

# Korona Suminggah: a prayer for an end to the Coronavirus pandemic

composition by Saptono, notes by Fumiko Tamura



*An imaginary dragon named Osenkou, invented and drawn by Saptono.*

## Korona Sumingkir

At the beginning of the pandemic in December 2019, while he was in the hospital in Fukuoka, Saptono began working on a new piece for Javanese gamelan. This became "Lancaran Korona Sumingkir laras pelog pathet barang."

"Sumingkir" in Javanese means to avoid or step aside. The text exhorts people to pray at temples and shrines for an end to the COVID-19 pandemic. Saptono also drew a picture of an imaginary dragon named *Osenkou*. The name means "incense stick," which the Japanese believe will help prevent widespread illness.

The inspiration for "Korona Sumingkir" was *Oni Subé*, a Shinto fire ritual done to ward off evil spirits; it is performed at a famous shrine in Fukuoka called Dazaifu Tenmangu. Saptono's Japanese translation of the text is called "Korona Subé."

Kartika & Kusuma gave the world premiere of "Korona Sumingkir" at a virtual concert called *Senang-Senang* [having fun] in November of 2020; it was also played by several other gamelan groups in Japan.

People said that the tune helped them breathe deeply and feel normal again.

[VIDEO of Korona Sumingkir](#)

## Korona Suminggah

Seeing that the Coronavirus was still raging worldwide, Saptono composed new versions of "Korona Sumingkir" in both pelog pathet barang as well as in the more serious pelog pathet lima. He added a fourth verse, and changed the title to *Korona Suminggah*.

"Korona Suminggah" may be played in either pelog pathet barang or in pelog pathet lima, depending on the conditions or preference of the gamelan group.

While "sumingkir" meant to avoid, "Korona Suminggah" is a deeper prayer to stop the virus and bring an end to the pandemic. "Suminggah" invokes the Javanese mantra "singgah-singgah," [Return to where you came from!], which has been used in Java as an incantation against evil spirits. The new piece was premiered and recorded by Kartika & Kusuma in both Javanese and Japanese.

For this edition, Saptono contributed handwritten notation for the vocal part in pelog pathet barang, and kendhang parts for each section of the piece. New balungan and vocal notation were prepared by Steven Tanoto; verses in English were written by Jody Diamond.

[VIDEO of Korona Suminggah](#)



### Catatan dari komponis

Korona adalah wabah penyakit berupa virus yang meraja-lela ke seluruh dunia sejak Desember 2019 hingga sekarang dan sampai kapan kita semua tidak tahu. Kata Suminggah berarti menyingkir atau menyimpan. Ini sesuai dengan harapan kita semua agar Korona betul-betul tersimpan jauh dari kita.

Sekarang disajikan juga dalam bahasa Jepang menjadi "Korona Subé." Kata Subé berasal dari salah satu upacara tradisi di Dazaifu Tenmangu Kyushu Jepang yang disebut "Oni Subé." Makna upacara itu adalah mengusir Oni (mahluk raksasa yang menakutkan) dengan alat berupa Api besar. Maka dari inspirasi itu, kata subé dimaksudkan untuk mengenyahkan KORONA agar pergi jauh dan tidak akan mengganggu lagi pada manusia di dunia.

Syair yang dipakai dalam lagu pada intinya bermaksud untuk mengajak semua masyarakat di seluruh dunia agar sadar dan ingat kembali pada Yang Maha Kuasa kemudian agar berdoa dan memohon kepadanya supaya dijauhkan dari virus Korona dan selalu dilindungi. Begitu juga semua warga masyarakat Jepang supaya kembali ke Jinja (Shinto kuil) untuk berdoa dan Otera (Candi Agama Budha) yang bersedia dupa yang ditakui Korona.

Sedangkan lagunya berasal dari tembang Jawa, yaitu "Suwe Ora Jamu" yang cukup berusia. Tembang ini telah pula menjadi gendhing kecil dalam karawitan Jawa yang tergolong bentuk Lancaran biasa disajikan dalam laras Slendro atau Pelog. Lagu ini telah di aransemen/diolah oleh Saptono yang kemudian lahir di Jepang sebagai Lancaran "Akifu atau Kisetsumo Uta," sedangkan di Jawa Indonesia lahir kembali sebagai "Eling Jamané" yang pernah dipentaskan di Tokyo tahun 2015. Dan kali ini muncul sebagai "Korona Suminggah."

—Saptono

### Notes by the composer

The Coronavirus is the source of a disease that has been rampant around the world since December 2019—and we still don't know how long it will last. The word "suminggah" means keep away, or store elsewhere. This expresses everyone's hope that the Coronavirus will truly be eradicated and kept at a distance.

