

The “*Pakeliran Padat*” wayang show as an alternative to evoke interest in wayang and gamelan

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ABSTRACT

This study aims to examine the effect of the “*Pakeliran Padat*” wayang show on the interest and sense of belonging towards wayang and gamelan, the accompaniment music for wayang show. The study tried to address the concern about the possibility that one of the nation’s cultural resources and a noble form of art, namely the arts of wayang and gamelan, may be abandoned by the future generation as the owner of this heritage. The method used in this study was the quantitative method using the t-test procedure to obtain information about whether the “*Pakeliran Padat*” wayang show has any effect on the interest of the respondents in wayang kulit and gamelan before and after the show. In this study, students watched the wayang and gamelan show to completion with an appreciative expression in an enjoyable atmosphere. Based on the questionnaires they filled in after the show about their perception on the wayang and gamelan show, it is evident that they enjoyed the show. This indicates a significant difference in mean scores between the before (81.53) and after watching the show (86.40) is 5.13, meaning that it has a significance of 0.012 or smaller than the standard significance number of 0.05.

Keywords: *Pakeliran Padat*, interest, sense of belonging, wayang, gamelan

Pergelaran wayang “*Pakeliran Padat*” sebagai alternatif membangkitkan rasa menyukainya sekaligus menyukai musik gamelan

Abstrak

Penelitian ini bertujuan untuk mengungkap pengaruh pertunjukan Wayang Kulit *Pakeliran Padat* terhadap rasa menyukai dan rasa memiliki terhadap pertunjukan wayang kulit dan terhadap musik gamelan (musik pengiring pertunjukan wayang kulit). Hal ini dilakukan oleh karena adanya upaya untuk menepis keprihatinan terhadap kemungkinan ditinggalkannya salah satu kekayaan budaya berupa seni yang agung yaitu seni pewayangan dan gamelan oleh oleh pemilik/pewarisnya sendiri (generasi penerus bangsa). Metode yang digunakan dalam penelitian ini adalah metode kuantitatif, dengan menggunakan prosedur uji-t untuk mendapatkan informasi ada dan tidaknya pengaruh pertunjukan wayang kulit *pakeliran padat* terhadap suka atau tidak sukanya responden terhadap wayang kulit dan gamelan, antara sebelum dan sesudah adanya pertunjukan wayang kulit dan gamelan sebagai pengiringnya. Dalam penelitian yang telah dilakukan menunjukkan bahwa di samping mahasiswa menonton pertunjukan wayang dan gamelan hingga selesai dengan suasana dan ekspresi yang menyenangkan, ketika usai pertunjukan diminta mengisi kuesioner tentang persepsi mereka terhadap wayang dan gamelan tersebut, ternyata mereka merasa menyukai. Ini berbeda secara nyata (signifikan) dengan keadaan sebelumnya (beberapa bulan sebelum adanya pertunjukan wayang kulit dan gamelan): selisih mean antara sebelum (81,53) dan sesudah (86,40) = 5,13 dengan signifikansi 0,012 lebih kecil dari 0,05 (bilangan standar signifikansi).

Kata kunci: *pakeliran padat*, rasa menyukai, rasa memiliki, wayang, gamelan

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INTRODUCTION

There is a concern that with the great stream of global influence and its effect on all aspects of life of the Indonesian nation, interest in *gamelan* (traditional Javanese music) and *wayang kulit* (shadow puppet theatre in which the puppets are made of leather), begins to fade, even diminish. Interest and sense of belonging to the local culture (*gamelan* music and *wayang kulit*) continue to decline as evident by the low number of audience for *gamelan* and *wayang kulit* shows, with even fewer younger audience or university students. Similarly, there was not many people attending the *wayang* show held by the Department of Fine Arts Education in the Faculty of Languages and Arts of Yogyakarta State University on March 10, 2012. There were not many lecturers among the audience, and even fewer students.

