

THE IMPACT OF HINDUISM AND BUDDHISM ON THE MUSIC OF INDONESIA

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Abstract

The incorporation of Hinduism and Buddhism in Indonesia has given a unique characteristic to the Indonesian cultural reality. Since the Kalinga–Bali Yatra (from 320 BC to the establishment of Kalinga kingdom in Central Java around 500 AD), that is, the yearly ancient naval expedition of sailors from Orissa (Kalinga in India) to the Swarnadwipa Islands (Malacca, Sumatera, Java, Borneo, and Bali), the culture of Hinduism and Buddhism has been slowly introduced and acknowledged by the people of Indonesia. The earliest interaction between Hinduism/Buddhism and the locals could be tracked since the period of Kalinga kingdom in the central part of Java island. The influence of Hinduism and Buddhism in Indonesian traditional culture has penetrated to the people's musical tradition in Java and Bali. On top of that, the story of Ramayana and Mahabharata has been adopted into Wayang Kulit tradition in Java. Among other Hindu–Buddhist influences in Indonesia comprise Indian drama–dance, Rasa esthetic theory, Mahayana Buddhist influence in Bedoyo, Slendro pathet (Javanese gamelan musical organization system), and Hinayana Buddhist concept of removal of nine consciousness of human beings.

Keywords

Hinduism, Buddhism, Yatra Kalinga–Bali, Music, Indonesia

INTRODUCTION

The musical culture in Nusantara (Indonesian national concept of its archipelagic territory) represents the assimilation between repertoires with diverse varieties whose individual identities have grown beyond state borders. Nusantara comprises hundreds of cultural and ethnical roots, in which each culture possesses a different historical background that has underlined one's esthetic perspective and musical literature. Apart from the disparity that emerges from such individual cultures, the difference in notions above is particularly due to the culture's physical environment and the extent of assimilation that incorporates between external influences and one's discrete uniqueness. At present, a plethora of musical expression forms have flourished in the region; such expression forms have developed one's own character and function that originated from those of ancient times (e.g., Javanese Gamelan Kraton in Yogyakarta and Surakarta). The abundance of musical expressions is said to be influenced by Hinduism and Buddhism roots. Introduced to the soils of Nusantara during the religious expansion journey, both also familiarized musical culture as a means of ritual to the community. Since then, Hinduism and Buddhism missionaries started exposing the locals of two epics, Ramayana and Mahabharata. The two books are regarded to influence the emergence of Gamelan and Wayang in Java and Bali.

Such forms have resulted from the interaction between three cultural streams in the fifth century, particularly during the emergence of the first Hinduism-based Javanese kingdom, Kalinga, in the northern part of Central Java (Ricklefs, 2006: 10). In the 1930s, when the great Indian poet Rabindranath Tagore (1861–1941) visited the Taman-Siswa (lit. 'parks' for students) anti-Dutch colonial school in Yogyakarta established by Ki Hajar Dewantara (1889–1959), he was welcomed with a Wayang Kulit performance. He said, "You, the Javanese people, are able to create a drama

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from the materials you adopted from my culture, Ramayana and Mahabharata, but with such an unusual way of performance we (Indian people) are not familiar of” (Lombard, 2005: 6). Such a statement indicates that Hinduism and Buddhism have contributed to constructing ‘a new culture’ in Nusantara with several adjustments in the cultural elements.

The article aims to conduct library research under the southwestern Indonesia ethnomusicology scope and restricts the definition of ethnomusicology—as an emerging field of study in Indonesia during the 1980s (Nettl, 2005:91)—as the scientific study of music within its cultural development. Kunst (Kunst, 1973:6) exclaims that the field of study does not focus on Western art music, for example, European classical music in the 18th–19th century with great composers such as Bach, Mozart, Haydn, Beethoven, and the like. It is regarded that one cannot investigate ethnical music varieties in Nusantara with the same musicology approach used to elaborate on Western musical art. Musical traditions in Nusantara are only suitable to be analyzed with ethnomusicology approach. The present study encompasses both the musical scope and extramusical scope as a cultural aspect. Within ethnomusicology, the notion of music not only is limited to the textual features but also involves contextual features as an inseparable part (Mayer, 1983: 645-647).

The term Southwestern was first introduced to the realm of ethnomusicology by F.X. Suhardjo Parto in his dissertation ‘Folk Traditions as a Key To the Understanding of Music Cultures of Java and Bali’ (Parto, 1990: xvi). The Southwestern ethnomusicology region stretches from the South Sumatra as the westernmost border to the Lombok island as the easternmost area (Parto, 1990: vvi). The regions feature several historical trails: 1) tradition of use slendro and pelog pentatonic scale (Kunst, 1973: 35); 2) the spread of protohistoric period Moko or Nekara bronze drum (Kunst, 1968: 130; Soekmono, 2018: 10), which was used as a musical instrument for funeral ritual in ancient Malay-Indonesian tradition in Burma (Eliade, 1989: 337); 3) the incorporation of pathet-pathet or a pentatonic tradition whose roots were from Shamanism religious-folk tradition in pre-Indian Central and North Asia (Parto, 1990: 54; Waida, 1983: 237-238; Sidky, 2010: 90); 4) tradition of Wayang Kulit performance,² first introduced in the mask dance ritual about ancestral spirit (Eliade, 1989: 160; Walker, 2003: 40-43); and 5) tradition of pencon gong music (Roth, 1983: 924-935; Spiller, 2004: 28).

KALINGA-BALI YATRA EXPEDITION

Arguments about the arrival of Hinduism and Buddhism in Indonesia through the yearly expedition of *Kalinga–Bali Yatra* are indeed backed with less comprehensive sources. The history of *Kalinga–Bali Yatra*, that is, the yearly ancient naval expedition of sailors from Orissa (Kalinga in India) to the Swarnadwipa Islands (Malacca, Sumatra, Java, Borneo, and Bali), was stated to give birth to the first ancient kingdom in Central Java. That said, if the Kalinga kingdom was established in the fifth century, the Indianization process of Java and Bali must have taken place before the fifth century. The long process of the Hinduization process in Java through the establishment of the Hindu kingdom is supposedly caused by the shamanic Malay-Indonesian people’s dominance in the western hemisphere of the islands, particularly in the ancient Java (Mulyana, 2012: 56; Soekmono, 2006: 32).

Albeit consisting of many tribes, the social system of Java is highly hierarchical and rather based on the social rank or caste than kinship (Geertz, 1976: 60). Moreover, Becker (Becker, 1980: 78) notes several fundamental differences between traditional music in Java and Bali. At least in Yogyakarta, due to its position as the ex-capital of Indonesia (1946–1949), the students of colleges and universities in the city have upheld the principle of *Bhinneka Tunggal Ika* (lit. Unity in Diversity). Since then,

² In Javanese society, Wayang is not limited to the borders of performing artistry; rather, it has a central role in the broader sociological, ethical and psychological context as the reflection of the community’s self and the environment. Anderson, (1965) conducted an in-depth investigation of Javanese principles. Wayang, according to Anderson, has become the living myth that embodies various idealities represented in the characterization. It allows Javanese people to have different alternatives of self-identification during one’s process of character development; moreover, it encourages an individual to be tolerant towards various human personalities.

apart from the emergence of ethnic dance training organizations in the city, the word ‘barbaric’ might no longer be valid, and ‘dynamic’ seems to be the accurate representation. Regarding the caste system, Pasek states that the worship of Agastya³ was quite familiar in Central Java. In this regard, it is worth noting that several Hindu emperors in Southeast Asia had successfully made themselves more ‘god-like’ compared to those in India (Pasek, 2016).

