

Beginning Central Javanese Gender

Cengkok List, Garapan of Pieces,
and Material on Gender Panerus

Transcribed primarily from lessons with Sukamso
by Larry Polansky (and Jody Diamond)

American Gamelan Institute
Box 1052, Lebanon, NH 03766

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A note to all users of this book

This book of beginning genderan is intended as shareware. The whole book or any part may be freely copied and used in any way, as long as it is appropriately credited.

I will update and edit it frequently, and a most recent "edition" can always be obtained from the American Gamelan Institute . I hope that users and readers will send in corrections, additions, variations, comments, and so on, which I will add to future editions. Contributors will be acknowledged, and I will gratefully send a replacement copy of the book to anyone who makes enough edits, comments or additions that sending me a marked-up copy of their only copy is warranted.

Larry Polansky
Lebanon, NH

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Introduction

This book is intended as a kind of combination instruction, reference, and fakebook for beginning gender players outside of Indonesia. It is primarily comprised of transcriptions from lessons with Sukamso S.Kar., faculty at STSI Surakarta, widely recognized as an extraordinary gender player and teacher. All mistakes, misinterpretations and problems are of course my own.

The main motivation for compiling this book was personal. I wanted a reference for myself to practice from, bring to rehearsals and concerts, and so on, that was a kind of fakebook for the beginning gender, particularly targeted at the types of pieces and music that a typical beginning American gender player like myself might encounter. I wanted to organize it so that I could easily refresh my memory as to specific cengkok, balungan, and so on, but also so that I could continually add material to it as I learned more. A gender player living in the United States is likely to encounter two types of music: traditional Javanese music and new music written for Javanese gamelan by composers from within and without Indonesia. I wanted the book to be useful for both of these contexts.

The book only contains cengkok in slendro, in *sanga* and *manyura*. Although the beginning player can often simply transpose from slendro to the corresponding pelog pathet, there is a great deal of special genderan in pelog. More advanced players will treat each pathet uniquely. However, for beginning gender players, learning *sanga* and *manyura* cengkok is an important first step towards playing many pieces in all pathet. The third slendro pathet, *nem*, can often be treated as some combination of *manyura* and *sanga* (at least in the beginning). For the other pathet, gender students should avail themselves of the several other good references for cengkok (see the Resources chapter).

The gender panerus material is taken primarily from several lessons with Suratno, SKar, also a faculty member at STSI Surakarta. Although brief, this material has proven extremely useful for beginning gender panerus students who do not have access to a Javanese teacher.

Throughout the book I list cengkok and variations that have been shown to me by others, that I made up myself, or that I've simply heard and written down. When possible, I've attributed these to the person who showed me the cengkok. This does not, of course, imply authorship. I think of this material more or less the way I think of chord fingerings for a guitar: it's nice to acknowledge where you got them from, but not at all fruitful to look for some sort of ultimate source.

I intend this book to evolve and improve over the course of time, and I welcome suggestions, additions, new pieces, cengkok, variations, and any other material from anyone who is interested. It may be copied and distributed freely as "shareware," but it is kindly suggested that anyone who makes a copy contribute \$5 to the American Gamelan Institute, which will be distributed to the Javanese teachers whose knowledge and teaching is the core of this book. Neither I nor AGI will keep any money for this book, it is intended completely as a service and a labor of fun. Anyone can get a current version of the book from AGI for the cost of photocopying.

Notation

Cengkok are generally notated with right hand above the dashed line, left hand below. *Dots* above a note indicate high notes, *single apostrophes* below indicate low notes. *Double apostrophes* below indicate the "double low" 6 on a gender, or occasionally, the double low 5. Some gender have a high 5 as well (I have a 16-key slendro that goes from double-low 5 to high 5), and there are a few cengkok in the book that use this high note. *Slashes* through a note indicate that it is damped while playing. This technique, often found in *gantung* and on the gender panerus, obviously has a great deal of personal flexibility associated with it.

1/2 of a cengkok can imply either the last half or first half, but usually the last, since that will end with the right seleh. Often, half a *dados* cengkok is used in *tanggung*, or for half of a *gatra*. These are

often specified in the cengkok list themselves with a reference to the piece and accompanying balungan for which they are used.

Cengkok names are somewhat arbitrary, and will not necessarily be the same between two different players. The names in this book are essentially the ones used by Sukamso in my lessons with him, but students will find that they vary widely. The names used here will probably be similar to those used by many at the conservatory S.T.S.I and the arts high school S.M.K.I in Surakarta. Players should not become too attached to these names, but more to the specific cengkok that go from *seleh* to *seleh*.

Some Notes on How to Use This book

Gender cengkok are organized primarily by what note they end on (*seleh*) and secondarily by the note they come from (previous *seleh*). In addition, both the *seleh* and previous *seleh* are subcategorized by *kempyung* or *gembyang*. This is meant to help players begin to *garap* (arrange) pieces themselves. If a particular *gatra* (group of four balungan notes) has a *seleh* (ends on) 6 for example, and the previous *gatra* was *seleh* 1, it should be possible to look up, in the appropriate *irama* ("time") and *pathet* ("mode," in this case either *sanga* or *manyura*), a cengkok that goes "from 1 to 6," and learn that cengkok for that part of the piece.

This is a simple way of playing gender, suitable for beginners only. In practice, cengkok respond to vocal and rebab melodies and are usually longer and more complex rhythmically than the ones in this book. There are a great many special cengkok (*cengkok gawan*) for certain places in certain pieces (often derived from and influenced by vocal parts). However, for simple pieces, the method used in this book can be effective for a beginning player.

To assist the beginner, there is a great deal of redundancy in the cengkok lists. Many transposed cengkok are listed both in *sanga* and *manyura*, and many of the cengkok listed are extremely close to each other.

A Partial List of Abbreviations

For very beginning players, or for those who have had no experience with Javanese musical terminology, one of the most confusing things about using this book might be to distinguish between names of pieces and cengkok. My suggestion about how to avoid this would be to quickly glance at the list of abbreviations below (organized by piece, cengkok and more general musical term), and the tables of contents of the cengkok list and pieces chapters. All pieces referred to in the book are in the table of contents for the pieces chapter.

Cengkok

ak (ayu kuning)	db (dualolo besar)	dk (dualolo kecil)
dd (debyang debyung)	g (gantung)	gant (gantung)
gt (gantung)	jk (jarik kawung)	kac (kacaryan)
kk (ketuk kuning)	nd (nduduk)	pg (putut gelut)
ramb (rambatan)	tum (tumurun)	

Other terms

I: (Irama 1)	II: (Irama 2)	III: (irama 3)
kpy (kempyung)	gby (gembyang)	s9 (sanga)
s6 (slendro nem)		

Cengkok variations

Users of this book will quickly realize that many of the listed cengkok are simply variations of others. Most of the tumurun, dualolo besar, kecil, nduduk, kacaryan and so on are quite similar, but have many versions depending on context, seleh and so on. Many of the variations listed follow a set of simple principles of syncopation and different ways of arriving at seleh in the left hand.

In addition, there are many standard variations that can be played almost any time, and in fact, the types of variations do a lot to define an individual gender player's style. Variations in this book are often listed in the book under individual cengkok. They are simply suggestions, and the student is encouraged to make up her own, and of course, transpose them freely to different seleh. The basic ideas of many variations are the same, and can be applied to a great many cengkok. Syncopation and rhythmic "rubato" are important aspects of gender playing, but they are difficult qualities to notate, and an attempt at showing the range of rhythmic possibilities in gender playing is outside the range of this book. The best way to get some idea about rhythmic variations is of course to listen to other gender players. The cengkok in this book should be considered to be rhythmically "squared off," that is, the simplest rhythmic reduction of cengkok is presented.

Acknowledgements

Obviously, it is most important to acknowledge all of the musicians and teachers, besides Sukamso and Suratno (the main sources of cengkok and garapan here) who have been kind enough to teach me things while in Java and in the U.S about this wonderful instrument and about Javanese music. They are too numerous to mention here.

I would also like to thank my many non-Indonesian friends in the gamelan community, many of whom know a great deal more about gender than I do, who have provided me with advice, example, and in general been friendly and supportive of my interest in the gender. I hope that these more advanced ethnomusicologists and gamelan lovers will not be too affronted by my modest attempt at gender pedagogy here. More, I hope this book will be an aid in their own teaching, affording a simple and organized source of notation for some basic material. While in Java, the friendship and willingness to share knowledge by, among others, Marc Perlman, Barry Drummond, Alan Robinson, Molly MacNamara and Nikhil Dailly was an important and joyful component in my stay there. I have also learned a great deal from several Javanese musicians living in the United States, including Widyanto in California and Harjito here in New England.

Jody Diamond, besides supporting my year in Java and being an essential source for what little I know about Javanese music, was also instrumental in formatting this version of the book. I am grateful to her in addition in a spousal way, for encouraging this highly enjoyable but admittedly tangential musical project of mine! Carter Scholz, Barbara Benary, David Fuqua, Evelyn Lee Soen, and others offered valuable suggestions, found various typos, and so on, and I am grateful to them for their work and interest. A debt of gratitude goes to my friend and fellow composer Lou Harrison, who has been gracious enough to allow me to try out a lot of gender ideas on his own extraordinary compositions for gamelan, which has been a source of great interest and joy to me.

Larry Polansky
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American Gamelan Institute
www.gamelan.org
Box 1052, Lebanon, NH 03766

**Cengkok
Slendro Sanga
Irama Dados and Tanggung**

Seleh 1	1
Gantung.....	1
1/2 Gantung 1 kpy (. 2) (Subakastawa)	1
1/2 Gantung 1 kpy from 1 (. .) (Gambirsawit).....	1
1 kempyung from 1 kempyung.....	1
Nduduk 1 kpy from 1 kpy (. 2 . (1)) (Gonj., to ngelik)	1
Putut Gelut 1 kempyung from 1 kempyung (5 6 i 6 5 3 2 1) (Puspadata).....	1
Ketuk Kuning 1 kempyung from 1 kempyung (. 2 . 1) (Gambir.,Inggah).....	1
1 kempyung from 3 kempyung.....	1
Tumurun 1 kempyung from 3 kempyung (. 2 . 1) (Utama) (tanggung)	1
Putut Gelut 1 kempyung from 3 gembyang (2 2 . 3 5 3 2 1) (Gambir.).....	1
1 kempyung from 3 kempyung.....	2
Jarik Kawung from 3 kempyung (2 . 1) (Utama) (2 1 2 1) (Puspadata)	2
1 kempyung from seleh 5 gembyang.....	2
Ketuk Kuning kempyung from 5 gembyang (. 2 . 1) (Subak.)	2
1/2 Ketuk Kuning kempyung from 5 (2 3 2 1) and (. 2 . 1) (Gambir.) (Tanggung)	2
Putut Gelut 1 kempyung from 5 gembyang (e.g i 6 5 6 5 3 2 1).....	2
1 gembyang from 6 gembyang.....	3
Jarik Kawung (. 2 . 1) (Subak.)	3
1 kempyung from 6 gembyang	3
Putut Gelut 5 from 6 (2 2 . . 2 3 2 1) (Gambir.).....	3
Seleh 2	3
Gantung.....	3
1/2 Gantung 2 Gembyang (2 2) (Bondet) (Tanggung).....	3
Gantung 2 gembyang ("delik") (Bondet).....	3
Gantung 2 gembyang (. 2 2 .) (Puspadata).....	3
1/2 Gantung 2 kempyung Pipilan (2 2) (Bondet) (. 2) (Lola)	4
2 kempyung from 1 gembyang	4
1/2 Ketuk Kuning kempyung 2 from 1 (3 2) (Gambir.)	4
Ketuk Kuning kempyung 2 from 1 gembyang (3 5 3 2) (Gambir.).....	4
2 gembyang from 2 gembyang.....	4
1/2 Ketuk Kuning kempyung 2 from 2 (2 3 5 2) (Puspadata).....	4
2 gembyang from 3 gembyang.....	4
Nduduk 2 gby from 3 gby (. 5 . 2) (Babat Kenceng).....	4
2 kempyung from 5 gembyang	4
Pipilan 2 from 5 (. 3 . 2) (Gambirsawit) (Tanggung).....	4
2 gembyang from 5 gembyang.....	4
Nduduk 2 gembyang from 5 gembyang (. 3 . 2) (Babat Kenceng)	4
2 kempyung from 6 gembyang	5
Kacaryan 2 (. 3 . 2) (Gambirsawit)	5
Seleh 2 kpy from 6 gby (1 2) (Puspadata)	5
Seleh 3	5
3 gembyang from 1 gembyang.....	5
Kacaryan 3 from 1 (. 5 . 3) (Bondet) (tanggung, ompak inggah).....	5
3 gembyang from 2 kempyung	5
Dualolo Kecil 3 from 5 or 2 kempyung (. 3) (Bondet) (Tanggung).....	5
Ketuk Kuning kpy 3 from 2 kpy (5 6 5 3) (Puspadata).....	5
3 gembyang from 3 gembyang.....	5
Ela Elo (5 6 5 3) (Bondet) (. 5 . 3) (Babat Kenceng).....	5
Rambatan 3 from 3 (5 6 5 3) (Bondet)	6
1/2 Ketuk Kuning 3 gembyang from 5 (5 3) (Bondet)	6
3 kempyung from 5 gembyang	6

	Ketuk Kuning 3 kempyung from 5 gembyang (5 6 5 3) (Bondet)	6
	3 kempyung from 5 kempyung	6
	Seleh 3 Kempyung (. 2 . 3) (Utama) (tanggung)	6
	3 gembyang from 6 gembyang	6
	Tumurun 3 gembyang from 6 (1 6 5 3) (Gambirsawit)	6
	3 gembyang from 6 kempyung	7
	1/2 Tumurun 3 gembyang from 6 kempyung (. 3) (Babat Kenceng)	7
	3 kempyung from 6 gembyang	7
	Tumurun 3 gembyang from 6 (5 4 2 4) (Tirtakencana) (laras pelog pathet nem)	7
Seleh 5		7
	5 gembyang from 1 kempyung	7
	Nduduk 5 from 1 gby (. 6 4 5) (Surung Dayung)	7
	5 gembyang from 1 kempyung	7
	Tumurun 5 from 1 (. 6 . 5) (Subakastawa)	7
	Tumurun 5 from 1 (. 6 . 5) (Subak.) (high one)	7
	Tumurun 5 from 1 (. 6 . 5) (Utama, Gonj.)	7
	Tumurun 5 from 1 (. 6 . 5) (Gambir.) (tanggung)	8
	Nduduk 5 gembyang from 1 kempyung (. 6 . 5) (Gambir.)	8
	5 gembyang from 2 kempyung	8
	Nduduk 5 from 2 kempyung (. 1 6 5) (Gambir.)	8
	Tumurun 5 gembyang from 2 (. 1 6 5) (Gambir.)	8
	Tumurun 5 gembyang from 2 (. 3 . 5) (Gambir.) (tanggung)	9
	Ketuk Kuning gembyang 5 from 5 (. 3 . 5) (Gambir., inggah)	9
	5 kempyung from 2 kempyung	9
	Plesedan 5 from 2 (. 3) (Bondet)	9
	5 gembyang from 3 gembyang	9
	Dualolo Kecil 5 gembyang from 3 gembyang (5 6 3 5) (Bondet) (tanggung)	9
	5 gembyang from 3 kempyung	9
	Tumurun 5 from 3 (Cengkok mati from s6) (2 1 6 5) (Bondet)	9
	Tumurun 5 from 3 (2 1 6 5) (Bondet) (Tanggung, trans. to wilet)	9
	5 gembyang from 5 gembyang	9
	Ketuk Kuning gby 5 from 5 gby (. 6 . 5) (Gambir.) (tanggung)	9
	Ketuk Kuning gembyang 5 from 5 (. 6 . 5) (Gambir., inggah)	9
	5 gembyang from 6 gembyang	10
	Tumurun 5 from 6 (. 1 . 5) (Subak.) (tanggung)	10
	Tumurun 5 from 6 (and 5 from 1) (. 1 . 5) (Subak.)	10
	Nduduk 5 from 6 (. 1 . 5) (Subak.)	10
Special		10
	Ketuk Kuning kpy 5 ("high")	10
Seleh 6		10
	Gantung	10
	Gantung 6 from different seleh (6 6 . . 6 6 . .) (Gambir. (ngelik))	10
	1/2 Gantung 6 from 2 gby (. 6) (Babat Kenceng)	10
	6 gembyang from 1 kempyung	11
	Dualolo Besar 6 gembyang from 1 kempyung (. 2 . 6) (Utama) (tanggung)	11
	Dualolo Besar 6 from 1 (also from 5 gembyang) (. 2 . 6) (Subak.)	11
	6 gembyang from 2 kempyung	11
	Dualolo Besar 6 gembyang from 2 kempyung (. 1 2 6) (Gambir.)	11
	6 gembyang from 3 gembyang	11
	Tumurun 6 from 3 (5 6 1 6) (Bondet) (Tanggung, ompak inggah)	11
	6 kempyung from 1 kempyung	11
	1/2 Tumurun 6 from 1 (. 6) (Gambir.) (transition from dados)	11
	6 kempyung from 5 gembyang	11

Dualolo Besar 6 from 5 (. 1 . 6) (Subak.) (Gambir., Inggah) (tanggung)	11
Dualolo Besar 6 from 5 (. 1 . 6) (Subak.).....	11
Dualolo Besar 6 from 5 (. 3 . 6) (Babat Kenceng).....	11
Mbalung gembyang 6 from 5 (. 3 5 2 . 3 5 6 (low)) (Gambir.) (Tanggung).....	11
Dualolo Kecil (cilik) 6 from 5 (. i . 6) (Gambir.).....	12
6 gembyang from 6 gembyang.....	12
Ela Elo 6 gembyang from 6 gembyang (. 1 . 6) (Gambir.)	12
Buka.....	12
Genderan for Rebab Buka (gong 5)	12
Genderan for Rebab Buka (gong 1)	12
Ketawang Subakastawa.....	12
Gending Gambirsawit.....	12
Grambyangan	13

Gantung

- 1/2 Gantung 1 kpy (. 2) (Subakastawa)

```

Seleh 5      .2 . 3 5   .6 .5 6 5
-----
56          1 1 . 56 ± ± ± 1
  ''          ''
    
```

- 1/2 Gantung 1 kpy from 1 (. .) (Gambirsawit)

```

. . 6 5   .6 .5 6 5
-----
. . . 56 1 1 1 1
  ''
    
```

1 kempyung from 1 kempyung

- Nduduk 1 kpy from 1 kpy (. 2 . (1)) (Gonj., to ngelik)

Also for gong to ngelik from Surung Dayung, Gondosuli.

```

. . . .   . . 6 5   6 . 6 2   6 . 6 5
1 1 1 1   2 1 6 5   . 6 5 6   1 2 3 1
-----
1 1 1 1   2 1 6 5   . 6 5 6   1 2 3 1
  '' ''   '' ''   '' ''   '' ''
    
```

- Putut Gelut 1 kempyung from 1 kempyung (5 6 i 6 5 3 2 1) (Puspadenta)
This is also used from 5 gby with a slightly different beginning (see below).

```

. . . .   . . . .   . . . .   . . . .
. 1 6 5   1 6 1 2   2 2 1 2   1 2 1 6
-----
65 .5 .5 .   1 6 5 2   . . 1 2   1 5 1 6
  '' '' ''   '' '' ''   '' ''   '' ''
    
```

```

. . . .   . . . .   . . . .   . . . .
1 6 2 1   5 6 5 2   3 2 3 .   3 2 3 5
-----
1 61 2 1   5 61 5 2   . . . 56   1 . ± 1
  '' ''   '' '' ''   '' ''   '' ''
    
```

variation, fifth grouping

```

.
2 6 5 2   2
----- or ---- (last beat of that grouping)
2 61 5 2   .
  '' '' ''   ''
    
```

Note: This cengkok is also used in Ladrang Jangkrik Gonggong. Manyura version is simply transposed (see manyura cengkok).

- Ketuk Kuning 1 kempyung from 1 kempyung (. 2 . 1) (Gambir., Inggah)
Same as Ketuk Kuning kempyung from 5, Subak.

1 kempyung from 3 kempyung

- Tumurun 1 kempyung from 3 kempyung (. 2 . 1) (Utama) (tanggung)

```

6 5 6 5   6 1 6 5
-----
. . 3 2   1 2 6 1
  ''
    
```

- Putut Gelut 1 kempyung from 3 gembyang (2 2 . 3 5 3 2 1) (Gambir.)

```

2 . 5 6   .1 .6 1 6   3 5 3 6   3 5 6 5
-----
. 2 . 61 2 2 2 2   . 3 2 3   5 6 1 5
  '' '' '' ''   '' '' ''   '' ''
    
```

$\begin{array}{cccc} \dot{6} & \dot{1} & \dot{6} & \cdot \\ \hline \cdot & \cdot & \dot{6} & 1 \end{array}$	$\begin{array}{cccc} \dot{6} & \dot{1} & \dot{6} & \dot{2} \\ \hline 2 & \dot{6} & 1 & \dot{5} \end{array}$	$\begin{array}{cccc} \dot{6} & \dot{1} & \dot{6} & \dot{2} \\ \hline \cdot & \dot{6} & \dot{5} & \dot{6} \end{array}$	$\begin{array}{cccc} \dot{6} & \dot{1} & \dot{6} & 5 \\ \hline 1 & 2 & 3 & 1 \end{array}$
---	---	---	---

1 kempyung from 3 kempyung

· Jarik Kawung from 3 kempyung (2 . 1) (Utama) (2 1 2 1) (Puspadenta)
 In Puspadenta, this is called a tumurun 1 kpy from 3 kpy

$\begin{array}{cccc} 6 & 5 & 6 & \cdot \\ \hline \cdot & \cdot & \cdot 3 & 2 \end{array}$	$\begin{array}{cccc} \dot{6} & \dot{1} & \dot{6} & 5 \\ \hline 1 & 2 & 1 & \dot{6} \end{array}$	$\begin{array}{cccc} \dot{6} & \dot{1} & \dot{6} & \dot{2} \\ \hline \cdot & \dot{6} & \dot{5} & \dot{6} \end{array}$	$\begin{array}{cccc} \dot{6} & \dot{1} & \dot{6} & 5 \\ \hline 1 & 2 & 3 & 1 \end{array}$
---	---	---	---

Variation:

$\begin{array}{cccc} 6 & 5 & 6 & \cdot 5 \\ \hline \end{array}$

1 kempyung from seleh 5 gembyang

· Ketuk Kuning kempyung from 5 gembyang (. 2 . 1) (Subak.)
 (Kt. kp. 1)

$\begin{array}{cccc} \dot{6} & \dot{1} & \dot{6} & \cdot \\ \hline \cdot & \cdot & \dot{6} & 1 \end{array}$	$\begin{array}{cccc} \dot{6} & \dot{1} & \dot{6} & \dot{2} \\ \hline 2 & \dot{6} & 1 & \dot{5} \end{array}$	$\begin{array}{cccc} \dot{6} & \dot{1} & \dot{6} & \dot{2} \\ \hline \cdot & \dot{6} & \dot{5} & \dot{6} \end{array}$	$\begin{array}{cccc} \dot{6} & \dot{1} & \dot{6} & 5 \\ \hline 1 & 2 & 3 & 1 \end{array}$
---	---	---	---

· 1/2 Ketuk Kuning kempyung from 5 (2 3 2 1) and (. 2 . 1) (Gambir.) (Tanggung)
 Use as the second half of Putut Gelut, inggah.

