



Implementation of *Kupingan* Method in Javanese Karawitan Music Training for Foreigners

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Submitted: 2021-04-26. Revised: 2021-05-24. Accepted: 2021-06-05

Abstract

The present work explores the implementation of *kupingan* method in the karawitan music training process to foreign participants with written tradition background. Moreover, it aims to identify, analyze, and elaborate the strength and weaknesses of *kupingan* method in transfer knowledge of gamelan skills. The present study employed a descriptive-qualitative method and class-action research design. The research objects involved the training of Javanese karawitan music to Tlaga Madu group from the University of Michigan in 2019. The data were obtained through observation of participation, interview, and document study. The data were further validated by triangulation technique and analyzed by steps as follows: identification, classification, verification, reduction, and explanation. The results indicate that *kupingan* method is applicable in the karawitan music training for foreigners, yet, to a very limited extent. By implementing the method, the training participants can master simple *gending* (colotomic structure) instrumental of learning materials, such as basic technique and patterns of instruments in the small-format *gending lancaran* form. On the other hand, the materials of complex *gending* with larger formats than *lancaran* are more effective to be disseminated by karawitan notation that is written in detail and elaborated with a demonstration of the song play.

Keywords: *Kupingan* method, Javanese Karawitan, gamelan, *gending*, training

How to Cite: Widodo, W., Susetyo, B., Walton, S., & Appleton, W. (2021). Implementation of *Kupingan* Method in Javanese Karawitan Music Training for Foreigners. *Harmonia: Journal of Arts Research And Education*, 21(1), 105-114

INTRODUCTION

Since the twentieth century, Javanese gamelan music, or karawitan, has successfully placed itself within a global discourse of traditional music. It features the unique physical appearance of the musical instruments as well as the musical procedures and cultural elements; these aspects are the magnet of karawitan to foreigners in learning and exploring the music (Soesilo, 2018). The foreign learners of karawitan music might find the oral (folklore) tradition of karawitan music learning unique sin-

ce they mostly have a written tradition of music learning. On top of that, the system of inheritance and dissemination of musical works is also unique to most foreign learners (Danandjaya, 1997).

It is common within the Javanese society to incorporate training and performance of karawitan as a process of inheriting and disseminating the works of karawitan composition. During these activities, the instructor transfers the gamelan skills to the learners in oral method: (1) imitating the fragments of *gending* (colotomic structure) of the song or instrument pat-

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terns and certain types of vocal by *rengeng-rengeng* (humming); (2) demonstrating the instrument play and certain types of vocal; (3) presenting the model of certain *gending* with reference to other relevant *gending* models, and other conducts. Meanwhile, the learners absorb the knowledge by making use of their auditory senses while recording, imitating, memorizing, and developing the learning materials by themselves.

Within the activities, detailed notes regarding the musical aspects of karawitan are not of emphasis. The musical notation is only used as necessary as a reminder of the working model in certain parts of the musical that are considered important (Supanggih, 2002). The learning process tends to avoid using a strict and detailed karawitan musical note since it can restrict the play model. Such conduct can limit the learners' creativity and weaken their musical sensitivity. The knowledge transfer model of karawitan music skills is also referred to as *kupingan* method, derived from 'kuping' or 'ear'. The suffix *-an* illustrates the emphasis on utilizing ears or auditory senses in an activity to achieve the goals (Widada & Sukardi, 2001).

The method is a common way of learning Javanese karawitan music that has been passed down for generations. Karawitan notation was firstly introduced in 1850-1860s in the form of musical notation adopted from the Western musical tradition to record 49 *sekar ageng* songs as the learning materials of *tembang* in elementary schools (Sumarsam, 2003). Several other notations, such as *Rante*, *Andha*, and the latest, *Kepatihan*, have also emerged at the later period. The embryo of *Kepatihan* notation emerged in 1920s in *Kepatihan*, the residence of Patih Sasradiningrat IV in the era of King Pakubhuwana X of Surakarta (Pradjapangrawit, 1990). The notation takes the form of number one to seven to show the note progression and melodic groove of the karawitan composition. Other aspects of the notation involve the letter sign, lines, dots, ticks, circles, and other signs to show the play of structural *ricikan*