When sung in Japanese the piece is called "Korona Subé." The word "subé" comes from a traditional ritual called "Oni Subé" that is performed in the [Shinto] shrine Dazaifu Tenmangu Kyushu. The purpose of the ritual is to exorcise the *Oni* (a terrifying demon) by building a large fire. Therefore, "subé" may be interpreted as the desire to eliminate CORONA and end the calamity it has visited on all humankind.

The verses [in "Korona Suminggah"] intend to persuade people around the world to think of the Almighty, and to fervently pray to be protected and saved from the Coronavirus. In addition, all members of the Japanese community are exhorted to pray at a *Jinja* (Shinto shrine) or to go to an *Otera* (Buddhist temple), where they can burn incense to symbolically scare the coronavirus into leaving.

The melody comes from the well-known old Javanese *tembang* [sung poem] "Suwe Ora Jamu." This *tembang* is the basis of a classical Javanese piece [for gamelan] in the *lancaran* form [of sixteen beats to each gong cycle] that can be played in either the Slendro or Pelog tuning. My first version of this piece was performed in Tokyo in 2015 as a *lancaran* titled "Akifu" or "Kisetsumo Uta," while in Java, Indonesia, it became "Eling Jamané." And now I have arranged it to become the composition "Korona Suminggah."

—translation by Jody Diamond





Saptono playing Gamelan Sekaten in Surakarta.

**Saptono** (b. 1951 in Klaten, Central Java) is an expert gamelan musician who is also well known for composition and choreography.

Saptono studied at KOKAR (*Konservatori Karawitan*) and ASKI (*Akademi Seni Karawitan Indonesia*) in Surakarta, and ISI (*Institut Seni Indonesia*) in Yogyakarta, where he joined the faculty in 1985. He received the degree of *Magister Humaniora* from Gajah Mada University in 1998.

He was appointed as the *Tindih Karawitan Karaton Surakarta*, and has been the leader of the gamelan at the royal palace of Surakarta since 2008. His court title and name are K.R.R.A. Saptodiningrat.

As a visiting professor at Tokyo National University of Arts from 1979 to 1984, Saptono contributed greatly to the spread and public understanding of gamelan music in Japan. He helped start several Japanese gamelan groups, including Kartika & Kusuma, Lambangsari, and Dharmabudaya. He also founded a performing organization named Saptobudaya, which has presented many programs of Javanese gamelan, dance, and wayang kulit both in and outside Indonesia. His compositions and performances can be enjoyed on CDs released by King Records, Bayu Murty, and NAR.

### Recordings

*Chamber Music of Central Java*, incl. *Gendhing Danaraja*, and *Gendhing Rimong*. 1992, King Record Co., Ltd., KICW 1076

*Saptono: Empu Karawitan Jawa, Charm of the Rebab, in gadhon style*, incl. *Gendhing Manuhara*, *Gendhing Rondhon*. 2014, Nippon Acoustic Records Inc., NARP 8010

*Saptono: Empu Karawitan Jawa II, Vibrancy of the Kendhang*, in big Javanese gamelan style, incl. *Gendhing Manuhara*, *Beksan Surya Hamisesa*, and others. 2015, Nippon Acoustic Records Inc., NARP 8011

### Compositions by Saptono 1981–2022

- 1981 Tari Srimpen *Darmasari*
- 1982 Tari *Primagama* (love dance)
- 1983 *Asmaradana Pak Fumio* slendro sanga
- 1983 Tari *Ojosan No Ichinichi*
- 1985 Drama Tari *Damarwulan Menakjingga*
- 2000 Gd. Beksan Gambyong *Jankung Kuning* pelog barang
- 2003 *A Tale From Birds*. Music for marionette theater
- 2004 Gd. Bonang *Sekaring Tawang* slendro nem
- 2007 *Prakempa* (rebana, gamelan, and voices)
- 2008 Gd. Jati Waluya slendro sanga
- 2010 *Trebangan Swara Buwana*
- 2012 Sindhenan Bedhaya *Luluh*: Buka celuk dhawah Ktw. *Luluh dados* Ldr. *Gumolong kal. Plajaran dados* Ktw. *Manunggal suwuk*. Buka bonang Ld. *Gati Saptopel* pelog nem
- 2012 Sindhenan Bedhaya *Wursita-Rukmi*: Ptn. *Wuryanira*. Buka celuk dhawah Ktw. *Wursita Rukmi suwuk*. Buka bonang Ld. *Gati Mulyo* pelog lima
- 2012 Sindhenan Srimpi *Nugraha*: Ptn. *Sinukarta*. Buka celuk dhawah Ktw. *Nugraha suwuk*. Buka bonang Ld. *Nugraha* pelog nem
- 2012 Sindhenan Srimpi *Wursita-Rukmi*: Ptn. *Wursita*. Buka celuk dhawah Ld. *Wursita Rukmi* pelog barang
- 2013 Gd. *Magung* kt. 4 awis mg. 8 pelog lima
- 2013 Gd. *Manuhara* kt. 4 kerep mg. 8 kal. Ktw. *Hayu* pelog lima
- 2014 Beksan *Suryahamisésa*: Lcr. *Wisésa dados* Ktw. *Suryawisésa kal. Ld. Suyawisésa* slendro manyura
- 2014 *Karti Bonang*: berbagai garap ricikan bonang seperti racikan, klenangan, imbal, gembyangan, imbal-imbalan, dengan menyajikan beberapa gending slendro dan pelog
- 2015 Gd. *Asmarandana Plesiran* slendro manyura
- 2015 Lcr. *Akifu*
- 2015 Lcr. *Eling Jamane*
- 2015 Sindhenan Srimpi *Retnomurti*: Ptn. *Winursita*. Buka rebab Gd. *Duduk Wuluh* kt. 2 kr. mg. 4 kal. Ktw. *Mêgatrüh suwuk*. Buka bonang Ldr. *Wursita Rukmi* pelog barang
- 2019 Little notebook about sindhen & gerong
- 2020 *Gangsaran kal. Ld. Sekaringtawang* pelog nem
- 2020 Lcr. *Korona Sumingkir* pelog barang
- 2020 Lcr. *Korona Suminggah* pelog lima
- 2020 Ldr. *Asmarandana Korona-Sube* slendro manyura
- 2020 Ldr. *Pacoban* slendro nem
- 2020 Ldr. *Tomato* pelog barang
- 2022 Lcr. *Haru Ga Kita* pelog lima