$\begin{array}{cccc} \dot{6} & \dot{1} & \dot{6} & \dot{2} \\ \hline \cdot & \dot{6} & \dot{5} & \dot{6} \end{array}$	$\begin{array}{cccc} \dot{6} & \dot{1} & \dot{6} & 5 \\ \hline 1 & 2 & 3 & 1 \end{array}$
---	---

· Putut Gelut 1 kempyung from 5 gembyang (e.g i 6 5 6 5 3 2 1)
 This is basically the same as pg 1 kpy from 1 kpy as in Puspadenta, above, except for the first grouping.

$\begin{array}{cccc} \cdot 6 & \cdot 6 & \cdot 6 & 5 \\ \hline 16 & 5 & 5 & \cdot \\ \cdot & \cdot & \cdot & \cdot \end{array}$	$\begin{array}{cccc} \dot{1} & \dot{6} & \dot{1} & \dot{2} \\ \hline 1 & \dot{6} & \dot{5} & \dot{2} \\ \cdot & \cdot & \cdot & \cdot \end{array}$	$\begin{array}{cccc} \dot{2} & \dot{2} & \dot{1} & \dot{2} \\ \hline \cdot & \cdot & 1 & 2 \end{array}$	$\begin{array}{cccc} \dot{1} & \dot{2} & \dot{1} & 6 \\ \hline 1 & 5 & 1 & 6 \\ \cdot & \cdot & \cdot & \cdot \end{array}$
$\begin{array}{cccc} \dot{1} & \dot{6} & \dot{2} & \dot{1} \\ \hline 1 & 6 & 1 & 2 \end{array}$	$\begin{array}{cccc} \dot{5} & \dot{6} & \dot{5} & \dot{2} \\ \hline 5 & 6 & 1 & 5 \end{array}$	$\begin{array}{cccc} \dot{3} & \dot{2} & \dot{3} & \cdot \\ \hline \cdot & \cdot & \cdot & 56 \end{array}$	$\begin{array}{cccc} \dot{3} & \dot{2} & \dot{3} & 5 \\ \hline 1 & \cdot & 4 & 1 \end{array}$

1 gembyang from 6 gembyang

· Jarik Kawung (. 2 . 1) (Subak.)

See seleh 1 kempyung from 3 kempyung for variation.

```

5 .3 5 6   3 5 6 5   6 1̇ 6 2̇   6 1̇ 6 5
-----
. 1 5 2   .1 65 16 5   . 6 5 6   1 2 3 1
      |           |           |           |

```

1 kempyung from 6 gembyang

· Putut Gelut 5 from 6 (2 2 . . 2 3 2 1) (Gambir.)

Garap note: Putut gelut balungan in sanga: (. 2 . 5 . 2 . 1).

```

3 . 3 .   3 . 5 6   3 5 3 6   3 5 6 5
-----
. 2 . 2   . 6 1 2   . 3 2 3   5 6 1 5
      |           |           |           |

6 1̇ 6 .   6 1̇ 6 2̇   6 1̇ 6 2̇   6 1̇ 6 5
-----
. . 6 1   2 6 1 5   . 6 5 6   1 2 3 1
      |           |           |           |

```

Variation, Putut Gelut; beats 3 and 4:

```

-----
. 6 . 3 5 6 1 5
      |           |           |           |

```

Seleh 2

Gantung

· 1/2 Gantung 2 Gembyang (2 2) (Bondet) (Tanggung)

```

2 . 3 2
-----
. 2 . .
      |

```

· Gantung 2 gembyang ("delik") (Bondet)

(Delik: "gede/cilik")

(From kempyung to gembyang, very common)

(First half same as Putut Gelut, e.g Gambirsawit)

```

2 . 5 6   .1̇ .6̇ 1̇ 6   2̇ 1̇ 2̇ 6   2̇ 1̇ 2̇ 6
-----
. 2 . 61 2 2 2 2   . . . 61 2 2 2 2
      |           |           |           |

```

(or:) .2 .2 2 2 (same variation for last group possible in LH)

· Gantung 2 gembyang (. 2 2 .) (Puspadata)

This comes from seleh 5. First half is like rambatan, second half usual. See the full gantung 2 above. This is exactly the same except for the first 3 in the RH.

```

3 . 5 6   .1̇ .6̇ 1̇ 6   2̇ 1̇ 2̇ 6   2̇ 1̇ 2̇ 6
-----
. 2 . 61 2 2 2 2   . . . 61 2 2 2 2
      |           |           |           |

```


- 1/2 Gantung 2 kempyung Pipilan (2 2) (Bondet) (. 2) (Lola)

```

      3 . 5 6 .1 .6 1 2
      -----
      . 2 . 61 2 2 2 2
    
```

2 kempyung from 1 gembyang

- 1/2 Ketuk Kuning kempyung 2 from 1 (3 2) (Gambir.)
(Kt. kp. 2)

```

      1 6 1 5 . 1 2 1 6
      -----
      . 2 3 . 1 3 5 2
    
```

- Ketuk Kuning kempyung 2 from 1 gembyang (3 5 3 2) (Gambir.)

Garap note: This is "high" version of ketuk kuning, as opposed to version from seleh 5 gembyang This ketuk kuning also goes from seleh 2 or 3. Manyura is same, transposed up!

```

      1 2 1 . 1 2 1 5 1 6 1 . 1 2 1 6
      -----
      . . 1 2 3 2 3 . . . 5 3 2 3 1 2
    
```

2 gembyang from 2 gembyang

- 1/2 Ketuk Kuning kempyung 2 from 2 (2 3 5 2) (Puspadata)
Use kk kpy 2 from 1 above

2 gembyang from 3 gembyang

- Nduduk 2 gby from 3 gby (. 5 . 2) (Babat Kenceng)
Same as tumurun style nduduk, but lowered. The high note is 6.

2 kempyung from 5 gembyang

- Pipilan 2 from 5 (. 3 . 2) (Gambirsawit) (Tanggung)

```

      3 . 3 . 3 . 5 6
      -----
      . 2 . 2 . 6 1 2
    
```

2 gembyang from 5 gembyang

- Nduduk 2 gembyang from 5 gembyang (. 3 . 2) (Babat Kenceng)

```

      .6 . 5 6 . 5 3 2 1 6 1 3 1 2 3 2
      -----
      .6 .3 53 56 . 5 3 5 .3 23 .3 . .5 32 53 2
      | | | | | | | | | | | | | |
    
```

Another version of this same cengkok

```

      3 6 3 . 3 6 3 . 3 6 3 . 6 5 3 2
      -----
      . 3 .2 3 2 3 2 6 . 6 .5 3 2 2 2 2
      | | | | | | | | | | | | | |
    
```

Variation of the above

```

      1 6 1 . 1 6 1 2
      -----
      . . .5 3 2 2 2 2
      | | | | | | | |
    
```

Note: * For the first cengkok, in second to last group, RH, 6 is low. In the first cengkok, can easily syncopate second 6 in RH, first group.

2 kempyang from 6 gembyang

· Kacaryan 2 (. 3 . 2) (Gambirsawit)

Garap note: Kacaryan common balungan: (1 6 5 6 5 3 1 2).

```

    .   .   .
    1 6 2 1 5 3 2 1 3 5 3 . 3 5 3 2
    -----
    1 6 2 1 5 3 2 3 . 1 . 6 . 1 . 2
      |   |   |   |   |   |   |
  
```

Variation:

```

    -----
    . 1 . 6 1 2 1 3 2
      |   |   |   |
  
```

Variation with gender that has low 5:

```

    -----
    . 1 . 6 1 5 6 1 2
      |   |   |   |   |
  
```

Note: See kacaryan manyura for genesis of this variation which uses low 5.

· Seleh 2 kpy from 6 gby (1 2) (Puspadata)

```

    5 . 5 6 5 3 5 6
    -----
    . 1 6 1 2 . 2 2
      |
  
```

Seleh 3

3 gembyang from 1 gembyang

· Kacaryan 3 from 1 (. 5 . 3) (Bondet) (tanggung, ompak inggah)

```

    .   .
    3 2 6 5 . 3 5 3
    -----
    3 2 6 5 3 6 5 3
      |   |   |   |
  
```

3 gembyang from 2 kempyang

· Dualolo Kecil 3 from 5 or 2 kempyang (. 3) (Bondet) (Tanggung)

```

    5 6 5 3
    -----
    5 2 12 3
      |   |   |
  
```

· Ketuk Kuning kpy 3 from 2 kpy (5 6 5 3) (Puspadata)

This is just the high manyura kk kpy. See also kk kpy 3 from 5 gby in Bondet

```

    .   .   .   .   .   .   .   .
    2 3 2 . 2 3 2 6 2 1 2 . 2 3 2 1
    -----
    . . 2 3 5 3 5 . . . 6 5 3 5 2 3
  
```

3 gembyang from 3 gembyang

· Ela Elo (5 6 5 3) (Bondet) (. 5 . 3) (Babat Kenceng)

See Sanga Cengkok seleh 6, e.g Gambirsawit. Transpose down three notes for seleh 3. Garap note: also Ela Elo i, used after Dualolo Kecil i.

· Rambatan 3 from 3 (5 6 5 3) (Bondet)
("crawl")

Used for moving from a gembyang to a kempyung of the same seleh.

```

      .   .   5 6   .   .   .   .   .   .   .   .   .   .   .   .
      -----
      2 3   .   .   .   .   5   .   .   .   3   .   1   2   .3 2 3
    
```

First four beats can be played with right hand for damping purposes, e.g as in Bondet in jump from low 3.

Variation, (also for Ketuk Kuning kempyung 3):

```

      .   .   .   .   .   .   .   .
      2 1 2 .1 2 3 2 1
      -----
      .   .   .6 5   3 5 2 3
    
```

· 1/2 Ketuk Kuning 3 gembyang from 5 (5 3) (Bondet)

Second half of simple Ketuk Kuning, for example, from Gambirsawit.

```

      2 3 2 5   2 3 5 3
      -----
      . 2 1 2   3 5 65 3
      | | |   | | | |
    
```

3 kempyung from 5 gembyang

· Ketuk Kuning 3 kempyung from 5 gembyang (5 6 5 3) (Bondet)
("High form")

Second half same as Rambatan.

```

      .   .   .   .   .   .   .   .   .   .   .   .   .   .
      1 .2 . 2 3 2 6   2 1 2 .1 2 3 2 1
      -----
      . 3 2 3   5 3 5   .   .   .6 5   3 5 2 3
    
```

Variation:

```

      .   .   .
      1 .2 .1
      -----
      . 3 2 3
    
```

3 kempyung from 5 kempyung

· Seleh 3 Kempyung (. 2 . 3) (Utama) (tanggung)

```

      .   3 5   .   6   .   6 1
      -----
      2   .   . 1   . 2   . 3
    
```

3 gembyang from 6 gembyang

· Tumurun 3 gembyang from 6 (1 6 5 3) (Gambirsawit)

```

      5 6 .5 1   5 6 5 3   2 1 2 5   2 3 5 3
      -----
      .5 6 1 .   6 1 21 6   .5 3 5 .   .6 53 65 3
      | | |   | | | |   | | |   | | | |
    
```

Variation:

```

      -----
      .5 3 2 1   . 23 12 3
      | | | |   | | | |
    
```

Variation: -----
 .5 35.5 .
 | | | |

Note: These are all very standard variations, which can be used with other cengkok.

3 gembyang from 6 kempyung

· 1/2 Tumurun 3 gembyang from 6 kempyung (. 3) (Babat Kenceng)
 Use second half of Tumurun 3 from 6 gby above.

3 kempyung from 6 gembyang

· Tumurun 3 gembyang from 6 (5 4 2 4) (Tirtakencana) (laras pelog pathet nem)

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

Seleh 5

5 gembyang from 1 kempyung

· Nduduk 5 from 1 gby (. 6 4 5) (Surung Dayung)
 Pelog nem

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

Note: Nuduk second half just like a tumurun, or a jk.

5 gembyang from 1 kempyung

· Tumurun 5 from 1 (. 6 . 5) (Subakastawa; Gambirsawit, Inggah)
 See variations in manyura cengkok.

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

variation:

----- and
 1 2 3 2 1

* A standard syncopation, for example, in the last grouping left hand, would be to delay the penultimate note (3) a bit. In other words, if the 23 were considered "eighth notes," the 2 could become a "dotted-eighth" and the 3 a "sixteenth." This figure can be used for a great many cengkok.

· Tumurun 5 from 1 (. 6 . 5) (Subak.) (high one)
 Like Nduduk, variation for repeated gongan in Subakastawa.

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

May use 6 as last note of second grouping, right hand.

· Tumurun 5 from 1 (. 6 . 5) (Utama, Gonj.)
 Same as Tumurun 3 but transposed.

3 2 3 5	3 5 3 2	3 5 3 6	3 5 6 5
.6 5 6 .	. 3 53 2	. 3 2 3	3 5 6 5

Variations:

5 2 3 5
5 65 16 5
5 61 23 5

(from Sutonto):

- Tumurun 5 from 1 (. 6 . 5) (Gambir.) (tanggung)

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

Variation:

. 35 23 5

- Nduduk 5 gembyang from 1 kempyung (. 6 . 5) (Gambir.)

Garap note: with middle 5, use nduduk, with low 5 use Tumurun.

(5)	.6 .5 6 5	6 5 6 1	.2 . 1 2	. 1 6 5
(--)	.6 5 6 5	6 5 6 1	.2 . 1 2	. 1 6 5
(16)	5 5 5 5	6 21 6 1	.2 . 1 2	. 1 6 5

Variations:

.1 65 16 5
. 2 3 5

5 gembyang from 2 kempyung

- Nduduk 5 from 2 kempyung (. 1 6 5) (Gambir.)

3 5 6 5	6 5 6 1	.2 . 1 2	. 1 6 5
.1 65 16 5	6 5 6 1	.2 . 1 2	. 1 6 5

Variation:

6 21 6 1

- Tumurun 5 gembyang from 2 (. 1 6 5) (Gambir.)

3 5 3 6	. 5 6 5	3 2 3 6	3 5 6 5
. 6 . 2	1 2 3 .	.6 5 3 2	. 35 23 5

- Tumurun 5 gembyang from 2 (. 3 . 5) (Gambir.) (tanggung)

```

3 5 3 6   3 5 6 5
-----
. 6 . 3   5 6 1 5
  |     |   |   |
  
```

- Ketuk Kuning gembyang 5 from 5 (. 3 . 5) (Gambir., inggah) (same as K. K. from 5 (. 6 . 5))

5 kempyung from 2 kempyung

- Plesedan 5 from 2 (. 3) (Bondet) (seleh 5 but balungan 3) ("plesedan": "slip," "leave quickly"?)

```

Seleh: 6 .6 . 6 .   6 . 1 2
      --  -----
      23 5 5 . 5   . 2 3 5
  
```

Variation: -----
 . 23 .3 5

5 gembyang from 3 gembyang

- Dualolo Kecil 5 gembyang from 3 gembyang (5 6 3 5) (Bondet) (tanggung) Same as Seleh from 6 (e.g Srikaton), transposed down.

5 gembyang from 3 kempyung

- Tumurun 5 from 3 (Cengkok mati from s6) (2 1 6 5) (Bondet)

```

6 .5 5 6   6 .5 6 3   6 1 6 .   6 1 6 5
-----
.2 3 . .   .2 3 21 6   . 3 2 3   5 3 6 5
  |     |   |   |   |   |   |   |   |
  
```

Variation: -----
 . 3 .2 3 5 2 3 5
 | | | | |

- Tumurun 5 from 3 (2 1 6 5) (Bondet) (Tanggung, trans. to wilet)

```

5 6 5 3   6 1 6 5
-----
1 6 5 6   3 2 3 5
  |   |   |   |
  
```

5 gembyang from 5 gembyang

- Ketuk Kuning gby 5 from 5 gby (. 6 . 5) (Gambir.) (tanggung)

```

3 5 3 6   3 5 6 5
-----
. 3 2 3   5 6 1 5
  
```

- Ketuk Kuning gembyang 5 from 5 (. 6 . 5) (Gambir., inggah) (also: . 3 . 5; from 2)

The last two groupings of this are used for 1/2 kacaryan.

```

3 5 3 .   3 5 3 6   3 5 3 6   3 5 6 5
-----
. . 3 5   6 3 5 2   . 3 2 3   5 6 1 5
  |   |   |   |   |   |   |   |
  
```

5 gembyang from 6 gembyang

· Tumurun 5 from 6 (. 1 . 5) (Subak.) (tanggung)
 This is the same as tumurun 5 from 1.

```

    3 5 3 6   3 5 6 5
    -----
    . 3 2 3   5 6 1 5
      | | |   | | |
    
```

· Tumurun 5 from 6 (and 5 from 1) (. 1 . 5) (Subak.)

```

    5 . 5 6   . 5 6 5   3 2 3 6   3 5 6 5
    -----
    . 1 5 2   1 2 3 1   .6 5 3 2   . 35 23 5
      | | |   | | |   | | | |   | | | |
    
```

· Nduduk 5 from 6 (. 1 . 5) (Subak.)

```

    5 . 5 6   . 5 6 1̇   .2̇ . 1̇ 2̇   . 1̇ 6 5
    -----
    . 1 5 2   1 2 3 1   .2 . 1 2   .1 65 16 5
      | | |   | | |   | | |   | | | |
    
```

Special

· Ketuk Kuning kpy 5 ("high")

This is the high version of kk kpy 5, for a gender with a high 5. Also see kk kpy 3 from 5 in Bondet.

```

    3̇ 5̇ 3̇ .   3̇ 5̇ 3̇ 1̇   3̇ 2̇ 3̇ .   3̇ 5̇ 3̇ 2̇
    -----
    . . 3 5   6 5 6 .   . . .i 6   5 6 3 5
    
```

Seleh 6

Gantung

· Gantung 6 from different seleh (6 6 . . 6 6 . .) (Gambir. (ngelik))
 Two times.

```

    6 . 1̇ 6   . . 1̇ 6   .1̇ .6 1̇ 6   .1̇ .6 1̇ 6
    -----
    . 6 . 21   6̇ 6̇ 6̇ 65   6̇ 6̇ 6̇ 21   6̇ 6̇ 6̇ 6
      | | |   | | | |   | | | |   | | | |
    
```

```

    . . 1̇ 6   . . 1̇ 6   .1̇ .6 1̇ 6   .1̇ .6 1̇ 6
    -----
    . . . 21   6̇ 6̇ 6̇ 65   6̇ 6̇ 6̇ 21   6̇ 6̇ 6̇ 6
      | | |   | | | |   | | | |   | | | |
    
```

· Gantung 6 from 2 gby (. 6) (Babat Kenceng)

Used with 1/2 tum 3. This can also be called plesedan.

```

    6 . 5 6   .5 .3 5 3
    -----
    . 6 . 21   6 6 6 6
    
```

6 gembyang from 1 kempyung

- Dualolo Besar 6 gembyang from 1 kempyung (. 2 . 6) (Utama) (tanggung)

```

5 6 5 2   5 3 5 6
-----
5 6 1 .   5 1 5 6
| | | |

```

- Dualolo Besar 6 from 1 (also from 5 gembyang) (. 2 . 6) (Subak.)

Also, Subakastawa: (. 1 . 6).

Same as manyura, but transposed, e.g. Srikaton.

```

3 5 3 .   3 5 3 2   5 3 5 2   5 3 5 6
-----
. . 5 6   1 6 1 .   5 3 2 .   5 16 5 6
| | | |   | | | |   | | | |   | | | |

```

6 gembyang from 2 kempyung

- Dualolo Besar 6 gembyang from 2 kempyung (. 1 2 6) (Gambir.)

```

5 3 5 1   5 6 5 2   5 3 5 6   5 3 5 6
-----
.1 6 1 .   5 6 1 5 .   2 3 2 3   5 16 5 6
| | | |   | | | |   | | | |   | | | |

```

6 gembyang from 3 gembyang

- Tumurun 6 from 3 (5 6 1 6) (Bondet) (Tanggung, ompak inggah)

```

5 3 5 1   . 6 1 6
-----
.1 6 1 .   6 1 2 1 6
| | | |   | | | |

```

6 kempyung from 1 kempyung

- 1/2 Tumurun 6 from 1 (. 6) (Gambir.) (transition from dados) (transition to wilet Inggah). This cengkok is also listed in wilet. Note seleh 2 kpy.

```

3 2 3 6   3 5 3 2
-----
.6 5 6 .   . 3 5 3 2
| | | |   | | | |

```

6 kempyung from 5 gembyang

- Dualolo Besar 6 from 5 (. 1 . 6) (Subak.) (Gambir., Inggah) (tanggung)

```

3 5 3 2   5 3 5 6
-----
. 6 1 .   5 16 5 6
| | | |   | | | |

```

- Dualolo Besar 6 from 5 (. 1 . 6) (Subak.)
See from 1 kempyung above, same.

- Dualolo Besar 6 from 5 (. 3 . 6) (Babat Kenceng)
This is just a variation on a standard Dualolo Besar (see, for example, 6 from 1)

```

3 5 .3   3 5 3 2   5 6 .5 .   5 3 5 6
-----
. . 5 6   1 6 1 .   5 . 2 3   5 1 2 1 6
| | | |   | | | |   | | | |   | | | |

```

- Mbalung gembyang 6 from 5 (. 3 5 2 . 3 5 6 (low)) (Gambir.) (Tanggung)
Same balungan.

. 3 5 2	. 3 5 6
-----	-----
. 3 5 2	. 3 5 6

Note: This is just an example, in the opening of Gambirsawit, of the way the gender plays along with the balungan in gembyang in the low irama.

· Dualolo Kecil (cilik) 6 from 5 (. i . 6) (Gambir.)
 (Garap note: After seleh 1 kempyung, if balungan high, use this, if balungan goes low, dualolo besar)

. 1 6 1 5	. 2 1 6	5 3 5 1	5 3 5 6
-----	-----	-----	-----
. 6 1 .	1 32 1 2	.1 61 .1 .	.2 16 21 6

6 gembyang from 6 gembyang

· Ela Elo 6 gembyang from 6 gembyang (. 1 . 6) (Gambir.)
 Garap note: in sanga, for seleh 6 after dualolo kecil 6, usually use Ela-Elo.