The history has recorded that the caste politics in Java is divided into three periods. The first period is the period of Hindu–Buddhist kingdom in several regions in Java [Mataram dynasty, supposedly originated from the fallen Majapahit dynasty in East Java, has somewhat made a return to the early Hindu-Javanese kingdoms that existed before the tenth century. The kingdom sites were located nearby the Progo and Opak rivers and stretched to the upstream of Bengawan Solo river (Ricklefs, 2008: 89). The event resurrected the pre-Islamic traditional patterns in the Mataram dynasty] that achieved its peak during the Majapahit era (eighth to 13th century AD). Mulyana and other historians write that the Majapahit kingdom collapsed around 1518 AD (Ricklefs, 2006: 70; Mulyana, 2012: 56).

The second period is the rise of Hindu traditionalism incorporated within the Islamized Mataram Sultanate that reached its glory during the reign of Sultan Agung from 1613 to 1645. Sultan Agung proclaimed to his people that *tembang*, literature, and gending should be considered as prayers (Dewantara, 1977: 358). The islands of Bali and Lombok preserve manuscripts written in lontar or palm leaves containing texts of history and literature of Java; the texts are considered as the only source of reference in studying pre-Islamic Javanese culture. It is worth noting, however, that the noblemen of Mataram were of Majapahit descents that once had disputes with Javanese Islam society that resided in the north coast of Central Java (Pemberton, 1994: 65 ; De Graaf & Pigeaud, 2019: 105-110).

The third period is the period following Dutch’s triumph over Mataram that continues to the present day. During this period, despite losing political hegemony, the symbolism that was based on the past’s hierarchal system still thrived in Mataram (De Graaf & Pigeaud, 2019: 120-125). In India, religions have coexisted with tolerance for about 2000 years. Two hundred fifty years before the birth of Jesus, Emperor Ashoka, a widely respected figure and an earnest Buddhist preacher, ordered his people to uphold the principles of tolerance and compassion toward people of other faiths (Chaudhuri, 1979: 134). Such an idea is regarded by many as the main source of syncretism within Javanese culture and society. Instead of destroying the caste system in Mataram, Western influence has resurrected such politics that was once abandoned. The Keraton, eased in military and politics with the arrival of the Dutch, has shifted its focus into internal aspects to investigate the complex symbolic aspects their ancestors had. The 18th century is regarded as the most productive period of Javanese artistry (Kartomi, 2008: 365-390).

MINOR CIVILIZATION OF JAVA

Ellsworth Huntington, an American geographer, in 1945 proposed a theory of civilization that suggests that it consists of a minor civilization (hence MC) and a tropic civilization (hence TC). Huntington (1959) argues that the MC has three characteristics: 1) instructive nature: there is no proof that the MC undergoes a gradual development from the primitive period, as discovered in the civilization type of Asiatic and Ancient Egypt; 2) foreign origin: a civilization of foreign origin and develops into TC in an intrusive manner, supposedly influenced by migrants from other areas; in this context, Huntington mentions the presence of Candi or temples in Nusantara (particularly in Java) as one of the signs that an MC may have existed in the island. It is highly possible that Huntington has thought about the unlikely presence of other Candi buildings in other places in Java with similar or

³ Agastya is a notable figure in Indian mythology which is portrayed as a very wise person. In Java, however, it seemed that he was granted the divinity status which he did not receive in his origin place in India.

better architectural values than the Borobudur and Prambanan temples. In this regard, the MC could perish naturally of age.

Huntington also claims that five MCs have existed in the world, that is, 1) the Mayan tribes in Mexico and Guatemala, 2) the Khmer tribes in Indochina, 3) the ancient Javanese tribes in Java island, 4) people in the southern part of India, and 5) Singhalese tribes in Sri Lanka (Huntington, 1959: 278). Further, Huntington mentions about the continued population overflow in ancient Central Asia (Huntington, 1959: 278) to be one of the main reasons of the settlement area expansion of Mongoloid Malay-Indonesian race that stretched from Central Asia and the continental Southeast Asia (including the Malay peninsula) up to the western hemisphere of Nusantara and the Philippines islands (Beals & Hoijer, 1959: 182); such a race also brought Shamanism tradition that practiced death rituals and worship to the ancestral spirits accompanied by dance and ritual music (Eliade, 1989: 466; Sidky, 2010: 90; Gennep, 1975: 60). MC brought by the migrants or ancient settlers is theorized by Huntington as coming from a certain place located after the fifth latitude in the cool climate; such a climate facilitated the settlers to be more productive than in regions with a tropical climate such as Java, the place of ancient heritages such as Borobudur and the like (Huntington, 1959: 405). Huntington also regards the Borobudur temple as the milestone of Javanese MC; by that, the Javanese MC was supposed to be originated from North India at the bottom of Himalaya mountain, about 100 miles from Benares (Nauman, 1979: 21). Historically, Hindu was the first religion to exist in Java during the first century AD as a result of the trading expedition and its relation with the 'Silk Road' that passed through India since before the fifth century BC (Ricklefs, 2008: 35; Soekmono, 2018: 30).

In line with the previous notion, Wickham points out that drama, or Indian dance drama, in particular, has spread to Sri Lanka and Indonesia since the first century AD (Wickham, 1985: 20). The Indian traders' interest in the silk road was mainly for gold as the trading commodity, following their failure to obtain gold from Siberia due to the damaged land access to India as a result of Mongol's invasion to the West (Burger & Atmosoedirdjo, 1962: 54).

The concept of Hinduism brought by settlers from India to Java and nearby regions had a broader perspective. Not limited to the prayer ritual, the religion also involved literature, sculpture art, architecture (particularly *Candi* architecture), Sanskrit language, writings that initiated the birth of Javanese and Balinese characters, patriotism, traditions, and horoscope (Pasek, 2016).

Over the whole Indonesian archipelago, Huntington identifies a single region to be the medium of MC (Huntington, 1959: 278-279). The MC was justified to have existed in Java with the presence of Borobudur temple, a renowned world heritage temple built by Wangsa Syailendra during the 14th and 15th centuries; the arrival of Islam in Java was also used to justify the MC's existence in the island. Huntington (1959: 77-287) proposes six core principles of MC:

1. Not a single civilization in the 25° of the equator is considered really original.
2. The original MC was originated within the 25° of the equator. In such a condition, everything might seem to be too hot or too cold at the peak of the season.
3. The MCs were located in five regions: Mayan civilization in Mexico and Guatemala, Khmer civilization in Indochina, ancient Javanese civilization in Java island, South Indian civilization in South India, and Singhalese civilization in Sri Lanka. Every MC showed up its distinct character during the cool climate and was aroused when the remnants of such ancient culture raised acknowledgments. The civilizations were brought to the warm and comfortable tropical regions by the immigrants who seemed to be the selected ones after long and harsh journeys.
4. Naturally, an MC will disappear gradually. This means that one will no longer have the proof of the development of primitive civilizations as proposed in the cases of Arabic and Asiatic civilization.
5. If a rapidly growing civilization in the tropical area becomes eroded away, it is relatively safe to assume that the civilization was brought by immigrants from other regions.

