
G U I D E T O S U N D A N E S E M U S I C

A PRACTICAL INTRODUCTION TO
GAMELAN SALÉNDRO / PÉLOG
GAMELAN DEGUNG
PANAMBIH TEMBANG SUNDA

by

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FOREWORD

The Scots and Welsh are called Englishmen (*orang Inggris*) by Indonesians. Similarly the people of Sunda, or West Java, who inhabit the Westernmost third of the island of Java, are sometimes wrongly referred to by foreigners as Javanese. Sundanese culture, language and music are quite distinct from those of the Javanese people of Central and East Java - although of course there are also elements in common.

In Sunda there is a bewildering diversity of musical genres. This handbook is concerned with just three of these: gamelan saléndro/pélog, gamelan degung and tembang Sunda. The intention is not scholarly, but rather to provide a practical introduction to playing these three kinds of music. The book is primarily intended as a supplementary source of information for people taking part in the workshops on Sundanese music, to be given in the UK by members of the Puspa Nugraha ensemble during the summer of 1992. I hope it may also be useful to anyone interested in learning about Sundanese music.

Many people in the UK who might be interested in learning to play Sundanese music will have had previous experience of Javanese gamelan. In some ways this is an advantage, but there are also many Javanese musical habits which have to be unlearned when playing Sundanese music. This handbook will sometimes explain things from a Javanese angle. It must be stressed that this is purely for pragmatic reasons, since the majority of people addressed are familiar with Javanese gamelan. However, Sundanese music is an independent tradition, and should be regarded in its own terms, not as some kind of poor relation. In general, Sundanese people are very sensitive to comparisons with the Javanese, who are the most populous and powerful group of Indonesia.

The first chapter introduces the three genres in turn, giving brief sketches of cultural context, instruments, tunings and so on. In Chapter 2 there follows a general explanation of some principles and concepts which it is useful to grasp when learning Sundanese music: first those governing the instrumental accompaniments, and then those relevant to the melodic parts. The final three chapters give more specific information on playing gamelan saléndro, gamelan degung and the metrical songs (*panambih*) of tembang Sunda.

Many of the statements in this handbook are qualified (especially in the practical sections) by words like "usually", "generally", "often", "sometimes", "occasionally" and so on. There is a great deal of freedom in Sundanese music, and it is (usually, generally ...) not possible to state dogmatically what is the "correct" way of playing something. People play different things on different days. When worried Western students attempt to establish how something is meant to go by asking "should it go like this (ning-nong-néng) ? Or like this (nung-nang-ning) ?" the Sundanese teacher's classic response is "Yes, that's right. Or it could also go like this (nang-ning-nung)." This is not to say that it is a complete free-for-all. Some things are definitely preferable to others. Some things are quite definitely wrong. But there is (usually, generally ...) a range of possible realisations. Which one you select is a matter of feeling.

This book is full of notated examples. These are meant for reference. Playing Sundanese music from notation is not a good idea. Fixing your eye on the numbers in front of you actually stops you listening, and remembering how the music goes: you might as well be reading the telephone directory. In

this respect it is a definite *advantage* that the majority of people, who are used to the Javanese kepatihan system, may find Sundanese notation cumbersome to read.

In the absence of a teacher, it is essential to learn by listening to recordings. It seems to me that among UK gamelan players this rather obvious way of learning the music is often overlooked.

Since this is not intended as an academic document, I do not generally acknowledge my sources of information. The list of literature on Sundanese music at the back includes writings to which I am certainly indebted. However, everything in this book, if not original, has been verified by my own practical experience of Sundanese music.

My greatest debt is to my gamelan teacher, Bapa Sulaeman Sutisna, and to my kacapi indung teacher, Bapa Uking Sukri. But the mistakes in this book are all mine.

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July 1992.

SUNDANESE PRONUNCIATION

a as in father: never o as in Jowo
é as in egg
e as in taken
eu rather like German ö, or like ea as in pearl
i as in pin
o as in on
u as in rude

The vowels are single "pure" sounds, not diphthongs as they often are in English.

Double vowels are pronounced twice, eg goong = go-ong.