and the dynamics of *gending* creation. The note-taking of *gending* takes the form of an outline of song groove and *gending* structure. In this regard, the notation of karawitan composition is referred to as *balungan gending* notation. The notation functions as the reference of the play rather than a detailed note on the whole instrumental and vocal play of *gending* composition that the performers must follow (Supanggih, 2009). Perlman, mentions that *balungan gending* is an unplayed melody. Meanwhile, Sumarsam refers to it as an inner melody, while Benamoue regards it as a reference melody (Perlman, 1993; Sumarsam, 1992; & Benamoue, 2010).

Despite already having a proper notation system, the process of teaching gamelan skills still incorporates *kupingan* method. Aside from its function as the reference, karawitan notation also functions as the interpretation of *gending* creation expressed in the joint performance through the sound signal and response between *ricikan* (instruments) and vocals. This aims to form an entailed, holistic, dynamic, cohesive, and unitary karawitan composition. Brinner refers to this sound signal and response as the musical interaction, while Santosa calls it musical communication (Brinner, 1995; Santosa, 2001).

The signals are played by leading instruments in the form of sound of *kendang* drum, *rebab* fiddle, *gender barung*, and *bonang barung* to begin, pause, continue, accelerate, decelerate, strengthen, weaken, highlight, move, direct the song groove, end the performance, and show the dynamic of *gending* play. Meanwhile, the supporting instruments respond by playing particular patterns in accordance with the musical signal from the leading instruments. The combination of instrumental signals, responses, the *sindhengan*, and *gerongan* vocal form the karawitan composition. Since the sound signals and responses are auditive-spontaneous, the performers are demanded to hone their auditory senses and musicality to recognize the signals (Walton, 1996).

The musical working culture of Ja-

vanese karawitan allows a huge potential of the development of *kupingan* method. To the practitioners of karawitan music, *kupingan* method has been very useful as a method of gamelan skill learning that enables them to develop a sense of musicality and auditory sensitivity. Regarding the previous notion, the incorporation of *kupingan* method in foreign learners of gamelan that mainly apply written tradition is yet to be explored. In addition to its effectiveness, the learning materials' acceptable level of complexity for the foreign learners and the strength and weakness of *kupingan* method is of high interest.

The notions above serve as the rationale of the present classroom-action research. Purohman opines that classroom-action research refers to applied research conducted during the teaching process in the class (Purohman, 2018). The domain of classroom-action research involves instructor, learners, learning process and outcomes, curriculum, social capital, environment, and other aspects. The approach might incorporate a different academic background, from psychology, sociology, ethics, religion, economy, history, philosophy, and the like. The stages of classroom-action research involve planning, action, observation, and reflection. Kopiez divides the auditory senses' ability to grasp musical materials in musical training into two levels, high and low. The indicator of a high ability comprises the ability to grasp and break down the combination of notes in a particular rhythm pattern, notes that stand out without melody, note combination with a lowering pitch, as well as the combination of four notes and three notes; while a low ability is only capable of grasping simple musical elements (Kopiez, 2018).

The learners' ability in the learning process of Javanese karawitan refers to their mastery of musical aspects of karawitan music and its *gending* instruments as the learning materials. The *gending* instruments involve the play technique, vocals, *céngkok*, *wiled*, rhythm, *laya*, *laras*, *pathêt*, and dynamics (Hastanto, 2009). The ga-

melan musicians play the instruments to express the musicality in a *gending* composition. A quality karawitan composition must ensure that the elements of *gending* can work optimally in accordance with the aesthetic and cultural principles. This is to generate a good taste of karawitan composition that emphasizes the character of *gending* (Supanggih, 2009). In line with that, Benamou highlights that aesthetics or 'taste' is the core principle of Javanese karawitan music (Benamou, 2010). Widodo refers the depth of karawitan as "*laras*", or the beautiful and aesthetic 'taste' of karawitan. The performance of Karawitan composition can awaken the "*laras*" feeling if the model is conducted properly according to the aesthetic and cultural principles that apply. In this regard, the composition performed will also show a dynamic, compact, holistic, vibrant, appreciative, but not emotional (Widodo, 2017).

