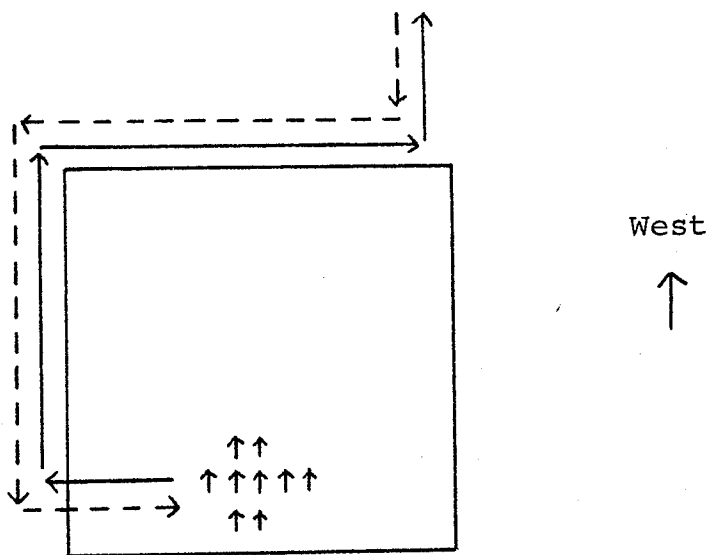
The performance matrix of Bedhaya Durma Pasopati reflects general changes in bedhaya since Bedhaya Durma Kina and also some innovations. In Bedhaya Durma Pasopati

the bedhaya enter and exit the performance space in two stages. The dancers approach or leave the dance pavillion during the lagon. They march from the back edge of the pavillion to the center of the performance area, or the reverse, during the entrance and exit pieces. This contrasts with the practice in the palace where the passage of the bedhaya from the prabayeksa to the pavillion and then the central dance space was accomplished in one long march during the entrance piece.

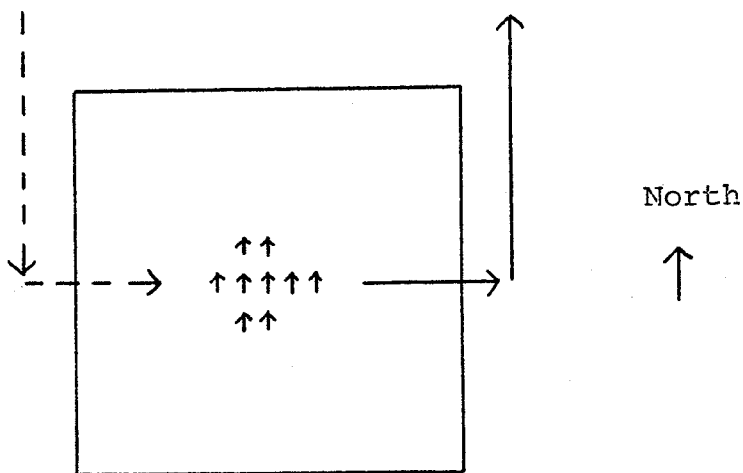
The path taken for the entrance and exit in present day performance practice also contrasts with that of the palace tradition. Within the palace, the bedhaya both entered and exited from the southern edge of the dance pavillion. Today, bedhaya enter the pavillion from the west and exit on the east. (See Figure 2.9.) According to Sasmintamardawa this is a recent phenomenon, which he attributes to a modern aesthetic preference for a balanced use of the entire performance area.

In Bedhaya Durma Pasopati the bedhaya proper does not end before the exit portion of the performance matrix begins. (See Figure 2.10.) The final gong of the ketawang ending the bedhaya formal is also the opening gong of the exit piece. The lagon preceding the exit piece has been deleted. The movement of the bedhaya dancers from the

Bedhaya Durma Kina (bangsal kaca)



Bedhaya Durma Pasopati (prince's house)



--> = entrance

—> = exit

Figure 2.9

Floor pattern for entrance and exit of bedhaya dancers -
Bedhaya Durma Kina and Bedhaya Durma Pasopati

rakit tiga-tiga to the lajuran formerly occurring during the deleted lagon has been pushed up to the bedhaya proper.

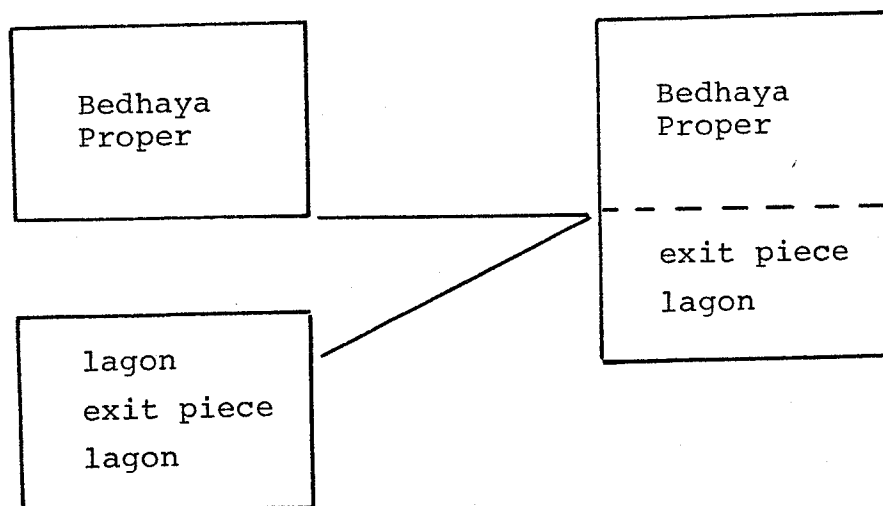


Figure 2.10

Fusion of bedhaya proper with performance matrix
in Bedhaya Durma Pasopati

The overall affect of both the two part entrance and the fusion of bedhaya proper to performance matrix has been a compression of the performance matrix. The fusion of bedhaya proper to exit piece and the movement into a lajur during the bedhaya proper eliminates the need for a lagon. The formal march has been reduced to the short distance from the edge of the pavillion to the center performance space. Formerly the march was from the prabayeksa, a distance at least three times as far away

from the central performance space, depending on the path.

This compression is also evident in verbal elements of the performance matrix. The kandha is very short, mentioning the sponsors (without long strings of honorifics) and the story to be presented. No mention is made of the origin or antiquity of the bedhaya, of any changes that may have been made in the performance, or of the details of the story. Also, only essential text seems to have been retained; the kawin has been deleted perhaps because its description of the beauty of the dancers was considered redundant.²³

A major structural difference in performance matrices is in the placement of the kandha recitation. In Bedhaya Durma Pasopati, the kandha is recited after the bedhaya appears. In Bedhaya Durma Kina, however, it was recited before the bedhaya appeared. According to Sasmintamardawa, prior to H.B. VIII kandha were recited before the appearance of the bedhaya; beginning with H.B. VIII the kandha has been recited after the entrance of the bedhaya into the performance space. According to a palace manuscript from H.B. VI, kandha were recited before the dancers appeared for bedhaya and after the dancers appeared for srimpi (J. Lindsay, pers. comm.). The one example of a pre-H.B. VIII bedhaya with the kandha recited after the appearance of the dancers is Bedhaya

Babarlayar. Bedhaya Babarlayar may originally have been a srimpi, and its performance matrix structured as for a srimpi. (See Chapter I, page 96.) If the distinction in kandha placement was related to whether or not a dance was a bedhaya or srimpi, as the H.B. VI palace manuscript suggests, this means that present day bedhaya performance matrices are based on a pattern originally used for srimpi.

Most of the contrasts between the performance matrices of Bedhaya Durma Pasopati and Bedhaya Durma Kina reflect general changes in performance practice between the H.B. VII and post Indonesian revolution periods. The fusion of the bedhaya proper to the exit matrix is particular to Bedhaya Durma Pasopati and is another example of condensation in the performance matrix. In all cases the compressions and deletions in the performance matrix demonstrate the decreased importance of a long transition into the bedhaya proper and a simplification of aural texture in both language and music.

The streamlined performance matrix increases the focus on the dance section of a bedhaya performance. Formerly a bedhaya performance was part of a court ceremony and the performance matrix was as important as the bedhaya proper. The length, the aural texture (mixture of lagon, kawin, gendhing, kandha) and the elaborate narrative and descriptive detail of the Bedhaya

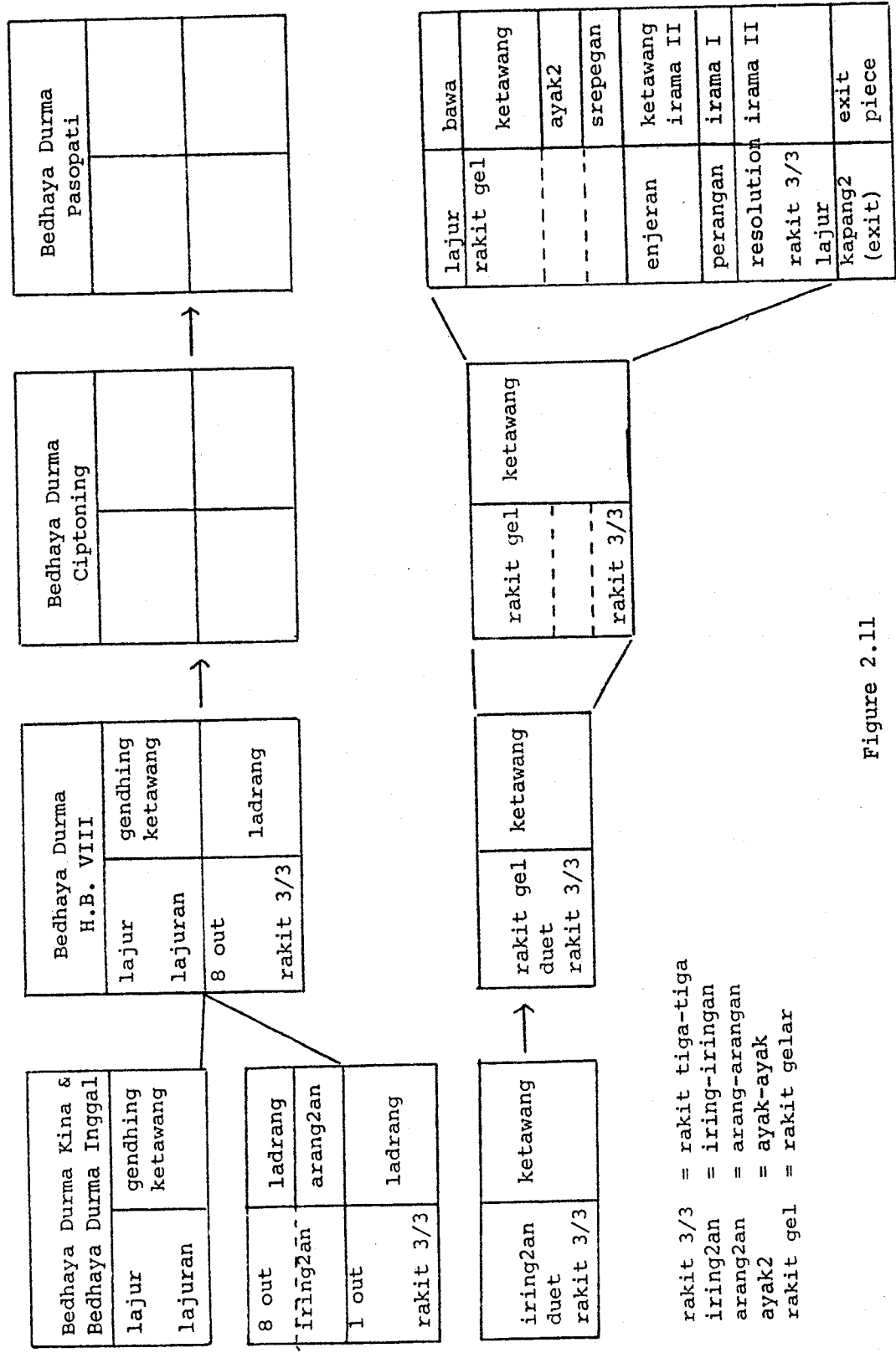
Durma Kina performance matrix reflected its importance relative to the bedhaya proper.

Today, bedhaya appears in the context of a concert format as one of a string of consecutively performed dances.²⁴ When performed as a concert piece, bedhaya will generally open a dance concert, and be followed by either a variety of other dances, or by a single long dance drama. Attention is focussed on the bedhaya as a dance choreography and little attention is given by the audience to the performance matrix, which is viewed simply as a brief transition into and out of the bedhaya proper. Basic elements of the performance matrix are included (lagon, entrance piece, kandha), but are minimal in comparison with the Bedhaya Durma Kina matrix.

The discussion of the four Bedhaya Durma in chronological order should not be taken to imply a linear development of one Bedhaya Durma from another. Rather, the creation of each Bedhaya Durma is an example of a process of first drawing on a prior tradition, then of restructuring and recombining these elements within a new context. The prior tradition includes previous Bedhaya Durma and other bedhaya as well. The new context can refer to a different ceremony, the changing aesthetics of the bedhaya tradition, or a choreographer's particular

style. The different Bedhaya Durma discussed in this chapter show evidence of several different types of changes, including: 1) paradigmatic substitutions, 2) structural deletions, fusions, and insertions; and 3) changes in the relationship between dance, music, and poetry. Although the importance of the lajuran cycle has diminished, the logic of formation changes has remained intact and the expansion of the narrative segment is based on a pre-existing segment of the lajuran cycle, the duet. (See Figure 2.11.)