. 1 2 1 .	. 2 1 5	. 2 1 .	. 2 1 6
-----	-----	-----	-----
. . 5 6	1 . 1 .	. 5 . 1	. 5 . 6
Variation:			
. 1 2 1 6	5 3 5 1	5 6 1 6	
-----	-----	-----	
1 32 1 2	.1 6 1 .	.2 16 21 6	

Buka

Genderan for Rebab Buka (gong 5)
 Typical, last two gatra.

. . . 6	. 5 6 5
-----	-----
. . 53 2	. 35 23 5

Genderan for Rebab Buka (gong 1)
 For example, Puspadata

5	6 i 6 2	6 i 6 (5)
-----	-----	-----
165	. 6 5 6	1 2 3 (1)

Ketawang Subakastawa

5	. 6 2 .	2 6 2 5	. 1 . 6	. 1 . (5)
-----	-----	-----	-----	-----
16 5	. 6 2 .	2 6 2 5	. 1 . 6	5 1 6 (5)

Gending Gambirsawit

$\begin{array}{rcccccc} \cdot & \cdot & 5 & \cdot & \cdot & \cdot & 6 \\ \hline 1 & 6 & 5 & 5 & 6 & 1 & 2 \\ \hline \end{array}$	$\begin{array}{rcccc} \cdot & 6 & \cdot & 6 \\ \hline \cdot & 2 & \cdot & 2 \\ \hline \end{array}$	$\begin{array}{rcccc} 5 & 5 & 6 & 5 \\ \hline 1 & 1 & 2 & 1 \\ \hline \end{array}$	$\begin{array}{rcccc} \cdot & \cdot & \cdot & \cdot \\ \hline \cdot & 3 & 5 & 2 \\ \hline \end{array}$	$\begin{array}{rcccc} 3 & 5 & 6 & (5) \\ \hline \cdot & 1 & 6 & 5 & 16(5) \\ \hline \end{array}$
--	--	--	--	--

Grambyangan

(not in strict time)

	(3)		(5)
$\begin{array}{rcccccc} \cdot & \cdot & 5 & \cdot & 6 & \cdot \\ \hline \cdot & \cdot & \cdot & 2 & \cdot & 16 \\ \hline \end{array}$	$\begin{array}{rcccc} \cdot & \cdot & \cdot & \cdot & \cdot \\ \hline \cdot & \cdot & \cdot & \cdot & \cdot \\ \hline \end{array}$	$\begin{array}{rcccc} 65 & \cdot & \cdot & 2 & \cdot \\ \hline \cdot & 65 & 3 & 5 & \cdot & 32 \\ \hline \end{array}$	$\begin{array}{rcccc} \cdot & \cdot & 35 & \cdot \\ \hline \cdot & \cdot & 35 & \cdot \\ \hline \end{array}$
$\begin{array}{rcccc} \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\ \hline 2 & 3 & 5 & 5 & 5 & 5 \\ \hline \end{array}$	$\begin{array}{rcccccc} \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\ \hline \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\ \hline \end{array}$		
Variation:	$\begin{array}{rcccc} \cdot & \cdot & \cdot & \cdot & \cdot \\ \hline \cdot & \cdot & \cdot & \cdot & \cdot \\ \hline \end{array}$	-or-	$\begin{array}{rcccc} \cdot & \cdot & \cdot & \cdot & \cdot \\ \hline \cdot & \cdot & \cdot & \cdot & \cdot \\ \hline \end{array}$

**Cengkok
Slendro Sanga
Irama Wilet**

Seleh 1.....	1
1 from 1 kempyung	1
1/2 Gantung 1 from 1 kempyung	1
Debyang Debyung 1 kempyung from 1 kempyung (. 2 . 1) (Gambir.)	1
Nduduk 1 kempyung from 1 kempyung (. 5 6 i) (Pangkur, to ngelik)	1
1 kempyung from 5 gembyang.....	1
Putut Gelut 1 kempyung from 5 gembyang (. 2 . 1) (Gambir.)	1
Putut Semedi 1 kempyung from 5 gembyang (. 2 . 1) (Sriker.)	1
1 kempyung from 6 gembyang.....	2
Putut Gelut 1 kempyung from 6 (. 2 . 1) (Gambir.) (Pangkur)	2
Putut Gelut 1 kempyung from 6 gembyang (2 1 5 2 5 3 2 1) (Sri Karongron).....	2
Jarik Kawung 1 kempyung from 6 gembyang (. 1) (Gambir.)	2
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Gantung	3
1/2 Gantung Pipilan 2 gembyang.....	3
1/2 Gantung 2 (Pangkur, ngelik) (. .).....	3
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Ketuk Kuning 2 kempyung from 1 kempyung (. 3 . 2) (Sri Karongron, Srikertarto).....	3
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2 gembyang from 6 gembyang	3
Kacaryan 2 gembyang from 6 gembyang (. 3 . 2) (Gambir.)	3
Seleh 3.....	3
3 gembyang from 1 kempyung.....	3
Dualolo kecil 3 gembyang from 1 kempyung (2 3) (Pangkur).....	3
Seleh 5.....	4
Gantung	4
1/2 Gantung Pipilan 5 gembyang (Sri Karongron).....	4
5 gembyang from 1 kempyung.....	4
Tumurun 5 gembyang from 1 kempyung (. 6 . 5) (Sri Karongron).....	4
5 gembyang from 2 kempyung.....	4
Tumurun 5 kpy from 2 kpy (. 6 . 5) (Sri Karongron).....	4
5 gembyang from 3 kempyung.....	4
Nduduk 5 from 3 kempyung (5 6 3 5) (Pangkur).....	4
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Seleh 1

1 from 1 kempyung

· 1/2 Gantung 1 from 1 kempyung; Seleh 1 kempyung from 5 gembyang (. 1)

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

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

· Debyang Debyung 1 kempyung from 1 kempyung (. 2 . 1) (Gambir.)

. . . 6 . . . 5	. . . 6 . . . 5	. . . 6 . . . 5	. . 3 . 3 . 3 5

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

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

Variation from Marc Perlman, first three beats:

. 1̇ . 6 . 1̇ . 5	. 1̇ . 6 . 1̇ . 5	. 1̇ . 6 . 1̇ . 5

I Wayan Sadra variation, 4th beat:

. 2 3 2 3 2 3 5

For the above two variations, damp high 1 immediately before next pitch, but let 6 and 5 ring through high 1 till next 6 or 5.

· Nduduk 1 kempyung from 1 kempyung (. 5 6 i) (Pangkur, to ngelik)
Second half, same as jarak kawung, or tumurun. This just goes high to signal ngelik.

(5)	. 6 . 6 . 6 1̇ .	2̇ . 1̇ . 6 . 5 .

(16)	1 . 1 . 1 . . .	2 . 1 . 6 . 5 .

1 kempyung from 5 gembyang

· Putut Gelut 1 kempyung from 5 gembyang (. 2 . 1) (Gambir.)
Except for the first two groupings, this is the same as pg 1 kpy from 6 gby below.

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

. 1 6 5 6 1 6 5	. 1 . 6 . 5 . 2	. . 2 3 . . . .	. . 5 . 2 3 . .
(. 5 . 5)			
1 6 1 2 1 . 6 1	. 6 1 . 1 6 . .	6 . 5 . . 6 . 5	6 5 . 6 . 5 6 5

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

· Putut Semedi 1 kempyung from 5 gembyang (. 2 . 1) (Sriker.)
Essentially same as second half of PG; only used from 5 in sanga.

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

1 kempyung from 6 gembyang

· Putut Gelut 1 kempyung from 6 (. 2 . 1) (Gambir.) (Pangkur)
In Pangkur, (..32 5321) use first beat of jk or tum 5, then the same as the following.

Except for the first two groupings, this is the same as pg 1 kpy from 5 gby above.

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

Variation:

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

The last four groupings of the above pg are called putut semedi as well, and are also found in gender panerusan.

Variation, 2nd quarter)

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

· Putut Gelut 1 kempyung from 6 gembyang (2 1 5 2 5 3 2 1) (Sri Karongron)

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

· Jarik Kawung 1 kempyung from 6 gembyang (. 1) (Gambir.)

The first two groupings, a 5 gby pattern are used quite often (see, for example, tumurun). In fact, jk and tumurun are similar in both wilet and dados. The second half of the cengkok below is also referred to as seleh 1 kpy, and is also very common.

. 5 . 3 . 5 . 6	. 3 . 5 . 6 . 5	. . 6 . 6 . 6 1̇	. . 6 . . 6 . 5
. 1 2 . 2 . 2 .	2 . 1 6 5 1 6 5	. 6 5 6 . 5 . 6	. 1 . 6 2 1 6 1
Variation, common for jk, tum, etc.			. . 6 . . 6 . 5
			. 1 . 2 . 3 2 1

Seleh 2

Gantung

• 1/2 Gantung Pipilan 2 gembyang
Use Gantung Pipilan 5, transposed down two notes.

• 1/2 Gantung 2 (Pangkur, ngelik) (. . .)
At this point in Pangkur, can also use a 1/2 debyang debyung.

. . 3 . 3 . 3 2	. . 3 . 3 . 3 2
. 5 3 2 . 2 . 5	3 2 . 2 . 2 . 2

2 kempyung from 1 kempyung

• Ketuk Kuning 2 kempyung from 1 kempyung (. 3 . 2) (Sri Karongron, Srikertarto)

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

• Ketuk Kuning 2 kempyung from 1 kempyung (3 2) (Pangkur)

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

2 gembyang from 6 gembyang

• Kacaryan 2 gembyang from 6 gembyang (. 3 . 2) (Gambir.)

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

Variation: (. . 3 . 3 . 3 2)

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

Seleh 3

3 gembyang from 1 kempyung

• Dualolo kecil 3 gembyang from 1 kempyung (2 3) (Pangkur)

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

Seleh 5

Gantung

· 1/2 Gantung Pipilan 5 gembyang (Sri Karongron)
Play twice for full cengkok; wilet 4 times.

```

. . 3 . 3 . 3 5
-----
. 2 . 1 6 5 . .
      | |

```

5 gembyang from 1 kempyung

· Tumurun 5 gembyang from 1 kempyung (. 6 . 5) (Sri Karongron)

```

3 5 6 5 3 5 3 2 3 5 3 6 3 5 6 5
-----
.656.6.6. 35532 .356.6.6.165165
      | | | | | | | | | | | | | | | |

```

Can leave out third six, LH, first and second group.LH in this kind of figure may be highly syncopated.

5 gembyang from 2 kempyung

· Tumurun 5 kpy from 2 kcpy (. 6 . 5) (Sri Karongron)

```

. . . 5 . . . 6 . . . 5 . 6 . 5
-----
. 1 6 1 5 6 1 . 2 1 6 1 2 1 6 1
      | | | | | | | | | | | |

```

(second half same as tum.5 gby from 6)

5 gembyang from 3 kempyung

· Nduduk 5 from 3 kempyung (5 6 3 5) (Pangkur)
Second half, same as usual jk or tumurun

```

5 . . . 6 . 5 . 6 . 5 . 6 . 1 .
-----
. . 5 . . . . . 6 . 2 1 6 . 1 .
      | | | | | | | | | |

```

Variation:

```

1 . 2 . 3 . 5 . 6 . 5 . 6 . 1 .
-----
. 1 2 3 . 3 5 . 6 . 2 1 6 . 1 .
      | | | | | | | | | |

```

5 gembyang from 6 gembyang

· Ketuk Kuning kempyung 5 (. 5) (Gambir.) (Transition to wilet inggah)
Cengkok from dados, for first gatra of wilet, end of ompak inggah in Gambirsawit.

```

3 5 3 . 3 5 3 6 3 5 3 6 3 5 6 5
-----
. . 3 5 6 3 5 2 . 3 2 3 5 6 1 5
      | | | | | | | | | | | |

```

· Tumurun gembyang 5 from 6 gembyang (. 5)(Gambir.)
The first half of this is also called seleh 1 kpy.

```

. 5 . 3 . 5 . 6 . . . 5 . 6 . 5 . 3 . 2 . 3 . 6 . 3 . 5 . 6 . 5
-----
. 1 2 . 2 . 2 . . 1 6 1 2 1 6 1 . . 6 5 6 . 6 . . 1 6 5 1 6 5
      | | | | | | | | | | | | | | | | | |

```


· Nduduk 5 gembyang from 6 gembyang (. 5) (Gambir.)
The first half is like tum., seleh 1 kpy, jk, etc.

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

Seleh 6

Gantung

· 1/2 Gantung Pipilan 6 gembyang
(use Gantung pipilan 5, transposed up one note)

· 1/2 Gantung 6 from 6 gembyang (. 3) (Gambir.)

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

6 gembyang from 1 kempyung

· 1/2 Tumurun 6 from 1 (. 6) (Gambir.) (transition from dados)
(transition to wilet Inggah)
Note seleh 2 kpy.

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

· Ayu Kuning 6 gembyang from 1 kempyung (. 2 . 6) (Gambir.)
(second half dualalo besar 6 from 5 gembyang, second quarter from tumurun)

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

Variation for Ayu Kuning, first beat:

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

· Dualolo Cilik (Kecil) 6 gembyang from 1 kempyung (. 6) (Gambir.)

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

6 gembyang from 2 kempyung

· Dualolo Besar 6 gembyang from 2 kempyung (. 1 . 6) (Pangkur)

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

6 kempyung from 5 gembyang

· Dualolo Besar 6 gembyang from 5 gembyang (. 6) (Gambir.)

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

**Cengkok
Slendro Manyura**

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Gantung

- 1/2 Gantung 1 (3 5) (Sriyatno, Srikaton, Wilujeng)

$$\begin{array}{cccc|cccc} \dot{1} & . & \dot{2} & \dot{1} & . & \dot{2} & \dot{1} & \dot{2} & \dot{1} \\ \hline . & 1 & . & 32 & 1 & 1 & 1 & 1 \end{array}$$

- Gantung 1 from 1 (Sriyatno)

$$\begin{array}{cccc|cccc|cccc|cccc} \dot{.} & . & \dot{2} & \dot{1} & \dot{.} & \dot{2} & \dot{1} & \dot{2} & \dot{1} & \dot{.} & \dot{2} & \dot{1} & \dot{2} & \dot{1} & \dot{.} & \dot{2} & \dot{1} & \dot{2} & \dot{1} \\ \hline . & . & . & 32 & \pm & \pm & \pm & 16 & \pm & \pm & \pm & 32 & \pm & \pm & \pm & \pm \end{array}$$

- 1/2 Ketuk Kuning 1 gby from 1 (6 1) (Sriyatno)

$$\begin{array}{cccc|cccc} 6 & \dot{1} & 6 & \dot{2} & 6 & \dot{1} & \dot{2} & \dot{1} \\ \hline .6 & 12 & .2 & . & .3 & 21 & 32 & 1 \end{array}$$

1 gembyang from 2 kempyung

- Dualolo Besar 1 gby from 2 (6 3 2 1) (Sriyatno)

Same as dualolo besar 1 from 6.

1 gembyang from 3 gembyang

- Ayu Kuning 1 gby from 3 (. 3 2 5 3 2 1) (Puspawarna, Sriyatno)

Second 1/4 is 1/2 jarik kawung (or like tumurun), second half is dualolo besar. This is generally true for all of the ayu kuning in this book.

$$\begin{array}{cccc|cccc|cccc|cccc} \dot{.} & . & . & 6 & . & . & . & \dot{1} & 6 & . & 6 & \dot{1} & . & 6 & \dot{1} & 6 \\ \hline . & . & 21 & 6 & . & . & 32 & 1 & . & 2 & 6 & 3 & 2 & 3 & 53 & 2 \end{array}$$

$$\begin{array}{cccc|cccc|cccc|cccc} 5 & 6 & 5 & . & 5 & 6 & 5 & 3 & 6 & 5 & 6 & 3 & 6 & 5 & 6 & \dot{1} \\ \hline . & . & 6 & 1 & 2 & 1 & 2 & . & 6 & 5 & 3 & . & 6 & 21 & 6 & 1 \end{array}$$

- Dualolo Besar 1 from 3 (. 2 . 1) (Srikaton)

$$\begin{array}{cccc|cccc|cccc|cccc} 6 & \dot{1} & 6 & . & 6 & \dot{1} & 6 & 3 & 6 & 5 & 6 & . & 6 & 5 & 6 & \dot{1} \\ \hline . & . & 3 & 5 & 6 & 1 & 2 & . & . & . & 3 & 2 & 1 & 2 & 6 & 1 \end{array}$$

Variation (quite standard):

$$\begin{array}{cccc} & & & \dot{.} \\ & & & 1 & 21 & 6 & 1 \end{array}$$

Variation, also for last two gatra of Ayu Kuning:

$$\begin{array}{cccc|cccc} 6 & 5 & 6 & . & 6 & 5 & 6 & \dot{1} \\ \hline . & . & 3 & 2 & . & 2 & 6 & 1 \end{array}$$

Variation (standard):

$$\begin{array}{cccc} 6 & \dot{1} & .6 & . \\ \hline & & & \end{array}$$

1 gembyang from 3 kempyung

- Dualolo Besar 1 gby from 3 (. 2 . 1) (Puspawarna) (tanggung)

$$\begin{array}{r} 6 \ .5 \ 6 \ \overset{\cdot}{2} \quad 6 \ \overset{\cdot}{1} \ \overset{\cdot}{2} \ \overset{\cdot}{1} \\ \hline .2 \ 1 \ 61 \ 2 \quad .3 \ 21 \ 32 \ 1 \end{array}$$

Dualolo Besar 1 gby from 3 (. 2 . 1) (Puspawarna, Wilujeng)

Variation on cengkok also found in Gambirsawit in sanga.

$$\begin{array}{r} 6 \ 5 \ 6 \ . \ 6 \ \overset{\cdot}{1} \ 6 \ 3 \ 6 \ \overset{\cdot}{1} \ .6 \ . \ 6 \ .5 \ 6 \ \overset{\cdot}{1} \\ \hline . \ . \ .3 \ 2 \ 1 \ 2 \ 6 \ . \ 3 \ . \ 3 \ 5 \ 6 \ 2 \ 6 \ 1 \end{array}$$

Variation, Dualolo Besar:

$$\begin{array}{r} 6 \ 5 \ 6 \ \overset{\cdot}{1} \\ \hline 3 \ 5 \ 3 \ 5 \end{array}$$

1 gembyang from 5 gembyang

- Dualolo Besar 1 gby from 5 gby (3 2 3 1) (Bright World, lancaran) (tanggung)

$$\begin{array}{r} 6 \ \overset{\cdot}{1} \ 6 \ 3 \ 6 \ 5 \ 6 \ \overset{\cdot}{1} \\ \hline .6 \ 1 \ 2 \ . \ 6 \ 21 \ 6 \ 1 \end{array}$$

1 gembyang from 6 gembyang

- Dualolo Kecil (Cilik) 1 gby from 6 (. 2 . 1) (tanggung) (Srikaton, Sriyatno) (Wilujeng: 1/2 dualolo kecil dados)

$$\begin{array}{r} \overset{\cdot}{2} \ \overset{\cdot}{1} \ \overset{\cdot}{2} \ 6 \ \overset{\cdot}{2} \ \overset{\cdot}{3} \ \overset{\cdot}{2} \ \overset{\cdot}{1} \\ \hline . \ 1 \ 2 \ . \ 6 \ 5 \ 6 \ 1 \end{array}$$

Variation:

$$\begin{array}{r} \overset{\cdot}{2} \ \overset{\cdot}{1} \ .\overset{\cdot}{2} \ 6 \\ \hline \end{array}$$

- Dualolo Besar 1 gby from 6 gby. (. 2 . 1) (Srikaton, Sriyatno, Mugi.) (tanggung)

$$\begin{array}{r} 5 \ 6 \ 5 \ 3 \ 6 \ 5 \ 6 \ \overset{\cdot}{1} \\ \hline . \ 1 \ 2 \ . \ 6 \ 21 \ 6 \ 1 \end{array}$$

Variation:

$$\begin{array}{r} 5 \ 6 \ 5 \ 3 \\ \hline 6 \ 1 \ 2 \ . \end{array}$$

Variation:

$$\begin{array}{r} 6 \ 5 \ 6 \ 1 \\ \hline 6 \ 21 \ 62 \ 1 \\ \hline \end{array}$$

- Dualolo Besar 1 gby from 6 kpy (. 2 . 1) (Sriy.)

$$\begin{array}{r} 5 \ 6 \ 5 \ . \ 5 \ 6 \ 5 \ 3 \ 6 \ 5 \ 6 \ 3 \ 6 \ 5 \ 6 \ 1 \\ \hline . \ . \ 6 \ 1 \ 2 \ 1 \ 2 \ . \ 6 \ 5 \ 3 \ . \ 6 \ 2 \ 6 \ 1 \\ \hline \end{array}$$

- Dualolo Kecil 1 gby from 6 (2 3 2 1 (high)) (Pusp., Sriy., Wil., Bond. (3 5 6 1))
N.B. There is also a variation in Mugirahayu.

$$\begin{array}{r} 2 \ 1 \ 2 \ 6 \ 2 \ 3 \ 2 \ 1 \ 6 \ 5 \ 6 \ 2 \ 6 \ 5 \ 6 \ 1 \\ \hline . \ 1 \ 2 \ . \ 2 \ 53 \ 2 \ 3 \ .2 \ 12 \ .2 \ . \ .3 \ 21 \ 32 \ 1 \\ \hline \end{array}$$

1 kempyang from 6 gembyang

- Dualolo Besar 1 kpy from 6 kempyang (5 6 5 6) (tanggung) (Bright World)

$$\begin{array}{r} 5 \ 6 \ 5 \ 3 \ 6 \ 5 \ 6 \ 5 \\ \hline . \ 1 \ 2 \ . \ 6 \ 21 \ 6 \ 1 \\ \hline \end{array}$$

Seleh 2

2 kempyang from 1 gembyang

- Jarik Kawung 2 from 1 (. 3 . 2) (tanggung) (Puspawarna)

$$\begin{array}{r} 6 \ .5 \ 6 \ 1 \ . \ 6 \ 1 \ 6 \\ \hline . \ 2 \ 6 \ 3 \ 2 \ 3 \ 53 \ 2 \\ \hline \end{array}$$

Variation (from Carter Scholz):

$$\begin{array}{r} .6 \ . \ 6. \ 1 \ 5 \ 6 \ 1 \ 6 \\ \hline . \ 23 \ .3 \ . \ .2 \ 16 \ 21 \ 6 \\ \hline \end{array}$$

- Jarik Kawung 2 from 1 (. 3 . 2) (Pusp., Sri.) (6 5 3 2) (Wil.)
(3 5 1 2 ; 6 1 3 2) (Mugi.)

$$\begin{array}{r} 6 \ .5 \ 6 \ 1 \ 5 \ 6 \ 1 \ 6 \ 1 \ 2 \ 1 \ 3 \ 1 \ 2 \ 1 \ 6 \\ \hline . \ 2 \ 6 \ 3 \ .2 \ 16 \ 21 \ 6 \ . \ 1 \ 6 \ 1 \ 2 \ 3 \ 5 \ 2 \\ \hline \end{array}$$

or -- 21

Variation:

$$\begin{array}{r} 1 \ 2 \ .3 \ .2 \ 3 \ 2 \ 1 \ 6 \\ \hline . \ 1 \ 6 \ 1 \ 2 \ 3 \ 53 \ 2 \\ \hline \end{array}$$

Variation (to gong):

$$\begin{array}{cccc} \dot{3} & \dot{2} & \dot{1} & 6 \\ \hline 2 & 2 & 53 & 2 \\ & & \underset{|}{|} & \underset{|}{|} \end{array}$$

Variation, second beat (from Sutonto):

$$\begin{array}{cccccc} 5 & 6 & \dot{1} & 5 & 6 & \dot{1} & 6 \\ \hline \cdot 2 \cdot 1 & \cdot 6 \cdot 2 & \cdot 1 \cdot & & & 6 \\ & & \underset{|}{|} & & & \underset{|}{|} \end{array}$$

Note: In this variation, which is one grouping long, the rh moves twice as fast as it usually does, and the LH moves in "imbal" to it. It is quite fast.

