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The Forms of Membranophone Musical Instruments in Literary Manuscripts of the Early Ancient Javanese Culture

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Abstract

This article aims to explain the appearance of the membranophone musical instruments of the early ancient Javanese literature as an aesthetic presentation of the civilization during that era. This article is devoted to discussing the appearance of membranophone group musical instruments during that era, starting from every piece of *kendhang* (traditional Javanese instrument). This literature research was conducted using historical methods with the following stages: the heuristic stage, in which data were collected from 22 literature works in the early Javanese language; the criticism stage, in which an assessment of previous research results was provided; the interpretation stage, which aims to provide an analysis and review of the results based on data sources and the author's knowledge and experience as a musicologist and historian; and historiography, which aims to record the results using descriptive analysis with accurate interpretation. The obtained results indicated that the instruments of the membranophonic group played during the ancient Javanese included *kendhang*, *mredangga*, *padahi*, *murawa*, and *tabang-tabang*. At present, the original appearance of these musical instruments is still surviving and developing and has changed their names and improved their functions and values.

Keywords: Instrument Appearance, Membranophone, Early Javanese Literature, *Mredangga*, *Padahi*

INTRODUCTION

There are so many research discussing musical instruments that existed during the ancient Javanese period, both reported by foreign and domestic researchers. Jaap Kunst, in his book, *Hindu-Javanese Musical Instruments*, wrote a complete composition of ancient Java epigraphs, reliefs, literature, and musical instruments. The book, which is a translation of *Hindoe-javaansche muziek-instrumenten speciaal die van Oost-Java* (1927), contains the details of various instruments during the Hindu-Buddhist period in Java and Bali. Kunst (1968) classified these instruments into chordophones, membranophones, idiophones, and aerophones. The list of instruments is sequentially made both from the epigraph and literary manuscripts of the manuscript year, location, and instruments' names in the manuscript. Timbul Haryanto categorized the musical instruments by referring to the Natya Shastra book, classifying them into Avanaddha Vadya (membranophone), Ghana Vadya (ideophone), Sushira Vadya (aerophone), and Vadya (chordophone system) (Haryono, 2006).

Kunst's (1968) report revealed 1000 years of works; it started from 821 (Kuburan Candi epigraph) to the 18th century (literary manuscript). The use of early ancient Javanese literary manuscripts, Middle ancient Javanese, Javanese and Balinese epigraphs, and Balinese literary manuscripts has confused

various descriptions of musical instruments and their meanings. One of the concerns is the membranophonic instrument groups that make historical ties between Central Java, East Java, and Bali. Pieter Ferdinandus (2003), in his dissertation “*Ancient Javanese musical instruments, IX–XV M century*” at the Gadjah Mada University Postgraduate Program, which was recorded in 2004 under the title “Ancient Javanese Musical Instruments,” explained the history of musical instruments in Indonesia through musical archeology as a branch of archeology (Ferdinandus, 2004: 393–394). Archaeological data, in this case, the picture of musical instruments and informative tables, are presented in this book. Musical instruments depicted in the reliefs of the Borobudur temple are juxtaposed with ancient Javanese literary texts. Similar to previous researchers, the report also connected the link between the temple reliefs and the musical instruments in ancient Javanese manuscripts.

This “Ancient Javanese Musical Instrument” book seems to be repeating the confusion regarding the inconsistent meanings of the musical instrument names in ancient Javanese literature as experienced by Kern and Jaap Kunst. This is because Ferdinandus’ research was still too wide of the periods he made, so it was with the Kunst. Kern’s confusion is due to using data from the Nagarakretagama period (late Majapahit), which were then compared with the previous period or the Central Java period and the Bali period. It should be noted that the Nagarakretagama was discovered in Lombok, and the authors suspected that it was created during the late Majapahit period or had entered during the Gelgel era in Bali. A mistake from the conclusion by Ferdinandus is that *gamelan* (ancient Javanese music ensemble) was categorized as war music and was included in a secular function. However, as a sacred music, the right function depicted the war as the highest sacrifice (*yadnya*) (Santosa, 2016).