The consonants are lighter and less guttural than in Javanese: there are no Javanese dh or th sounds.

c as in cello or chair
ng as in singer (RP, not Lancashire)
ngg as in anger

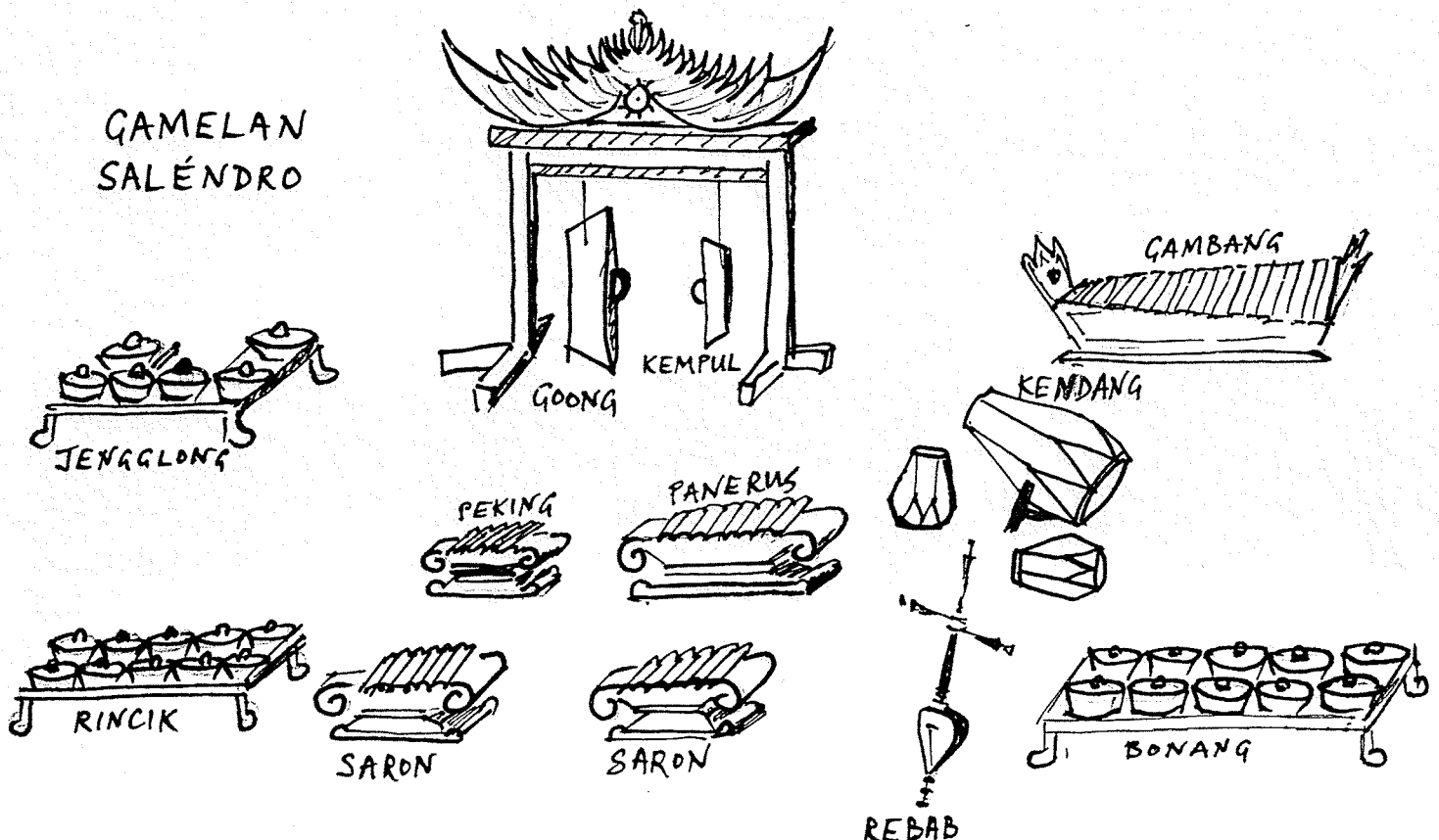
1.1 GAMELAN SALÉNDRO and GAMELAN PÉLOG

1.1.1 Background and instruments

Gamelan saléndro is primarily used for accompanying wayang golék (rod puppet theatre) and dance (both classical dance and the more recent social dance jaipongan). It can also be played on its own, although this is now less common, except on the radio. Such concert music (sometimes called kliningan: see glossary) used to be popular at wedding receptions. Nowadays one usually finds gamelan degung or jaipongan instead.