Variation (from Carter Scholz):

$$\begin{array}{cccccc} \cdot 6 & \cdot & 6 & \dot{1} & 5 & 6 & \dot{1} & 6 & \dot{1} & \dot{2} & \dot{1} & \dot{3} & \dot{1} & \dot{2} & \dot{1} & 6 \\ \hline \cdot & 23 & \cdot 3 & \cdot & \cdot 2 & 16 & 21 & 6 & \cdot & 1 & 6 & 1 & 2 & 3 & 53 & 2 \\ & & & & & \underset{|}{|} & \underset{|}{|} & & & \underset{|}{|} & & & & & & \end{array}$$

• 1/2 Jarik Kawung 2 from 1 (3 2) (Sriyatno, Wilujeng)
First half from tanggung, with last beat from dados.

$$\begin{array}{cccc} 6 & \cdot 5 & 6 & \dot{1} \\ \hline \cdot & 2 & 6 & 3 \\ & & \underset{|}{|} & \end{array} \quad \begin{array}{cccc} \dot{1} & \dot{2} & \dot{1} & 6 \\ \hline 2 & 3 & 5 & 2 \\ & & \underset{|}{|} & \end{array} \quad (\text{or, L.H: } 2 \ 3 \ 53 \ 2)$$

2 kempyung from 2 kempyung

• Putut Gelut 2 kpy. from 2 kpy. (6 i 2 i 6 5 3 2)

Manyura version of pg that occurs in Puspadenta. This is also used from 6 gby with a slightly different beginning (see s9 under this cengkok).

$$\begin{array}{cccc} \cdot & \dot{2} & \dot{1} & 6 \\ \hline 16 & \cdot 6 & \cdot 6 & \cdot \\ & \underset{|}{|} & \underset{|}{|} & \end{array} \quad \begin{array}{cccc} \dot{2} & \dot{1} & \dot{2} & 3 \\ \hline 2 & 1 & 6 & 3 \\ & & \underset{|}{|} & \end{array} \quad \begin{array}{cccc} \dot{3} & \dot{3} & \dot{2} & 3 \\ \hline \cdot & \cdot & 2 & 3 \\ & & & \end{array} \quad \begin{array}{cccc} \dot{2} & \dot{3} & \dot{2} & \dot{1} \\ \hline 2 & 6 & 2 & 1 \\ & & \underset{|}{|} & \end{array}$$

$$\begin{array}{cccc} \dot{2} & \dot{1} & \dot{3} & \dot{2} \\ \hline 2 & 12 & 3 & 2 \\ & & \underset{|}{|} & \end{array} \quad \begin{array}{cccc} \dot{6} & \dot{1} & \dot{6} & 3 \\ \hline 6 & 12 & 6 & 3 \\ & & \underset{|}{|} & \end{array} \quad \begin{array}{cccc} 5 & 3 & 5 & \cdot \\ \hline \cdot & \cdot & \cdot & 61 \\ & & & \underset{|}{|} \end{array} \quad \begin{array}{cccc} 5 & 3 & 5 & 6 \\ \hline 2 & \cdot & 2 & 2 \\ & & \underset{|}{|} & \end{array}$$

Note: See variations in s9 (1 kpy from 1 kpy). This manyura version is simply transposed version of s9 cengkok.

2 kempyung from 6 gembyang

• Putut Gelut 2 from 6 (. 3 . 6 . 3 . 2) (Srik., Sri.)
(. 3 . 6 . 3 . 2) (Srikaton) (3 3 . . 6 5 1 2) (Sriyatno)
(Balungan nibani)

Garap note: This is very common balungan for pg. The second half is kk kpy 2.

$$\begin{array}{cccc} 3 & 3 & 3 & 3 & 6 & 5 & 6 & \dot{1} & 5 & 6 & 5 & \dot{1} & 5 & 6 & \dot{1} & 6 \\ \hline 3 & \cdot & \cdot & \cdot & \cdot & 1 & 2 & 3 & \cdot & 5 & 3 & 5 & 6 & 1 & 2 & 6 \\ & \underset{|}{|} & & & & & & & & \underset{|}{|} & \underset{|}{|} & \underset{|}{|} & \underset{|}{|} & \underset{|}{|} & \underset{|}{|} \end{array}$$

$$\begin{array}{cccc} \dot{1} & \dot{2} & \dot{1} & \cdot & \dot{1} & \dot{2} & \dot{1} & \dot{3} & \dot{1} & \dot{2} & \dot{1} & \dot{3} & \dot{1} & \dot{2} & \dot{1} & 6 \end{array}$$

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

• Putut Gelut 2 from 6 (3 3 . . 6 5 3 2) (Wilujeng)

(In Wilujeng, use the first half for tanggung) (Balungan mlaku) Only the second grouping is different from the above pg 2 from 6. Last three quarters are same. Second half is kk kpy 2.

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

• 1/2 Ketuk Kuning 2 from 1 (. 2) (Pusp., Srik., Sriy., Bondet)

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

• Ketuk Kuning 2 from 1

(From Carter Scholz) This is found elsewhere in this book, e.g see above pg 2 from 6 (second half).

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

Seleh 3

3 gembyang from 1 gembyang

• Kacaryan 3 from 1 (3 2 6 5 1 6 5 3) (Pusp.)

Garap note: common balungan for Kacaryan: (2 3 2 1 6 5 2 3)

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

Variation (second beat):

1 . 6 1 2
1 3 2 1 2

Also see Kacaryan variation, sanga.

- Seleh 3 kpy from 1 (2 3) (Wilujeng)

```

      6 . 6 ± 6 5 6 1
      -----
      . 2 ± 2 3 . 3 3
    
```

3 kempyung from 2 gembyang

- Ketuk Kuning 3 kempyung from 2 gembyang (5 6 5 3) (Wilujeng) ("High form")

```

      2 3 2 . 2 3 2 6 2 1 2 . 2 3 2 1
      -----
      . . 2 3 5 3 5 . . . 6 5 3 5 2 3
    
```

For transition to Wilet: (. 6 5)

Variation of second half, see Rambatan.

Garap note: There is no "low" form ketuk kuning for seleh 3 manyura for a gender that only goes to high 3. By analogy with sanga, for a gender with high 5, the following might be ketuk kuning from seleh 2 gembyang, or 3 or 5.

```

      2 3 2 . 2 3 2 5 2 3 2 5 2 3 5 3
      -----
      . . 2 3 5 2 3 1 . 2 1 2 3 5 6 5 3
    
```

3 gembyang from 2 kempyung

- 1/2 Ketuk Kuning 3 (3 5) (Mugi.)

```

      2 3 2 5 2 3 5 3
      -----
      . 2 3 5 . . 6 5 3 6 5 3
      | | | | |
    
```

3 gembyang from 5 gembyang

- Tumurun 3 from 5 (1 6 5 3) (Mugi.)

```

      3 . 2 3 5 . 3 5 3 2 1 2 5 2 3 5 3
      -----
      . 5 3 1 6 1 2 6 . 5 3 5 . 5 . . 6 5 3 6 5 3
      | | | | | | | | | | | | | | |
    
```

Variation: . 6 5 3 . 3 .

Variation: . 5 3 5 . 5 . 2 . 1 2 3 1 2 3

These variations are extremely standard, and can be applied to many cengkok. Note that the penultimate note, low 2, in the second variation, can be syncopated even further. For example, the 12 figure can be played as a dotted eighth followed by a sixteenth, or a sixteenth followed by a dotted eighth, or it can be simply omitted. These basic syncopation and elaboration ideas can be applied to a great many cengkok in a great many ways.

3 gembyang from 6 gembyang

- Kacaryan 3 from 6 (. 5 . 3) (Srikaton, Bondet (6 5 2 3))

Note: On a gender with high 5, this cengkok could be transposed up and used as kacaryan 5 from 1, perhaps in sanga over a balungan like (. 6 . 5), though it would sound quite high for sanga.

```

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

```

-----
2  1  3  2    6  5  3  5    .  2  .  1    .  2  .  3
|   |   |   |    |   |   |   |    |   |   |   |    |   |   |   |
                                     or -- 2
                                     |
    
```

Variations:

```

-----
2  12 3  2

                                     -----
                                     .  2  .1 2    3  2  5  3
                                     |   |   |   |    |   |   |   |
                                     -----
                                     .  2  .1 2    6  1  2  3
                                     |   |   |   |    ||   |   |   |
    
```

Variation, first part, from Sutonto:

```

-----
2  12 32 16    12 16 16 5
|   |   |   |    |   |   |   |
- or -
-----
12 16 216 5
|   |   |   |
-3-
    
```

- Tumurun 3 gby from 6 (1 6 5 3) (Bright World, lancar) (tanggung)

```

.   .
5  1  5  .    5  1  5  3
-----
.  5  .  65    3  3  3  3
|   |   |   |    |   |   |   |
    
```

3 kempyung from 6 kempyung

- Pipilan 3 from 6 (. 2 . 3) (Pusp. dados; Wilujeng, tanggung)
(Wilujeng, Asmar.: 2 1 2 3) (Asmar.)

```

.   .   .
5  .  1  .    6  .  6  1
-----
.  3  .  1    2  53 2  3

Var. LH: -----
2  .  2  3
    
```

Seleh 5

Gantung

- Gantung 5 from 5 gembyang

```

.   .  6  5    .6 .5 6  5    .6 .5 6  5    .6 .5 6  5
-----
.   .   .  16    5  5  5  53    5  5  5  16    5  5  5  5
|   |   |   |    |   |   |   |    |   |   |   |    |   |   |   |
    
```

- 1/2 Gantung 5 (5) (Srikaton)

```

5  .  6  5    .6 .5 6  5
-----
.  5  .  16    5  5  5  5
|   |   |   |    |   |   |   |
    
```

5 gembyang from 1 gembyang

- Ora Butuh 5 from 1 (3 2 6 5) (Sriyatno)

```

    ̣̣̣̣̣
    2 1 3 2 6 5 3 2 3 5 3 6 3 5 6 5
    -----
    2 1 3 2 6 5 3 2 . 3 2 3 5 6 1 5
    | | | | | | | | | | | | | | |
    
```

5 gembyang from 2 kempyung

- Tumurun 5 gby from 2 kpy (3 5 6 5) (Bright World, ladrang) (tanggung)

This is a sanga cengkok, used also in Gambirsawit tanggung.

```

    3 5 3 6 3 5 6 5
    -----
    . 6 . 3 5 6 1 5
    | | | | | | |
    
```

- Tumurun 5 gby from 2 kpy (3 5 6 5) (Bright World, ladrang) (dados)

This is similar to the same cengkok from sanga (used in Gambirsawit), but this version is more likely used in manyura or nem.

```

    3 5 3 6 3 5 3 2 3 5 3 6 3 5 6 5
    -----
    . 6 . 3 6 5 3 2 . 3 2 3 5 6 1 5
    | | | | | | | | | | | | | | |
    
```

5 gembyang from 3 gembyang

- Dualolo Kecil 5 from 3 (6 1 6 5) (Mugi.)

Same as pathet sanga, or this variation:

```

    6 5 6 3 6 1 6 5 3 2 3 6 3 5 6 5
    -----
    .5 6 .6 3 6 21 6 1 .6 56 .6 . .1 65 16 5
    | | | | | | | | | | | | | | | | |
    
```

Variation:

```

    -----
    .6 56 .6 .3 .2 35 23 5
    | | | | | | | |
    
```

The above variation can be used for many cengkok. The simplest way to play the LH, last two groupings, would be

```

    -----
    6 5 6 . 1 6 1 5
    | | | | | | |
    
```

Seleh 6

Gantung

- Gantung 6 from 6 gembyang (. 6) (Puspawarna)

```

    . . 1 6 .1 .6 1 6 .1 .6 1 6 .1 .6 1 6
    -----
    . . . 21 6 6 6 65 6 6 6 21 6 6 6 6
    | | | | | | | | | | | | | | |
    
```

- 1/2 Gantung (from different seleh) (6 6) (Sriyatno)

```

    6 . 1 6 .1 .6 1 6
    -----
    . 6 . 21 6 6 6 6
    | | | | | | |
    
```

- Gantung 6 from 2 (6 6 . .) (Wilujeng, Pusp.)

First section of gantung from Puspawarna.

.
1	6	1	6	1	6	1	6
6	6	6	21	6	6	6	65

6 gembyang from 1 gembyang

- Tumurun 6 from 1 (3 2 1 6) (Bright World, Lancaran) (tanggung)

5	1	5	.	5	1	5	3
.	5	.	65	3	3	3	3

- Tumurun 6 from 1 (. 2 . 6) (tanggung) (Srikaton, Sriyatno)

5	6	5	.	5	6	1	6
.	5	3	5	6	1	21	6
Or, LH:							
	6	1	2	6			

- Tumurun 6 (tanggung)

From Carter Scholz

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

- Tumurun 6 (dados)

From Carter Scholz

.
6	6	1	6	5	3	5	1	5	6	1	6
.	23	.	3	.	5	3	5	2	.	1	6

- Tumurun 6 from 1 (. 2 . 6) (Dados) (Srikaton, Sriyatno, Wilujeng)

(. 1 2 6) (Wilujeng)

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

Common variation for this cengkok and others like it. The last low 5, LH, is often syncopated slightly in cengkok like this one, as could the first 2 of the second grouping.

Variation from Sutonto (second group):

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

The above variation is for the second group. It is divided into four equal beats, which are, in the RH, as follows (3.1. 2 . 6 1 6). In western rhythmic language, four sixteenths, two eighths, two eighths, and a quarter. The first two beats are “imbal” between RH and LH.

- Nduduk 6 from 1 (. 2 . 6) (Sriyatno)

6	.	6	1	.	6	1	2	.	3	.	2	3	.	2	1	6	
.	2	6	3	2	3	5	2	.	3	.	2	3	.	2	16	21	6
		6	3			5	2				2	3		2	16	21	6

6 gembyang from 2 kempyung

- Tumurun 6 from 2 (. 1 . 6) (Puspawarna, Wilujeng)

5	.	3	5	1	5	6	5	3	5	6	5	1	5	6	1	6	
.	1	6	1	.	.	5	6	5	3	.	5	3	5	6	1	21	6
		6	1			5	6	5	3		5	3	5	6	1	21	6

- Nduduk 6 from 2 (. 1 . 6) (Puspawarna)

Seleh:

6	-																		
21																			
.	1	.	6	1	6	1	.	6	1	2	.	3	.	2	3	.	2	1	6
6	6	6	6	1	32	1	2	.	3	.	2	3	.	2	16	.	6	.	.

Variation:

.	2	1	6
.	2	16	21
	6	21	6

6 gembyang from 3 gembyang

- Tumurun 6 from 3 (2 1 2 6) (Wilujeng) (tanggung)

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

- Tumurun 6 from 3 gembyang (2 1 2 6) (Wilujeng)

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

- Nduduk 6 from 3 (2 1 2 6) (Wilujeng, Bondet)
(5 6 1 6) (Bondet)

See Nduduk 6 from seleh 1, e.g Sriyatno.

(1)	5	6	1	6	1	.	6	1	2	.	3	.	2	3	1	2	1	6	
(-)																			
(3)	.	2	16	21	6	1	32	1	2	.	3	.	2	3	.	2	16	21	6
		6	16	21	6		32	1	2		3		2	3		2	16	21	6

6 gembyang from 5 gembyang

- 1/2 Dualolo Kecil (6) (Srikaton)

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

Variation, from Sutonto:

1̇	6	1̇	5	1̇.2̇.	3̇.2̇.	1̇	6
.	6	1	.	.5.6	.1.6	5	6

This variation, which is just two groupings, should have a very flexible rhythm, perhaps a pause before final gembyang (so speed up before).

6 gembyang from 6 gembyang

- Ketuk Kuning 6 from 6 (i 5 i 6) (Wilujeng)
("Low form")

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

Variation:

.	.	5	6	1	5	6	3	.	5	3	5	6	1	21	6

Variation from Suratno (for Wilujeng, dados, with high balungan):

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

Variation on the above, third beat:

-3-					
.
.3	.1	2123			
.3	.1	2123			
-3-					
.	.	.			
.3	.	2	3		
.3	12	12	3		

6 gembyang

- Ketuk kuning gembyang 6 (. 1 . 6) (Pangkur)

From Carter Scholz, also see Tumurun 6 above.

5	6	5	3	56	16	.6	1̇	5	6	5	1̇	5	6	1̇	6
.1	26	12	.	.	.	32	1	.	5	3	5	6	16	21	6

General Manyura Formulas, Miscellaneous Notes

Buka

- Genderan Ladrang Srikaton, rebab buka with gender,

General buka for manyura:

(Rebab)

. 3 2 2 . 3 2 2 3 3 2 2 2 16 21(6)

(Gender)	. . . 1	. 6 1 (6)	
	. . 65 3	. 56 35 (6)	

Grambyangan

3 2 6 1	. . . 2	. 16	(5)
. . .3 .21	2 3 2	.16	5 6 . 53
(2)	(3)		
. . 1 .	23		
2 3 .2 1	.23 . 1 2 3	. 3 3 3	
5 6 1 2 6 1			
. 3			
	.		
Variation, final:	6 ± 6 1		
	. . . 3		

Miscellaneous Notes

- Gantungan from different seleh often begin with pipil, as in:

1 . 6 .			
. 1 . 3			

**Cengkok
Slendro Manyura
Irama Wilet**

Seleh 1	1
Gantung.....	1
1/2 Ketuk Kuning Gembyang (5) (Bondet).....	1
Gantung 1	1
Seleh 1 gembyang from 6 gembyang	1
1/2 Dualolo Kecil 1 from 6 (i) (Bondet).....	1
Dualolo Kecil 1 gembyang (. 1) (Bondet).....	1
Seleh 2	1
Gantung.....	1
1/2 Gantung 2 kempyung from 2 (seleh 6) (Bondet)	1
1/2 Gantung 2 kempyung from 6 (Bondet) (Inggah).....	1
Seleh 2 kempyung from 6 (Bondet)	2
1/2 Gantung 2 "Delik" from 3 (Bondet) (Inggah)	2
2 kempyung from 2 kempyung	2
Debyang Debyung 2 kempyung (. 3 . 2) (Bondet).....	2
2 kempyung from 5 gembyang	2
Putut Gelut 2 kempyung from 5 (. 3 . 2) (Bondet).....	2
Putut Semedi from 6 or 2 (. 3 . 2) (e.g Wilujeng).....	2
Seleh 3	3
3 gembyang from 1 gembyang.....	3
Kacaryan (. 5 . 3) (Bondet).....	3
3 kempyung from 5 kempyung	3
Ketuk Kuning kempyung 3 from 5 kempyung (. 3) (Bondet).....	3
3 gembyang from 6 gembyang.....	3
Kacaryan 3 from 6 (. 5 . 3) (Bondet).....	3
Seleh 5	4
5 gembyang from 6 gembyang.....	4
Tumurun 5 (. 5) (Bondet).....	4
Seleh 6	4
6 gembyang from 1 gembyang.....	4
Nduduk 6 (. 6) (Bondet)	4
6 gembyang from 2 kempyung	4
1/2 Tumurun 6 from 2 (6) (Bondet)	4
6 gembyang from 3 kempyung	4
Tumurun 6 gembyang from 3 kempyung (. 6) (Bondet)	4
6 gembyang	4
Putut gelut 6	4

Seleh 1

Gantung

· 1/2 Ketuk Kuning Gembyang (5) (Bondet)
 Used as gantung, for balungan 5, after dados gantung 1;
 same as gantung 1 from sanga, e.g. Gambirsawit, second half.

$\begin{array}{cccccccc} \cdot & 6 & \cdot & 1 & \cdot & 6 & \cdot & 2 \\ \hline & & & 6 & 1 & 2 & \cdot & 2 \end{array}$	$\begin{array}{cccccccc} \cdot & 6 & \cdot & 1 & \cdot & 2 & \cdot & 1 \\ \hline & & & 2 & \cdot & 3 & 2 & 1 & 3 & 2 & 1 \end{array}$
---	---

· Gantung 1
 From Carter Scholz

$\begin{array}{cccccccc} \cdot & 3 & \cdot & 5 & \cdot & 6 & \cdot & 1 \\ \hline & & & 3 & 5 & 6 & 5 & 6 & 1 \end{array}$	$\begin{array}{cccccccc} \cdot & 6 & \cdot & 6 & \cdot & 6 & \cdot & 1 \\ \hline & & & 3 & 2 & 1 & 2 & 3 & 2 & 1 \end{array}$	$\begin{array}{cccccccc} \cdot & 6 & \cdot & 1 & \cdot & 6 & \cdot & 2 \\ \hline & & & 6 & 1 & 2 & 1 & 2 \end{array}$	$\begin{array}{cccccccc} \cdot & 6 & \cdot & 1 & \cdot & 2 & \cdot & 1 \\ \hline & & & 3 & 2 & 1 & 3 & 2 & 1 \end{array}$
---	---	---	---

Seleh 1 gembyang from 6 gembyang

· 1/2 Dualolo Kecil 1 from 6 (i) (Bondet)

$\begin{array}{cccccccc} \cdot & 2 & \cdot & 1 & \cdot & 2 & \cdot & 6 \\ \hline & & & 2 & 1 & 2 & \cdot & 2 \end{array}$	$\begin{array}{cccccccc} \cdot & 3 & \cdot & 2 & \cdot & 1 \\ \hline & & & 3 & 2 & 1 & 3 & 2 & 1 \end{array}$
---	---

· Dualolo Kecil 1 gembyang (. 1) (Bondet)
 Same as sanga, e.g. Gambirsawit, but transposed up one note.

$\begin{array}{cccccccc} \cdot & 2 & \cdot & 1 & \cdot & 2 & \cdot & 3 \\ \hline & & & 2 & 1 & 6 & 1 & 2 \end{array}$	$\begin{array}{cccccccc} \cdot & 2 & \cdot & 3 & \cdot & 2 & \cdot & 1 \\ \hline & & & 6 & 1 & 2 & \cdot & 5 & 3 & 2 & 3 \end{array}$	$\begin{array}{cccccccc} \cdot & 6 & \cdot & 5 & \cdot & 6 & \cdot & 2 \\ \hline & & & 2 & 1 & 2 & \cdot & 2 \end{array}$	$\begin{array}{cccccccc} \cdot & 6 & \cdot & 1 & \cdot & 2 & \cdot & 1 \\ \hline & & & 3 & 2 & 1 & 3 & 2 & 1 \end{array}$
---	---	---	---

Seleh 2

Gantung

· 1/2 Gantung 2 kempyung from 2 (seleh 6) (Bondet)
 Used in Wilet for Bondet in conjunction with 1/2 Tumurun 6; this is the same as the dados gantung also used in Bondet. The balungan is (. 6) from the fourth gatra, Inggah (Wilet).

$\begin{array}{cccccccc} \cdot & 2 & \cdot & 1 & \cdot & 2 & \cdot & 6 \\ \hline & & & 6 & 1 & 2 & 2 & 2 & 2 \end{array}$	$\begin{array}{cccccccc} \cdot & 2 & \cdot & 1 & \cdot & 2 & \cdot & 6 \\ \hline & & & 2 & 2 & 2 & 2 & 2 \end{array}$
---	---

· 1/2 Gantung 2 kempyung from 6 (Bondet) (Inggah)
 From balungan (. 2), this over the (.)

(6)	$\begin{array}{cccccccc} \cdot & 1 & \cdot & 1 & \cdot & 1 & \cdot & 2 \\ \hline & & & 1 & 2 & 2 & \cdot & 2 \end{array}$	$\begin{array}{cccccccc} \cdot & 1 & \cdot & 1 & \cdot & 6 \\ \hline & & & 1 & 2 & \cdot & 2 & \cdot & 2 & 1 & 6 \end{array}$
-----	---	---

· Seleh 2 kempyung from 6 (Bondet)
 From balungan (. 2), this over the (2)

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

· 1/2 Gantung 2 "Delik" from 3 (Bondet) (Inggah)
 Used with Plesedan in Bondet Inggah Wilet; see dados, or first half of sanga wilet pg from 5. "Delik" is combination of "gede" and "celik."

· 2 kempyung from 2 kempyung

· Debyang Debyung 2 kempyung (. 3 . 2) (Bondet)
 This is a transposition from sanga dd 1 kpy, see variations there.

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

Variation, final beat, from Carter Scholz:

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

2 kempyung from 5 gembyang

· Putut Gelut 2 kempyung from 5 (. 3 . 2) (Bondet)

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

· Putut Semedi from 6 or 2 (. 3 . 2) (e.g Wilujeng)
 ("Meditating Discliples")

Or for balungan (1 2 3 2, 1 6 3 2, 6 5 3 2).

This is from from Suratno, gender panerus; but the cengkok is originally from gender barung. It can also be used as a variation for second half of pg.

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

Variation drawn from sanga version:

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

Variation (last 8 beats):