The very present reality above shows that interest in *gamelan* and *wayang kulit* as the cultural, or more accurately artistic, resources has become sadly low. There are many factors that are suspected to contribute to the increasingly low interest in *gamelan* and *wayang kulit*. Based on the observation on various shows of *gamelan* and *wayang kulit* in various places, especially in Yogyakarta (a city that is rooted in cultural preservation), several aspects that can affect interest in *gamelan* and *wayang kulit* include the fact that the show begins very late at night and finishes in the morning (long duration), as well as the components of the show which can be tedious as the language is difficult to understand, even more for non-Javanese people, such as *suluk* (the melodic story telling of the *dalang* or puppet master that resembles *nembang* or the traditional Javanese way of singing), and *janturan* (the way the *dalang* introduces a scene that takes place at the time).

Another factor that is suspected to affect the low interest in attending a *wayang kulit* show is the story, which can be difficult to enjoy by the audience, especially when the *dalang* does a tedious job describing the story. As an audience, students certainly expect that the story will be relevant with their experience. In general, they will be interested to follow the show when the topic relates to what they have in mind. It is only natural that the audience has an expectation that the story presented in the *wayang kulit* show reflects their world. The world of students in general is one that is related to scientific, logical, factual, and up-to-date way of thinking.

In regard to the background that is based on the facts in the field, it is our job as the ones who inherit the culture of our nation to contribute our ideas and take real actions that can incite love and a sense of belonging to our cultural heritage.

Gamelan and *wayang kulit* have been the culture of our nation of Indonesia since hundreds of years ago. Despite having the traditional characteristics, in the development of *gamelan*, the Javanese *gamelan* is particularly quite well-known by the international audience. The latest development even finds various Javanese *gamelan* groups from other countries. When there were reports that our cultural heritage has been claimed by other nations, it shows a logical fact that we truly become increasingly apathetic.

Based on the name, in Yogyakarta State University, the faculty name that contains the term “arts” is the Faculty of Languages and Arts. As a faculty that is deeply rooted in the arts, there have been many efforts done to preserve culture and arts, including *gamelan* and *wayang kulit*. As described earlier, the *wayang kulit* show held by the Department of Fine Arts is a form of real action taken by the faculty as one of the efforts to preserve the art of *gamelan* and *wayang kulit*. In reality, the faculty has consistently made various efforts and taken actions to preserve culture and the arts, including the art of *gamelan* and *wayang kulit*. Moreover, the faculty also requires all students (from all departments) to take the courses of Cultural Appreciation and Artistic Appreciation, which consist of an active process related to culture or arts in the learning activities. Through these two courses, students are expected to obtain practical experiences related to culture and arts, including *gamelan* and *wayang kulit*, that undeniably contains extraordinary values. In the implementation, the activity of watching or appreciating the live show of *gamelan*, and especially *wayang kulit*, is not an easy thing to do. In addition to being rarely held, these shows are commonly performed in the night-time and with a long duration. When watching/appreciating a *wayang kulit* show, it is recommended that one follows the show from the very beginning to the very end. However, because of the long duration, it is not uncommon that the audience leaves before the end of the show. Therefore, there is a need to present the *wayang kulit* show in a shorter form in terms of the story and the duration, hence the name “*Pakeliran Padat*”, which means “the condensed *wayang* show.”

The background of this study is the motivation to take real actions in order to stimulate the sense of love and belonging, especially for the students of the Faculty of Languages and Arts at Yogyakarta State University in the form of the "*Pakeliran Padat*" *wayang* show.

Based on the description, there were several problems this study aimed to address:

1. Can the "*Pakeliran Padat*" *wayang* show stimulate a sense of love and belonging to *gamelan* music and *wayang kulit*?
2. Is there a difference in perceptions towards *gamelan* music before and after watching the the "*Pakeliran Padat*" *wayang* show?
3. Is there a difference in perceptions towards *wayang kulit* before and after watching the the "*Pakeliran Padat*" *wayang* show?