In broad terms, gamelan saléndro, and music in the saléndro tuning played on other instruments, are more popular with the common people. The Sundanese elite prefer gamelan degung or tembang Sunda, which were both formerly associated with the courts of the Regents in Dutch times.

A set of gamelan saléndro resembles a small Javanese gamelan. Sundanese gamelan tend to have a clunkier, less sustained sound, more in keeping with the faster style of playing. Unfortunately in West Java gong-making is in decline, and these days many new Sundanese gamelan are made with the bronze parts imported from Central Java, and tuned locally. Many government institutions in West Java (including SMKI and ASTI: the high school and academy for traditional performing arts) have complete Central Javanese gamelan. These can however be used for playing Sundanese music without too many problems - as indeed can the Javanese gamelan in the UK.



INTRODUCTION - GAMESAN SALÉNDRO AND GAMESAN PÉLOG

Below is a list of instruments commonly found in Sundanese gamelan saléndro, and their Javanese equivalents.

<u>Sunda</u>	<u>Java</u>
goong	gong
kempul	kempul
jengglong	-
bonang	bonang barung
rincik	bonang panerus
panerus	saron demung
saron I & II	saron barung
peking	peking or saron panerus
gambang	gambang
rebab	rebab
kendang	kendhang

The most obvious difference between Sundanese and Javanese gamelan saléndro is that in Sunda the soft instruments with tube resonators (slenthem and gendér) are not used. Sundanese gamelan uses one large goong. This is about the size of a Javanese gong suwukan, but with more beats in the tone. Only one kempul (small hanging gong) is used. Few Sundanese gamelan include the horizontal gong chimes kenong and kethuk. Instead there is an instrument not found in Java, called jengglong. This consists of 6 flat pots (rather like the large Javanese gong-chimes, bonang panembung) on a horizontal frame like that of a kenong. In gamelan saléndro, the pitch is generally the same as the lower octave of the bonang.

The rebab (fiddle) is slightly larger and more robust in construction in Sunda than in Java. The body cavity is more shallow. The strings are tenser. Below the bridge the strings are pinched together with a flat piece of bone with a slot cut in it, and below that separated by a piece of rubber. The playing technique differs considerably from that of Javanese rebab: the instrument is held on the left side of the player, and the fingers stop the strings from the side, not from the front. Frequent use is made of harmonics, produced by stopping the string lightly at its mid-point, or at two-thirds or three-quarters of its length. Its tone quality and musical function are quite different from those of the Javanese rebab.

A standard set of Sundanese kendang consists of one large drum (kendang ageung or kendang indung) and two small ones (kulanter). The kendang ageung looks like a large Javanese kendhang ciblon. They vary in size: smaller shriller instruments are used to accompany the popular dance jaipongan. The large drum is set at an angle of 45 degrees on its stand, with the large head resting on the floor. This enables the player to press the head of the drum with his heel in order to obtain different pitches. Loops of string

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attached to the kendang and looped round both the drummer's big toes prevent the drum from sliding about. The internal shape of the drum (which is rather different from that of Javanese drums) makes the different pitches easier to produce. Most Sundanese kendang players have the large head of the kendang ageung on their left. However, two of the most famous players, Mang Tosin Muchtar and Mang Bao, play the other way around (ie like Central Javanese kendhang). One kulanter is placed upright so that its small head is next to the small head of the kendang ageung. The other kulanter lies on its side behind the kendang ageung, so that its large head is next to the large head of the kendang ageung on the player's left. A stick is sometimes used to beat the larger heads.