```

      . 5 . 1 . 2 . 6
      -----
      3 . 3 1 2 6 1 2
          |
    
```

Variations, from Carter Scholz:

```

      . 1 . . . 6 1 2   1 2 1 2 . 1 6 1   . . . 1 2 . 1 6   . . 2 3 . 3 5 6
      -----
      . . 3 5 . . . .   . . . . 6 . . 3   . .56 . . 3 5 . 6 .1. . 2 . 2 .
          |
    
```

3 variations, last grouping:

```

      . 1 6 . 6 . 6 1 6   .5. . . . 5 . 6   .5. . . . 3 5 6
      -----
      1) . . 5 3 2 3 5 2   2) .32 1 6 1 . 1 2   3) 3 2 3 6 1 . 1 2
          |
    
```

Seleh 3

3 gembyang from 1 gembyang

· Kacaryan (. 5 . 3) (Bondet)

Last three quarters same as sanga, e.g Gambirsawit, but transpose up 1 note.

```

      . 1 . 3 . 2 .   6 . 5 . 3 . 2 .
      -----
      . . 1 . 3 2 .   6 . 5 . 3 . 2 .
          |
    
```

3 kempyung from 5 kempyung

· Ketuk Kuning kempyung 3 from 5 kempyung (. 3) (Bondet)

```

      . . . 1 . . . 2   . 1 . 2 . 1 . 6   . . . 2 . 1 . 6   . 3 . 5 . 6 . 1
      -----
      . 3 2 3 . 3 2 .   5 . 3 5 2 3 5 .   2 1 6 . 6 . 6 .   2 . 6 1 2 . 2 3
          |
    
```

Variation:

```

      . 1 . 2 . 1 . 6 .   . . 2 . 1 . 6 .   2 . 1 . 2 . 3 .   2 . 3 . 2 . 1 .
      -----
      . 3 5 2 3 5 . 2   1 6 . 6 . 6 . .   . 2 1 6 1 2 . 6   1 2 . 5 3 2 3 .
          |
    
```

3 gembyang from 6 gembyang

· Kacaryan 3 from 6 (. 5 . 3) (Bondet)

Second half same as wilet sanga, kac 2 from 5, e.g Gambirsawit, but transposed up 1 note.

```

      . . . 1 . 6 . 1   . . . 3 . . . 2   . . . 1 . 3 . 2   . 6 . 5 . 3 . 2
      -----
      . . . 1 . 6 . 1   . . . 3 . . . 2   . . . 1 . 3 . 2   . 6 . 5 . 3 . 2
          |
      . 5 . 3 . 5 . 6   . 5 . 6 . 5 . 3   . 2 . 1 . 2 . 3   2 . 3 . 5 . 3 .
      -----
      . . 5 3 2 3 5 .   2 3 5 . 1 6 5 3   . . 5 3 5 . 5 .   . . 6 5 3 6 5 3
          |
    
```

Seleh 5

5 gembyang from 6 gembyang

· Tumurun 5 (. 5) (Bondet)

Same as sanga, e.g. Gambir., but last 8 notes as follows:

```

. . . 5 . 6 . 5
-----
3 . 2 3 5 2 3 5
|   |   |   |   |
    
```

Seleh 6

6 gembyang from 1 gembyang

· Nduduk 6 (. 6) (Bondet)

Same as sanga, e.g. Gambirsawit, but transposed up one note.

```

. 6 . 5 . 6 . 1̣ . . . 6 . 1̣ . 2̣ . . 3̣ . . 2̣ . 2̣ 3̣ . . 2̣ . 1̣ . 6̣
-----
. 2 3 . 3 . 3 . . 2 1 2 3 2 1 2 . . 3 . 1 2 1 2 3 . 2 1 6 2 1 6
|   |   |   |   |   |   |   |   |   |   |   |   |   |
    
```

6 gembyang from 2 kempyung

· 1/2 Tumurun 6 from 2 (6) (Bondet)

Same as second half of sanga version (5), but transposed up 1 note.

```

. 5 . 3 . 5 . 1̣ . 5 . 6 . 1̣ . 6̣
-----
. . 1 6 1 . 1 . . . 2 1 6 2 1 6
|   |   |   |   |   |   |   |
    
```

6 gembyang from 3 kempyung

· Tumurun 6 gembyang from 3 kempyung (. 6) (Bondet)

```

-3-
. 666 6 5 . . . . . 5 6 5 . . 5 . . 5 6 5 . . 5 . 3 . 5 . 3 5 6
-----
. . . . . 3 2 6 2 3 . . . 2 3 . 2 3 . . . 2 3 . 2 . 2 1 6 1 5 6
|   |   |   |   |   |   |   |   |   |   |   |   |   |
    
```

6 gembyang

· Putut gelut 6

From Carter Scholz (may be used for seleh 2?)

```

. . 6 . 6 . 6 1̣ . 2̣ . 2̣ . 1̣ 2̣ 2̣ . . 3333 . 3333 . 1̣ . 2̣ . 1̣ . 6̣
-----
. 2 3 . 3 . 3 . . 2 1 2 3 2 1 2 . . . . . . . . . . 2 1 6 2 1 6
|   |   |   |   |   |   |   |   |   |   |   |   |   |
    
