

KOREOGRAFI KALA TAKLUK KARYA OKY BIMA REZA AFRITA

SKRIPSI KARYA ILMIAH



oleh

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**FAKULTAS SENI PERTUNJUKAN
INSTITUT SENI INDONESIA
SURAKARTA
2022**

KOREOGRAFI KALA TAKLUK KARYA OKY BIMA REZA AFRITA

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Untuk memenuhi sebagian persyaratan
guna mencapai derajat Sarjana S-1
Program Studi Tari
Jurusan Tari



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SURAKARTA
2022**

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MOTTO DAN PERSEMBAHAN

Rahasia kesuksesan adalah mengetahui yang orang lain belum ketahui.

Ora ana pambudidaya kang muspro
(Tidak ada usaha yang sia-sia)



Skripsi ini kupersembahkan kepada:

- Allah SWT atas limpahan rahmatnya
- Ayahanda Sularno dan Ibunda Sudewi
- Keluarga besar Hadi Kasidi, Puri, Tardi
- Para guru dan mahaguru yang telah membekaliku ilmu
- Teman teman seperjuanganku yang telah membantuku
 - Almamaterku ISI Surakarta tercinta

PERNYATAAN

Yang bertanda tangan di bawah ini,

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Menyatakan bahwa skripsi karya ilmiah saya dengan judul: "Koreografi Kala Takluk Karya Oky Bima Reza Afrita" adalah benar-benar hasil karya cipta sendiri, saya buat sesuai dengan ketentuan yang berlaku, dan bukan jiplakan (plagiasi). Jika di kemudian hari ditemukan adanya pelanggaran terhadap etika keilmuan dalam skripsi karya ilmiah saya ini, atau ada klaim dari pihak lain terhadap keaslian skripsi karya ilmiah saya ini, maka gelar kesarjanaan yang saya terima siap untuk dicabut.

Demikian pernyataan ini saya buat dengan sebenar-benarnya dan penuh rasa tanggung jawab atas segala akibat hukum.

Surakarta, 13 Juli 2022

Penulis,




Ilham Rahmadhani

ABSTRACT

The Kala Takluk choreography is a group choreography created by Oky Bima Reza Afrita in 2017. The Kala Takluk choreography tells the story of Murwakala in the Javanese wayang, in which Bathara Kala is conquered by Dhalang Kandha Buwana. This study uses a qualitative method with a descriptive analysis approach.

The description of the formulation of the problem of the form of the choreography of Kala Takluk is explained by using the theory from Sumandiyo Hadi about the elements of group choreography and for the formulation of the second problem about working on motion, the researcher uses the theory of effort and shape from Rudolf Van Laban which is quoted from the book Seeing Dance written by Slamet MD.

The results of this study are in the form of a scientific thesis research report that is able to dissect that the work of Kala Takluk is danced by four male dancers and one female dancer with the developmental movement of the sekar suwun thengklik motif and the dhalang movement motif in playing wayang with musical arrangements that combine Javanese and modern music. In addition, the make-up used by the male dancers is the make-up of brazen characters and beautiful make-up for female dancers. The costumes for the male dancers are wearing a siglet shirt and pants above the knee and the female dancer costume is wearing a kemben kencokan and a plisir skirt with rampek decorations on the waists of both female dancers and male dancers. The lighting uses spot and flood lights with the premiere stage on the proscenium stage. In addition, the motives of movement are also analyzed such as the motives of bragasan movement, rasuk authority, kidungan and others. Intermittent motion patterns such as jumping, rotating and narrow, medium, wide motion volumes accompanied by levels of up and down motion are also analyzed in order to become a unified whole.

Keywords: Kala Takluk, Oky Bima Reza Afrita, Choreography.

ABSTRAK

Koreografi Kala Takluk merupakan karya koreografi kelompok yang diciptakan Oky Bima Reza Afrita pada tahun 2017. Koreografi Kala Takluk menceritakan bagian cerita Murwakala dalam pewayangan Jawa, yang dimana Bathara Kala ditaklukan oleh Dhalang Kandha Buwana. Penelitian ini menggunakan metode kualitatif dengan pendekatan deskriptif analisis.

Penjabaran dari rumusan masalah bentuk koreografi Kala Takluk dikupas dengan menggunakan teori dari Sumandiyo Hadi tentang elemen-elemen koreografi kelompok dan untuk rumusan masalah kedua tentang garap gerak, peneliti menggunakan teori *effort and shape* dari Rudolf Van Laban yang dikutip dari buku *Melihat Tari* tulisan Slamet MD.

Hasil penelitian ini berupa laporan penelitian skripsi ilmiah yang mampu membedah bahwa karya Kala Takluk yang ditarikan empat penari putra dan satu penari putri dengan gerak pengembangan dari motif *sekar suwun thengklik* dan motif gerak dhalang dalam memainkan wayang dengan aransemen musik perpaduan Jawa dan modern. Selain itu, rias yang digunakan penari putra ialah rias karakter *brangasan* dan rias cantik untuk penari putri. Kostum penari putra mengenakan baju *siglet* dan celana atas lutut serta kostum penari putri mengenakan *kemben kencokan* dan rok *plisir* dengan hiasan *rampek* pada pinggang penari putri maupun penari putra yang berwarna merah melambangkan sifat *bragasan* Bathara Kala dan warna putih melambangkan sisi suci Bathara Kala. Tata cahaya menggunakan lampu *spot* dan *flood* dengan ruang pentas perdana di panggung *proscenium stage*. Selain itu, motif gerak juga dianalisis seperti motif gerak *brangasan*, *rasuk wibawa*, *kidungan* dan lainnya. Pola gerak selingan seperti loncat, berputar dan volume gerak sempit, sedang, melebar yang disertai level gerak atas bawah juga di analisis guna menjadi satu kesatuan pertunjukan yang utuh.

Kata Kunci: Kala Takluk, Oky Bima Reza Afrita, Koreografi.

KATA PENGANTAR

Puji syukur senantiasa dipanjatkan ke hadirat Allah SWT, Tuhan Yang Maha Esa, atas rahmat dan ridho-NYA sehingga penulisan skripsi karya ilmiah dengan judul “Koreografi Kala Takluk Karya Oky Bima Reza Afrita” ini dapat terselesaikan guna memenuhi syarat untuk mencapai strata S-1 Jurusan Tari, Fakultas Seni Pertunjukan Institut Seni Indonesia (ISI) Surakarta.

Penelitian dan penyusunan karya ilmiah ini tidak terlepas dari dukungan berbagai pihak. Oleh karena itu, dalam kesempatan ini penulis menyampaikan rasa terima kasih kepada Sdr. Oky Bima Reza Afrita, S.Sn selaku koreografer Kala Takluk, Sdr. Fany Rickyansyah, S.Sn selaku komposer karya Kala Takluk, Sdr. Arma Dwipa Setya Dharma, S.Sn selaku penata busana dalam karya Kala Takluk dan Sdr. Nyoman Triyana Usadhi, S.Sn selaku penari Kala Takluk. Terkhusus ucapan terimakasih yang tak terhingga kepada Ibu Dwi Rahmani, S.Kar., M.Sn selaku pembimbing tugas akhir yang selalu sabar menuntun satu demi satu proses penulisan karya ilmiah ini dan juga selalu memberikan motivasi, semangat serta arahan kepada penulis. Selain itu ucapan terimakasih kepada Ibu Prof. Dr. Sri Rochana Widyastutieningrum, S.Kar., M.Hum selaku penguji utama dan Bpk. Dwi Wahyudiarto, S.Kar., M. Hum selaku ketua penguji atas arahan dan masukannya selama proses seminar proposal hingga proses sidang karya ilmiah, dan Bpk. Dr. Mukhlas Alkhaf, S.Ant., M.Hum selaku pembimbing akademik yang memberikan motivasi, semangat, arahan dan doa. Semoga Allah SWT melimpahkan keberkahan atas semua yang telah diberikan.

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CATATAN UNTUK PEMBACA

Catatan untuk pembaca digunakan untuk mempermudah pembaca dalam memahami isi tulisan yang mencantumkan singkatan-singkatan nama instansi, gelar ataupun ikon notasi balok dan pola lantai.

Keterangan singkatan nama kelompok/instansi:

ISI = Institut Seni Indonesia

KHP = Kawedanan Hageng Punokawan

SETAMAYA = Seniman Tari Muda Yogyakarta

Keterangan singkatan nama gelar:

G.K.R = Gusti Kanjeng Ratu

R. = Raden

Simbol dalam not balok:

$\frac{1}{4}$ = Satu ketukan per bar dan setiap not seperdua satu ketukan

$\frac{1}{2}$ = Satu ketukan per bar dan setiap not seperdua satu ketukan

$\frac{3}{4}$ = Tiga ketukan per bar dan setiap not seperempat satu ketukan

= Shap setengah langkah

1 = D

2 = Eb/D#

3 = F

4 = G

5 = A

6 = Bb/A#

7 = C

Simbol dalam pola lantai:



= Penari putri



= Penari putra



= lintasan gerak perpindahan tempat



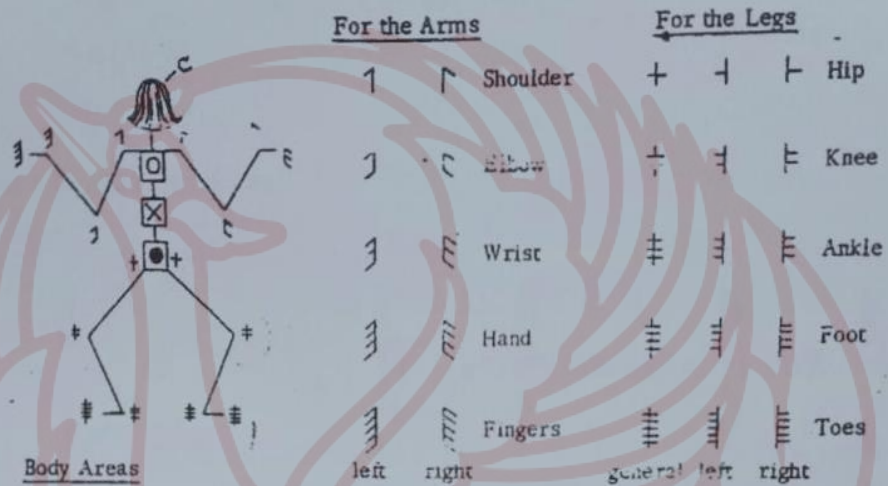
= Arah hadap panggung



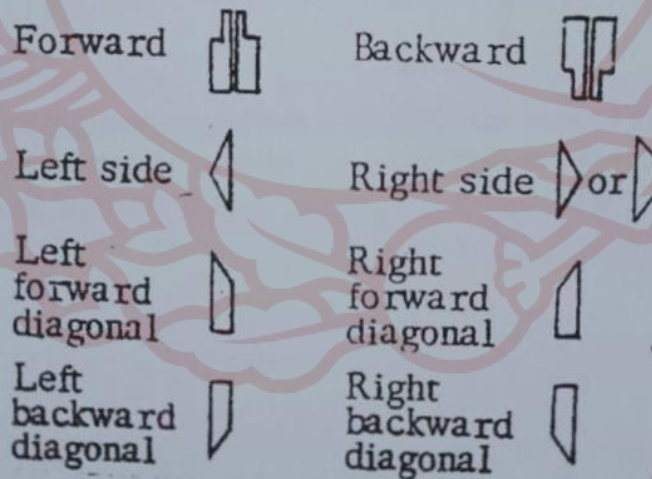
= Arah penunjuk koreografer

BEBERAPA SIMBOL NOTASI LABAN: *Labanotation or Kinetography Laban Ann Hutchinson*

