

Learning to Play, Reviewing to Teach Gendèr

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ASKI AND BAPAK MARTOPANGRAWIT: IN SEARCH OF PEDAGOGY

During a transitional state, one must go through feelings of anxiety and ambivalence. But there is also excitement for the opportunity to experience and incorporate new elements in one's life. I was an 18-year-old boy from a small village in East Java when I moved to Surakarta in Central Java, pursuing my study of gamelan at the conservatory. Surakarta (also known as Solo) is a city known as the center of Javanese culture; it is one of the court-capital cities in Java. For a village boy, city life was exciting. Playing the large gamelan ensemble made of bronze instead of the iron gamelan commonly found in my village was amazing. The change of pedagogy in learning music also marked this transition: from orally informal learning music to learning with notation, learning the bowed-string instrument rebab for the first time (since gamelan in my village does not have one), and playing the drum by placing the large drumhead facing to your left (instead of to your right.)

A transitional state and incorporating new elements in one's life was also an experience my teacher Raden Lurah Martopangrawit (Pak Marto, born in 1914, died in 1986) had to go through. Although his transition was in a different context and more significant than mine. He grew up as a son and grandson of well-known court musicians. Then he became a civil servant of the Republic of Indonesia, assigned to be part of the teaching staff at the gamelan conservatory. In other words, his experience was within the scheme of larger ideological, cultural, and political transition as Java/Indonesia moved from a traditional, feudal state to a modern democratic society.

This broader socio-political and cultural transformation was the catalyst for Pak Marto's transition, from his role as an accomplished court musician to his position as a gamelan teacher, theorist, and researcher in the state's sponsored gamelan conservatory. In the late 1950s to 1960s, his assignment at the conservatory was not so much teaching gamelan, but to work as a member of the "staff" division, who-were employed to carry out collaborative research and write notation of gamelan and song repertoires. Pak Marto's note-worthy colleagues included musicians (Pak Mloyowidodo, Pak Joyomloyo, and Pak Sukanto Sastrodarsono); and gamelan theorists Ki Sindusawarno and Pak Wiranto. Occasionally, members of the staff division performed gamelan for public audience, for a special gamelan event, or to accompany lectures by gamelan theorists at the conservatory.

According to my observation, being a member of the staff division at the conservatory had prepared Pak Marto for his next assignment. In 1965 the gamelan academy (ASKI) was opened. I was one of the first students. Pak Marto was appointed as *dosen* (lecturer), teaching gamelan theory, gamelan performance, and individual lessons for lead instruments. He was the only gamelan teacher to become a gamelan theorist in a significant way. From 1967 to 1977 he published seven monographs. Most of them are collections of notations for *kendhang*, *gendèr*, and the songs of *santiswaran* (a frame drum ensemble associated with Islamic music). But some of his works are on gamelan theory. One of them, the two-volume monograph on gamelan theory, is known to many of us in its English translation (Becker 1984).

So, Pak Marto had gone through another important and significant transitional experience, from researcher and member of the staff division to becoming a lecturer and gamelan teacher and theorist. Was he ready for the challenge? He was, and he worked tirelessly. It was on him, by himself, to search for suitable methodology to transmit his knowledge of gamelan to his students. He had a lot to consider, to carry out the new assignment. How should one teach gamelan theory? What pieces should be taught in this academic level? How should one codify *gendèr* patterns and teach *gendèr*? These were among pertinent questions that he had to answer.

During his search for suitable pedagogy, a young, second-year student at ASKI (the author of this essay) was assigned to be Pak Marto's assistant (*asisten dosen*). I was not the only student being appointed as *asisten dosen*; there are others. The reason for this appointment was a matter of convenience: because of the desperate need of the academy to have more teachers teaching the first-year students, some ASKI students who also taught gamelan at the conservatory were appointed as lecturer assistants. This means that I had three positions. I taught gamelan at the conservatory in the morning; in the afternoon, I was a student of ASKI; and I also worked as Pak Marto's assistant.

Certainly, it was a privilege for me to be Pak Marto's assistant. Aside from taking his class on theory of gamelan, I often had discussions with him outside of class time. One of the topics of the discussion was *gendèr* playing, especially revolving around two topics: (1) the function of *gendèr* in defining *pathet* (modal classification) of *gendhing* (composition) and (2) the naming of *gendèr* melodic patterns (*cèngkok*).

On the first topic, Pak Marto was very interested in looking at the function of *gembyang* (octave interval) and *kempyung* (“fifth” interval) in the *gendèr* playing. He was of an opinion that *gembyang* and *kempyung* as an ending dyad of *gendèr* pattern strengthens the identification of *pathet* of a *gendhing*. In 1968, when the academy asked him to deliver a commencement speech for the first graduation of ASKI students, he chose this *pathet-in-gendèr* topic for his speech. I typed his speech based on the discussion I had with him. On the second topic, which I benefited a lot from my discussion with Pak Marto, is on an idea of the names of and naming *gendèr* patterns. Because of this discussion, I published a simple, thin monograph on *gendèr* playing (Sumarsam 1971).

Upon closer examination of Pak Marto’s idea of teaching *gendèr* and his monumental work on the codification of *gendèr* patterns (Martopangrawit 1973), I concluded that the transition from individual to institutional concerns (which I have alluded to earlier) influenced his pedagogical trajectory. The transitional state had caused feelings of excitement in encountering new and challenging tasks, but also ambivalence or ambiguity. This is what I observed in both Pak Marto’s and my own search for suitable pedagogy through analytical and notational means of teaching music, the music which traditionally was transmitted orally.

This ambiguity arose because of a tension between his search for the rules of *gendèr* playing and the actual teaching of *gendèr* itself. Perhaps Pak Marto’s understanding of the scientific study of music (*studi secara ilmiah*) led to his pedagogical search for new rules; hence bringing about the creation of his monumental work, especially in his two-volume book (Martopangrawit 1973 & 1975) of codified massive *gendèr* patterns and complex rules on how to put together the sequence of patterns to play *gendèr*, to guide student to play *gendèr* for an entire piece. However, his notations of *gendèr* melodies are not for *gendèr* playing in performance style. Instead, Pak Marto’s and other teachers’ notation of *gendèr* are for teaching a simplified version of *gendèr* melodies. One might describe this simplified *gendèr* pattern as “square playing” since rhythmic syncopations are absent. Later, I will give examples of these simplified *gendèr* patterns.

MY EXPERIENCE LEARNING & TEACHING GENDÈR

The late 1970s were a turning point for my intellectual development. After six years of residency at Wesleyan University, as I began to have a better grasp of English, I wrote more and more on gamelan and *wayang* puppet plays, with a lot of help from my students and colleagues. This manuscript on “Learning to Play Gendèr” is one example.

I started learning to play gendèr when I was a student at the gamelan conservatory in Solo in the early 1960s. Though I played gamelan since my childhood in the small village of Dander (my birthplace), in East Java, gendèr was absent from the village gamelan set. If there was one, no one could play it. This manuscript is my reflection on learning gendèr from scratch, from my perspectives as a teacher and player of gamelan at the gamelan conservatory and academy in Solo, and at Wesleyan. Pak Marto was prominent in my thinking while writing this manuscript since he played an important role in introducing new ways to learn to play gendèr; and I was not only his student, but also his teaching assistant.

How did I learn gendèr? How did my teachers use *cèngkok* (gendèr melodic patterns) to teach? What was the genesis of the names of gendèr melodic patterns? How can a student become a good gendèr player? These are among the questions I had in mind when writing this manuscript. Despite how cognitively useful it is to refer to *cèngkok* melodic patterns), listening to a lot of gamelan and playing in the ensemble is what makes a successful gendèr player. I hope that the technical guide to learning gendèr and the notation of gendèr for number of gendhing in this manuscript will help anyone learning gendèr. And that readers understand my teacher’s and my own work to search for better pedagogy to explain gendèr playing in the context of the ensemble.

I have had this manuscript for decades. Due to other commitments in my research and writing, I never publish it, except a short version of it that appeared in the British gamelan newsletter *Seleh Notes*. I also introduced this manuscript to the gamelan circle during my presentation, in the summer of 2020, through the online “Gamelan Master Guest Lecture Series,” sponsored by the Buffalo Nusantara Arts gamelan group.¹⁷

¹⁷ Readers can watch the video of the lecture through this link:
<https://www.youtube.com/watch?v=hkqRea6UIbE>

Review

I would like to begin by reviewing methods of teaching *gendèr* at the gamelan conservatory (KOKAR, now SMKN) and gamelan academy (ASKI, now ISI). Traditionally, when someone wanted to become a *gendèr* player, he would have to spend much time listening to and observing *gendèr* playing. While listening, he would observe how *gendèr* players hold the mallets and how the keys are dampened. He might already know how to play other instruments, e.g., *saron*, *gong*, *kempul*, *kenong*, *kethuk-kempyang*, or *bonang*. Therefore, his observation of *gendèr* playing would be done mostly while he was simultaneously playing another instrument. Sometimes he might also listen to the *gendèr* playing in gamelan concerts.

Eventually, when this future *gendèr* player felt ready to try to play *gendèr*, most likely for a short composition, he would try to play as much as he could, or as much as he could remember to approximate what he had heard and observed. If in some sections of a composition he really did not know what to do, he might try to reconstruct the part as well as he could. An experienced *gendèr* player might correct him if he made mistakes or did not know the *gendèr* part of a section of a composition. The experienced player would correct him by singing the vocal melody of the phrase which the inexperienced player could not figure out. These vocal parts usually have exciting melodies and are given attractive names such as *ayu kuning* (“pretty yellow,” meaning a pretty, light-skinned girl), *jarit kawung* (batik shirt of *kawung* design), and others (see below).

However, not all phrases used in *gendèr* playing have vocal melodies related to them, nor does every *gendèr* pattern have a name. Thus, the experienced *gendèr* player cannot always help the inexperienced one: he can do so only if the phrase which is troubling the inexperienced player can be sung or has a name. Even this guidance is given only casually. Therefore, the success of the future *gendèr* player will depend on his independent study. In addition, his experience in playing other instruments will help him to understand the relationship between the *gendèr* and the rest of the ensemble. Gradually, he would feel that the melodies of other instruments in the ensemble often guide his *gendèr* playing or remind him of the proper *gendèr* patterns.

When gamelan schools were instituted in the middle of the twentieth century, the gamelan teachers were asked by the schools to create a new method of teaching appropriate

to a classroom setting. As a result, in learning *gendèr*, the students in these schools are taught to play the piece by breaking it down phrase by phrase (*cèngkok* by *cèngkok*). This method is very reasonable considering the difficulty of *gendèr* technique in which the player must coordinate the two hands, each playing independent but related melodies, and each dampening the keys. Consequently, a new way toward the method of teaching *gendèr* has developed—one where the *gendèr*'s melodic patterns are classified.

The Rumus System

R.M. Pandji Soetopinilih is considered by many the first to start teaching *gendèr* by breaking down the *gendèr* part *cèngkok* by *cèngkok*. He called his teaching method the *rumus* system. The word *rumus* is not musical term and is not Javanese but an Indonesian word for an algebraic formula. Below is an explanation of how the *rumus* system works.

First, in consideration of the complexity of *gendèr* melodies, the *rumus* system viewed simplification as necessary, so that the melodies can be easily learned by the beginning student. The rhythmic movement was first simplified by eliminating syncopation. This obviously leads to melodic simplification as well.

Furthermore, each melodic pattern is identified with letter S, L, T, M, N, G, or P, which has been taken either from the Javanese name of the ending note (*sèlèh*) of the pattern or from the name of the pattern itself. S = *Siji* = one, a pattern ending on pitch 1; L = *Loro* = 2; T = *Telu* = 3; M = *Limá* = 5 (M is used instead of L to avoid confusion with L = *Loro*); N = *Nem* = 6; G = *Gantungan* = 'hanging', a sustained note; P = *Puthut gelut*, a special pattern in which the player's two hands, each holding a mallet, move close to each other like *puthut* (disciples in wayang story) *gelut* (fighting or running at each other).

An example of the traditional performance style of *gendèr* melodies; excerpt from Ladrang *Wilujeng Sléndro Manyurå*:

$\dot{2} \overline{\dot{1}\dot{2}} 6 \dot{2} \dot{3} \dot{2} \dot{1} 5 . \dot{1} . 6 \overline{.56} \dot{1}$ <hr style="width: 80%; margin: 0 auto;"/> $. 1 2 . \underset{\cdot}{6} \overline{21\underset{\cdot}{6}} 1 . 3 . 1 . 2 . 3$	$6 5 6 \overline{.5} 6 5 6 \dot{1} . 6 . \dot{1} . 6 \dot{1} 6$ <hr style="width: 80%; margin: 0 auto;"/> $. . \overline{.21} \underset{\cdot}{6} \overline{21\underset{\cdot}{6}} 1 \underset{\cdot}{5} . \underset{\cdot}{3} \underset{\cdot}{5} \underset{\cdot}{6} \underset{\cdot}{3} \underset{\cdot}{5} \underset{\cdot}{6}$
--	--

$5 \dot{1} 5 3 6 \overline{.56} \dot{1} 5 6 5 \dot{1} . 6 \dot{1} 6$ <hr style="width: 80%; margin: 0 auto;"/> $\underset{\cdot}{3} \underset{\cdot}{3} \underset{\cdot}{3} . . 1 2 3 . 1 . \underset{\cdot}{5} \underset{\cdot}{6} \underset{\cdot}{3} \underset{\cdot}{5} \underset{\cdot}{6}$	$\dot{1} \dot{2} \dot{1} \overline{.6} \dot{1} \dot{2} \dot{1} \dot{3} . \dot{2} . \dot{3} . \dot{2} \dot{1} 6$ <hr style="width: 80%; margin: 0 auto;"/> $. . \overline{.12} 3 2 3 . 1 . \underset{\cdot}{6} 1 2 \overline{321} 2$
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$\dot{2} \overline{\dot{1}\dot{2}} 6 \dot{2} \dot{3} \dot{2} 6 \dot{2} \dot{1} \dot{2} \overline{\dot{1}} \dot{2} \dot{3} \dot{2} \dot{1}$ <hr style="width: 80%; margin: 0 auto;"/> $. 1 \underset{\cdot}{6} . 2 3 5 . . . \overline{.65} 3 \overline{532} 3$	$6 5 6 \overline{.5} 6 5 6 \dot{1} . 6 . \dot{1} . 6 \dot{1} 6$ <hr style="width: 80%; margin: 0 auto;"/> $. . \overline{.21} \underset{\cdot}{6} \overline{21\underset{\cdot}{6}} 1 \underset{\cdot}{5} . \underset{\cdot}{3} \underset{\cdot}{5} \underset{\cdot}{6} \underset{\cdot}{3} \underset{\cdot}{5} \underset{\cdot}{6}$
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$\dot{2} \overline{\dot{1}\dot{2}} 6 \dot{2} \dot{3} \dot{2} \dot{1} 5 . \dot{1} . 6 \overline{.56} \dot{1}$ <hr style="width: 80%; margin: 0 auto;"/> $. 1 2 . \underset{\cdot}{6} \overline{21\underset{\cdot}{6}} 1 . 3 . 1 . 2 . 3$	$6 5 6 \overline{.5} 6 5 6 \dot{1} . 6 . \dot{1} . 6 \dot{1} 6$ <hr style="width: 80%; margin: 0 auto;"/> $. . \overline{.21} \underset{\cdot}{6} \overline{21\underset{\cdot}{6}} 1 \underset{\cdot}{5} . \underset{\cdot}{3} \underset{\cdot}{5} \underset{\cdot}{6} \underset{\cdot}{3} \underset{\cdot}{5} \underset{\cdot}{6}$
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An example of the simplified system of *gendèr* melodies, used for teaching in the rumus system; excerpt from Ladrang *Wilujeng*, Sléndro Manyurå:

$\dot{2} \dot{1} \dot{2} 6 \dot{2} \dot{3} \dot{2} \dot{1} 6 5 6 \dot{1} 6 5 6 \dot{1}$ <hr style="width: 80%; margin: 0 auto;"/> $. 1 2 . \underset{\cdot}{6} \underset{\cdot}{5} \underset{\cdot}{6} 1 . 2 1 2 3 . 3 .$	$5 6 5 . 5 6 5 \dot{1} 5 6 5 \dot{1} 5 6 \dot{1} 6$ <hr style="width: 80%; margin: 0 auto;"/> $. . \underset{\cdot}{5} \underset{\cdot}{6} 1 . 1 . . \underset{\cdot}{5} \underset{\cdot}{3} \underset{\cdot}{5} \underset{\cdot}{6} 1 2 \underset{\cdot}{6}$
--	--

$3 3 3 3 6 5 6 \dot{1} 5 6 5 \dot{1} 5 6 \dot{1} 6$ <hr style="width: 80%; margin: 0 auto;"/> $\underset{\cdot}{3} 1 2 3 . \underset{\cdot}{5} \underset{\cdot}{3} \underset{\cdot}{5} \underset{\cdot}{6} 1 2 \underset{\cdot}{6}$	$\dot{1} \dot{2} \dot{1} . \dot{1} \dot{2} \dot{1} \dot{3} \dot{1} \dot{2} \dot{1} \dot{3} \dot{1} \dot{2} \dot{1} 6$ <hr style="width: 80%; margin: 0 auto;"/> $. . 1 2 3 . 3 . . 1 \underset{\cdot}{6} 1 2 3 5 2$
--	--

$\dot{2} \dot{3} \dot{2} . \dot{2} \dot{3} \dot{2} \underset{\cdot}{6} \dot{2} \dot{1} \dot{2} \dot{1} \dot{2} \dot{3} \dot{2} \dot{1}$ <hr style="width: 80%; margin: 0 auto;"/> $. . 2 3 5 . 5 . . . 6 5 3 5 6 3$	$5 6 5 . 5 6 5 \dot{1} 5 6 5 \dot{1} 5 6 \dot{1} 6$ <hr style="width: 80%; margin: 0 auto;"/> $. . \underset{\cdot}{5} \underset{\cdot}{6} 1 . 1 . . \underset{\cdot}{5} \underset{\cdot}{3} \underset{\cdot}{5} \underset{\cdot}{6} 1 2 \underset{\cdot}{6}$
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$\dot{2} \dot{1} \dot{2} 6 \dot{2} \dot{3} \dot{2} \dot{1} 6 5 6 \dot{1} 6 5 6 \dot{1}$ <hr style="width: 80%; margin: 0 auto;"/> $. 1 2 . \underset{\cdot}{6} \underset{\cdot}{5} \underset{\cdot}{6} 1 . 2 1 2 3 . 3 .$	$5 6 5 . 5 6 5 \dot{1} 5 6 5 \dot{1} 5 6 \dot{1} 6$ <hr style="width: 80%; margin: 0 auto;"/> $. . \underset{\cdot}{5} \underset{\cdot}{6} 1 . 1 . . \underset{\cdot}{5} \underset{\cdot}{3} \underset{\cdot}{5} \underset{\cdot}{6} 1 2 \underset{\cdot}{6}$
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There is more than one pattern ending on each of the notes 1, 2, 3, 5, 6, as well as *gantungan* pattern (patterns indicating sustaining note). Numbers (subscripts) are used to differentiate the individual patterns.

As an example, below is three melodic patterns ending on pitch *Telu* (T = 3):

T1	$\begin{array}{cccccccccccccccc} \dot{2} & \dot{1} & \dot{2} & 6 & \dot{2} & \dot{3} & \dot{2} & \dot{1} & 6 & 5 & 6 & \dot{1} & 6 & 5 & 6 & \dot{1} \\ \hline . & 1 & 2 & . & \underset{\cdot}{6} & \underset{\cdot}{5} & \underset{\cdot}{6} & 1 & . & 2 & 1 & 2 & 3 & . & 3 & . \end{array}$
T2	$\begin{array}{cccccccccccccccc} \dot{2} & \dot{3} & \dot{2} & . & \dot{2} & \dot{3} & \dot{2} & 6 & \dot{2} & \dot{1} & \dot{2} & \dot{1} & \dot{2} & \dot{3} & \dot{2} & \dot{1} \\ \hline . & . & 2 & 3 & 5 & . & 5 & . & . & . & 6 & 5 & 3 & 5 & 6 & 3 \end{array}$
T3	$\begin{array}{cccccccccccccccc} \dot{2} & \dot{1} & \dot{3} & \dot{2} & 6 & 5 & 3 & 2 & 5 & 6 & 5 & \dot{1} & 5 & 6 & 5 & 3 \\ \hline 2 & 1 & 3 & 2 & \underset{\cdot}{6} & \underset{\cdot}{5} & \underset{\cdot}{3} & \underset{\cdot}{5} & . & \underset{\cdot}{2} & . & \underset{\cdot}{1} & . & \underset{\cdot}{2} & . & \underset{\cdot}{3} \end{array}$

After each melodic pattern is taught and identified with a letter and subscript, then the melodic skeleton of the *gendhing* is written alongside the letters and numbers indicating the sequence of the *gendèr*'s melodic pattern.

The rumus of the *gendèr* melody for Ladrang *Wilujeng*:

$\frac{2 \ 1 \ 2 \ 3}{T1}$	$\frac{2 \ 1 \ 2 \ \underset{\cdot}{6}}{N1}$	$\frac{3 \ 3 \ . \ . \ 6 \ 5 \ 3 \ 2}{P}$	
$\frac{5 \ 6 \ 5 \ 3}{T2}$	$\frac{2 \ 1 \ 2 \ \underset{\cdot}{6}}{N1}$	$\frac{2 \ 1 \ 2 \ 3}{T1}$	$\frac{2 \ 1 \ 2 \ \underset{\cdot}{6}}{N1}$

Sometimes only the *gendèr* melodic patterns represented by the sequence of letters and numbers is written out:

T1 - N1 - P
T2 - N1 - T1 - N1

Identification of Patterns by Names

Another method of teaching gendèr was offered by Pak Marto when he was appointed gamelan teacher at the gamelan academy (ASKI). As his assistant at that time, I had many discussions with him about his method. Eventually, in 1971, I wrote a booklet dealing with the classification of gendèr melodic patterns, entitled *Tjèngkok Gendèran* (Gendèr Melodic Patterns). In 1972, Pak Marto (1984[1972]) wrote a book entitled *Catatan Pengetahuan Karawitan* (Notes on the Knowledge of Gamelan Music), published by ASKI, and republished in 1975. In the last chapter of this book, he discussed the classification of gendèr melodic patterns and their identification. Also in 1972, his assistants Parsana, I.M. Harjito, and Sutarno compiled a book of notation of gendèr melodies for several gendhing entitled *Titilaras Gendèran* (Notation of Gendèr Melodies), also published by ASKI, which also follows Pak Marto's method. Later, Pak Marto wrote another, more complete, catalogue of gendèr melodic patterns entitled *Titilaras Cèngkok Gendèran Dengan Wiletannya* (Notation of Gendèr Melodic Patterns and their Variations), published by AKSI in 1973, followed by a second volume published in 1976.

Pak Marto's teaching method makes a more extensive use of classification than did the method of Pak Pandji. It is the result of his analytical work of gendèr playing to establish the rules of arranging gendèr patterns in performing a gendhing. But the notations in his monumental book on gendèr were rarely (if ever) used by his students to learn gendèr. This is because the book focuses on establishing rules rather than on being suitable for learning to play gendèr.

This leads me to a larger perspective on the production of knowledge by native scholars. My concern is about an expectation that a body of knowledge produced by native scholars would only contain insider perspectives, and nothing else. The truth of the matter is that it is almost impossible to sort out insider and outsider perspectives in the production of knowledge by anyone working in a post-colonial society such as Indonesia. It goes without saying that colonial legacy and post-colonial trajectory have brought about a complex Indonesian society in which individuals' and institutions' viewpoints cannot be sorted out simply, and only in terms of insider/outsider dichotomy. However, this does not mean that the insider's perspective is completely non-existent. I would say to some extent, Pak Marto's gendèr cèngkok classification based on the names of gendèr patterns falls

under this insider perspective, but not his work on Notation of Gendèr Melodic Patterns and their Variations published in 1973 and 1976.

In the first volume of his *Catatan Pengetahuan Karawitan*, Pak Marto listed fifteen names of gendèr melodic patterns. If we sort the names according to their sources, we arrive at five groups:

I. Patterns with names based on vocal imitations of the *gendèr* patterns.

1. *Dhebyang dhebyung* or *Nyå tali nyå emping*

The syllables *byang* and *byung* are used to punctuate the accents of the first two-thirds of the pattern when the musician sings this pattern.

Nyå tali nyå emping (give the string, give the *emping* cracker) is an excerpt from a children's song. It is sung to a melody which imitates the first two thirds of the *gendèr* melodic pattern.

2. *Gendhuk kuning* (light-skinned girl) is sung to a melody which imitates the last two-thirds of the *gendèr* melodic pattern. The complete line is *Gendhuk kuning adang katul* (the light-skinned maiden is cooking rice).

II. Patterns with names based upon a vocal part heard in the ensemble (either solo female vocal melody (*sindhènan*) or the ensemble male vocal, *gérongan* or *senggakan*).

1. *Ayu kuning* (pretty light-skinned girl), *jarit kawung* (a batik cloth of *kawung* design), and *ora butuh* (do not need thing) are often sung by *pesindhèn* (female solo singer) at certain points in various *gendhing*. The complete line of *ayu kuning* is: *Ayu kuning béntrok måyå-måyå* (pretty light skinned [girl] is perceptively a bit plump). And the complete line of *ora butuh* is: *Ora butuh åpå-åpå, butuhé sabar narimå* (we do not need anything, what we need is patience and acceptance) or *Ora butuh godhong kayu, butuhé golonging kalbu* (we do not need leaves or wood, what we need is hearts uniting).

2. *Kacaryan* and *tinandur* are from *gérong* melodies: *Kacaryan* is taken from the *penggérong* (male singers) melody of *Ketawang Puspå Warnå Sléndro Manyurå*. The complete line is: *Kacaryan anggung cinatur* (those who we honorably admire). The complete line of *tinandur* is: *Tinandur pinggiring sumur* (planting it near the well).

3. *Dua lolo*, *Éla-élo*, and *Ayo yok oyokan* derive from *senggakan* (optional) melodies to enliven the mood of the piece, sung by *penggérong*. *Dua lolo* translates to “two, two”; *dua* is an Indonesian word and *lolo* is a form of the Javanese word *loro* as pronounced by a person who cannot roll his *r*. The complete line is: *Dua lolo lolo lohing*. *Éla-élo* is the word to describe an indecisive person. The complete line of *ayo yok oyokan* is: *Ayo yo, ayo, yo, ayo yok oyokan* (let go, let go, let us fight for something in the crowd).

III. Patterns with names based on vocal repertoire, in particular children’s songs, whose melodies are related to the *gendèr* melodies.

1. *Tumurunå* (please come down), from the children song telling the story of *Andhé-andhé lumut* from Panji story. The complete line is: *Tumurunå nggèr sedhélå baé* (please my child, come down just for a minute).

2. *Kemul adhem* (blanket for coldness), from the children song *Nini katisen* (grandmother has a cold). The complete line is: *nJaluk kemul kemul adhem* (asking for blankets for coldness).

3. *Yå surakå* (let us cheer), from the children song *Ilir-ilir*. The complete line is: *Yå surakå surak iyo* (let us cheer hurray).

IV. Patterns with names derived from gamelan terminology, indicating melodic characteristics of the composition (*gendhing*).

1. Plèsèdan (slippery spot), an anticipation, leading to the next note.
2. Gantungan (hanging), sustaining a particular note of a melody.

V. Patterns with names derived directly from descriptions of gendèr performance technique.

1. Puthut gelut, the movement of the player's two hands, with the mallets close to one other is like puthut (disciples) gelut (fighting or running to each other). There is another melodic pattern called *puthut semèdi* (disciples meditate), which is usually considered to be one half or a compressed form of puthut gelut.

In Martopangrawit's later publication (1973), most of these names reappear, except *éla-élo* and *kemul adhem*. A new name is added: *tinandur* (being planted). It is taken from penggérong melody, the complete line of which is: *tinandur pinggiring sumur* (planting it near the well). He classifies gendèr melodic patterns into six major groups:

- I. *Gendèran cèngkok umum* (general *gendèr* melodic patterns).
- II. *Gendèran cèngkok khusus* (special *gendèr* melodic patterns).
- III. *Gendèran cèngkok gantungan* (*gendèr* melodic patterns with sustaining melody).
- IV. *Gendèran cèngkok plèsèdan belakang sèlèh* (*gendèr* melodic patterns with melodic anticipation after the end of the preceding melodic pattern).
- V. *Cèngkok-cèngkok gendèran pin sèlèh/pin pertama-pin akhir* ('*gendèr* melodic patterns for phrases ending with a rest/phrases beginning and ending with a rest').
- VI. *Cèngkok-cèngkok gendèran separo gâtrâ yang lain* (*gendèr* melodic patterns in which a half gâtrâ (a unit of four notes) is taken from another melodic pattern).

Most of the named melodic patterns from his initial list of fifteen general gendèr melodic patterns are also found in this second group of special melodic patterns.

DISCUSSION

As someone who has been involved in the proliferation of the methods of teaching gendèr, I would humbly like to make a few comments. First, I believe that the melodic simplification involved in the methods mentioned above could be eliminated. We should offer the gendèr student a gendèr playing style that is closer to the actual performance style. The rhythmic syncopation should be included.

As some faculty members in the gamelan conservatory have often pointed out, Pak Pandji's method often ignores the proper connections between patterns and thus results in awkward gendèr melodies. The use of numbers and letters for melodic pattern identification might encourage the student to memorize only the rumus (the sequence of letters and numbers indicating the sequence of gendèr melodic patterns), instead of concentrating on the gendèr melody itself. It should be mentioned that the use of Pak Pandji's method has been decreasing through the years, especially following Pak Pandji's retirement from the gamelan conservatory.

The problem of identifying melodic patterns in Pak Pandji's method probably inspired Pak Marto's alternative method. Pak Marto, and I as well at that time, felt that his method was an extension of the traditional way of learning gendèr. Pak Marto's book *Titilaras cèngkok cèngkok gendèran dengan wiletannya* is considered by many to be the most complete catalogue of gendèr melodic patterns. It is like a dictionary of gendèr playing, containing the notation of gendèr melodic patterns, how the patterns are connected properly, and how to select the proper patterns based on the ending notes (sèlèh) of the previous patterns. However, the book is not of practical use. To learn the gendèr melody for a given gendhing, one must select proper melodic patterns and their proper connections from the vast range of possibilities. Although the listing of massive melodic patterns is conceptually understandable, it does not make it easier to know which patterns should be selected when performing.