```

Note: The 3-5 high 3's in each set of four 3's in the RH, the third grouping can be played as triplets, against two LH beats each.

**Cengkok
Slendro Manyura
Irama Rangkep**

Seleh 1	1
1 kempyung.....	1
Debyang Debyung 1 kempyung (2 1 3 2 5 3 2 1).....	1
Putut Semedi 1 kempyung (. 2 . 1).....	1
1 kempyung from 5 gembyang	1
Putut Gelut 1 kempyung from 5 gembyang (1 6 5 6 5 3 2 1).....	1
1 kempyung from 6 gembyang	2
Jarik kawung 1 kempyung from 6 gembyang (. 2 . 1) (5 5 6 1).....	2
Putut Gelut 1 kempyung from 6 gembyang	2
Seleh 2	2
Gantung.....	2
1/2 gantung 2 (.).....	2
Seleh 2 gembyang from 6.....	2
Kacaryan 2 from 6 (2 1 5 3 6 5 3 2).....	2
Seleh 3	3
Seleh 3 gembyang from 2 gembyang	3
Dualolo kecil 3 gembyang from 2 gembyang (2 3).....	3
Seleh 5	3
Seleh 5 gembyang from 1 kempyung.....	3
Tumurun 5 gby from 3 gby (. 6 . 5).....	3
Seleh 5 gembyang from 3 gembyang	3
Nduduk 5 gby from 3 gby (5 6 3 5).....	3
Seleh 6	3
Gantung.....	3
Gantung 6 (6 6 . .)	3
Seleh 6 gembyang from 1 kempyung.....	4
Dualolo kecil 6 from 1 kempyung (3 2 i 6)	4
Dualolo Besar 6 gembyang from 1 kempyung 6 (3 2 1 6) (. 2 . 6).....	4
Ayu Kuning 6 gembyang from 1 kempyung 6 (5 6 2 1 5 2 1 6).....	4

Seleh 1

1 kempyung

· Debyang Debyung 1 kempyung (2 1 3 2 5 3 2 1)
 Second half is just putut semedi, below

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

· Putut Semedi 1 kempyung (. 2 . 1)

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

1 kempyung from 5 gembyang

· Putut Gelut 1 kempyung from 5 gembyang (1 6 5 6 5 3 2 1)

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

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

1 kempyung from 6 gembyang

· Jarik kawung 1 kempyung from 6 gembyang (. 2 . 1) (5 5 6 1)

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

· Putut Gelut 1 kempyung from 6 gembyang
(Only the first four groupings are different from the PG above).

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

Seleh 2

Gantung

· 1/2 gantung 2 (. .)

. . 3 . 2 3 . 2	. . 3 . 2 3 . 2	. . 3 . 2 3 . 2	. . 3 . 2 3 . 2
-----	-----	-----	-----
. 5 3 2 . 2 . 5	3 2 . 2 . 2 . 2	. 5 3 2 . 2 . 5	3 2 . 2 . 2 . 2

Seleh 2 gembyang from 6

· Kacaryan 2 from 6 (2 1 5 3 6 5 3 2)

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

**Pathetan
from Sukamso
Genderan, with rebab**

Pathetan Sanga Jugag 3
Pathetan Manyura Jugag..... 4
Pathetan Sanga Wantah 5

Note: The rhythms for these pathetan are of course highly flexible. This notation is meant only to serve as a kind of guideline for one particular way of playing these pathetan.

Pathetan Sanga Jugag

Rebab in boldface above.

(6)	(6 6 6 1 6)					
6	. . . .	. . . .	. 2 1 6	. . . 5	. . . 2	. . . .
-----	-----	-----	-----	-----	-----	-----
(6)	. 3 5 6	. 6 6 6	. . . .	. 1 6 5	. 6 1 .	. 5 . 2

(2 2	2 616	2 6 1)		(1 1 12	1)
(several times)					
(. 1 . 2)	. . 1 .	2 1	. . . 1 2 3 2	. 2 3 5	. . . .
(-----)	-----	---	-----	-----	-----
(6 . 65 .)	. 6 . 6	. (1)	. 5 6 . . . 1 . . 5	6 ± ± ±	

(2	1	2 3 2	61	6	5)
. 1 6 5	. . . 1 2 2	. 5 6	. . . 1	6 5 . .	3 2 . . 3 5
-----	-----	-----	-----	-----	-----
. . . .	. 5 6 . . .	. . . 6	. ± 2 1	. . 6 5	. . 3 2 . (5)

(5	2	3	5)
. . . .	. . . .	. 2 ± 2	
-----	-----	-----	
. 2 3 5	. 5 5 5	. . . (5)	

Pathetan Manyura Jugag

Rebab in boldface above.

(1		1	1	12	1)		(3	3	3	5	21)
.				.	.	.						
1	. . . .	. . . .	. . . .	. 3 2 1	. . . .	. . . .	. . . .	. . . .	. . . .	. . . .	. . . .	. . . .
-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----
(1)	. 5 6 1	. 1 1 1	. . . .	. . . .	. 2 1 6	. . . .	. 1 2 .	. . . .	. . . .	. 6 . 3	. . . .	. . . .

(6 12)	(2)		(2	2	23	2)
(several times)						
(. 2 . 3)	. . 2 .	3 2	. . . 2 3 5 3	. 3 5 6	. . . .	. . . .
-----	-----	-----	-----	-----	-----	-----
(1 . 16 .)	. 1 . 1	. (2)	. 6 1 . . . .	. 2 . . 6	1 2 2 2	. . . .

	(3	3	3	2		1	6	2		(6)
.
. 2 1 6	. . . 3 3	6 1	. . . 2	1 6 . .	5 3 . .	5 6				
-----	-----	-----	-----	-----	-----	-----				
. . . .	. 6 1 2 . .	. 1	. 2 3 2	. . 1 6	. . 5 3	. (6)				

			(1	1	1	1	2	1)
.
. . . .	. . . .	. 2 1 6	1	. . . .	. . . .	. 3 2 1		
-----	-----	-----	-----	-----	-----	-----		
. 3 5 6	. 6 6 6	. . . .	(1)	. 5 6 1	. 1 1 1	. . . .	

(2	3	2		1	6	5		(3)
.
. . . 2	1 6 . .	5 3 . .	2 1 . .	2 3	. . . .	. . . .
-----	-----	-----	-----	-----	-----	-----		
. 2 3 2	. . 1 6	. . 5 3	. . 2 1	. (3)	. 1 2 3	. 3 3 3		

.	.
. 1 6 1	

. . . (3)	

(5	2	3	5)
. . . .	. . . .	. 2 1 2	. . . .
-----	-----	-----	-----
. 2 3 5	. 5 5 5	. . . (5)	. . . (5)

* (First time: . . ., all other times: 5 5 5; last time, no low 6 at end) ** (Variation: 532, which can be used in other pathetan as well)

'''

Pieces
Gender Garapan

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Introduction

Abbreviations used:

Cengkok

ak (ayu kuning)	db (dualolo besar)	dk (dualolo kecil)
dd (debyang debyung)	g (gantung)	gant (gantung)
gt (gantung)	jk (jarik kawung)	kac (kacaryan)
kk (ketuk kuning)	nd (nduduk)	pg (putut gelut)
ramb (rambatan)	tum (tumurun)	

Other terms

I: (Irama 1)	II: (Irama 2)	III: (irama 3)
kpy (kempyung)	gby (gembyang)	s9 (sanga)
s6 (slendro nem)		

Notes:

- Where pieces go from Irama I to II to III is of course flexible, some likely places have been notated.
- The names of the cengkok used refer only to the cengkok lists in this book. They will of course vary from source to source, player to player, and so on.
- Most of the garapan are taken from lessons with Sukamso, but of course, all mistakes are mine. Several other garapan are my own, using ideas taken from those same lessons.
- Several pieces are not garap'ed here, but are included for convenience sake. Most of these are easy, and after a little experience, can be played using a fairly simple repertoire of cengkok. The beginning student can try her own hand at garap'ing these pieces using the cengkok in this book.
- General buka are not given for each piece, but only when they are special buka gender, or gender parts for buka rebab. Consult Mloyowidodo [1977] for standard buka.

Ayak-ayakan laras slendro pathet sanga
Not garap'ed

Gong (1)

.	2	.	1	.	2	.	1	.	3	.	2	.	6	.	(5)
i	6	5	6	5	3	5	6	5	3	5	6	3	5	6	(5)
3	2	3	5	3	2	3	5	i	6	5	6	5	3	2	(1)

Transitions:

Last gong, to Srepegan: . 2 . (1)

From Subakastawa -> A²an: . 2 . 1 . 6 . (5) (Sub.)
. 2 . (1) (to A²an)

Ladrang Babat Kenceng laras slendro pathet sanga

All notes in this balungan are low.

Ompak (doesn't repeat)

. 3 . 6
dualolo besar 6

. 3 . 5)
tumurun 5 from 6

. 3 . 6
dualolo besar 6

. 3 . 5)
tumurun 5 from 6

. 2 . 3
1/2 g 2 1/2 dk 3
gby

. 5 . 3)
ela elo 3 gby

. 6 . 5
dualolo kecil 5

. 3 . (2)
nduduk 2 gembyang

Ngelik

. 5 . 3
dualolo kecil 3

. 5 . 2)
nduduk 2 gembyang

. 5 . 3
dk 3

. 5 . 2)
nduduk 2 gby

. 5 . 3
dk 3

. 5 . 2)
nduduk 2 gby

. 6 . 3
1/2 g 6 1/2 tum 3
kpy

. 6 . (5)
dualolo kecil 5

Gendhing Bondet laras slendro pathet sanga

Note: Cengkok in *Bondet* are derived from both sanga and manyura. The piece, though technically in sanga, has a definite nem feeling, and can also be in pelog nem.

Buka (gender)

-----	3	55	66	6	6	6	5	6	.	.	.	6	3	5	6	(5)		
-----	6	6	1	2	.	.	.	.	.	2	6	1	2	.	1	65	16	(5)

Merong (Tanggung)

.	.	5	3	6	5	3	5	2	2	.	3	5	6	3	5
I:mbalung gembyang				mbalung gembyang				1/2 gant 1/2 dk 3			dk 5 gby				
								gby; kk							
								kpy 3 from 5 kpy							

#	.	.	5	3	6	5	3	5****	2	(Dados)							
|	|	|	|	|	|	|	|	|	|	2	.	3	5	6	i	6)	>
I:kk gby 3				dk 5				2 kpy			II: 1/2 gt 1/2 kk 3 nduduk 6						
II: 1/2 gant 5				dk 5							gby						
gby; kk kpy 3																	
from 5 kpy																	

.	.	.	.	6	6	5	6	3	5	6	i	6	5	2	3)
gt 6 gby				1/2 gt		1/2 kk		dk 1 gby			kacaryan 3				
				6		kpy 2									

.	3	3	3	5	6	5	3	2	3	5	3	2	1	6	(5)
gantung 3 gby				rambatan or ela				kk 3 kpy from 3			tumurun 5				
				elo 3 gby				or rambatan			(cengkok mati				
											sl. 6)				

(first kenongan on repeat:)

2	2	.	.	2	2	.	3	5	6	5	3	(Tanggung)			
|	|	|	|	|	|	|	|	|	|	|	|	2	1	6	5)#
gantung 2 "delik"				1/2 gt 2 kpy				kk 3 kpy			tumurun 5				

Ompak Inggah

> . 5 . 6	. 5 . 6	. 2 . 1	. 5 . 3)
kk gby 6	kk gby 6	dk 1	kacaryan
	(Dados)	(to wilet->)	
. 5 . 6	. 5 . 3	. 2 . 3	. 6 . (5)
kk gby 6	kacaryan	rambatan	1/2 tum. dk 5 5 (mati) (dados)

Inggah (Wilet)

. 6 . 5	. 3 . 2	. 3 . 2	. 6 . 5)
db 6 tum. 5 (sanga)	pg 2 from 5 (manyura)	dd 2 (manyura)	1/2 g 2 tum 5 kpy; tum (sanga) 6 (manyura)
. 6 . 5	. 3 . 2	. 3 . 2	. 6 . 5)
db 6 tum. 5 (sanga)	pg 2 from 5 (manyura)	dd 2 (manyura)	1/2 gt 2 tum 5 kpy; tum (sanga) 6 (manyura)
. 1 . 6	. 1 . 6	. 2 . 1	. 5 . 3)
1/2 g 6 nduduk 6 gby; 1/2 dk 1* (manyura)	dk 1 nuduk 6 (manyura)	1/2 g 1 dk 1 gby; 1/2 kk gby 1 (manyura)	kacaryan (manyura)
. 5 . 6	. 5 . 3	. 2 . 3	. 6 . (5)
1/2 g 2 nuduk 6 delik**; plesedan 5 kpy (dados) (sanga)	kacaryan (manyura)	1/2 g 2 kk kpy 3 delik; plesedan 5 kpy (dados) (manyura)	tum 6*** tum 5 (sanga)

Structure of gending: Play first gongan. Replace first kenongan as written, return to merong at #. Merong can be repeated, using second version of first kenongan on all repeats. To go to inggah, irama of the merong will return to tanggung; at > go to ompak inggah and then on to inggah. (In Mloyowidodo, the ompak inggah begins at the fourth kenongan instead of the third.)

Notes: * Gantung from dados, the 1/2 dk is listed in manyura wilet cengkok; ** see sanga dados, under gantung 2; *** This tum 6 is also from s6, but is listed under wilet manyura cengkok.**** Mloyowidodo's book has 2 at the end of this gatra; numerous other sources have 5.

Gendhing Gambirsawit ketuk 2 kerep minggah 4, laras slendro pathet sanga

Buka

. . . 6	. 6 . 6	5 5 6̇ 5 4̇ . 1 6	3 5 6 5
16 5 55 6 1 2	. 2 . 2	1 1 2 1 . 3 5 2	. 1 65 16 5

Ompak (Merong)
(I. Tanggung; II. Dados)

I: . 3 5 2 . 3 5 6 2 2 . . 2 3 2 1)

II: . . . 5 2 3 5 6
I. mbalung gembyang
II. gant 5; db 6

I: jk (dados)
II: pg

(Dados)

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

I: db (dados)
II: 1/2 g 1; db 6
1/2 kk kpy 2
or kk kpy 2

putut gelut

. . 3 2 . 1 6 5
1/2 g 1 kpy; nduduk 5
1/2 kk 2;
or kk kpy 2

. . 5 6 1 6 5 3)
1/2 gt. 5; tum 3 from 6 gby
1/2 dk 6 (or alt. 1/2 kac)

2 2 . 3 5 3 2 1 3 5 3 2 . 1 6 (5)

putut gelut

kk kpy 2

tumurun 5

Ngelik (*)

6 6 . . 6 6 . . 2 2 . . 2 3 2 1)
gantung 6 gantung 6 putut gelut

. . 3 2 . 1 2 6 2 2 . . 2 3 2 1)
1/2 gant; db 6 putut gelut
1/2 kk 2
or kk 2

. . 3 2 . 1 6 5 . . 5 6 1 6 5 3)
1/2 g 1; nduduk 5 putut gelut
1/2 kk 2 (alt. kacaryan 3, see
or kk 2 above)

2 2 . 3 5 3 2 1 3 5 3 2 . 1 6 (5)

putut gelut

kk kpy 2

tumurun 5

Ompak Inggah (transition)

. . . 5	2 3 5 6	2 2 . .	2 3 2 1)
gantung 5	db 6	1/2 pg;	kk kpy 1
. . 3 2	. 1 2 6	2 2 . .	2 3 2 1)
db 6 (from dados)		jarik kawung 1 (from dados)	
. 2 . 1	. 6 . 5	. 6 . 5	. 3 . 2)
kk kpy 1	tumurun 5	kk gby 5	pipilan seleh 2
(from tanggung)			
. 3 . 5	. 2 . 1	. 2 . 1	. 6 . (5)
tumurun 5	kk kpy 1	kk kpy 1	tumurun 5

Inggah (Dados)

. 6 . 5	. 1 . 6	. 1 . 6	. 2 . 1)
kk gby 5	db 6	ela-elo 6	jk 1
. 2 . 1	. 2 . 6	. 1 . 6	. 2 . 1)
kk kpy 1	db 6	ela-elo 6	jk 1
. 2 . 1	. 6 . 5	. 1 . 6	. 3 . 2)
kk kpy 1	nduduk 5	dk 6	kacaryan 2
			or kk kpy 2
. 3 . 5	. 2 . 1	. 2 . 1	. 6 . (5)
kk kpy 5	kk kpy 1	kk kpy 1	tumurun 5
or tum 5			

Inggah (Wilet)

(transition, last kenong of ompak inggah):

(Tang.)	(Dados)		(Wilet)
. 3 . 5	. 2 . 1	. 2 . 1	. 6 . (5)
tumurun 5	kk kpy 1	kk kpy 1	1/2 tum 5;
			kk kpy 5

Inggah

. 6 . 5	. 1 . 6	. 1 . 6	. 2 . 1)
db 6 tum 5	1/2 db 6	1/2 db 6	pg 1 from 6
	g 1;	g 1;	
	seleh 1 kpy.	seleh 1 kpy.	
. 2 . 1	. 2 . 6	. 1 . 6	. 2 . 1)

dd 1	ayu kuning 6	jk 1 db 6	pg 1 from 6
. 2 . 1 dd 1	. 6 . 5 db 6 nd. 5	. 1 . 6 1/2 dk 6 g 1 kpy; seleh 1 kpy	. 3 . 2) kacaryan
. 3 . 5 1/2 nd 5 g 6 gby; seleh 6 gby (below balungan 3)	. 2 1 putut gelut	. 2 . 1 dd 1	. 6 . (5) db 6 tum 5 from 6

Notes: Mloyowidodo omits the (very characteristic) first kenongnan. In third kenongan of inggah in irama dados, Mloyowidodo does not show 6 5 as low in the second gatra.

Ladrang Giyak Giyak laras slendro pathet sanga

Buka (same as Gonjang Ganjing)

5	.	6	.	5	6	.	6	5	1	6	1	(5)	
165	.	2	.	1	.	2	6	1	.	1	65	16	(5)

Ompak

<p style="margin-left: 40px;">. 2 . 1</p> <p>kk kpy 1</p> <p style="margin-left: 40px;">. 2 . 5</p> <p>kk kpy 1</p> <hr style="width: 50%; margin-left: 0;"/> <p style="margin-left: 40px;">. 6 . 5</p> <p>gantung 5*</p> <p style="margin-left: 40px;">. 2 . 1</p> <p>kk kpy 1</p> <p style="margin-left: 40px;">. 5 . 6</p> <p>ela elo or: kacaryan for whole kenong</p> <p style="margin-left: 40px;">. 2 . 3 5</p> <p>gt 2 1/2 dk 3</p> <p style="margin-left: 40px;">. 2 . 1</p> <p>kk kpy 1</p>	<p style="margin-left: 40px;">. 6 . 5</p> <p>tumurun 5</p> <p style="margin-left: 40px;">. 2 . 1)</p> <p>putut gelut</p> <p style="margin-left: 40px;">. 2 . 1)</p> <p>kk kpy 1</p> <hr style="width: 50%; margin-left: 0;"/> <p style="margin-left: 40px;">. 6 . 5 6</p> <p>1/2 gt 5 1/2 kk kpy 1</p> <p style="margin-left: 40px;">. 5 . 6)</p> <p>gantung 6 ngelik (seleh 6)</p> <p style="margin-left: 40px;">. 3 . 2)</p> <p>kacaryan</p> <hr style="width: 50%; margin-left: 0;"/> <p style="margin-left: 40px;">6 i . 6 i</p> <p>nduduk 5</p> <p style="margin-left: 40px;">. 6 . (5)</p> <p>tumurun 5</p>
--	--

Notes: Ompak is the same as *Gonjang Ganjing* except for the last kenong. * Unusual balungan, according to Sukamso, very difficult to garap. Mloyowidodo does not have low 5 in first gatra, second kenong.

Ladrang Gonjang Ganjing laras slendro pathet sanga

Buka

5	.	6	.	5	6	.	6	5	1̇	6	1̇	(5)
165	.	2	.	1	.	2	6	1	.1	65	16	(5)
''												

Omapk

<p style="text-align: center;">. 2</p> <p>kk kpy 1</p>	<p style="text-align: center;">. 1</p>	<p style="text-align: center;">. 6</p> <p>tumurun 5</p>	<p style="text-align: center;">. 5)</p>
<p style="text-align: center;">. 2</p>	<p style="text-align: center;">. 5</p> <p style="text-align: center;">|</p> <p>putut gelut</p>	<p style="text-align: center;">. 2</p>	<p style="text-align: center;">. 1)</p>
<p style="text-align: center;">. 2</p> <p>kk kpy 1</p>	<p style="text-align: center;">. 1</p> <p>(alt.: debyang debyung 1)</p>	<p style="text-align: center;">. 2</p> <p>kk kpy 1</p>	<p style="text-align: center;">. 1)</p>
			<p>(to ngelik: . 2 . i)</p>
<p style="text-align: center;">. 2</p> <p>kk kpy 1</p>	<p style="text-align: center;">. 1</p>	<p style="text-align: center;">. 6</p> <p>tum 5 (to ngelik: nduduk i)</p>	<p style="text-align: center;">. (5)</p>

Ngelik

<p style="text-align: center;">. 3̇</p> <p>kk kpy 2 (high)</p>	<p style="text-align: center;">. 2̇</p>	<p style="text-align: center;">. 6</p> <p>nuduk 5</p>	<p style="text-align: center;">. 5)</p>
<p style="text-align: center;">. i</p> <p>dualolo kecil 6</p>	<p style="text-align: center;">. 6</p>	<p style="text-align: center;">. 5</p> <p>ela elo 6</p>	<p style="text-align: center;">. 6)</p>
<p style="text-align: center;">. 5</p> <p>ela elo or kk kpy. 2 (high)</p>	<p style="text-align: center;">. 6</p>	<p style="text-align: center;">. 3</p> <p>nduduk 5</p>	<p style="text-align: center;">. 5)</p>
<p style="text-align: center;">. 2</p> <p>kk kpy 1</p>	<p style="text-align: center;">. 1</p>	<p style="text-align: center;">. 6</p> <p>tumurun 5</p>	<p style="text-align: center;">. (5)</p>

Notes: For balungan . 3̇ . 2̇, kk kpy 2 "high" used in conjunction with special Bedhaya vocal part. Special nduduk to i for going to ngelik.

Lancaran/Ladrang In That Bright World laras slendro pathet "manyuri"
(Jody Diamond)

Lancaran

A: Only two different gongans, each repeated once. B: Last kenongan almost same as A

<p>(A) 5 6 5 i dualolo besar 1 kpy from 6 gby</p> <p>3 2 3 1 dualolo besar 1 gby from 5</p> <p>5 6 5 i dualolo besar 1 kpy from 6 gby</p> <p>3 2 3 1 dualolo besar 1 gby from 5</p>	<p>6 5 3 5) tumurun 5</p> <p>3 2 1 (6) | tum 6 (same as 1/2 kk 6)</p> <p>6 5 3 5) tumurun 5</p> <p>3 2 1 (6) | tum 6 (same as 1/2 kk 6)</p>
<p>(B) i 6 5 3 tumurun 3</p> <p>. 2 3 1 dualolo besar 1 gby from 5</p> <p>i 6 5 3 dualolo besar 1 gby from 5</p> <p>. 2 3 1 dualolo besar 1 gby from 5</p>	<p>i 6 5 3) tumurun 3</p> <p>3 2 1 (6) | tum 6 (same as 1/2 kk 6)</p> <p>i 6 5 3) tum 6 (same as 1/2 kk 6)</p> <p>3 2 1 (6) | tum 6 (same as 1/2 kk 6)</p>

Ladrang

Ompak (same for Irama I and II)

<p>5 6 5 6 I:kk gby 6</p> <p>3 2 1 2 I:jarik kawung 2</p> <p>3 6 5 6 I:dualolo kecil 6 (from sanga)</p> <p>3 2 1 2 I:jarik kawung 2</p>	<p>2 1 2 1) dualolo kecil 1</p> <p>3 5 6 (5) | tumurun 5 gby from 2</p> <p>2 1 2 1) dualolo besar 1 from 6</p> <p>3 2 1 (6) | tumurun 6</p>
---	---

Ngelik

<p>3 3 5 6 1/2 g 3 1/2 kk 6</p> <p>i 6 5 6 kk 6 kpy</p>	<p>5 3 2 3) kacaryan 3</p> <p>3 3 5 (3) kacaryan 3</p>
---	--

i 6 5 3
1/2 kk 6 1/2 seleh 3 kpy pip

2 1 2 1)
dualolo besar 1 from 3 (as in Pusp.)

3 2 1 2

3 2 1 (6)
,

jarik kawung 2

tumurun 6

Note: *In That Bright World* was garaped by Sukamso, and I have used his genderan for it the many times I've played it, and also on the MusicMasters CD (which includes a Buka Gender, so far not transcribed into this book). Kamsu called it "pathet manyuri," referring, I suppose to the high manyura pathet it is in, and said that it needed some slightly special cengkok, which are included in the manyura cengkok chapter. He said it was similar, in terms of pathet, to *Gending Sumirat* (*Bang bang wétan*), a gendhing gender on page 133 of Mloyowidodo.

Ladrang Kembang Tanjung laras slendro pathet sanga

. 2 . 3
I: seleh 3
II: g 2 pipilan 3
or 1/2 ramb, pip 3

. 2 . 6
I: db 6 from 1
II: db 6 from 1

. 2 . 6
dualolo besar 6

. 2 . 1
kk kpy 1

Ngelik

. 5 . 6
ela elo

. 2 . 6
db 6 or dk 6

. 2 . 6
same as above

. 2 . 1
kk kpy 1 or dk 1

. 2 . 1)
I: tum 1 from 3*
II: kk kpy 1

. 2 . 1)
jarik kawung 1

2 . 1)
jarik kawung 1

to ngelik: . 5 . (6)
. 6 . (5)
tumurun 5 (ngelik: nduduk 6)

. 2 . 1)
jarik kawung 1

. 2 . 1)
jarik kawung 1

. 2 . 1)
same as above

. 6 . (5)
tumurun 5

Notes: * Second half of tum 1 from 3 is kk kpy. In general, for balungan (. 3 . 2), kk kpy 2 (high) is used in conjunction with Bedhaya vocal part. Special nduduk 6 to ngelik.

Lancaran Kotik laras slendro pathet manyura

Buka

. 3 . 6 . 3 . 6 . 3 . (2)

. 5 . 3) . 2 . 1) . 3 . 2) . 1 . (6)
dualolo besar 1 tumurun 6

. 5 . 3) . 2 . 1) . 3 . 2) . 1 . (6)
dualolo besar 1 tumurun 6

. 3 . 6) . 3 . 6) . 3 . 6) . 3 . (2)
gantung 6 or db 6 1/2 g 6 1/2 jk 2 (or full jk2)

. 3 . 6) . 3 . 6) . 3 . 6) . 3 . (2)
gantung 6 or db 6 1/2 g 6 1/2 jk 2 (or full jk2)

Note: This is my own simple garap, not Sukamso's. Try to work this one out for yourself.

Ladrang Lola laras slendro pathet sanga

. 2 . 1	. 2 . 1)
kk kpy 1	kk kpy 1
. 2 . 1	. 6 . 5)
kk kpy 1	ngelik: nduduk 5
. 6 . 5	. 6 . 5)
kk gby 5	kk gby 5
. 2 . 1	. 6 . (5)
kk kpy 1	tum 5

Ngelik

. 2 . 1	. 6 . 5)
same as above	same as above
. 2 . 1	. 6 . 5)
same as above	same as above
. 2 . 1	. 2 . 6)
kk kpy 1	dualolo besar 6
. 2 . 3	. 2 . 1)
1/2 g 2 seleh 3 pipilan	tum 1 kpy from 3
pipilan*	
. 2 . 1	. 2 . 1)
kk kpy 1	same
. 2 . 1	. 6 . 5)
kk kpy 1	tum 5
. 6 . 5	. i . 6)
kk gby 5 from 5	dualolo 6
. 2 . 3	. 2 . (1)
1/2 g 2 seleh 3 pipilan	tum 1 kpy from 3
pipilan	

Notes: No repeats. Very similar to *Sukakastawa*.

* Instead of gantung 2 here can use 1/2 kk 2

Lancaran Manyar Sewu laras slendro pathet manyura

Not garap'ed

.	5	.	3)	.	5	.	3)
.	5	.	3)	.	6	.	(5)
.	6	.	5)	.	6	.	5)
.	6	.	5)	.	3	.	(2)
.	3	.	2)	.	3	.	2)
.	3	.	2)	.	i	.	(6)
.	i	.	6)	.	i	.	6)
.	i	.	6	.	5	.	(3)

Ladrang Mijil Wegaringtyas laras slendro pathet nem

Ompak

2	1	2	6	2	1	6	5)
			,			,	,
dualalo	besar	6	(s9)	tumurun	5	(s9)	
2	1	2	6	2	1	6	(5)
			,			,	,
dualalo	besar	6		tumurun	5	(ng: nuduk 5)	

Ngelik

6	6	.	.	5	5	6	i)
gantung	6			gt	5	1/2	kk kpy 1
.
3	2	1	2	.	1	6	(5)
kk	kpy	2	(s9)	tum	5		
.	.	.	.	5	2	1	6)
1	2	1	6			,	,
dualolo	kecil	6	(s9)	ela	elo	(s9)	
2	3	2	1	3	2	1	(6)
						,	,
jarik	kawung	1	(s9)	dualolo	besar	6	(s9)
5	5	.	6	5	3(??)	1	2)
gantung	5	1/2	dk 6	kk	kpy	2	(s9)
3	6	5	2	1	6	(5)	,
						,	,

dualolo besar 6*