An article entitled “*Musical Instruments during the Majapahit Empire*,” as with several previous studies, is *trapped* in a long period between the VIII and XV centuries AD (Aziz, 2018), and it did not properly represent the era. This is a mistake since Majapahit was founded in 1293. Therefore, it should only include data from the late 13th century, without implementation data from the previous century. Furthermore, regarding the primary and important source from the ancient manuscript Kakawin Nagarakretagama (which tells about the Majapahit King adventure), the author suspected that the work was made before the collapse of Majapahit in Lombok. The manuscript lacks the word *padahi*, which is a typical *kendhang* in Java. According to the author, the *kendhang* is called *padaha*, which, as reported by the author, is a typical *kendhang* in Bali and Lombok. Therefore, these mistakes need to be corrected.

Several research articles about musical instruments in ancient Javanese literature are still descriptively presented and improve previous researchers’ historical timeline. Previous articles, such as *Traces of Karawitan¹ Terms in Arjuna Wiwaha Kakawin²: Study of Form, Function and Meaning*, *Traces of Musical Instruments in Kakawin Bharatayudha*, and *Karawitan Traces in Kakawin Sumanasantaka*, have not focused on its periodization, although the research has been divided into ancient Javanese literary manuscript. Therefore, conducting further analysis about tone processing systems or instrument classification is necessary.

According to the collected various sources of ancient Javanese literary manuscripts, various terms refer to *kendhang*. Some *kendhang* types have been found in their original form, but some are just inscribed on various temple reliefs in Central and East Java. However, identifying *kendhang* name, *kendhang* type, and its original form is quite difficult. Various discussions of the previous researcher

¹ The term **karawitan** refers to classical gamelan music and performance practice and comes from the word *rawit*, meaning “intricate” or “finely worked.” The word derives from the Javanese word of Sanskrit origin, *rawit*, which refers to the sense of smoothness and elegance idealized in Javanese music.

² *Kakawin* is one of the ancient Javanese manuscripts.

about the identity of kendhang mentioned in the early ancient Javanese literary manuscript have led us to a source full of uncertainty. It is because these sources and their statements are inconsistent, the shape of the instrument is uncertain, and the explanation is not satisfying.

Traditional scalpel for sound processing system classification based on source periodization was useful for the periodization of the early Javanese instrument to be more real and definite. Kunst listed various early Javanese literary manuscripts, starting from Wirataparwa (996 AD) to Wrttasancaya (1222 AD) (Kunst, 1968: 93–98). This article aims to describe the periodization of literary manuscript and the instrument itself and its form using data sources. Thus, this article will lead to a more comprehensive explanation of the ancient Javanese musical instruments to fix the deadlock and confusion over the various existing data sources. This article is very important in the improvement of the history of Indonesian music and will hopefully be the aspiration for further studies.

METHOD

This research used historical methods through a qualitative approach. Historical methods are used to critically examine and analyze records and relics (Gottschlak, 1975: 32). To reconstruct the past, the method has several stages: heuristics, criticism, interpretation, and historiography (Herlina, 2014: 15–60). The heuristic stage aimed at collecting mentioned sources in the form of early Javanese literary manuscripts, which are focused on 22 literary manuscripts that include the Ramayana, Uttarakanda, Adiparwa, Sabha Parwa, Wirata Parwa, Udyoga Parwa, Bhishma Parwa, Asramawasika Parwa, Mausala Parwa, Prasthanawiikaparwa, Svargarohana Parwa, Krsnayana, Sumanasantaka, Smaradahana, Bhomakāwya, Bharatayuddha, Hariwangsa, Ghatotkacasraya, Wrttasancaya, and Lubdaka. Literary manuscripts with any records of musical instruments of the membranophonic group were then further selected.

The next stage, which was the criticism stage, was skipped because all ancient Javanese literary manuscripts have been philologically studied and filtered by previous researchers, including Kunst, Ferdinandus, Timbul Haryono, and Aziz.

Following the criticism stage was the interpretation stage, which aimed at interpreting historical facts and data using analysis (elaborating) and synthesis (unifying). The interpretation was based on the results obtained from previous research. However, the conclusion of the work of previous researchers about the time periodization of the data source was unspecific. Moreover, the previous researcher has not mapped the localization of data distribution based on the conditions of the data area.

The final stage in the historical method was historiography. In this stage, previous research results were discussed by description, comparison, and analysis. The discussion descriptively reported membranophones in the early Javanese mentioned in literary manuscripts, including several traditional musical instruments terms such as *kendhang*, *mredangga*, *padahi*, *murawa*, and *tabang-tabang*. The forms of these instruments were exemplified by developments that exist today through several studies that have been carried out both by previous researchers and by the authors themselves.