To add the complexity of playing gendèr, there are two kinds of gendèr playing styles: *lombå* and *rangkep*. *Lombå* (single, one at a time) refers to the usual or regular

speed (MM.104-176) and creates calm moods. *Rangkep* (double) creates animated moods (MM. 208-320). I prefer to use these terms because their application is more general. Pak Marto, however, uses the term *laku*, which has a more specific meaning: the ratio between the basic gendèr beat and the basic balungan (melodic skeleton) beat. A confusion of using the term *laku* arises when we want to describe the gendèr playing in *irama tanggung* in which the gendèr plays rangkep style. This means that the ratio is four gendèr beats per one balungan beat, instead the ratio of two gendèr beats per one balungan beats. However, it is uncommon to say that this is laku 4 gendèr playing, it is simply called gendèran rangkep. The same problem may happen in describing the gendèr playing of rangkep style in *irama dadi*. The basic definition of *irama dadi* is four gendèr beats per one balungan beat. When it is performed in rangkep style of gendèr, the ration becomes 8 beats of gendèr per one balungan beat. But it is not common to say this as laku 8. In other words, the gendèr playing style is a matter of speed (MM) rather than the ratio between the gendèr beat and the balungan beat.

I mentioned in the beginning of the essay that the classification of gendèr melodic patterns is a new approach to gendèr teaching, and the practice of naming the gendèr melodic patterns was inspired by the traditional way of learning gendèr. Ideally, the names will help gendèr student to remember the melody of the gendèr in the context of the melody of the gendhing being performed. However, my close examination of the relationship between the names of gendèr melodic patterns and the melody of those melodic patterns in their musical context reveals that the names of the patterns do not always function appropriately. In many cases they are made to serve as labels within a classification system. This is because certain melodic pattern names correspond to the melodies of the patterns, they are relevant to only certain playing styles and certain musical contexts. There are only four gendèr melodic pattern names which function well, in that their melodies correspond to the gendèr melodies in both playing styles (*lombå* or rangkep) and in all musical contexts. These patterns names are: *ayu kuning*, *yå surakå*, *kacaryan*, and *tinandur*.

Ayu kuning

The following musical examples are arranged as follows, from top to bottom: 1. balungan melody, 2. rebab melody, 3. gendèr melody in lombå style, 4. gendèr melody in rangkep style, 5. pesindhèn melody.

6	i	3	2	6	3	2	1									
.	6	i	<u>i 2</u>	6	i	<u>2 i 2</u>	<u>1 6 3</u>	<u>2 . 1</u>	<u>1 6 2</u>	1						
<u>2</u>	<u>.i2</u>	<u>6 2 3 2</u>	<u>i 6 .56</u>	<u>i . 2 i 6</u>	<u>5 . 5 6 5 . 5 3 6</u>	<u>.56 3 6 5 6 i</u>										
.	1 2	. 6	<u>216</u>	1	. 2 3	. 1 6	1 2	.	1 2	. 6	1 2 3	<u>.65</u>	3	. 6	<u>216</u>	1
<u>.5.6.i.6.2.3.2.i.6..56.i...2.i.6</u>													<u>.5.6.5.3.6.5.6.i..6.6.6i..6.6.6i</u>			
3.216.6.12.1.6.1..23.2123212.21.													2. 21612.6.35.5653565356.356.2161			
6	<u>i</u>	<u>2 3</u>	<u>3 . 5</u>	<u>2 . 3</u>	<u>126</u>	3	.	3 3	<u>532</u>	1						
a-	yu	ku-	ning	bén-trok	måyå	må-yå										

It should be mentioned that in the second half of this melodic pattern, the pesindhèn will usually sing a more elaborate melody. In addition, the text sung is not necessarily always ayu kuning.

There are three kinds of *gendèr* melodic patterns given the name of *yå surakå*. Melodic pattern *yå surakå* can end on 5, 6, and 1 (Martopangrawit 1973). Since *yå surakå* is taken from a children's song *ilir-ilir*, and the pattern ending on 6 is the only one associated with *ilir-ilir*, it has the strongest claim to be called *yå surakå*. However, the patterns ending on 5 and 1 do have vague associations with *ilir-ilir*, especially the melody which is close to the end of the pattern.

Yâ surakâ

5	6	5	3	2	1	2	6																						
5	3	<u>5 6 6</u>	.	<u>1 6 5</u>	5	6	6	2	1	.	<u>6 2</u>	1	6																
2	<u>1 2</u>	6	2	3	2	6	2	1	2	<u>1 2</u>	<u>1 2</u>	3	2	1	6	5	6	<u>5 6</u>	5	6	1	.	6	.	1	.	6	1	6
.	1	6	.	2	3	5	.	.	.	<u>6 5 3</u>	<u>5 3 2</u>	3	.	.	<u>3 2</u>	1	<u>2 1 6</u>	1	5	.	3	5	6	3	5	6			
<u>. 2 . 1 . 2 . 6 . 2 . 3 . 2 . 6 . 1 2 3 2 1</u>	<u>. 6 . 5 . 6 . 2 . 6 . 1 . 2 . 1 . . . 6 . . . 1 . 6 . 1 . 6 . 1 6</u>																												
<u>. . 2 1 6 . 6 . . . 2 3 5 . 5 . . . 6 . . . 3 1 . 2 . 3</u>	<u>. . 2 1 2 . 2 . . . 3 2 1 . 1 . . 3 . 5 . 3 . 5 . 6 . 3 5 . 5 6</u>																												
. 6 . 1 . . 2 6 . 5 3 5 . . . 6 . 2 5 3 . . 2 1 2 1 . 6	yâ su- rak- â su- rak i- yo																												

The melody of the melodic pattern tinandur is the same as that of kacaryan. It is clear that kacaryan is taken from the *gérong* vocal line of Ketawang *Puspâ Warnâ* in which the line *kacaryan agung cinatur* is sung within two gâtrâ. But tinandur is designed to fit within one gâtrâ (a unit of four notes)—in other words, tinandur is a compressed form of kacaryan. Therefore, the tinandur melody does not correspond (to the vocal pattern) as clearly as the kacaryan melody does.

Kacaryan	3	2	6	5	1	6	5	3																						
	<u>1 2</u>	6	1	<u>2 1 2</u>	6	3	<u>5 6 5</u>	5	<u>3 5 3</u>	.	<u>5 6</u>	6	.	<u>1 6 5</u>	3															
	6	<u>5 6</u>	1	.	6	1	2	.	1	3	2	6	5	3	2	5	<u>3 5</u>	2	5	6	5	3	2	1	2	5	.	3	5	3
	.	2	3	.	<u>2 1 2</u>	2	2	.	<u>1 2 3</u>	2	6	5	3	5	.	3	2	.	5	<u>1 6 5</u>	6	<u>5 3</u>	5	.	2	1	2	3		
	<u>. 6 . . 5 6 . 1 . . . 6 . 1 . 2 . . . 1 . 3 . 2 . 6 . 5 . 3 . 2</u>	<u>. 5 . 3 . 5 . 2 . 5 . 6 . 5 . 3 . 2 . 1 . 2 . 5 . 2 . 3 . 5 . 3</u>																												
	<u>. . 2 3 . 2 1 2 3 2 1 2 . 2 . 2 . . . 1 . 3 . 2 . 6 . 5 6 5 3 5</u>	<u>. . 5 3 2 . 2 . 5 . 1 . 1 6 5 6 . . 5 3 5 . 5 . 2 . 1 2 3 . 3 .</u>																												
	<u>6 1 2 . 3 1 2 6</u>	5	.	.	6	6	<u>1 2 6</u>	<u>1 6 5</u>	3	ka-	car-	yan	ang-	gung	ci-	na-	tur													

Tinandur

2 1 2 3
 $\overline{3\ 5\ 3}$ $\overline{5\ 6\ 6}$. $\overline{1\ 6\ 5}$ 3
 $\dot{2}\ \dot{1}\ \dot{3}\ \dot{2}\ 6\ 5\ 3\ 2\ 5\ 6$ $\overline{\dot{1}\ \dot{6}\dot{1}}$ 6 5 3
 $\underline{2\ 1\ 2\ 3\ 2\ 6\ 5\ 6\ 3\ 5}$. $\underline{2\ 1\ 2\ 3\ 5\ 6\ 3}$
 $\underline{\dot{2}\ \dot{1}\ \dot{6}\dot{1}\ 6\ 3\ 5\ 3\ 2\ 5\ 3\ 2\ 5\ 2\ 3\ 5\ 3}$
 2.2123526.656535..235.5.5.653.3.

 $\underline{6\ 1\ 2\ 3}$ 6 5 6 6 $\overline{6\ 5\ 3}$
 ti- nan- dur pinggir-ing su- mur

There are two other named patterns whose melodies correspond well with the gendèr melodies of both playing styles: tumuranå and dua lolo. However, in certain musical contexts, the names are not very helpful because they have little relationship to the specific melodic motion of the gendhing.

Tumurunå, in its original musical context.

Notice the close relationship between the melody of balungan, rebab, the pesindhèn, the gendèr (lombå and rangkep), and the melody of tumurunå of a children's song.

Tumurunå

3 2 1 6̣
 3 3 . $\overline{2\ 3\ 2}$ 2 $\overline{1\ 2\ 1}$ 2 1 $\overline{\dot{6}\ 2}$ 1 6̣

 . . 3 3 $\overline{3\ 5\ 2}$ 2 2 2 $\overline{2\ 5\ 3}$ 3 1 $\overline{1\ 2\ 6}$
 tiwas tiwas nglabuhi wong ora nggagas

 $\underline{6\ \dot{5}\ 6\ \dot{1}}$. 6 1 6 5 $\overline{\dot{3}\ 5}$ 1 . 6 1 6
 $\underline{\dot{2}\ 3}$. $\overline{2\ 1\ 2}$ 2 2 $\overline{\dot{1}\ 6}$ 5 3 . 5 . 6

 $\underline{\dot{6}\ \dot{5}\ 6\ \dot{1}\ \dot{6}\ \dot{1}\ \dot{6}\ \dot{5}\ \dot{3}\ \dot{2}\ \dot{5}\ \dot{3}\ \dot{2}\ \dot{5}\ \dot{2}\ \dot{3}\ \dot{5}\ \dot{3}}$
 $\underline{\dot{2}\ \dot{3}\ \dot{2}\ \dot{1}\ \dot{2}\ \dot{3}\ \dot{2}\ \dot{1}\ \dot{2}\ \dot{1}\ \dot{2}\ \dot{1}\ \dot{6}\ \dot{5}\ \dot{6}\ \dot{3}\ \dot{3}\ \dot{5}\ \dot{6}\ \dot{6}}$

 3 3 3 2 . $\underline{1\ 2}$ 1 6̣ 2 1 6̣
 tumurunå nggèr sedhelå baé

Tumurunã, played in different context

Here, as in most cases, the gendèr must adjust its melody to the melodies of the *rebab*, the *pesindhèn*, and the *balungan*. The fixed tumurunã melody, by contrast, does not relate to this particular musical context. The term tumurunã thus cannot be used in this situation except as a classificatory label. It is still all right for the gendèr player to play the regular tumurunã pattern, but the original melodic essence of tumurunã is unrecognized.

3	2	1	6																																								
$\overline{1\ 2\ 6}$	$\overline{1\ 2\ 3}$.	$\overline{1\ 2\ 1\ 6}$																																								
<table style="margin: auto; border-collapse: collapse;"> <tr> <td style="text-align: center;">2</td> <td style="text-align: center;">2</td> <td style="text-align: center;">3</td> <td style="text-align: center;">$\underline{1\ 2}$</td> <td style="text-align: center;">6</td> <td style="text-align: center;">5</td> <td style="text-align: center;">$\underline{3\ 6}$</td> <td style="text-align: center;">6</td> </tr> <tr> <td style="text-align: center;">yèn</td> <td style="text-align: center;">la-</td> <td style="text-align: center;">liã</td> <td style="text-align: center;">marang</td> <td style="text-align: center;">si-</td> <td style="text-align: center;">rà</td> <td colspan="2"></td> </tr> </table>				2	2	3	$\underline{1\ 2}$	6	5	$\underline{3\ 6}$	6	yèn	la-	liã	marang	si-	rà																										
2	2	3	$\underline{1\ 2}$	6	5	$\underline{3\ 6}$	6																																				
yèn	la-	liã	marang	si-	rà																																						
6	$\overline{.56}$	1	.	6	1	2	$\overline{.3}$	2	3	.	2	1	6																														
.	2	3	.	$\overline{212}$	2	2	$\overline{.3}$	2	3	.	2	1	6																														
<table style="margin: auto; border-collapse: collapse;"> <tr> <td style="text-align: center;">.6</td> <td style="text-align: center;">.56</td> <td style="text-align: center;">.1</td> <td style="text-align: center;">...</td> <td style="text-align: center;">.6</td> <td style="text-align: center;">.1</td> <td style="text-align: center;">.2</td> <td style="text-align: center;">...</td> <td style="text-align: center;">.3</td> <td style="text-align: center;">..2</td> <td style="text-align: center;">.3</td> <td style="text-align: center;">...</td> <td style="text-align: center;">.2</td> <td style="text-align: center;">.1</td> <td style="text-align: center;">.6</td> </tr> <tr> <td style="text-align: center;">..23</td> <td style="text-align: center;">.2123212</td> <td style="text-align: center;">.2</td> <td style="text-align: center;">.2</td> <td style="text-align: center;">..3</td> <td style="text-align: center;">..2</td> <td style="text-align: center;">.3</td> <td style="text-align: center;">..216</td> <td style="text-align: center;">.6</td> <td colspan="6"></td> </tr> </table>														.6	.56	.16	.1	.23	..2	.32	.1	.6	..23	.2123212	.2	.2	..3	..2	.3	..216	.6						
.6	.56	.16	.1	.23	..2	.32	.1	.6																													
..23	.2123212	.2	.2	..3	..2	.3	..216	.6																																			
<table style="margin: auto; border-collapse: collapse;"> <tr> <td style="text-align: center;">3</td> <td style="text-align: center;">3</td> <td style="text-align: center;">3</td> <td style="text-align: center;">2</td> <td style="text-align: center;">.</td> <td style="text-align: center;">$\underline{1\ 2}$</td> <td style="text-align: center;">1</td> <td style="text-align: center;">6</td> <td style="text-align: center;">2</td> <td style="text-align: center;">1</td> <td style="text-align: center;">6</td> <td style="text-align: center;">[original melody]</td> </tr> <tr> <td colspan="11"></td> <td style="text-align: center;">tumurunã nggèr sedhèlã baé</td> </tr> </table>														3	3	3	2	.	$\underline{1\ 2}$	1	6	2	1	6	[original melody]												tumurunã nggèr sedhèlã baé						
3	3	3	2	.	$\underline{1\ 2}$	1	6	2	1	6	[original melody]																																
											tumurunã nggèr sedhèlã baé																																

Dua lolo, in its original musical context.