There is the interesting case of a bedhaya taught to the students at A.S.T.I., the National Dance Academy in Yogyakarta, as part of the curriculum in Yogyakarta-style dance and choreographed by a teacher at A.S.T.I. who has an extensive background in classical Yogyakarta female style dance. The A.S.T.I. bedhaya is based on a bedhaya from the H.B. VII period, Bedhaya Lambangsari. The text describes the meeting of Ratu Kidul and Panembahan Senopati. The A.S.T.I. choreography is a much truncated version of the palace bedhaya, although the basic elements appear to be the same--the musical pieces, the order of the pieces, and the text. However, an examination of the sequence of formations reveals an interesting absence of the lajuran cycle. The formations and musical structure are shown in Figure 2.12.



rakit 3/3 = rakit tiga-tiga
 iring2an = iring-iringan
 arang2an = arang-arangan
 ayak2 = ayak-ayak
 rakit gel = rakit gelar

Figure 2.11
 Expansion of the narrative segment
 in three Bedhaya Durma

Part I	gendhing	a. lajur
		b. ajeng-ajengan
	dhawah	c. lajuran
		d. rakit tiga-tiga
	ladrang	e. iring-iringan
		f. lajur
Part II	ketawang	g. lajur
		h. lajuran
		i. rakit gelar
		j. (duet)
		k. rakit tiga-tiga

Figure 2.12

Musical structure and dance formations for
Bedhaya Lambangsari A.S.T.I.

The structure of Bedhaya Lambangsari A.S.T.I. departs from the lajuran cycle in several ways. Some of these departures include:

- 1) appearance of a rakit tiga-tiga(d.) before the end of the first part;
- 2) direct movement from lajuran to rakit tiga-tiga with no transitional formation (c.-d.);
- 3) coincidence of the ladrang section with a transition out of the rakit tiga-tiga instead of out of the lajuran (e.);
- 4) ending of Part I in a lajur formation and not a rakit tiga-tiga or lajuran (f.); and

- 5) reappearance of the lajuran in the second part when there has already been a rakit tiga-tiga formation. (h.).

The choreography reflects an attention to traditional formations but a departure from the accepted sequence and structural coherence of these formations. After seeing a rehearsal of the Bedhaya Lambangsari A.S.T.I., Bu Yudo remarked with surprise that the choreography did not even use a lajuran formation. I was puzzled by her comment since I had distinctly remembered seeing a lajuran formation. An examination of its structure revealed the above discrepancies with the lajuran cycle and it was probably the unconventional progression of the formations which struck Bu Yudo as odd.

In Bedhaya Lambangsari A.S.T.I. traditional elements (formations, music, poetry) have been used but the coordination of music and dance elements has been re-ordered, using a pattern different from that of the lajuran cycle. The changes in the Bedhaya Lambangsari A.S.T.I. differ qualitatively from the changes in the Bedhaya Durma discussed in this chapter. As unconventional as Bedhaya Durma Pasopati appears to a Javanese dancer, the kinds of innovations implemented by the choreographer have been used traditionally in bedhaya such as, for instance, Bedhaya Durma H.B. VIII and Bedhaya

Durma Ciptoning, to adapt bedhaya to changing aesthetics and contexts. Bedhaya Lambangsari A.S.T.I. is an example of an alternate way of using traditional materials, by recombining them using a non-traditional pattern.

The changes traced through the four Bedhaya Durma discussed in this chapter demonstrate the flexibility in the bedhaya tradition for adapting to changes in aesthetics and context. Significant alterations in bedhaya structure and coherence accompanied bedhaya's adaptation in its drastic shift from being a court sponsored, ceremonial dance to being part of a dance school repertoire used for concert performances. Comparison of Bedhaya Durma Kina with Bedhaya Durma H.B. VIII shows there were aesthetic pressures for condensed choreographies and performance matrices even when bedhaya was a court institution and suggests that these changes in bedhaya structure and style have been an integral part of its performance history. Bedhaya has not been the static tradition many Javanese and Westerners perceive it to be, but has continually adapted to changes in its aesthetic and social environment for as far back as it is possible to go, up to the present.

CONCLUSION

This investigation of Bedhaya Durma began with an examination of the organization of the basic elements of bedhaya. Bedhaya Durma Kina has structural similarities with other early Yogyakarta bedhaya, such as Bedhaya Sumreg and Bedhaya Babarlayar, as well as the old Surakarta bedhaya, Bedhaya Ketawang. Using Bedhaya Durma Kina as a point of reference, I have identified and discussed changes in the four more recent Bedhaya Durma. The general trend from a repeated lajuran cycle to a linear narrative dance choreography seems related to some of the innovations of the H.B. VIII period but was accelerated in the period following Indonesian Independence, when bedhaya began to be fostered outside the palace. The performance matrix, once a significant part of a bedhaya performance, was condensed, increasing emphasis on the bedhaya proper. This change can be related to bedhaya's changing performance context. No longer performed as a court ceremony, bedhaya is now considered a concert genre.

Bedhaya has not been a court institution in Yogyakarta since the 1940s, but its former status as a symbol of court power continues to influence its

treatment. Bedhaya is taught only to the most advanced students, for reasons of status rather than reasons of technique. Sasmintamardawa commented that if bedhaya were taught to beginning students, they might regard the dance as too simple, and thus with less awe. In Sasmintamardawa's view, bedhaya movements and choreography are simple; but the proper execution of the movements and, more importantly, the ritual power latent in the dance, require a maturity that goes beyond the experience of a young dancer. Sasmintamardawa was expressing a fear that with over-popularization bedhaya might be degraded into an ordinary dance. Although bedhaya was taken out of the court, its lingering status continues to restrict its performance to a select group and for special occasions.

Our view of the past influences our perception of the present. In Yogyakarta today and in Western writings, there exists the notion of a "traditional bedhaya" which is most closely approximated by bedhaya dating from the time of H.B. VIII. This picture of bedhaya is used to judge present day performances. However, if presented with a performance of Bedhaya Durma Kina, which pre-dates the H.B. VIII period, a dancer from Yogyakarta today might find it as unconventional as the recently choreographed Bedhaya Durma Pasopati. Realizing that bedhaya is not by definition in two parts, or that the endhel wedalan

ngajeng (8) formerly was third in significance, affects our view of bedhaya from the H.B. VIII period. For instance, the cyclic, repeated structure of the Bedhaya Durma Kina choreography affects our perception of a H.B. VIII bedhaya, which, in comparison, has a linear choreography. Also, the former prominence of the lajuran cycle and the relationship of the duet to the dance structure as part of the lajuran cycle contrast with the modern view of the duet or narrative segment of the dance as not only unrelated to the lajuran cycle but more important than the lajuran cycle.

The perception of bedhaya formations is also affected by the prevailing view of bedhaya. The present association of the endhel wedalan ngajeng (8) with the apit (6,7) and with the endhel wedalan wingking (9) and the perception of the lajur formation as a body is probably related to the use of only one lajuran cycle and the absence of the endhel-endhel wedalan exchange. Given the former significance of the endhel wedalan ngajeng (8) and its former identity with the endhel (1) and batak (2) rather than the apit (6,7) and endhel wedalan wingking (9), the lajur was probably not originally conceived of as a body with a trunk and four appendages.

The present day performance practice of musical pieces accompanying bedhaya can also be viewed in a

different perspective in the light of earlier bedhaya practice. The arang-arangan section may once have been standard treatment for bedhaya musical pieces, and today has either disappeared or is known under a different name. The section of Gendhing Babarlayar with gong cycles of two kenong-phrases is no longer played; but this, too may have been standard treatment for pieces used to accompany bedhaya. In present performance practice the merong (section A) of a gendhing-type piece is never played without its dhawah (section B). Yet in all the three part Yogyakarta bedhaya examined (Bedhaya Durma Kina, Bedhaya Sumreg, Bedhaya Babaralayar) the first section is a two kenong-phrase gong structure which according to present day performance practice would be a gendhing-type piece and in every case it ends before going on to its dhawah. If, like Bedhaya Ketawang, the first section of each of these bedhaya is a ketawang, this indicates another exception to present day performance practice in which a bedhaya always begins in a gendhing-type piece. Also, in Bedhaya Ketawang the sections A and B of the gendhing structure in part two alternate seven times. In present performance practice section A is never played after section B. These exceptions to present day performance practice probably represent treatment for bedhaya musical accompaniment of

the nineteenth century and earlier. These treatments have changed or disappeared with changes in bedhaya structure, most significantly the condensation of a three part bedhaya structure into a two part bedhaya structure.

Tracing continuities and changes through a number of bedhaya linked by a musical piece, Gendhing Durma, raises the question of the identity of a bedhaya. Can Bedhaya Durma Pasopati, for instance, be considered a modern version of Bedhaya Durma Kina? When a new bedhaya is created based only partly on structures and elements from the past, is the new bedhaya a version of an older bedhaya or is it a completely new bedhaya?

All five Bedhaya Durma have Gendhing Durma in common as an opening musical piece, but there is no other element common to all. Figure 3.1 charts those elements linking each Bedhaya Durma to previous Bedhaya Durma. In every case except the transition to Bedhaya Durma H.B. VIII, there are several elements linking a bedhaya to previous bedhaya. There are a number of Bedhaya Durma listed in palace manuscripts between those that I have included for Bedhaya Durma Inggal and Bedhaya Durma H.B. VIII; and these may more closely link Bedhaya Durma H.B. VIII to earlier Bedhaya Durma, and explain the weak link between Bedhaya Durma Inggal and Bedhaya Durma H.B. VIII. Except for this one discrepancy, Figure 3.1 shows that the

BEDHAYA DURMA
Kina Inggal H.B. VIII Ciptoning Pasopati

MUSICAL PIECES		→		→		→		→		→
MUSICAL STRUCTURE										
PASINDHEN TEXT (theme)										
PASINDHEN TEXT (wording)										

→ = based on earlier pattern
 --> = based partly on earlier pattern

Figure 3.1

Structures and elements linking the Bedhaya Durma group

bedhaya in the Bedhaya Durma group have more than a musical piece in common with other members of the group. These continuities reflect a choreographic tradition in which previous structures and elements are used to create new bedhaya.

As mentioned in the introduction, the traditional Javanese convention is to name a bedhaya or to identify a bedhaya with its opening musical piece. Bedhaya Durma Kina and Bedhaya Durma Inggal are both referred to as "Bedhaya Durma" in the manuscripts. Bedhaya Durma H.B. VIII is referred to as "the bedhaya which uses the musical piece Gendhing Durma." Bedhaya Durma Ciptoning is referred to as "the bedhaya which uses the story 'Arjuna Meditates (Ciptaning Mintaraga) (and) receives the Pasopati arrow.'" Bedhaya Durma Pasopati is referred to as "Bedhaya Pasopati." Up to and including the H.B. VIII period it appears that the opening musical piece was the identifying element for a bedhaya. However, in the two Bedhaya Durma choreographed after Indonesian Independence the identifying element is the story. This parallels the general emphasis on and development of the narrative segment of the bedhaya in music, dance and poetry since the H.B. VIII period. In the case of Bedhaya Buntit, a choreography from the H.B. VIII period, the notation refers to this bedhaya as "Bedhaya Gendhing Buntit." The

program notes for the performance of this same choreography (slightly condensed) in 1982 uses the name "Bedhaya Suryatmaja Krama" (referring to the text which describes Suryatmaja's wedding). The main identifying element of a bedhaya has shifted from the opening musical piece to the theme of the pasindhen text and narrative portion of the dance. The basis for the identity of a bedhaya, then must be considered before comparing two bedhaya.

Writing in the 1960s Holt (1967:116) noted : "The bedojo [sic] dances, in contrast with other court dances, have never been popularized, and may be a dying institution, though they still linger on in the keraton [palace] of Surakarta." It is true that bedhaya has never been popularized and has long been dead as a court institution in Yogyakarta, but its continued performance demonstrates the endurance of the bedhaya tradition in the face of drastic social changes. Despite its highly formalized structure, bedhaya has not been impervious to change. In fact this study of five Bedhaya Durma spanning a century of dance has discovered bedhaya to have a long history of adaptation and restructuring. Each Bedhaya Durma has been an example of the continual recreation of the bedhaya dance tradition, drawing on structural, thematic, and musical elements from previous Bedhaya Durma,

other bedhaya, and other dance genres, in contemporary reinterpretations of the bedhaya tradition.

NOTES

Notes to Preface

¹Prior to 1983, my background in Javanese Yogyakarta-style female court dance was primarily with R. L. Sasmitamardawa in Java (1973-75) and California (1979) and included the female dance genres golek, srimpi, beksan (pethilan) and wayang golek.

²The sultans of Yogyakarta are given the name Hamengku Buwana (Lap of the World) when they ascend the throne. Henceforth I will refer to them using this name. e.g. H.B. II = Hamengku Buwana II or Second Sultan of Yogyakarta. Appendix D lists the sultans of Yogyakarta with their respective years of reign.

Notes to Introduction

¹Rijcklof van Goens mentioned seeing a dance of nine female dancers in the Mataram palace sometime between 1648 - 1654. (This was during the reign of Amangkurat I (1645-1676), successor to Sultan Agung.) The term "bedhaya" was not specifically used. (Goens 1856:322-23)

²Bedhaya can also be danced by seven dancers. It is often said that bedhaya danced by nine dancers were the prerogative of the main courts (Yogyakarta and Surakarta) and that lesser courts were only allowed to have bedhaya using seven dancers (implying a lower status). In the Yogyakarta tradition, bedhaya using seven, six, or fewer dancers are occasionally choreographed, but they are not common.

notes to pages 2 to 3

³Stories for bedhaya are usually taken from the Mahabharata, the Menak (Islamic stories) cycle, or Babad (legendary-historical Javanese chronicles). The Babad include stories about the Queen of the South Sea, Ratu Kidul. References to a story called "Klana Giwangkara/Diwangkara" are made in the performance scripts for Bedhaya Babarlayar. This story may be related to the Panji cycle.