RESULTS AND DISCUSSION

The literary references of kendhang (*kendhang*) that Kunst knew of were *padahi* and *murawa*. Two ancient Javanese inscriptions mentioned these two instruments during 821 and 856 AD. Kendhang always existed for a long period of time, and it can be considered as characteristic of ancient culture. They existed in the primitive tribes, such as Native Australian, Wedda, Semang, Sakai, Fuegian, and some North American Indian tribes. The *kendhang* is concluded as part of India and China's cultural heritage, although it originated from prehistoric times (Kunst, 1968: 34).

Several kendhang terms, such as *padahi*, *mrĕdangga*, *panawa*, *murawa*, *kendhang*, *dundubi*, *bheri*, *keteg*, *teteg*, and *padaha*, are the names of *kendhang* in ancient Javanese periods (Ferdinandus, 2004: 97). Rouget argues that *kendhang* are used for communicating with ancestors. His study revealed that kendhang's sound has a psychological effect on humans; therefore, *kendhang* can be used in mystical ceremonial activities in Asia and Africa (Rouget, 1980: 249–264; Ferdinandus, 2004: 96). The *kendhang* is sounded for sacred ceremonies and is used to accompany communication between the visible (*sekala*) and the unseen (*niskala*). Kunst revealed that, from what can be visibly concluded, if literally, then the *murawa* is a *kendhang* that might be used for war (Kunst, 1968: 39–40). However, based on various statements from Kunst, the author could not determine what the actual appearance of the *murawa* instrument is, which is still being passed on to this day. The word *murawa* then mentioned in the early ancient Javanese literature is sometimes mentioned together with *padahi* and *mredangga*; therefore, it can be concluded that the three are different types *kendhang* that also have different appearance. A giant carrying a *dogdog* (a one-membrane *kendhang* that could be a historical record for a *murawa* instrument) can be seen at the Panataran temple's reliefs.

Kendhang with shapes of a symmetrical barrel, cylinder, asymmetrical barrel, truncated cone, and cup or *damaru* and those tied around the waist are recorded in the ancient temple's relief panels (Sachs, 1940: 34). Furthermore, it is revealed that the *kendhang*'s function is complex; not only can it be seen, but it also has invisible value. Furthermore, it is said that, during the ceremony, the *kendhang* must be carried by a man (women are not allowed to carry the *kendhang*) and can only be carried at night; however, it is also believed that the *kendhang* has the power to move on its own (Sachs, 1940: 35–36). This indicates that the *kendhang* is an extraordinary musical instrument; therefore, it needs special treatment.

Kunst revealed that all the above summary of ancient Javanese literature concerning the *kendhang*'s shape is based on the original object. The researcher's real duty is to identify the form of the *kendhang* that were found or recorded in the historical sources, i.e., reliefs and epigraphs. The reader will surely find that the researcher's works are comparison works to determine the historical piece's identity. When the presented data turned out to be wrong, corrections will always come with the new discovery. For example, Curt Sachs, an organologist, has unsuccessfully identified the Naneb *kendhang* because he was *forced* to classify it to the Indian *kendhang* group, which confused him (Kern, 1919; Kunst, 1968). This is quite understandable because the use of the Sanskrit name for *kendhang* in ancient Javanese will certainly cause confusion.

Like *kendhang* in India, the instrument of the cone *kendhang* that the end was cutted is called *mardala*. The cone shape cut from the end of the *kendhang* is still the most popular type in Java and Bali. In Central Java, it is a member of the ancient ensembles in the palaces (*Keraton*) and noble residence (although today the barrel-shaped type or wine barrel can be easily found). Kunst revealed that he speculates to give the impression that the *padahi* (often called as *badahi*, as seen in Kern's book on the *Pesta Music Kendhang*³) is similarly referred to the shape of a conical *kendhang* that is cut off at the end (asymmetric cylinder). In any case, with the reference to the literary manuscript of

³ Translation: traditional drum musical party

*Tantri Kamandaka*⁴, it shows that the *merdangga* and *padahi* are different instruments because they are both mentioned in the same section (Kunst, 1968).