Notice the close relationship between the melody of dua lolo, and the melodies of the *rebab*, the *pesindhèn*, and the *balungan*.

Dua lolo

	2		3		2		1
	2	3	2	<u>1</u>	1	2	1
. . . . 2 2 3 3 3 3 3 2 1 2 <u>231</u>							
	rujak nanas pantesé wadhahi gelas						
5	. 5	6	5	. 5	3	6	<u>.56</u> 3 6 5 6 <u>i</u>
<hr/>							
.	1	2	.	6	1	2	. <u>.65</u> 3 . 6 <u>216</u> 1
<hr/>							
.	5	.6	5	.3	5	.6	5.3.6.5.6. .6.6.6 <u>i</u>
<hr/>							
2	.2	16	12	.2	.2	16	12.6.35.56.356.2161
<hr/>							
.	. 2	2	.	. 3	3	.	. 3 <u>.532</u> 1
	dua		lolo		lo-		hing

***Dua lolo*, in a different musical context.**

Although here the gendèr uses a different version of the dua lolo pattern (also called *dua lolo alit*), this version can also be played in the context shown in the previous example. The use of the term ‘dua lolo’ here shows that it is functioning as a mere symbol in a classification system.

Dua lolo

	3		5		6		i
.	.	6	<u>1 2</u>	.	<u>1 2 i</u>		i
			<u>i 2</u>		<u>6 5 6</u>	3	i
			ra-		mané		dhéwé
<hr/>							
2	. <u>i2</u>	6	2	3	2	i	6 .56 2 . i 2 i
<hr/>							
.	1	2	.	2	<u>532</u>	3	.21 2 .16 1 1 1
<hr/>							
.	2	.i	.2	.6	.2	.3	.2.i.6.5.6.2.6.i.2.i
<hr/>							
..	216	.6	.2	.5	.532	.3	.212.2.2.321.1.
<hr/>							
.	. 2	2	.	. 3	3	.	. 3 <u>.532</u> 1
	dua		lolo		lo-		hing [original melody]

There are six pattern names which are associated with only one kind of playing style: *gendhuk kuning-lombå* style (it is also called *kuthuk kuning*, ‘yellow chicken’), *jarit kawung-rangkep* style, *dhebyang-dhebyung-rangkep* style, *ora butuh-rangkep* style, *puthut gelut* and *puthut semèdi-rangkep* style. Below is an example of the melodic *gendhuk kuning* in the *lombå* style. The relationship between the vocal imitation and the melodic pattern is obscured when the pattern is played in the *rangkep* style.

lombå	6 i 6 .5 6 i 6 2̇ . i . 2̇ . i 6 5 <hr/> . . .6̇1 2 2 2 . 6̇ . 5̇ 6̇ 1 216̇ 1
vocal imitation	2 2 2 2 . 6̇ . 5̇ . 6̇ . 1 gendhuk kuning a-dang ka- tul
rangkep	..6̇.6̇.6̇5̇..6̇.5̇6̇.5̇..6̇.5̇6̇.1̇..6̇.6̇.6̇5̇ <hr/> .2̇.2̇.2̇...216̇.1̇.5̇.6̇.6̇.5̇.6̇.1̇.2̇.16̇1

Below is another example, the pattern *nyå tali nyå emping*, which is also based on the vocal imitation of the *gendèr* melody itself, in *rangkep* playing style. The relationship between the vocal imitation and the melodic pattern will be obscured, even obliterated, when the pattern is played in the *lombå* style.

rangkep	...6̇...5̇...6̇...5̇...6̇...5̇...3̇.3̇.3̇5̇ <hr/> .6̇1216̇1.16̇1216̇1.16̇1216̇1..23̇.3235̇
vocal imitation	.6̇1216̇11 16̇1216̇11 16̇122235̇ nyå tali- enyå tali- njaluk tali- ennyå emping ennyå emping jobang jabing
lombå	. . 6̇ 5̇ i .6̇i 5̇ 3 . 3 2 3 .56̇ 5 <hr/> . . .56̇ 1 1 1 . . 6̇ 1 . .16̇ 1 5̇

The melodic pattern names *puthut gelut*, *puthut semèdi*, *plèsèdan* and *gantungan* are not problematic like the other pattern names because they have no correlation with vocal melodies. A melodic pattern which needs special attention is the pattern *jarit kawung*. The

name is clearly designed to correspond only to the rangkep playing style. Although there is a melodic pattern in lombå style which is comparable to the pattern in rangkep style, it has no relationship to the jarit kawung melody. Furthermore, the gendèr pattern in rangkep style can be called jarit kawung only in certain musical contexts. The ending notes of the previous and succeeding patterns will determine whether we may validly call it jarit kawung. In sléndro pathet sângå, the ending notes of the previous and succeeding patterns should be 6, and the jarit kawung itself ends on 1 (see the following example of the *inggah* section of *Gambir Sawit, iråmå wilet*). In sléndro pathet manyurå, the jarit kawung pattern ends on 2, the preceding pattern should end on 1, and the succeeding pattern should end on 3, 6, or 1 (examples: gendhing *Kutut Manggung*, *inggah iråmå wilet*, and gendhing *Widåsari, inggah iråmå wilet*).

Gambir Sawit, iråmå wilet, first kenongan of the *inggah* section (balungan, gendèr, and sindhèn lines):

I . . . 6̣ .3.5.3.2.3.5.3.2.5.3.5.6..5.5.56 1.1.6̣5̣6̣1.1.1.6̣5̣6̣1.5.2̣3̣.3̣5̣.2̣3̣5̣.1.6̣5̣.	II . . . 5̣ .5..35.6...5.6.5.3..2..6...5.6.5 6.12.16̣1216̣1.1..1.6̣5̣.3.2.3̣2̣3̣5̣.5̣.
1 1 2 2 2 2 2 1 6̣ 1 12̣6̣ 2 2 23̣1 1 1 3 2 2 6̣ 6̣15̣
rujak nanas pantesé wa dhahi gelas	tiwas tiwas nglabuhi wong ora nggagas
III . . . 1 ..6.56.5..6.56.5..6.56.1..6.6.65 61.1....6̣1.1.....5̣.6̣.5̣.6̣.1.2.16̣.	IV . . . 6̣ .3.5.3.2.5.3.5.6.5.3.5.6..5.5.56 1.1.6̣5̣6̣1.5.2̣3̣.3̣5̣3̣2̣3̣5̣3̣2̣3̣5̣.2̣3̣5̣.1.6̣5̣6̣
1 6̣5̣ 6̣ 1 yå mas	1 2 2 3 2 1 6̣ lalu mong- sâ

V	VI	
. . . 1	. . . 6̣	
.5..35.6.3.5.6.5..6.56.î..6.6.65	.3.5.3.2.3.5.3.2.5.3.5.î.5.6.î.6	
..12.16̣12.16̣5.5..6.6.5.6.1.2.16̣.	1.16̣56̣1.1.16̣56̣1...16̣1.1.1.216̣.6̣.	
$\frac{6 \quad \dot{1} \quad 5}{\text{y\`a} \quad \text{ra-}}$ (ja- rit)	$\frac{5 \quad 1 \quad 1}{\text{ma-} \quad \text{n\`e}}$ ka- wung)	$\frac{1 \quad 2 \quad 2 \quad 1 \quad \underline{6} \quad 6}{\text{la-lu} \quad \text{mong-} \quad \text{s\`a}}$
VII	VIII	
. . . 2	. . . 1̂	
..î.î.î6.î.î.6îî 2̇2̇2̇2̇2̇2̇ 16.6...6	î.îîî.2̇î.6..6.56.56.56.5.2...235	
.216̣.6̣..1.1516̣52.....5.235.	.6...6..5.5323.23.23.23.1.561.1.	
$\frac{6\dot{6} \quad 1 \quad 2}{\text{gon\`e}s}$	$\frac{\dot{1}\dot{2} \quad \dot{1}\dot{6}\dot{1} \quad 5 \quad 2 \quad 32 \quad 1 \quad 1}{\text{panusuling} \quad \text{magut} \quad \text{yu-} \quad \text{d\`a}}$	

In the example above, there is no difficulty in following the sequence of *gendèr* melodic patterns since all the patterns conform to the *gendèr* playing style and with the musical context. The sequence of the *gendèr* melodic patterns is:

- I. dua lolo
- II. tumurunå
(The sequence of dua lolo and tumurunå could also be identified as the rujak-rujukan pattern, derived from a pesindhèn part in which she sings a melody with rujak [spicy fruit salad] as the theme of her text.)
- III. gantungan (hanging/sustained note of the melody)
- IV. dua lolo
- V. jarit kawung (It is interesting that pesindhèn never use the word jarit kawung, but instead sing the words ya ramané. The association of this exciting pesindhèn melody with the word jarit kawung was perhaps the creation of a clown in the clown scene of the dance drama in which musical jokes are often part. The clown chose the word jarit kawung as an expression of satire (pasemon) because kawung is the name of a simple design of batik skirt which is often worn by common, or lower-class people.)

VI. dua lolo (Note that the patterns before and after jarit kawung both end on 6.)
 VII and VIII. puthut gelut

Below is an example of the gendèr melodic pattern jarit kawung (III; at the beginning of the second line). But because its musical context is different from the jarit kawung pattern in the example above, it has no sense of jarit kawung. A pesindhèn would never sing the jarit kawung melody here.

Ladrang *Pangkur*, Sléndro Sångå, the first and second kenongan (balungan, rebab, and gendèr):

. 2 . 1 . . 2 2 . 1 1 2 1 I	. 2 . 6 2 1 232 2 . 1 1 2 6 II
..6.6.65..6.56.5..6.56.î..6.6.65 ----- .2.2.2...216.1.5.6.6.5.6.1.2.16.	.3.5.3.2.3.5.3.2.5.3.5.6..5.5.56 ----- 1.16561.1.16561.5.23.35.235.165.
. 2 . 1 . . 2 2 . 1 1 2 1 III	. 6 . 5 2 6 1 2 2 . 5 6 6 IV
.5..35.6.3.5.6.5..6.56.î..6.6.65 ----- 6.12.1612.165.5..6.6.5.6.1.2.16.	.3.5.3.2.3.5.3.2..3.23.5..3.3.35 ----- 1.16561.1.16561..2.3.2.3.5.2.3.5
6 6 6 6 . 5 6 î 6 6 V	5 5 6 î 5 . 5 6 î . î . î î VI
...3.5.6..î.î.î6..î.î.î6..î.î.î6 ----- .323.356.216.6..56.6.6..56.6.6..	.5..35.6.3.5.6.5..6.56.î..6.6.65 ----- ..12.1612.165.5.6.6.5.6..1.2.16.

2	1	5	2	.	1	.	6
. <u>1</u> .	6 <u>6</u> <u>1</u>	5 2 3 3	5 5 2 1	. <u>6</u> 2	. <u>1</u> <u>2</u> <u>6</u>		
VII				VIII			
. <u>1</u> . <u>1</u> . 5 6 5 . <u>1</u> . <u>1</u> . 5 6 5 . <u>1</u> . <u>1</u> . 5 6 5 . 3 . 5 . 3 . 2				. 3 . 5 . 3 . 2 . 3 . 5 . 3 . 2 . 5 . 3 . 5 . 6 . . 5 . 5 . 5 6			
1 . 1 2 1 6 1 . 1 . 1 2 1 6 1 . 1 . 1 2 1 6 1 . 1 . 5 6 . 6 1 .				1 . 1 6 5 6 1 . 1 . 1 6 5 6 1 . 5 . 2 3 . 3 5 . 2 3 5 . 1 6 5 6			

The sequence of melodic patterns in the example above is:

- I. gendhuk kuning (whose difficulty has been explained above, i.e. the name of this pattern is associated with only one playing style, namely the lombå playing style.)
- II. dua lolo
- III. jarit kawung
(Notice that in the jarit kawung pattern in the inggah section of *Gambir Sawit* (the previous example), the ending notes of the previous and succeeding patterns are both 6. Here, in contrast, the previous pattern ends on 6 while the pattern following ends on 5. Therefore, the jarit kawung in this musical context does not have a strong sense of the jarit kawung melody).
- IV. dua lolo
- V. gantungan, a sustained note
- VI. jarit kawung (This is yet more problematic. The pattern before jarit kawung ends on a high 6 and the succeeding pattern ends on a high 1. Although the gendèr plays the jarit kawung pattern, there is no sense conveyed of the jarit kawung melody).
- VII. nyå tali nyå emping (However, toward the end of the melodic pattern, the melody deviates from the original nyå tali nyå emping melody. Here the melodic pattern ends on 2 while the original nyå tali nyå emping melody ends on 5).
- VIII. dua lolo

In the example below, we can see that the pattern called jarit kawung in the rangkep playing style is very much comparable to the pattern of the same name in the lombå style.

The underlined gendèr melodic patterns could be classified as jarit kawung patterns. However, because of their musical contexts, none of them maintain the feeling of the jarit kawung melody. This is due to the following reasons:

1. The jarit kawung pattern in the first and second kenongan: although the previous and succeeding melodic patterns end on 1 (see the explanation above), because they are played toward the strong accent of the *kenong* tone, they lose their sense of the jarit kawung melody. The jarit kawung pattern in the last kenongan: the previous pattern ends on 3, and the succeeding pattern ends on 2, therefore, it does not give the feeling of the jarit kawung melody. Moreover, it is played at the strongest accent, the gong, which results in the loss of its sense of the jarit kawung melody.

2. The jarit kawung pattern is especially designed to correspond with the rangkep playing style in which the pesindhèn sings the jarit kawung melody. In the example above, in none of gendèr patterns does the pesindhèn ever sing the jarit kawung melody. Although sometimes the gendèr player may play in the rangkep style for ladrang *Wilujeng*, the sense of jarit kawung melody will never be felt.¹⁸

There are two melodic pattern names whose melodies vaguely relate to the melody of the pattern; they are patterns ayo yok oyokan and jawâtå.

¹⁸ There is a certain performance technique in which the jarit kawung in lombå style could have the feeling of the jarit kawung melody. If, for example, the inggah of gendhing *Gambirsawit* (see example above) is played in irama wilet using the *kosek alus* drumming style, the gendèr player should play lombå style.

Ayo yok-oyokan (Martopangrawit 1973, 23)

gendèran rangkep .5.3.5.2.5.6.5.2.5.3.5.2.5.3.5.6

. . 53235.1656165...53235.16561656

gendèran lombå 5 6 5 6 5 6 5 2 5 . 5 . 5 . 5 6

. . 2 3 5 6 1 . . 3 2 1 6 1 5 6

ayo yok oyokan . . 2 3 5 . 5 6 2 . 2 3 5 *ì* 5 6
a-yo yo a-yo yo a-yo yokoyokan

Jawåtå (Martopangrawit 1973, 43-44).

gendèran rangkep .6.5.6.2.6.1.6.3.6.5.6.3.6.5.6.1

. . 212.2...61.12...6.5.3...621.61

gendèran lombå . 6 5 2 . *ì* 6 3 6 5 6 . 6 5 6 *ì*

2 1 2 . 6 1 2 . . . 3 2 1 2 6 1

Jawåtå melody . 3 . 3 . 3 . 2 . 2 . 1 . 6 2 1
Ja- wå- tå ing ar- cå på- då

This *Jawåtå* pattern is like the *dua lolo* pattern.