METHOD

This research was basically quantitative. The method used to answer the research question number 1, namely whether the pakeliran shadow puppet performance can stimulate a sense of love and belonging to the *gamelan* and *wayang kulit* was a questionnaire that was distributed directly to the audience of the *wayang kulit* performance. Then to answer the research questions number 2 and 3, namely whether there is a difference in perception of *gamelan* music and *wayang kulit* between before and after watching a *wayang kulit* performance, a difference test analysis was used by differentiating the average score (t-test) obtained from the questionnaire filled out by the audience before and after watching the shadow puppet show.

FINDINGS AND DISCUSSION

An overview of wayang

According to *Serat Sastramiruda*, which was translated by Kamajawa (1981: 12), *wayang* was first created by King Jayabaya in the Javanese year 869 Saka. It was explained that *wayang* was initially drawn on a *lontar* (palm) leaf. The first character illustrated by King Jayabaya was the god Bathara Guru, followed by other Hindu gods. When the drawing of characters was done, they were named *wayang purwa*. *Wayang* means 'shadow' (the illustrations are not presented, only their shadows), and *purwa* refers to the characters that come from the *purwa* age (the beginning age). In the following development, the types of *wayang* expand into *wayang beber*, *wayang gedog*, *wayang krucil*, *wayang golek*, *wayang klithik*, *wayang orang*, etc.

The use of the term *wayang kulit* began during the age of the *wali songo* (the nine revered saints of Indonesia) under the first king of Demak (Northern Java), Sri Sultan Syah Alam Akbar in the year 1443, in which *wayang* was made from buffalo leather (Kamajaya, 1981 : 12). It was told that in the year 1031, Empu Ajisaka (the King of Purwacarita) completed *wayang purwa* with a guideline for *wayang purwa* episodes about stories of the gods. Next, 24 years after the first king of Jenggala named King Lembuamiluhur ruled, in the year 1145 (Kamajaya : 13), *gamelan* by the name *laras slendro* was first used to accompany *wayang purwa* by King Suryawisesa, son of King Lemburamiluhur (the second king of Jenggala).

The use of *gamelan* as the accompaniment music for *wayang* show as mentioned above shows that *gamelan* and *wayang* are inseparable from one another. Although a *gamelan* show can stand on its own without *wayang*, a *wayang* show will not come to life without the accompaniment of *gamelan* music.

We all can appreciate the extraordinary values of both *gamelan* and *wayang kulit* as art forms, in terms of the artistic values of the sound (*gamelan*), the shape (fine arts) of *wayang kulit*, the literature in the way the characters communicate (literary), the movements of the *wayang kulit* played by the *dalang* (dance), and other values. Therefore, it would be a shame that the artistic heritage of our nation (*gamelan* and *wayang*) be left to die due to the lack of real actions and efforts to grow a sense of love and belonging.

Gamelan

Indonesia, specifically Java, has their own history about the origins and creation of the *gamelan* music instruments based on an ancient book written in Javanese characters that has been translated into the Indonesian language by Kamajaya (1981). The story was that *gamelan* was formed by the creation of sounds called Lokananta by a human incarnate of a god named Bathara Guru.

Bathara Guru was incarnated into a human named His Majesty The King Mahadewa Budha who ruled the kingdom of Medangkamulan. To complete his kingdom, he created a palace of great comfort and beauty that resembles Heaven. To complete the beauty and comfort of the palace, music instruments called Lokananta were created. Lokananta was what we know now as *gamelan* (Kamajaya, 1981 : 13).