6. The three types of tropical civilization possess relatively similar characteristics: a) they perish slowly, b) there is no new civilization to replace them, and c) they live separately and it is hard to track the civilizations' trail in the next civilization after they disappear.

It is indeed that Huntington does not mention movement as the key aspect to track the possibilities of the roots of ancient musical culture in the Indonesian southwestern part. However, Heisenberg notes the possibility of movement when two different cultural streams meet and interact actively with each other. Despite that, it is regarded that the Javanese and Balinese culture is mostly influenced by Indian culture. In elaborating on Huntington's principles, Capra (1980: xi) points out that:

“It is possibly correct that in the history of human thought, a development process reaches its peak during the interaction between two different thoughts. These streams may be originated from contrasting roots in terms of culture, time zone, region, or beliefs. Therefore, when the cultures do meet and interact with each other (which is highly possible), people can expect to follow them.”

Such principles may apply in two levels of transformation; if such principles do apply, one is, therefore, able to trace which type of Gamelan that is the transformation result of the interaction between three cultural streams in the fifth century where the first Hindu-Javanese kingdom, Kalingga, was established (Lüderwaldt, 1991: 27-30).

Differing from Huntington's perspective in the previous part, several authors argue that there were two waves of MCs in Java. In a psychological perspective, the first ethnicities in southwestern Indonesia found in Java, Bali, Lombok, Madura, and the northern part of Sumatera were dominated by Shamanism traits from Central Asia and Malay Mongoloid (Beals & Hoijer, 1959: 182), indigenous people from Central Asia (Huntington, 1959: 205-206) and continental Southeast Asia, and the Shamanism from the northern and eastern parts of Asia brought by Asiatic Mongoloid immigrants (Beals & Hoijer, 1959: 182; Waida, 1983: 255). The second MC wave was formed by the first layer, which was mixed up with Hindu influences from Indian culture.

When the Hindu-Javanese kingdom first emerged, it met with the Shamanic culture of ancient Malay-Indonesian as the first layer of Javanese MC. The first layer is characterized by 1) Shamanic rituals for dead people accompanied by Gamelan music (derived from the word *gumlao*) and 2) Sacred percussive music as accompaniment in the worship ritual of ancestral spirits. String-based Indian music is not compatible with chime gong-based *gumlao*; such a fact serves as the reason why *gumlao* or Gamelan instrument is almost not represented in the relief in temples of Jawa Tengah.⁴ Gamelan and Wayang Kulit have become the most renowned heritage of ancient shamanic culture originated from the great civilization of Central Asia. Such forms marked the milestones of Javanese MC in Indonesian music culture.

MONGOLOID-DRAVIDIAN PERIOD

Mongoloid-Dravidian (320 BC to 10th century AD), according to Hinduism–Buddhism terminology, is used to emphasize the common denominator of the race and soft syncretism. Before Gamelan emerged in the Javanese MC (with Lombok island being the easternmost border), *gumlao*, the gong orchestra with shamanic chime sound, has become the ritual music of worship of the dead in the MC. The ritual centers took place in Dieng mountain in the central part of Central Java, Batukaru mountain in Central Bali, and Rinjani mountain in Lombok. Such tradition is represented in the etymological interpretation in Gong Luwang⁵ in Balinese ritual tradition.

⁴ Regarding ancient music instruments found in the temple reliefs (particularly Central and East Java) (Perdinadus, 2001).

⁵ Gong Luwang, consisting only of five instruments in the whole Bali, is the name of Gong with sacred chime sounds. Lexically, Gong Luwang is derived from '*khong wong lek*' or '*kong wong yai*' (lit. gong with low-pitched chime sound) to represent the word 'Gong'. In the meantime, the word 'Luwang' was used in Bali to refer to the funeral rituals and temple festivals such as in Batukaru mountain, Central Bali.

1) Gumlao was based on two sources: khong wong lek/khong wong yai and kyi waing (Woody Satya Danna, 2009).

2) and ancient Burmese language was used in Kachin tradition (Becker, 1980: 1). The word Gumlao was pronounced as 'Gong Luwang' by the ancient Burmese settlers in Bali; since then, the word 'Gong Luwang' was incorporated linguistically into ancient Balinese language. Despite that, only five Gong Luwang collections exist in Bali. Dibia (Dibia, 1978: 17) identifies two types of the instrument. Dibia (1978: 18) mentions that the first type of Gong Luwang consists of

1) gangsa cenik, a xylophone-like small instrument with heavy and thick keys mounted on a low bamboo frame;

2) gangsa gede, a xylophone-like instrument, bigger than gangsa cenik;

3) jegogan, a gender (metallophone) type Javanese instrument;

4) terompong, a 16-key gong instrument with chime sound;

5) gong ageng (large gong);

6) cheng-cheng/ceng-ceng or cymbal; and

7) bamboo saron (xylophone).

The instruments above might be composed of the average total amount and types of Gong Luwang that were known as ky-waing in Burma, which means gong ensemble with sacred chime sounds. In the meantime, Gong Luwang from the Kesiut village was used in a temple festival in Batukaru mountain; it consists of 1) a set of terompong; 2) a set of riyong, chime-sound gong instrument consisting of eight gong pieces with smaller bars mounted on a horizontal wooden frame (part of the gangsa jongkok besar set), a 7-key bronze xylophone; 3) a set of gangsa jongkok kecil, a 7-key bronze xylophone; 4) a gong; 5) a kempur, a smaller gong than Siamese gong; 6) a kempli (gong with smaller bars); 7) a bebende, gong with different timbers than kempur; 8) two Cedugan Lanang-wadon drums (female and male); and 9) six pairs of cheng-cheng (small cymbals).

The presence of Gong Luwang in Bali indicates that there was no standard in the amount and the types of instruments in Nusantara pre-Mongoloid Dravidian era. This signifies that the shamanic, sacred gum lao has been brought and adapted to the other islands as well using their own terminology, for instance, the klintangan in East Kalimantan (a set of six gongs with chime sound mounted on a horizontal framework), the kolintang in the Philippines, which inspired the creation of a xylophone set with a similar name as a common ensemble in North Sulawesi.

Central Java is the epicenter of the mainland in which Javanese MC existed, as indicated by 1) the discovery of pre-Indic hpa-si in Semarang, 2) several Gamelan makers in the central part of Central Java (Kunst, 1973: 136-137), 3) a place named Dieng high plains as well as Garung (derived from Burmese tribe 'Garo'), and 4) the centrality idea. Since the Gamelan and Wayang Kulit are often regarded as the two sides of a coin; the models of ancient Javanese Wayang Kulit were originated from two different places: 1) nearby the springs of Serayu river, near Banjarnegara, and 2) an ancient site of Kalinga kingdom that adopted the first model of charisma system of Hindu-Javanese into the Keraton tradition in ancient Central Java (Parto, 1990: 74, 80, 20; Pemberton, 1987: 16-29).