In summary, within a given playing style and in certain musical contexts, the names of *gendèr* melodic patterns can represent the melodic patterns they designate. However, the use of pattern's names as the basis for classification would seem to change the function of these names, until they are classification symbols only.

Looking at the analysis above has led me to think that *gendèr* playing is not just a matter of putting together melodic patterns. It is important that the *gendèr* player achieves integration with the ensemble. This integration will lead him to discover the unity of spirit of the ensemble and the melodic essence of a *gendhing*. How much of the melodic patterns are consistently realized by the *gendèr* player while playing a *gendhing*? To answer this question, more observations must be made. However, the analysis presented above suggests that the *gendèr* player does not always realize every single melodic pattern

consistently. Sometimes the gendèr player realizes how clear the sequence of the melodic patterns is in the playing of a section of a gendhing (see the example above of the inggah section of *Gambir sawit*—first kenongan). But, at other times, the gendèr player cannot clearly follow the boundary between one pattern and the other.

Related to this matter, Sindusawarno (undated, 43) uses a metaphor to describe the flow of melodic pattern suggesting a similar answer: '*Kalimat lagu dalam karawitan Indonesia itu berjalanurut katjang, urut seperti kacang didalam kelopaknja*' (The melodic patterns in Indonesian gamelan music flow consecutively, consecutively like beans in their pod). This metaphor gives us an idea that the beans represent melodic patterns. While playing a gendhing, the flow of melodic patterns is always covered by the unbroken pod—indicating continuous flow. We do not know exactly what the pod represents. I can only say that the significance of the individual melodic patterns (the single beans) is open to question, because they are covered by the unbroken pod.

Another way to explain this cèngkok-melody interaction is to think of the difference between *éling* (remember in an active form) and *kèlingan* (recall in a passive form). Metaphorically, the single bean is essential melody (see below) which musician must *éling* (recall in an active form), the pods are the collections of cèngkok which the musician should *kèlingan* (recall, in a passive form). In playing gendèr, the musician should always recall the piece in its proper melodic form by playing cèngkok. But because cèngkok are the fragmentation of melody of gendhing, they are susceptible to change according to the proper melody of a gendhing.

Essential Melody

As I said earlier, I started learning gendèr only when I began studying at the conservatory, because my village gamelan has no gendèr. This means that I started learning gendèr from Pak Panji, using the rumus system. After one year of learning in that way, I noticed that any gendèr playing I listened to outside of the classroom was very different than what I learned from Pak Panji. I was fortunate that I live in my teacher's house, and he happened to have a gamelan set. So, instead of following closely to Pak Panji's rumus system, occasionally I spent time learning gendèr by myself, listening and imitating the “real” gendèr playing, even experimenting by adding notes or varying rhythm. The result

was that my *gendèr* playing became closer to performance style; though sometimes *rumus* snuck into my playing.

Learning *gendèr* through understanding how *cèngkok* are put together is cognitively helpful. But I should point out that this way of learning applies only to learning *gendèr*. It does not apply for learning *rebab*. Instead of writing down the sequence of melodic patterns as one can do in learning *gendèr*, the *rebab* teacher must write down all the melodies of *rebab* of a *gendhing*, from *bukå* (introduction) to the end of the piece. I explain why this is the case in the second chapter of this booklet, the main reason for which I quoted below.

The vocal-like, continuous, smoothly flowing quality of the *rebab* melody characterizes the underlying melody of a *gendhing*. Therefore, *rebab* melody is less susceptible to fragmentation. In modern learning of this instrument, the teacher has to write out the whole *rebab* part of a *gendhing*. In describing the *rebab* melody, the terms *cèngkok* (melodic pattern) and *wilet* (melodic ornamentation) are often used interchangeably. This is not the case with other elaborating instruments. For example, the fragmentation of melody into melodic patterns is necessary in theorizing and learning the *gendèr*. This melodic fragmentation came about because the *gendèr*, with the limitation of its range, must coordinate its melodies with the proper melody of a *gendhing*. (Although the *gendèr* range encompasses more than two octaves, because it is played with two mallets, its range is reduced to one and one-half octaves.) Like *gatra* in *balungan*, *gendèr* playing evolved and a group of individual *gendèr* patterns emerged.

The range limitation of *gendèr* brings about two types of *gendèr* patterns: patterns whose melodic direction are in congruence or divergence with the proper melodic motion of a *gendhing*. A congruent *gendèr* pattern is created when it is possible for the *gendèr* range to express the proper melodic motion of a passage. When *gendèr* range cannot attain this, divergent *gendèr* patterns (patterns which move in the opposite direction from the proper melodic motion) become inevitable. In addition, the *gendèr* will also have to find *rambatan* (creeping), or a smooth way to link its patterns when situation demands.

How can one learn *gendèr* successfully? My answer would be a mixture between learning *gendèr* by recognizing *cèngkok* and by listening and imitating *gendèr* playing. It is also more beneficial when learning *gendèr* is done in the context of listening to the rest of the ensemble. With this premise in mind, I began to realize how effective learning *gendèr*, *rebab*, or *kendhang* at the conservatory is. I will explain this in the following pages.

THE GENDÈR LESSON AT ASKI

The reader, having followed my survey of *gendèr* teaching methods this far, might find this section a little disappointing. The reader may have assumed that the methods I described above are formally used at ASKI. On the contrary, they are never precisely used. The *gendèr* books have never been applied carefully; they are only used as supplemental reading material. When I was still studying in ASKI (1965–1968), the situation of the *gendèr* lesson was as follows below.

To teach the *gendèr* part for a *gendhing*, first, two or three teachers will play the *gendhing* on the *gendèr*, *rebab*, *kendhang*, and sometimes *slenthem*. Then, if some students feel that they are ready they will try to play *gendèr*, *rebab*, or *kendhang*. Or, if they already know the piece from performance experience outside the school, they will volunteer to play. Meanwhile, the teachers listen, offer suggestions, or play examples. The students who are not able to play at that time will just listen. Outside the class hours, they will spend much of their time in independent study (to practice the *gendèr* themselves, ask their friends for help, or get together with their friends for rehearsal).

The techniques of holding the mallets or of dampening have never been carefully taught by the teacher. Instead, the students must learn by themselves. This situation of the *gendèr* lesson at ASKI has continued to the present day. *Supanggih* (one of the *gendèr* teachers there at that time) emphasizes learning through listening and copying. A learning stage of *gendèr* playing (including holding the mallets and dampening technique) has never been established. Learning through listening to cassette recordings is also done but is limited only to the students being upgraded to teaching assistants or to those preparing for their examination. Another important aspect of learning gamelan at ASKI is the student's involvement in rehearsals outside the class hours, or in public performances. For example,

a student might find that in his village there is a gamelan club that he can join, thus he will be able to spend much time rehearsing or performing with them. Very often, there are also public performances which are organized by the school. Other gamelan performances might be organized by friends in the school for the celebration of a wedding, circumcision, or other ceremonies for relatives. Usually, the students who are often involved in the performances will become recognized players on *gendèr* or other leading instruments. It is obvious that the more time the student spends music making, the more musical experience he or she will gain. In Java, there are still vast opportunities to listen to gamelan music. Almost daily we can listen to the gamelan music broadcast from the government radio station (R.R.I., Radio Republik Indonesia) or from private radio stations (*radio amatir*). Gamelan is still often played for many kinds of celebration, from wedding celebration to Independence Day or other patriotic holidays, from circumcision celebrations to the celebrations of the opening of new bridges or new villages, etc. Nowadays, the increasing number of commercial cassette recordings of gamelan music has provided more opportunities to listen to gamelan music. I hope that the process of learning gamelan I explain in this booklet will be enriched by the increasing opportunities to listen to gamelan music. The last section of this booklet is a practical guide to learn *gendèr* and the *gendèr* notation of several pieces.

LEARNING GENDÈR AND GENDÈR NOTATION

Damping Technique

Considering the difficulty of damping technique in *gendèr* playing, I feel that I should provide detailed descriptions and exercises for it. In my experience teaching *gendèr*, such descriptions and exercises have proven to be both very helpful and necessary for the student.

The *gendèr* is played with two mallets, one held in each hand. In learning to play *gendèr*, the damping technique must first be learned. Because we must do it without thinking about it. For the right hand, the fingers are bent inward into a fist, palm side down, thumb straight. The handle of the mallet is held between the index and middle fingers, and the end of the handle touches the center of the palm. The stroke of the mallet is controlled by up-and-down motions of the wrist in coordination with the up-down and side-to-side

motions of the hand. In playing, when the hand moves to the right (striking the key with the right side of the hand), the thumb or part of the palm near the thumb will act as a damper. When the hand moves to the left, striking the key with the left side of the hand, the ring finger and little finger or the part of the palm near the little finger will damp the keys. For the left hand, the thumb and index fingers are on top, with the palm facing right, the fingers are slightly bent. The handle of the mallet is held between the index finger and middle finger, and the end of the handle is held by the thumb which is bent around it. The stroke of the mallet is controlled by the motion of the wrist, the rotation of the arm (especially when striking the keys with the left side of the hand) in coordination with the side-to-side and up-down motions of the hand. When the hand moves to the left, striking the key with the left side of the hand, the little finger and the ring finger will act as dampers. When the hand moves to the right, the palm near the wrist will damp the keys.

There are two kinds of damping technique:

1. The key is damped an instant after playing the following pitch (i.e., delayed damping). For example, when playing pitch 2 followed by pitch 3: strike pitch 2, let it ring; then strike pitch 3, let it ring, but an instant after striking pitch 3, pitch 2 must be damped. If pitch 3 is followed by pitch 5, an instant after striking pitch 5 you must damp pitch 3, etc. If you must play two notes separated by one or two keys, the damping should be done in the same way as described above, therefore the hand must move quickly from key to key.

2. The key is damped at the same time as the next pitch is played (exact-timing damping). For example, when playing pitch 6 followed by pitch \emptyset : strike pitch 6, then strike pitch i , at the same time damping pitch 6. This kind of damping should only be done in situations in which damping technique #1 is impossible because our hands cannot move fast enough to do instant damping as required by the duration of the notes. Therefore, this damping is used especially in the rangkep playing style.

Exercises

Keeping the damping technique #1 in mind, different kinds of exercises can be created, for example:

1. Right hand. Each set of notes below can be repeated.

[$\dot{3}$ $\dot{2}$]	[$\dot{1}$ 6]	[$\dot{3}$ $\dot{2}$ $\dot{1}$ 6 $\dot{1}$ $\dot{2}$]
[$\dot{2}$ $\dot{1}$]	[6 5]	[$\dot{2}$ $\dot{1}$ 6 5 6 $\dot{1}$]
[$\dot{3}$ $\dot{1}$]	[$\dot{2}$ 6]	[$\dot{3}$ $\dot{1}$ $\dot{2}$ 6]
[$\dot{2}$ 6]	[$\dot{1}$ 5]	[$\dot{2}$ 6 $\dot{1}$ 5]

2. Left hand:

[3 2]	[1 $\grave{6}$]	[3 2 1 $\grave{6}$ 1 2]
[2 1]	[$\grave{6}$ $\grave{5}$]	[2 1 $\grave{6}$ $\grave{5}$ $\grave{6}$ 1]
[3 1]	[2 $\grave{6}$]	[3 1 2 $\grave{6}$]
[2 $\grave{6}$]	[1 $\grave{5}$]	[2 $\grave{6}$ 1 $\grave{5}$]

We should remember that in actual gender playing, the right hand and left hand dampen the keys in different ways. Therefore, exercises for the coordination between both hands are necessary. For example, right hand and left hand playing gembyangan (an octave apart) use the melodic exercises above.

1. Right and left hands play together:

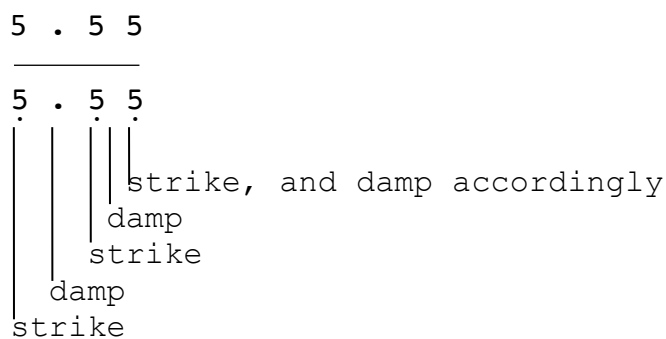
right	$\underline{\dot{3} \dot{2}}$	$\underline{\dot{1} 6}$	$\underline{\dot{3} \dot{2} \dot{1} 6 \dot{1} \dot{2}}$
left	$3 2$	$1 \grave{6}$	$3 2 1 \grave{6} 1 2$ etc.

2. Right and left hands play in alternation:

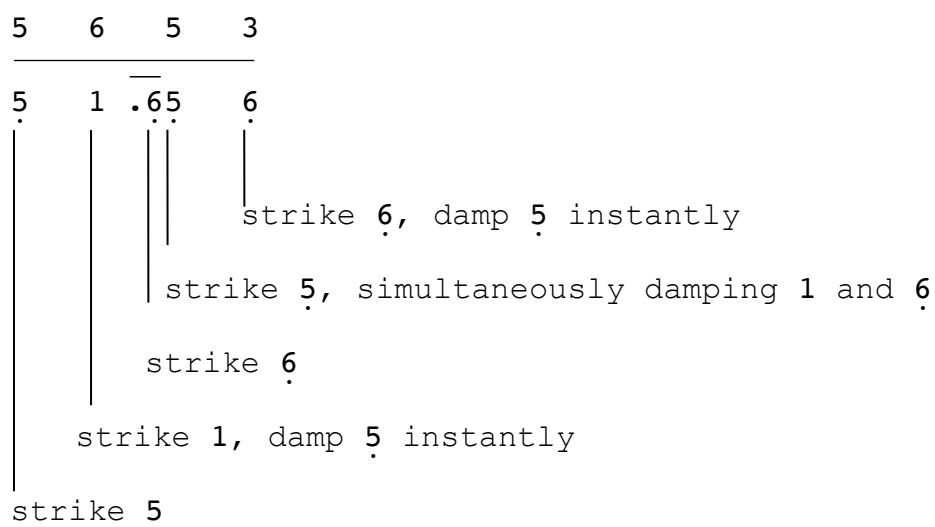
right	$\underline{\dot{3}.\dot{2}.}$	$\underline{\dot{1}.6.}$	$\underline{\dot{3}.\dot{2}.\dot{1}.6.\dot{1}.\dot{2}.}$
left	$.3.2$	$.1.6$	$.3.2.1.6.1.2$ etc.

There are additional damping techniques:

1. If the same pitch is played two or more times consecutively, the key should be damped in-between strokes, except the last stroke which should be damped according to context.



2. If two notes are played in a single beat (e.g. 1 $\overline{.6}$), they should be damped together.



3. If the striking of note is followed by a rest (indicated by one or more dots), this note should be allowed to ring until the next note is played.

