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## THE FORMS OF MEMBRANOPHONE MUSICAL INSTRUMENTS IN THE EARLY ANCIENT JAVANESE CULTURE LITERATURES

**ABSTRACT:** *This article aims to explain the appearance of the membranophone musical instruments in the early ancient Javanese literature as an aesthetic presentation of the civilization during that era. This article is devoted to discuss the appearance of membranophone musical instruments during that era, as each shape of kendhang (a traditional Javanese musical instrument) has its own unique name. This literature study was conducted using a historical approach consisting of these stages: (1) the heuristic stage, in which data were collected from 22 literature works in the early Javanese language, based on the grouping by R.D.S Ki Hadiwidjana's book, Sarwasastra, Kitab Pelajaran dan Latihan Bahasa Djawa Kuna, second edition, 1952, published by U.P. Indonesia NV.; (2) the criticism stage, in which an assessment of previous research results was provided; (3) 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 (4) historiography, which aims to record the results using descriptive analysis with accurate interpretation. The obtained results indicated that the membranophonic instruments played during the ancient Javanese era included kendhang, mredangga, padahi, murawa, and tabang-tabang. At the present, the original appearance of these musical instruments is still surviving and yet it also is developing, has their names changed, and improved their functions and values.*

**KEY WORDS:** *Early Javanese literature - Instrument appearance - Membranophone - Mredangga - Padahi*

**ZUSAMMENFASUNG:** *Dieser Artikel zielt darauf ab, das Auftreten der Membranophonen Musikinstrumente der frühen alten javanischen Literatur als ästhetische Darstellung der Zivilisation während dieser Zeit zu erklären. Dieser Artikel widmet sich der Erörterung des Auftretens von Musikinstrumenten der Membranophongruppe während dieser Ära, beginnend mit jedem Stück Kendhang (traditionelles javanisches Instrument). Diese Literaturrecherche wurde nach historischen Methoden mit folgenden Stufen durchgeführt: der heuristischen Stufe, in der Daten aus 22 Literaturwerken in der frühen javanischen Sprache erhoben wurden; die Kritikphase, in der eine Bewertung bisheriger*

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*Forschungsergebnisse abgegeben wurde; die Interpretationsphase, die eine Analyse und Überprüfung der Ergebnisse auf der Grundlage von Datenquellen und dem Wissen und der Erfahrung des Autors als Musikwissenschaftler und Historiker zum Ziel hat; und Geschichtsschreibung, die darauf abzielt, die Ergebnisse durch deskriptive Analyse mit genauer Interpretation festzuhalten. Die erhaltenen Ergebnisse zeigten, dass die Instrumente der membranophonen Gruppe, die während der alten Javaner gespielt wurden, Kendhang, Mredangga, Padahi, Murawa und Tabang-Tabang umfassten. Gegenwärtig überlebt und entwickelt sich das ursprüngliche Erscheinungsbild dieser Musikinstrumente noch und hat ihre Namen geändert und ihre Funktionen und Werte verbessert.*

**SCHLÜSSELWÖRTER:** Frühe javanische Literatur – Instrumentenbild – Membranophon – Mredangga – Padahi

## INTRODUCTION

There are many studies discussing the musical instruments in the ancient Javanese period, both reported by foreign and domestic researchers. Jaap Kunst, in "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 special die van Oost-Java* (Kunst 1972), contains the details of various instruments during the Hindu-Buddhist period in Java and Bali. Kunst classified these instruments into chordophones, membranophones, idiophones, and aerophones (Kunst 1972), following the standard categorizations (Hornbostel, Sachs, 1914). The list of instruments is sequentially made both from the epigraph and literary manuscripts based on the manuscript's year, location, and instruments' names in the manuscript. 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 *Tata Vadya* (chordophone) (Haryono 2006).

Kunst's report encompassed the 1000-years of time frame; it started from 821 (*Kuburan Candi* epigraph) to the 18<sup>th</sup> century (*Waseng* literary manuscript) (Kunst 1972). The use of the early and the middle era of the ancient Javanese literary manuscripts, Javanese and Balinese epigraphs, and Balinese literary manuscripts have created a confusion in the various descriptions of musical instruments and their meanings. One of the concerns is the membranophonic instrument grouping that make the historical ties between Central Java, East Java, and Bali. Ferdinandus, in his dissertation "Ancient Javanese musical instruments, IX-XV M century" at the Gadjah Mada University Postgraduate Program, which was published as a book in 2004 under the title "Ancient Javanese Musical Instruments," explained the history of musical instruments in Indonesia through

musical archaeology as a branch of archeology (Ferdinandus, Soedarso 2004). Archaeological data, in the form of 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 Prapanca and Krom (1919) and Kunst (1972). This is because Ferdinandus' research considered too wide in the terms of the time periods that he use (Ferdinandus, Soedarso 2004), so it was with the Kunst (1972). Prapanca *et al.*'s confusion is due to the use of data from the *Nagarakretagama* period (late Majapahit), which were then compared with the previous period or the Central Java period and the Bali period (Prapanca, Krom 1919). 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 during the *Gelgel* era in Bali. A mistake from the conclusion by Ferdinandus is that gamelan (an ancient Javanese music ensemble) was categorized as war music and in a secular function (Ferdinandus, Soedarso 2004). While it should be categorized as a sacred music, because the war is depicted as the highest sacrifice (*yadnya*) (Sudirga *et al.* 2015).

