**Notes on the movements**

in all cases, we are looking at the standing-up motion (jumeneng)

from jèngkèng.

Sendi: ombak banyu, sabetan

Ragam: is to sentence what gerakan is to words

Ragam: impur and kambeng (luruh), kinantan (Tokoh Branyak)

**Music**

- Laghon = wiwiti gendhing tari

- Ladrang 2 = Putri and halus

- Ladrang 1 = gagah wanara

- Lancaran = gagah

**Luruh**

Examples of luruh characters: Rama, Laksmana.

Panji Asmoro bangun. Halus luruh.

**Lanyap**

In the Yogyakarta tradition, this is called branyak.

Indrajit = branyak

**Gagah**

Prabujanaka = bapak Sinta halus/gagah branyak

Gagah: luruh (Duryudana Antareja) luruh wanara (Hanoman) branyak (Indrajit Rahwana) brangasan (raksasa)

**Wanara**

jèngkèng is often performed whith the hands up.

Hanoman is wanara luruh

Sugriwa Subali = gagah branyak wanara. Subali lebih luruh.

Branyak Gagah Wanara (anila anggado sugriwa) use kinantan tengklik

**Raksasa**

Kumbokarno = gagah luruh raksasa

Rahwana (gagah branyak)

Here we see the bapang (to stretch the arms out to the sides) movement (p72).

This is often used ofr the kasar gagahan types, the right artm is held in the kambeng pose at shoulder level, the left arm is held up to the left side of the head, the upper arm in one line with the shoulder, the ahdnins in the *baya manga*p position with the palm facing upward.

Andel = kagungan asma. Kumbokarna

Begal = raksasa mboten kagungan asma

**Jatayu**

Jatayu is not really a body type, since it is the name of a specific character. It could be classified as gagah but here it corresponds to a specific movement.