⁴Mataram was the name of a tenth century Central Javanese kingdom. Various kingdoms in other parts of Java rose and fell in the next few centuries. When, in the sixteenth century, the center of Javanese power shifted back to Central Java the Mataram name was revived. The New Mataram era refers to the sixteenth to the twentieth centuries in Javanese court history.

⁵See Canto 91, stanza 7 of the Nagarakertagama, translated with extensive annotations by Pigeaud (1960-63). Holt (1967:286) discusses the interpretation of this canto and its relationship to bedhaya.

⁶It is probable that there was wide regional variation. For instance the bedhaya in the Kanoman palace (Cirebon, West Java) sang while dancing, a practice not found in Central Javanese court dance. Also, the Kanoman bedhaya used six dancers. (Soedarsono 1974:126)

⁷A "set" of bedhaya probably refers to the number of dancers required for a single dance. In the Yogyakarta palace, for instance, nine bedhaya dancers are needed for a dance and one set can be interpreted as nine dancers.

⁸See Bandem 1981:17-19.

⁹See Holt 1971:12-13.

¹⁰See Holt 1939:80-82.

¹¹Holt (1967:80-82) mentions rejang and mogaele in connection with bedhaya.

notes to pages 3 to 6

¹²Only a single reference by Pigeaud (1938:154) to an East Javanese village tradition called bedhayan suggests that related forms of bedhaya may have existed in the Javanese village context.

¹³In the Surakarta court members of nobility were allowed to dance the court dance srimpi, while bedhaya was expressly to be danced by the (non-noble) bedhaya (Martopangrawit, pers. comm.).

¹⁴Anderson (1972:14) discusses the ardhanari image in Java as a combination of sexual opposites. The bisu of Makassar who are entrusted with guarding the sacred royal heirlooms live homosexual lives and perform a symbolically bisexual role in ritual (Van der Kroef 1956, part II:189-90; Holt 1939:27-36). Male bedhaya may also have led homosexual lives.

¹⁵Both Hostetler (1982:137) and Brakel (1976:158, note.9) mention that male bedhaya dancers were established by H.B. V. Male bedhaya were not restricted to the Yogyakarta court. Kumar (1980:23, note 126) mentions male bedhaya in the Mangkunegaran court. However, they may have danced a male, not a female dance.

¹⁶Holt (1967:117) makes this association.

¹⁷Moertono (1968:54) mentions several examples in Javanese legendary history where a woman's "magic revitalizing power" (through sexual union) re-established a ruling line. Ratu Kidul might also be seen as a Javanese parallel to the Naga princess in Khmer myth. A king's periodic marriage to the Naga princess, who represented fertility, ensured the well-being of the kingdom (Moertono 1968:64).

¹⁸See: Hadiwidjojo (1972) and (1981); Tirtaamidjaja (1967); and Anderson (1967).

¹⁹See Hostetler (1982).

notes to pages 6 to 30

²⁰Bedhaya Ketawang is still performed on the anniversary of the king's ascension to the throne. Bedhaya Semang has not been performed since at least the time of H.B. VII (r. 1877-1921) and has long since been ritually replaced by the labuhan (see Bigeon 1982), an annual offering from the Yogyakarta sultan to the Queen of the South Sea.

²¹Srimpi is a court dance danced by four young girls. The srimpi performance matrix (as recorded in the Kandha) is almost identical to bedhaya. The dance movements and style are also very similar to bedhaya. It is in dance structure that the two genres differ. Srimpi may have been danced by the bedhaya dancers. However, some sources (Raffles 1817 and Martopangrawit) suggest they were two separate groups.

²²The kadipaten (sometimes referred to as kadospaten) was the section of the palace reserved for the crown prince.

Notes to Chapter I

¹Hoffman (1975) uses circles to depict gong cycles in Javanese gamelan music.

²Though I have defined dance counts as a simple mathematical ratio, gong structure is still an important factor in the relationship between movement and music. For instance, kenong-phrases are very important in dance phrasing and it is unusual except in a transitional section, to find a kenong pulse in the middle, rather than at the end, of a dance phrase.

³Arang is the ngoko (low Javanese term); awis is the krama (high Javanese equivalent). Arang-arangan sometimes appears as awis-awisan in the manuscripts.

⁴I spoke with Bu Yudo, Raden Riyo Mangkuasmara, and B.Y.H. Sastrapustaka.

notes to pages 31 to 41

⁵One version in B/S6 states dhawah mak howe ladrang semang for this last section of Bedhaya Durma Kina. Dhawah in this context means "transition to;" mak howe is the name of a ketawang; while ladrang semang is the name of a ladrang. Other sources (B/S2 and B/S7) list ketawang for this section.

⁶In present day gamelan practice this illusion of acceleration occurs in the switch from irama III to irama IV in which the surface tempo feels faster because the ratio of density referent to beat doubles but the rate of the beat is not quite twice as slow as in irama III.

⁷In the earliest manuscript for Bedhaya Babarlayar, B/S3, Bedhaya Babarlayar is referred to as Srimpi Babarlayar. In all subsequent manuscripts it is referred to as a bedhaya. Throughout the manuscripts, the pasindhen text remains identical and the performance matrix changes only minimally. Bedhaya Babarlayar may initially have been a srimpi which was then adapted (with minimal changes) into a bedhaya. This example illustrates:

- a) the close relationship between bedhaya and srimpi; and
- b) the ease with which a set of performance variables (music, pasindhen text, performance matrix) for one (srimpi or bedhaya) can be adapted for another. When I was in Yogyakarta, Bu Yudo was in the process of creating a bedhaya using the music and text from a long established srimpi.

⁸playon is from the ngoko term layu (run). Lajeng is the krama equivalent for layu and thus plajengan is frequently used in the manuscripts to refer to playon.

⁹Becker (1980:27-28) mentions the extreme length of some gong cycles in the court gamelan traditions as an extension of the concept of the "Great Cosmic Order." On the level of musical structure there is no necessity for large gong cycles. For instance, Babarlayar is an extremely long piece (256 beat gong cycle) which a dancer thinks of as four 32-dance count kenong-phrases. But if a gong cycle "is a musical portrayal of a cosmic cycle, the great length immediately makes sense."

notes to pages 46 to 51

¹⁰Brongtodiningrat (1971) interprets the endhel and batak groups as conflicting forces within every person: mind or desire represented by the endhel (1) and soul represented by the batak (2). The two factions often separate but then become one as man's thoughts and desires (endhel) submit to the higher ideal of the soul (batak) in one of the major formations. The cyclic separation and union continues until the ultimate unification symbolized by the final formation. According to Brongtodiningrat the nine bedhaya dancers are also associated with the nine body orifices.

¹¹The use of the terms batak (head), jangga (neck), dhadha (chest) and bunthil (tail?) for the positions completing the central column of the lajur formation reflect the Javanese propensity for using body symbols. Other examples of the metaphorical use of names of body parts in Javanese include the terms for the sections of the palace, for the notes of the gamelan scale, and for the parts of the hilt of the keris (dagger).

Hadiwidjojo (1972) interprets the lajur formation as a representation of the constellation Scorpio. This constellation is at its zenith in Java during the dry season. Hadiwidjojo postulates that bedhaya has origins in ancient South Indian temple dances which imitate the movement of the planets.

¹²Surakarta lajuran formation taken from Tirtaadmidjaja (1967:50)

¹³Not shown in Figure 1.22 are the many other changes in facings which may occur during formation II including rotations. Changes of facings also occur in the other main formations (I, III, and IV).

¹⁴In dance notation from H.B. VII the phrase mantuk dhateng lajuran (return to the lajuran) is used for the transition into the lajuran. The phrase lumbet dhateng lajuran (enter the lajuran) is also used and is the commonly used term today.

notes to pages 64 to 74

¹⁵Some exceptions include: 1) There is no duet in the third part of Bedhaya Sumreg, instead the batak dances alone while the others kneel. 2) It is not possible to tell from the notation if the last formation in part two of Bedhaya Sumreg is a modified lajuran (as in the Bedhaya Ketawang), a lajuran, or some other formation. 3) In Bedhaya Sumreg the lajuran rotates clockwise at the end of part two, while the the rakit tiga-tiga at the end of part three does not rotate. In Bedhaya Ketawang it is reversed. The (modified) lajuran does not rotate at the end of part two but the rakit tiga-tiga rotates clockwise at the end of part three.

¹⁶The kawi syllable dur (evil) may be relevant to the passionate and angry content of poems in the durma meter. (Kartomi 1973:46)

¹⁷Each section is made up of a number of stanzas (pada). Although the stanzas are not numbered in the original, I have numbered them for ease of reference. See Appendix B for the entire text.

¹⁸According to Tirtaamidjaja (1962) the second and third parts are in sekar ageng retna mulya. Warsodiningrat (1979) mentions sekar ageng candrawilasita, sekar ageng suraretna, sekar ageng retna mulya, and sekar ageng salisir for the second and third parts. When checked with metric prescriptions, the text does not seem to conform to the meters mentioned by Tirtaamidjaja or Warsodiningrat. Sekar ageng are fairly recent (late 1700s, early 1800s) and the Bedhaya Ketawang text probably pre-dates the use of sekar ageng. Parts two and three may be sekar tengahan. (J. Suyenaga, pers. comm.)

¹⁹In the Bedhaya Durma Kina text the Dutch soldiers are referred to as soldiers of the kumpeni (company)--the already bankrupt V.O.C. which had been in Java for 200 years (seventeenth to eighteenth centuries).

²⁰Sitinggil (high place) is a hall on a raised piece of land north of the center of the palace, where the king often held public audience.

notes to pages 75 to 111

²¹Lonthang refers to a certain striped pattern in a Javanese handwoven material called lurik. The term lonthang could refer to an alternating pattern in the verse, or a dialogue.

²²Soetanto helped me to translate the pasindhen and kandha texts.

²³Amangkurat I fled to Tegal-Wangi (north coast of Java) when Trunajaya successfully attacked the Mataram kingdom (1677). Amangkurat II, who was then crown prince, was taken with the king to Tegal-Wangi. Amangkurat I died soon after his flight to the north coast. Amangkurat II returned to the interior accompanied by Dutch forces, and regained power over the Mataram kingdom in 1678. (Ricklefs 1981:72-73).

²⁴Hazeu (1921) cited in Rassers (1959:253-54).

²⁵Bedhaya rehearsals were held on the tratag prabayeksa (see Figure 1.35) every evening from 7:00 P.M. to 9:00 P.M. except Thursday evenings. (Bu Pakukusuma, former bedhaya dancer, H.B. VIII, pers. comm.).

In contrast with Yogyakarta, Bedhaya Ketawang is performed in the Sasanasewaka, the Surakarta equivalent of the Bangsal Kencana, in the uleng (center of the pavillion) while the king (susuhunan) sits in the area just west of the uleng. This may be true of other Surakarta bedhaya as well.

²⁶The performance matrix for Bedhaya Ketawang is simple but its ritual matrix or context is very elaborate and extended. See Anderson (1967) for a detailed account of the ritual matrix for Bedhaya Ketawang.

Notes to Chapter II

¹Another version, probably more recent and documented in B/S10, lists Mares Brongta and Mares Raja as the entrance and exit pieces, respectively.

notes to pages 111 to 116

²Not only was a kawin associated with each bedhaya but different versions might have different kawin. For instance in Bedhaya Semang one kawin was specified for the female bedhaya and another for the male bedhaya (B/SlA,B).

³Two examples of old dances in heterogeneous mode are Bedhaya Ketawang and Srimpi Renggawati. For instance, Bedhaya Ketawang slips from one tuning system and mode to another (in part two, from pelog lima to slendro to pelog barang to slendro and back again to pelog lima). Srimpi Renggawati which dates from H.B. V switches mode (from slendro sanga to slendro manyura) in the middle of the dance. These heterogeneous modes suggest that mode may not have been defined as it is today. In the Bedhaya Ketawang the pathetan framing the bedhaya formal reflect the overriding mode (pelog lima) of the bedhaya. In Srimpi Renggawati the opening lagon is in the same mode as the first part of the dance while the closing lagon matches the mode of the second half of the dance.

⁴Sastrapustaka graciously offered to generate a slendro version of Gendhing Durma based on the present day pelog piece. The pelog nem Gendhing Durma performed today is itself a reconstruction by Sastrapustaka in 1959 for a radio broadcast of gamelan music from the palace. Though there is no Gendhing Durma listed in the palace music manuscripts, there is a Ladrang Durma in pelog nem. It is possible Sastrapustaka based his reconstruction on this ladrang. Sastrapustaka's offer to adapt mode and his possible readaptation of structure in 1959 illustrates the ease with which music pieces traditionally slipped from one mode to another.

⁵During the reign of H.B.VIII bedhaya and srimpi were often performed in this official Dutch building (gedung ageng) outside the outer walls of the palace. Raffles also mentions dancers carried to this building in palanquins. (Raffles 1817[1]:340)

notes to pages 117 to 120

⁶Bedhaya Sumreg does not have a duet and is an exception among older bedhaya. Only the batak (2) dances during the "duet" section. According to the dance notation (B/S7) Bedhaya Sumreg concerns a trip Paku Buwana I took to Semarang and the batak solo possibly represents this journey.