**Fumiko Tamura** is an ethnomusicologist and Javanese gamelan player who studied World music at the Tokyo National University of Arts under the guidance of Professor Fumio Koizumi. She began her study of Javanese Gamelan with Pak Cokro (K.P.H. Notoprojo) in 1973 at a summer program of the American Society for Eastern Arts at the University of Washington in Seattle. As the first student from Japan, she studied and researched Javanese Gamelan in Central Java from 1974 to 1979. In the 1980s, she founded OTOKOBA, a studio of Indonesian Music and Dance, as well as the Japanese gamelan groups Kartika & Kusuma and Lambangsari. After teaching at the Tokyo National University of Arts, in 1999 Tamura became Professor of Asian Culture at Chikushi Jogakuen University in Fukuoka. In the recent years, she has been researching the production and distribution of bronze gongs in Southeast Asia.

#### **Kartika & Kusuma**

Fumiko Tamura melded two groups in 1988—one for Javanese gamelan (Kartika), the other for Javanese dance (Kusuma)—to create Kartika & Kusuma, with Saptono as artistic director. Their focus is the performance of Central Javanese gamelan and dance. Kartika & Kusuma has self-produced various performances, including joint ones with musicians and dancers from Java. The group has been invited to perform at venues such as the Tokyo National Museum, the Kyushu National Museum, the Okamoto Taro Museum and at many schools. Through these various concerts and workshops, Kartika & Kusuma has endeavored to share the enchantment of Javanese gamelan and dance.

<<http://kartika-kusuma.com/>>



*Saptono playing rebab at a gamelan concert in Japan. Below: Kartika & Kusuma performing the world premiere of “Karti Bonang” in Tokyo, 2014, with Saptono (right, in blue) playing bonang. Both photos by Hitoshi Furuya.*





## PERFORMANCE INSTRUCTIONS

### Structure

#### A in irama lancar

This is played as a standard *lancaran* (*garapan lancaran irama lancar biasa*).

- Bonang plays *gembyang* ["octaves"].
- Kendhang part is standard *kendhang kalih* [two drums] for *lancaran*.

#### B in irama dadi with vocal

Instruments play softly with a slower tempo.

- Saron and peking play *balungan* B. Some quieter variations are possible.\*
- Slenthem plays the part marked "B for slenthem." Demung may also play this part.
- Bonang and bonang panerus play *imbal-sekaran*.
- Gender, gambang, and other elaborating instruments may also play.
- Kendhang "pinatut" for both treatments of B. "Pinatut" means suitable; the kendhang player chooses and arranges the *kendhang*. (Two pages of *kendhang* notation by Saptono are included in this edition).

#### B in irama dadi instrumental (without vocal)

Instruments play louder and a little faster.

- Saron, peking, and demung play *balungan* B.
- Slenthem plays the part marked "B for slenthem."
- Gender, gambang, and other elaborating instruments may continue to play if there are enough musicians, otherwise they may switch to *balungan* instruments as in the video.
- Kendhang "pinatut" (see above).

### Sequence of performance

After buka bonang

A is played several times.

For the transition from A to B: (1) the kendhang signals in the last gatra of the first gongan of A to (2) slow the tempo to *irama tanggung* by the second kenong of the second gongan, and (3) continue slowing to reach *irama dadi* by the second gong of A.

B (B1: vocal) is played softly with vocal, and repeats for each verse that is sung, at least two times.