Gamelan pélog is the equivalent set of instruments in the seven-note pélog tuning. It is not to be confused with gamelan degung, which uses a different five-note pélog scale and different instruments. Gamelan pélog is fairly rare in Sunda. People prefer saléndro. Gamelan pélog is used to accompany dance, and also for wayang cepak, a type of rod puppet theatre originating from Cirebon, in which the stories are of local origin (unlike the more common wayang golék purwa, in which the stories stem from the Indian epics): but wayang cepak has almost died out. Pa Otong Rasta, a dalang (puppeteer) for wayang cepak, retuned his gamelan pélog to saléndro in the 1960s in order to find enough work.

Since the war, the female solo singer, juru kawih (juru sekar or pasindén), has become increasingly prominent in gamelan. Forty or fifty years ago wayang, for instance, was often performed without a singer. That would now be unthinkable. The focus of musical interest has changed as a result. The gamelan now functions much more as an accompaniment for the vocal part, and some of the more interesting instrumental techniques are rarely used, since they would distract interest away from the vocalist.

Besides the juru kawih, there is a male vocalist, juru alok. His role is to sing during the interludes between verses. The juru alok also leads the other male musicians in the senggak. These are rhythmic cries, hoots, animal noises, shouts of encouragement, heckling and so on. They can get pretty rowdy, especially in wayang.

The increased importance of the juru kawih is undoubtedly partly the result of the advent of the microphone and sound system. Amplification (and distortion) are now ubiquitous. The popularity of jaipongan has led many younger drummers to play relentlessly in red-hot jaipongan style regardless of the musical context. This is very exciting in reasonable doses, but it is often overdone and inappropriate, as older musicians often complain. Despite already being very loud, at live performances the kendang are also usually miked up. It is quite often difficult to hear anything other than the singer and drummer: the gamelan is relegated to a background ripple.

1.1.2 Tuning and notation in gamelan saléndro

In Java (and the West) musicians number notes from low to high, or from left to right on a saron (or piano). Sundanese musicians number them the other way around. A little thought will reveal that the direction in which notes are numbered is quite arbitrary. Nor is there anything high about a "high" sound to link it to a high number, or low about a "low" sound. Sundanese musicians often refer to what we call "low" sounds as "large" (gedé or

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ageung), and to what we call "high" sounds as "small" (leutik or alit): after all, a goong is bigger than a peking. Similarly "low" sounds are slack (kendor), and "high" sounds are taut (tarik): this makes clear sense in the case of stringed instruments. The terms are also used of, say, suling, voice or gamelan. Extreme caution should be used when talking to Sundanese musicians about "high" and "low" notes. In my experience a lot of singers use these terms in the Western sense, and then often use Indonesian rather than Sundanese words: tinggi and rendah. Rebab and kacapi players on the other hand seem fairly consistent in using the Sundanese words for "high" and "low" (luhur and handap) the other way around. In physical terms this makes sense: the rebab player's hand is lower when producing what we call high notes, and similarly on the kacapi the longer strings are further from the player, who has to raise his arms to reach them. However in this handbook I use the terms "high" and "low" in their Western musical sense.

Below are given the names and ciphers (with Javanese equivalents) for a saron (metallophone) in the saléndro tuning¹:

Sunda:	5 SINGGUL	4 BEM or GALIMER	3 PANELU	2 KENONG or LORLORAN	1 BARANG or TUGU	5 SINGGUL or PETIT
Jawa:	1 BARANG	2 GULU	3 DHADHA	5 LIMA	6 NEM	i BARANG

Apart from the obvious difference that the notes are numbered the other way around, Sundanese cipher notation works in much the same way as Javanese. Note that a dot below the cipher indicates a high pitch, and a dot above indicates a low pitch. Groups of four notes, which in the Javanese kepatihan notation are usually divided by a space, are in the Sundanese system generally divided by a vertical line. The last note of a group of four (or eight, or sixteen, or thirty-two ...) has the strongest stress.

The pitch of Sundanese gamelan saléndro is generally slightly lower than that of Javanese gamelan. While in Java 6/nem is usually around B \flat , in Sunda 1/barang is around A. This small difference is keenly felt by both singers and rebab players, if performing with Javanese instruments. The intervals of Sundanese saléndro tunings are very slightly different from those of Java. Sundanese saléndro seems to come closer to equidistant intervals averaging

¹ NB Tembang Sunda musicians use the name galimer to refer to singgul/5, instead of to bem/4.