INDIAN MUSICAL SHOW

Due to the presence of carvings of fiddlehead rebab (bowed string instrument) in Borobudur temple, the Indian music theory is assumed to have entered the Kalinga kingdom as a result of interaction between the cultures. The introduction of Hindu musical theory and tradition such as raga, tala, and kharaja has been simultaneously incorporated as the contra-agents toward the pre-Hindu musical theories presumably dominated by Chinese music (Elgood, 2000: 67; Menon, 2002: 176-184).

Therefore, it is assumed that the Indian raga, as a melodic-form system, has been implemented over the prior Chinese-based musical models in Kalinga era. Pathet manyura is mostly assumed as the remaining signs of a certain patta that is originated from Manyura (Atta). At present, the number of patta, referred to as pathet in Java, is more than three musical notations of Javanese pelog or slendro; historically, one can trace the influence of Chinese pentatonic cycle systems into such notations (Parto, 1983: 54).

If the tala, the second element of Indian music (Crossley-Holland, 1978: 34) about the rhythmical beat, was introduced in Kalinga era, the keplok (clapping) tradition must have also existed in the ancient Javanese music. The tradition must have been practiced within the Gamelan music in Keraton of Kalinga kingdom as entertainment that is visible from the walls of the kingdom's noblemen.

Crossley-Holland (1978: 34) also argues that kharaya (lit. 'male bee-like buzz'), as the third element in Indian music, has been introduced through rebab instrument. Based on such assumptions, the instruments must have been brought to Java in the pre-Borobudur Kalinga era. Moreover, the Hindu musical theory has been introduced as part of the early stages of Hindu-Javanese Keraton tradition; therefore, vocal music must have been introduced as well. By that, the Veda chant-inspired Sanskrit vocal music must have been taught and incorporated in the development of Javanese performing art traditions.

The emergence of the Kalinga kingdom in Central Java around the fifth century AD instigated the creation of palace heirlooms and sacred musical instruments in which Indian mridanga drum and big bronze gongs, hpa-si, and nekara were discovered at the site. Such a condition influenced the first Hindu-Java kingdom to adopt Hindu syncretism characters to replace mouth organ by Asiatic free-reed instrument, sheng by xylophone, and ancient Javanese bronze drum by gender.

In the Javanese Wayang Kulit performance, the word 'Raja Dhiraja' is often spoken by the dalang (the Wayang puppet master). Such a word refers to some certain Rig Vedan hymns or chants.⁶ Such words indicate that the tritonal vocal music of Rig Vedan chant has been introduced under the supervision of the Brahmans within the first stages of Hinduization in Javanese MC. Music, like other art forms in Mongoloid-Dravidian tradition, was also considered as the element of prayers; therefore, the accuracy of note in tembang is highly crucial.

Through the Kalinga-Bali Yatra expedition, Hindu people are assumed to have introduced the percussive instruments to the Sumateran locals, such as gendang dhol drum found in Bengkulu, mrdangam/mridanga in Javanese MC regions such as Java and Bali island, gendang dholak in South Sumatera, gendang khol and tabla in Sumatera and Javanese MC regions, and South Indian gendang khamak in South Sumatera. Several other instruments, such as banshi in the western and central parts of Sumatera, pungi, small organs, and harmonium, were regarded to have Indian influence as well (Kartomi, 2008: 334-405).

In the vocal music, the tembang style of Pasundan female vocalists in West Java and the tembang kaba style of Minangkabau (accompanied by small-note saluang play) are assumed to be originated from the Hindu/Mongoloid-Dravidian tradition.

The musical training of Hinduized pathet modes, in which the next five cycles changes into the instrument string basic, was most likely implemented by the Brahman elites in Kalinga kingdom with

⁶ The visionary existence of Rig Veda has attracted the listeners who meticulously tried to find any hidden meaning behind the paradoxes and strange enigmatic symbols from the hymn; the hymn seemed to unify matters that apparently did not have any correlation between one another at all. While listening, they felt connected with a mysterious potential that unites the world. Such power is called *rita*, or God's command interpreted into words of human being. When the *Rishi* spoke such sacred words, the *rita* was considered to embody an active part in the reality; such phenomenon thrived in the conflicting Punjabi world. Moreover, the listeners felt connected with the power who controls seasons to occur and go regularly, aligns stars and extraterrestrial objects in their respective pathway, orders the plants to grow, and unify the scattered elements of human being. Therefore, instead of providing information that is processed speculatively, a holy book is regarded to provide humans of intuitive explanations; such matters are considered as the connecting bridge between the human realm to the unseen life dimensions (Wasson, 1971: 170-185).

sarangi or veena. The teacher–student relationship in the oral tradition was considered as the only procedure of optimal musical training. The Kalinga kingdom initiated the oral tradition of individual training of Indian music and dance. The Kalinga–Bali Yatra expedition also facilitated the gradual migration of Hindu settlers in regions in Bali, such as Singaraja (presumably once called as Linggaraja), Negara, Celuk (presumably derived from Chalukya in India), and Amlapura (derived from Mammalapuram) in Karangasem. The direct contacts that happened in the settlement area, as mentioned by Hindu travelers from India, indicate the possibility of the introduction of vacik (poetry, tembang, chant, music, and rhythm) to Bali. Details in Balinese dance movements, such as in Pendet dance, are historically originated from the *Natyasastra* text of Bharata that discussed the prose of Abhinaya (mime), emphasizing its expression on the composition theme of lyrical/narrative literature, sahitya, while the dancers perform (Vatsyayan, 1971: 23-24). The process of learning the dance movements in Hindu performing arts refers to the esthetical theory of rasa; such notion indicates that dancing in Hindu tradition, as like other forms of artistic expression, is considered as yoga or the motion to achieve liberation (Chatterjea, 1996: 120122).

The farmers outside the palace walls played vocal music by nasal voice with tones inspired by the influence of Asiatic and Malay-Indonesian migrants. Moreover, the shamanic music was often played as accompaniment for war preparations in remote tribal communities that had close relations with nature and often involved in a tribal war.

THEORY OF RASA

The theory of rasa, as written by the Hindu esthetists and practiced by Hindu artists, possesses two aspects: 1) rasavastha and 2) dominant mood (sthayi bhava) and transition mood (vyabichari bhava) as the target of artistic presentation. Rasavastha, an intentionally manifested state that contains heavenly pleasures, is experienced by the art connoisseurs. According to the theory, rasavastha is the end goal of all artistic experience and revelation. Meanwhile, the second aspect facilitates the artist's own distinct method to abstract and universalize the art contents. The artist decides a dominant mood as the focus, and through the presentation of certain sets of related transitional mood, one tries to manifest the similar existence of 'state of being' within the audience (Chaudhury, 1952: 149-150; Vatsyayan, 1971).