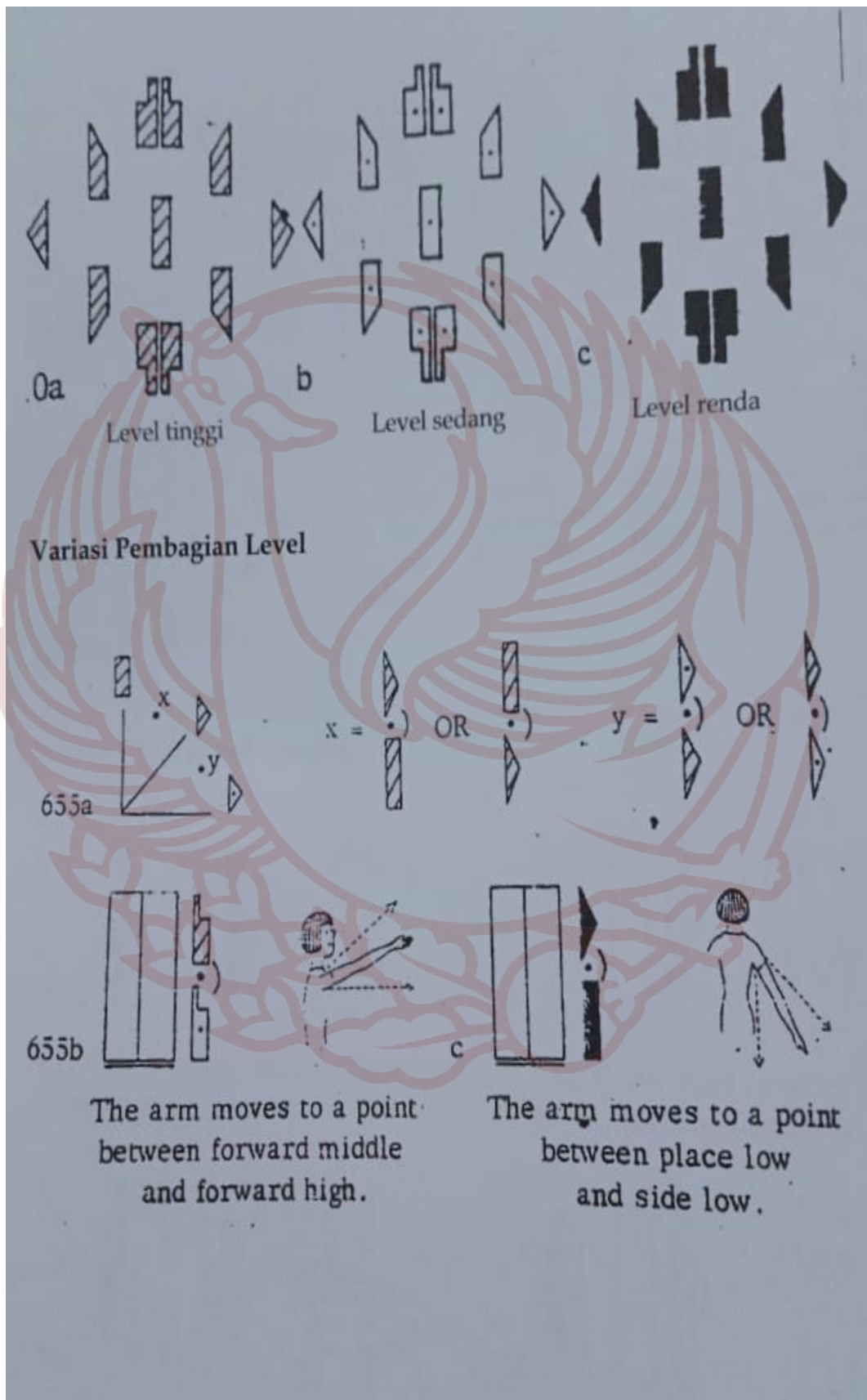
Simbol Tubuh Manusia

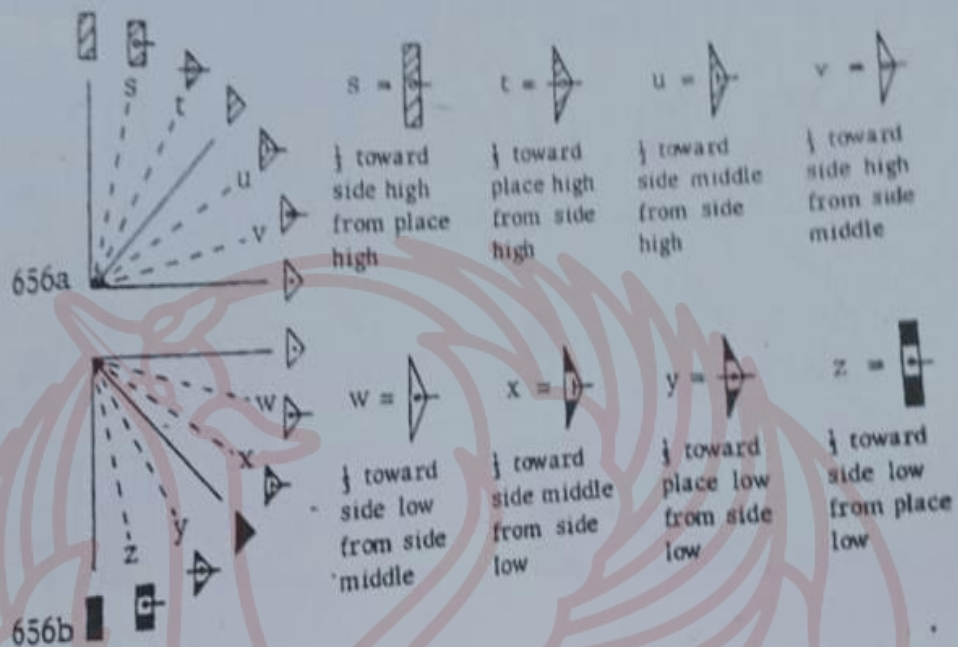


Arah dan Level

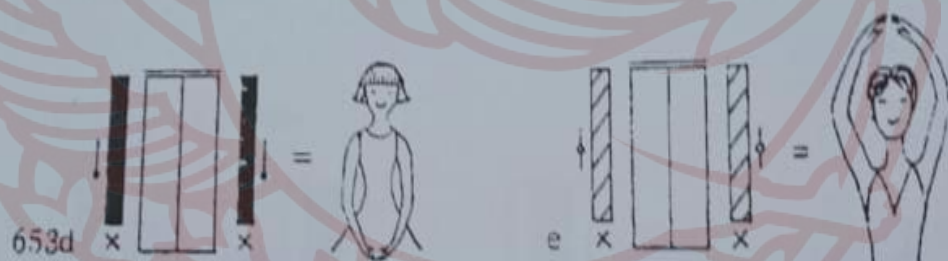


Arah



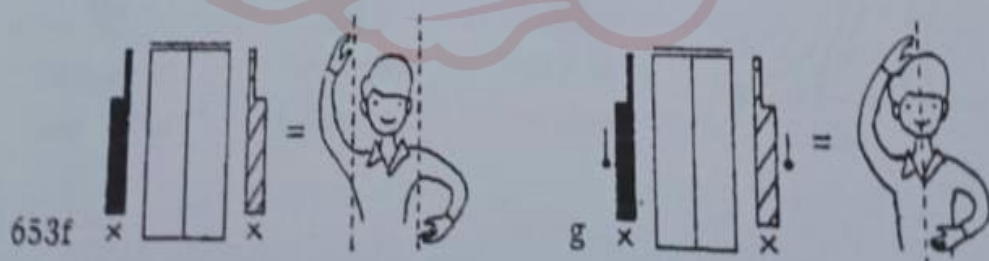


Variasi Posisi Gerak Lengan



The arms (their extremities) are in the center front area of the body.

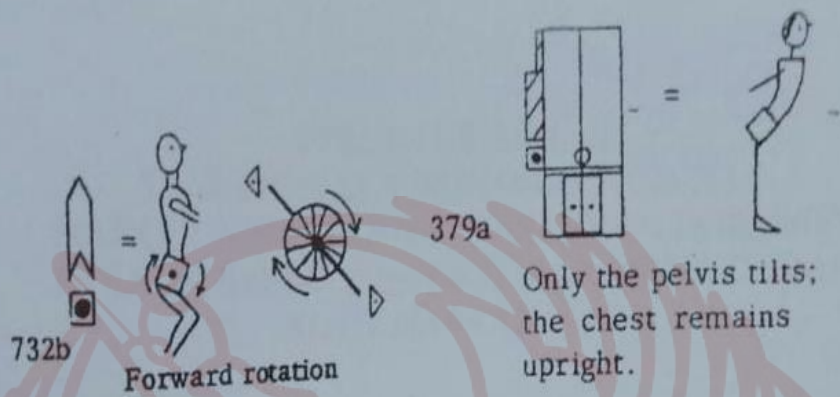
The above sign is used for arms exactly overhead.



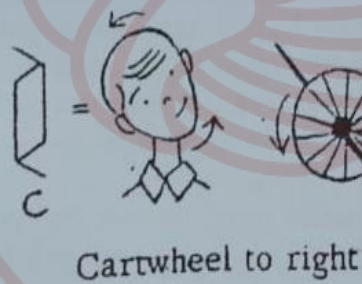
The left arm is forward low of the shoulder, the right arm forward high of the shoulder.

The same as (a) but with the extremities in the center front area.