Kendhang

Kunst (1968) reported that the conical *kendhang* that were cut on top were cylindrical and thick as barrels. Temple reliefs in Central Java show the ancient Indian way of cutting leathers to make *kendhang*. The *kendhang* has a sling without the so-called fastening rings (somepe/*ali-ali*/membrane fasteners). Furthermore, the *kendhang* is shaped like a wine barrel and sometimes has a hoop on each edge to store the sling. In Central Java, the *kendhang* that is tied using a sling and fastening rings is still used.

According to Kunst (1968), the ancient Javanese had two tightening leather methods for the *kendhang*. These methods were adapted from ancient China and ancient Assyrian and use flat-headed pegs or wooden nails to modify the Indonesian method, which uses rattan cuffs to hold the skin from stretching (Kunst, 1968).

The word *kendhang* is also found in the early Javanese literary manuscript and is quoted in Wirataparwa, Bhismaparwa, Bomantaka, and Kakawin Ramayana. In the last manuscript, *kendhang* is mentioned together with *murawa*, which, according to Kern, is a kind of traditional *bonang* musical instrument (Ferdinandus, 2004; Kunst, 1968). The last manuscript contains the following line: *Teka menabeh ta kendan anulup kala cangka waneh*. This means, “Then (they) came hitting the *kendhang* and *canang*.” The author does not agree that the word *kala* is equated with *canang*. *Kala* is a kind of *kukul* (*gong*) made of bronze. *Canang* is a type of *bonang*-like musical instrument with lower surface.

Canang is a Minangkabau instrument that is included in the Talempong music ensemble. *Murawa* is also a Minangkabau instrument. The shape of *murawa* is exactly like *bonang*. The author did not find the term *bonang* in early, late, or middle Javanese literary manuscript. *Bonang* instruments during the ancient Javanese era were still called gongs, as in the *Kakawin Ramayana*. In the manuscript *Pakuan Pajajaran*, it was called *Gong Renteng*. In ancient Javanese, *renteng* means parallel, because the gongs with different sounds are placed in a row. According to the author, the meaning of the *Teka menabeh ta kendan anulup kala cangka waneh* is “Then come the *kendhangmer*⁵ of *kendhang* and *kukul* and so do the trumpet⁶ blower.”

According to the manuscript from the Surakarta *Keraton* (palace), *Arjuna Wiwaha Kakawin*, *kendhang* was mentioned in stanza XVI, number 36: *Cetinira amētuk naosi, toya munggend bokor, kang para jawata urmat kabeh, kēndang-kēndang mredangga senggani, ngudankēn wawangi, murmured angidung*. The musical instruments available in *Arjuna Wiwaha Kakawin* are only mentioned in stanza XVI, which refers to the word *padahi*.

In *Kakawin Sumanasantaka*, the word *kendhang* is mentioned in stanza 57, number 3, the Jagaddhita song, third line: *Kendhang gong muni t angkat-angkat atereh dhwani nika karenggo sake yawa*, which means “*Kendhang and gong sounds, ‘Depart! Depart!’ so loud and booming that it could be heard from outside the crowd watching from the stage.*” In *Smarandana*, the word *kendhang* is found in stanza XXIX, number 8, on the third line: *Kendhang gong gangsa gubar asahuran*. This means that the *kendhang*, *gong*, *gangsa*, and *gubar* sound mutually. Then, in stanza XXXIII, number 3, on the

⁴ Ancient manuscript

⁵ Drummer in this line means the traditional, tribal way of drumming.

⁶ Trumpet in this line means the traditional trumpet that was made from shell.

second line, it was again mentioned: *Gong kendhang ghurnitageg gubar inatus-natus ginwal kumurutug*. It means “Gong, Kendhang, and Gubar with hundreds of sounds booming.”



Figure 1. One series of Javanese *kendhang (padahi)* (2021).

Mredangga/Kendhang/Bedug

Mredangga has two definitions: as a musical instrument and as a musical ensemble or *gamelan*. By definition, *mredangga* is a large *kendhang* or *bedug*⁷; however, its appearance has never been visualized in historical records (Santosa, 2019). As reported in historical records, the *mredangga* is big; it took many people to lift and move it (Santosa et al., 2018). The word *mredangga* is mentioned in 12 ancient Javanese literary manuscripts: *Wirataparwa*, *Bhismaparwa*, *Uttarakandha*, *Arjunawiwaha*, *Udyoga Parwa*, *Kresnayana*, *Hariwangsa*, *Baratayudha*, *Bhomakāwya*, *Smaradahana*, and *Lubdaka*.