⁷According to program notes for the 'Siswa Among Beksa August 7, 1982 anniversary performance, the choreography used for the performance is based on a Bedhaya Buntit from the H.B. VIII period. The kandha for the choreography cites a performance during the reign of H.B. IX. It is possible that the bedhaya and the choreography are from H.B. VIII and that the kandha is taken from one of the more recent performances of this bedhaya. Bedhaya Durma Kina was also performed through a succession of periods under different reigning sultans. The pasindhen text for Bedhaya Buntit is taken from the story of the marriage of Suryatmaja with Surtikanthi, two characters from the Mahabharata.

⁸In Bedhaya Buntit the transition into the lajuran is not a full transition as described for Bedhaya Durma Kina and Bedhaya Ketawang. (See dance structure outlined below. The directions refer to a performance outside the palace; i.e. a north-facing bedhaya.)

notes to page 120

I. Lajur

- IA. Apit Nyolongi
- IIA. Ajeng-ajengan
- IIF. Enter Lajuran

III. Lajuran

- IIIA. Out of Lajuran
- IIIB. Lajur facing west

I. Lajur facing north

- IA. Apit Nyolongi
- IIA. Ajeng-ajengan
- IIB. Iring-iringan
- IIC. Endhel, Apit Kneel
- IID. Endhel, Apit Stand
- IIF. Enter Rakit Tiga-tiga

IV. Rakit Tiga-tiga

In the transition from the beginning lajur formation to the lajuran in Bedhaya Buntit the dancers do not go into or out of the iring-iringan formation and the endhel (1) and apit (6,7) do not kneel. The transition out of the lajuran into the lajur and eventually into the rakit tiga-tiga formation is closer to a full transition. This is the general pattern of bedhaya performed today: an abbreviated transition from the lajur to the lajuran, and a full or close to full transition from the lajuran to the rakit tiga-tiga.

⁹In Bedhaya Durma Kina and Bedhaya Durma Inggal the dancers move away from the center, using a foot shuffling technique known as kengser. They thus create an enlarged area for the duet, but still remain in the iring-iringan formation.

notes to pages 123 to 125

¹⁰The duel may have been an early innovation. Of the older bedhaya I checked (Bedhaya Durma Kina, Bedhaya Sumreg, Bedhaya Surya Narendra, Bedhaya Narendra Wisesa and Bedhaya Babarlayar) only two used weapons in the duet: Bedhaya Narendra Wisesa, bow and dagger; Bedhaya Babarlayar, bow. From the texts it appears that in each of these bedhaya only one dancer, the endhel (1) representing Rara Kidul, used a weapon. The duet was not a duel in the modern performance sense of two characters engaged in mutual battle but a duet of an armed female subdued by love to submit to an unarmed male.

¹¹Bedhaya Genjong is a H.B. VIII bedhaya in two parts. The first part is in three sections: 1) a four kenong-phrase, 64-beat gong cycle merong section of Gendhing Genjong played in irama I; 2) a four kenong-phrase, 64-beat gong cycle dhawah section of Gendhing Genjong played in irama II; 3) a ladrang structure played in irama II. The second part is in four sections: 1) ketawang structure played in irama II; 2) ayak-ayak; 3) srepegan (with dance drum); 4) ayak-ayak. The pasindhen text is taken from the Menak cycle and the two main characters are Banawati and Kuraisin.

¹²However, court servants continued to serve in the palace and Sasintamardawa himself received his basic dance training in the period of the Japanese Occupation and also the Indonesian Revolution (Sasintamardawa, pers. comm.).

¹³According to Bu Yudo (pers. comm.) the last bedhaya performance in the bangsal kencana was after the Japanese Occupation. After Independence, all activity in the palace stopped until 1973 when dance rehearsals were resumed, but in the bangsal kesatriyan (connected to the former kadipaten).

¹⁴Bedhaya created for H.B. IX include Bedhaya Manten and Bedhaya Sapta. Interestingly, neither of these are bedhaya with nine dancers. Bedhaya Manten is for six dancers. Bedhaya Sapta is for seven dancers and the choreography is an interesting mixture of lajuran cycle type formation changes and narrative dance.

notes to pages 126 to 129

¹⁵Most of these schools were founded in former princes' homes (dalem). They include the following:

<u>School</u>	<u>Location</u>
Krida Beksa Wirama	Dalem Tejakusuman
Siswa Among Beksa	Dalem Purwadiningratan
Among Beksa	Dalem Purwadiningratan
KONRI	Dalem Tejakusuman/ Dalem Notoprajan
Mardawa Budhaya	Dalem Pujakusuman
Pamulangan Beksa Ngayogyakarta	Dalem Pujakusuman

¹⁶Comparison of number of gong cycles in Bedhaya Durma H.B. VIII and Bedhaya Durma Ciptoning:

	Bedhaya Durma H.B. VIII		Bedhaya Durma Ciptoning	
	gong cycles	dance counts	gong cycles	dance counts
Part I				
Gendhing Durma	35	560	20	320
Ladrang Wohingrat	20	640	8	256
TOTAL Part I		1200		576
Part II				
Ketawang Rajaswala	46	1472	46	1472
TOTAL Part I		1472		1472
RATIO PART I/PART II		ca. 4:5		ca. 2:5

notes to page 130

¹⁷The instruments played with the kemanak in Ladrang Wohingrat are: gender, gambang, rebab, kendhang, kethuk, kenong, kempul and gong.

¹⁸Surakarta bedhaya/srimpi with mixed ensembles (full ensemble/kemanak ensemble):

1. Bedhaya Gendhing Ketawang Duradasih (slendro manyura)

Gendhing ketawang and ladrang: kemanak ensemble (like Bedhaya Ketawang)

Ketawang: full gamelan ensemble

2. Srimpi Gendhing Ketawang Anglir Mendhung (pelog barang)

Gendhing: kemanak ensemble

Ketawang: full gamelan ensemble

3. Srimpi Gendhing Ludira Madu (pelog barang)

Gendhing (merong and minggah): full gamelan

Ladrang: kemanak with gender, rebab, gambang, gender panerus, slenthem, kendheng, kethuk, kenong, gong.

4. Bedhaya Gendhing Ketawang Pangkur (slendro manyura)

Gendhing ketawang: kemanak ensemble

Gendhing and Ladrang: full gamelan ensemble.

notes to page 134 to 138

¹⁹Both Holt (1967:116) and Lelyveld (1931:136) mention this bedhaya, which was performed at the lesser court Paku Alaman for the Congres van het Java Instituut te Yogyakarta in December 1924.

²⁰There are two types of vocal solo introductions in bedhaya: bawa and buka celuk. Bawa are long vocal solos generally in a sekar macapat, tengahan or ageng meter. The last line of the bawa is melodically adapted to the introductory melody for the piece to follow and the last note of the bawa coincides with the initial gong of the piece. The gamelan instrumental ensemble begins the piece with the female chorus joining the ensemble several kenong phrases later. .Buka celuk are much shorter than bawa and are related to the melodic line of the piece being introduced. The female chorus begins singing with the opening gong of the gamelan, continuing the text begun in the buka celuk. This contrasts with a piece introduced by a bawa, in which the female chorus joins the gamelan well into the first gong cycle. The texts of both the bawa and buka celuk are usually related to the bedhaya pasindhen text to be sung.

²¹Using dancers as personifications of fire or clouds or trees is a modern sendratari-type innovation.

²²Present day practice for assigning numerical labels for formation positions (e.g. 1 = endhel, 2 = batak, 3= gulu, 4 = dhadha, etc.) reflect the relative importance of the endhel, batak and gulu. When asked which positions were most important, Sasmintamaradawa responded with "endhel, batak, and gulu," likening them to tritunggal (three in one) meaning these three represent parts of a single identity.

notes to page 145

In contrast, Surakarta labelling (as used in Tirtaamidjaja 1967) gives the endhel wedalan third priority:

1. endhel
2. pembatak
3. endhel weton (endhel wedalan ngajeng in Yogyakarta)
4. gulu
5. dhadha
6. buncit
7. apit ngajeng
8. apit wingking
9. apit meneng (endhel wedalan wingking in Yogyakarta)

The Surakarta numbering system reflects the relatively greater importance given to the endhel weton and sets it apart from the three apit which are listed last. The Yogyakarta numbering is more symmetrical, and seems to reflect a more modern concept of the formations in which the endhel wedalan ngajeng is merely a mirror image of the endhel wedalan wingking.

²³It has been suggested that kawin have continued to be performed, but as bawa. Bawa may be related to kawin: they are both vocal pieces with texts in a poetic meter sung before the bedhaya formal begins. Bawa are vocal solos and kawin are sung by a male chorus. In content they appear to differ: the kawin describe the beauty of the dancers while the bawa are related to the pasindhen text. The kawin are structurally related to the emergence of the bedhaya (entrance piece - lagon - kawin) while the bawa are related to the bedhaya proper (bawa-gendhing). One example of a bedhaya which uses both kawin and bawa is the H.B. VIII/IX bedhaya Bedhaya Buntit:

lagon
entrance piece
lagon
kawin
kandha

bawa
bedhaya proper

notes to page 147

Though bawa may represent kawin in another form, the differences between bawa and kawin and their appearance in one bedhaya performance may suggest otherwise.

²⁴I was able to attend four bedhaya performances in Yogyakarta between August 1982 - August 1983. Program details are given below.

1. Bedhaya Pasopati/August 1, 1982/20th anniversary of dance school Mardawa Budhaya

The program: Bedhaya Pasopati
Retna Adaninggar (female solo)
Sekar Yuda Tandhing (male duel)
Abimanyu-Gathutkaca Palakrama (dance drama)

2. Bedhaya Buntit/August 7, 1982/30th anniversary of dance school Siswa Among Beksa

The program: Wiraga Tunggal Alus (male exercise dance)
Sari Mataya Retna (female exercise dance)
Wiraga Tunggal Gagah (male exercise dance)
Bedhaya Suryatmajakrama
(Bedhaya Buntit)
Suciptoning Mintaraga (dance drama)

3. Bedhaya Genjong/February 19, 1983/Yogyakarta Palace celebration of the Sultan's birthday

The program: Bedhaya Genjong
Lahiripun Gathutkaca (dance drama)

4. Bedhaya Bedhah Madiun/June 1983/A.S.T.I. Masters concert

The program: Bedhaya Bedhaya Madiun
Ronggeng Betawi (dance drama based on West Javanese dance style and themes.)

APPENDIX A

DERIVATION OF DANCE COUNT AND MUSICAL STRUCTURE
FROM DANCE NOTATION

Reading dance notation requires a knowledge of dance and music, experience reading dance notation, and an open mind. Dance notation is very sketchy, and the same notation could result in variant interpretations. However, the clues it offers to bedhaya performance practice in the last century are invaluable and should not be overlooked despite the uncertainties involved.

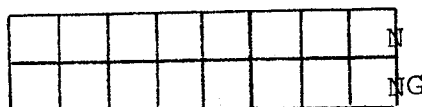
I base my method on watching both my dance teachers as they looked at the dance notation. They never directly explained how they arrived at their conclusions (the following explication of the dance notation is my construct), but it is the process I believe my dance teachers used when reading the notation. Musical structure is often not specified in manuscripts; irama is never specified. Dance counts are only implied. The following is an explanation of the process I use for deriving dance count structure from dance notation.

Dance movement units

In performance practice today most dance movements can be conceived of in units of two 8-dance count phrases

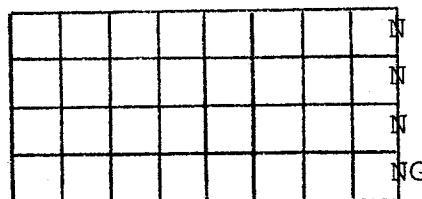
("type I") or four 8-dance count phrases ("type II"). Usually these 8-dance count phrases correspond to kenong-phrases.

Dance unit
(type I)



two 8-dance
count phrases

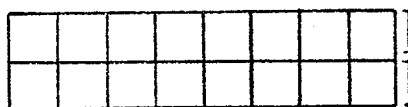
Dance unit
(type II)



four 8-dance
count phrases

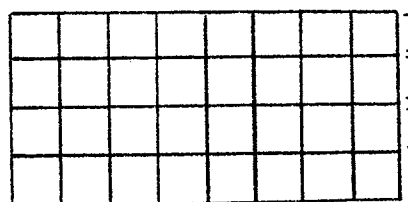
These dance units can be seen as combinations of motif phrases and transition phrases. A motif is a dance movement pattern which can be eight dance counts long, or a multiple of eight.