Pergerakan Pelvis



Perputaran Tulang Atlas



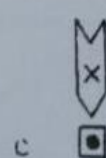
Skala Perputaran Kepala dan Pelvis



A very slight forward somersault of the head

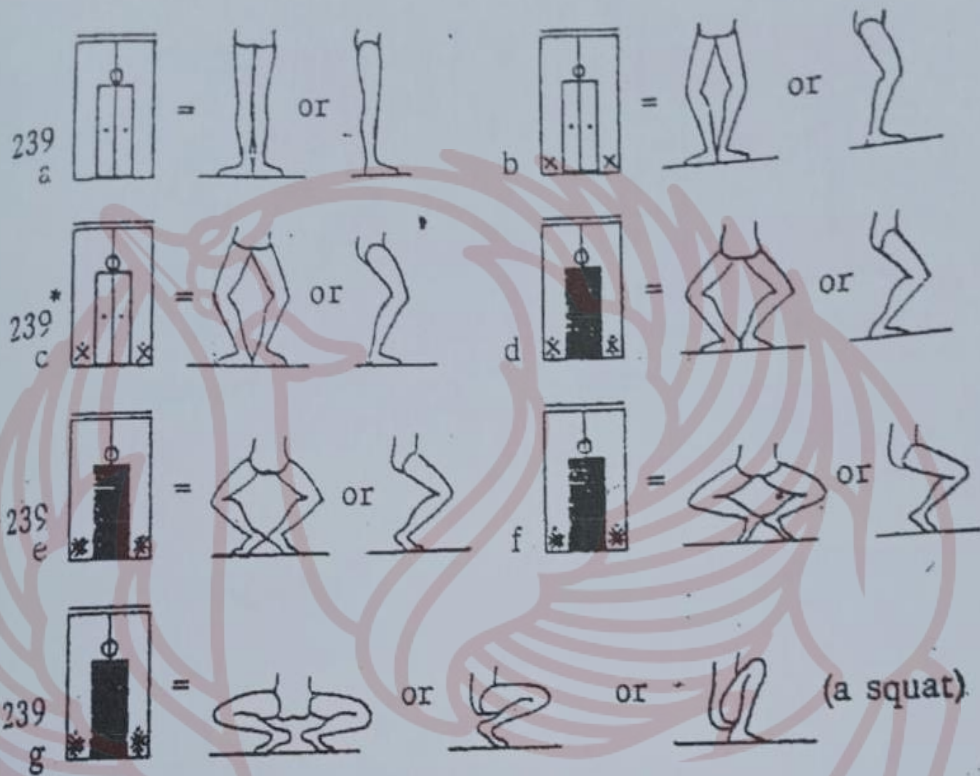


A great deal of cartwheel of the head to the right

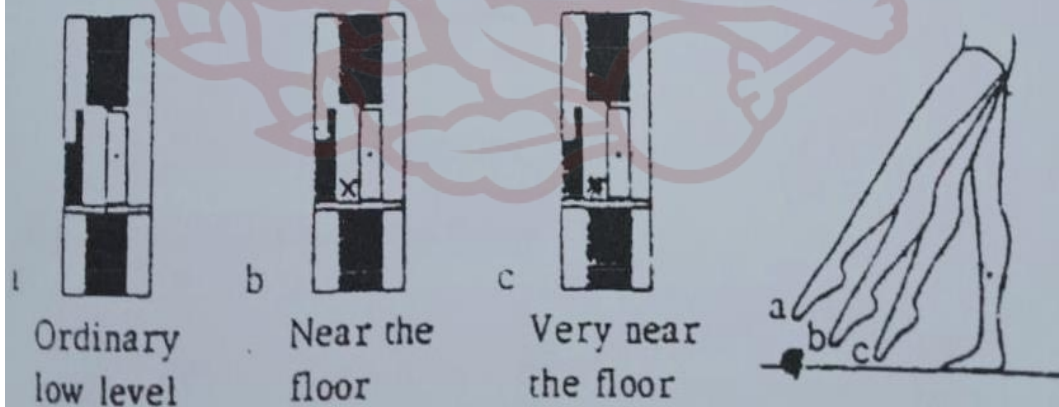


A slight backward somersault of the pelvis

perpendekan Tungkai



Perpendekan Langkah



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Bambang Sutriyono, (68 tahun), penerjemah manteram. Jln. Sibela Utara No.15, Mojosongo, Surakarta.

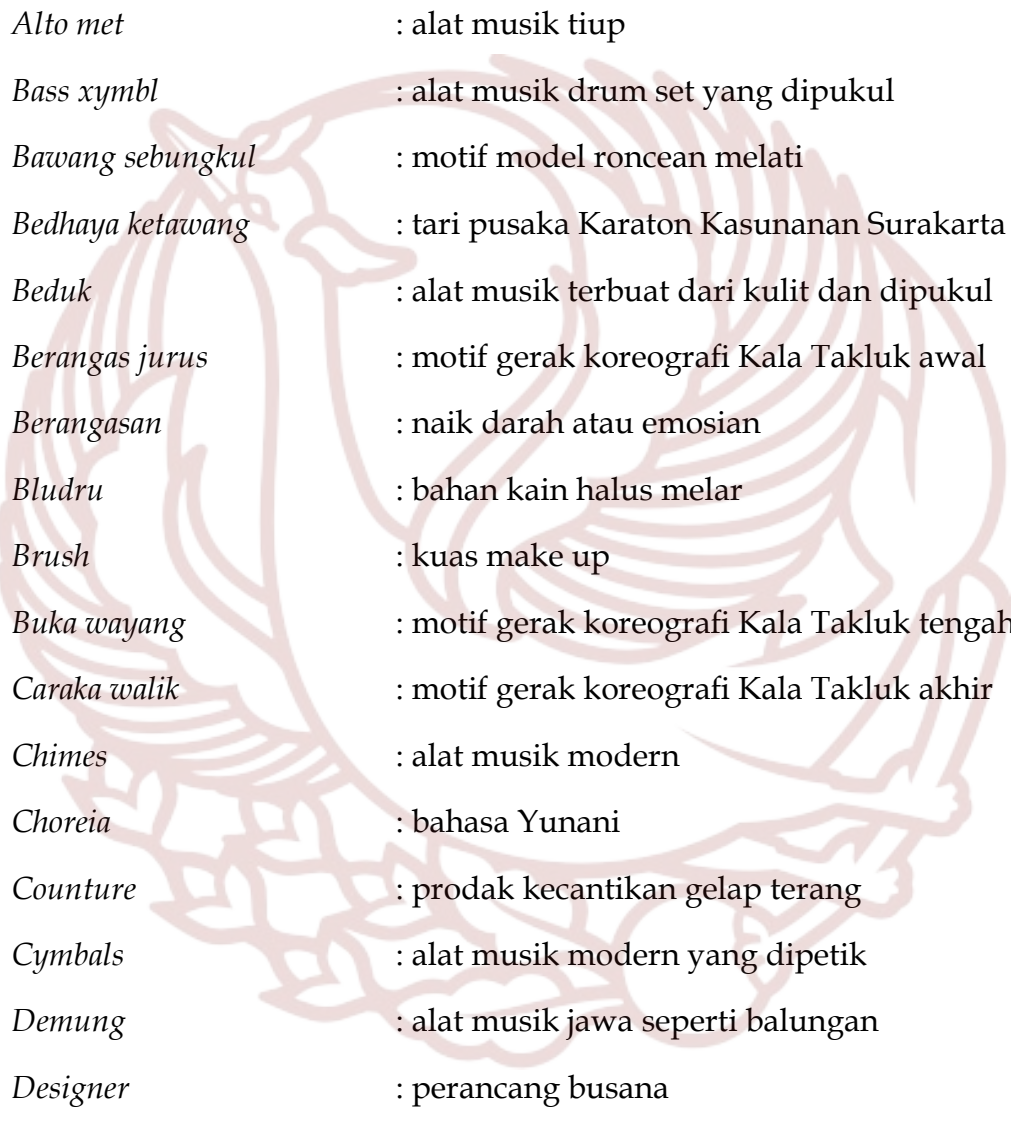
Fani Rickyansyah, (27 tahun), komposer koreografi Kala Takluk. Bausasran, DN 3/546 Rt 30/09 Danurejan, Yogyakarta.

Nyoman Triyana Usadhi, (25 tahun), penari koreografi Kala Takluk. Jln. Nangka Selatan No. 14, Denpasar Utara.

Okky Bima Reza Afrita, R. (26 tahun), koreografer Kala Takluk dan penari. Godean, Sleman, Yogyakarta.

Slamet Mangun Diharjo, (55 tahun), dosen notasi laban dan penulis buku *Melihat Tari*. Ngasem, Triyagan, Mojolaban, Sukoharjo.