In early Javanese literary manuscripts, if the word *mredangga* is mentioned without any other instruments, the name defines musical ensemble. *Hariwangsa* mentioned only *mredangga* in stanza XVIII, numbers 10 and 8. In *Bhomakāwya*, in stanza XXXIX, number 21, the *mredangga* instrument was also mentioned. Furthermore, the word *merdangga* is also mentioned in *Kakawin Baratayudha* in stanza X, number 8; XIX, number 20; XX, number 5; and XLIX, number 6. However, if the word *mredangga* is followed by another instrument name, it defines as a single musical instrument. For example, as in *Arjuna Wiwaha Kakawin*, in stanza XXIII, number 2, the words *bheri*, *kala*, *merdangga*, and *murawa* are mentioned. In addition, in stanza XX, number 6, the words *mredangga* and *kalacangka* are mentioned. Furthermore, in stanza XXV, number 5, the words *bheri* and *mredangga* are mentioned, and in stanza XXXI, number 1, the words *mredangga* and *winarawana* are mentioned. These all indicate musical instruments.

The terms *mrdangga*, *mredangga*, *merdangga*, or *mṛēdangga* are used to depict this large *kendhang* instrument. According to *Kakawin Baratayudha*, *mredangga* is used to provide enthusiasm in traditional warfare (Santosa, 2019; Sudirga, 2015). According to Kunst, there are two types of

⁷ It is a very large drumlike musical instrument used as a traditionally notification for gatherings and as a “call” during prayer time for certain religions.

kendhang that existed in ancient Java: *mrdangga* and *mardala* (named from Sanskrit) (Kunst, 1968: 35). Kunst also stated that the *mredangga* is a large/fat *kendhang* resembling a barrel-shaped *kendhang* (Kunst, 1968: 38; Ferdinandus, 2003: 182). The author agrees more with Kunst who reported that the meaning of *mredangga* is a large size *kendhang*, which is also called a *bedug* and *tambur*; some also call it *kendhang dol* or *tambua* (Figure 6).

According to the music dictionary, *genderang* is defined as a *kendhang* (Banoë, 2003: 161). There are two types of *genderang* instruments: (1) one that have a membrane or only one of the holes called a *dogdog* or *dogdog lojor* and (2) one that have a stretch of leather on both sides. The shape of the *dogdog* instrument is presented in Figure 4; the shape of the *murawa* instrument with a trophy shape is shown in Figure 5; and the shape of the *rebana* instrument is presented in Figure 6; all of which will be further discussed.



Figure 2. *Mredangga/bedug/kendhang* placed in a mosque in East Java (2018).

The *genderang* instrument, which belongs to the category of instruments that have a wide membrane surface, has a deep and low sound. It is an instrument with a very large body and size and a double membrane stretched on one or both sides that has diameter of more than 50 cm. This thin membrane is usually made of leather, but some are also made of synthetic materials or special plastics for bass *kendhang* instruments in modern times. The tension level of the membrane is regulated by a rope pulling and fastening system, which is usually made of buffalo skin, rattan, steel, and wire, or riveted with wood.

In the manuscript Arjuna Wiwaha Kakawin, in stanza XXV, number 5, in the first line, the following line is written: *Ong ning bheri mrdangga let's karëngö de ning papan kakrëpuk*. This line means, “The echo of gongs and boisterous *kendhang* can no longer be heard thanks to the clanging shields.” In the manuscript Kakawin Baratayudha, in stanza 26, number 1, in the first line, the line *Rahina tatas*

kamantyan umuni ng mredangga kala cangka ghurnitatar is written, which means, “In the morning, the gamelan starts to be beaten while the snail’s trumpets’ sound becomes even more boisterous.”

Furthermore, in the manuscript Kakawin Sumanasantaka, in stanza 52, number 6, the song of Jagadhita, the following lines are written: *Sang hyang surya mijil kamantyan abungah pawulatan i sabha nikang kuwu; Wwangnya lwir jaladakemul kilat asong hima sahana-hananya ring lebu; De ning kwehnya lawan prabha ni sasinandang ika lumarap anghulap-hulap; Sangkha mawang tarayan mrdangga kumisik talinga ning wwang angrenge* (Worsley, 2014). These lines mean, “The holy sun rises on time. The buildings where the audience gathered seemed to glow with gleam. The people in the grand court of the palace were like clouds covered with lightning in the mist. Due to their number and the splendor of their sparkling and sparkling clothing. Trumpets, trumpets and kendhang thundered deafeningly.”