B (B2: instrumental) is played loudly with just instruments, one time.

The alternating treatments of B are repeated as many times as needed.

Return to A from B2, the instrumental playing of B.

In the transition back to A, all *balungan* instruments may play the last kenongan of "B for slenthem"

Repeat A several times, then *suwuk* (end).

The sequence might also be represented like this:

[ : A : ] [ : B1 B1 B2 : ] [ : A : ]

## NOTES

### Pathet

"Korona Suminggah" can be played in either pelog pathet barang or pelog pathet lima. If a high and brilliant singing voice is desired, select pathet barang. If you prefer a lower, mellow voice for singing, choose pathet lima.

### Variations in vocal melody

Changes may be made in the vocal melody so that it becomes more suitable to the words or feelings of the players. Saptono's handwritten vocal notation shows two possibilities.

### \*Variations in balungan

Other versions of the *balungan* are possible for section B when it is played with the vocal part, in order to make the *balungan* quieter. The first kenongan of pelog lima is shown here with two variations. Similar changes may be made at the beginning of each kenongan in both pathet.

this kenongan	• 2 4 2 • 2 4 5 6 • 6 5 4 2 4 5 6
may be played as	• 4 2 • 2 4 5 6 • 6 5 4 2 4 5 6
or as	• • • • 2 4 5 6 • 6 5 4 2 4 5 6

### Vocal texts

The original text by Saptono was in Javanese; this was translated to Japanese for performances in Japan. Saptono also translated the text into Indonesian. The English verses by Jody Diamond were requested and approved by the composer. Performers are welcome to create additional verses in other languages.

### What is a kenongan?

This piece is a *lancaran*—a form of sixteen beats that ends with a large gong, represented by a circle around the final note. This sequence is called a *gongan*. "Korona Suminggah" has two of these. The kenong, a horizontally suspended gong, divides the gong cycle into four segments of equal length, indicated by a curve over the note. Each of these phrases is called a *kenongan*.

So "the second kenongan of the first gongan, and . . . the last kenongan of the second gongan," refers to the two phrases underlined here:

• 5 • 6	<u>• 5 • 6</u>	• 4 • 5	• 6 • 5
• 2 • 1	• 2 • 1	• 4 • 5	<u>• 4 • 2</u>

# Lancaran **Korona Suminggah** laras pélog pathet limå (Saptono)

bukå bonang

. 2 . 1 . 2 . 1 . 4 . 5 . 4 . (2)

A: irama lancar

[ :  $\begin{array}{cccc} + & + & \hat{ } & \\ . & 5 & . & 6 \\ . & 2 & . & 1 \end{array}$   $\begin{array}{cccc} + & \sim & + & \hat{ } \\ . & 5 & . & 6 \\ . & 2 & . & 1 \end{array}$   $\begin{array}{cccc} + & \sim & + & \hat{ } \\ . & 4 & . & 5 \\ . & 4 & . & 5 \end{array}$   $\begin{array}{cccc} + & \sim & + & \\ . & 6 & . & (5) \\ . & 4 & . & (2) \end{array} : ]$

B: irama dadi

[ :  $\begin{array}{cccc} \overline{\phantom{.}} + & & + & \hat{ } \\ . & 24 & 2 & . \\ . & 65 & 6 & . \end{array}$   $\begin{array}{cccc} & + & & \hat{ } \\ 2 & 4 & 5 & 6 \\ 6 & 5 & 4 & 5 \end{array}$   $\begin{array}{cccc} + & & \sim & \\ . & 6 & 5 & 4 \\ . & 5 & 4 & 2 \end{array}$   $\begin{array}{cccc} + & & & \hat{ } \\ 2 & 4 & 5 & 6 \\ 4 & 6 & 4 & (5) \end{array}$   
 $\begin{array}{cccc} \overline{\phantom{.}} & & & \hat{ } \\ . & 64 & 5 & . \\ . & 12 & 1 & . \end{array}$   $\begin{array}{cccc} & & & \hat{ } \\ 5 & 4 & 2 & 1 \\ 1 & 2 & 4 & 5 \end{array}$   $\begin{array}{cccc} & & \sim & \\ . & . & 1 & 2 \\ . & 5 & 6 & 4 \end{array}$   $\begin{array}{cccc} & & & \hat{ } \\ 1 & 3 & 2 & 1 \\ 6 & 5 & 4 & (2) \end{array} : ]$