NOTATION OF THE GENDÈR

Ketawang *Subå Kaståwå* Sléndro Sångå

Bukå . 5 . 6 2 . 2 6 2 5 . 1̇ . 6 5 . 56 5
 165̇ . 6 2 . 2 6 2 5 . 1 . 6 5 1 6 5

tanggung

. 1 . 6 . 1 . 5̇
 i . 6i 5 i 2̇ i 6̇ . 5 . 6 . 5 6 5
 . 6 1 . 5 165̇ 6 3 . 2 3 5 2 3 5

. 1 . 6̇ dadi . 1 . 5̇
 i . 6 i 5 i 2̇ i 6 5 . 35 6 . 5 3 5 3 2 3 6 . 5 6 5
 . 6 1 . 5 1 65̇ 6 . 1 2 . 161 1 1 . 65̇ 3 2 . 3 . 5

. 1 . 6 . 1 . 5̇
 i . 6i 5 i 2̇ i 6̇ 5 3 5 i . 6 i 6 5 . 35 6 . 5 3 5 3 2 3 6 . 5 6 5
 . 6 1 . 1 321 2 . 16̇ 1 . 656̇ 6 6 . 1 2 . 161 1 1 . 65̇ 3 2 . 3 . 5

. 1 . 6̇ . 1 . 5̇
 i . 6i 5 i 2̇ i 6̇ 5 3 5 i . 6 i 6 5 . 35 6 . 5 3 5 3 2 3 6 . 5 6 5
 . 6 1 . 1 321 2 . 16̇ 1 . 656̇ 6 6 . 1 2 . 161 1 1 . 65̇ 3 2 . 3 . 5

Ngelik 5 . 35 6 . 5 6 i 2̇ . i 2̇ . i 6 5
 . 1 2 . 161 1 1 2̇ . i 2̇ . 1 615

. 2 . 1 . 6 . 5̇
 6 5 6 . 56 i 6 2̇ . i . 2̇ . i 6 5 3 2 3 . 23 5 3 6 . 5 . 6 . 5 6 5
 . . 21 2 6 1 5 . 6 5 6 1 216̇ 1 . . 65̇ 6 3 5 2̇ . 3 2 3 5 2 3 5

. 2 . 1 . 6 . 5̇

$\begin{array}{r} 6\ 5\ 6\ \overline{.56}\ \dot{1}\ 6\ \dot{2}\ .\ \dot{1}\ .\ \dot{2}\ .\ \dot{1}\ 6\ 5 \\ \hline .\ .\ \overline{.21}\ 2\ 6\ 1\ \dot{5}\ .\ \dot{6}\ \dot{5}\ \dot{6}\ 1\ \overline{216}\ 1 \\ \hline .\ \quad \dot{2}\ \quad .\ \quad \dot{1} \\ \hline 6\ 5\ 6\ \overline{.56}\ \dot{1}\ 6\ \dot{2}\ .\ \dot{1}\ .\ \dot{2}\ .\ \dot{1}\ 6\ 5 \\ \hline .\ .\ \overline{.21}\ 2\ 6\ 1\ \dot{5}\ .\ \dot{6}\ \dot{5}\ \dot{6}\ 1\ \overline{216}\ 1 \\ \hline .\ \quad 2\ \quad .\ \quad \overset{\sim}{1} \end{array}$	$\begin{array}{r} 3\ 2\ 3\ \overline{.23}\ 5\ 3\ 6\ .\ 5\ .\ 6\ .\ 5\ 6\ 5 \\ \hline .\ .\ \overline{.65}\ 6\ 3\ 5\ 2\ .\ 3\ 2\ 3\ 5\ 2\ 3\ 5 \\ \hline .\ \quad 6\ \quad .\ \quad \overset{\sim}{5} \\ \hline 3\ 2\ 3\ \overline{.23}\ 5\ 3\ 6\ .\ 5\ .\ 6\ .\ 5\ 6\ 5 \\ \hline .\ .\ \overline{.65}\ 6\ 3\ 5\ 2\ .\ 3\ 2\ 3\ 5\ 2\ 3\ 5 \\ \hline .\ \quad 6\ \quad .\ \quad \textcircled{5} \end{array}$
$\begin{array}{r} 6\ 5\ 6\ \overline{.56}\ \dot{1}\ 6\ \dot{2}\ .\ \dot{1}\ .\ \dot{2}\ .\ \dot{1}\ 6\ 5 \\ \hline .\ .\ \overline{.21}\ 2\ 6\ 1\ \dot{5}\ .\ \dot{6}\ \dot{5}\ \dot{6}\ 1\ \overline{216}\ 1 \\ \hline .\ \quad 2\ \quad .\ \quad 1 \\ \hline 6\ 5\ 6\ \overline{.56}\ \dot{1}\ 6\ \dot{2}\ .\ \dot{1}\ .\ \dot{2}\ .\ \dot{1}\ 6\ 5 \\ \hline .\ .\ \overline{.21}\ 2\ 6\ 1\ \dot{5}\ .\ \dot{6}\ \dot{5}\ \dot{6}\ 1\ \overline{216}\ 1 \\ \hline .\ \quad 2\ \quad .\ \quad 1 \end{array}$	$\begin{array}{r} 3\ 2\ 3\ \overline{.23}\ 5\ 3\ 6\ .\ 5\ .\ 6\ .\ 5\ 6\ 5 \\ \hline .\ .\ \overline{.65}\ 6\ 3\ 5\ 2\ .\ 3\ 2\ 3\ 5\ 2\ 3\ 5 \\ \hline .\ \quad 6\ \quad .\ \quad \overset{\sim}{6} \\ \hline 3\ 5\ 3\ .\ 3\ 5\ 3\ 2\ 5\ \overline{.35}\ 2\ 5\ 3\ 5\ 6 \\ \hline .\ .\ \overline{.56}\ 1\ 6\ 1\ .\ \overline{.53}\ 2\ .\ 5\ \overline{165}\ 6 \\ \hline .\ \quad 6\ \quad .\ \quad \textcircled{5} \end{array}$
$\begin{array}{r} 2\ .\ 3\ 5\ 3\ \overline{.23}\ 5\ 6\ \dot{1}\ 6\ \dot{2}\ .\ \dot{1}\ 6\ 5 \\ \hline .\ 1\ .\ \dot{5}\ .\ \dot{6}\ .\ 1\ .\ 2\ .\ \dot{6}\ 1\ \overline{216}\ 1 \\ \hline .\ \quad 2\ \quad .\ \quad \overset{\sim}{1} \\ \hline 5\ \overline{.35}\ 6\ .\ 5\ 6\ 5\ 6\ \dot{1}\ 6\ \dot{2}\ .\ \dot{1}\ 6\ 5 \\ \hline .\ 1\ 2\ .\ \overline{.16}\ 1\ \dot{5}\ .\ 2\ .\ 6\ \overline{121}\ 6\ 1 \\ \hline .\ \quad 6\ \quad .\ \quad \textcircled{5} \end{array}$	$\begin{array}{r} 3\ 2\ 3\ \overline{.23}\ 5\ 3\ 6\ .\ 5\ .\ 6\ .\ 5\ 6\ 5 \\ \hline .\ .\ \overline{.65}\ 6\ 3\ 5\ 2\ .\ 3\ 2\ 3\ 5\ 2\ 3\ 5 \\ \hline .\ \quad 6\ \quad .\ \quad \overset{\sim}{6} \\ \hline 5\ \overline{.35}\ 6\ .\ 5\ 6\ 5\ 6\ \dot{1}\ 6\ \dot{2}\ .\ \dot{1}\ 6\ 5 \\ \hline .\ 1\ 2\ .\ \overline{.16}\ 1\ \dot{5}\ .\ 2\ .\ 6\ \overline{121}\ 6\ 1 \\ \hline .\ \quad 6\ \quad .\ \quad \textcircled{5} \end{array}$

Ladrang *Gonjang-Ganjing* Sléndro Sångå

Bukå gendèr

(5)

. 5	. 6 . 5	i 6 i 5	i 6 i 5
.165	. 2 . 1	. 216 1	. 65165

tanggung

. 2	. 1	. 6	. 5	. 2	. 5	. 2	. 1
6 i 6 2	. i 6 5 3 2 3 6	. 5 6 5	3 6 3 2 3 5 6 5 6	i 6 2	. i 6 5		
. 2 . 6 1	. 216 1	. 63 3 2 . 3 . 5	2 2 2 . 3 2 3 5 . 2 . 6 1	216 1			

dadi

. 2	. 1	. 2	. 1	. 2	. 1
6 i 6	. 56 i 6 2	. i . 2 . i 6 5	3 2 3 . 2 5 2 6 . 5 . 6 . 5 6 5		
. . 21	2 6 1 5 . 6 5 6 1	216 1	. . 65 6 3 5 2 . 3 2 3 5 2 3 5		

. 2	. 1	. 6	. 5
6 5 6	. 56 i 6 2	. i . 2 . i 6 5	3 2 3 . 23 5 3 6 . 5 . 6 . 5 6 5
. . 21	2 1 2 . 6 . 5 6 1	216 1	. . 65 6 5 6 . 3 . 2 3 5 2 3 5

. 2	. 1	. 6	. 5
6 5 6	. 56 i 6 2	. i . 2 . i 6 5	3 2 3 . 23 5 3 6 . 5 . 6 . 5 6 5
. . 21	2 1 2 . 6 . 5 6 1	216 1	. . 65 6 5 6 . 3 . 2 3 5 2 3 5

. 2	. 5	. 2	. 1
3 6 3 2 5	. 35 6 . 5 . 6 . 5 6 5	6 5 6	. 56 i 6 2
2 2 2 . . 6 1 2	161 1 12.16 1 5	. . 21	2 6 1 5 . 6 5 6 1

. 2	. 1	. 2	. 1
6 i 6 2	. i 6 5 6 i 6 2	. i 6 5	6 i 6
. 2 . 2	. 16 1 5 . 2 . 6 1	216 1	. . 21 2 1 2 . 6 . 5 6 1

$$\begin{array}{r}
 \cdot \quad 2 \quad \cdot \quad \overset{\sim}{1} \\
 6 \ i \ 6 \ \dot{2} \ . \ i \ 6 \ 5 \ 6 \ i \ \overline{.2.1\dot{2}} \ i \ 6 \ 5 \quad 3 \ . \ 3 \ 2 \ 5 \ 3 \ 5 \ 6 \ . \ 5 \ \overline{.6.56} \ i \ 6 \ 5 \quad \textcircled{5} \\
 \hline
 \cdot \ 2 \ \overline{.16} \ 5 \ 5 \ 5 \ . \ . \ 2 \ . \ 6 \ 1 \ \overline{216} \ 1 \quad \cdot \ 6 \ 1 \ . \ 5 \ \overline{165} \ 6 \ 3 \ . \ 2 \ 3 \ 5 \ 2 \ 3 \ 5
 \end{array}$$

$$\begin{array}{r}
 \cdot \quad 2 \quad \cdot \quad 1 \\
 6 \ i \ 6 \ \dot{2} \ . \ i \ 6 \ 5 \ 6 \ i \ \overline{.2.1\dot{2}} \ i \ 6 \ 5 \quad 3 \ . \ 3 \ 2 \ 5 \ 3 \ 5 \ 6 \ . \ 5 \ \overline{.6.56} \ i \ 6 \ 5 \quad \overset{\sim}{5} \\
 \hline
 \cdot \ 2 \ \overline{.16} \ 5 \ 5 \ 5 \ . \ . \ 2 \ . \ 6 \ 1 \ \overline{216} \ 1 \quad \cdot \ 6 \ 1 \ . \ 5 \ \overline{165} \ 6 \ 3 \ . \ 2 \ 3 \ 5 \ 2 \ 3 \ 5
 \end{array}$$

$$\begin{array}{r}
 \cdot \quad 2 \quad \cdot \quad \overset{\sim}{5} \\
 3 \ 6 \ 3 \ 2 \ 5 \ \overline{.35} \ 6 \ . \ 5 \ . \ 6 \ . \ 5 \ 6 \ 5 \quad \cdot \ 6 \ . \ 5 \ . \ 6 \ . \ 5 \ 6 \ i \ 6 \ \dot{2} \ . \ i \ 6 \ 5 \quad \overset{\sim}{1} \\
 \hline
 2 \ 2 \ 2 \ . \ . \ 6 \ 1 \ 2 \ . \ 6 \ \overline{.12} \ 1 \ 6 \ 1 \ 5 \quad 2 \ . \ 2 \ . \ \overline{216} \ 1 \ 5 \ \overline{.21} \ 2 \ . \ 6 \ \overline{56.61}
 \end{array}$$

$$\begin{array}{r}
 \cdot \quad 2 \quad \cdot \quad \overset{\sim}{1} \\
 6 \ i \ \overline{.2.1\dot{2}} \ i \ 6 \ \dot{2} \ . \ i \ \overline{.2.1\dot{2}} \ i \ 6 \ 5 \quad 6 \ i \ \overline{.2.1\dot{2}} \ i \ 6 \ 5 \ 6 \ i \ . \ \dot{2} \ . \ i \ 6 \ 5 \quad \overset{\sim}{1} \\
 \hline
 \cdot \ . \ 2 \ 1 \ 2 \ 1 \ 2 \ . \ 6 \ . \ 5 \ 6 \ 1 \ \overline{216} \ 1 \quad \cdot \ . \ 2 \ 1 \ 2 \ 1 \ 6 \ 5 \ . \ 2 \ . \ 6 \ 1 \ \overline{216} \ 1
 \end{array}$$

$$\begin{array}{r}
 \cdot \quad 2 \quad \cdot \quad \overset{\sim}{1} \\
 6 \ 5 \ 6 \ \overline{.56} \ i \ 6 \ \dot{2} \ . \ i \ . \ \dot{2} \ . \ i \ 6 \ 5 \quad 3 \ 2 \ 3 \ \overline{.23} \ 5 \ 3 \ 6 \ . \ 5 \ . \ 6 \ . \ 5 \ 6 \ 5 \quad \textcircled{5} \\
 \hline
 \cdot \ . \ \overline{.21} \ 2 \ 1 \ 2 \ . \ 6 \ . \ 5 \ 6 \ 1 \ \overline{216} \ 1 \quad \cdot \ . \ \overline{.65} \ 6 \ 5 \ 6 \ . \ 3 \ . \ 2 \ 3 \ 5 \ 2 \ 3 \ 5
 \end{array}$$

$$\begin{array}{r}
 \cdot \quad 2 \quad \cdot \quad \overset{\sim}{1} \\
 i \ i \ i \ i \ 6 \ i \ 6 \ \dot{2} \ . \ i \ . \ \dot{2} \ . \ i \ 6 \ 5 \quad \textcircled{1} \\
 \hline
 \cdot \ . \ . \ . \ . \ 2 \ 1 \ 2 \ . \ 6 \ . \ 5 \ 6 \ 1 \ \overline{216} \ 1
 \end{array}$$

$$\begin{array}{r}
 \cdot \quad \dot{3} \quad \cdot \quad \dot{2} \\
 1 \ \overline{.6i} \ . \ i \ \dot{2} \ i \ 5 \ i \ 6 \ i \ \overline{.6i} \ \dot{2} \ i \ 6 \quad \cdot \ 5 \ . \ 6 \ . \ 5 \ 6 \ 5 \ 3 \ 2 \ 3 \ 6 \ . \ 5 \ 6 \ 5 \quad \overset{\sim}{5} \\
 \hline
 \cdot \ 6 \ 5 \ . \ 1 \ 2 \ 3 \ . \ . \ . \ \overline{.53} \ 2 \ \overline{321} \ 2 \quad \overline{161} \ 1 \ \overline{12161} \ 1 \ 1 \ \overline{.65} \ 3 \ 2 \ . \ 3 \ . \ 5
 \end{array}$$

$$\begin{array}{r}
 \cdot \quad i \quad \cdot \quad \overset{\sim}{6} \\
 i \ \overline{.6i} \ 5 \ i \ \dot{2} \ i \ 6 \ 5 \ 3 \ 5 \ i \ . \ 6 \ i \ 6 \quad i \ \dot{2} \ \overline{.i.6i} \ \dot{2} \ i \ 6 \ 5 \ 3 \ 5 \ i \ . \ 6 \ i \ 6 \quad \overset{\sim}{6} \\
 \hline
 \cdot \ 6 \ 1 \ . \ 1 \ \overline{321} \ 2 \ \overline{.16} \ 1 \ . \ \overline{656} \ 6 \ 6 \quad \cdot \ . \ 5 \ 6 \ 1 \ \overline{321} \ 2 \ \overline{.16} \ 1 \ . \ \overline{656} \ 6 \ 6
 \end{array}$$