In further development, *gamelan* can be categorized into two types, namely *gamelan slendro* (*slendro*) and *gamelan pelog*. *Gamelan slendro* has 5 notes, while *gamelan pelog* has 7 notes. Although it has 7 notes, *gamelan pelog* typically only uses 5 notes in practice. For this reason, both *slendro* and *pelog* are pentatonic instruments (*penta* means ‘five’ and *tonic* means ‘tone’). In both *slendro* and *pelog*, the notes are called by their Javanese names: 1 is *ji*, 2 is *ro*, 3 is *lu*, 4 is *pat*, 5 is *lima*, 6 is *nem*, and 7 is *pi*.

The Javanese people know exactly what *gamelan* or a set of *gamelan* is. They are generally familiar with the terms *gamelan*, *karawitan* and *gangsa*. *Gamelan* is a product of culture that meets the human need for arts (Kuswanto, 2009: 15).

The discussion about *gamelan* cannot be separated from the *karawitan*. The term *karawitan* is used to refer to the art of *gamelan* that is widely used by the Javanese people. They generally define *karawitan* based on the word *rawit* which means ‘small’, ‘subtle’ or ‘complicated’. Supposedly, in Surakarta Palace, the term *karawitan* is also used as an umbrella term for several branches of arts such as *tatah sunging*, carving, dance, to puppet mastery (Supanggih, 2002:5–6). The term *karawitan* in a narrow definition is used to call a type of music or sound that contains one or two of the following traits (Supanggih, 2002:12):

- (1) using the *gamelan* music instruments partly or entirely and *laras slendro* or *pelog* partly or entirely.
- (2) using the Javanese scale *laras slendro* and/or *pelog* with the *gamelan* instruments or non-*gamelan* instruments, vocals, or a combination of both.

Gamelan is an ensemble music that typically shows off metallophone, *gambang*, *gendang* (drum) and gong. Most of the *gamelan* music instruments produce sound by being struck with a mallet or a beater. *Gamelan* is music; meaning that it is just like music in general which consists of beautiful sounds that incite a sense of beauty. The word ‘ensemble’ comes from the French word ‘*ensemble*’ which means ‘together’. *Gamelan* music is more beautiful when played together in a group. A deeper understanding on the concept of being “together” in the word ‘ensemble’ signifies that playing the *gamelan* music teaches the players to always prioritize teamwork in solving a problem. This is a logical understanding, as it is important to get used to solve problems by working on a task together because it will usually lead to better results.

Pakeliran Padat

We all certainly feel that there are many things in the world that must be done and finished quickly to complete certain tasks. In this study, it is especially an important concern to find a way for the audience to watch a show in short duration without reducing the plot and meaning of the story, especially for a *wayang kulit* show/performance which unfortunately becomes less attractive by the day to young people.

The long duration of the show is often suspected as one of the reasons why the audience do not stay until the end of the show. Therefore, there needs to be innovations to reduce the audience’s reluctance to stay and watch a *wayang kulit* show to completion, such as condensing the duration of the show. “*Pakeliran Padat*” (condensed puppet theatre) is a solution that can be developed as an effort to make the audience stay until the end of the show and even draw attention and a sense of interest/love. The first “*Pakeliran Padat*” *wayang kulit* show was first held at the Surakarta Indonesian College of the Arts in 1973 (Supriyono, 2008 : 329). Three years later (in 1976), the next “*Pakeliran Padat*” *wayang kulit* show received a more solid response from the public. A “*Pakeliran Padat*” show may be done from 1 (one) or 2 (two) hour(s) to four hours at most.

The idea of ‘condensed’ does not only mean condensing, compressing, or shortening the duration, but also refers to the creative action and process which involves all the elements in the *wayang kulit* show. These elements include the theme or *lakon*, *antawacana* which includes *janturan*, *pocapan*, and *catur*, vocal work or *sulukan* (*sendhon*, *ada-ada*, *pathetan*, *kombangan*),

garap sabet, and the music accompaniment (Supriyoko, 2008 : 329). "*Pakeliran Padat*" is typically held in special occasions, such as exams, festivals, competitions, or other appreciation-based events.