tumurun 5

Notes: This piece is given in Mloyowidodo in laras pelog pathet nem only, and is similar in some ways, but quite different in others to the above version from Sukamso. * Dualolo besar from *Gambirsawit*: for balungan
. 1 2 6

Ladrang Mugirahayu laras slendro pathet manyura

Buka

6 6 $\dot{1}$ 6 5 $\dot{1}$ 6 5 3 6 $\dot{1}$ $\dot{6}\dot{1}(6)$

6 1 3 (2)
,

3 6 1 .
,

db 1

3 6 1 2)
,

jk 2 from 1

3 6 1 .
,

db 1 from 2

3 6 1 2)
,

jk 2 from 1

3 5 2 3

1/2 g 3 kpy;

1/2 seleh 3; kk kpy

6 1 6 5)
,

dk 5 from 3

$\dot{1}$ 6 5 3

tumurun 3 gby from 5 gby

-or- rambatan

6 1 3 (2)
,

jk 2 from 3

Ladrang Pangkur laras slendro pathet sanga

Ngelik of *Pangkur* same as *Srikertarto*

Irama tanggung and dados

2	1	2	6	2	1	6	5)
			,			,	,
I and II: db 6				tumurun 5			
6	5	2	1	3	2	1	6)
	,						,
I and II: kk kpy 1				db 6 from 1			
2	3	2	1	5	3	2	1)
I: jarik kawung				kk kpy 1			
II: jarik kawung							
3	2	1	6	2	1	6	(5)
			,			,	,
I and II: dualolo besar 6				tumurun 5			

Irama Wilet

Ompak

.	2	.	1	.	2	.	6	.	2	.	1	.	6	.	5)
							,								,
putut semedi 1				db 6				jarik kawung 1				tumurun 5 (alt.: kk 5)			
6	6	.	.	5	5	6	1	2	1	3	2	.	1	.	6)
							,								,
gantung 6				jarik kawung 1				I: 1/2 g 1 kpy; 1/2 kk kpy 2 II: 1/2 dd 2				dualolo besar 6			
5	6	1	2	5	3	2	1	2	1	3	2	5	3	2	1)
putut gelut								Irama III: debyang debyung				Irama IV: 1/2 gt 1 kk kpy 1			
								kpy; seleh 5 gembyang							
5	6	.	.	3	2	1	6								
			,				,								,
				ayu kuning				jarik kawung				tumurun 5 (alt.: kk 5) ng: nduduk 1			

kpy

Ngelik

<p> $\dot{1}$ $\dot{1}$ $\dot{1}$ $\dot{1}$ $\dot{1}$ $\dot{1}$ 1/2 g 1 1/2 kk 1 kpy kpy or some seleh or 1/2 dd 1, like or seleh 1 1/2 jk 1 kpy $\dot{1}$ $\dot{1}$ $\dot{1}$ $\dot{1}$ 1/2 g 1 kpy or as in above i $\dot{1}$ $\dot{1}$ $\dot{2}$ $\dot{3}$ 1/2 g 6 1/2 dk 3 $\dot{5}$ $\dot{6}$ $\dot{2}$ $\dot{1}$ ayu kuning </p>	<p> $\dot{3}$ $\dot{2}$ $\dot{1}$ $\dot{2}$ kk kpy 2 $\dot{3}$ $\dot{2}$ $\dot{1}$ $\dot{6}$ dualolo kecil 6 $\dot{5}$ $\dot{6}$ $\dot{3}$ $\dot{5}$ nduduk 5 $\dot{3}$ $\dot{2}$ $\dot{1}$ $\dot{6}$ 3 2 1 6 </p>	<p> (to rangkep around here) $\dot{2}$ $\dot{3}$ $\dot{5}$ $\dot{6}$ $\dot{3}$ $\dot{5}$) 1/2 g 2 1/2 tum 6 nduduk 5 to rangkep: 1/2 nd 5, nd 5 rangkep $\dot{2}$ $\dot{1}$ $\dot{5}$ $\dot{3}$ $\dot{6}$ $\dot{5}$ $\dot{3}$ $\dot{2}$) kacaryan 2 $\dot{1}$ $\dot{6}$ $\dot{5}$ $\dot{6}$ $\dot{5}$ $\dot{3}$ $\dot{2}$ $\dot{1}$) putut gelut 1 $\dot{1}$ $\dot{2}$ $\dot{1}$ $\dot{6}$ $\dot{1}$ $\dot{6}$ $\dot{1}$ (5) jarik kawung tumurun 5 </p>
---	---	--

Notes: Third kenongan, wilet, ompak, (2 1 3 2) can be (3 5 3 2), see pelog pathet lima. Fourth kenongan, (3 2 1 6), similarly, (5 2 1 6). Ladrang's usually end at end of ompak, but in *Pangkur*, last gong of ompak is the same as the last gong of the ngelik.

Ladrang Pangkur laras pelog pathet lima (Irama wilet)

Not including ngelik, see s9.

Buka pesinden

2 2 2 3 1 . . 6 1 2 2 . 1 1 2 1 6 (5)
A-ga- ma ge-ming a- ji

Irama wilet

. 2 . 1	. 2 . 6	. 2 . 1	. 6 . 5)
putut semedi 1	1/2 db 6	jarik kawung	kk kpy 5
6 6 . .	5 5 6 i	2 1 5 2	3 2 1 6)
gantung 6	jarik kawung	kk kpy 2	dualolo besar6
5 6 1 2	5 3 2 1	3 5 3 2	5 3 2 1)
	putut gelut		debyang debyung
5 6 2 1	5 2 1 6	. 2 . 1	. 6 . (5)
	ayu kuning	jarik kawung	tumurun 5

Note: This garap came from the advice of Jaka Sutrisno in Wellington, New Zealand. This single gongan in wilet was used as part of a piece by Jody Diamond (*Pangkur NZ*), thus the sinden buka, and only the wilet garap.

Ladrang Puspadata laras slendro pathet sanga

Buka

2 2 . 2 3 5 2 5 6 5 3 2 1 2 (1)

5	6	i	6	2	6	i	6	(5)
165	6	5	6	6	1	2	3	(1)
,,	,	,	,	,				

5 6 i 6	5 3 2 1)
I:dk 6	I:jk 1
II: putut gelut (special for 56i6 5321)	

5 6 i 6	5 3 2 1)
I:dk 6	I:jk 1
II: putut gelut (special for 56i6 5321)	

3 5 3 2	. 1 6 5)
kk kpy 2 (high)	tumurun 5

1 6 1 2	1 6 3 (5)
1/2 dk6	seleh 2 kpy
	tumurun 5

1 6 1 2	1 6 3 5)
1/2 dk6	seleh 2 kpy
	tumurun 5

1 6 1 2	1 6 3 5)
1/2 dk6	seleh 2 kpy
	tumurun 5

. 2 2 .	2 3 5 2)
gantung 2	kk kpy 2

5 6 5 3	2 1 2 (1)
kk kpy 3 (from manyura)	tum 1 kpy, or kk kp 1*

Notes: * For this tumurun 1 kpy from 3 kpy, see under jarik kawung for the same seleh. The buka gender formula can also be used to seleh 2 in manyura.

Ketawang Puspawarna laras slendro pathet manyura

Buka

. . . . 3	. 6 . 1̇	6̇ . 1̇ 6	5 6 1̇ (6)
6 6 1 2 .	. 2 . 1	. 3 5 2	. 2 16 21 (6)

. 2 . 3
I: pipilan seleh 3
II: 1/2 kk kpy 2;
1/2 pipilan 3

. 2 . 1)
I: dualolo besar 1
II: dualolo besar 1

(Irama Dados)

. 3 . 2
I: jarak kawung 2 from 1 gby
II: jarak kawung 2 from 1 gby

. 1 . (6)
tumurun 6 from 1 kpy
to ngelik: nduduk from 2 kpy

Ngelik

. . 6 . 2 3 2 1)
gantung 6 gby dk 1 from 6 gby

3 2 6 5 1 6 5 (3)
kacaryan 3 from 1 gembyang

. . 3 2 5 3 2 1)
ayu kuning 1 from 3 gembyang

. 3 . 2 . 1 . (6)
jarik kawung 2 from 1 gby tumurun 6 from 2 kpy

. 2 . 3 . 2 . 1)
1/2 kk 2 1/2 pipilan dualolo besar 1 from 3 kpy
gby 3

. 3 . 2 . 1 . (6)
jarik kawung 2 from 1 gby tumurun 6 from 3 kpy

Lancaran Rena-Rena laras slendro pathet nem

Not garap'ed
Buka

. 2 3 5 . 6 . 5 . 3 . (2)

. 3 . 2) . 3 . 5) . 6 . 5) . 3 . (2)
. 3 . 2) . 3 . 5) . 2 . 3) . 5 . (6)
. i . 6) . 3 . 2) . 3 . 2) . i . (6)
. i . 6) . 3 . 2) . 3 . 2) . i . (6)
. 2 . 3) . 2 . 1) . 6 . 5) . 3 . (2)

Lancaran Ricik-Ricik laras pelog pathet barang

Not garap'ed

3 5 6 5 6 5 7 6
3 5 6 5 6 5 7 6
3 2 3 2 3 2 7 6
3 2 3 2 3 2 7 6

Srepegan laras slendro pathet sanga

Not garap'ed

2 1 2 1 3 2 3 2
5 6 1 6 1 6 1 6
2 1 2 1 3 5 6 (5)
6 5 6 5 3 2 1 (2)
3 2 3 2 3 5 6 (5)
2 5 3 2 5 3 2 (1)

Ladrang Srikaton laras slendro pathet manyura

Buka

6	. 1̇	. 6	. 1̇	. 6	2̇	. 1̇ 2̇	6	5	6	1̇	(6)
216	. 3	. 2	. 3	. 2	. 3	1	23	. 2	16	21	(6)

. 2 . 1
I: dualolo besar 1 from 6 gby
II: dualolo besar 1 from 6 gby

. 2 . 6)
I: tumurun 6 from 1 gby
II: tumurun 6 from 1 gby

. 2 . 1
I: dualolo besar 1 from 6 gby
II: dualolo besar 1 from 6 gby

(Irama Dados)
. 2 . 6)
tumurun 6 from 1 gby

. 2 . 1
dualolo besar 1 from 6 gby

. 2 . 6)
tumurun 6 from 1 gby

. 3 . 6
 putut gelut from 6 gby

. 3 . (2)

. 5 . 6
1/2 g 5 1/2 dualolo kecil
gby 6 from 5 gby

. 5 . 3)
kacaryan 3 from 6 gby

. 1̇ . 6
1/2 g 1 1/2 dk 6 from 5
gby gby

. 5 . 3)
kacaryan 3 from 6 gby

. 2 . 1
dualolo besar 1 from 3 gby

. 2 . 6)
tumurun 6 from 1 gby

. 2 . 1
dualolo besar 1 from 6 gby

. 2 . (6)
tumurun 6 from 1 gby

Ladrang Srikretarto laras pelog pathet nem

In dados, same as *Sriyatno*

Buka

-----	. 6 . 5	. 6 . 5	. 1 6 . 1 5	. 2 6 . 1 (5)
16 5	. 2 . 1	. 2 . 1	. 2 6 1	. 1 65 16 (5)
2 1 2 6				2 1 6 5)
	dualolo besar 1 from 6 gby			tumurun 5
1 2 1 6				2 3 2 1)
	dualolo besar 1			jarik kawung 1
3 2 6 5				2 3 2 1)
	tum 5			kk kpy 1
3 2 1 6				2 1 6 (5)
	dualolo besar 6			tumurun 5

Irama Wilet

. 2 . 1	. 2 . 6	. 2 . 1	. 6 . 5)
putut semedi	db 6 from 1	jk 1	tumurun 5
Irama IV: kk kpy 1			
. . 5 .	. 1 2 1 6	. 2 1 5 2	. 5 3 2 1)
g 5	dk 6	putut gelut 1 from 6	
Irama IV: gantung pipilan			
. 3 . 2	. 6 . 5	. 2 . 3	. 2 . (1)
kk kpy 2	tumurun 5	putut gelut 1 from 5	
. 3 . 5	. 2 1	. 2 . 1	. 6 . (5)
ayu kuning 6 from 1	jk 1 from 1	tumurun 5	

Ladrang Sriyatno laras slendro pathet manyura

Buka (same as *Srikaton*, very general buka):

6	. 1 . 6	. 1 . 6	2 . 1 2 6	5 6 1 (6)
-----	-----	-----	-----	-----
216	. 3 . 2	. 3 . 2	. 3 1 23	. 2 16 21 (6)

Ompak

2 1 2 6
|
dualolo besar 1 from 6 gby

1 2 1 6
|
dualolo besar 1

3 2 6 5
| |
tum 5

3 2 1 6
|
dualolo besar 6

2 1 6 5)
| |
tumurun 5

2 3 2 1)
| |
jarik kawung 1

2 3 2 1)
| |
kk kpy 1

2 1 6 (5)
| |
tumurun 5

Ketawang Subakastawa laras slendro pathet sanga

Buka

5	. 6 2 .	2 6 2 5	. 1̇ . 6	. 1̇ . (5)
16 5	. 6 2 .	2 6 2 5	. 1 . 6	5 1 6 (5)

. 1 . 6	. 1 . 5)

db 1 6 from 5

tumurun 5 from 6

. 1 . 6	. 1 . (5)

db 6 from 5

tumurun 5 from 5
to ngelik: nduduk 5

Ngelik

. 2̇ . 1̇	. 6 . 5)
kk kpy 1 from 5	tumurun 5 from 1*

. 2̇ . 1̇	. 6 . (5)
same as above	same as above

. 2̇ . 1̇	. 6 . 5)
same as above	same as above

. 2̇ . 1̇	. 6 . (5)
same as above	same as above

. 2̇ . 1̇	. 2̇ . 6)
gantung 1 1/2 kk kpy 1 (second half)	db 6 from 1

. 2̇ . 1̇	. 6 . (5)
-----------	-----------

jarik kawung 1 from 6

tumurun 5 from 1

Notes: In ngelik, Mloyowidodo does not have high 2 1 for the first gatra of each kenong, but the last 6 of the 5th kenong is low, as are the last two notes (6 and 5) of the final kenong. * or use high tumurun, like nduduk, to match vocal (see tumurun 5 variation in sanga cengkok list).

Ladrang Surung Dayung laras pelog pathet nem

Ompak

•	•	5	6	1	2	3	2)
1/2	g	5	1/2 dk 6	kk	kpy	2 (high)	
•	2	1	6	5	6	1	2)
g	2 kpy	1/2	tum 6	kk	kpy	2 (high)	
•	2	3	5	•	6	4	5)
1/2	g	2 kpy	1/2 jk 1 (gby)	nduduk	5	from 1	
6	5	6	2	3	2	6	(5)
kk	kpy	1					
•	•	5	6	1	2	3	2)
gt	5	1/2	dk6	kk	kpy	2	
•	2	1	6	5	6	1	2)
1/2	g	2 kpy	1/2 tum 6	kk	kpy	2	
•	2	3	5	•	6	4	5)
1/2	g	2	1/2 jk 1 (gby)	tum	5		
6	5	6	2	3	2	6	(i)
kk	kpy	1		g	5	dk 1 (nduduk to ngelik)	

Ngelik

•	•	3	2	•	1	6	5)
kk	kpy	2 (high)		nduduk	5		
•	•	•	6	5	3	1	2)
1	2	1	dk 6	kacaryan	2	or kk	2
6	6	•	•	6	5	4	5)
gantung	6			tum	5	or nduduk	5
6	5	6	2	3	2	6	(5)
kk	kpy	1		tum	5		

Note: See sanga cengkok.

Ladrang Utama laras slendro pathet sanga

. 2 . 3
I: seleh 3
II: g 2 pipilan 3
or 1/2 ramb, pip 3

. 2 . 6
I: db 6 from 1
II: db 6 from 1

. 2 . 6
dualolo besar 6

. 2 . 1
kk kpy 1

. 2 . 1)
I: tum 1 from 3*
II: kk kpy 1

. 2 . 1)
jarik kawung 1

2 1)
jarik kawung 1

to ngelik: . 2 . (1)
. 6 . (5)
tumurun 5 (ngelik: nduduk 1)

Ngelik

. 3 . 2
kk kpy. 2 (high)

. i . 6
dualolo kecil 6

. 5 . 6
ela elo or kk kpy. 2 (high)

. 2 . 1
kk kpy 1

. 6 . 5)
nuduk 5

. 5 . 6)
ela elo 6

. 3 . 5)
nduduk 5

. 6 . (5)
tumurun 5

Notes: The ompak is almost the same as *Kembang Tanjung*, the ngelik as *Gonjang-Ganjing*; * See same place in *Kembang Tanjung*

Ladrang Wilujeng laras slendro pathet manyura

Buka rebab **i i 3 2 . 1 2 6**

Buka gender

$\begin{array}{cccc} \cdot & & & \\ 1 & . & 6 & \\ \hline 1 & 3 & 2 & \end{array}$	$\begin{array}{cccc} & & \cdot & \\ . & 5 & 6 & 1 \\ \hline 6 & 1 & 2 & 3 \end{array}$	$\begin{array}{cccc} \cdot & \cdot & & \\ .1 & .1 & . & 6 \\ \hline 1 & 1 & 3 & 2 \end{array}$	$\begin{array}{ccc} \cdot & \cdot & \cdot \\ 2 & 1 & 2 & (6) \\ \hline .2 & 16 & 21 & (6) \end{array}$
--	--	--	--

-or- $\begin{array}{c} 6 \\ \hline 21 & 6 \\ \cdot \end{array}$

Ompak
(Tanggung)

$\begin{array}{cccc} 2 & 1 & 2 & 3 \\ \text{I: pipilan seleh 3} \\ \text{II: 1/2 dk 1 from 2} \\ \text{(tanggung); pipilan (tanggung)} \end{array}$

$\begin{array}{cccc} 2 & 1 & 2 & 6) \\ \text{tumurun 6 from 3 kpy} \end{array}$

$\begin{array}{cccc} 3 & 3 & . & . \\ \text{putut gelut 2 from 6} \end{array}$ (Dados)

$\begin{array}{cccc} 6 & 5 & 3 & 2) \end{array}$

$\begin{array}{cccc} 5 & 6 & 5 & 3 \\ \text{kk kpy 3 from 2 kpy} \end{array}$

$\begin{array}{cccc} 2 & 1 & 2 & 6) \\ \text{tumurun 6 from 3 kpy} \end{array}$

$\begin{array}{cccc} 2 & 1 & 2 & 3 \\ \text{dk 1 from 6 seleh 3 kpy} \\ \text{(tanggung) from 1 gby} \\ \text{or pipilan} \end{array}$

$\begin{array}{cccc} 2 & 1 & 2 & (6) \\ \text{tumurun 6 from 3 kpy} \\ \text{to ngelik: nduduk 6 from 3} \end{array}$

Ngelik

$\begin{array}{cccc} . & . & 6 & . \\ \text{gantung 6} \end{array}$

$\begin{array}{cccc} i & 5 & i & 6) \\ \text{kk gby 6 from gby} \end{array}$

$\begin{array}{cccc} . & & & \\ 3 & 5 & 6 & 1 \\ \text{dualolo kecil from 6 gby} \end{array}$

$\begin{array}{cccc} 6 & 5 & 3 & 2) \\ \text{jarik kawung 2 from 1} \end{array}$

$\begin{array}{cccc} 6 & 6 & . & . \\ \text{gantung 6 from 2} \end{array}$

$\begin{array}{cccc} \cdot & & \cdot & \\ 1 & 5 & 1 & 6) \\ \text{ketuk kuning gby 6 from 6 gby} \end{array}$

$\begin{array}{cccc} \cdot & \cdot & & \\ 1 & 1 & 3 & 2 \\ \text{gt. 1 gby jarik kawung (tang.)} \\ \text{2 from 1} \end{array}$

$\begin{array}{cccc} & & (5) & \\ . & 1 & 2 & (6) \\ \text{tumurun 6 from 2 kpy} \end{array}$

Notes: If *Wilujeng* is "transposed" to pelog barang, all gatrang 2 1 2 6) become 2 7 5 6), and the last gatra of the ngelik becomes . 7 5 (6).

Gender Exercises
(All excercises in slendro)

Introduction

The exercises below are a set of suggestions for the types of patterns the beginning student might do to warm up, and to help develop technique. The letters in parentheses show the hand pattern/up-down pattern. For example, (RL/DD) means "right, left, down, down." These exercises are combinations from all the possibilities of these types of patterns.

One of the student's primary concerns in doing these exercises is in getting the best sound possible, and in developing proper damping technique and hand position. These exercises should be played slowly. They should also be done by each hand individually, paying a great deal of attention to sound, damping and tabuh technique.

Several of the sources in the references chapter also give some simple beginning exercises.

The key to the right of each exercise indicates the order of hands, and the direction of each hand. For example, the first exercise, RL/DD, or right-left/down-down, means that the exercise starts with the right hand, alternates, and both hands go down. For 4), the right hand starts, but while it goes down, the left hand goes up. The student can complete the remaining permutations.

Close Position Exercises (Descending, One note skip)

- | | | |
|----|--|--------------------------------|
| 1) | $\begin{array}{c} \dot{3} \quad . \quad \dot{1} \quad . \quad \dot{2} \quad . \quad 6 \quad . \quad \dot{1} \quad . \quad 5 \quad . \\ \hline . \quad 6 \quad . \quad 3 \quad . \quad . \quad 5 \quad . \quad 2 \quad . \quad . \quad 3 \quad . \quad 1 \end{array}$ | (RL/DD) (Right-left/down-down) |
| 2) | $\begin{array}{c} \dot{1} \quad . \quad \dot{3} \quad . \quad 6 \quad . \quad \dot{2} \quad . \quad 5 \quad . \quad \dot{1} \quad . \\ \hline . \quad 3 \quad . \quad 6 \quad . \quad . \quad 2 \quad . \quad 5 \quad . \quad 1 \quad . \quad 3 \quad . \end{array}$ | (RL/UU) |
| 3) | $\begin{array}{c} . \quad \dot{3} \quad . \quad \dot{1} \quad . \quad \dot{2} \quad . \quad 6 \quad . \quad \dot{1} \quad . \quad 6 \\ \hline 6 \quad . \quad 3 \quad . \quad 5 \quad . \quad 2 \quad . \quad 3 \quad . \quad 1 \quad . \end{array}$ | (LR/DD) |
| 4) | $\begin{array}{c} \dot{3} \quad . \quad \dot{1} \quad . \quad \dot{2} \quad . \quad 6 \quad . \quad \dot{1} \quad . \quad 5 \quad . \\ \hline . \quad 3 \quad . \quad 6 \quad . \quad . \quad 2 \quad . \quad 5 \quad . \quad . \quad 1 \quad . \quad 3 \end{array}$ | (RL/DU) (right-left, down-up) |
| 5) | $\begin{array}{c} \dot{1} \quad . \quad \dot{3} \quad . \quad 6 \quad . \quad \dot{2} \quad . \quad 5 \quad . \quad \dot{1} \quad . \\ \hline . \quad 6 \quad . \quad 3 \quad . \quad . \quad 5 \quad . \quad 3 \quad . \quad . \quad 3 \quad . \quad 1 \end{array}$ | (RL/UD) |
| 6) | $\begin{array}{c} . \quad \dot{1} \quad . \quad \dot{3} \quad . \quad . \quad 6 \quad . \quad \dot{2} \quad . \quad . \quad 5 \quad . \quad 1 \\ \hline 3 \quad . \quad 6 \quad . \quad 2 \quad . \quad 5 \quad . \quad 1 \quad . \quad 3 \quad . \end{array}$ | (LR/UU) |

This list can be completed: LR/DU, LR/UD, and so on, or one can make up one's own exercises.

Close Position (Descending)

Other Rhythmic Forms (Right hand lead, left hand lead)

a)
$$\begin{array}{cccc} \dot{3} & . & \dot{1} & . \\ \hline . & . & 6 & 3 \end{array}$$
 a')
$$\begin{array}{cccc} . & . & \dot{3} & \dot{1} \\ \hline 6 & . & 3 & . \end{array}$$

b)
$$\begin{array}{cccc} \dot{3} & . & . & \dot{1} \\ \hline . & 6 & 3 & . \end{array}$$
 b')
$$\begin{array}{cccc} . & \dot{3} & \dot{1} & . \\ \hline 6 & . & . & 3 \end{array}$$

c)
$$\begin{array}{cccc} \dot{3} & \dot{1} & . & . \\ \hline . & 6 & 3 & . \end{array}$$
 c')
$$\begin{array}{cccc} . & \dot{3} & \dot{1} & . \\ \hline 6 & 3 & . & . \end{array}$$

d)
$$\begin{array}{cccc} \dot{3} & \dot{1} & . & . \\ \hline . & 6 & . & 3 \end{array}$$
 d')
$$\begin{array}{cccc} . & \dot{3} & . & \dot{1} \\ \hline 6 & 3 & . & . \end{array}$$

e)
$$\begin{array}{cccc} \dot{3} & . & \dot{1} & . \\ \hline 6 & . & 3 & . \end{array}$$
 e') same

Other variations on all the above exercises:

- fill in notes in between the skips; try damping two notes at once rather than just one
- skip two notes rather than one; . For example, 3 . 6 . 2 . 5 etc. (high 3, high 2)
- do all the patterns ascending (the reverse of the above)
- do all the patterns in contrary motion (one hand going up, one hand going down, for example, starting from the middle of the gender)
- use different intervals in the right and left hand, e.g

$$\begin{array}{cccccc} \dot{3} & . & \dot{1} & . & 2 & . & 6 & . \\ \hline . & 6 & . & 2 & . & 5 & . & 1 \end{array}$$

- make up your own patterns!

**Cengkok
Gender Panerus
(from Suratno)**

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Introduction

For many gender panerus cengkok (in irama dados), there are two parts (a and b) consisting of 8 strokes each. In simple garapan, for one "full" cengkok, in dados, for one gatra, part (a) can often be played three times, part (b) once. In practice, cengkok from different seleh are mixed together in more complicated ways (see the garapan of pieces).

Seleh 1

• 1a), 1b)

1a)	$\begin{array}{c} \cdot \dot{1} \cdot \dot{1} \quad \cdot \dot{1} \cdot \dot{1} \cdot \dot{1} \\ \hline 2 \cdot 2 \cdot 1 \quad \cdot \cdot 2 \cdot \end{array}$	1b)	$\begin{array}{c} \cdot \dot{1} \cdot \dot{1} \quad \cdot \dot{1} \cdot \dot{1} \cdot \dot{1} \\ \hline 2 \cdot 2 \cdot 1 \quad \cdot \cdot 2 \cdot 1 \end{array}$
-----	--	-----	--

• 1c)

	$\begin{array}{c} \cdot \dot{1} \cdot \dot{1} \quad \cdot \dot{1} \cdot \dot{2} \cdot \quad \cdot \cdot 6 \cdot \dot{1} \quad 6 \cdot 6 \cdot \dot{1} \\ \hline 6 \cdot 6 \cdot \quad 6 \cdot \cdot 6 \quad 3 \cdot 5 \cdot \cdot \quad \cdot 3 \cdot 2 \cdot 1 \end{array}$
--	--

• 1d) (2 1)

	$\begin{array}{c} \cdot \dot{1} \cdot \dot{1} \quad \cdot \dot{1} \cdot \dot{2} \quad 2 \cdot 2 \cdot 6 \cdot \quad 6 \cdot 6 \cdot \dot{1} \\ \hline 6 \cdot 6 \cdot \quad 6 \cdot 6 \cdot \quad \cdot \cdot \cdot 5 \quad \cdot 3 \cdot 2 \cdot 1 \end{array}$
--	--

Seleh 2

• 2a, 2b)

2a)	$\begin{array}{c} \cdot 3 \cdot \cdot \quad \cdot 3 \cdot 5 \cdot 6 \\ \hline 2 \cdot 2 \cdot 1 \quad 2 \cdot \cdot \cdot \end{array}$	2b)	$\begin{array}{c} \cdot 1 \cdot 6 \cdot 6 \quad \cdot 6 \cdot 6 \\ \hline \cdot \cdot 5 \cdot \quad 5 \cdot 3 \cdot 2 \cdot \end{array}$
	(2)		

Variation (2b, 6b) from Sukamso:

	$\begin{array}{c} \cdot 1 \cdot 6 \cdot 6 \quad \cdot 1 \cdot 2 \cdot 6 \\ \hline \cdot \cdot 5 \cdot \quad 5 \cdot 3 \cdot 2 \cdot \end{array}$
--	--

• 2c) Putut Semedi

	$\begin{array}{c} \cdot 1 \cdot \cdot \cdot \quad 6 \cdot 1 \cdot 2 \cdot 3 \quad 2 \cdot \cdot 3 \cdot 2 \quad \cdot 1 \cdot \cdot \cdot \\ \hline 3 \cdot 3 \cdot 5 \quad \cdot \cdot \cdot \cdot \quad \cdot 1 \cdot 6 \cdot \quad 6 \cdot 6 \cdot 3 \\ \cdot 1 \cdot 6 \cdot 1 \cdot \quad \cdot 1 \cdot 6 \cdot \quad 1 \cdot 6 \cdot 6 \quad \cdot 6 \cdot 6 \\ \hline \cdot \cdot \cdot 3 \quad 5 \cdot 5 \cdot \quad \cdot \cdot 5 \cdot \quad 5 \cdot 3 \cdot 2 \cdot \end{array}$
--	---

Variation, last two groups:

	$\begin{array}{c} \cdot 5 \cdot 1 \quad \cdot 2 \cdot 6 \\ \hline 3 \cdot 3 \cdot 1 \quad 2 \cdot 6 \cdot 1 \cdot 2 \end{array}$
--	--

Variation, last two groups:

	$\begin{array}{c} 1 \cdot 6 \cdot 1 \quad \cdot 6 \cdot 1 \cdot 6 \\ \hline \cdot \cdot 5 \cdot 3 \quad 2 \cdot 3 \cdot 5 \cdot 2 \end{array}$
--	--

Variation, first group second line:

	$\begin{array}{c} \cdot 1 \cdot 6 \cdot \\ \hline \end{array}$
--	--

. 5 . 3

Note: See the gender barung cengkok for variations and explanation of both putut gelut and putut semedi.

• **2d) Putut Gelut**