Padahi

The word *padahi* in early Javanese literary manuscripts depicts the name of a kendhang instrument, a group of musical instruments, or gamelan instruments. In his book *Ramayana Djawa-Kuna*, in chapter XXII, number 3, Poerbatjaraka (2010) mentioned that *padahi* is a synonym for gamelan, although it is also a name of other musical instruments. The line “*Murawa tuwuri regari padahi mandra mahaswara len*” is written in the third line; this means, “*Kentongan tuwung*⁸, *regang*, a melodious gamelan, and a loud voice” (Poerbatjaraka, 2010). The author does not agree that *padahi* is defined as a synonym for gamelan. Therefore, the discussion on *padahi* then refers to a membrane instrument in which other instruments follow the *padahi* instrument.

Kern translated the word *padahi* as kettle *kendhang* (the author prefers to call it a Balinese *kendhang*). Originally, *padaha* was the name of a *kendhang* from India, and it is sometimes written as *panawa*. It was also found in ancient Javanese literature as *panawa* (Kunst, 1968). The word *padaha* is not mentioned in early ancient Javanese literary manuscripts but was found in Balinese epigraphs and in the Nagarakretagama script. The author argues that *padaha* and *padahi* are two types of *kendhang* that differ in both form and community use.

Kendhang as a special instrument; it can have a special name for each *kendhang*. Kunst found an example in Wirataparwa, where, together, the *kendhang* and *padahi* can make the sound of the sea at the time of the earth’s destruction. In the prose version of the Wirataparwa Javanese literature, the word *kendhang* is definitely not used in relation to rhythm. Teeuw, translating the term *tepak*, is mentioned twice in Hariwangsa literary works in modern Java referring to a specific way of hitting the *kendhang* (Kunst, 1968). In the Sundanese language, the term *tepak* indeed means *afalah*, specifically for the *tabuhana kendhang*, as seen in picture 3 of the Sundanese *kendhang (padahi)* being hit. Furthermore, it is also an Indonesian word that means a *kendhang* instrument, which is the current common name for drums with straps for the fastening system of drums in Java and Bali. This name may coexist under special circumstances as the name of the *kendhang* in general, and of course, it denotes different forms and types of *kendhang*.

To regulate the sound of *kendhang*, musicians in Java and Bali have perfected animal skin stretching techniques in the making of *kendhang*. Nowadays, *kendhang* musicians have adapted the sound of *kendhang* to gamelan tones. Experienced musicians can adjust the tone of the *kendhang* according to

⁸ It is a gong-like instrument, but a lot smaller, and can be roundly shaped or in a tubelike shape.

their personal feelings. In addition, the technique of hitting the *kendhang* and the location where it is hit also change the tone.

Murawa/Dogdog

The word *murawa*, which is sometimes also called *muraba*, is mentioned several times in the Kakawin Ramayana script. In the Ramayana manuscript code 3455f, the Leyden University Library collection mentioned a Balinese translation inserted between the lines, giving the word for an uncertain Balinese instrument sometimes called *kendhang*, *reyong*, and *tarompong* and only once called *cengceng*. The facts written in this translation are uncertain. As far as Kunst can visualize, it as an embodiment of the *kendhang*; however, Kunst did not exactly know the real appearance of this instrument (Kunst, 1968: 39–40; Pusparini, 2012). The author suspects that this one-membrane *kendhang*, in Sunda and parts of Central Java, is known as *dogdog*.

In Sundanese culture, *dogdog* is displayed during a Reog traditional art performance. At least four kinds of *dogdogs* are used during the performance: *tilingtit*, which has the smallest size (upper diameter, 18 cm; lower diameter, cm); *panempas*; (upper diameter, 24 cm; lower diameter, 16 cm); *badugblag* (upper diameter, 30 cm; lower diameter, 25 cm); and *gogog* or *pangrewong* (upper diameter, 45–55 cm; lower diameter, 34–40 cm). In a Sundanese *Dogdog* show, there are usually additional instruments such as Sundanese *kendhang*, *trumpets*, and *gongs*; *gamelan* and *calung* are sometimes also added.