Student perception towards wayang and gamelan

According to Drever (1986, in Lufri 2007: 128) perception is a process to remember or identify something, usually used in the sense perception, when the object that we remember or identify is an object that affects the sense organs. According to Soemanto (2006: 25), perception is a response that is resulted from an observation. There are three types of responses, namely (1) past response or memory response, (2) present response or imaginary response, and (3) future response or anticipatory response. According to Salma & Eveline (2008: 134), perception in learning affects 1) memory, 2) the development of concept, and 3) the shaping of attitude. Additionally, Slameto (2003: 102) defines perception as a process that concerns the intake of message or information into the human brain continuously making a direct connection. The connection is made through the senses of sight, smell, hearing, taste, and touch.

According to several views on perception above, it can be concluded that perception can be defined as one's response, opinion, assessment, view, or reaction towards an object of attention. The difference of perceptions may be caused by the difference in physical readiness from the sensory organs, interests, past experiences, attention levels, and stimulus levels.

The phenomenon that becomes clear is that students in general increasingly drift away from the art of *wayang* and *gamelan*. This is evident by the low attendance rate among students during a *wayang* show in campus. The audience usually consists of the elderly from the surrounding community members and very rarely includes students. This means that students do not yet possess a sense of love or belonging. The sense of belonging typically comes after the sense of love or interest. This study focuses on the sense of love and belonging based on the perception.

Wayang and *gamelan* are two words that need each other. This means that when we talk about *wayang* (including *wayang kulit*) we certainly cannot leave out *gamelan*, as a *wayang* show/performance very much needs a music accompaniment of *gamelan* music. There are many ways that can be done in terms of making people who may not be familiar with *wayang* (or not liking *wayang* enough) and *gamelan* into people who love them. Initiating to watch a *wayang* show (which is typically accompanied by the *gamelan* music) is one of them.

To make someone interested in, or more than that, love *wayang* and *gamelan*, and to evoke the sense of love and belonging towards them, there are several ways that can be done. Considering the different perceptions of the people due to the attention level and the stimulus level, when one is presented with a real stimulus in the form of the *wayang* and *gamelan* show, there will be different perceptions between before and after watching the *wayang* and *gamelan* show. The change of perceptions before and after watching a *wayang* and *gamelan* show means a change of feeling. The change of perception can be used as one of the indicators that there is a change of feeling, from disinterested or not yet interested into being interested in and loving *wayang* and *gamelan*. This means that there is a process of inciting a sense of interest and love. After the interest becomes deeper, it can lead to a sense of love towards *wayang* and *gamelan*, and finally a sense of belonging.

Research results

A study on *wayang* and *gamelan* has been done at the Faculty of Languages and Arts of Yogyakarta State University, especially at the Department of Music Education in May 2012. The respondents were students with a criterion of not taking courses related to *gamelan* and *wayang*. Courses at the Department of Music Education at the Faculty of Languages and Arts at Yogyakarta State University related to *wayang* and *gamelan* include Art Appreciation, Culture Appreciation, and *Karawitan*. Students taken as a sample in this study did not take these courses.

In the natural state as illustrated above, students (respondents) were given questionnaires about their perception on *gamelan* and *wayang*. After they responded to the questionnaire based on the reality of their experience, they were conditioned to move on and go about their lives. Two months afterwards, they were invited to see the *wayang* and *gamelan* performance and asked once again to fill out the questionnaire. The results are as follows.

Student perception prior to the wayang show

Students were in the Research Method class when they were asked to fill in the questionnaires. Therefore, they concentrated more on the class. When asked to fill the questionnaire, they were still focused on the Research Method class. As a result, they were able to fill in the questionnaire in a natural state with no pressure.