An article entitled "Musical Instruments during the Majapahit Empire" as with several previous studies, is concerned with a long period of the study, which was 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 13<sup>th</sup> century, without any implementation data from the previous

century. Furthermore, regarding the primary and important source from the ancient manuscript of *Kakawin Nagarakretagama* (which tells about the adventure of a King of Majapahit), 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 they try to improve previous researchers' historical timelines. Previous articles, such as "Traces of Karawitan" (Sudirga *et al.* 2015). Terms in *Arjuna Wiwaha Kakawin* (Wiryamartana, Arjunawiwaha 1990): 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 studies have been categorized into ancient Javanese literary manuscripts. 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* have been discovered. 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 the *kendhang's* name, type, and its original form is quite difficult. Various discussions of the previous researcher 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, not to mention that the shape of the instrument itself is uncertain and the explanation is not satisfying.

Traditional scalpel to classify the sound processing system based on the source's periodization was useful to make the periodization of the early Javanese instruments be more real and definite. Kunst listed various early Javanese literary manuscripts, starting from *Wirataparwa* (996 AD) to *Wrtasancaya* (1222 AD) (Kunst 1972). This article aims to describe the periodization of the literary manuscript and the instrument using the 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.

## METHODS

This study used historical methods through a qualitative approach. Historical methods are used to critically examine and analyze historical records and relics (Gottschalk 1975). The method has several stages: heuristics, criticism, interpretation, and historiography (Herlina 2014). The heuristic stage aimed to collect the 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*, *Wrtasancaya*, and *Lubdaka*. Literary manuscripts with any records of membranophonic musical instruments 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 (1972), Ferdinandus and Soedarso (2004), Haryono (2006), and Aziz (2018).

The following stage, 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.

In the historiography 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 the present's developments through several studies that have been carried out by previous researchers and by the authors.

## RESULTS AND DISCUSSION

The literary references of *kendhang* that Kunst (1972) knew of were *padahi* and *murawa*. Two ancient Javanese inscriptions mentioned these two instruments at 821 and 856 AD. *Kendhang* has always existed for a long period and it can be considered as characteristic of ancient culture. They existed in primitive tribes, such as Native Australian, *Wedda*, *Semang*, *Sakai*, *Fuegian*, and some North American Indian tribes. The *kendhang* is concluded as a part of India and China's cultural heritage, although it is originated from prehistoric times (Kunst 1972).

Several *kendhang* terms, such as *padahi*, *mr̥dangga*, *panawa*, *murawa*, *kendhang*, *dundubi*, *bheri*, *keteg*, *teteg*, and *padaha*, are the names of *kendhang* in ancient Javanese periods (Ferdinandus, Soedarso 2004). Rouget argued that *kendhang* is used for communicating with ancestors. His study proposed that *kendhang*'s sound has a psychological effect on humans so *kendhang* can be used in mystical ceremonial activities in Asia and Africa (Rouget 1980). The *kendhang* is sounded for sacred ceremonies and is used to accompany communication between the visible (*sekala*) and the invisible (*niskala*). Kunst revealed that, from what can be visibly concluded, the *murawa* is a *kendhang* that might be used for war (Kunst 1972). However, based on various statements from Kunst, the author could not determine the actual appearance of the *murawa* instrument, which is still being passed on to this day (Kunst 1972). The word *murawa* in the early ancient Javanese literature is sometimes mentioned together with *padahi* and *mr̥dangga*; therefore, it can be concluded that the three are different types of *kendhang* with different appearances. 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 asymmetrical 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). 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). This indicates that the *kendhang* is perceived an extraordinary musical instrument, thus the special treatment was given to the instruments.

Kunst revealed that all the above summary of ancient Javanese literature concerning the *kendhang*'s shape is based on the original object (Kunst 1972). The researcher's real duty is to identify the form of the *kendhang* that was 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 discovery. For example, Curt Sachs, an organologist, has unsuccessfully identified the *Naneb kendhang* because he was forced to classify it into the Indian *kendhang* group, in which it actually confused him (Kern 1919, Kunst 1927). This is quite understandable because the use of the Sanskrit name for *kendhang* in ancient Javanese will certainly confuse with the difference in the culture and place.

Like *kendhang* in India, the instrument of the cone *kendhang* that the end was cut 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 the barrel-shaped type or wine barrel can be easily found today. 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 Musik Kendhang*) 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 *Tantri Kamandaka*, it shows that the *mr̥dangga* and *padahi* are different instruments because they are both mentioned in the same section (Kunst 1972).

### Kendhang

Kunst reported that the conical *kendhang* that was cylindrical on top and thick as barrels (Kunst 1972). The 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 (*sompe/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 are still used.