B for slenthem

[ :  $\begin{array}{cccc} + & & & \\ . & 5 & . & 4 \\ . & 2 & . & 4 \end{array}$   $\begin{array}{cccc} + & & & \hat{ } \\ . & 5 & . & 6 \\ . & 6 & . & 5 \end{array}$   $\begin{array}{cccc} + & & \sim & \\ . & 2 & . & 4 \\ . & 4 & . & 6 \end{array}$   $\begin{array}{cccc} & & & \hat{ } \\ . & 5 & . & 6 \\ . & 4 & . & (5) \end{array}$   
 $\begin{array}{cccc} & & & \hat{ } \\ . & 6 & . & 4 \\ . & 2 & . & 1 \end{array}$   $\begin{array}{cccc} & & \sim & \\ . & 2 & . & 3 \\ . & 6 & . & 4 \end{array}$   $\begin{array}{cccc} & & & \hat{ } \\ . & 2 & . & 1 \\ . & 1 & . & (2) \end{array} : ]$



# Lancaran **Korona Suminggah** laras pélog pathet limå (Saptono)

Vocal score in Javanese, Indonesian, Japanese and English

bukå bonang . 2 . 1 . 2 . 1 . 4 . 5 . 4 . ②

irama lancar [: . 5 . 6̂ . 5̇ . 6̂ . 4̇ . 5̂ . 6̇ . ⑤  
 . 2 . 1̂ . 2̇ . 1̂ . 4̇ . 5̂ . 4̇ . ② :]

vocal (irama dadi)

. 5 . 4	. 5 . 6̂	. 2 . 4̇	. 5 . 6̂
. . . .	<b>2 4 5 6 6</b>	<b>6 5 6 1̇ 2̇</b>	<b>1̇ 2̇ 4 5 6 6</b>
Javanese	Gek ke pri- yé	ja- ma- né da-	di mang- ké- né
Indonesian	Ma- sya Al- lah	ki- ni ja- man-	nya be- ru- bah
Japanese	どう し よう か	こん な じ だ	い に なつ た
English	Un- bid- den and	un- known a glo-	bal sick- ness came

. 2 . 4̇	. 6 . 5̂	. 4 . 6̇	. 4 . ⑤
. . . .	<b>6 1̇ 1̇ 2̇ 5</b>	<b>. 5 5 5 5</b>	<b>4 5 6 5 4 6 5</b>
Mo- dhèl a- nyar	vi- rus ko- ro-	na su- me- bar	
Mo- del ba- ru	vi- rus ko- ro-	na me- nyer- bu	
しん が た ウイ	ルス コ ロ ナ	ひ ろ がつ - た	
And then we learned	co- ro- na vi-	rus was its name	

. 6 . 4	. 2 . 1̂	. 2 . 3̇	. 2 . 1̂
. . . .	<b>5 6 1̇ 1̇ 2̇ 1̇</b>	<b>. 1̇ 1̇ 1̇ 2̇</b>	<b>2̇ 1̇ 7 1̇ 2̇ 1̇</b>
Wong sak ja- gad	på-dhå su- sah	lan mer- to- bat	
Pas- ti- su- dah	o- rang se- du-	ni- a su- sah	
せ か い じゅう	の にん げん ぜん	ぶ こ まつ た	
The world closed down,	and peo- ple had	to stay in- side	

. 2 . 4̇	. 6 . 5̂	. 6 . 4̇	. 1 . ②
. . . .	<b>2̇ 1̇ 7 5</b>	<b>5 5 5 6 4</b>	<b>4 6 5 6 4 5 5 2</b>
A- kèh kang lå-	rå kang sé- dā	u- gā a- kèh	
Je- las ter- se-	rang hing- ga sa-	kit dan te- was	
た く さん びょう	き いつ ば い	な く なつ た	
We could not fight	the vi- rus so	we had to hide	

## Lancaran **Korona Suminggah** laras pélog pathet barang (Saptono)

bukå bonang . 3 . 2 . 3 . 2 . 5 . 6 . 5 . (3)

A: irama lancar  
 [: <sup>+</sup>. 6 <sup>+</sup>. 7 <sup>+</sup>. 6 <sup>+</sup>. 7 <sup>+</sup>. 5 <sup>+</sup>. 6 <sup>+</sup>. 7 . (6)  
 . 3 . 2 . 3 . 2 . 5 . 6 . 5 . (3) :]

B: irama dadi  
 [: <sup>+</sup>. 3 5 3 . 3 5 6 7 . 7 6 5 3 5 6 7  
<sup>+</sup>. 7 6 7 . 7 6 5 6 . 6 5 3 5 7 5 (6)  
<sup>+</sup>. 7 5 6 . 6 5 3 2 . . 2 3 2 1 3 2  
<sup>+</sup>. 2 3 2 . 2 3 5 6 . 6 7 5 7 6 5 (3) :]

B for slenthem  
 [: . 6 . 5 . 6 . 7 . 3 . 5 . 6 . 7  
 . 3 . 5 . 7 . 6 . 5 . 7 . 5 . (6)  
 . 7 . 5 . 3 . 2 . 3 . 1 . 3 . 2  
 . 3 . 5 . 7 . 6 . 7 . 5 . 2 . (3) :]