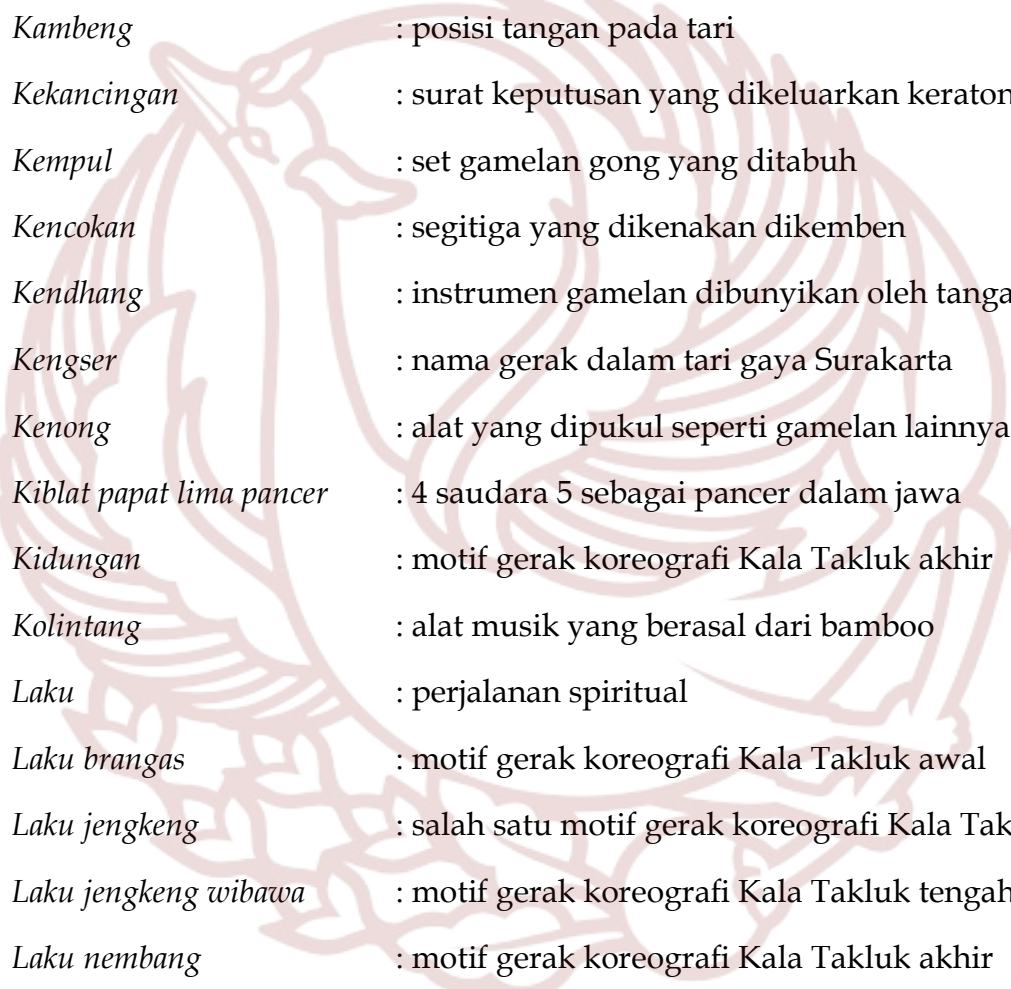
GLOSARIUM



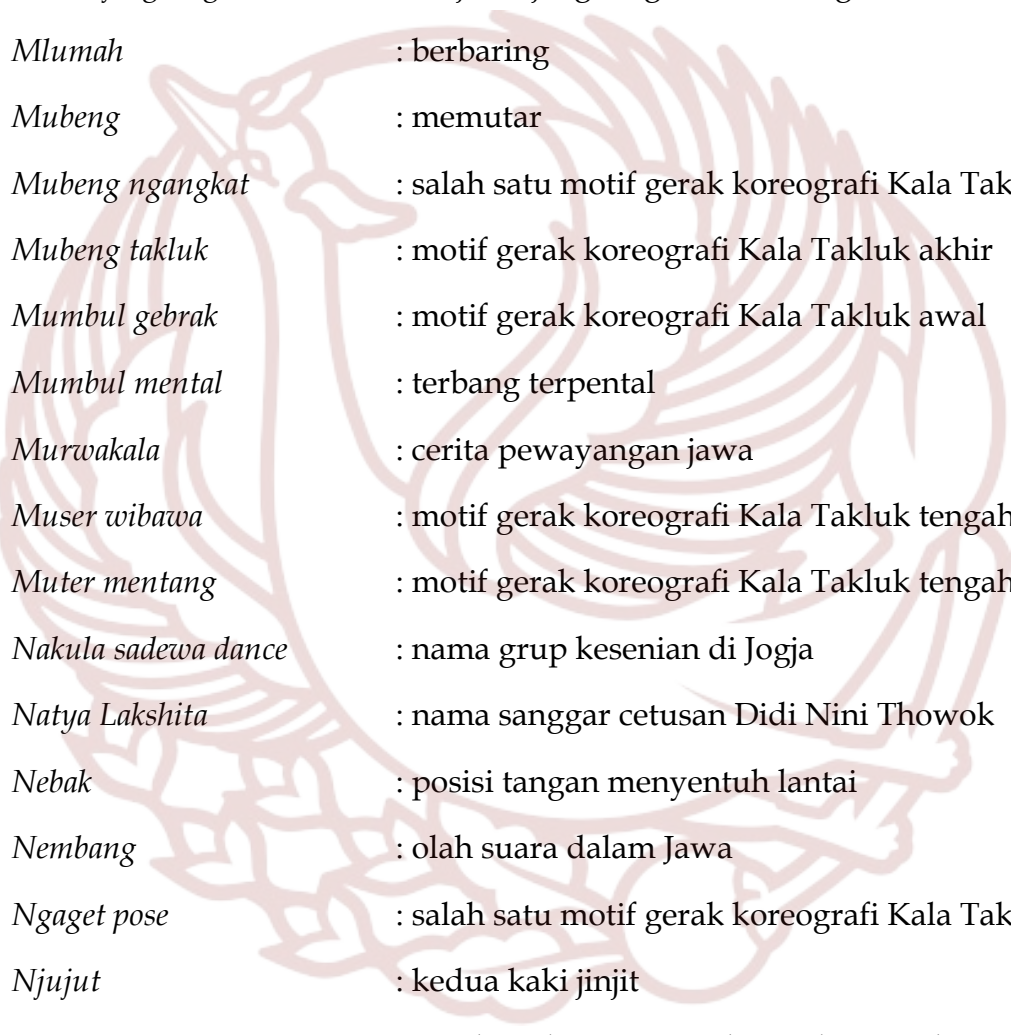
<i>Abdi Dalem</i>	: mengabdikan dirinya untuk raja
<i>Alto met</i>	: alat musik tiup
<i>Bass xyml</i>	: alat musik drum set yang dipukul
<i>Bawang sebungkul</i>	: motif model roncean melati
<i>Bedhaya ketawang</i>	: tari pusaka Karaton Kasunanan Surakarta
<i>Beduk</i>	: alat musik terbuat dari kulit dan dipukul
<i>Berangas jurus</i>	: motif gerak koreografi Kala Takluk awal
<i>Berangasan</i>	: naik darah atau emosian
<i>Bludru</i>	: bahan kain halus melar
<i>Brush</i>	: kuas make up
<i>Buka wayang</i>	: motif gerak koreografi Kala Takluk tengah
<i>Caraka walik</i>	: motif gerak koreografi Kala Takluk akhir
<i>Chimes</i>	: alat musik modern
<i>Choreaia</i>	: bahasa Yunani
<i>Counture</i>	: prodak kecantikan gelap terang
<i>Cymbals</i>	: alat musik modern yang dipetik
<i>Demung</i>	: alat musik jawa seperti balungan
<i>Designer</i>	: perancang busana
<i>Dhalang Kanda Buwana</i>	: nama penyamaran Bathara Guru
<i>Ditekuk</i>	: dilipat
<i>Ditumpangkan</i>	: bahasa jawa dari di taruh atasnya
<i>Donga dhalang</i>	: salah satu motif gerak koreografi Kala Takluk
<i>Effort and shape</i>	: teori garap gerak Van Laban



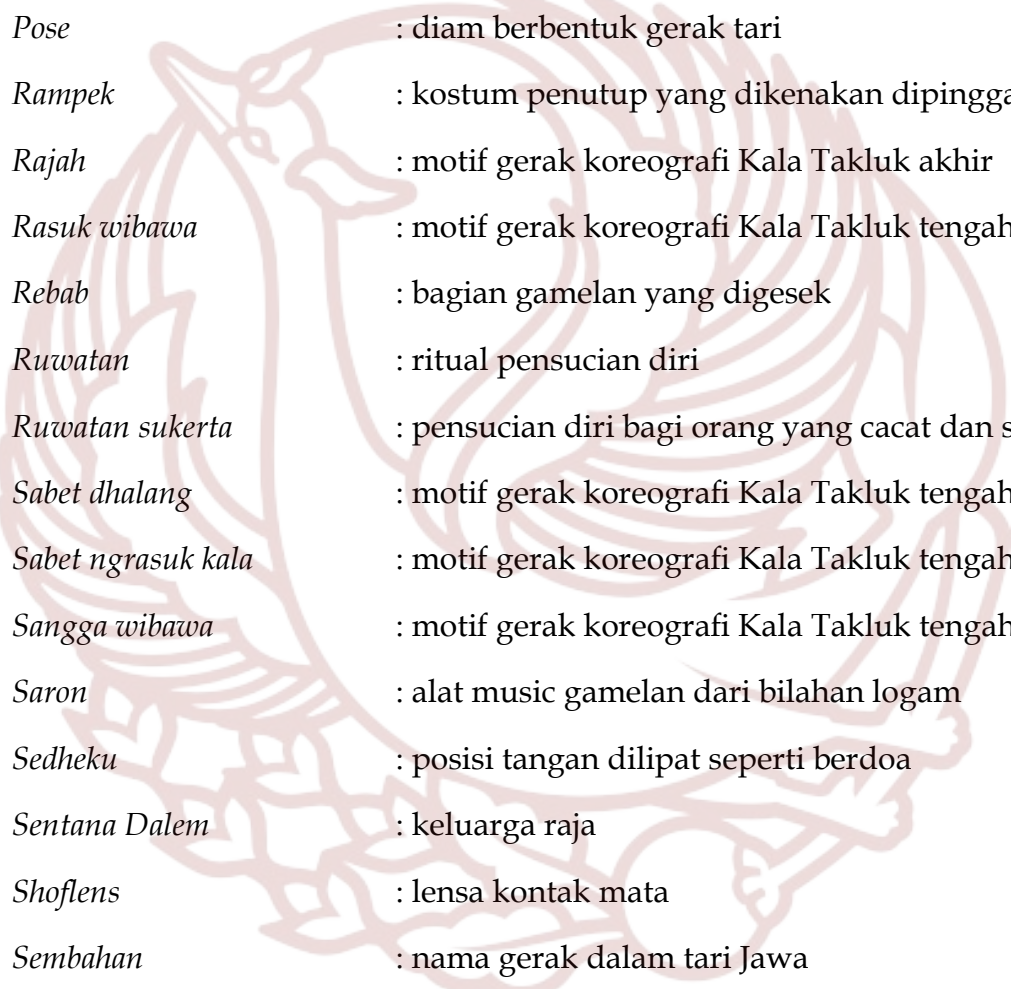
<i>Eye liner</i>	: prodak kecantikan mata
<i>Eye shadow</i>	: prodak kecantikan kelopak mata
<i>Foaundation</i>	: prodak kecantikan sebelum bedak
<i>Fulgar</i>	: terlihat terbuka sensual
<i>Gebrak</i>	: hentakan
<i>Gejak</i>	: nama gerak kaki
<i>Gejak brangas</i>	: motif gerak koreografi Kala Takluk
<i>Gejolak kala</i>	: motif gerak koreografi Kala Takluk awal
<i>Gejolak takluk</i>	: motif gerak koreografi Kala Takluk akhir
<i>Gejuk muter</i>	: motif gerak koreografi Kala Takluk tengah
<i>Giwang</i>	: anting atau subeng
<i>Glock</i>	: alat musik perkusi
<i>Gong</i>	: alat musik gamelan terbesar dan dipukul
<i>Google drive</i>	: aplikasi tempat menyimpan dokumen
<i>Grapho</i>	: bahasa lain dari grapi
<i>Hair spray</i>	: cairan penata rambut
<i>Ingset</i>	: tumit kaki yang dipindah dalam tarian
<i>Jeblos</i>	: perpindahan tempat dalam tari
<i>Jengkeng</i>	: gerak gaya Yogyakarta atau Surakarta
<i>Junjung</i>	: posisi kaki diangkat
<i>Junjung silangan</i>	: motif gerak koreografi Kala Takluk tengah
<i>Junjungan</i>	: nama gerak gaya Yogyakarta dan Surakarta
<i>Junjungan sikil pose</i>	: motif gerak koreografi Kala Takluk
<i>Kala</i>	: waktu
<i>Kala brangasan</i>	: motif gerak koreografi Kala Takluk awal
<i>Kala temu</i>	: motif gerak koreografi Kala Takluk tengah