METHOD

The researcher developed one's research interest regarding the learning process of karawitan music in foreign learners since assigned as the instructor of karawitan music training at University of Michigan in 2019. The training objectives are the most integral part of the whole process as the benchmark in designing the further activities, analyzing the situation, identifying what approach to use, preparing materials and implementing in a class, and revising. In line with this, classroom-action research involves several steps to achieve the learning objectives: planning, action implementation, observation, and reflection (Purohman, 2018).

The study employed a descriptive-qualitative method and classroom-action research design. It was conducted in the training of Javanese karawitan music to Tlaga Madu group, School of Music Theater and Dance, University of Michigan, United States, in 2019. The data were obtained through observation of participation, interview, and document study. The observation was conducted during the

whole training process, starting from mid-September to mid-December, 2019. A preliminary observation was carried out to analyze the situation of training facilities and infrastructure. Upon that process, further observation was conducted to retrieve the data regarding the learning materials' contents and level of difficulty and the students' response in mastering the learning materials taught by *kupingan* method. The study aimed to observe the effectiveness of *kupingan* method in its correlation with the achievement of training objectives. *Kupingan* method was applied since the earlier phase of the training process in the topic of basic technique and patterns of gamelan instruments to play *gending lancaran* composition. The method's effectiveness was to be continuously evaluated and revised after the reflection phase. The method will no longer be used if the participants feel overwhelmed and find it difficult to master the complex learning material. Moreover, a document study was employed to acquire the data on the musical thought process in the participants that apply written tradition. Further, an interview was conducted with the learners to investigate the learners' acceptance level of the learning materials taught by *kupingan* method.

The data were further validated by triangulation of source, method, and theory. The results generated were verified, identified, classified, interpreted, reduced, and analyzed to generate an answer to the research question. Further, the study elaborated on the strength and weakness of *kupingan* method regarding the learning materials as well as the learners' acceptance and the set objectives.

RESULTS AND DISCUSSION

Training of Javanese Karawitan Music to Tlaga Madu Group, University of Michigan

Objectives

The objectives of karawitan music training in Tlaga Madu group at the University of Michigan in 2019 are different

in beginner class and advanced class. The training objectives in the beginner class are: (1) the learners are able to recognize names, shapes, types, and materials of gamelan instruments and mallet tools, as well as the play system; (2) the learners can demonstrate the basic playing techniques of gamelan instruments; (3) the participants can play patterns of gamelan instrument of *lancaran* composition; (4) the learners are able to perform the *gending* in a live show with general audience. In advanced class, the objectives of karawitan music training encompass: (1) the learners are able to play the instrument, and vocal patterns of *gending lancaran*, *ketawang*, and *ladrang*; (2) the learners can play the accompaniment *gending* for Javanese classical dance; (3) the learners are capable of performing the *gending* as taught during the learning process in a live karawitan concert with the general audience. The learners undergo collective and private karawitan lessons. The private lessons aim to enrich the learners' knowledge on certain patterns of instruments and vocals in the taught *gending* to optimize the participants' performance.

Facilities and infrastructure

The karawitan training process took place in the Keverson Rehearsal Hall number 1320, William K & Deloris Brehm Pavilion Building, at School of Music, Theater, and Dance University of Michigan. The room's area is 16 X 20 meter square with a soundproof acoustic system. The whole collective training sessions were conducted in the room, while some of the private sessions were conducted in different rooms in the same building. Concerts that present the participants' *gending* performance were held live in Moore Building, McIntosh Theatre, School of Music, Theatre and Dance University of Michigan.