The ancient Javanese had two tightening leather methods for the *kendhang*. These methods are hypothesized to have been adapted from the ancient China and ancient Assyrian. The method uses flat-headed pegs or wooden nails as a modification into the Indonesian method, which uses rattan cuffs to hold the skin from stretching (Kunst 1972).

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 Prapanca et al., is a kind of traditional *bonang* musical instrument (Ferdinandus, Soedarso 2004). 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 *kulkul* (gong) made of bronze. *Canang* is a type of *bonang*-like musical instrument with a 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 that of *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 player of *kendhang* and *kulkul* and so does the trumpet blower."

According to the manuscript from the Surakarta Keraton (palace), Arjuna Wiwaha Kakawin, *kendhang*

was mentioned in stanza XVI, number 36: *Cetinira amětuk naosi, toya munggeng bokor, kang para jawata urmat kabeh, kěndang-kěndang mredangga senggani, ngudankěn 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 echoing each other. Then, in stanza XXXIII, number 3, on the 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."

#### **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*; however, its appearance has never been visualized in known historical records (Santosa 2016). As reported



FIGURE 1: One set of Javanese *kendhangs* (*padahi*).

in them, the *mredangga* is big; it took many people to lift it and to move it (Santosa 2019). 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 *mrēdangga* are used to depict this large kendhang instrument. According to *Kakawin Baratayudha*, *mredangga* is used to provide enthusiasm in traditional warfare (Sudirga et al. 2015). There are two types of *kendhangs* that existed in ancient Java: *mrdangga* and *mardala* (named from Sanskrit) (Kunst 1972). Kunst (1972) also stated that the *mredangga* is a large/fat *kendhang* resembling a barrel-shaped *kendhang*. 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 2).

According to the music dictionary, *genderang* is defined as a drum, while *Tambur* has more function in marching (Banoe 2003). There are two types of *genderang* instruments: (1) those that have a membrane or only one of the holes called a *dogdog* or *dogdog lojor* and (2) those that have a stretch of leather on both sides. The shape of the *dogdog* instrument is presented in Figure 3; the shape of the *murawa* instrument with a trophy shape is shown in Figure 4; and the shape of the *rebana* instrument is presented in Figure 5; all of which will be further discussed.

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, with a diameter of more than 50 cm. This thin membrane is usually made of leather, but in some instruments it is 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 kar ng de ning papan kakr puk*. 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*



FIGURE 2: *Mredangga/Bedug/Genderang* in a mosque in East Java at 2018.

kala cangka ghurnitataru 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 Sumana-santaka, 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 mwang 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) 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, regang, a melodious gamelan, and a loud voice*" (Ng-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 1972). 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 *kendhangs* 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 during the time of the earth's destruction (Kunst 1972). 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



FIGURE 3: Sundanese *kendhang*, as one of the developments of *padahi*. Source: Rudy Rewok's collection at 2018.

1972). In the Sundanese language, the term *tepak* indeed means *afalah*, specifically for the *tabuhana kendhang*, as seen in *Figure 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 *kendhangs*.

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 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 (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.

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 1972). 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 *et al.* 2019) in Tulungagung is different from the *Reog* show in Ponorogo (Maryono 2007). The author still suspects that the



FIGURE 4: Dogdog instrument in Reog Sunda show at 2015. Source: <https://catatanyan.wordpress.com/2015/08/15/reog-sunda/>, accessed at 30<sup>th</sup> January 2021, at 13.20 WITA.

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*.

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 1972): *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 gumuruh*." *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*" (Ng-Poerbatjaraka 2010). Like Poerbatjaraka, he consistently translates the word *murawa* as *canang* (Ng-Poerbatjaraka 2010).

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*."



FIGURE 5: Reog Kendhang show in Tulung Agung, East Java, August 2019. Source: SMAM 1 Kauman collection, <http://www.smansaka.sch.id/2019/09/reog-kolaborasi-smansaka.html> accessed at 1<sup>st</sup> January 2020, at 13.00 WITA.

Furthermore, in stanza XXIX, number 5, in the second line, the following line is written: *Bar b t 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" (Wiryamartana 1990: 18). In the literary manuscript of *Sumanasantaka*, in stanza 112, number 6, of the song *Wangsastha*, in the third line, the line *Kidung kinangsyang 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. *Murawa* is actually 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, drum like 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 kinangsyang I laleh I pamanggeng ing curing*. 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 (1972), 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 1972). There is also an instrument called *redep*, which is pretty similar to *tabang-tabang*, as mentioned by Kunst (1972). 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 different from the past.

As described in the *Kakawin Gatotkacasraya* and *Sumanasantaka*, the *tabang-tabang*, *kangsi*, and *curing*



FIGURE 6: *Tabang-tabang* in Sacred Rhythm show at 2020. Source: I Gusti Putu Sudarta's personal documentation.

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.

## 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 time. *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 traditional 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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## FOOTNOTES

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.
3. Translation: traditional drum musical party.
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.
7. It is a very large drum like musical instrument used as a traditionally notification for gatherings and as a "call" during prayer time for certain religions.
8. It is a gong-like instrument, but a lot smaller, and can be roundly shaped or in a tubelike shape.

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