Rasa is a Sanskrit word that refers to extract, essence, or feeling. Originally applied in drama, the key concept of Indian esthetics is now applied to all forms of arts, including music and dance. According to *Nāṭyaśāstra* (early centuries AD), a complex commentary in the bhinava-gupta (1000 BC), the actors on-stage illustrate the emotional state (bhava) through the combination of actions, words, singing, and dancing. Other components, such as costumes, props, and accompaniment music, support the performance as well. The essence of rasa from the conquered mood is then enjoyed by the audience (rasika); such pleasure brings them to spiritual liberation (moksa). The *Nāṭyaśāstra* classifies the rasa into eight: love (śrngāra), heroism (vīra), annoyance (bībhatsa), anger (raudra), joy (hāsya), terror (bhayānaka), compassion (karuna), and miracle (adbhuta). Moreover, Abhinava gupta adds the ninth rasa: peace (śānta) (Widdess, 1983: 919-923; Vatsyayan, 1977: 89-110).

Such an abstract principle demands the presence of a set of ideas that is commonly enjoyable as well as myths and legends presented in a symbolic manner. Every role in the drama is the symbol or medium that suggests another thing, rather than the symbol itself. The art content and different art techniques originating from such distinct attitude to provide esthetic experience are considered as the set of rules or formulas that allows various forms of art to create forms that will, in turn, initiate the distinct state of being of rasa within the mind and the feeling of the audience. Such principles are apparent in several elements: in rules of architectural proportion or in the detailed formulation of measurement principles (tala and mana) of lines and curves of the human body (bhanga) in the sculpture art; in the relative disposition, color proportion, and the patterns of classification and combination of main body movements (angga) and other body movements (upangga) in dance; and

in the application of intervals (sruti) and notes (svara) in a certain mode or pathet (raga) to emulate a particular mood in Indian music (Vatsyayan, 1971: 20-21).

To a certain extent, a song, a melody, or a raga is implemented in different ways to trigger different emotional sides; a certain rāga is sung slower and/or faster, or the words in a song are interpreted into dance movements with different ways. The assumption is rather axiomatic, that music and dance express emotion and that the esthetics presented will have the same expression regardless of different composing elements (Abhinava-gupta analogized such notion as the spices in food that contribute to enhancing a single taste). Therefore, the esthetics of rāga is focused on intensification of the ethos of a particular esthetic that is developed gradually and in a longer duration to avoid sudden and contrast mood changes.

Such esthetic is different from the ancient music of Shamanic Java that was based on the ideas of the unity of Earth and the Sky or between the macro cosmos and the micro cosmos, within the context of ancestral worship practices. Vatsyayan (1971: 1) states that rasa originates from the basic belief in the esthetic experience realm; both esthetics own similar technique principles but still maintain their own autonomy. Theoretical works on dance rarely, if any, discussed techniques of art forms separately; literature (or at least its aspects) and music (sangita) are discussed in a static manner. Vice versa, the papers that discussed sculpture art, drama (natya), music, and painting art provide a certain portion that discussed dance or the elements of art forms that incorporate dancing techniques or nrya.

Based on the notion above, the sculpture of Ramayana on the ledge of Shiva temple in Prambanan, as the representation of Hinduism resurrection in Central Java, ninth century AD, was presumably designed by referring to the functionality to “erase the ‘worldly state’ and to place human beings in the eternal element of Hinduism spread.” The esthetic theory of Hinduism emphasizes the possible correlations between dance and music. Such an idea is in line with the Chinese Ya-Yueh as the music and dance performance as the ceremonial rituals for the Heaven, Earth, and ancestors; such performance is based on the Confucianism ritual concepts and music (Kishibe, 1984-1961: 14). If the Chinese Ya-Yueh was known before the establishment of Kalinga kingdom, the change of religious orientation from pre-Hindu Java to Hindu Java must have been implemented well; this might be possible if interactions between the Kalinga kingdom and Liu Sung Dynasty in 15th century China had occurred.

When the Kalinga kingdom was established, the sociopolitical situation in Java in the fifth century was marked by several events: 1) dominance of continental Southeast Asian settlers in the western hemisphere of Java, concentrated in the central part of Central Java; 2) constant contacts between Javanese and Chinese people that were made possible due to the informal exposure of Chinese empire’s position in trade; and 3) contact between Mongoloid-Dravidian people and Javanese locals through the yearly expedition of Kalinga–Bali Yatra over nine centuries. By these facts, the Gamelan and Wayang, originally practiced as the ritual dances about the people’s ancestors, were reborn as the historical requirements as a result of active interactions between 1) Central Asian shamanism and people of Mongoloid-Malay-Indonesian descents as the majority; 2) Mongoloid-Asiatic shamanism that was supported by Chinese Liu Sung empire; 3) Mongoloid-Dravidian community with trading experience in Java as well as the Indonesian archipelago; and 4) between Hinduism as their belief (Eliade, 1989: 234).

The Indianization process of Gamelan and Wayang occurred through the theory of rasa introduced by the Brahman religious elites in the kingdom (Benamou, 2010: 123) (Banawiratma, 1977: 19-20). Since the Hinduism was regarded as a civilization rather than a mere belief, a ‘clash’ occurred between Indian music and the gumlao Burmese sacred music in Java as the means to Hinduize the Javanese MC.

The Indian esthetic theory is analogized as five fingers united by an open palm, as if the hand is holding a ball with the finger pointing upward. The five fingers are the art branches: drama, dance, music, sculpture, and architecture. It is worth noting that the concept of sastra in Hindu tradition is

similar to the common concept of literature; rather, it is the written laws of Hinduism. In Indian art, the esthetic theory of *rasa* is the unification medium of the art branches (Kuppuswamy, 1981: 66-68).

KINGDOM IN MUSICAL CULTURE CONTEXT

The emergence of the kingdom in the premodern era has led to the classification of traditional music culture into small traditions and great tradition. Such classification is essential in answering the question of why the Northwest Indonesian Gamelan has been popular in modern states such as the United States, England, Japan, Canada, European states, Australia, and New Zealand. The Gamelan and Wayang Kulit were born in the great tradition of Kalinga kingdom in the fifth century.

Both performing arts were different from other ethnical music in the archipelago in ways that Gamelan and Wayang Kulit were considered as the creative process that occurred within active interaction between shamanism of Asia, Hinduism, Buddhism, and 16th century Islamic Javanese mysticism (Ricklefs, 2006: 10). Kalinga was the first Hindu-Javanese kingdom to simultaneously develop the drama (dance-drama), music, dance, and literature as the potential medium for Wayang Kulit progress with more than 150 gending music variations up until present. At its peak of development, Gamelan possesses 14 or 15 layers of sound. Each Gamelan instrument contributes to creating different layers. A complete Gamelan set is composed of 75 instruments, 30 musicians, and 10–15 *sinden* singers.