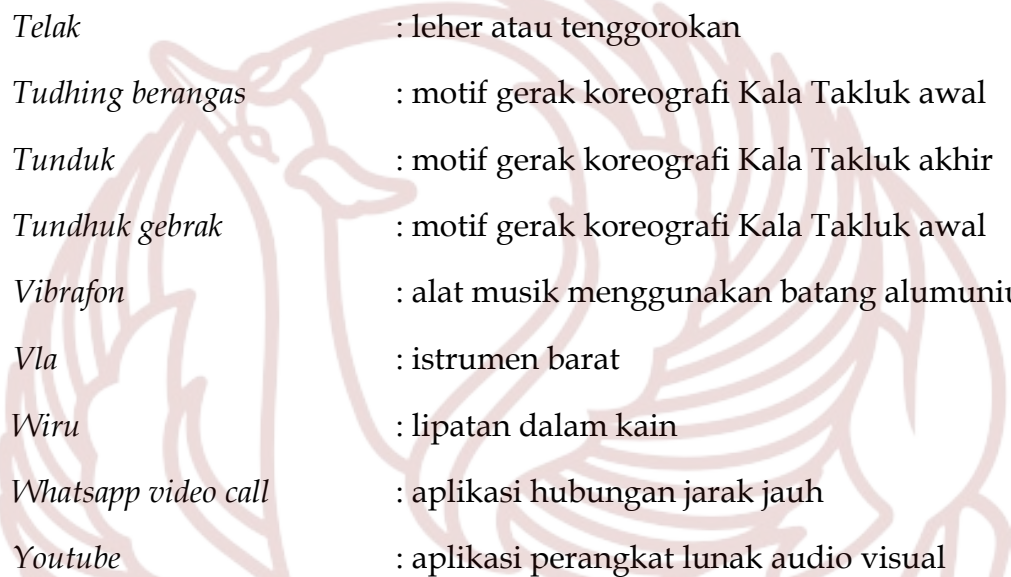
<i>Kala wibawa</i>	: motif gerak koreografi kala takluk tengah
<i>Kalung kace</i>	: kostum yang dikenakan dileher
<i>Keket</i>	: roncean bunga melati di kepala
<i>Kelat bahu</i>	: kostum aksesoris yang dikenakan di bahu
<i>Kemben</i>	: kain yang dililitkan dibadan wanita jawa
<i>Kambeng</i>	: posisi tangan pada tari
<i>Kekancingan</i>	: surat keputusan yang dikeluarkan keraton
<i>Kempul</i>	: set gamelan gong yang ditabuh
<i>Kencokan</i>	: segitiga yang dikenakan dikemben
<i>Kendhang</i>	: instrumen gamelan dibunyikan oleh tangan
<i>Kengser</i>	: nama gerak dalam tari gaya Surakarta
<i>Kenong</i>	: alat yang dipukul seperti gamelan lainnya
<i>Kiblat papat lima pancer</i>	: 4 saudara 5 sebagai pancer dalam jawa
<i>Kidungan</i>	: motif gerak koreografi Kala Takluk akhir
<i>Kolintang</i>	: alat musik yang berasal dari bamboo
<i>Laku</i>	: perjalanan spiritual
<i>Laku brangas</i>	: motif gerak koreografi Kala Takluk awal
<i>Laku jengkeng</i>	: salah satu motif gerak koreografi Kala Takluk
<i>Laku jengkeng wibawa</i>	: motif gerak koreografi Kala Takluk tengah
<i>Laku nembang</i>	: motif gerak koreografi Kala Takluk akhir
<i>Laku puser</i>	: motif gerak koreografi Kala Takluk
<i>Loncat mental</i>	: motif gerak koreografi Kala Takluk awal
<i>Loro-loroning atuggal</i>	: konsep Jawa keseimbangan dua menjadi satu
<i>Mancat</i>	: posisi kaki jinjit kesamping
<i>Malangkerik</i>	: posisi tangan di pinggang
<i>Marimba</i>	: instrumen perkusi gantung yang dipukul



<i>Mbasuh</i>	: mengusap
<i>Mbasuh jiwa</i>	: motif gerak koreografi Kala Takluk akhir
<i>Melar</i>	: elastis tidak kaku
<i>Menthang</i>	: posisi lengan tangan dan badan sejajar
<i>Mlaku jengkeng</i>	: berjalan jengkeng motif koreografi kala takluk
<i>Mlumah</i>	: berbaring
<i>Mubeng</i>	: memutar
<i>Mubeng ngangkat</i>	: salah satu motif gerak koreografi Kala Takluk
<i>Mubeng takluk</i>	: motif gerak koreografi Kala Takluk akhir
<i>Mumbul gebrak</i>	: motif gerak koreografi Kala Takluk awal
<i>Mumbul mental</i>	: terbang terpental
<i>Murwakala</i>	: cerita pewayangan jawa
<i>Muser wibawa</i>	: motif gerak koreografi Kala Takluk tengah
<i>Muter mentang</i>	: motif gerak koreografi Kala Takluk tengah
<i>Nakula sadewa dance</i>	: nama grup kesenian di Jogja
<i>Natya Lakshita</i>	: nama sanggar cetusan Didi Nini Thowok
<i>Nebak</i>	: posisi tangan menyentuh lantai
<i>Nembang</i>	: olah suara dalam Jawa
<i>Ngaget pose</i>	: salah satu motif gerak koreografi Kala Takluk
<i>Njujut</i>	: kedua kaki jinjit
<i>Ngiting</i>	: gerak pada tari Yogyakarta dan Surakarta
<i>Nolak jeblos</i>	: motif gerak koreografi Kala Takluk tengah
<i>Nyatok</i>	: gerak gaya Yogyakarta
<i>Onclang</i>	: motif gerak gaya Surakarta dan Yogyakarta
<i>On stage</i>	: di atas panggung
<i>Pakem</i>	: aturan adat



<i>Peking</i>	: gamelan yang nada oktafnya tinggi
<i>Penghubung putra</i>	: gerak penghubung putra Kala Takluk
<i>Penghubung putri</i>	: gerak penghubung putri Kala Takluk
<i>Plisir</i>	: pembatas pada kain bisa bermotif bisa polos
<i>Poletan bahu</i>	: motif gerak koreografi Kala Takluk tengah
<i>Pose</i>	: diam berbentuk gerak tari
<i>Rampek</i>	: kostum penutup yang dikenakan dipinggang
<i>Rajah</i>	: motif gerak koreografi Kala Takluk akhir
<i>Rasuk wibawa</i>	: motif gerak koreografi Kala Takluk tengah
<i>Rebab</i>	: bagian gamelan yang digesek
<i>Ruwatan</i>	: ritual pensucian diri
<i>Ruwatan sukerta</i>	: pensucian diri bagi orang yang cacat dan sial
<i>Sabet dhalang</i>	: motif gerak koreografi Kala Takluk tengah
<i>Sabet ngrasuk kala</i>	: motif gerak koreografi Kala Takluk tengah
<i>Sangga wibawa</i>	: motif gerak koreografi Kala Takluk tengah
<i>Saron</i>	: alat music gamelan dari bilahan logam
<i>Sedheku</i>	: posisi tangan dilipat seperti berdoa
<i>Sentana Dalem</i>	: keluarga raja
<i>Shoflens</i>	: lensa kontak mata
<i>Sembahan</i>	: nama gerak dalam tari Jawa
<i>Sempoh</i>	: gerak pada tari gagah
<i>Sempoh nebak kurmat</i>	: salah satu motif gerak koreografi Kala Takluk
<i>Sekar suwun thengklik</i>	: motif tari gaya Yogyakarta
<i>Setimpuh</i>	: posisi kaki seperti sinden
<i>Sila dhalang</i>	: motif gerak pada koreografi kala takluk
<i>Singlet</i>	: model baju tanpa lengan seperti dalaman



<i>Sleding</i>	: gerak kaki
<i>Sulur melati</i>	: melati yang di rangkai menjuntai kebawah
<i>Sulur melati ususan</i>	: roncean melati yang seperti usus
<i>Sura</i>	: bulan dalam kalender jawa
<i>Takluk</i>	: ditaklukan atau mengaku kalah
<i>Telak</i>	: leher atau tenggorokan
<i>Tudhing berangas</i>	: motif gerak koreografi Kala Takluk awal
<i>Tunduk</i>	: motif gerak koreografi Kala Takluk akhir
<i>Tundhuk gebrak</i>	: motif gerak koreografi Kala Takluk awal
<i>Vibrafon</i>	: alat musik menggunakan batang alumunium
<i>Vla</i>	: instrumen barat
<i>Wiru</i>	: lipatan dalam kain
<i>Whatsapp video call</i>	: aplikasi hubungan jarak jauh
<i>Youtube</i>	: aplikasi perangkat lunak audio visual

Lampiran 1

Pendukung Sajian

Koreografer

Okky Bima Reza Afrita, S.Sn

Penari

1. Anton Prabowo, S.Sn
2. Denta Sepdwiansyah Pinandito, S.Sn
3. Nyoman Triyana Usadhi, S.Sn
4. Okky Bima Reza Afrita, S.Sn
5. Suci Nur Syafina, S.Sn

Komposer

Fani Rickyansyah

Pemusik

1. Fani Rickyansyah
2. Anting Retno Windhari Widodo
3. Almas Juna Prasetya
4. Andhi Sulistya Putra
5. Nanang Prasetya
6. Rizky Malindo Nur Qolby
7. Gansar Yogi Armansyah
8. Reza Maulana Yusuf

Kostum Designer

Arma Dwipa Setya Dharma, S.Sn

Make Up Artist Team

1. Agatha Irena Praditya, S.Sn
2. Bagus Mahendra, S.Sn
3. Angga Yudha
4. Evan Nugroho
5. Safira Auliya Firmansyah

Konsumsi

1. Haris Mujiono
2. Ruliyati Cahyani
3. Devi Eka Aryani
4. Harel Al Azar

Crew Produksi

1. Devi Oktavia
2. Anis Atika Febrianti
3. Meme Dwi
4. Iva Putri
5. Mata Tilas
6. Km'18 Production

Lampiran 2



Gambar 32. Gladhi bersih di *proscenium stage* ISI Yogyakarta 2017.
(Foto: Bagus Mahendra, 2017)



Gambar 33. Proses rias saat sebelum pentas. (Foto: Oky Bima Reza Afrita, 2017)



Gambar 34. Proses *hair do* dan pemasangan ronce melati sulur.
(Foto: Bagus Mahendra, 2017)



Gambar 35. Penari, komposer dan pemusik karya Kala Takluk.
(Foto: Bagus Mahendra, 2017)



Gambar 36. Doa bersama sebelum pentas. (Foto: Bagus Mahendra, 2017)



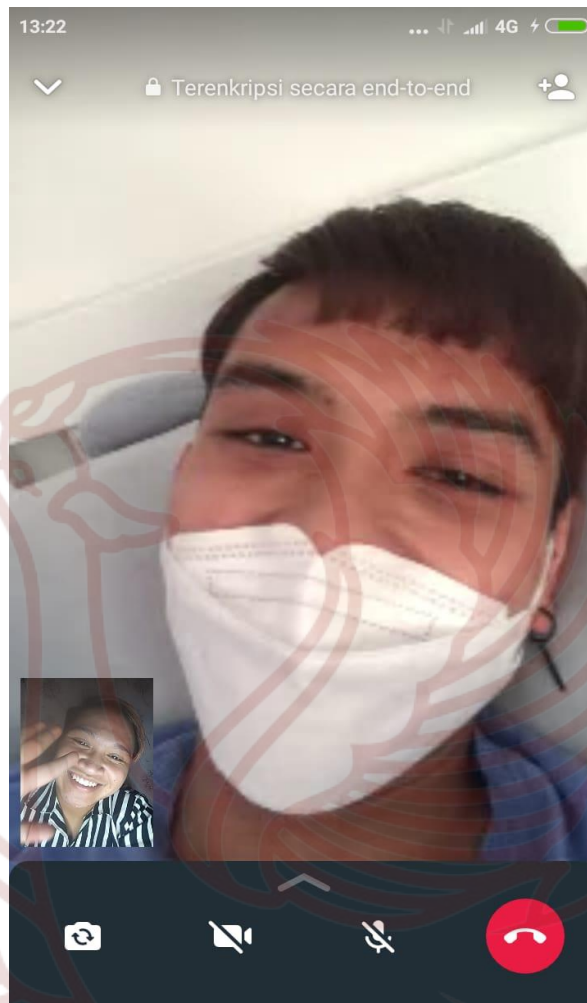
Gambar 37. Koreografer (ke 6 dari kiri) dalam acara Yogyakarta Classical Dance Workshop and Performance di Nakhon Pathom, Thailand.
(Foto: Oky Bima Reza Afrita, 2016)