The training process used complete gamelan instruments set of University of Michigan property bought in 1966 by William Palm. The gamelan set named Kyai Tlaga Madu features several instruments: four units of *kendang* (*Bem*, *sabet*, *ciblon*, and *ketipung*), three units of *gender barung*

(*laras slendro, pelog barang, and pelog bem*), two units of *gender penerus, bonang barung, and bonang penerus (laras slendro and pelog)*, two units of *slentem*, four units of *demung*, four units of *saron*, two units of *sarong sanga*, two units of *peking*, 13-*pencon kenong*, two units of *ketuk-kempyang*, 11-*pencon kempul*, two *gong gedhe*, two units of *clempung*, two units of *gambang*, and a pair of flute. The gamelan set is stored in wooden shelf in the back side of Rehearsal Hall. The gamelan set is used when training or for karawitan show. Meanwhile, stationery, whiteboard, board markers, and eraser are the tools to be employed when discussing important topics of *gending*. Other types of media employed in the karawitan training process are *balungan* notation of *gending* materials taught and notation of instrumental and vocal play written by the instructor in detail with Kapatihan font for cipher notation in sheets of paper. The learners also bring recording tools to record the demonstration of instrumental and vocal play patterns as performed by the instructor.

Participants, Materials, and Training Schedule

The training participants involve the Tlaga Madu karawitan group members that enrolled in a training process and performance of karawitan music in 2019. The beginner class was enrolled by seven undergraduate students from different study programs in the local university. Due to shortage of *gending* players, after the first karawitan concert in the Indonesia Cultural Caravan Midwest-2019 festival, the participants in beginner class were merged into the advanced class. The decision was made to introduce the participants to the various characters of gamelan instrument sounds and their combinations in Javanese *gending* composition. In the advanced class, all participants were given the opportunity to enrich their vocal and instrumental play on topics with moderate level of complexity, i.e., *saron, ketuk-kempyang, kenong*, and vocal.

The advanced class was enrolled by

the Tlaga Madu group members who already have a prior knowledge of Javanese gamelan before the training. The participants consisted of 14 individuals from the university and the outside of university that share a common interest in Javanese gamelan music. The participants are offered to take a private class that discusses instrumental and vocal play patterns in the *gending* taught at the training process to increase their gamelan music skills. The private class mainly discusses instruments such as *kendang* drum, *gender barung, bonang barung, gambang, clempung*, and *gerongan* vocal.

The collective sessions mainly discuss compositions of Javanese karawitan. The variety and complexity of *gending* composition are adjusted to the participants' ability and the learning objectives. In addition to the introduction to the gamelan instruments, mallet tools, technique and patterns of *balungan* instruments, structure, and composition, the beginner class also discusses *gending lancaran* composition of *Lancaran Kotek Sl. My.* and *Lancaran Ijo-ijo Sl. My.* The beginner class is also instructed to assist the advanced class in presenting *Retna Pamudya* classical Javanese dance by playing the *gending Ladrang Kandha Manyura Sl. My.* in the Indonesia Cultural Caravan Midwest-2019 concert. Other topics discussed involve *klenengan* and dance *gending* as the presentation material in a karawitan concert to end the training process. In detail, the material comprises: 1) *Bonangan Ladrang Semar Mantu Pl. Nem*; 2) *Lancaran Tlaga Madu Pl. Nem*; 3) *Ketawang Kaduk Rena Sl. Sanga Miring*; 4) *Gending of Klana Gandrung* dance: *Ada-ada, Lancaran Bendrong, Ladrang Pucung Rubuh, lancaran Bendrong, and Sampak Pl. Nem*; and 5) *Gending of Gambir Anom* dance: *Ada-ada, Lancaran Rena-rena, Ketawang Kinanthi Sandhung, and Srepeg Sl. Nem.*

The training time and duration of beginner, advanced, and private class is scheduled by the university coordinator. The beginner class begins every Tuesday, while the advanced class starts every Wednesday, Thursday, and Friday. All classes

begin from 5-7 PM. On top of that, private sessions are conducted every Saturday and Sunday from 1-3 PM. All participants are subject to follow the schedule. Karawitan training classes are closed at national days, mid-term break, and end-term break that apply in University of Michigan.