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out at 240 cents each. Sundanese musicians sometimes speak of Javanese sléndro as bédantara (with unequal intervals), and of Sundanese saléndro as padantara (with equal intervals).

The kempul is usually tuned to 2/kenong. The six jengglong pots are laid out and tuned thus¹:

4	3	2	1
5			5

The two 5s are generally played simultaneously.

The lay-out of the pots on the small gong-chimes bonang and rincik is slightly different in the lower octave from the Javanese arrangement²:

1	2	3	4	5
4	3	5	2	1

Many of the rapid runs and figurations that have evolved on this lay-out would be very awkward on a Javanese bonang.

The saron may have seven keys rather than six, in which case the seventh key is usually a high bem/4 (rather than a low barang/1 as in most Solonese gamelan). Note that the name Petit is sometimes used to distinguish the high singgul/5 from that in the lower octave.

¹ In Javanese ciphers:

4	3	2	1
5			5

² In Javanese ciphers:

6	5	3	2	1
2	3	1	5	6

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1.1.3 Tunings, scales and notation in gamelan pélog

The saron from a gamelan pélog looks like this:

Sunda:	5 SINGGUL	4 BEM or GALIMER	3 PANELU	3- LIWUNG	2 KENONG or LORLORAN	1 BARANG or TUGU	5+ SOROG or PETIT
Java:	1 BEM	2 GULU	3 DHADHA	4 PELOG	5 LIMA	6 NEM	7 BARANG

In Sundanese cipher notation the symbols + and - are used to indicate that the preceding note is lowered or raised. This is easy to remember if you think of + as being bigger (ie lower in pitch), and - as smaller (ie higher). Thus the note liwung/3- is higher in pitch than the note panelu/3, and the note sorog/5+ is lower in pitch than the note singgul/5 (although this is less obvious on a saron, where singgul/5 and sorog/5+ are in different octaves).

In gamelan pélog three five-note scales are used:

<u>pélog jawar</u>	<u>pélog sorog</u>	<u>pélog liwung</u>
5 4 3 2 1	4 3 2 1 5+	5 4 3- 2 1
Javanese pélog bem:	Javanese pélog barang:	Javanese pélog lima: (sometimes)
1 2 3 5 6	2 3 5 6 7	1 2 4 5 6

The intervals of Sundanese pélog tunings are also slightly different from those of Java. Bem/4 is slightly lower in pitch than the equivalent note in Java (ie gulu/2): thus the pélog jawar scale comes closer to the intervals of the pélog degung scale (see section 1.2.2). Liwung/3- is also lower in pitch than the equivalent note in Java (ie pélog/4). In Java this note is usually tuned to the same pitch as lima/5 in sléndro. The pélog liwung scale is said to resemble the sorog scale (used in tembang Sunda: see section 1.3.3): this is impossible to achieve on a Javanese pélog tuning. Sundanese pieces in pélog liwung often have the note liwung/3- at important structural points:

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in Javanese gamelan the equivalent note generally occurs in passing at unstressed points.

In gamelan pélog the pots on bonang and rincik are arranged thus¹:

3-	1	2	3	4	5̣	5+
5+	4̣	3̣	5	2̣	1̣	3-

¹ In Javanese ciphers:

4	6	5	3	2	1̣	7
7̣	2̣	3̣	1	5̣	6̣	4̣

INTRODUCTION - GAMELAN DEGUNG

1.2 GAMELAN DEGUNG

1.2.1 Background and instruments

Gamelan degung is unique to Sunda. It developed¹ during the last century in the courts of the Bupati (Regents), who were the local Indonesian rulers under the Dutch. Since Independence it has become increasingly widespread among the general populace. Nowadays it is often played at wedding receptions, or as background music. Because of its former aristocratic connections, the middle class consider it more 'up-market' than gamelan saléndro. At the same time it has also become the vehicle for a certain type of Sundanese popular music², which via the cassette industry enjoyed phenomenal commercial success in the late 1980s. While in the courts (Kabupatén) degung was played exclusively by men, now it is more often played by groups of women (apart from the suling and kendang).