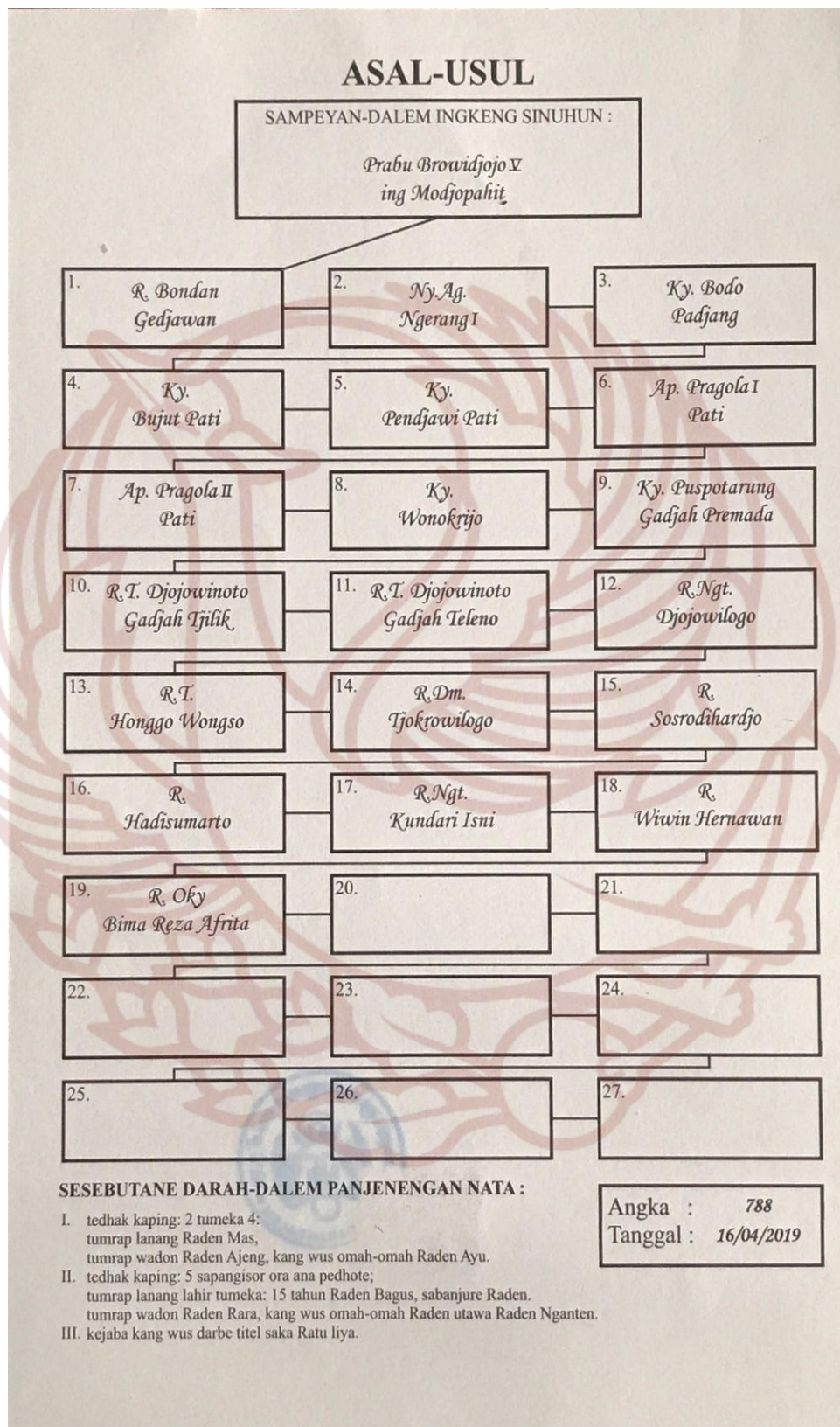
Gambar 38. Koreografer (ke 4 dari kanan) dalam acara International Mask Dance Festival 2014. Surakarta, Jawa Tengah, Indonesia.
(Foto: Oky Bima Reza Afrita, 2014)



Gambar 39. Koreografer saat menari dalam acara Andong Mask Dance Festival 2016. Andong, Korea Selatan.
(Foto: Oky Bima Reza Afrita, 2016)



Gambar 40. Wawancara kepada narasumber utama Oky Bima Reza Afrita
(Foto: Screenshot video call Ilham Rahmadhani, 2022)



Gambar 42. Surat kekancingan Asal-usul. (Foto: Oky Bima Reza Afrita, 2022)

KALA TAKLUK

Fani Rickyansyah

Adagio ♩ = 100

Cymbals

Kendhang & Bedug

Chimes

Peking

Saron

Demung

Marimba

Kolintang

pp

Adagio ♩ = 100

Kempul & Gong

Rebab

3

Cym.

Dr.

Chim.

Peking

Saron

Demung

Marimba

Kolintang

Kempul & Gong

Rebab

6

Cym. 

Dr. 

Chim. 

Peking 

Saron 

Demung 

Marimba 

Kolintang 

Kempul & Gong 

Rebab 

9

Cym. Dr. Chim. Peking Saron Demung Marimba Kolintang Kempul & Gong Rebab

The musical score is arranged in a system of ten staves. The first three staves (Cym., Dr., Chim.) are grouped by a brace on the left. The next three staves (Peking, Saron, Demung) are also grouped by a brace. The Marimba part is a grand staff with treble and bass clefs. The Kolintang, Kempul & Gong, and Rebab parts are single staves. The key signature is one flat (B-flat). The time signature is 2/4. The score shows measures 9, 10, and 11. In measure 9, the Marimba has a melodic line in the treble and a rhythmic line in the bass. In measure 10, the Marimba continues its melodic line. In measure 11, the Marimba continues its melodic line. The Kempul & Gong part has a double bar line in measure 10, indicating a rest.

12

Cym. 

Dr. 

Chim. 

Peking 

Saron 

Demung 

Marimba 

Kolintang 

Kempul & Gong 

Rebab 

15

Cym. 

Dr. 

Chim. 

Peking 

Saron 

Demung 

Marimba 

Kolintang 

Kempul & Gong 

Rebab 

18

Cym. 

Dr. 

Chim. 

Peking 

Saron 

Demung 

Marimba 

Kolintang 

Kempul & Gong 

Rebab 

21

Cym. 

Dr. 

Chim. 

Peking 

Saron 

Demung 

Marimba 

Kolintang 

Kempul & Gong 

Rebab 

24

Cym. 

Dr. 

Chim. 

Peking 

Saron 

Demung 

Marimba 

Kolintang 

Kempul & Gong 

Rebab 

27

Cym. 

Dr. 

Chim. 

Peking 

Saron 

Demung 

Marimba 

Kolintang 

Kempul & Gong 

Rebab 

30

Cym.

Dr.

Chim.

Peking

Saron

Demung

Marimba

Kolintang

Kempul & Gong

Rebab

The musical score is for a gamelan ensemble. It consists of ten staves, each representing a different instrument. The key signature is one flat (B-flat). The time signature is not explicitly shown but is implied to be 4/4 based on the notation. The score is divided into three measures. The first measure starts with a measure rest for all instruments. The second measure continues with measure rests. The third measure shows the following patterns: Cym., Dr., and Chim. have measure rests. Peking has a measure rest. Saron has a whole note G4. Demung has a half note G4. Marimba has a half note G4 in the treble and a half note G3 in the bass. Kolintang has a half note G4. Kempul & Gong has a whole note G2. Rebab has a measure rest.

33

Cym.

Dr.

Chim.

Peking

Saron

Demung

Marimba

Kolintang

Kempul & Gong

Rebab

36

Cym.

Dr.

Chim.

Peking

Saron

Demung

Marimba

Kolintang

Kempul & Gong

Rebab

The musical score is written for a gamelan ensemble. It consists of ten staves, each representing a different instrument. The key signature is one flat (B-flat). The time signature is not explicitly shown but is implied to be 4/4 based on the notation. The score covers measures 36, 37, and 38. The instruments and their parts are: Cym. (Cymbal), Dr. (Drum), Chim. (Chime), Peking (Peking Gong), Saron (Saron), Demung (Demung), Marimba (Marimba), Kolintang (Kolintang), Kempul & Gong (Kempul & Gong), and Rebab (Rebab). The Marimba and Kolintang parts are the most active, featuring melodic lines. The Kempul & Gong part features a steady, low-frequency pulse. The other instruments have rests or simple rhythmic patterns.

39

Cym.

Dr.

Chim.

Peking

Saron

Demung

Marimba

Kolintang

Kempul & Gong

Rebab

The musical score is arranged in a system with ten staves. The first three staves (Cym., Dr., Chim.) are grouped by a brace on the left. The next three staves (Peking, Saron, Demung) are also grouped by a brace. The Marimba part consists of two staves (treble and bass clef). The Kolintang part is a single staff. The Kempul & Gong part is a single staff with a double bar line and a repeat sign. The Rebab part is a single staff. The score is in 3/4 time and the key signature has one flat (B-flat). The measures are numbered 39, 40, and 41. The background features a large, faint watermark of a traditional Indonesian motif, possibly a stylized bird or a floral design.

42

Cym. 

Dr. 

Chim. 

Peking 

Saron 

Demung 

Marimba 

Kolintang 

Kempul & Gong 

Rebab 

45

Cym. Dr. Chim. Peking Saron Demung Marimba Kolintang Kempul & Gong Rebab

The musical score is written for ten instruments: Cym. (Cymbal), Dr. (Drum), Chim. (Chime), Peking (Peking), Saron (Saron), Demung (Demung), Marimba (Marimba), Kolintang (Kolintang), Kempul & Gong (Kempul & Gong), and Rebab (Rebab). The score is for measures 45, 46, and 47. The key signature is one flat (B-flat). The time signature is 4/4. The Marimba and Kolintang parts are the most active, with the Marimba playing a steady eighth-note pattern and the Kolintang playing a more complex melody. The other instruments provide rhythmic support with various patterns of rests and notes.

48

Cym.

Dr.

Chim.

Peking

Saron

Demung

Marimba

Kolintang

Kempul & Gong

Rebab

The musical score is arranged in a system of ten staves. The first three staves (Cym., Dr., Chim.) are grouped together with a brace. The next three staves (Peking, Saron, Demung) are also grouped with a brace. The Marimba part is a grand staff. The Kolintang part is a single staff. The Kempul & Gong part is a single staff. The Rebab part is a single staff. The score is for measures 48, 49, and 50. The key signature has one flat (B-flat). The Marimba part is written in a grand staff with treble and bass clefs. The Kolintang part is in a single staff with a treble clef. The Kempul & Gong part is in a single staff with a bass clef. The Rebab part is in a single staff with a bass clef. The Saron and Demung parts are in single staves with treble clefs. The Peking part is in a single staff with a treble clef. The Cym., Dr., and Chim. parts are in single staves with a common time signature.