Figure 4. *Dogdog* instrument used in the performance of Reog Sunda (2015).

Source: <https://catatanyan.wordpress.com/2015/08/15/reog-sunda/>, accessed on January 30, 2021, at 13:20 WITA.

There is very little information about *kendhang* tied around the waist in ancient Javanese literary works. In India, *kendhang* is called *damaru*, *dugduga*, *dugdugi*, or *budbudika*. All these terms have not been recorded in ancient Javanese literary manuscripts (Kunst, 1968). In modern times, in East Java, this instrument is called the Reog, and its shape is like a cuplike *kendhang* or *jimbe*, which has different characteristics for each region. The Reog *Kendhang* show (Nugraheni, 2020) in Tulungagung is different from the Reog show in Ponorogo (Maryono, 2007). The author still suspects that the instrument called *damaru* is similar to that presented in Figure 5, whereas the *dugduga* and *dugdugi*, also called *budbudika* in India, is *dogdog* or *Reog* in Sundanese that has the shape of a one-membrane

asymmetric cylinder *kendhang*. A rattan tie using wooden pegs, similar to the instrument depicted in Figure 4, is used in the tightening system of Sundanese Dogdog.



Figure 5. Staging of Reog Kendhang in Tulungagung Regency (August 2019).

Source: SMAM 1 Kauman Collection, <http://www.smansaka.sch.id/2019/09/reog-kolaborasi-smansaka.html>, accessed on January 1, 2020, at 13.00 WITA.

In Kakawin Ramayana, in stanza XXII, number 3, in the second row and in the third line, a *murawa* instrument was mentioned, which, according to Kern, is a kind of *bonang* instrument (Kunst, 1968): *Teka menabeh ta kendan anulup kala cangka waneh; Murawa tuwuri regari padahi mandra mahaswara len*. These lines mean, “Then (they) came hitting the *kendhang* and *canang*, the others blew shell trumpets. *Kentongan tuwung, regang, and melodious gamelan and a loud voice.*” In Arjuna Wiwaha Kakawin, stanza XXIII, number 2, in the fourth line, the following is written: *Wuntung bhuwana tekap ingkang mrdangga kala bheri murawa gumuruh*, which means, “The world is thrilled by the sound of *kendhang*, *ketipung* (kind of trumpets), Gongs, and *tambur gemuruh.*” Obviously, *padahi* and *murawa* are two different types of instruments. Today, in Sundanese culture, *murawa* (*dogdog*) is often performed with *padahi* (asymmetrical/truncated cone-shaped *kendhang*) or known as Reog Kendhang performances.

In Kakawin Ramayana, in stanza XXI, number 202, *murawa* and other instruments are mentioned on the second line: *Gambhira il bheri ginwal murawa kala-kalaraweil daca-dici*, which means, “There was boisterous sound from (people who hit) *kentongan, kendhang* (happily).” In addition, in stanza XXII, number 3, *murawa* is referred to the *kendhang* instrument (*padahi*): *Murawa tuwuri regari padahi mandra mahaswara len*. It means, “*kentongan tuwung, stretch, a melodious gamelan and a loud voice.*” In stanza XXII, number 4, the line *Patemuni cabdaniri padahi ghora guruh juga ya; Karatalatala cabdanikanari kala tulya gelap; Punar api tan hanata rinabeh murawawurahan; Males alisuh tarianniri anabeh murawawurahan* is written, which means, “The sound of the gamelan (heard) as thunder; shaking reddening, the sound of *canang* as lightning. Even so, no one heard the woken up, lazy tired of the hands hitting the *kentongan gumuruh*” (Poerbatjaraka, 2010). Like Poerbatjaraka, he consistently translates the word *murawa* as *canang*.