The music usually played on gamelan degung has changed considerably since the time when it was played only in Court. Formerly the repertoire consisted primarily of long, rather austere pieces without singing. This style is sometimes referred to as degung klasik. During the 1960s the then very influential Radio Republik Indonesia (RRI) station in Bandung introduced female choral singing (rampak sekar) into pieces of this kind. Later, degung came to be used to provide accompaniments for a female solo singer, or juru kawih. This more recent style, known as degung kawih, is based on very simple, small-scale pieces. It is very undemanding for the instrumentalists (which partly explains its popularity among "ibu-ibu" groups, ie ladies' groups, who are often more interested in being seen looking decorative on stage, than in rehearsing complicated music). Since any such piece can function as the accompaniment for any number of vocal melodies, an amateur group with a repertoire of only four or five pieces would already have enough material to accompany a professional juru kawih and kendang player at a wedding reception lasting several hours. The large pieces, since they have become rather unfamiliar, have gained an undeserved reputation for being extremely difficult to play.

¹ Gamelan degung is thought to stem from an older Sundanese ensemble called goong rénténg. This is a sacred gamelan only played by initiates on certain days of the year. Hard beaters are used, producing a much harsher sound than in gamelan degung. Only a few goong rénténg survive.

² Of which the chief exponent is the composer Nano S., who is a former protege of another famous innovator in Sundanese music, the late Mang Koko Koswara.

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A gamelan degung comprises the following instruments:

goong

jengglong

bonang

cémprés or panerus

peking or saron

kendang

suling

In older degung the jengglong pots are hung from a frame, facing the player. In more recent instruments, the pots are often placed on horizontal frames (like the jengglong in gamelan saléndro, or like a Javanese kenong). One musician told me that this is considered more suitable for women players.

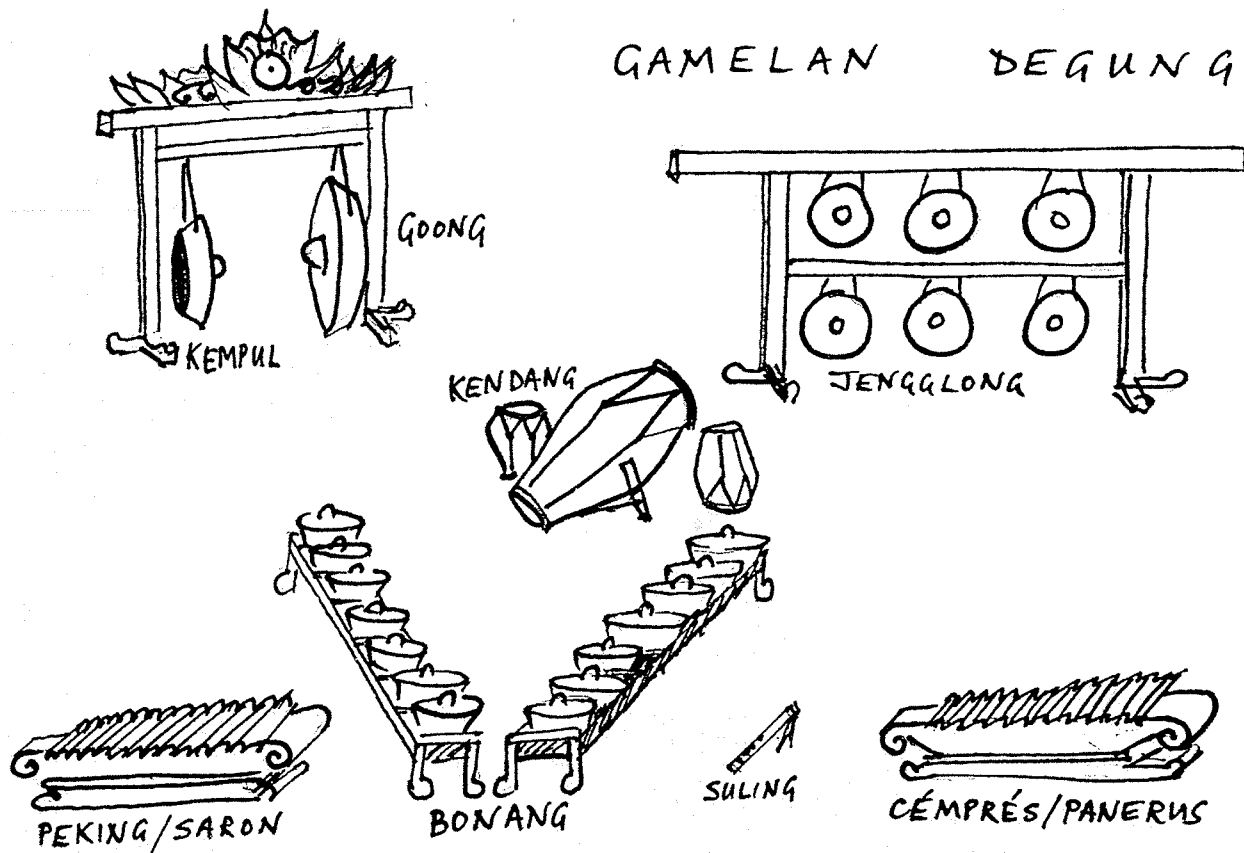
The bonang consists of 14 pots arranged in a single row. In older degung these were placed on two frames set at an angle in a V-shape. In more recent degung, they are often placed on three shorter frames set at right-angles in a U-shape.