Dance unit
(type I)



motif
transition

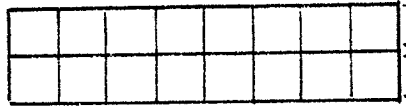
Dance unit
(type II)



motif
motif
motif
transition

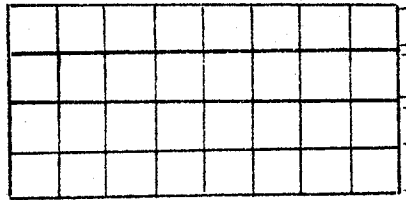
The following are some examples of commonly used bedhaya dance units and their dance count patterns:

Gidrah



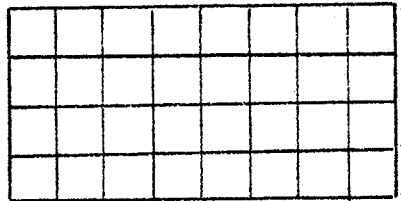
motif A
transition

Gidrah
"ping 2"
(two times)



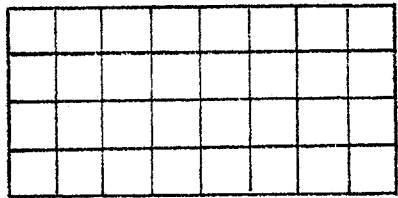
motif A
transition
motif A
transition

Lembeyan



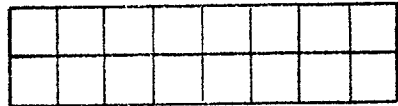
motif A
transition

Ngendherek



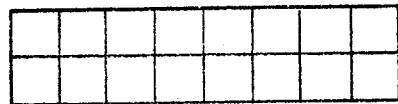
motif A
motif A
motif A
transition

Imbal



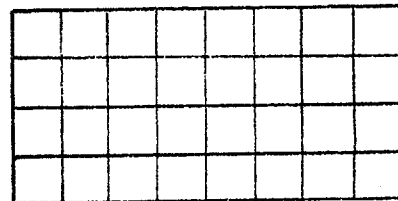
motif A
transition

Bangomate

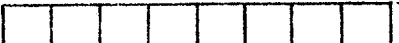
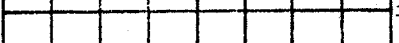
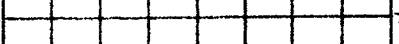




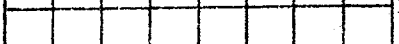


motif A
transition





Ngenceng







motif A
motif A'
transition

Pendhapan		] motif A
		] motif A
		] motif A
		] transition

Impang Encot		] motif A1
		] motif A2
		] motif A3
		] transition

Ngewer Udhet		] motif A
		] motif B
		] motif A
		] transition

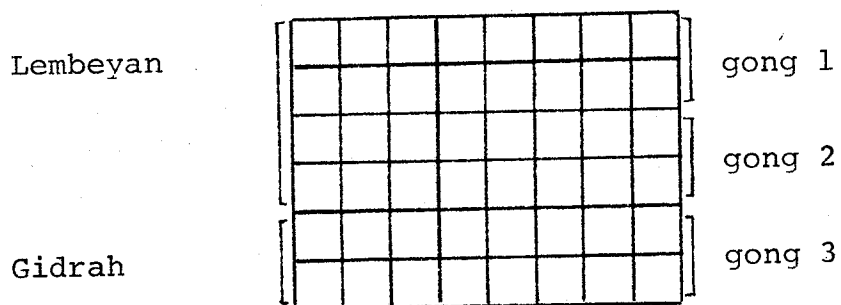
Kicat		] motif A
		] motif A
		] motif A
		] transition

Ngungkek		] motif A
		] transition

Bedhaya Durma Kina

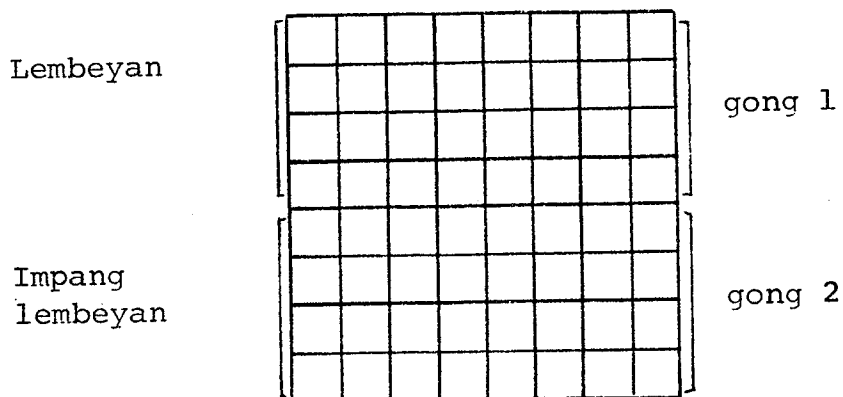
The dance notation for Bedhaya Durma Kina can be used as an example. (See page 187 for a transcription of the notation.) The first section is defined by gongsa suwuk (gamelan stops) notated in the "pesindhén" column. For

the first section two assumptions are made: 1) a gendhing-type structure is played and 2) it is played in irama I. These assumptions are based on present day performance practice. Line 3 reads: lembeyan gidrah - 3 (gong cycles). The following figure translates this into dance counts.



Divided into three gong units, each gong unit is two 8-dance count phrases. Based on the assumptions 1) and 2) above, the musical structure is a ketawang gendhing (referred to as kendhangan laela or drumming pattern laela).

In section two (ladrang rangu-rangu), line 20, is listed: lembeyan impang lembeyan - 2 (gong cycles). Translated into dance counts this is:



The dance count structure above corresponds with the ladrang structure specified (see line 15), played in irama II (assumed). Pendhapan minger iring-iringan (line 21) is still in section 2; the arang-arangan switch coincides with the beginning of line 22.

In section 3 (arang-arangan), see line 24: Majeng ngewer udhet - 1 (gong cycle).

Majeng
ngewer udhet

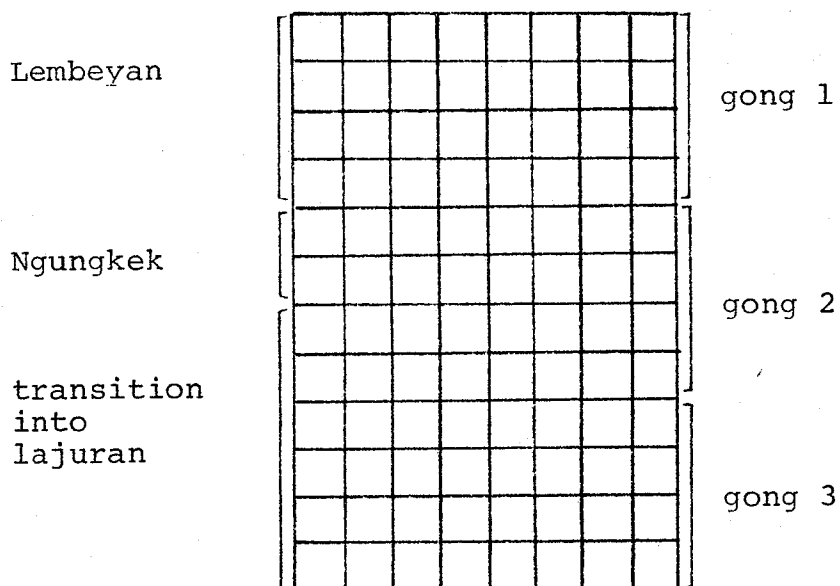
gong 1

Line 25 is Ngenceng majeng mundur - 1 (gong cycle).

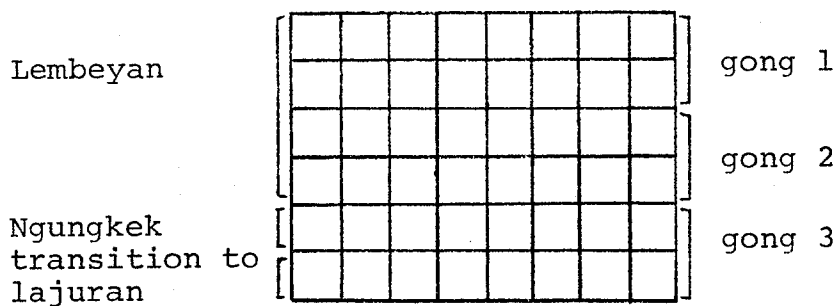
Ngenceng
majeng
mundur

gong 1

The above two examples suggest that line 23 (Lembeyan-ngungkek endhel mantuk dhateng lajuran - 3 gong cycles) translates into:

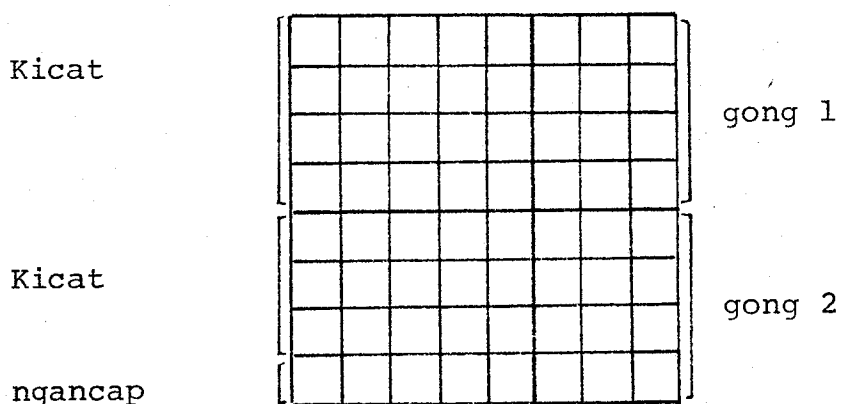


even though it could also be translated as:



Often movements are not listed. For instance, on line 6: Apit nyalongi minger majeng ngaler - 2 gong cycles --gives formation instructions (apit nyolongi, turn and face north) but no dance movements. When I asked my dance teachers, they responded, "Oh, just something usual, like ngenceng." So I assume this to be one unit of ngenceng (four 8-dance count phrases) or two gong cycles of section 1.

On line 26, Endhel medali kicat lajeng ngancap lajur - 2 gong cycles (the endhel goes out--of the lajuran--in the kicat movement, then ngancap, into the lajur formation). The structure is a ladrang and I assume irama II.



Although it is not specified, I assume two units of kicat with a transition of 8 dance counts between each unit. This conforms with present day performance practice.

The interpretation of dance notation is like a mathematical equation with too many variables. Sometimes there is only one variable (e.g. irama), usually there are at least two (e.g. musical structure and irama) and throughout one is forced to "play" with the dance movements, interpreting them on the basis of present day performance practice and fitting them into incomplete constructs.

DANCE NOTATION FOR BEDHAYA DURMA KINAL

Punika penget lampahing beksa kagungan dalem Bedhaya Durma
Kina sampun dipun paringaken ing kadipaten

Ngandap punika penget lampahing beksa	pesindhen	gongsa
1. Awit lajur endhel apit nyembah	Gusti Pangran dipatya	1
2. Minger majeng ngidul ngadeg mapan	mangkunegari	1
3. Lembeyan gidrah	arsa siwaka	3
4. Ngenceng ngendherek imbal	surat iraras	3
5. Macak kiwa - panggél minger majeng ngilen	kuluk barciseta	2
6. Apit nyalongi minger majeng ngaler - lajuran nyembah	dhuwung ki jaka	2
7. Ngadeg ajeng-ajengan lembeyan		2
8. Gidrah minger miring	tatrap sri karsa	1
9. Ngenceng endhel dhadhok ngadeg minger	sarine sasotya	2
10. Imbal endhel mantuk dhateng lajuran	sang narpa putra	2
11. Lembeyan		2
12. Batak nglerek minger majeng ngilen	nitih turanggi	2
13. Lembeyan majeng impang lajeng dhadhok	palisarira	4
14. Nglayang nyembah	gongsa suwuk	1
15. --- nyembah-----	ladrang rangu- rangu	1
16. Ngadeg bangomate nyamber lajur		1
17. Endhel wedalan ngajeng tawing lajeng mapan		1
18. Lembeyan - Pendhapan minger majeng ngilen		2
19. Apit nyalongi minger ajeng- ajengan		1
20. Lembeyan impang lembeyan		2
21. Pendhapan minger iring-iringan	gongsa arang- arangan	1
22. Bangomate endhel dhadhok ngadeg ajeng-ajengan		1
23. Lembeyan - ngungkek endhel mantuk dhateng lajuran		3

24. Majeng ngewer udhet mapan		1
25. Ngenceng majeng mundur	gongsa ladrang	1
26. Endhel medali kicat lajeng ngancap lajur	kirima layang	2
27. Lembeyan ping '2' impang lembeyan	nawang asmara	2
28. Imbal majeng mundur mapan pendhapan minger ngilen	pangran kawula	2
29. Apit nyalongi minger ajeng-ajengan	engge	1
30. Lembeyan mawi seduwa impang	kangen ing dika	2
31. Imbal majeng mundur mapan pendhapan minger miring	engge	2
32. Lembeyan lajeng atur-atur rakit	demen ing dika	2
33. Majeng impang lajeng dhadhok	bangun turuta (??)	1
34. Ngenceng nglayang nyembah	gongsa suwuk	1
35. -----nyembah-----	gongsa ketawang	1
36. Ngadeg bangomate lajeng lajur	prayojananira	2
37. Tawing bangomate minger majeng ngilen	kirasuka	3
38. Tawing apit nyalongi minger ajeng-ajengan	datan kalih	2
39. Gedhawa minger miring	jagad tan kerana	2
40. Ngembat udhet kengser lajuran	jong meru kidul	2
41. Batak endhel tesih ngadeg		1
42. Ngenceng ngungkek minger ajeng-ajengan	mangindralaya	2
43. Pendhapan ngancap jeblosan lintugen miring	adening dewa	2
44. Minger pendhapan ngancap jeblosan mantuk miring	manungsa sayekti	2
45. Ngulapulap - ngungkek minger ajeng-ajengan	bethara riya	1
46. Ngungkek ngancap lintugen miring	watak resmi	1
47. Ngulapulap (ngungkek ngajengan - pencilled) ngungkek ngancap dhateng iringan	sokra samipal (??)	1
48. Ngungkek ngancap mantuk miring		
49. Dhudhuk wuluh lajuran ngadeg	sekti saha ... (??)	1
50. Atur-atur lajeng rakit	satru pan teka	2
51. Bangomate mapan	rejuna anyar (??)	1
52. Majeng impang lajeng dhadhok	sadya jaya ing (??)	1
	rana	
53. Ngenceng mawi aliyan	malebu	2
54. Nyathok lajeng nglayang nyembah	nugraha	1

¹Taken from B/S7, p. 74-76.