Table 1. Research data 1 (before the show)

S	Before the show	S	Before the show
1	90	16	52
2	97	17	62
3	93	18	93
4	95	19	89
5	88	20	87
6	82	21	82
7	90	22	88
8	97	23	66
9	75	24	63
10	93	25	55
11	92	26	66
12	82	27	93
13	87	28	88
14	63	29	80
15	70	30	84

Table 2. Data distribution before the show

		Before			
		Frequency	Percent	Valid percent	Cumulative percent
Valid	52	1	3.3	3.3	3.3
	55	1	3.3	3.3	6.7
	62	1	3.3	3.3	10.0
	63	2	6.7	6.7	16.7
	66	2	6.7	6.7	23.3
	70	1	3.3	3.3	26.7
	75	1	3.3	3.3	30.0
	80	1	3.3	3.3	33.3
	82	3	10.0	10.0	43.3
	84	1	3.3	3.3	46.7
	87	2	6.7	6.7	53.3
	88	3	10.0	10.0	63.3
	89	1	3.3	3.3	66.7
	90	2	6.7	6.7	73.3
	92	1	3.3	3.3	76.7
	93	4	13.3	13.3	90.0
	95	1	3.3	3.3	93.3
	97	2	6.7	6.7	100.0
	total	30	100.0	100.0	

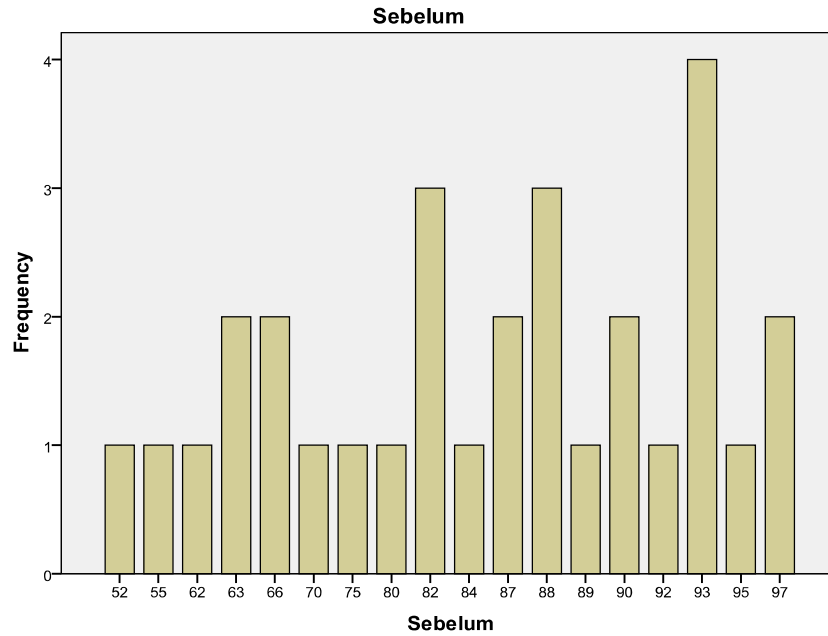


Figure 1. Data histogram data before the show

Student perception after the wayang show

Data on student perception towards *gamelan* music and *wayang* were taken a few months after the preliminary data collection (before the show), specifically on May 2, 2012 at the *karawitan* Laboratory in the Faculty of Languages and Arts of Yogyakarta State University. Quite a while after the first data collection, the respondents were invited to watch a *wayang* show with *gamelan* as the accompaniment music. After watching the show, they were given questionnaires and asked to respond to the questionnaires based on their experiences. The results are presented in the following section.