In the manuscript of Kunjarakarna, in stanza 33, number 1, in the third line, the following is written: *Murawa on tibonjing len mahasara munda*, which means, “*Murawa* is swayed (played) along with

mahasara and munda.” In Arjuna Wiwaha Kakawin, in stanza XXIII, number 2, in the third line, *Wuntung bhuwana tekap ingkang mrdangga kala bheri murawa gumuruh* is written. This means, “*The world is thrilled by the sound of kendhang, ketipung (trumpet), Gongs, and kendhang gumuruh.*” Furthermore, in stanza XXIX, number 5, in the second line, the following line is written: *Barëbët kala sangkha murawa gumuruh stuti dewagana*. This line means, “*Kecer (cengceng), trumpet (ketipung), and the kendhang gumuruh, (played) along with the praises of all the gods*” (Wiryatama, 1990). In the literary manuscript of Sumanasantaka, in stanza 112, number 6, of the song Wangsastha, in the third line, the line *Kidung kinangsyau murawanya tan humung* is written, which means, “*Kangsi Gong (was) played along with the song, and the kendhang sound soft*” (Worsley, 2014). The three philologists Poerbatjaraka, Wiryatama, and Worsley give different meanings to the *murawa*, *canang*, *tambur*, and *kendhang* instruments. Therefore, the authors need to provide correction that *murawa* is a one-membrane membranophone instrument in the shape of a cuplike *kendhang* or *kendhang piala (damaru)* or *dugdugi*.

Tabang-Tabang

Tabang-tabang is a one-membrane, drumlike musical instrument mentioned in the manuscript of Gatotkacasraya Wirama, in stanza XXXVI, number 7, in the third line: *gending stri saha damyan anameni kidung iniringing tabang-tabang, tan kewos araras nikin kadi kinangsyau I laleh I pamanggeng ing curing* (Panluh, n.d.). The sentence means, “*Finally, it is different from the desire that the heart cannot comfort his sadness, in vain many beautiful girls comfort him, the gamelan (played by women) and songs (sung by women) accompanied by tabang-tabang, make him gaze dazzling at the kangsi and the sound of curing.*”

In Kakawin Sumanasantaka, in stanza 59, number 1, the Jagaddhita song (which, according to the Kunst, is mentioned in stanza LX, number 1), in the second line, *Hyang ning gita tekanurun kahidepannya dateng iniring ing tabang-tabang* is written, which means, “*They are considered as Dewi Gita (when they chanted), they descend accompanied by a rebana.*” There is a type of vocal performance art in Bali called *Gegitaan*. The author believes that the show is closely related to the above verse. Furthermore, in stanza 112, number 6, in the second line of the Wangsastha song, *Tabang-tabang ramya kerengw awangsulan* is written. This means, “*Rebana shouted so lively.*” The shape of the *tabang-tabang* instrument is similar to that shown in Figure 6.

Juynboll II reported that *tabang-tabang* is a single-membrane drum, and *redep* is a synonym for that: the drum frame is still called *redap* (Kunst, 1968). There is also an instrument called *redep*, which is pretty similar to *tabang-tabang*, as mentioned by Kunst. However, *redep* is not mentioned in the early Javanese literature manuscript. *Rebana* *redep* is also found in Palembang, South Sumatra. The author has found *redep rebana* instrument in Java; however, the period is clearly different from the past.

As described in the Kakawin Gatotkacasraya and Sumanasantaka, the *tabang-tabang*, *kangsi*, and *curing* instruments are usually played during a song performance (*kidung* or *gegitaan*). Today, *tabang-tabang* or *rebana* is usually played during religious song or choir performance in Islamic culture. Various performing arts that exist today, such as Sufi chants known as *Brai* in Cirebon, *Hadrah*, and *Marawis*, should be assumed to be a continuation of the performing arts *tabang-tabang* instrument in the ancient Javanese era.



Figure 6. Tablets in the event of the Sacred Rhythm (2020).

Source: Documentation of I Gusti Putu Sudarta

CONCLUSION

Five membranophone instruments were mentioned in the early ancient Javanese literature: *kendhang*, *mredangga*, *padahi*, *murawa*, and *tabang-tabang*. These instruments still exist and are played at present. *Padahi* in early Javanese was defined as the *gamelan* and the name of the *kendhang* that formed as asymmetrical barrels, which can be found throughout the island of Java. *Murawa*, a one-membrane *kendhang*, is also known as *dogdog* or *dogdog lojor* in Sundanese, and it has a longer length. The Reog Kendhang performance in East Java uses a single-membrane cuplike *dogdog*, otherwise known as the damaru instrument. *Tabang-tabang*, which is also called *terebang*, *rebana*, or *genjring* in modern days, has a ring on the edge and is often played during religious song or choir performances in Islamic culture.

For further investigation of the history of *karawitan* (Indonesian music), investigating one of these kinds of instruments would be better for the research to be more focused and detail about the periodization based on the historical sources.

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