APPENDIX B

TRANSCRIPTIONS AND TRANSLATIONS OF BEDHAYA DURMA
PASINDHEN TEXTS

Bedhaya Durma Kina
Pasindhen Text B/S6

Transcription

1. Kawarnaa Jeng Gusti Pangran Dipatya
Anom Mengku Negari
kang sudibya raja
putra Maha Narendra
Ngayugyakarta rat adi
arsa siwaka
kampuh parang rusak di

2. Arja paningset pita surati raras
lancingan cindhe adi
kuluk barci seta
singsim retna mandaya
burat panji andon resmi
dhuwung Ki Jaka
Piturun pusaka ji

3. Asekar mas mangkara tatrap sri karsa
niyaka sarwa sari
sarining sesotya
pagut lawan pangiswa
lir thathit sudibyeng lungid
Sang Narpa Putra
wimbuh akarya brangti

4. Lir bathara asmara sedheng cengkrama
menggep nitih turanggi
kyai madu kresna
dhawuk tutul wulunya
alarab kestop taluki
palisirira
cindhe brongta rat adi

mijil

5. Rangu rangu tindaknya kang nangkil
kesthi para sinom
ing kang kantun sedaya ciptane
lir tumuta marang pancaniti
Sang Narpa wus prapti
ing paglaran agung

6. Ing paglaran supenuh kang nangkil
 samya adi kahot
 kang busana lir jwana sarine
 pra di pati pasisir tanapi
 prajurit kumpeni
 bugis bali mlayu

 arang-arangan
7. Raja putra ngandikan mring siti luhur
 lam lam sagung kang ningali
 wus prapta ngarsa Sang Prabu
 ingawe majeng wotsari
 kang tansah ingatosatos
8. Mung liringe Narendra sinuksmeng kalbu
 menawa lamun nglangkungi
 ing sasmitaning Sang Prabu
 de Nata wus mangrenggani
 ing saciptane Sang anom

 ladrang gonjang gonjing
9. Engge babo sari warna
 asmara sandining sastra
 endho lamun asih
 wong ayu kirima layang
 babo layonira
 sun karya panglipur brongta

10. Engge babo manik arja
wigena nawangasmara
endho dipun lana
aja cidra ing semaya
babu aduh mati
kangen ing Pangran kawula

11. Engge babo oneng brongta
direng pulasing wedana
endho sun lalipur
ameksa kangen ing dika
babu amung dika
kang kacipta ing werdaya

12. Engge babo puspa Teja
akasa kalungsyeng Surya
endho lara mara
anglayung demen ing dika
babu lara mara
tan waras dening usada

13. Engge babo puja retina
giwanging asmara laya
endho sun tatedha
wong ayu bangun turuta
babu saya tuwa
banjete saya ketara

dhawah mak howe ladrang semang

14. Ambeg sang Palamarta
Pandhita uwus
limpad sangking sunyata
prayojananira
anglir sanggrahing lukita
madyaning sang lir
den kira suka
kira kinira kira
satus datan kalih
sira sangking
sang yyang jagat tan kerana

15. Jong meru kidul kuthanya mangarep
sumuk mangandra laya
byawara pepejah
adening dewa
yeksa sura eka
ye kang manungsa sekti
yitna juga
kenang ling bethara riya
yeka nedya hina
myang watak resmi
kabeh ing swarga ruhara

16. Ing Sang yyang sokra Sang mipal
niraya homa wal
sampyal kena
dewa sekti saha
dandanana pejahana
sang satru pan teka
Sang Arjuna anyar kareng ing ngatapa
sedya ya jaya ing rana
ngling Sang paliwara
undangan malebu
tuwah ing Kratanugraha

Bedhaya Durma Kina
Pasindhen Text B/S6

Translation

1. Now, it is told that Jeng Gusti Pangran, Dipatya Anom Mengku Negari who is the magically powerful son of the Great king of the Yogyakarta kingdom, beauty of the world will be in audience wearing a beautiful dodot (ceremonial batik wrap around) in the parang rusak pattern
2. Wearing a beautiful belt with a harmonious yellow stripe pants of fine cindhe (Indian patterned cloth) a white kuluk (high Muslim hat) with a woven leaf design rings of seagreen jewels powder such as Panji (legendary hero) wears while engaged in love the keris (dagger) Ki Jaka Piturun esteemed royal heirloom

3. Gold flowered, shrimp pattern perfectly modeled
 according to the desire of the king
 the ministers in all respects beautiful
 like the essence of jewels
 when your gaze meets the gaze of the crown prince/the
 keris
 it is like lightning, powerfully sharp
 the Honorable Crown Prince;
 increases our longing for him
4. He is like Bathara Asmara (god of love) in the
 midst of pleasure
 enjoying riding his horse
 Honorable Black Honey
 with dark gray spotted coat
 covered with a fine gauze
 are his flanks
 wearing cindhe which arouses the longing of the
 beauty of the world

ladrang (mijil)

5. Hesitant are the actions of those in attendance
 determined are the youth
 who have left behind all their thoughts
 as if following to the audience hall
 the crown prince who has arrived
 at the Great Hall.

6. In the hall full of those in attendance
 all exceedingly beautiful
 whose garments are like the essence of light beams
 the young ministers from the coast as well as
 soldiers from the Company,
 Bugis, Bali and Malay are in attendance

arang-arangan (megatruh)

7. The crown prince goes toward the sitinggil
 full of awe are all those watching
 he has arrived, the Honorable King
 the crown prince is beckoned to come forward and give
 his respects
 he, who is always careful
8. With only a glance from the king the heart is touched
 when only passing
 it is with a signal from the King
 the King has taken care of
 all the desires of the Crown Prince.

ladrang gonjang ganjing (lonthang)

9. Flower of form
 love which is hidden in language
 if you love me
 beautiful one, send me a letter
 even your corpse
 soothes my longing

10. Jewel of life
I am anxious, imagining love
be faithful
do not betray your promise
I am dying
of longing for my Prince
11. Captivating love
bold is the coloring of your face
I am comforted
in spite of longing for you
it is only you
who consumes my heart
12. Flower of light
the sky has run short of the sun
the sickness comes
I am pale with my love for you
the sickness comes
it cannot be cured if you try
13. Created jewel
yield your wandering love
I ask of you
Beautiful one, follow my wishes
As you grow older
your attraction grows more apparent

14. The character of Sang Palamarta (Ciptoning)
is that of an ascetic
whose learning is from beyond this world
it was his intent
as preparation
like a camp in a battlefield
even though in the world
he seems happy
it is only a supposition
among 100 there are not two who can compare
you (Ciptoning) are from
the God that is Beyond Imagination
15. His city faces the umbrella of the southern mountains
the place of the gods is full of excitement
because of the proclamation of the death
caused by a god
a giant whose bravery is unsurpassed
yes, a man who is magically powerful
whose caution is extreme.
"my son" spoke Bathara Riya (Shiva)
yes, that one intends to do evil
because of passion
all in heaven were in turmoil

16. By Sang YYang Sokra (Bathara Endra)
in hell the victim will be released (?)
will be struck (?)
powerful god and (?)
prepare and kill him
your foe is coming
Sang Arjuna fresh from meditating was
ready to win in battle
spoke Sang Paliwara (Bathara Guru)
call him in
give him the boon of prosperity.

Bedhaya Durma H.B. VIII
Pasindhen Text B/S19

Transcription

penget kagungan dalem pasindhen bedhaya gendhing durma
bawaswara

1. Kawarnaa Keng Sinuwun Kangjeng Sultan
Mengkubuwana adi
Senapati Nglaga
durahman sayidina
Panatagama linuwih
Kalipatulah
jumeneng ping hastha di
2. Kumendhur Indhe wardhe pan dhe Nederlan
se leyo amantesi
Grut wapisirira
pan dhe wardhe pan wara
nye Nasawa apan met sil
peren stherira
tuwin kang bintang grut kris
3. Dher meklinbireh Shis wardhe pan dhinya
wendhisi krun wasinggih
saha ingkang jendral
mayoring wadyanira
Kangjeng Sang Raja Pinutri
Nagri Nederlan
Sudibya angrenggani

4. Ing nagari Ngayogyakarta ditingrat
pinuja niskaraning
arsa siniwaka
anampi ingkang bintang
kumendhur pinuju hari
senen epon
jumadilakir sasi

5. Ping selawe siningkalan be kang warsa
obah tata ngesthi ji
Januwri ping sawlas
rasa kalih trusing rat
wanci jam sadasa enjing
Nata sewaka
kampuh prang rusak adi

6. Kanigara rasukan baludru kresna
lir Sang Sri Harimurti
Prabu Danardana
clana cindhe puspita
mangking pusaka Narpati
enjing kocapa
lenggah bangsal rukmi

gongsa dhawah ladrang
gendhing sekar wohingrat

7. Ingkang mara sowan
 kya patih sakanca
 paglaran pra pangran
 aneng Sri Mangantya
 prajurit sumahab
 aneng Sri Mangantya
 tuwin kemandhungan
 sagung wus sumekta

8. Tuwin punakawan
 aglar plataran
 dene kang prajurit
 mantrijero atap
 baris palataran
 wetan bangsal kothak
 larik amangidul
 Sang Sri Nata nebda

9. mring kliwon keparak
 andhawuhken marang
 Pangeran kekalih
 Puger Mangkusuma
 kinen methuk bintang
 kakalih nayaka
 mila lumaksana
 Wijil Condranagra

10. samya numpak rata
marga tan winarna
prapta karesdhenan
cundhuk lan Residhen
yata kang caraka
nebda reh dinuta
tinampi ken tandya
pangran ngrumiyini

11. Resdhen nungkak lampah
myang pra tuwan tuwan
gumrudug ing wuntat
marga tan winarna
ngalun alun prapta
kang prajurit hurmat
tamburnya brangbrangan
laju lampahira

gongsa suwuk
bawaswara: gendhing rajaswala ketawang

12. Samya prapta
ing pagelaran
tandya
medhak saking wahanan
minggah siti bentar
ingkang ngampil bintang

13. Serat palkat
neng talam rukma
sampun
laju lampahira samya
kya Patih sakonca minggah
laju ing jroning pura
14. Prapteng pura
jeng tuwan resdhen
laju
tetabeyan tata lenggah
aneng ing bangsal kancana
kya Patih sekanca bayak
15. Prabu Bupati
panewu mantri
samya
mancing pura samya sowan
residhen atandya mos
serat palkat tembung landa
16. Inggang tembung
jawa jru basa
sareng
sampun tapis pemaos
jeng tuwan residhen tandya
ngagemaken inggang bintang

17. Tandya ingkang
prajurit hurmat
sigra
edrel rambah kaping tiga
lir gelap sasra angampar
kang swara agra gumuntur

18. Rampung den
ngagemken bintang
nulya
akarsa ngunjuk sapanya
kundhisi Maha Narendra
jeng tuwan atur raharja

19. Tuwin para
kang tuwan tuwan
samyang
angaturken kasungengan
mring kangjeng Sang Prabudibya
wahu Sang Sri Narapati

20. Manggut kangjeng
manrimeng sebda
marang
tuwan resdhen myang pra tamu
gentya gentya kang mangarsa
sawusing rampung sadaya

21. Kangjeng tuwan
pamit mring Nata
sigra
tetabayan myang pra tuwan
gentya gentya tetabayan
kya Patih sakonca budhal
22. Wangsul marang
pasowanira
yata
tan winarna solahira
semana sampun bubaran
maha kangjeng sang sudibya
23. Jengkar tandya
kondur kadhatan
kocap
sanes hari pakurmatan
jroning pura tandya dhansah
tan winarna solahira

gongsa suwuk
lagon
bawaswara
konduran

Bedhaya Durma H.B. VIII

Pasindhen Text B/S19

Translation

1. Now, it is told His Highness the Sultan
Lap of the beautiful world
Battle commander in war
Abdurachman Sayidin
powerful Head of Religion
Kalipatulah
who sat on the throne as the 8th king

2. Commander in the Leeuw order of the Netherlands
which is fitting
The Great Officer
of the Oranje order
of Nassau, of course with
a silver star
and who wears the medal of the Great Cross

3. From the Swiss Mecklenburg order of India
?
and major general
of the troops
of the Honorable Queen
of the Netherlands
the magically powerful one who rules

4. In the State of Yogyakarta, beauty of the world
promised by all
the king will be in audience
to receive the medal
of Commander on the day
Monday Pon
the month Jumadilakir

5. On the 25th, the Windu Be
the chronogram "obah tata ngesthiji" (1856)
January 11th
"rasa kalih trusing rat" (1926)
at 10 o'clock in the morning
the king is on his throne
wearing a dodot in the beautiful parang rusak pattern