# Lancaran **Korona Suminggah** laras pélog pathet barang (Saptono)

Vocal score in Javanese, Indonesian, Japanese and English

bukå bonang . 3 . 2 . 3 . 2 . 5 . 6 . 5 . ③

irama lancar [ : . 6 . 7̇ . 6̇ . 7̇ . 5̇ . 6̇ . 7̇ . ⑥  
 . 3 . 2̇ . 3̇ . 2̇ . 5̇ . 6̇ . 5̇ . ③ : ]

vocal (irama dadi)

. 6 . 5	. 6 . 7̇	. 3 . 5̇	. 6 . 7̇
. . . .	<b>3 5 6̇ 7̇ 7̇</b>	<b>7̇ 6̇ 7̇ 2̇ 3̇</b>	<b>2̇ 3̇ 5̇ 6̇ 7̇ 7̇</b>
Javanese	Gek ke pri- yé	ja- ma- né da-	di mang- ké- né
Indonesian	Ma- sya Al- lah	ki- ni ja- man-	nya be- ru- bah
Japanese	どう し よう か	こん な じ だ	い に なつ た
English	Un- bid- den and	un- known a glo-	bal sick- ness came

  

. 3 . 5̇	. 7 . 6̇	. 5 . 7̇	. 5 . ⑥
. . . .	<b>7 2̇ 2̇ 3̇ 6̇</b>	<b>6̇ 6̇ 6̇ 6̇</b>	<b>5̇ 6̇ 7̇ 6̇ 5̇ 7̇ 6̇</b>
Mo- dhèl a- nyar	vi- rus ko- ro-	na su- me- bar	
Mo- del ba- ru	vi- rus ko- ro-	na me- nyer- bu	
しん か た ウイ	ルス コ ロ ナ	ひろ がつ - た	
Un- til we learned	co- ro- na vi-	rus was its name	

  

. 7 . 5	. 3 . 2̇	. 3 . 1̇	. 3 . 2̇
. . . .	<b>6 7̇ 2̇ 2̇ 3̇ 2̇</b>	<b>2̇ 2̇ 2̇ 3̇</b>	<b>3̇ 2̇ 1̇ 2̇ 3̇ 2̇</b>
Wong sak ja- gad	på-dhå su- sah	lan mer- to- bat	
Pas- ti- su- dah	o- rang se- du-	ni a su- sah	
せ か い じゅう	の にん げん ぜん	ぶ こ まつ た	
The world closed down,	and peo- ple had	to stay in- side	

  

. 3 . 5̇	. 7 . 6̇	. 7 . 5̇	. 2 . ③
. . . .	<b>3̇ 2̇ 1̇ 6̇</b>	<b>6̇ 6̇ 6̇ 7̇ 5̇</b>	<b>5̇ 7̇ 6̇ 7̇ 5̇ 6̇ 6̇ 3̇</b>
A- kèh kang lă-	rå kang sé- dâ	u- gâ a- kèh	
Je- las ter- se-	rang hing- ga sa-	kit dan te- was	
た く さん びよう	き いつ ば い	な く なつ た	
We could not fight	the vi- rus so	we had to hide	

## Javanese

1. Gèk kepriyé jamané dadi mangkéné,  
Modhèl anyar virus Korona sumebar,  
Wong sak jagad pàdhå susah lan mertobat,  
Akèh kang lårå kang sèdå uga akèh.
2. Jamané manungså wedi nganti miris,  
Mbudi dāyå ywå kongsi kenå lelårå,  
Bebasané campuh nggondhèli nyawané,  
Rinå wengi tan kendhat nyuwun mring Gusti.
3. Modhèl iki virus arané Korona,  
Mångkå obat kang mujarab durung ånå,  
Yèn ing Jepang Otèra tansah sumadhiyå,  
Mambu kukusing dupå korona lungå.
4. Singgah-singgah Virus Korona Suminggah,  
Sumingkirå jå ngganggu manungså lumrah,  
Lanang wadon tuwå anom lan cah-bocah,  
Pådha Rahayu-Hayu karsaning Allah.

## Japanese

1. どうしょうか こんな じだいに なった  
しんがた ウイルス コロナ ひろがった  
せかいじゅうの にんげん ぜんぶ こまった  
たくさん びょうき いっぱい なくなった
2. じだい にんげん しんぱいで こわい  
びょうきに ならない よくたのみ  
たたかう いのち よくまもり  
まいばん かみさまに おいのり
3. しんがた ウイルス なまえは コロナ  
いままで クスリは ありますか  
なければ おてら いつもようい  
おせんこう におい コロナ こわい
4. Singgah-singgah Virus Korona Suminggah  
しまる じゃましない にんげん ぜんぶ  
だんせい じよせい おとし こどもまで  
みんな げんき しあわせ かみめぐみ