Implementation of *Kupingan* Method in Training of Javanese Karawitan Music to Tlaga Madu Group, University of Michigan

The first topic discussed in the beginner class is the introduction and basic techniques of gamelan instrument. The class implemented a lecture model to disseminate the theoretical lessons on the aforementioned aspects. The gamelan instruments of *pencon*, *bilah*, and other forms were made of metals with a combination of wood, leather, strings, and bamboo. The instruments comprise: *gong*, *kempul*, *kenong*, *ketuk*, *kempyang*, *bonang barung*, *bonang penerus*, *slentem*, *demung*, *saron*, *peking*, *gender barung*, *gender penerus*, *gambang*, *clempung*, *siter*, *kendang* drum, and *rebab* fiddle. Javanese gamelan applies *slendro* and *pelog* scale system. The note sequence in *slendro* is 1, 2, 3, 5, 6, or *ji, ro, lu, ma, nem*, and in *pelog*: 1, 2, 3, 4, 5, 6, 7 or *ji, ro, lu, pat, ma, nem, pi*. The notes are embedded in all instruments and organized in the respective frames.

The training applied *kupingan* method since the first topic. The *pencon* and *bilah* are played by striking with the respective mallets, while hand palms and fingers play the *kendang* drum. Meanwhile, the *rebab* is played by fiddling with the *kosokan* stick, while the *siter* and *cemplung* are played by strumming with thumbnails. The flute is played by blowing air into it. The striking technique also involves the instrument lid; after striking, the *pencon* is closed with its lid to prevent echo, while the *gong* is let to reverb. All plate instruments except *gambang* are closed by fingers after struck. The closing technique consists of two methods: first, after striking, a note plate is closed (or held) before the second strike. The technique is applied in com-

position of *gangsaran*, *sampak*, and *imbal saron* patterns. Second, the plate is closed (or held) simultaneously when striking another plate. This technique is applied in almost all forms and compositions of karawitan music.

After demonstrating the basic techniques, the instructor instructs the participants to practice as demonstrated. The first sessions discuss basic techniques of *balungan*, involving instruments such as *slentem*, *demung*, *saron*, and *peking*. After the participants master the lesson, the instructor instructs them to play note three and six from the *lancaran* composition. In addition to enhance their mastery on basic techniques, the demonstration also aims to internalize the sequence of *balungan* notes in short *gending*. *Slentem*, *demung*, and *saron* plates are played alternately and repeatedly to generate the notes, while each *peking* note plate is struck twice. Once the participants are able to master the basic techniques, the training continues to discuss basic techniques of playing structural, *kenong*, *kempul*, *gong*, and *ketuk* instruments with a pattern of *lancaran* form. The notes selection is adjusted with the sequence of short notes as above. The *kenong* generates a sixth note at each even strike, while *kempul* generate the same note at each odd strike (except at the first strike where it is not played), *gong* is struck at the eighth tempo, and *ketuk* is played in between the strike of *balungan* notes of *gending*. Both instrument groups are instructed to play simultaneously in several sessions. The next topic discusses technique and pattern of *bonang barung* and *bonang penerus*. Both groups perform the *gembyang* pattern at sixth note with strike pattern in accordance with the interpretation of *lancar* density composition. The next instruction is to play the technique and pattern with other instrument groups without looking at the notation. The last lesson at this part is the technique of *kendang bem* and *ketipung*. The instructor teaches a technical lesson by lecture method and continues to the note exploration and demonstration. After demonstrating, the instructor asks the

participants to demonstrate the play. The technical exploration of *kendang* play generates a *thung* sound (p sign), *dhah* (b sign), *tak* (t sign), and *ket* (k sign). Once the participants are able to master the notes, they are instructed to compose a *kendang* sound composition to form a *kendangan* main pattern of *lancaran* as follows:

p p p p . p̄b p p . p̄b p p . p̄b p p

The next instruction is to play the *kendang* pattern altogether with other instrument groups repeatedly by referring to each group's pattern. At this stage, the participants are able to perform the piece of *gending lancaran* composition.