In Java, Hinduism did not necessarily confront Shamanism; rather, it syncretized Shamanism with its own teachings (Voigt, 1990: 386). That said, the study identifies several elements of Shamanic music and culture in Javanese Hinduism: 1) practices of burning *kemenyan* incense as the offerings to the spirits that are believed to (temporarily) reside in the *gendang* drums and *gong besar* in the Javanese Gamelan set; 2) five-key musical notes introduced by Mahayana Buddhism as *Slendro* note in Java since approximately the eighth century AD; 3) musical culture that still featured gong-chime sound despite Hinduism influence of string instruments to create tens of notes in modal music of *ragas*; 4) ancestral shadow dance or masked dance, despite that the Hindu people appreciate Hindu myth-based dances in context of *Nataraja Shiva* more than non-Hindu-related shamanic dance or Wayang performance; 5) pre-Hindu composition formulas such as *buka* and *dhados* (main part) practiced in detailed composition; and 6) Hinduization of ancestral worship into *sraddh*, that is, the ritual to please the deceased ancestors. Through these methods, it is assumed that the Indian instruments that involved *mrindanga*, *sarangi*, and the like have been introduced. The improvisation practices, since the string-based modal musical notes of *veena* require the musician to be adept at mastering the tens of *raga* during one's performance, may have initiated the Gamelan tradition, at least, in Java. Moreover, the incorporation of Javanese *bawa* in the *tembang gede* performance to represent a mood is assumed to be originated from the Hindu *vyabichari bhava* as the transitional state (Vatsyayan, 1971: 25). On top of that, the *buka-dhadhos* composition, as mentioned above, must have been originated from the Hindu formula for *vyabichari* and *sthayi bhava*. The pre-Hindu-originated *tembang macapat* poems (Kunst, 1973: 12) might possibly be accepted by the Brahman elites in the kingdom without revision, or the poems were incorporated implicitly with aspects of *bawa* or mood to adapt with the Hinduization of Kalinga.

Prior to the fall of Majapahit kingdom in the 16th century, two types of dance styles (Hinduistic and Buddhist) of Indic tradition might have existed in Java. The first style is rather dynamic and in accordance with the joyful atmosphere as originated from the ancient Burmese tradition that was incorporated by Hinduism into MCJ. Such features, as found in Balinese *gong kebyar*, must uphold the Hinduism principles of salvation by committing abstinence from luxurious life (cf. Vatsyayan 1971: 20). Expression within Hindu dance involves gesture and movement of body parts such as eyeballs, eyebrows, nose, cheek, lower lip, mouth, neck, chest, torso, stomach, hip, thigh, knee, and limbs. The notion above leads Ernst Schlanger in Bali, *die Musik in geschichte und Gegenwart*, I (1949–1951: 1110) to assume that within 14th and 15th centuries, Balinese music was dominated by Javanese music, although it was eventually discovered that both musical styles were very different.

The two-centuries Islamization process of Java (Ricklefs, 2006: 7) by the Gujarati traders might have introduced several melodies in the slow rhythm by involving mystic popularization; such a method was quite distinct with the common style at the time. The second style was influenced by Mahayana Buddhism that emphasizes simplicity, as seen in the style of Bedoyo ritual dance in Java that was introduced within the reign of Shailendra (750–850 AD) (Soekmono, 2006: 44).

Until the disappearance of Javanese MC, marked with the fall of Majapahit kingdom in 16th century, as well as through the Javanese great tradition that existed for about eleven centuries, Hinduism and Buddhism—as a product of Indian civilization as well as the second layer of Javanese MC—have developed the Javanese performing arts, in which the Wayang Kulit has just started in the Second World War as a part of the 10 cultural preservation means.

The rise of Hinduism in Javanese MC occurred during the Prambanan era, in which the temple was the cultural epicenter of various forms of Hindu-Javanese arts, such as statues, candi architectures, and sculptures of Ramayana epic in Balustrade part of Shiva temple. Moreover, in the era, the imitation of an India-like atmosphere was apparent in several settings such as the scenery of Merapi that was associated with the beautiful scenery of Himalayan mountains as the Abode of Snow; the association between Opak river and Ganga river as the Mother of Ganga, as well as the birthplace of Parvati, Mahadeva Shiva's wife; and the Kalasan temple as an imaginary portrayal of Kailash mountain that is widely regarded as the throne of Shiva (Avalon, 1972: xvii).

The Hindu tradition that favors festivals very highly (Chaudhuri, 1979: 299, 162, 203) influenced the Javanese Gamelan (or Burmese gumlao) music to adapt Hindu musical instruments, such as mridangga and rebab for kharaja (lit. drone) as an integral part of offering ritual to the God Trimurti, which is visualized as a statue in Prambanan temple. The grace of such a type of music, by Kunst (as cited by Roth), is associated with a full moon and flowing water.

BUDDHISM

The land expedition of the caravans that passed through the Silk Road from ancient China to the West has existed as early as the year 500 BC (Burger & Atmosoedirdjo, 1962: 15) or 180 years prior to the Yatra expedition. The Indian traders honed their trading experience due to the existence of the Sea Road from ancient Japan that stretched nearby the coastlines of South Asia with a separated route from the Malacca Strait to the northernmost part of Sumatera and the end route to Bengal and Pondicherry in South India (Mcrae, 1995: 355–369).

The Hindus' interest in international trade led them to establish trading posts, as seen in Kalinga of Central Java, Mulawarman in East Kalimantan, Kalinga in South Phillipines, and Khmer of Indochina since the fifth century BC. Such expedition and trading activities have instigated the systematic spread of Hinduism within the regions (Ricklefs, 2008: 89; Soekmono, 2006).

ORIGIN OF BUDDHISM

Buddhism was found by an Indian priest, Gautama Sakyamuni, who lived between the sixth century and fifth century BC. He was the prince of a small kingdom on the bottom of Himalaya mountain; Sakyamuni was raised amid the luxury and joy due to his status and social class. However, he was different from other Indian princes as Sakyamuni was not attracted to such a luxurious life. He instead left his position and lived to be a religious pilgrim that relied on alms (Morse, 1955: 3). After years of struggle in religious life, he was granted the enlightenment at the age of 35 years. He was known as the 'enlightened' Buddha. The next 45 years of Sakyamuni's life was used to preach his message to the people until his death at the age of 80. During Buddha Gautama's era, the Indian community had turned into a civilized race with a sophisticated conception of religion and salvation (Mcrae, 1995: 354–371).

Buddhism had existed in the Indonesian archipelago at least since the 7th century BC in Sriwijaya, South Sumatera. Moreover, it also emerged in Java since the 8th century, as signified by the

construction of Borobudur temple in the eighth and ninth centuries by the Mahayana Buddhism Shailendra dynasty (Soekmono, 2006: 44). Hinayana Buddhism might have existed in the eastern part of East Java up to Lombok island, with the worship center located at Semeru mountain and east of Malang.

The evidence that recorded the previous regions as the domain of Hinayana Buddhism in 14th–15th century Majapahit era, as well as stone reliefs telling the story of Kunjarakarna of Hinayana Buddhism on the ledge of Jago temple near Malang (Slamet Mulyana, *ibid.*), has emphasized the presence of Buddhist musical instruments in the regions. Musical instruments made from conch shell are assumed to be one of the Hinayana Buddhist musical instruments introduced by Chinese priests who traveled from Goa in India to South Sulawesi and ended at the eastern part of Javanese MC with Lombok as its easternmost border.

In the third century BC, Buddhism started to spread southward to Sri Lanka and toward Northwest India to Gandhara and Kashmir. Behind such sudden emergence was the support from big power, the Ashoka great dynasty that reigned from 274 to 236 BC. King Asoka sent the Buddhist missionaries to other kingdoms they could find to the four cardinal points; on top of that, he appointed the law ministries to spread Buddhism teachings to their subjects (Mcrae, 1995: 357–300).