51

Cym.

Dr.

Chim.

Peking

Saron

Demung

Marimba

Kolintang

Kempul & Gong

Rebab

54

Cym.

Dr.

Chim.

Peking

Saron

Demung

Marimba

Kolintang

Kempul & Gong

Rebab

The musical score is for measures 54, 55, and 56. The instruments listed are Cym., Dr., Chim., Peking, Saron, Demung, Marimba, Kolintang, Kempul & Gong, and Rebab. The key signature has one flat (B-flat). The Marimba part is written in a grand staff with treble and bass clefs. The Kempul & Gong part is written in a single staff with a bass clef. The Rebab part is written in a single staff with a bass clef. The Saron part is written in a single staff with a treble clef. The Demung part is written in a single staff with a treble clef. The Kolintang part is written in a single staff with a treble clef. The Peking part is written in a single staff with a treble clef. The Chim. part is written in a single staff with a treble clef. The Dr. part is written in a single staff with a treble clef. The Cym. part is written in a single staff with a treble clef. A large, faint watermark of a traditional Indonesian motif is visible in the background of the score.

accel. .

57

Cym. 

Dr. 

Chim. 

Peking 

Saron 

Demung 

Marimba 

Kolintang 

accel. .

Kempul & Gong 

Rebab 

59

Cym. 

Dr. 

Chim. 

Peking 

Saron 

Demung 

Marimba 

Kolintang 

Kempul & Gong 

Rebab 

61

Cym.

Dr.

Chim.

Peking

Saron

Demung

Marimba

Kolintang

Kempul & Gong

Rebab

The musical score is written for a gamelan ensemble. It consists of ten staves, each representing a different instrument. The key signature is one flat (B-flat). The time signature is not explicitly shown but is implied to be 4/4 based on the notation. The score is divided into three measures. Measure 61 starts with a double bar line and a repeat sign. Measure 62 contains various musical notations, including eighth and sixteenth notes, rests, and a fermata. Measure 63 continues the musical phrases. The instruments are listed on the left side of the staves. A large, faint watermark of a traditional Indonesian motif is visible in the background of the score.

64

Cym. 

Dr. 

Chim. 

Peking 

Saron 

Demung 

Marimba 

Kolintang 

Kempul & Gong 

Rebab 

66

Cym. 

Dr. 

Chim. 

Peking 

Saron 

Demung 

Marimba 

Kolintang 

Kempul & Gong 

Rebab 

68

Cym. 

Dr. 

Chim. 

Peking 

Saron 

Demung 

Marimba 

Kolintang 

Kempul & Gong 

Rebab 

71

Cym. 

Dr. 

Chim. 

Peking 

Saron 

Demung 

Marimba 

Kolintang 

Kempul & Gong 

Rebab 

74

Cym. 

Dr. 

Chim. 

Peking 

Saron 

Demung 

Marimba 

Kolintang 

Kempul & Gong 

Rebab 

A tempo

76

Cym.

Dr.

Chim.

Peking

Saron

Demung

Marimba

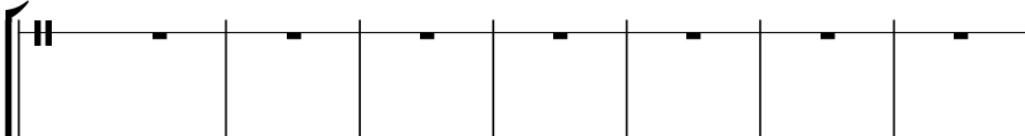
Kolintang


A tempo


Kempul & Gong


Rebab


81


Cym. 


Dr. 


Chim. 


Peking 


Saron 

Demung 

Marimba 

Kolintang 

Kempul & Gong 

Rebab 

88 **accel..**

Cym. 

Dr. 

Chim. 

Peking 

Saron 

Demung 

Marimba 

Kolintang 

accel..

Kempul & Gong 

Rebab 

93

Cym. 

Dr. 

Chim. 

Peking 

Saron 

Demung 

Marimba 

Kolintang 

Kempul & Gong 

Rebab 

95

Cym.

Dr.

Chim.

Peking

Saron

Demung

Marimba

Kolintang

Kempul & Gong

Rebab

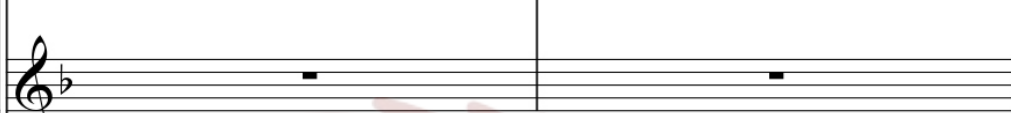
The musical score is for measures 95 and 96. The instruments and their parts are as follows:

- Cym.**: Two measures of rests.
- Dr.**: Two measures of eighth-note patterns: $\text{G4} \text{A4} \text{B4} \text{C5}$ and $\text{B4} \text{A4} \text{G4} \text{F\#4}$.
- Chim.**: Two measures of rests.
- Peking**, **Saron**, and **Demung**: Three measures of rests.
- Marimba**: Two measures of sixteenth-note runs. The first measure is $\text{G4} \text{A4} \text{B4} \text{C5} \text{B4} \text{A4} \text{G4} \text{F\#4}$ with a '6' marking. The second measure is $\text{F\#4} \text{G4} \text{A4} \text{B4} \text{C5} \text{B4} \text{A4} \text{G4}$ with a '6' marking.
- Kolintang**: Two measures of eighth-note patterns with triplet markings '3': $\text{G4} \text{A4} \text{B4} \text{C5}$ and $\text{B4} \text{A4} \text{G4} \text{F\#4}$.
- Kempul & Gong** and **Rebab**: Two measures of rests.

97

Cym. 

Dr. 

Chim. 

Peking 

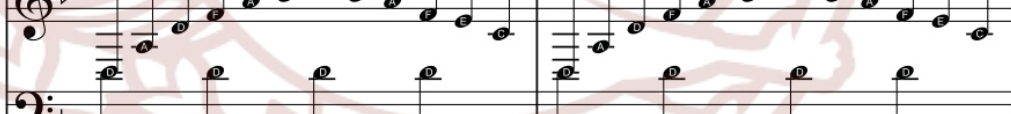
Saron 

Demung 

Marimba 

Kolintang 

Kempul & Gong 

Rebab 

99

Cym. 

Dr. 

Chim. 

Peking 

Saron 

Demung 

Marimba 

Kolintang 

Kempul & Gong 

Rebab 

101

Cym. 

Dr. 

Chim. 

Peking 

Saron 

Demung 

Marimba 

Kolintang 

Kempul & Gong 

Rebab 

103

Cym. 

Dr. 

Chim. 

Peking 

Saron 

Demung 

Marimba 

Kolintang 

Kempul & Gong 

Rebab 

105 **A tempo**

Cym. 

Dr. 

Chim. 

Peking 

Saron 

Demung 

Marimba 

Kolintang 

A tempo

Kempul & Gong 

Rebab 

110

Cym. 

Dr. 

Chim. 

Peking 

Saron 

Demung 

Marimba 

Kolintang 

Kempul & Gong 

Rebab 

114

Cym. 

Dr. 

Chim. 

Peking 

Saron 

Demung 

Marimba 

Kolintang 

Kempul & Gong 

Rebab 

117

Cym. 

Dr. 

Chim. 

Peking 

Saron 

Demung 

Marimba 

Kolintang 

Kempul & Gong 

Rebab 

120

Cym. 

Dr. 

Chim. 

Peking 

Saron 

Demung 

Marimba 

Kolintang 

Kempul & Gong 

Rebab 

123

Cym.

Dr.

Chim.

Peking

Saron

Demung

Marimba

Kolintang

Kempul & Gong

Rebab

126


Cym. 

Dr. 

Chim. 

Peking 

Saron 

Demung 


Marimba 

Kolintang 

Kempul & Gong 

Rebab 

129

Cym. 

Dr. 


Chim. 

Peking 

Saron 

Demung 

Marimba 

Kolintang 

Kempul & Gong 

Rebab 

132 **accel. .**

Cym. 

Dr. 

Chim. 

Peking 

Saron 

Demung 

Marimba 

Kolintang 

accel. .

Kempul & Gong 

Rebab 

134

Cym. 

Dr. 

Chim. 

Peking 

Saron 

Demung 

Marimba 

Kolintang 

Kempul & Gong 

Rebab 

136

Cym.

Dr.

Chim.

Peking

Saron

Demung

Marimba

Kolintang

Kempul & Gong

Rebab

Cym.

Dr.

Chim.

Peking

Saron

Demung

Marimba

Kolintang

Kempul & Gong

Rebab

138

Cym.

Dr.

Chim.

Peking

Saron

Demung

Marimba

Kolintang

Kempul & Gong

Rebab

The musical score is written for a gamelan ensemble. It consists of ten staves, each representing a different instrument. The key signature is one flat (B-flat). The time signature is not explicitly shown but is implied to be 4/4 based on the notation. The score is divided into two measures, 138 and 139. In measure 138, the Peking instrument plays a continuous eighth-note pattern. The Saron instrument plays a series of quarter notes. The other instruments (Cym., Dr., Chim., Demung, Marimba, Kolintang, Kempul & Gong, and Rebab) are marked with a whole rest, indicating they are silent in this measure. In measure 139, the Peking instrument continues its pattern. The Saron instrument plays a series of quarter notes, including a B-flat. The other instruments remain silent, marked with whole rests.

140 **rit.**

Cym. 

Dr. 

Chim. 

Peking 

Saron 

Demung 

Marimba 

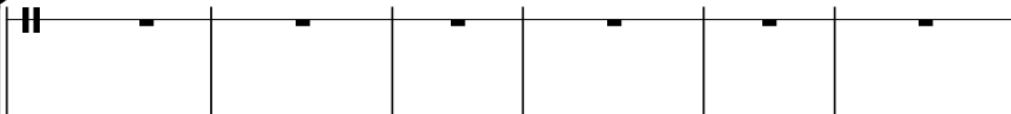
Kolintang 


rit.


Kempul & Gong 


Rebab 

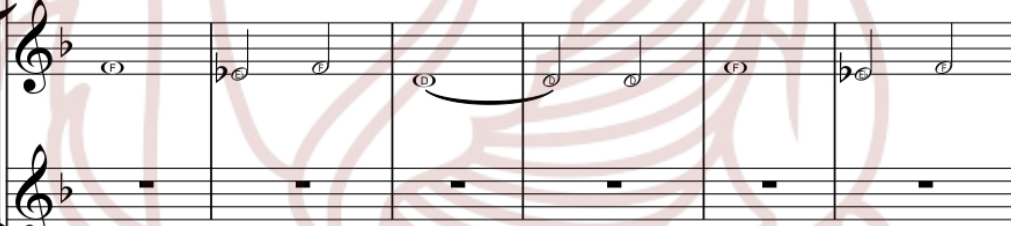
146


Cym. 


Dr. 


Chim. 