The next session discusses the piece of *balungan gending* of third and second notes at the advanced stage. *Bonang barung* and *bonang penerus* players play the second note *gembyang*, while *kenong* players play the second note, and *kempul* players play the sixth note at the same strike as previous part; the same also goes for *gong* and *ketuk*. While listening to the composition harmony, the instructor also monitors the players' accuracy of techniques and pattern of each instrument. The last instruction in this part is to combine the pieces of two notes in the first part (third and sixth notes) and the two notes in the second part (third and second notes). The first note group plays three times, while the second group plays once. The combination of note sequences is played repeatedly until all participants are able to master their respective parts. At this stage, the participants have performed a *gongan* unit of *lancaran* karawitan composition.

The next instruction for the participants is to play the fifth, third, second, and first notes. *Bonang barung* and *bonang penerus* players play the first note *gembyang*, while *kenong* players and *kempul* players play the first note at the same strike as previous part; the same also goes for *gong*, *ketuk*, and *kendang*. Afterward, the next topic discusses third, second, first, and sixth notes. Once the participants are able to master the lesson, the instructor asks them to play the combination of the first and se-

cond notes alternately and repeatedly. At this stage, the harmony of notes represents the second *gongan* stanza of *lancaran* karawitan composition.

The last verbal instruction is to play the combination of the first and second *gongan* stanza, each in two rounds. The performance is conducted repeatedly until the participants are able to play the correct technique and pattern without using notation. Once all participants with their respective instruments master the whole composition, the instructor explains that the composition they played previously is a *lancaran* form. The composition is named *Lancaran Kotek Laras Slendro Pathet Manyura*. The *balungan* notation of *gending* is then explained.

Buka: . 3 . 6 . 3 . 6 . 3 . 6̇
 A: || . 3 . 6̇ . 3 . 6̇ . 3 . 6̇ . 3 . 6̇
 B: . 3 . 6̇ . 3 . 6̇ . 3 . 6̇ . 3 . 6̇
 C: . 5 . 3̇ . 2̇ . 1̇ . 3̇ . 2̇ . 1̇ . 6̇
 D: . 5 . 3̇ . 2̇ . 1̇ . 3̇ . 2̇ . 1̇ . 6̇ ||

Figure 1. Balungan notation of Gending Lancaran Kotek, Sl. My.

A: Nampani Buka: t t p b . p . ṗ
 B: . p . p . p . p . p . p . p . p
 C: || p p p p . p̄b p p . p̄b p p . p̄b p p ||
 D: b p p b p p b p . p̄b p p . p̄b p p
 E: p t p t p b p t b t p b . p p .

Figure 2. Notation of Kendang Kalih (Bem & Ketipung) Pattern in Lancaran Form

- Description
- A: *Kendangan* pattern of *nampani buka* functions to respond to the opening
 - B. *Kendangan* transition pattern from opening to the main *kendangan*
 - C Main *kendangan* pattern is performed repeatedly
 - D: *Kendangan* pattern of *salahan* is performed at the last stanza of *gongan* song
 - E: *Kendangan suwuk* pattern is performed to end the *gending* play

The Effectiveness of *Kupingan* Method in Training of Javanese Karawitan Music to Tlaga Madu Group, University of Michigan

Based on the results, the *kupingan* method was implemented effectively to introduce basic technique and pattern of gamelan ensemble in a *gending lancaran* composition. Almost all participants are able to master and demonstrate the technique and pattern at a relatively easy and fast level as instructed by the instructor. However, when the composition is performed in the next meeting without using notation, some of the participants were not able to remember their part. This implies that the instructor should remind the patterns of instrument at certain *gending* parts to the participants who could not memorize them.