HINAYANA BUDDHISM

Hinayana Buddhism may not be as popular as Mahayana Buddhism, which provided a significant contribution to Indonesia in the form of the marvelous Borobudur temple since the eighth century in Central Java (Soekmono, 2006: 44 on Shailendra dynasty). Unlike Mahayana Buddhism, Hinayana Buddhism was not backed by strong support; this is particularly due to its guiding principles, as the ‘smaller vehicle’ to focus on practicing religious teachings from and to one’s own self (Sharma, 1976: 130–131).

The introduction of Hinayana Buddhism to Bali might occur prior to the establishment of Kalinga kingdom in Central Java, centuries before Borobudur temple. Mahayana Buddhism was introduced to Central Java by the Shailendra dynasty in 750–850 AD (Soekmono, 2006: 44) during the period of the Hindu-Javanese caste system in the region. The penetration of Mahayana Buddhism has nurtured the Hindu-Javanese shamanic performance, including ancient Javanese Keraton dance, Wayang Kulit, and Gamelan tradition.

The ancient Javanese Keraton dance is assumed to start in the Kalinga kingdom during the fifth century, while the Indian dance must have been introduced within the kingdom palace walls as the noble heirloom of India. The Indian dance also facilitated the recruitment of dance teachers as well as dancers in the traditional Hindu-Javanese temple. On top of that, such dances became the ‘political prohibition’ in the inter-relation between the continental Malay-Indonesian settlers, Mongoloid Asiatic people, and Mongoloid-Dravidian people from India in the regions of Javanese MC.

The style of Hindu ritual dance used in the setting of common candi (temple) festivals was in accordance with the vitality style in ancient Burmese gumlao. Such dance styles emphasized the expression of joy, welcome, and yoga-oriented movements as the temple festival is regarded as the sacred reunity process among alive and dead spirits to please the ancestors (Vatsyayan, 1971: 15–27).

The success of Mahayana Buddhism in penetrating to the society through a Hindu-Javanese kingdom has provided the esthetic concept of dichotomy (between rough/rude versus soft) since the seventh century. The first contribution in the idea framework is apparent in the Zen (Mahayana) Buddhism in the No drama music. Zen denies the element of exterior world, or ‘decoration,’ and other illusionary appearances. Instead, it promotes discipline forced through extreme simplicity in life. Zen also teaches the way to achieve orderliness, inner peace, meditation, and self-control over meditation activities. The influence of Zen is apparent in every element in the No drama: language and style, singing and dancing, sentiment and music, and mask and fan.

Such statements are correlated with the sacred bedoyo dance of Keraton Java that might be initiated by Mahayana Buddhism. Wisnu Wardhana has observed that bedoyo (as a common name for a dance performed in coronation ceremony) originated from the Javanese version of 'Buddha.' He also states that the melody of narrative reading of Wayang Kulit performance, similar with the Yogyakarta Mocokondo style, reminds us of the Buddhist monotonous tembang chants with particular accents and the ending phrase *estu maksih lestantun lampahing budha* (lit. indeed that the presence of Buddha is eternal) in the opening prayer of Yogyakarta Wayang Kulit (Wardhana, 1981: 43–44). Several further observations are recommended in discussing the symbolic aspects of bedoyo ritual dance, such as 1) the nine female dancers, 2) the prerequisite of virgin female dancers, and 3) elegant dance movements. The number nine as in nine female dancers is associated with the nine consciousness of Buddha (Vijnana) to achieve the state of enlightenment or Buddha (McClintock, 2011: 95–100), the virgin female dancers are associated with the value of purity, and the elegant dance movement is associated with the simplicity and meditation to achieve the state of enlightenment. As Wisnu Wardhono argues, the sacred bedoyo dance in Javanese Keraton emerged within the medium of the festival of Borobudur Buddhist temple. The orientation of bedoyo dance was changed from the centrality of Buddha as a supraworldly characteristic as well as the underlying phenomenon of worship to Javanese kingdom as traditional political figures; the reorientation was conducted by syncretizing all kinds of religious beliefs into the Indonesian archipelago.

The second contribution of Mahayana Buddhism in Java is the Buddhist Shailendra king's commandment on discipline emphasized by extreme simplicity within one's own life. Moreover, the influence of Mahayana Buddhism in the kingdom is apparent in the form of Buddhist rituals and festivals often celebrated in the Shailendra Keraton palace and in the yard of Borobudur temple. Such commandments encouraged the formal use of simpler musical notes of slendro for each Javanese ritual in the palace, including the coronation ceremony of Borobudur temple, widely hailed as the most beautiful temple in Java. The possible third contribution is the Buddhhalaya ka tawang ritual dance, considered as an elegant Buddhist dance performed in the coronation ceremony in the kingdom.

The dance name was derived from the Sanskrit word 'Buddhalaya,' which means 'palace of Buddha,' and 'ketawang,' which means 'up in the Sky' (Mardiwarsito, 1986: 59). The dance was introduced by the Javanese society during the coronation of Borobudur in the 18th century since the Shailendra dynasty required to reorientate from Hinduism to Mahayana Buddhism, which started from the yard of Borobudur temple. Symbolically, Buddhhalaya Ketawang is interpreted to the right-hand movement that points to the new stupa branch, a symbolization of the place an individual will go after leaving the mortal life (related to the nine worlds concept). The Surakarta kingdom, at present, still practices Bedoyo Ketawang sacred Keraton dance for coronation process; in Yogyakarta, a similar dance called Bedoyo Semang is practiced; and in the Mangkunegaran Prince residency, Bedoyo Anglir Mendung dance is practiced.

The Kalinga–Bali Yatra is assumed to be the epicenter of the policies in Kalinga kingdom to maintain the balance within Malay-Indonesian, Mongoloid-Asiatic, and Hindu races in Javanese MC. Through the implementation of a strong ritualistic style, Hindu people had to maintain the pre-Indian shamanic dances of ancestral worship as the model of Hinduism-based Wayang Kulit performance. At present, the Wayang Kulit, which originally emerged in the central part of Central Java and has existed for 15 centuries, has been influenced by the inevitable need for progress in the religious orientation. Based on evidence discovered in Dakan village, at the bottom of Merbabu mountain, the ancient Javanese Wayang Kulit is based on the Indian parva that underwent gradual progress. The first principle that underlies the creation process of Wayang Purwa (as the Wayang Kulit performance that adapts the scenario material from Indian parvas) is the requirement to establish Mahabharata of Great India, in which the Javanese MC was an integral part of it. In the Wayang Purwa, Pandawa (in the context of heroic sacrificial) has been made as the central figure, as seen in the presence of Pandawa and Semar temples as well as nearby places of legendary myths in Dieng plateau complex and Surawana mountain in Central Java.

During the reign of the Shailendra dynasty, the Hindu-based Wayang Purwa has existed for three centuries. As the reorientation process, the presence of Hindu-influenced Wayang Kulit was explained by Mahayana Buddhism-based dynasty as the struggles in life. The dynasty required to have its own Buddhist Wayang Kulit to tell humorous stories regarding the birth of Buddha accompanied by Gamelan Slendro.