6. Wearing a kanigara (Muslim high hat), a black velvet
jacket
like Sang Sri Harimurti (Kresna)
Prabu Danardana (Kresna)
wearing pants of flowered cindhe (Indian cloth)
carrying the heirloom dagger Narpati
in the morning, so it is told
sitting on the Bangsal Kencana

the gamelan changes to Ladrang Gendhing Sekar Wohingrat

7. Those who come:
the prime minister and his entourage
in the pagelaran (northernmost palace pavillion)
the princes in Sri Manganti (area of the palace)
the soldiers in a crowd
in Sri Manganti
and in Kemandhungan (area of palace)
all are ready

8. While the king's servants
are spread out in the palataran (area of palace)
while the soldiers
of mantrijero are arranged
in lines on the palataran
east of the Bangsal Kothak (area of palace)
one line going south
the king speaks

9. to the kliwon rank of servants
to give the order to
two Princes,
Prince Puger and Prince Mangkusuma
ordered to pick up the medal
the two ministers (nayaka)
then walked
Minister Wijil and Minister Condranagra

10. Together ride a carriage
the journey is not described
arrive at the Resident's house
in agreement the Resident
then the messenger
spoke the order
the order was then received
the princes took leave

11. The Resident walked with sharp heels
toward the gentlemen
many arrived together in the back
the journey was not described
they arrived at the alun-alun (northern square)
the soldiers gave their respects
the drums sounded
then they continued their walk

the gamelan stops
vocal solo: Gendhing Rajaswala ketawang

12. All arrived
in the pagelaran
then
they stepped down from the carriage
went up to the sitinggil
those who carried the medal

13. The resolution
on a gold tray
had already
continued their way altogether
the prime minister and his entourage went up
continuing to the inner palace

14. Arriving in the palace
His Honor the Resident
then
shook hands and sat
in the Bangsal Kencana
the Prime Minister and his entourage

15. The Bupati
panewu mantri
all
entered the palace to pay respects to the king
the Resident then read
the resolution in Dutch

16. After the Javanese version
by the translator
after
being read in entirety
His honor the Resident then
awarded the medal

17. Then
the soldiers gave their respects
immediately
three rounds of gun shot
like a 1000 flashes of lightning
the sound was like a mountain rumbling

18. When it was over
the award of the medal
then
they drank champagne
the king gave a toast
to the Resident expressing peace and prosperity

19. And
the Dutch guests
all
expressed their congratulations
to the king
then the king

20. Returned to his place
expressed thanks
to
the Resident and the guests
each in turn went forward to the king
after all was over

21. The Resident
took his leave from the king
who immediately
shook hands with the Dutch guests
each in turn shook hands
the prime minister and his entourage left
22. Returning
to the audience hall
it appears
this was not described
at that time all left
the king
23. left, then
returned to the inner palace
it is told
that another day there was a ceremony
in the inner palace with ballroom dancing
this was not described.

the gamelan stops

lagon

bawaswara

exit piece

Bedhaya Durma Ciptoning
Pasindhen Text T15

Transcription

1. Kang rinengga duk Arjuna mara tapa
neng Ngendrakila wukir
marma manguntapa
nguni kasoran yuda
lawan Suteja Nerpati
ing Trajutresna
purwanya andon jurit

2. Ambelani pulunan Dyan Wisnubrata
putra ing Dwarawati
prang rebatan garwa
lan raka Sri Suteja
Samba kasambuting jurit
Radyan Arjuna
duka wayah sinipi

3. Mangsah yuda prayitna Prabu Suteja
nulya ngembat jemparing
lumepasing sari
ngengingi kampuhira
Arjuna mering kapati
bedhaya kampuhnya
lolos madyaning jurit

gongsa minggah ladrang gendhing wohingrat

4. Wahu Sang Arjuna
dadya manempuh byat
sumedya mertapa
ambanting salira
aneng Ngendrakila
kang pininteng dewa
benjang Bratayuda
unggul juritira

5. Sang Arjuna tandya
meleng semadinya
aneng jroning guwa
asesilih nama
Resi Mintaraga
ing junggring salaka
kataman prabawa
temah gara gara

bukaswara: lagu gendhing rajaswala

6. Kinen samya
mring Ngendrakila
nenggih
ngrancana Sang Mintaraga
apsari budhalan
prapteng Ngendrakila

7. Mimbawarna
garweng Arjuna
tandya
nandukaken pangrancana
sanya amiraga
myang memalat driya

8. Ngatan keguh
Radyan Arjuna
nulya
Sang Yyang Endra mindha warna
lir pandhita wradha
prapta wor maruta

gongsa majeng

9. Datan samar
Sang Mintaraga
sigra
amudhar semadiniria
nulya tata lenggah
wawan pangandika

10. Sang YYang Endra
wusnya uninga
nenggih
sedya ira Sang Arjuna
langkung trusthanira
gya kundur ngayangan

11. Sang Yyang Guru
tedhak priyongga
arsa maring
maringaken kanugrahan
jemparing pusaka
tanggap Sang Arjuna

12. Pasopati
tinampen sigra
Resi
mintaraga truseng driya
Sang Yyang Giri Nata
kundur angayyangan

13. Titipurna
pangganing gita
nenggih
kocap ing srat Sang Arjuna
wusnya ungguling prang
mengsah Sri Nirbita

14. Tandya dhahup
lan Dyah Supraba
nulya
winisudha madeg nata
neng Manikmantaka
tamat gupitanya

gongsa suwuk

Bedhaya Durma Ciptoning
Pasindhen Text T15

Translation

1. It is told that Arjuna was meditating
at Ngendrakila mountain
and therefore leading an ascetic life
formerly he was defeated in battle
against Suteja Nerpati
of Trajutresna
in the beginning he was engaged in battle
2. Defending his nephew Dyan Wisnubrata (Samba, Kresna's
son)
a son of Dwarawati (Kresna's kingdom)
fighting over a disputed wife
against his older brother Sri Suteja
Samba was killed in battle
Raden Arjuna
was enraged
3. Entering the battle with care, Prabu Suteja
then aimed his arrow
released the bow
striking the dodot of
Arjuna, twisting it
his dodot was ripped
he escaped from the center of the battle.

Ladrang Gendhing Wohingrat

4. Then Sang Arjuna
became greatly determined
intent on meditating
he flung his body down
on Ngendrakila
which was requested by the gods
for the future Great War
Arjuna would be the victor in battle

5. Sang Arjuna then
concentrated in his meditation
inside the cave
he borrowed the name
Resi Mintaraga
in heaven
they were affected by his power of concentration
which produced a turmoil

Gendhing Rajaswala (ketawang)

6. All the nymphs were ordered
to go to Ngendrakila
and
carry out the plan for Sang Mintaraga
the nymphs departed
and arrived in Ngendrakila

7. They appeared in a variety of forms
the wives of Arjuna
then
carried out the plan
all moving attractively
and flattering his heart

8. He did not yield
Radyan Arjuna
then
Sang Yyang Endra changed his form
into a priest/ascetic
arriving borne by the wind.

gamelan crescendo

9. Unworried
Sang Mintaraga
quickly
unwound from his meditation
then sat in readiness
in conversation (with the ascetic)

10. Sang Yyang Endra
knew
yes,
Sang Arjuna was ready
great was his happiness
then he returned to heaven

11. Sang Yyang Guru
came down himself
desiring to give
a blessing/boon
an heirloom arrow
to Sang Arjuna

12. The arrow Pasopati
was received at once
Resi
Mintaraga
was happy in his heart
Sang Yyang Giri Nata
returned to heaven

13. This is the end
of this section of the song
yes,
it is told in the book of Sang Arjuna
he was victorious in battle
against Sri Nirbita (Niwatakawaca)

14. Then he was matched
with Dyah Supraba
then
raised to the rank of king
in Manikmantaka (Niwatakawaca's kingdom)
so ends this text

Bedhaya Durma Pasopati
Pasindhén Text

Transcription

1. Amangrengga duk Arjuna nggentur tapa
neng Ngendrakila wukir
marma manguntapa
nguni kasoran yuda
lawan Suteja Narpati
ing Trajutresna
purwanya andon jurit

2. Ambelani pulunan Dyan Wisnubrata
linepasan jemparing
dening Sri Suteja
ngengingi kampuhira
Dyan Arjuna merang ing tyas
bedhah kampuhnya
gya lolos madyeng jurit

minggah Ladrang Sekar Gendhing Wohingrat

3. Yata Sang Arjuna
Dadya manempuh byat
sumedya martapa
ambanting sarira
aneng Ngendrakila
kang pininteng Dewa
mbenjang Bratayuda
unggul yudanira

suwuk

bawa sekar Hg. Sudirawicitra

4. Kocap ywang Guru
 apan wus ngudaneni
 saniskaranya
 gya dhawuh pra absari
 kinen tumurun
 mring Ngendrakila wukir
 nanduken godha
 mring Sang Suciptahening
 katampen Ketawang Hanjalagita
 ompak-ompak satunggal ngelik

5. Resi Parta
 semedi ngeningken cipta
 tan pantara praptanira
 pra absari ing suwarga
 gya nanduken pangrancana
 warna warna solahira

6. Ngliling nabda
 miraga memalat ndriya
 saweneh ambalang sekar
 Sang Arjuna teguh tyasnya
 pra absari palarasan
 kocap Ditya Mamangmurka

(ayak-ayak/srepegan)

(ketawang)

7. Kocap ana
nata juluk Sri Kilata
ambarungbinuk Sang Tapa
duk nyirnaken Mamangmurka
satemah samya bremantya
nulya arasa tandhing yuda
8. Tuhu samya
digdaya anjayeng yuda
cinarita Sri Kilata
esmu kuciwa ing yuda
lena kataman curiga
badhar Sang Ywang Giri Nata

(irama I)

(irama II)

9. Sang Nugraha
Pasopati wus tinampa
dening Resi Mintaraga
apan kinarya pusaka
pambengkasing durangkara
memayu-hayu bawana
10. Titipurna
pamudyeng beksa bedhaya
pan kinarya amahargya
jangkep kalih dasa warsa
degnya Mardawa Budaya
mugi tulusa widada

Bedhaya Durma Pasopati
Pasindhen Text

Translation

1. It is told that Arjuna was meditating
at Ngendrakila mountain
and therefore leading an ascetic life
formerly he was defeated in battle
against Suteja Narpati
of Trajutresna
in the beginning Arjuna was engaged in battle

2. While defending his nephew Dyan Wisnubrata
he was struck by an arrow released
by Sri Suteja
it struck his dodot (ceremonial batik wrap)
Dyan Arjuna was embarrassed
his dodot torn
then he escaped from the middle of the battle

Ladrang Sekar Gendhing Wohingrat

3. And then Sang Arjuna
became full of determination
intending to meditate
he flung his body down
on Ngendrakila
it was requested by the gods
for the future Great Battle
that Arjuna be the victor in battle

end

vocal solo Hg. Sudirawicitra

4. It is told that Sang Guru
 who of course understood everything
 then ordered the nymphs
 to descend
 to Ngendrakila mountain
 to carry out the temptation
 of Sang Suciptahening (Ciptoning)

Ketawang Hanjalagita

5. Resi Parta (Ciptoning)
 was meditating to purify his thoughts
 unannounced was their arrival
 the nymphs of heaven
 then carried out the plan
 using all manner of actions

6. Amusing words
 appealing movements flattery
 some threw flowers
 Sang Arjuna was firm in his heart
 the nymphs left without taking leave
 now it is told of Ditya Mamangmurka

(ayak-ayak srepegan)

(ketawang)

7. It is told there was
a king named Sri Kilata
who simultaneously with Sang Tapa (Sang Arjuna)
killed Mamangmurka
resulting in extreme anger in both
then felt matched in battle

8. Truly both
were supernaturally powerful, victors in battle
the story goes that Sri Kilata
appeared disappointing in battle
caught off guard he was struck by a dagger
and revealed himself as Sang Ywang Giri Nata (Shiva)

(irama I)

(irama II)

9. The revered boon
Pasopati was received
by Resi Mintaraga
why this was made as an heirloom
as a deliverer of evil
to bring peace and prosperity to the world

10. This is the end
the offering of this bedhaya dance
created to commemorate
the full twenty year anniversary
of the founding of Mardawa Budhaya
may it be perpetuated unhampered and without
difficulty

APPENDIX C

TRANSCRIPTIONS AND TRANSLATIONS OF BEDHAYA DURMA
KANDHA TEXTS

Bedhaya Durma Kina
Kandha Text B/S6a

Transcription

Sebetbyar wahu ta anenggih ingkang kakersakaken
kawiyosaken punika
kelangenan dalem yasadalem
Sampeyan Dalem Kangjeng Gusti Pangeran Adipati Anom
Amengkunegara
Sudibya Raja Putra Narendra Mataram
Nagari Ngayogyakarta Adiningrat
saha Kolonel Ajidanipun Kangjeng Tuwan Inggang Wicaksana
Gupernur Jendral Indiya Nederlan
karsa dalem amulyakaken kagungan dalem bedhaya durma
duk kala teksih kadospaten dalem Kangjeng Eyang Dalem
Inggang Sinuwun suwargi ingkang kaping '3' teksih
jumeneng Kangjeng Gusti Pangeran Adipati Anom
Amengkunegara wondene sakpunikanipun karsa dalem
Sampeyan Dalem Kangjeng Gusti dipun laras malih
yen karsa dalem kahagem konca bedhaya jaler
karsa dalem kalaras sanes yen karsa dalem kahagem priyayi
putri

Wahu ta para bendara bedhaya
 sareng sampun marak munggen ngarsa dalem
 tindakira ana teka kadya peksi bayak muluk aneng tawang

wiyosanipun Gendhing Peksi Bayak

bedhaya miyos

sakendelipun gendhing lagon
 sakendelipun ing lagon mawi kawin sekar sinom kalih pada

1. midrera ing rat buwana
 ngupaya pan nora manggih
 lir Sang Dyah Ngayogyakarta
 sampurna saliring kardi
 putus aksara sandi
 prituwin ing kawi rampung
 myang tingaling pangeswa
 dening renyep-renyep iki
 melok melok lir wulan kapiting lintang

2. sakamantyan warnanira
 lir pupujaning absari
 sarining retna juwita
 pinuja dadya sang dewi
 lir murcayen kaheksi
 kaduk manis gendreh mangu
 Sang Dyah Adi Ngurawan
 liringe lir pasopati
 prak hatine miyeg-miyeg rong gotongan

sakendelipun ing kawin anunten abdidalem konca pasindhen
anampeni lekas sindhen

BEDHAYA PROPER

sareng bedhaya sampun kendel
mawi lagon manyura
sadumugenipun ing wilet lagon manyura

anunten konduranipun Gendhing Balung Jagung

sakendelipun ing gendhing mawi lagon manyura malih
sadumugenipun ing wilet

Bedhaya Durma Kina

Kandha Text B/S6a

Translation

In a moment, just then, it became light, yes, what is
desired to be presented
is the king's pleasure (bedhaya), the royal creation of
Sampeyan Dalem Kangjeng Gusti Pangeran Adipati Anom
Amengkunegara
Sudibya Raja Putra Narendra Mataram (His Highness the
Crown Prince)
of Yogyakarta, beauty of the world
and the Colonel, representative of the Honorable and Wise
Governor General of the Netherland Indies
the wish of the king is to perpetuate the royal bedhaya
durma
from the time when he was still in the kadipaten, his
highness the late grandfather king the third, when he
was still His Highness the Crown Prince while now the
intent of His Royal Highness the Prince is to adapt
this bedhaya
from when it was the king's wish to use male bedhaya
now it was the king's wish to adapt the bedhaya to be
different because he desired to use female bedhaya.