These cases mostly occurred in the response towards the *gending* opening, acceleration and deceleration of tempo, as well as increase and decrease of volume. Despite having repeatedly played, some participants were not fully sure of the right time to start playing once the opening is performed. The problems urge the instructor to reflect and come up with a solution (Purohman, 2018) to allow the participants to use notation. The participants are also allowed to incorporate the counting method to ensure that they can respond to the opening and play their respective instruments. The amount of beats is calculated starting from when the *kendang* plays the first strike at the *nampani buka* pattern to the *gong* note of *gending* opening. The eighth count pattern of all instruments plays the first note altogether to begin the *gending* composition.

The same case also occurred in the play of *gending* dynamics initiated by the *kendang* while playing a certain note characteristic and pattern. However, when the *kendang* played the musical signal as the sign to accelerate the tempo (or vice versa) or increase the volume (or vice versa), other instruments were not able to respond accurately. This is presumably due to the lack of comprehension of the mu-

sical intention and memorization of the patterns. After conducting reflection, the instructor formulates a solution to ensure the placement of *gending* dynamics and marks it with karawitan notation. The solution is proven to be able to increase the participants' musical feeling of the *gending* dynamics. Despite that, the instructor should emphasize that the determination of *gending* dynamics is not supposed to be a standard aspect to implement. It is expected that the participants can adjust to the *kendang* signals spontaneously as in accordance to the aesthetical principles of karawitan music. This takes into account that the spontaneous interaction between ensemble parts is a distinct characteristic of *gending* composition in Javanese karawitan music (Brinner, 1995).

Some similar cases also occurred in private classes. When the composition and the placement of playing patterns of certain gamelan instruments have been shown orally in the *balungan gending* notes, it is not easy for the participants to play and remember them without using notation. The solution to this is that all the patterns of playing the instruments taught in private classes, i.e., *kendang*, *gender barung*, *bonang barung*, *gambang* and *clempung*, are written in detailed notation. The participants were able to master the parts quickly when the playing patterns were written down in detail, and also the meaning and the reading method were explained. However, these musical patterns are limited to following notes written in notation.

As reflected from the cases, the study underlines several syntheses: (1) *kupingan* method can be used to teach gamelan skills for foreigners to a very limited extent, i.e., at the introduction of techniques and patterns of playing certain instruments in *gending lancaran* composition; (2) more complex *gending* lessons than *lancaran* (*ketawang*, *ladrang*, *gending kethuk 2 kerap*, etc.), as well as the playing patterns of the instruments and other complex *gending* models are more effectively conveyed through the use of musical notation media; (3) composition of a detailed karawitan musical notation is

an alternative to facilitate the transfer process of gamelan playing skills, while also taking into account the need of emphasis that the notation is not supposed to be a standard matter to follow. By this, the participants are expected to develop musical skills and feelings as they experience Javanese musical compositions.

Such detailed notations are never used for local Javanese karawitan performers, as they might view these notations as too complicated, binding, and less functional. In contrast, a detailed musical notation record is needed to facilitate the transfer of gamelan playing skills for foreign learners.

CONCLUSION

Kupingan is a method of gamelan teaching used for generations in the Javanese karawitan world in training and musical performances. The students grasp and internalize the teaching material by relying on their auditory sensitivity and musical sense. In these activities, the use of musical notation is not emphasized. The habit of *kupingan* method is able to enhance the performers' auditory sensitivity and musical taste.

The study underlines several interesting notes in implementing the *kupingan* method to foreign learners with written musical tradition. It is found that *kupingan* method is able to be incorporated in this context, despite to a very limited extent. As the results suggest, the participants were able to master the introduction to basic techniques and play patterns of gamelan instruments in *gending* lancaran composition. Moreover, the patterns of instruments, vocal songs, and dynamics of relatively complex compositions are more effectively conveyed by using detailed musical notation. The habit of reading scores of Western musical compositions makes it easy and fast for them to accept and master the karawitan composition topics compared to the *kupingan* method.

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