$\cdot \quad 5 \quad \cdot \quad \overset{\sim}{6}$	$\cdot \quad 3 \quad \cdot \quad \overset{\sim}{5}$
$i \dot{2} \overline{.i.6i} \dot{2} i 5 i 6 i \overline{.6i} \dot{2} i 6$	$\cdot 5 \cdot 6 \cdot 5 6 5 3 2 3 6 \cdot 5 6 5$
$\cdot \cdot 1 2 3 2 3 \cdot \cdot \cdot \overline{.53} 2 \overline{321} 2$	$\cdot 5 \cdot 6 \cdot 5 6 5 3 2 3 6 \cdot 5 6 5$
$\cdot \quad 2 \quad \cdot \quad \overset{\sim}{1}$	$\cdot \quad \overset{\sim}{6} \quad \cdot \quad \textcircled{5} \quad :$
$6 i 6 \dot{2} \cdot i 6 5 6 i \overline{.2.12} i 6 5$	$3 \cdot 3 2 5 3 5 6 \cdot 5 \overline{.6.56} i 6 5$
$\cdot 2 \overline{.16} 5 \cdot 5 \cdot \cdot 2 \cdot \overset{\sim}{6} 1 \overline{216} 1$	$\cdot \overset{\sim}{6} 1 \cdot \overset{\sim}{5} \overline{165} \overset{\sim}{6} 3 \cdot \overset{\sim}{2} \overset{\sim}{3} \overset{\sim}{5} \overset{\sim}{2} \overset{\sim}{3} \overset{\sim}{5}$

Ketawang *Puspå Warnå* sléndro manyurå

Bukå rebab $\overset{\sim}{6}$ $\overline{123}$ 2 1 3 3 $\overline{232}$ 2 $\overline{16216}$

Gendèr . \tilde{i} . 6 \tilde{i} 6

$\overline{653}$. 5 . 6

tanggung

. 2 . 3 . 2 . $\overset{\sim}{1}$. 3 . $\overset{\sim}{2}$

$\overline{3.565.53}$ $\overline{6563656i}$ $\overline{6.56i.6i6}$

. 2 . 2 . 1 2 . $\overset{\sim}{6}$ $\overset{\sim}{5}$ $\overset{\sim}{3}$. 6 $\overline{216}$ 1 . 2 3 . $\overline{212}$ 2 2

dadi . 1 . $\textcircled{6}$

5 3 5 $\overline{.35}$ 6 5 \tilde{i} . 6 . \tilde{i} . 6 \tilde{i} 6

. . $\overline{.16}$ 1 5 6 3 . 5 3 5 6 3 5 6

$\textcircled{1}$. 2 . 3 . 2 . $\overset{\sim}{1}$

$\overline{3.565.35}$ 6 $\overset{\sim}{2}$ $\overset{\sim}{3}$ $\overset{\sim}{2}$ 6 $\overset{\sim}{2}$ $\overset{\sim}{3}$ $\overset{\sim}{2}$ \tilde{i} $\overline{656.56}$ 5 6 3 6 5 6 3 6 5 6 \tilde{i}

. 2 . $\overset{\sim}{6}$. 1 . 2 . 3 5 . 2 $\overline{532}$ 3 . . $\overline{.21}$ $\overset{\sim}{6}$ 1 2 . $\overline{.65}$ 3 . 6 5 6 1

. 3 . $\overset{\sim}{2}$. 1 $\textcircled{6}$

6 $\overline{.56}$ \tilde{i} . 6 \tilde{i} 6 \tilde{i} $\overset{\sim}{2}$ \tilde{i} $\overset{\sim}{3}$. $\overset{\sim}{2}$ \tilde{i} 6 5 3 5 $\overline{.35}$ 6 5 \tilde{i} . 6 . \tilde{i} . 6 \tilde{i} 6

. 2 3 . 2 1 2 $\overset{\sim}{6}$. 3 . 1 2 $\overline{321}$ 2 . . $\overline{.16}$ 1 5 6 3 . 5 3 5 6 3 5 6

5 3 5 $\overline{.35}$ 6 \tilde{i} $\overset{\sim}{2}$ $\overset{\sim}{3}$. $\overset{\sim}{2}$ $\overset{\sim}{3}$. $\overset{\sim}{2}$ \tilde{i} 6

. . $\overline{.16}$ 1 $\overset{\sim}{6}$ $\overline{612}$ 3 . 2 3 $\overline{.21}$ 2 6

. . 6 . $\overset{\sim}{2}$ $\overset{\sim}{3}$ $\overset{\sim}{2}$ \tilde{i}

. 3 5 $\overline{.35}$ 3 5 6 \tilde{i} $\overset{\sim}{2}$ \tilde{i} $\overset{\sim}{3}$. $\overset{\sim}{2}$ \tilde{i} 6 $\overset{\sim}{2}$ $\overset{\sim}{3}$ $\overline{.2.12}$ $\overset{\sim}{3}$ $\overset{\sim}{2}$ \tilde{i} 6 5 6 $\overset{\sim}{2}$. \tilde{i} $\overset{\sim}{2}$ \tilde{i}

. . $\overline{.21}$ $\overset{\sim}{6}$ $\overset{\sim}{6}$ $\overset{\sim}{6}$. . 3 . \tilde{i} 2 $\overline{321}$ 2 . . $\overset{\sim}{6}$ 1 2 $\overline{532}$ 3 $\overline{.21}$ 2 . $\overline{161}$ 1 1

$\overset{\sim}{3}$ $\overset{\sim}{2}$ 6 $\overset{\sim}{5}$ \tilde{i} 6 5 $\textcircled{3}$

6 $\overline{.56}$ \tilde{i} . 6 \tilde{i} $\overset{\sim}{2}$. \tilde{i} $\overset{\sim}{3}$ $\overset{\sim}{2}$ 6 5 3 2 5 6 $\overline{.5.35}$ 6 5 3 2 1 2 3 . 3 5 3

. 2 3 . $\overline{212}$ 2 2 . $\overline{123}$ 2 6 5 3 5 . . $\overset{\sim}{2}$ $\overset{\sim}{3}$ 5 $\overline{165}$ 6 $\overline{.53}$ 5 . $\overline{323}$ 3 3

. . . 6 2̇ 3̇ 2̇ i 6 .56 i . 6 i 6 <u>. . . 216̇ 2 6 2 1 . 2 3 . 212 2 2</u> . . 3 . 2 6 .56 i . 6 i 6 i 2̇ i 3̇ . 2̇ i 6 <u>. 2 3 . 2 1 2 6̇ . 3 . 1 2 321 2</u>	5 6 5 . 5 6 5 3 6 .56 3 6 5 6 i <u>. . . 61 2 1 2 . 65 3 . 6 216 1</u> . 1 . 5 3 5 .35 6 5 i . 6 . i . 6 i 6 <u>. . . 16 1 5 6 3 . 5 3 5 6 3 5 6</u>
. . 2 . 3 3 . 5 6 5 .35 6 2̇ 3̇ 2̇ 6 2̇ 3̇ 2̇ i <u>. 2 . 6̇ . 1 . 2 . 3 5 . 2 532 3</u>	. 2 . 1 6 5 6 .56 5 6 3 6 5 6 3 6 5 6 i <u>. . . 21 6 1 2 . 65 3 . 6 5 6 1</u>
. . 3 . 2 6 .56 i . 6 i 6 i 2̇ i 3̇ . 2̇ i 6 <u>. 2 3 . 2 1 2 6̇ . 3 . 1 2 321 2</u>	. 1 . 5 3 5 .35 6 5 i . 6 . i . 6 i 6 <u>. . . 16 1 5 6 3 . 5 3 5 6 3 5 6</u>

Ladrang *Wilujeng* Sléndro Manyurá

Buká rebab

	1 3 2 6̣	1̄ 2̄ 2̄ 3̄ 3̄	1 1 1̄ 2̄ 2̄ 3̄ 2 2 1̄ 6̄ 2̄ 1̄ 6̄
			gendèr
			i . 6̣ i 6̣
			6̣ 5̣ 3̣ . 5̣ 3̣ 5̣ 6̣
tanggung			
	2 1 2 3		2 1 2 6̣
	2̣ 3̣ 2̣ i . 3 6̣ i		5 6 5 i . 6 i 6
	. 2 1 6̣ 1 5 . 2 3		. 1 . 5̣ 6̣ 3̣ 5̣ 6̣
	3 3 .	. dadi	6 5 3 2̂
	5 i 5 3 5 3 5 6		i 6 i . 6̄ i 2̄ i 3̄ . 2̄ . 3̄ . 2̄ i 6
	3̣ 3̣ 3̣ . 5̣ 1̄ 6̄ 5̄ 6̄		. . . 3̄ 2̄ 3 1 2 6̄ . 1 6̄ 1 2 3̄ 2 1 2
	5 6 5 3̂		2 1 2 6̂
	2̣ . 1̄ 2̄ 6̄ 2̣ 3̣ 2̣ 6̄ 2̣ i 2̣ . 1̄ 2̄ 3̣ 2̣ i		6 5 6 . 5̄ 6̄ 5 6 i . 6 . i . 6 i 6
	. 1 6̣ . 2 3 5 . . . 6̄ 5 3 5 3 2 3		. . . 2̄ 1 6̄ 2̄ 1 6̄ 1 5̄ . 3̄ 5̄ 6̄ . 6̄ 6̄
	2 1 2 3̂		2 1 2 6̂
	2̣ . 1̄ 2̄ 6̄ 2̣ 3̣ 2̣ i 5 . 6 i 6 . 5̄ 6̄ i		6 5 6 . 5̄ 6̄ 5 6 i . 6 . 1 . 6 i 6
	. 1 2 . 6̣ 2̄ 1 6̄ 1 . 3 . 1 . 2 . 3		. . . 2̄ 1 6̄ 2̄ 1 6̄ 1 5̄ . 3̄ 5̄ 6̄ . 6̄ 6̄
	2 1 2 3		2 1 2 6̂
	2̣ . 1̄ 2̄ 6̄ 2̣ 3̣ 2̣ i 5 . 6 i 6 . 5̄ 6̄ i		6 5 6 . 5̄ 6̄ 5 6 i . 6 . 1 . 6 i 6
	. 1 2 . 6̣ 2̄ 1 6̄ 1 . 3 . 1 . 2 . 3		. . . 2̄ 1 6̄ 2̄ 1 6̄ 1 5̄ . 3̄ 5̄ 6̄ . 6̄ 6̄

$\begin{array}{cccc} 3 & 3 & . & \sim \\ 5 \dot{i} 5 3 6 \overline{.56} \dot{i} 5 6 5 \dot{i} . 6 \dot{i} 6 \\ \hline 3 \dot{3} \dot{3} . . 1 2 3 . 1 . 5 \dot{6} \dot{3} \dot{5} \dot{6} \end{array}$	$\begin{array}{cccc} 6 & 5 & 3 & \hat{2} \\ \dot{i} 6 \dot{i} \overline{.6\dot{i}} \dot{2} \dot{i} \dot{3} . \dot{2} . \dot{3} . \dot{2} \dot{i} 6 \\ \hline . . \overline{.32} 3 1 2 \dot{6} . 1 \dot{6} 1 2 \overline{321} 2 \end{array}$
$\begin{array}{cccc} 5 & 6 & 5 & \sim 3 \\ \dot{2} \overline{.i\dot{2}} 6 \dot{2} \dot{3} \dot{2} 6 \dot{2} \dot{i} \dot{2} \overline{.i\dot{2}} \dot{3} \dot{2} \dot{i} \\ \hline . 1 \dot{6} . 2 3 5 . . . \overline{.65} 3 \overline{532} 3 \end{array}$	$\begin{array}{cccc} 2 & 1 & 2 & \hat{6} \\ 6 5 6 \overline{.56} 5 6 \dot{i} . 6 . \dot{i} . 6 \dot{i} 6 \\ \hline . . \overline{.21} \dot{6} \overline{21\dot{6}} 1 \dot{5} . \dot{3} \dot{5} \dot{6} . \dot{6} \dot{6} \end{array}$
$\begin{array}{cccc} 2 & 1 & 2 & \sim 3 \\ \dot{2} \overline{.i\dot{2}} 6 \dot{2} \dot{3} \dot{2} \dot{i} 5 . 6 \dot{i} 6 \overline{.56} \dot{i} \\ \hline . 1 2 . \dot{6} \overline{21\dot{6}} 1 . 3 . 1 . 2 . 3 \end{array}$	$\begin{array}{cccc} 2 & 1 & 2 & \textcircled{6} \\ 6 5 6 \overline{.56} 5 6 \dot{i} . 6 . 1 . 6 \dot{i} 6 \\ \hline . . \overline{.21} \dot{6} \overline{21\dot{6}} 1 \dot{5} . \dot{3} \dot{5} \dot{6} . \dot{6} \dot{6} \end{array}$
<p>Ngelik</p>	$\begin{array}{cccc} . 6 . \dot{i} . 6 \dot{i} \dot{2} \dot{3} . \dot{2} \dot{3} . \dot{2} \dot{i} 6 \\ \hline \overline{212} 2 \overline{23212} 2 2 3 . 2 3 . 2 \overline{126} \end{array}$
$\begin{array}{cccc} . & . & 6 & . \\ . 3 5 \overline{.35} \overline{.35} 6 . 3 5 \overline{.35} 3 5 6 \\ \hline . . . 2 \overline{.16} \dot{6} 2 \overline{.16} \dot{6} . \end{array}$	$\begin{array}{cccc} \dot{i} & 5 & \dot{i} & 6 \\ 5 3 5 \overline{.35} 6 \dot{i} \dot{2} \dot{3} . \dot{2} \dot{3} . \dot{2} \dot{i} 6 \\ \hline . . \overline{.16} 1 6 \overline{612} 3 . 2 3 . 2 \overline{126} \end{array}$
$\begin{array}{cccc} 3 & 5 & 6 & \dot{i} \\ \dot{2} \overline{.i\dot{2}} 6 \dot{2} \dot{3} \dot{2} \dot{i} 6 5 6 \dot{2} . \dot{i} \dot{2} \dot{i} \\ \hline . 1 2 6 2 \overline{532} 3 \overline{.21} 2 . \overline{16} 1 1 1 \end{array}$	$\begin{array}{cccc} 6 & 5 & 3 & 2 \\ 6 \overline{.56} \dot{i} . 6 \dot{i} 6 \dot{i} \dot{2} \dot{i} \dot{3} . \dot{2} \dot{i} 6 \\ \hline . 2 3 . 2 1 2 \dot{6} . 3 . 1 2 \overline{321} 2 \end{array}$
$\begin{array}{cccc} 6 & 6 & . & . \\ \overline{.i.6\dot{i}} 6 \dot{2} \overline{.i\dot{2}} 6 \dot{2} \overline{.i\dot{2}} 6 \dot{2} \overline{.i\dot{2}} 6 \\ \hline 6 \dot{6} \dot{6} . \overline{.56} \dot{6} . \overline{.56} \dot{6} . \overline{.56} \dot{6} . \end{array}$	$\begin{array}{cccc} \dot{i} & 5 & \dot{i} & 6 \\ 5 3 5 \overline{.35} 6 \dot{i} \dot{2} \dot{3} . \dot{2} \dot{3} . \dot{2} \dot{i} 6 \\ \hline . . \overline{.1.6\dot{i}} \dot{6} \overline{612} 3 . 2 3 . 2 \overline{126} \end{array}$
$\begin{array}{cccc} \dot{i} & \dot{i} & 3 & 2 \\ \dot{i} . 6 \overline{.56} 5 6 \dot{i} 6 5 6 \dot{i} . 6 \dot{i} 6 \\ \hline . 1 . 3 \overline{.21} 1 . . 2 3 . \overline{212} 2 2 \end{array}$	$\begin{array}{cccc} . & 1 & 2 & \dot{6} \text{ :} \\ 5 3 5 \overline{.35} 6 5 \dot{i} . 6 . \dot{i} . 6 \dot{i} 6 \\ \hline . . \overline{.16} 1 \dot{5} \dot{6} \dot{3} . \dot{5} \dot{3} \dot{5} \dot{6} \dot{3} \dot{5} \dot{6} \end{array}$