## Indonesian

1. Masya Allah kini jamannya berubah,  
Model baru virus Korona menyebu,  
Pasti sudah orang sedunia susah,  
Jelas terserang hingga sakit dan tewas.
2. Jaman sulit hidup bagaikan terhimpit,  
Sadar bangkit agar terhindar penyakit,  
Bertahan hidup jangan sampai terjangkit,  
Terus berdo'a meski tidak di Mesjid.
3. Model ini virus namanya Korona,  
Obat mujarab apa bisa didapat,  
Otera di Jepang selalu sedia,  
Bau kemenyan korona pergi jauh.
4. Singgah-singgah Virus Korona Suminggah,  
Menjauhlah jangan ganggu manusia,  
Putra putri anak cucu buyut canggah,  
Semua selamatkan kehendak Allah.

## English

1. Unbidden and unknown a global sickness came,  
And then we learned coronavirus was its name,  
The world closed down and people had to stay inside,  
We couldn't fight the virus so we had to hide.
2. A wave of death would visit every nation-state,  
Yet there was nothing we could do but sit and wait,  
In every temple, shrine, and church the people prayed,  
And rules for social distance had to be obeyed.
3. The heat of fire and scent of incense fills the air,  
We call Osenkou and chant a Shinto prayer,  
Men women young and old and children all must say,  
"Singgah-singgah! Coronavirus go away!"
4. Our cries of sadness, grief, and suffering resound,  
We hope that something to protect us will be found,  
It will fulfill the wish in every human heart,  
That friends and family need no longer be apart.



# Lanearan Korona Suminggah, Pélog Barang.

Buka : 3 - 2 3 - 2 5 - 6 5 - ③  
 I - 6 - 7 - 6 - 7 - 5 - 6 - 7 - ⑥  
 3 - 2 3 - 2 5 - 6 5 - ③

353 - 3567 - 723 2567 - 767 - 7656 - 653 5756  
 756 - 6532 - 223 2132 - 232 - 2356 - 675 6253

## Gérong/Sindhèn

I . . . / 3 5 67 7 / 76 7 2 3 / 23 5 67 7 /  
 I Gèk kepri ye ja-mane' da-di mangké-ne  
 III Modhèl i-ki Virus a-ra-ne ko-ro-na

I . . . / 7 2 23 6 / 6 6 6 6 / 56 76 57 6 /  
 I Modhèl anyar Virus koro-na su-me-bar  
 III Mangka o-bat kang mu-jarab du-rung a-na

I . . . / 6 7 23 2 / 2 2 2 3 / 32 1 23 2 /  
 I Wongsa-jagad padha susah lan mer-to-bat  
 III Yèn ing Jepang Otera tan-sah su-madhya

I . . . / 23 2 1 6 / 6 6 67 5 / 57 67 56 63 /  
 I A-kèhkang La-ra kang seda u-ga a-kèh  
 III Mambu ku-kus-sing du-pa ko-ro-na lu-nga

I . . . / 3 5 67 7 / 76 7 2 3 / 23 5 67 7 /  
 II Jama-ne ma-nungsa wedi nganti mi-ris  
 IV Singgah singgah virus koro-na su-minggah

I . . . / 7 2 23 6 / 6 6 6 6 / 56 76 57 6 /  
 II mbudi-da-ya ywa kongsi ke-na le-la na  
 IV Suminggah-a ja nggangu Manung-sa Lu-mrah

I . . . / 6 56 3 2 / 2 2 2 3 / 32 1 13 2 /  
 II be-ba-sa-ne Campuh nggonahèl-i nya-wa-ne  
 IV La-nang wadon tuwa anom lan cah bocah

I . . . / 2 3 56 6 / 6 6 67 5 / 56 2 23 3 /  
 II ri-na wengi tan kendhat nyu-wun mring Gusti  
 IV padha Ra-ha-yu Hayu kar-saning A-lah

In this hand-written notation, Saptono shows that other interpretations of the vocal melody are possible. Here, the first verse ends on high-pitched notes, while the second verse ends low. There are also melodic variations of the balungan for irama dadi [B] in the second kenongan of the first gongan, and in the last kenongan of the second gongan.

One of example alternative kendhangan ler. korona Suminggoh

Buka:  $\begin{array}{cccc} \cdot 3 \cdot 2 & \cdot 3 \cdot 2 & \cdot 5 \cdot 6 & \cdot 5 \cdot \textcircled{3} \\ & & + + p b & \cdot p - p \\ \cdot 6 \cdot 7 & \cdot 6 \cdot 7 & \cdot 5 \cdot 6 & \cdot 7 \cdot \textcircled{6} \\ \cdot p \cdot p & \cdot p \cdot p & p b p p & p b p p \\ \cdot 3 \cdot 2 & \cdot 3 \cdot 2 & \cdot 5 \cdot 6 & \cdot 5 \cdot \textcircled{3} \\ \underline{b p p b} & \underline{p p b p} & \underline{p b p p} & \underline{p b p p} \\ \cdot 6 \cdot 7 & \cdot 6 \cdot 7 & \cdot 5 \cdot 6 & \cdot 7 \cdot \textcircled{6} \\ \underline{p p p p} & \underline{p b p p} & \underline{p b p p} & \underline{p b + -} \\ \cdot 3 \cdot 2 & \cdot 3 \cdot 2 & \cdot 5 \cdot 6 & \cdot 5 \cdot \textcircled{3} \\ \underline{\bar{p} p p p} & \underline{p b p p} & \underline{p b p \cdot b \cdot p b} & \underline{p b p b p p p \cdot p} \end{array}$