Peking 


Saron 

Demung 

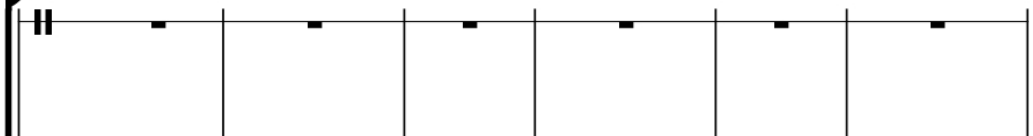
Marimba 

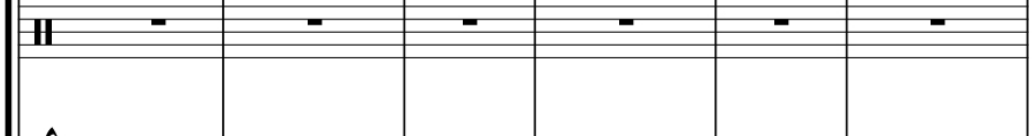
Kolintang 


Kempul & Gong 


Rebab 


152


Cym. 


Dr. 

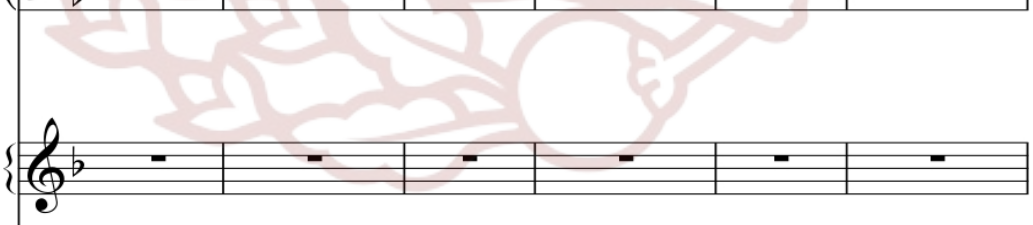
Chim. 

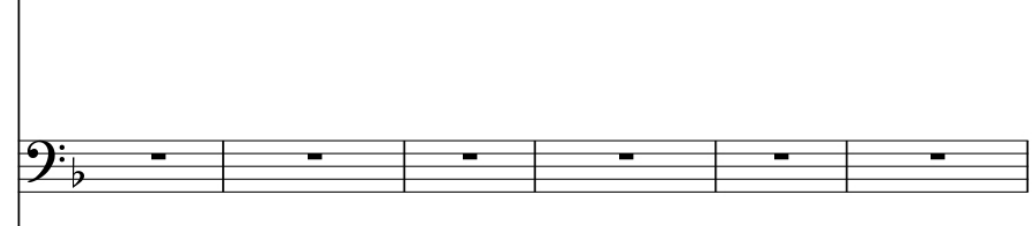
Peking 


Saron 

Demung 

Marimba 

Kolintang 

Kempul & Gong 

Rebab 

accel. . .

158


Cym. 

Dr. 

Chim. 

Peking 

Saron 

Demung 

Marimba 

Kolintang 

accel. . .

Kempul & Gong 

Rebab 

161

Cym. 

Dr. 

Chim. 

Peking 

Saron 

Demung 

Marimba 

Kolintang 

Kempul & Gong 

Rebab 

164

Cym. 

Dr. 

Chim. 

Peking 

Saron 

Demung 

Marimba 

Kolintang 

Kempul & Gong 

Rebab 

167

Cym. 

Dr. 

Chim. 

Peking 

Saron 

Demung 

Marimba 

Kolintang 

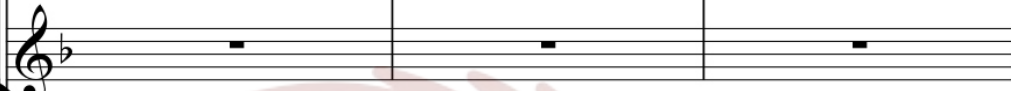
Kempul & Gong 

Rebab 

170

Cym. 

Dr. 

Chim. 

Peking 

Saron 

Demung 

Marimba 

Kolintang 

Kempul & Gong 

Rebab 

173

Cym.

Dr.

Chim.

Peking

Saron

Demung

Marimba

Kolintang

Kempul & Gong

Rebab

The musical score is written for a gamelan ensemble. It consists of ten staves, each representing a different instrument. The key signature is one flat (B-flat). The time signature is not explicitly shown but is implied to be 4/4 based on the notation. The score covers measures 173, 174, and 175. The instruments and their parts are: Cym. (Cymbal), Dr. (Drum), Chim. (Chime), Peking (Peking Gong), Saron (Saron), Demung (Demung), Marimba (Marimba), Kolintang (Kolintang), Kempul & Gong (Kempul & Gong), and Rebab (Rebab). The Saron and Kolintang parts are the most active, featuring complex melodic lines. The other instruments provide rhythmic and harmonic support.

176

Cym.

Dr.

Chim.

Peking

Saron

Demung

Marimba

Kolintang

Kempul & Gong

Rebab

The musical score is written for a gamelan ensemble. It consists of ten staves, each representing a different instrument. The key signature is one flat (B-flat). The time signature is not explicitly shown but is implied to be 4/4 based on the notation. The score covers measures 176, 177, and 178. The instruments and their parts are: Cym. (Cymbal), Dr. (Drum), Chim. (Chime), Peking (Peking Gong), Saron (Saron), Demung (Demung), Marimba (Marimba), Kolintang (Kolintang), Kempul & Gong (Kempul & Gong), and Rebab (Rebab). The Peking, Saron, and Kolintang parts are the most active, featuring melodic lines. The other instruments provide rhythmic accompaniment.

179

Cym. 

Dr. 

Chim. 

Peking 

Saron 

Demung 

Marimba 

Kolintang 

Kempul & Gong 

Rebab 

182

Cym.

Dr.

Chim.

Peking

Saron

Demung

Marimba

Kolintang

Kempul & Gong

Rebab

The musical score is written for a gamelan ensemble. It consists of ten staves, each representing a different instrument. The key signature is one flat (B-flat). The time signature is not explicitly shown but is implied to be 4/4 based on the notation. The score is divided into three measures, numbered 182, 183, and 184. The instruments and their parts are as follows:

- Cym.**: Cymbal, represented by a single note on a high staff.
- Dr.**: Drum, represented by a single note on a high staff.
- Chim.**: Chime, represented by a single note on a high staff.
- Peking**: Peking, represented by a single note on a high staff.
- Saron**: Saron, represented by a single note on a high staff.
- Demung**: Demung, represented by a single note on a high staff.
- Marimba**: Marimba, represented by a single note on a high staff.
- Kolintang**: Kolintang, represented by a single note on a high staff.
- Kempul & Gong**: Kempul & Gong, represented by a single note on a high staff.
- Rebab**: Rebab, represented by a single note on a high staff.

185

Cym. 

Dr. 

Chim. 

Peking 

Saron 

Demung 

Marimba 

Kolintang 

Kempul & Gong 

Rebab 

188

Cym.

Dr.

Chim.

Peking

Saron

Demung

Marimba

Kolintang

Kempul & Gong

Rebab

The musical score for page 188, measures 188-190, is presented below. The score is written for a variety of instruments, including Cym., Dr., Chim., Peking, Saron, Demung, Marimba, Kolintang, Kempul & Gong, and Rebab. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into three measures. A large, faint watermark of a traditional Indonesian motif is visible in the background.

Measure 188: Cym. has a whole rest. Dr. has a half note G4, a half note A4, and a half note B4. Chim. has a whole rest. Peking has a half note G4, a half note A4, and a half note B4. Saron has a half note G4, a half note A4, and a half note B4. Demung has a whole rest. Marimba has a whole rest. Kolintang has a half note G4, a half note A4, and a half note B4. Kempul & Gong has a whole rest. Rebab has a whole rest.

Measure 189: Cym. has a whole rest. Dr. has a half note G4, a half note A4, and a half note B4. Chim. has a whole rest. Peking has a half note G4, a half note A4, and a half note B4. Saron has a half note G4, a half note A4, and a half note B4. Demung has a whole rest. Marimba has a whole rest. Kolintang has a half note G4, a half note A4, and a half note B4. Kempul & Gong has a whole rest. Rebab has a whole rest.

Measure 190: Cym. has a whole rest. Dr. has a half note G4, a half note A4, and a half note B4. Chim. has a whole rest. Peking has a half note G4, a half note A4, and a half note B4. Saron has a half note G4, a half note A4, and a half note B4. Demung has a whole rest. Marimba has a whole rest. Kolintang has a half note G4, a half note A4, and a half note B4. Kempul & Gong has a whole rest. Rebab has a whole rest.

191

Cym. 

Dr. 

Chim. 

Peking 

Saron 

Demung 

Marimba 

Kolintang 

Kempul & Gong 

Rebab 

195

Cym.

Dr.

Chim.

Peking

Saron

Demung

Marimba

Kolintang

Kempul & Gong

Rebab

The musical score is written for a gamelan ensemble. It consists of ten staves, each representing a different instrument. The key signature is one flat (B-flat). The time signature is not explicitly shown but is implied to be 4/4 based on the notation. The score covers measures 195, 196, and 197. The instruments and their parts are: Cym. (Cymbal), Dr. (Drum), Chim. (Chime), Peking (Peking Gong), Saron (Saron), Demung (Demung), Marimba (Marimba), Kolintang (Kolintang), Kempul & Gong (Kempul & Gong), and Rebab (Rebab). The Peking, Saron, Demung, and Marimba parts show a melodic line. The Dr. part shows a rhythmic pattern. The Kempul & Gong part shows a rhythmic pattern. The Rebab part shows a rhythmic pattern. A large, faint watermark of a traditional Indonesian motif is visible in the background.

198

Cym. 

Dr. 

Chim. 

Peking 

Saron 

Demung 

Marimba 

Kolintang 

Kempul & Gong 

Rebab 

201

Cym.

Dr.

Chim.

Peking

Saron

Demung

Marimba

Kolintang

Kempul & Gong

Rebab

The musical score is written for a gamelan ensemble. It consists of ten staves, each representing a different instrument. The key signature is one flat (B-flat). The time signature is not explicitly shown but is implied to be 4/4 based on the notation. The score covers measures 201, 202, and 203. The instruments and their parts are as follows:

- Cym.**: Cymbal, represented by a single note in each measure.
- Dr.**: Drums, represented by eighth notes in each measure.
- Chim.**: Chime, represented by a single note in each measure.
- Peking**: Gong ageng, represented by a single note in each measure.
- Saron**: Saron, represented by eighth notes in each measure.
- Demung**: Demung, represented by a single note in each measure.
- Marimba**: Marimba, represented by eighth notes in each measure.
- Kolintang**: Kolintang, represented by a single note in each measure.
- Kempul & Gong**: Kempul and Gong, represented by a single note in each measure.
- Rebab**: Rebab, represented by a single note in each measure.

204 **accel..**

Cym.

Dr.

Chim.

Peking

Saron

Demung

Marimba

Kolintang

accel..

Kempul & Gong

Rebab

207 **rit.**

Cym. 

Dr. 

Chim. 

Peking 

Saron 

Demung 

Marimba 

Kolintang 

Kempul & Gong 

Rebab 

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