Ladrang *Remeng* Sléndro Nem
gendèran lombâ (balungan and gendèr)

Bukâ: rebab

5̣ . 6̣ 1 2 1̣ 2̣ 5̣ 6̣ ị ị ị ị ị ị 2̣ 6̣ ị 6̣ ⑥

gendèr

. . 6

2 1 6̣

tanggung:

. 6 6 . 6 6 5 6̂

. 3 5 . 3̄5 3 5 6 5 3 5 ị . 6 ị 6

. . . 2̄1 6̣ 6̣ 6̣ . . 1 . 5̣ 6̣ 3̣ 5̣ 6̣

ị 6 5 3̣ dadi 2 2 3 2̂

5 3 5 6 5 ị 5 3 2 . 5 6 . ị . 6 ị 6 ị 2̣ ị 3̣ . 2̣ ị 6

. 1 . 6̣ 3̣ 3̣ 3̣ . . 2̣ . . 6̣ 6̣ . . . 3 . 1 2 3̄21 2

⌈ . . 6̣ 1̣ 2 2 3 2̂

. . ị 6 2̣ . ị 2̣ 6 5 . 5 3 6 5 6 ị . 6 . 6 ị 6 2̣ . ị 2̣ 6 ị 2̣ ị 3̣ . 2̣ ị 6

. . . 6̣ 2 2 . . . 1 2 . 6̣ 2̄16̣ 1 2 2 . 6̣ 12 2 . . . 3 . 2̄1 2 3̄21 2

3 2 1 6̣ 5 6 1 ②

ị 2̣ ị 3̣ . 2̣ ị 6 5 . 3̄5 ị . 6 ị 6 ị 2̣ ị 3̣ . 2̣ ị 6 ị 2̣ ị 3̣ . 2̣ ị 6

. 3 . 2̄1 2 . 2̄12 . 1̄6 5 3̣ . 5 . 6̣ . 3̣ . . . 2̄1 2 6 3 . . 1 2 3̄21 2

3 2 1 6̣ 5 6 1 2̂

ị 2̣ ị 3̣ . 2̣ ị 6 5 . 3̄5 ị . 6 ị 6 ị 2̣ ị 6 ị 2̣ ị 3̣ . 2̣ . 3̣ . 2̣ ị 6

. 3 . 2̄1 2 . 2̄12 . 1̄6 5 3̣ . 5 . 6̣ . . . 3̄2 3 2 3 . 2̄1 . 6̣ 1 2 3̄21 2

3 2 1 6̣ 3 3 5 3̂

$$\begin{array}{r}
 \begin{array}{l}
 \dot{1} \overline{.6\dot{1}} 5 \dot{1} \dot{2} \dot{1} 6 3 \cdot 6 \cdot 5 \overline{.35} 6 \\
 \cdot \dot{6} 1 \overline{.6\dot{5}} 1 2 \dot{6} \cdot 2 \overline{.16} \cdot 1 \cdot 2 \\
 \cdot \quad \quad \quad \dot{6} \quad \quad \quad 1 \quad \quad \quad \cdot \\
 \dot{1} \overline{.6\dot{1}} 5 \dot{1} \dot{2} \dot{1} 6 3 \cdot 6 \cdot 5 \overline{.35} 6 \\
 \cdot \dot{6} 1 \overline{.6\dot{5}} 1 2 \dot{6} \cdot 2 \overline{.16} \cdot 1 \cdot 2 \\
 \dot{1} \quad \quad \quad \dot{1} \quad \quad \quad \cdot \quad \quad \quad \cdot \\
 \dot{1} \cdot 6 \overline{.56} 5 6 \dot{1} 6 5 6 \dot{2} \cdot \dot{1} \dot{2} \dot{1} \\
 \cdot 1 \cdot 3 \overline{.21} 1 \cdot \cdot 2 \overline{.16} 1 5 \dot{6} 1 \\
 \cdot \quad \quad \quad \cdot \quad \quad \quad 6 \quad \quad \quad 6 \quad \quad \quad \cdot \quad \quad \quad \cdot \\
 \cdot 3 5 \overline{.35} 3 5 6 \dot{2} \overline{.12} 6 \overline{.1.6\dot{1}} 6 \\
 \cdot \cdot \overline{.21} \dot{6} \dot{6} \dot{6} \cdot \overline{.56} \cdot \overline{.356} \dot{6} \cdot \cdot \\
 \dot{1} \quad \quad \quad 6 \quad \quad \quad 5 \quad \quad \quad \cdot \\
 \dot{2} \dot{1} \dot{3} \dot{2} 6 5 3 2 5 6 \overline{.1.6\dot{1}} 6 5 3 \\
 2 \overline{123} 2 \dot{6} \overline{563} 5 \dot{2} \dot{3} 1 \dot{2} \dot{3} 5 \dot{6} \dot{3} \\
 \cdot 5 \cdot 6 \cdot 5 6 5 3 \overline{.23} 6 \cdot 5 6 5 \\
 \overline{161} 5 2 \overline{161} 1 1 \overline{.65} 3 \dot{2} \cdot 3 \cdot 5 \\
 \cdot \quad \quad \quad \cdot \quad \quad \quad 1 \quad \quad \quad 6 \quad \quad \quad \cdot \\
 \cdot 5 \cdot 6 \cdot 5 6 5 3 \overline{.23} 6 \cdot 5 6 5 \\
 \overline{161} 1 \overline{12161} \overline{161} \overline{.65} 3 \dot{2} \cdot 3 \cdot 5 \\
 \quad \quad \quad \cdot \quad \quad \quad 3 \quad \quad \quad 2 \quad \quad \quad \dot{1} \quad \quad \quad \textcircled{6} \\
 6 \overline{.56} \dot{1} \cdot 6 \dot{1} \dot{2} \overline{.3} \cdot 2 \dot{3} \cdot 2 \dot{1} 6 \\
 \cdot 2 3 \cdot \overline{212} \overline{212} \overline{23} \cdot 2 3 \cdot 2 \overline{126} \\
 \cdot \quad \quad \quad \cdot \quad \quad \quad 6 \quad \quad \quad 6 \quad \quad \quad 5 \quad \quad \quad \cdot \\
 2 \overline{.12} 6 5 3 5 \dot{1} \cdot 6 \cdot \dot{1} \cdot 6 \dot{1} 6 \\
 \overline{.56} \dot{6} \cdot \cdot 1 \cdot \overline{.65} \cdot 3 5 \dot{6} 1 2 \dot{6} 1 \\
 \quad \quad \quad \cdot \quad \quad \quad 2 \quad \quad \quad 2 \quad \quad \quad 3 \quad \quad \quad \cdot \\
 2 \cdot 5 6 5 \overline{.35} 6 \dot{1} \dot{2} \dot{1} \dot{3} \cdot 2 \dot{1} 6 \\
 \cdot 2 \cdot 6 \overline{.12} \cdot \cdot \cdot 3 \cdot 1 2 \overline{321} 2
 \end{array}
 \end{array}$$

Ladrang *Pangkur* Sléndro Sångå (balungan and gendèr)
gendèran lombå and rangkep

Bukå gendèr

(5)

. 5̣ . 6̣ . 5̣ i 6̣ i 5̣ i 6̣ i 5̣
 .165̣ . 2 . 1 . 216̣ 1 . 65165̣

tanggung

2 1 2 6̣ 2 1 6̣ 5̣ 6 5 2 1̣
 i 6̣ i 5̣ i 2̣ i 6̣ . 5̣ . 6̣ . 5̣ 6̣ 5̣ 6 i 6̣ 2̣ . i 6̣ 5̣
 . 6̣ 1 . 5̣ 165̣ 6̣ 3 . 2̣ 3̣ 5̣ 2̣ 3̣ 5̣ . 2 . 6̣ 1 216̣ 1

dadi 3 2 1 6̣
 3 . 3 5 3 . 3 2 5̣ .35 2 5 3 5 6
 . 6̣ 1 . 5̣ 6̣ 1 . .53̣ 2̣ . 5̣ 165̣ 6̣

2 3 2 1̣ 5 3 2 1̣
 5 . 5 6̣ . 5 6̣ 5 6̣ i 6̣ 2̣ . i 6̣ 5̣ 6 i 6̣ .56̣ i 6̣ 2̣ . i . 2̣ . i 6̣ 5̣
 . 1 2 . 1 6̣ 1 5̣ . 2 . 6̣ 1 216̣ 1 . . .61̣ 2 1 2 . 6̣ . 5̣ 6̣ 1 216̣ 1

3 2 1 6̣ 2 1 6̣ (5)
 3 . 3 5 3 . 3 2 5̣ .35 2 5 3 5 6 5 . 5 6̣ . 5 6̣ 5 3 2 3 6̣ . 5 6̣ 5
 . 6̣ 1 . 5̣ 6̣ 1 . .53̣ 2̣ . 5̣ 165̣ 6̣ . 1 2 . 161̣ 1 1 .65̣ 3̣ 2̣ . 3̣ . 5̣

2 1 2 6̣ 2 1 6̣ 5̣
 i .61̣ 5 3 . 3 2 5̣ .35 2 5 3 5 6 5 . 5 6̣ . 5 6̣ 5 3 2 3 6̣ . 5 6̣ 5
 . 6̣ 1 . 5̣ 615̣ 3̣ 2̣ . 2̣ 3̣ 5̣ 165̣ 6̣ . 1 2 . 161̣ 1 1 .65̣ 3̣ 2̣ . 3̣ . 5̣

6 5 2 1̣ 3 2 1 6̣
 6 i 6̣ .56̣ i 6̣ 2̣ . i . 2̣ . i 6̣ 5̣ 3 . 3 5 3 . 3 2 5̣ .35 2 5 3 5 6
 . . .61̣ 2 1 2 . 6̣ . 5̣ 6̣ 1 216̣ 1 . 6̣ 1 . 5̣ 6̣ 1 . .53̣ 2̣ . 5̣ 165̣ 6̣

2	3	2	1̂		5	3	2	1̂
5 . 5 6 . 5 6 5 6 i 6 2̇ . i 6 5	6 i 6 .56 i 6 2̇ . i . 2̇ . i 6 5							
<hr/>				<hr/>				
. 1 2 . 1 6 1 5 . 2 . 6 1 216 1	. . .61 2 1 2 . 6 . 5 6 1 216 1							

3	2	1	6̂		2	1	6̂	(5)
3 . 3 5 3 . 3 2 5 .35 2 5 3 5 6	5 . 5 6 . 5 6 5 3 2 3 6 . 5 6 5							
<hr/>				<hr/>				
. 6 1 . 5 6 1 . .54 2 . 5 165 6	. 1 2 . 161 1 1 .65 3 2 . 3 . 5							

Transition to wilet 323.3536.5.6.565
.....656352.3235235

Gendèran rangkep

[:	2	1		2	6̂
...6...5...6...5..6.5.6i..6.6.65	.3.5.3.2.3.5.3.2.5.3.5.6..5.5.56				
<hr/>			<hr/>		
.2...2...216.1.5.6.6.5.6.1.2.16.	1.16561.1.16561.5.23.35.235.165.				

	2	1		6̂	5̂
.5..35.6.3.5.6.5..6.56.i..6.6.65	.3.5.3.2.35.35.6...5.3.6.3.5.6.5				
<hr/>			<hr/>		
6.12.1612.165.5..6.6.5.6.1.2.16.	1.16561....2.21.65356.6.3.235.5.				

6	6	.	.		5	î
...3.5.6..i.6i.6..i.6i.6..i.6i.6	.5..35.6.3.5.6.5..6.56.i..6.6.65					
<hr/>				<hr/>		
.323.35.56.6.6..56.6.6..56.6.6..	..12.1612.165.5.6.6.5.6..1.2.16.					

2̇	i	5	2		1	6̂
.i.i.565.i.i.565.i.2̇.i.5.6i.6i.6	.3.5.3.2.3.5.3.2.5.3.5.i.5.6.i.6					
<hr/>				<hr/>		
1.12161.1.12161.1.123.3....5.532	1.16561.1.16561...161.1.1.216.6.					

	2		1
i.i.6i.6.i.6.i.2̇.222.222i6.6i.56	i.i2i.2i.6..6..6.56.56.5.2...235		
<hr/>		<hr/>	
.216.6..1.161652.....5.23..	.6...6..5.5323523.23.2351.561.1.		

2 1 3 2 ...6...5...6...5...6...5.3.5.6.5 <hr style="width: 100%;"/> .612161.1612161.16121.1.2.165.5.	5 3 2 1 . 6..6i.2i.i.6...56.56.5.2...235 <hr style="width: 100%;"/> 2.235.5..6.5.523.23.23.1.561.1.
5 6 2 i .3.5.6.5.i.2.i.6.5..35.6...5.6.5 <hr style="width: 100%;"/> 2.165.5..2.35356..12.1612161.1..	5 2 1 6 .3.5.3.2.3.5.3.2.5.3.5.i.5.6.i.6 <hr style="width: 100%;"/> 1.16561.1.16561...161.1.1.216.6.
. 2 . 1 .5..35.6.3.5.6.5..6.56.i..6.6.65 <hr style="width: 100%;"/> 6.12.1612.165.5..6.6.5.6.1.2.16.	. 6 . 5 .3.5.3.2.35.35.6...5.3.6.3.5.6.5 <hr style="width: 100%;"/> 1.16561....2.21.65356.6.3.235.5.

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