Table 3. Research data 2 (after the show)

S	After the show	S	After the show
1	90	16	52
2	97	17	62
3	93	18	93
4	95	19	89
5	88	20	87
6	82	21	82
7	90	22	88
8	97	23	66
9	75	24	63
10	93	25	55
11	92	26	66
12	82	27	93
13	87	28	88
14	63	29	80
15	70	30	84

Table 4. Data distribution after the show

		After			
		Frequency	Percent	Valid percent	Cumulative percent
Valid	55	1	3.3	3.3	3.3
	63	1	3.3	3.3	6.7
	66	2	6.7	6.7	13.3
	77	1	3.3	3.3	16.7
	80	1	3.3	3.3	20.0
	82	2	6.7	6.7	26.7
	83	1	3.3	3.3	30.0
	85	2	6.7	6.7	36.7
	87	1	3.3	3.3	40.0
	89	1	3.3	3.3	43.3
	90	4	13.3	13.3	56.7
	91	2	6.7	6.7	63.3
	93	3	10.0	10.0	73.3
	94	1	3.3	3.3	76.7
	95	1	3.3	3.3	80.0
	96	3	10.0	10.0	90.0
	97	1	3.3	3.3	93.3
	100	1	3.3	3.3	96.7
	101	1	3.3	3.3	100.0
	Total	30	100.0	100.0	

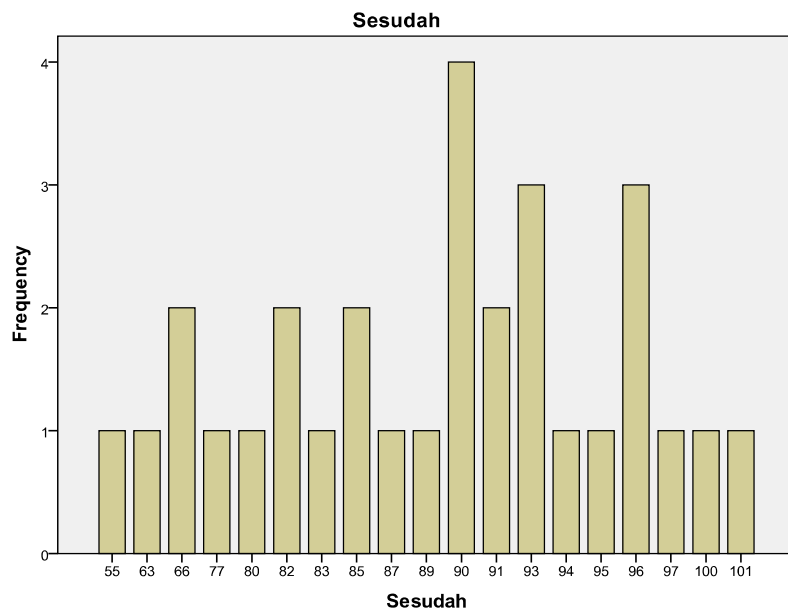


Figure 2. Data histogram after the show

The difference between student perceptions before and after the wayang show

The final analysis is a difference test between before and after watching the *wayang* and *gamelan* show. The results are as follows.

Descriptive statistics							
	N	Range	Minimum	Maximum	Mean	Std. Deviation	Variance
Before	30	45	52	97	81.40	13.119	172.110
After	30	46	55	101	86.53	11.295	127.568
Valid N (listwise)	30						

Paired samples test									
		Mean	Std. deviation	Paired differences		T	df	Sig. (2-tailed)	
				Std. error mean	95% confidence interval of the difference				
					Lower				Upper
Pair 1	Sesudah – Sebelum	5,133	10,540	1,924	1,198	9,069	2,668	29	,012

The summary of the analysis results presented in the table above is as follows:

1. Mean before the show: 81.40
2. Mean after the show: 86.53
3. Difference of means before and after the show: 5.33
4. t: 2.68 with a significance of 0.012 (smaller than 0.05)

CONCLUSIONS

Based on the research findings, it can be concluded that there is a significant difference between student perceptions towards *wayang* and *gamelan* before and after the *wayang* and *gamelan* show. This is indicated with a significant difference between the mean scores before (81.40) and after (86.53) the show at a significance rate of 0.012, which is smaller than 0.05.

The improved perceptions that are understood as a sense of interest or love suggest that the treatment in this study succeeds in at least being a reminder, as well as evoking a sense of love and belonging towards important things that we must preserve, namely *wayang* and *gamelan*.

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