Just now the bedhaya
 are all in audience in front of the king
 their arrival is like a flock of peksi bayak flying in the
 sky

entrance piece Gendhing Peksi Bayak

the bedhaya enter

after the music stops, a lagon
 after the lagon, use kawin sekar sinom, two stanzas

1. Throughout the world
 you can search but not find women
 like the princesses of Yogyakarta
 perfect in all their work
 deciphering all hidden language
 and also accomplished in Old Javanese
 with the eye it is seen
 while what is hazy
 appears clear, like a moon flanked by stars

2. Exceptional in appearance
 like the creation of nymphs
 their essence like jewels
 created to be goddesses
 that seem to disappear when looked upon
 so beautiful, their beauty is beyond belief
 the princesses of beautiful Ngurawan (East Javanese
 kingdom in Panji stories)
 their glances like the Pasopati arrow
 attracting the heart which is heavy (with love) and
 awkward like two bundles.

after the kawin then the royal pasindhen corps begin to sing

BEDHAYA PROPER

after the bedhaya dancers have stopped
use lagon manyura once through

then the exit piece Gendhing Balung Jagung

after the exit piece use lagon manyura again
once through

Bedhaya Durma Kina
Kandha Text B/S3

Transcription

punika kagentos kang pinurwa
anglaras patrapipun ing wiyosanipun kalangenan dalem
bedhaya durma
ingkang dipun wasiyataken dados pusakanipun kalangenan
dalem badhaya ing kadospaten
wondene ingkang rumiyin lekas lagon manyura sadumugenipun
ing wilet lagon manyura sadaya
sakendeling lagon lajeng dipun cariyosaken sabarang patrap
wiyosanipun kalangenan dalem badhaya durma punika
inggih kados patrap wiyosanipun kalangenan dalem
badhaya sumbreg badhaya narendra wasesa prabu utama
ananging kahotan sih piningit
dereng dipun karsakaken winedar
wondene pamujining manah abdidalem sadaya
asruning cipta siyang lan dalu
ingkang mugu mugu kalangenan dalem badhaya durma punika
dados palunturing sih nugrahaning kang murba
ingkang kalangenan badhaya durma inggalipun binabar tumrap
ingkang kagungan pusaka
nunten dipun wedar kados saliring kalangenan badhaya srimpi
ingkang kathah kathah punika

punika kawinipun

1. midrera ing rat buwana
 ngupaya pan nora manggih
 lir sang dyah ngayugyakarta
 sampurna saliring kardi
 putus aksara sandi
 prituwin ing kawirampung
 myang tingalan pangiksyu
 dene renyep renyep iki
 melok melok lir wulan kapit ing lintang

2. sakamantyan warnanira
 lir pupujaning apsari
 sarining retna juwita
 pinujya dadya sang dewi
 lir murca yen kaheksi
 kaduk manis gendreh mangu
 sang dyah ngayugyakarta
 liringe lir pasopati
 prak hatine miyeg miyeg rong gotongan

sakendelipun ing kawin anunten kang gongsa mungel ladrang

sebetbyar wahu ta anenggih ingkang dipun karsakaken
 punika ingkang dipun wiyosaken kalangenan dalem badhaya
 pusaka

ingkang dipun paringaken dados wasiyat kalangenan dalem
 badhaya ing kadospaten

wondene ingkang dipun cariyosaken saweg kala
 panjenenganipun ingkang Sinuhun Kangjeng Sultan
 Amengkubuwana ingkang kaping '4' dipun karsakaken ing
 angkat ing kangjeng rama dalem ingkang suwargi
 jumeneng Kangjeng Gusti Pangeran Adipati Anom Amengkunagara
 sarta ingestrenan eyang dalem kangjeng tuwan besar saha
 gurnedur jendral mupakat sagunging para kangjeng
 guprenemen myang pararat pening indiya sadaya
 saha tuwan minaster ing ngayugyakarta adiningrat
 myang tuwan suketaris pepakan kang para priyayi putra
 santana sapuh anem miwah kang para Pangeran atanapi
 abdidalem bupati
 mantri tuwin dadya bala ing ngayugyakarta sadaya
 sasampunira ing angkat rinengga kaprabon dalem ing
 kadospaten
 lah ing ngriku ari kala mongsa kala anunten karsa sowan
 ing kangjeng rama dalem
 dipun dherekaken sakathahing para priyayi santana bupati
 mantri miwah wadya bala ing kadospaten sadaya
 pangangening wadya yen sinawang lir pendah sekar sataman
 gya anglir yang yyang anukmeng surat
 wahu ta sareng sampun kalampahan jumeneng dalem kangjeng
 gusti ing kadospaten
 anglangkungi karta arja mulyaning nagari dalem ing
 ngayugyakarta adiningrat
 wondene abdidalem ing ngayugya sadaya ageng alit sepuh
 anem jaler estri
 manahira prasamya bungah marwata suta sadaya
 sangking sami sanget sukapirena ing manahipun
 ciptanira sami mamuji rinten dalu pamesuning sedya ingkang
 mugi mugi kangjeng gusti
 tulusa tuhu utama enggala ambabar amedaring karsa den
 kadya garuda ingkang asung cipta

anunten gendhing peksi bayak mungel kangjeng bandara
 bandara lajeng miyos sareng kangjeng bandara bandara
 sampun lenggah ing ngarsa dalem
 ingkang gongsa nunten suwuk
 sakendeling gongsa mawi lagon manyura sadumugenipun ing
 wilet sadaya
 sakendeling lagon amawi kawin sekar sinom kalih pada
 wondene kawinipun
 titikang mungel ing ngajeng punika wahu
 sakendeling kawin nunten kangjeng bandara bandara
 pasindhèn anampeni wiyit

BEDHAYA PROPER

sareng kangjeng bandara bandara sampun kendel amawi lagon
 manyura
 sadumugenipun ing wilet lagon manyura anunten kangjeng
 bandara bandara kundur
 gendhingipun balung jagung
 sakendeling gongsa amawi lagon manyura sadumugenipun ing
 wilet lagon manyura
 tamat wiyosanipun kalangenan dalem badhaya durma

Bedhaya Durma Kina
Kandha Text B/S3

Translation

This replaces an older version
adapting the manner of the performance of the king's
pleasure Bedhaya Durma
which was given to become an heirloom of the bedhaya in
the kadipaten
meanwhile, what is first is the lagon manyura, once
through one complete lagon
after the lagon, then it is told of the manner of the
performance of the king's pleasure Bedhaya Durma which
is also like the manner of the performance of the
king's pleasure Bedhaya Sumbreg, Bedhaya Narendra
Wasesa, (Bedhaya) Prabu Utama, but it is different,
still reserved
not yet allowed to be brought out
while the praises of the hearts of all the abdidalem
their strong wish day and night
is that hopefully the king's pleasure Bedhaya Durma will
become a gift of love, a blessing from god
the king's pleasure bedhaya durma was first performed for
the one who owned the pusaka
then it was brought out as all bedhaya and srimpi are
usually

this is the kawin

1. Throughout the world

you can search but not find women
 like the princesses of Yogyakarta
 perfect in all their work
 deciphering all hidden language
 and also accomplished in Old Javanese
 with the eye it is seen
 while what is hazy
 appears clear, like a moon flanked by stars

2. Exceptional in appearance

like the creation of nymphs
 their essence like jewels
 created to be goddesses
 that seem to disappear when looked upon
 so beautiful, their beauty is beyond belief
 the princesses of Yogyakarta
 their glances like the Pasopati arrow
 attracting the heart which is heavy (with love) and
 awkward like two bundles

after the kawin wait for the gamelan to sound a ladrang

In a moment, just then, there was light, yes what is
 desired is the performance of the king's pleasure the
 heirloom bedhaya
 which was given to be the inheritance of the king's
 pleasure bedhaya in the kadipaten

while what is told is about the time His Highness Hamengku
Buwana the fourth was desired to be raised by his late
father
to take the title of His Highness the Crown Prince
and who was attended by the Honorable Dutch official and
the Grenadier General (Governor General?) with the
consent of all the government officials, all the
members of the company (VOC)
and the minister of Yogyakarta, beauty of the world
and the secretary complete with the nobles, royal
relatives, the old, the young, and the princes along
with the regents (bupati)
after being decorated with the royal trappings in the
kadipaten
then, in that place, on that day, in that season, then he
was ready to pay his respects to his royal father
escorted by all the nobles, royal relatives
ministers along with all the troops of the kadipaten
the attire of the followers when seen was like a flower
garden
as if like gods, touching the heart
that then was the installation of the crown prince
increasing the peace, prosperity and harmony of
Yogyakarta, beauty of the world
while all the king's servants in Yogyakarta great, little,
old, young, male, female
their hearts were all extremely happy
all were so happy in their hearts
that their thoughts praised him day and night endeavoring
and hopeful that the prince
would be honest, noble, perfect, his utterances expressing
his will like a garuda bird presenting its thoughts

then the entrance piece Peksi Bayak sounds, the nobles
(bedhaya) then emerge, all the nobles (bedhaya) are
seated in front of the king

the gamelan stops

after the gamelan stops, use lagon manyura once through

after the lagon use kawin sekar sinom, two stanzas

while the kawin

is sung as recorded earlier

after the kawin then the noble pasindhen begin to sing

BEDHAYA PROPER

when the nobles (bedhaya) end use lagon manyura

once through, then the nobles return

the exit piece is Balung Jagung

after the gamelan stops, use lagon manyura once through

this is the end of the performance of the king's pleasure

Bedhaya Durma

Bedhaya Durma Pasopati
Kandha Text

Transcription

Sebetbyar, wauta
anenggih ingkang rinenggeng kandha
lelangen beksa Bedhaya
iyasanira Paguyuban Mardawa Budhaya
ing Ngayogyakarta Hadiningrat.
Wondene ingkang kinarya tepa palupining kandha
amethik cariyos Mahabarata
duk nalika Raden Harjuna
inggih Sang Begawan Suciptaning
antuk kanugrahaning Jawata Minulya
warni pusaka jemparing
wasesaning satru jaya dibya
tinengran Jemparing Pasopati.

Wauta
ingkang samya winayang beksa
sampun mungging madyaning pasowanan
dhasar sami wanodya sulistya ing warna
wimbuh karengga ing busana,
tahu pantes linuding bawaswara.

Bedhaya Durma Pasopati
Kandha Text

Translations

In a moment, just then, it was light
yes it is told in the kandha
a bedhaya dance entertainment
the creation of Paguyuban Mardawa Budhaya
in Yogyakarta, beauty of the world.
While what is made to be an example in the kandha
taking a story from the Mahabharata
of the time when Raden Arjuna
yes, Sang Begawan Suciptaning
received the blessing of the Honorable Gods
this heirloom was in the shape of an arrow
with the power to control the enemy, magically powerful
to be called the Pasopati arrow.

Just then
those who will perform the dance
are situated in the middle of the pavillion
women beautiful in form
their beauty increased with ornamented costumes
appropriately followed by a vocal introduction.

APPENDIX D

SULTANS OF YOGYAKARTA WITH YEARS OF REIGN¹

<u>Sultan</u>	<u>Years of Reign</u>
H.B. I	1755-1792
H.B. II	1792-1810 1811-1812 1826-1828
H.B. III	1812-1814
H.B. IV	1814-1822
H.B. V	1822-1826 1828-1855
H.B. VI	1855-1877
H.B. VII	1877-1921
H.B. VIII	1921-1939
H.B. IX	1940-present

¹Taken from Ricklefs (1981) and Mandoyokusumo (1980).

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