The superiority of Mongoloid-Dravidian civilization streams compared to the Mongoloid-Asiatic is apparent in the fact that Gamelan, Wayang mask dance drama, and Wayang Kulit, as a single unit, have been granted the respected position in the rituals of Javanese MC kingdoms as the great influencers of the top layers of the MC for 11 centuries.

CONCLUSIONS

Investigating the faith and religion, including the practices introduced by Hindus, is insufficient solely by exploring the contribution of Hinduism in Southeast Asia since one needs to take into account several aspects, for example, literature, sculpture, and Sanskrit language in the regions. Writing tradition in the majority of countries in ASEAN had emerged along with the presence of Hindu. Most of the texts were written in North Indian or South Indian characters. Their vocabularies are mostly from Sanskrit (or Pali) language, which is identified by the students of philology field who discuss the topic. Influences of Sanskrit language are claimed to be associated with the religion as the language was one of the main reasons for studying the holy books of Hindu and Buddha. Studies on Sanskrit literary works, including nonreligious literature, are another justification to get to know the language.

External factors of the Hindi civilization are conceptualized from the incorporation of Buddhism and Hinduism in musical traditions in Indonesia. Concrete symbols of the religious tradition are salient and can be found in many temples in Indonesia, for example, Borobudur, Prambanan, and Sukhotai. In addition to the identification of the principal gods of the religion, the holy sites in the temples correlate with sculptures and reliefs. The reliefs were meticulously sculptured based on the teachings of the religion. All these symbols represent the evidence of the phenomenon of the integration of faiths, myths, and real life. Those symbols are realized through cross-assimilation between artistic and religious practices and other new cultures outside the religion. Prambanan temple complex is well known with its Roro Jonggrang legend, in which it tells the story that the temple complex was constructed in one night. It features structures and main reliefs to symbolize the respect for the three principal gods: Shiva, Vishnu, and Brahma. Some of the reliefs on temples' walls tell a story of the heroic Ramayana and later Krishna.

The dominant portrayal of Ramayana and Mahabharata in many artistic repertoires of the Indonesian later breaks the historical and cultural convention of its origin, the Hindu-Indian civilization. Among other ASEAN countries, many performing arts in Indonesia have adapted the story of heroic Ramayana in dramas and dances, including Wayang or traditional puppet performances (e.g., Wayang Kulit, Wayang Melayu, and Nang Taloong). The spread of this type of art form results in not only the correlation among the artistic repertoires in the nation but also different identities of each story of Ramayana. This process was actualized through the interpretation of moral and philosophical aspects, which have been localized, recharacterized of dramatic persona, and reshaped forms of performing art. Further, the accompaniment of Javanese Gamelan with its distinctive musical notes and local songs has added more varied artistic dimensions.

On the other hand, the history of similar theatrical dances, such as Wayang Wong and Wayang Kulit, might vary across the countries in Southeast Asia. There is an assumption, however, that the story of Ramayana has been instilled in other art forms. The influence of the culture of Hindu might probably be not as distinctive as it is depicted in oral literature, religious concepts, culture, and languages (with its significant impression and reflection of the culture of India, even before the first millennium).

Transplantation of the cultural art of Hindu, amid the domination of Malay-Indonesia Mongoloid race and the population originated from Asia, is essential in the establishment of the Hindu kingdom. According to the esthetic theories of India, the *rasa* should be instilled among the Hindu population in the fifth century of ancient Java civilization. This aspect is also necessary for interacting with the social and cultural situations at the time.

The following paragraphs discuss the evidence regarding the influence of Hinduism and Buddhism in Indonesia.

First, the influence of music tradition in the southwest of Indonesia, specifically in the MC era of Java in the early AD, was signified by the penetration of Indian dances and dramas in Java. Another clue is the word *Aum* or *Om* and *Rajadhiraja* (King of Kings). This indication must be correlated with a complex mnemonic system to ensure the appropriate intonation in reciting Vedic hymns through the correct tune. There is a possibility that the word had been brought to Java from the beginning of the first century of the AD era.

Second, the word *Bawa* in ‘gending’ or the composition of Javanese Gamelan specifically played in *Sekar Ageng* or other songs in the palace. This word, in the esthetic theory of India, originates from the Sanskrit language ‘*Bhava*’ (lit. mood). In the Javanese tradition of *Sekar Ageng*, the word ‘*bawa*’ undoubtedly comes from the esthetic tradition of India. In the composition of gending, the *Bhava* refers to *sthayi bhava* or dominant mood that brings the audience to the main presentation of the art performance.

Third, the discovery of the palm-leaf manuscript *Candrakarana* written in Old Javanese, containing lessons about singing and dictionary, is another evidence. According to the Hinduism tradition, this manuscript was written in the eighth century or after the establishment of *Kalasan Temple*. This notion urges further investigation, and it is revealed that 1) the teaching of Javanese music was underpinned by a relationship of guru–shishya tradition. The theory of *Rasa* (esthetic) was introduced by the Hindus to the Javanese through songs. 2) The microtonal tradition of the Sundanese vocal represents one of the vocal music of the Hindus.

Fourth, prior to the Second World War, Gamelan, in a polite and common language, was called *pradangga* instead of *karawitan*. *Pradangga* originated from the word *mridamga* or *mridangga* or one of the main *gendang* instruments in the tradition of Hindus. *Gendang* associates with dances performed in temples back in old India. In this tradition, *mridangga* had been correlated with the symbols of a husband whose wife was appointed by her family (a symbol of sacrifice) to be a dancer, musician, and sacred prostitute in an ancient temple. *Mridangga*, in the context of dance, has become the standard in Hindu music to instill the religious value of the rhythms of pre-India shamanic music in Java. This notion indicates that the *tala* (time measure) is one of three main elements of the theory of Indian music in the traditional old-Javanese music, which later turns to be the technique of *kendangan* (playing *gendang*). If the palm leaf manuscript *Candrakarana* functions as the fourth clue, *mridangga* is the fifth clue.

Fifth, modes or modal scales of the emergence of musical composition are another aspect of the theory of Chinese music. In the theory of Indian and Javanese music, this idea is well known as *raga* and *pathet* (an organizing concept in central Javanese gamelan music), respectively. These three concepts are historically correlated. Still, *pathet* is not originated from the theory of Asiatic music, and the Hinduism only incorporates the theory of *raga* into *pathet* through the integration of the word *patta* (Sanskrit: metal border plate) for the term modes in pre-Indian Javanese music. To put it simply, the term *pathet* was not identified until the first century (AD 1) in the pre-Indian era in Java. After the first establishment of Hinduism in Java, the term *patta*, which later evolved to *pathet*, is used by Hindus in Java to name the modes in the Javanese music. Its origin is from Birma and other areas within the continental Southeast Asia and East Asia. The incorporation of various *pathet* types in every gending performance is in line with the way *raga* is incorporated in the composition of Indian music. To sum up, *pathet* serves as the sixth evidence in the context of *raga* of Indian music.

Sixth, the influence of music tradition in Java is *kombangan* or *dengung* in music for Javanese Wayang or called *kharaja* in the theory of Indian music. *Kharaja* or tonic, which maintains the center of the tonal, serves as the conductor of all compositions of the instrumental play during Wayang Kulit performance; *kharaja* is inseparable with the *pathet*.

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