$$\begin{array}{cccc} \begin{array}{c} \dot{.} \dot{.} \\ \dot{.} 1 \dot{.} 1 \\ \hline 2 . 2 1 \end{array} & \begin{array}{c} \dot{.} \dot{.} \dot{.} \\ \dot{.} 1 \dot{.} 1 \dot{.} 1 \\ \hline . . 2 1 \end{array} & \begin{array}{c} \dot{.} \dot{.} \dot{.} \\ \dot{.} 2 \dot{.} 1 \dot{.} 1 \\ \hline . . 6 . \end{array} & \begin{array}{c} \dot{.} \dot{.} \dot{.} \\ \dot{.} 1 \dot{.} 2 \dot{.} 3 \\ \hline 6 . 6 . \end{array} \\ (1) \end{array}$$

$$\begin{array}{cccc} \begin{array}{c} \dot{.} \dot{.} \dot{.} \\ \dot{.} 3 \dot{.} 3 \dot{.} 3 \\ \hline \end{array} & \begin{array}{c} \dot{.} \dot{.} \dot{.} \\ \dot{.} 3 \dot{.} 3 \dot{.} 3 \\ \hline \end{array} & \begin{array}{c} \dot{.} \dot{.} \dot{.} \\ \dot{.} 2 \dot{.} 1 \dot{.} 1 \\ \hline . . 6 . \end{array} & \begin{array}{c} \dot{.} \dot{.} \dot{.} \\ \dot{.} 5 \dot{.} 6 \dot{.} 1 \\ \hline 3 \cancel{2} . . \end{array} \\ (2) \end{array}$$

$$\begin{array}{cccc} \begin{array}{c} \dot{.} \dot{.} \dot{.} \\ \dot{.} 5 \dot{.} 6 \dot{.} 1 \\ \hline 3 \cancel{2} . . \end{array} & \begin{array}{c} \dot{.} \dot{.} \dot{.} \\ \dot{.} 1 \dot{.} 2 \dot{.} . \\ \hline 6 . . 6 \end{array} & \begin{array}{c} \dot{.} \dot{.} \dot{.} \\ \dot{.} 3 \dot{.} 2 \dot{.} . 2 \\ \hline . . 1 . \end{array} & \begin{array}{c} \dot{.} \\ \dot{.} 1 . . \\ \hline 6 . 6 3 \end{array} \\ (3) \end{array}$$

$$\begin{array}{cccc} \begin{array}{c} \dot{.} \\ \dot{.} 3 \dot{.} 2 \dot{.} . \\ \hline \end{array} & \begin{array}{c} \dot{.} \\ \dot{.} 6 . . 6 \\ \hline . 3 5 . \end{array} & \begin{array}{c} \dot{.} \\ \dot{.} 1 \dot{.} 6 \dot{.} . 6 \\ \hline . . 5 . \end{array} & \begin{array}{c} \dot{.} \\ \dot{.} 6 \dot{.} . 6 \\ \hline 5 3 2 . \end{array} \\ (4) \end{array}$$

Variations for Putut Gelut:

(2), third group (3), fourth group (4), second group

$$\begin{array}{ccc} \begin{array}{c} \dot{.} \dot{.} \dot{.} \\ \dot{.} 3 \dot{.} 2 \dot{.} 1 \dot{.} 1 \\ \hline . . 6 . \end{array} & \begin{array}{c} \dot{.} \dot{.} \\ \dot{.} 2 \dot{.} 1 \dot{.} 6 \dot{.} . \\ \hline 6 . . 3 \end{array} & \begin{array}{c} \dot{.} \\ \dot{.} 1 . . 6 \\ \hline . 6 3 5 . \end{array} \end{array}$$

• **2e) (. 3 . 2) Irama Wilet**
Putut Semedi originally for gender panerus.

$$\begin{array}{cccc} \begin{array}{c} \dot{.} \\ \dot{.} 1 . . \\ \hline . . 3 5 \end{array} & \begin{array}{c} \dot{.} \\ \dot{.} 1 . . \\ \hline 6 . 3 5 \end{array} & \begin{array}{c} \dot{.} \\ \dot{.} 1 . . \\ \hline 6 . 3 5 \end{array} & \begin{array}{c} \dot{.} \dot{.} \dot{.} \\ \dot{.} . . 2 \dot{.} 3 \\ \hline 6 i . . \end{array} \\ \begin{array}{c} \dot{.} \dot{.} \dot{.} \\ \dot{.} 2 \dot{.} 3 \dot{.} 2 \\ \hline . . i . \end{array} & \begin{array}{c} \dot{.} \\ \dot{.} 1 . . \\ \hline 6 . 6 3 \end{array} & \begin{array}{c} \dot{.} \\ \dot{.} 1 \dot{.} 6 \dot{.} . 6 \\ \hline . . 5 . \end{array} & \begin{array}{c} \dot{.} \\ \dot{.} 6 \dot{.} . 6 \\ \hline 5 3 2 . \end{array} \end{array}$$

Seleh 3

• **3a), 3b)**

$$\begin{array}{cc} \begin{array}{c} \dot{.} \dot{.} \dot{.} \\ \dot{.} 3 \dot{.} . 3 \\ \hline 2 . 2 1 \end{array} & \begin{array}{c} \dot{.} \dot{.} \dot{.} \\ \dot{.} 3 \dot{.} 5 \dot{.} 3 \\ \hline 2 . 2 . \end{array} & \begin{array}{c} \dot{.} \dot{.} \dot{.} \\ \dot{.} 3 \dot{.} . 3 \\ \hline 2 . 2 . \end{array} & \begin{array}{c} \dot{.} \dot{.} \dot{.} \\ \dot{.} 6 \dot{.} 5 \dot{.} . \\ \hline 2 . . 3 \end{array} \end{array}$$

• 6e)

$$\begin{array}{cccc} \overset{\cdot}{3} & \overset{\cdot}{.} & \overset{\cdot}{2} & \overset{\cdot}{.} \\ \hline . & . & . & . \end{array} \quad \begin{array}{cccc} 6 & . & . & 6 \\ \hline . & 3 & 5 & . \end{array} \quad \begin{array}{cccc} \overset{\cdot}{1} & 6 & . & 6 \\ \hline . & . & 5 & . \end{array} \quad \begin{array}{cccc} . & \overset{\cdot}{6} & . & 6 \\ \hline 5 & 3 & 2 & . \end{array}$$

• 6g) **Gantung**

$$\begin{array}{cccc} . & . & \overset{\cdot}{1} & . \\ \hline . & 3 & . & . \end{array} \quad \begin{array}{cccc} \overset{\cdot}{1} & . & \overset{\cdot}{1} & . \\ \hline . & 3 & 5 & 6 \end{array} \quad \begin{array}{cccc} \overset{\cdot}{1} & . & \overset{\cdot}{1} & 6 \\ \hline . & 3 & 5 & . \end{array} \quad \begin{array}{cccc} \overset{\cdot}{1} & . & \overset{\cdot}{1} & 6 \\ \hline . & 3 & 5 & . \end{array}$$

$$\begin{array}{cccc} . & . & \overset{\cdot}{1} & . \\ \hline . & 3 & . & . \end{array} \quad \begin{array}{cccc} \overset{\cdot}{1} & . & \overset{\cdot}{1} & . \\ \hline . & 3 & 5 & 6 \end{array} \quad \begin{array}{cccc} \overset{\cdot}{1} & 6 & . & 6 \\ \hline . & . & 5 & . \end{array} \quad \begin{array}{cccc} . & \overset{\cdot}{6} & . & 6 \\ \hline 5 & 3 & 2 & . \end{array}$$

Seseg Cengkok

1) $\frac{. 1 . 1}{2 . 2 .}$ 2) $\frac{. 3 5 .}{2 . . 3}$ 3) $\frac{. 3 . 6}{2 . 2 .}$

Pieces
Gender Panerus Garapan

From Suratno

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Abbreviations used:

- s: seseg
- I: Irama tanggung
- II: Irama dados

Ladrang Mugirahayu, slendro manyura

	3	6	1	.		3	6	1	2
		,				,			
S:	s6					s1			
I:	6a	1b				6a	6b		
II:	6a	6a	1a	1b		6a	6a	6a	6b
	3	6	1	.		3	6	1	2
		,				,			
	6a		1b			6a		6b	
	6a	6a	1a	1b		6a	6a	6a	6b
	3	5	2	3		6	1	6	5
	3a		3b		1a		5a		
	3a	3a	3a	3b	1a	1a	5a	5a	
						(6a	6a)		
						(6a	1a)		
	1	6	5	3		6	1	3	2
						,			
	6a		3b		6a		6b		
	6a	6a	3a	3b	6a	6a	6a	6b	
						(same	as	above)	

Ladrang Srikaton, slendro manyura

(Garapan: Suratno, Sukamso, Suraji)

(Balungan mlaku)

Ompak

2	3	2	1		3	2	1	6
3a	3a	1c	3a		3a	6c		
					(6a,6b)			

2	3	2	1		3	2	1	6
3a	3a	1c	3a		3a	6c		
					(6a,6b)			

2	3	2	1		3	2	1	6
3a	3a	1c	3a		3a	6c		
					(6a,6b)			

3	3	6	6		6	5	3	(2)
3a	3c	6a	6b		2c	(6a,	6a,	6b)

Ngelik

5	5	6	6	i	6	5	3
5a	5a	6a	6b	5a	5a	6a	6b

2	1	2	6		5	3	2	3
1a	1b	6c			5a	5a	6a	6b

2	3	2	1		3	2	1	6
3a	3a	3a	1b		3a	3a	6a	6b

2	3	2	1		3	2	1	(6)
3a	3a	1c			3a	3a	6c	

Ladrang Wilujeng, slendro manyura

Ompak

	2	1	2	3		2	1	2	6)
s:	s1			s3		I:	6a	(or 1a)	6b
I:	1a	3b				II:	1c	(or 2a,1a)	6c (or 6a,b)
II:	2a	1b	3a	3b					

3	3	.	.	6	5	3	2)
3a	6a			6a	6b		
3a	3a	6a	6a(b)	6a	6a	6a	6b
					or-	2c	

5	6	5	3		2	1	2	6)
6a	3b				6a	(or 1a)	6b	
6a	6a	3a	3b		1c	(or 2a,1a)	6c (or 6a,b)	

2	1	2	3	2	1	2	(6)
1a	3b			6a	(or 1a)	6b	
2a	1a	3a	3b	1c	(or 2a,1a)	6c (or 6a,b)	
					to ngelik:	6d	

Ngelik

.	.	6	.	.	1	5	1	6)
gantung	6				1b	5a	1b	6a

3	5	6	1	.	6	5	3	2)
3a	3a	1c			6a	6a	6a	6b
					-or-	2c		

6	6	.	.	.	1	5	1	6)
gantung	6			1b	5a	1b	6a	

.	.	3	2	.	1	2	(6)
1a	1b	6a	6b		6a	1b	6c (or 6a,b)
					-or-	1c	

Glossary

Glossary

This book is in English, but uses many Javanese musical terms, cengkok names, and piece names. This seemed simpler and more accurate than trying to find translations for terms like “seleh,” “irama,” “cengkok,” and so on. Although many readers will be familiar with most of these Javanese musical terms, I have provided a brief glossary.

This glossary specifically refers to beginning gender playing. It is not my intention to convey the complete meanings, nuances, or subtleties of these terms. There are many standard works on Javanese music which have far more complete explanations of these concepts. The glossary below is simply meant to assist the player who might be completely unfamiliar with these terms.

ayu kuning: Name of a class of cengkok, for which a common balungan (in irama wilet, slendro manyura) might be 6 1 3 2 6 3 2 1.

balungan: Basic melody, or melodic framework for a piece, one of the melodic elements of each piece that is fixed. In this book, cengkok are given to various balungan. That is, the cengkok fit above the slower moving balungan parts, as a kind of elaboration of the balungan melody.

barang: The “highest” of the three pelog pathet, characterised by certain types of seleh, considered to correspond to slendro manyura. It uses pelog 7 rather than 1, in the scale 7 2 3 5 6. Abbreviated P7.

buka: Opening, or introduction of a piece. Usually it is played by the rebab, or bonang (in the case of gendhing bonang, which do not usually employ gender at all). With no rebab present, the gender might play the buka, and these are often given in the book. The buka is often derived from the last line of the final gong cycle. The buka usually begins in free time, with possible ornamentation and rubato, and enters into the strict time of Irama I (tanggung) accompanied by the kendhang, on the last two or three groupings.

cengkok: A melodic phrase which functions as melodic pattern, usually played by the elaborating instruments (gender, rebab, pesinden, gambang, gender panerus, suling, but also bonang in some cases).

cengkok mati: “Fixed cengkok.” Martopangrawit described them as “...melodic phrases the pathet of which is predetermined and not based on melodic direction. This is primarily a matter of intuition, and is difficult to account for theoretically.” [Becker, 1984]. Martopangrawit lists several cengkok mati in pathet sanga, nem and manyura, and these are also discussed by Sri Hastanto [1985, p. 87]. For example, some sanga cengkok mati given by Martopangrawit are: 5 6 5 3 2 1 2 1, 1 6 5 6 5 3 1 2, and 3 5 3 2 . 1 6 5 (low 6 and 5). In manyura, two examples are: 3 3 . . 6 5 3 2 and 5 6 5 3 2 1 2 1.

dados (or dadi): Irama 2. A particular relationship between instruments defined by pulse density and tempo. Generally, in dados, the gender plays 4 notes for every balungan pulse. Most pieces will enter this irama at some point in the performance. Dados is the most common irama for forms like Ladrang and Ketawang, and the merong of many Gendhing.

debyang debyung: Name for a class of cengkok, for which a common balungan (in slendro sanga irama wilet) might be 2 1 3 2 5 3 2 1.

dualolo kecil: Sometimes “dua lolo.” Name for a class of cengkok, for which a common balungan (in slendro sanga irama wilet) might be 1 2 1 6 2 1 6 5. Dualolo besar is another class of cengkok.

gatra: Generally, a unit of four beats of a balungan.

gantung: The name for a class of cengkok, which literally “hang” around one note in a balungan. For example, the garapan for the balungan (. . 1 .) would generally use a gantung 1 cengkok.

- garap, garapan:** "Arrangement, arrangements, to arrange, to work out, interpret." In the context of this book, *garap* refers to the choice of *cengkok* for a given piece or part of a piece. This word has a larger set of meanings in the context of Javanese and Indonesian music.
- gembyang:** "Octave," more or less, or a point in a *cengkok* in which the same two note names are sounded (one high, one low).
- gender barung:** Full name for the *gender* in the central range of the three tube-resonated keyed instruments found in a *gamelan*. The highest is *gender panerus*, and the lowest is the *slenthem*, sometimes called the *gender panembung*.
- gendhing:** A *gamelan* composition, or a form (larger than *Ladrang* and *Lancaran*) with at least 16 beats in each *kenongan*. Old spelling is without the "h."
- gongan:** The phrase marked at the end by a *gong*.
- irama:** Very loosely, "tempo," or "time level," but more accurately, one of the (primarily) four "temporal densities" that a typical piece will be in: *tanggung*, *dados*, *wilet*, or *rangkep* (there are other possibilities, like *seseg*, which is faster than *tanggung*). In each *irama* the pulse of the *balungan* is not quite twice as slow as the previous, causing the elaborating instruments to speed up as they increase their density relationship to the *balungan* pulse. *Gender cengkok* will thus be denser and longer the higher the *irama* number. *Cengkok* in *wilet* for the same *balungan* will be twice as long (have twice as many notes) as the corresponding one in *dados*. For an excellent example of the way *balungan* and other elaborating parts relate to *irama*, see Diamond and Suraji [1989].
- kacaryan:** Name for a class of *cengkok*, for which a common *balungan* might be (in *slendro sanga*, *irama wilet*) 2 1 5 3 6 5 3 2.
- kempyung:** "Fifth," more or less, or a point in a *cengkok* in which the two note names are sounded which are separated by two tones in between. Examples are *i* and *3*, *6* and *2*, *5* and *1*, and so on.
- kenongan:** A phrase marked at the end by the *kenong*.
- ketawang:** A particular form of a piece, with 2 *kenongan* per *gongan*. Can refer to either a small or large form. *Puspawarna*, for example, is called a *Gendhing Ketawang* and has eight beats to each *kenongan*, while a *Ketawang Gendhing* could have 16 or more beats per *kenongan*.
- ladrang:** A form with eight beats to each *kenongan* and four *kenongan* to a *gongan*.
- lancaran:** A form with four beats per *kenongan* and four *kenongan* to a *gongan*.
- laras:** Loosely, "tuning," usually referring to either *slendro* or *pelog*.
- lima:** The "lowest" *pelog* pathet, *lima* is considered to be a complex pathet with unique characteristics (often regarding the use of *pelog 4*), and does not really correspond to *slendro nem*. *Pelog lima* and *pelog nem* are played on the same *pelog gender*, often called the "bem" gender. Abbreviated as *p5*.
- manyura:** The "highest," of the three *slendro* pathet, characterised by certain types of *seleh*, or *gong-tones* (2, 6, 3).
- merong:** the first section of a *gendhing*.
- minggah (inggah):** The second section of a *gendhing*, or larger form. The word means "to climb." The *balungan* for the *minggah* is usually an abstraction of the *balungan* for the *merong*.
- mlaku:** A *balungan* without rests (more or less the opposite of *nibani*). Literally, "to walk."
- nem:** The name for the "lowest" pathet in *slendro* (and the middle *pelog* pathet). Few *slendro nem cengkok* are specifically given in this book, but the beginning *gender* player can often *garap* a piece in *nem* by combining *cengkok* from *sanga* and *manyura*. However, it should be emphasized that there are many *slendro nem cengkok* in more advanced *gender* playing. *Slendro nem* is often abbreviated as *S6*.
- ngelik:** A section of a piece in which the *balungan* generally goes high.
- nibani:** A *balungan* characterized by rest tones between each *balungan* tone. *Ladrang Srikaton* is a good example of *balungan nibani*.

nyamat: Sometimes called “pelog manyura,” nyamat is usually thought of as slendro manyura directly transposed to pelog, without substituting p7 for s1 as is done in the “transposition” from manyura to barang. Nyamats is consequently played on the “bem” gender.

ompak (or umpak): The first section of a Ladrang and other smaller forms.

pathet: Very loosely, “mode,” and one of the key concepts in any discussion of Central Javanese music. Sanga, nem, manyura (slendro) and barang, nem, and lima (pelog) are the most common pathet. Pieces are generally identified by their *laras* (pelog or slendro) and their pathet.

putut gelut: Name for a class of cengkok, for which a common balungan might be (in slendro manyura, irama wilet) 2 3 5 3/6 6 5 3 2.

rangkep: The “slowest” and “most dense” of the four comon Irama, called Irama 4, in which the gender, accordingly, plays the fastest and the most notes per balungan beat.

sanga: The “middle” of the three slendro pathet, characterised by certain types of seleh, or gong-tones (like 1, 5, but this is variable). Slendro sanga is often abbreviated as s9.

seseg: A kind of “Irama 0.” In seseg, the gender either does not play, or plays “mbalung” (in unison with the balungan). In Irama 1 (tanggung), the gender usually plays 2 notes for every balungan note. In “Irama 0,” (seseg), the gender plays one. In other words, the number of notes that the gender plays could be thought of as 2^i , where i is the number of the irama.

seleh: Goal or ending tone for a cengkok. Cengkok are often characterized by the seleh tone, and whether (on the gender) the seleh is kempyung or gembyang. The seleh tone, or tone of arrival, is the most important consideration in garap.

tanggung : Irama 1, the “fastest” and “least dense” of the four irama, in which the gender, accordingly, plays the fewest notes (generally, 2 per balungan tone). Often, the gender doesn’t even play in tanggung (especially when the tempo is fast, like seseg). In tanggung the cengkok are frequently derivative of the more common dados cengkok. One common technique is to use half a dados cengkok .

wilet: Irama 3. The irama between dados and rangkep. Generally, the gender plays 8 notes for every balungan note. Also spelled “wiled.”

Some Notes on Pathet

The following description is taken from Jody Diamond's "A First Look at Pathet," written for the Mills College Gamelan Ensemble Fall 1987. This is meant to give a only very general and simple approach to recognizing different pathet.

The sequences in which the pathet are listed below correspond to the order in which they are played during a wayang or evening klenengan, with the tonal area moving from low to high.

SLENDRO

<i>name</i>	<i>meaning</i>	<i>characteristic cadence and main tones</i>
nem	six	6 5 3 (2) (avoids 1)
sanga	nine	2 1 6 (5) (avoids 3)
manyura	peacock	3 2 1 (6) (avoids 5)

PELOG

<i>name</i>	<i>meaning</i>	<i>five tone scale and characteristic cadence</i>
lima	five	1 2 3/4 5 6 5 4 2 (1)
nem	six	1 2 3 5 6 2 1 6 (5)
barang	pitch 7	7 2 3 5 6 3 2 7 (6)

It is generally observed that the first pathet of each tuning, slendro nem and pelog lima, are not parallel to each other, and each borrows many elements from the other pathet in the same tuning. The remaining pathet, however, have a closer relationship to each other, show many parallel structures, and allow for transfer of some music material from slendro to pelog.

For more information on pathet, see the references at the end of this book.

Further Resources
Gender and Gender Panerus

The following references are for further research into gender and gender panerus, and for pieces and ideas referred to in this book. It is not meant to be a bibliography of Javanese music or about the gender, but to offer a few more places to look for other approaches and more advanced information. It mainly includes material that has been of particular interest or use to me.

Many of the publications below are available from the American Gamelan Institute, which can also be contacted for information regarding the availability of *all* the references below. Several of the references are notated as being only available personally from their authors (and it is possible that the authors may not want to distribute them). By including them here I am simply acknowledging my use of them. There are many privately compiled small collections of gender notation, lesson tapes, and so on in existence among students of Central Javanese music, and although these will of course be invaluable to the beginning student, I have not attempted to list them here.

The citations below are only occasionally annotated, and only briefly, when I felt an explanation was merited for their inclusion in this list.

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- Diamond, Jody. 1984. *In That Bright World*. Score published in *Balungan*, 1/1. Recording on B.A.N.G cassette, 1985. Distributed A.G.I. CD forthcoming on MusicMasters. This classic American gamelan work is fully garaped in this book by Sukamso, which appears on the CD.
- Diamond, J. and Suraji. 1989. "Interpreting the Balungan for the Saron Panerus (aka Peking)." Available from A.G.I. An excellent brief primer for understanding irama and the function of elaborating instruments.
- Hardjito, Parsana, and Sutarnno. 1973. *Titilarlas Genderan: Bahan Palajaran Baku*. ASKI (now STSI) Publication, Surakarta. Available from S.T.S.I or in the A.G.I. archives.
- Harrison, Lou. 1992. *Gamelan Music*. MusicMasters Classics CD. 01612-67091-2. An excellent example of the possibilities of non-Indonesian gamelan composition by this extraordinary composer. These pieces present fascinating challenges for the contemporary gender player. Scores for most of these pieces are availalbe through A.G.I.
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