Saran:  $\begin{array}{cccc} \cdot & \cdot & \cdot & \cdot & 3 & 5 & 6 & 7 & \cdot & 7 & 2 & 3 & 2 & 5 & 6 & 7 \\ \underline{1 p 0 1 p 1 0 p 1 1 p p 1 p 0} & \underline{1 p 1 0 p 1 1 p 1 p 1 p 1 0} & & & & & & & & & & & & & & \\ \cdot & \cdot & \cdot & \cdot & 7 & 6 & 5 & 6 & \cdot & 6 & 5 & 3 & 5 & 7 & 5 & 6 \\ \underline{1 p 0 1 p 1 0 p 1 1 p p 1 p 0} & \underline{1 p 1 0 p 1 1 p 1 p 1 p 1 0} & & & & & & & & & & & & & & \\ \cdot & \cdot & \cdot & \cdot & 6 & 5 & 3 & 2 & \cdot & 2 & 2 & 3 & 2 & 1 & 3 & 2 \\ \underline{1 p 0 1 p 1 0 p 1 1 p p 1 p 0} & \underline{1 p 1 0 p 1 1 p 1 p 1 p 1 0} & & & & & & & & & & & & & & \\ \cdot & \cdot & \cdot & \cdot & 2 & 3 & 5 & 6 & \cdot & 6 & 7 & 5 & 6 & 2 & 5 & 3 \\ \underline{- p p p - p p p - p p - p p - +} & \underline{- d - k - d - k - d k - k d - b} & & & & & & & & & & & & & & \end{array}$

Also we can apply with kinds of variation of kendhangan Ciblon  
for example:

$\begin{array}{cccc} \cdot & \cdot & \cdot & \cdot & 3 & 5 & 6 & 7 & \cdot & 7 & 2 & 3 & 2 & 5 & 6 & 7 \\ \text{a. } \underline{b 1 p 1 b 1 p} & \underline{1 + p - 1 + p -} & \underline{p d p k p d p k} & \underline{1 + p - 1 + p -} \\ \text{b. } \underline{+ h d - + h d - 1 p p 1 b - p} & \underline{- + h + p l p + p 1 p p 1 b 1 p} \end{array}$

This kendhang notation shows the transition from A to B, and examples of kendhangan played with the vocal part.

The other kendhangan when play without vocal

Saron 3̣ 5 3 . 3 5 6 7 . 7 2 3 2 5 6 7

7̣ 6 7 . 7 6 5 6 . 6 5 3 5 7 5 6

7̣ 5 6 . 6 5 3 2 . 2 2 3 2 1 3 2

2̣ 3 2 . 2 3 5 6 . 6 7 5 6 2 5 3  
- p p p - p p p - p p - p p - + + + p + - b d - b d - b

3̣ 5 3 . 3 5 6 7 . 7 2 3 2 5 6 7  
p - p + d b - b p - p + d b - b p - p + d b - b p - p + d b - b

7̣ 6 7 . 7 6 5 6 . 6 5 3 5 7 5 6  
p - p + d b - b p - p + d b - b p - p + d b - b p - p + d b - b

7̣ 5 6 . 6 5 3 2 . 2 2 3 2 1 3 2  
p - p + d b - b p - p + d b - b p - p + d b - b p - p + d b - b

2̣ 3 2 . 2 3 5 6 . 6 7 5 6 2 5 3  
- p p p - p p p - p p - p p - + + + p + - b d - b d - b

When returned to irama linear:

2̣ 3 2 . <u>- p p p - p - p</u>	2 3 5 6 <u>p p p +</u>	. 7 . 5 <u>+ + p b</u>	. 2 . ③ <u>- p - p</u>
. 6 . 7 <u>- p - p</u>	. 6 . 7 <u>- p - p</u>	. 5 . 6 <u>p b p p</u>	. 7 . ⑥ <u>p b p p</u>
. 3 . 2 <u>p - p</u>	. 3 . 2 <u>p b p -</u>	. 5 . 6 <u>b p - b</u>	. 5 . ③ sw <u>- p -</u>

This notation shows an example of kendhangan played without the vocal part, and the transition from B to A.