The cémprés and peking are similar instruments. They resemble saron (metallophones) in gamelan saléndro, but have a range of about two and a half octaves. The exact ranges of the two instruments vary in different gamelan degung, but they always overlap, with the peking (usually) higher pitched. They tend to be played in different octaves.

As in gamelan, a set of kendang consists of one kendang ageung (large drum), and two kulanter (small drums). In degung klasik, the kendang is placed on its stand with the edge of the small head resting on the floor, and the large head facing the player. The two kulanter are then placed upright on either side of the large kendang. The right-hand kulanter has its large head facing upwards, and the left-hand one its small head facing upwards. In this style the large kendang and the right-hand kulanter are beaten with a stick, while the left-hand kulanter is slapped with the hand.

In degung kawih, the kendang are played as in gamelan saléndro. Since nowadays programmes that include pieces in degung klasik style usually also include degung kawih pieces, in practice the kendang are usually placed as for gamelan saléndro, and played with a stick in that position during degung klasik pieces.

The suling (bamboo flute) used in degung is quite short (a little over 30 cm long) and has four holes. Its effective range is two octaves.



The instruments mentioned so far constitute the classical line-up. Nowadays in degung kawih other instruments are often added. These may include a kempul (small hanging gong), gambang (xylophone), a pair of one-octave saron, and a kacapi siter (a small zither with 20 steel strings). Occasionally a rebab may replace the suling, particularly if playing pieces from the gamelan pélog repertoire. In degung kawih, the normal suling degung may be replaced by a longer 6-hole suling tembang (described below in section 1.3.2) which has a larger range.

1.2.2 Gamelan degung tuning

Gamelan degung has its own tuning, which is considered uniquely Sundanese: pélog degung. This is a pélog tuning with five notes (as opposed to seven, as in gamelan pélog). Superficially, pélog degung sounds not unlike the pélog jawar (or Javanese pélog bem) scale in gamelan pélog. But in fact the intervals come closer to those of Western music.

The names of the notes, and the ciphers used to represent them are the same as in gamelan (see section 1.1.3). The pitch of barang/1 in gamelan degung is rather lower than that of barang/1 in gamelan saléndro/pélog: usually around Western G (compared to around A in gamelan saléndro/pélog). If we take barang/1 to be G, then the scale barang/1 - kenong/2 - panelu/3 - bem/4 - singgul/5 comes fairly close to the following Western pitches: G - F# - D - C - B. The most important difference between the pélog degung and pélog jawar scales is that bem/4 is (relative to its neighbours) of lower pitch in pélog degung. In degung, the interval bem/4/C to singgul/5/B is only about a semitone.

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The following table shows the ranges of the instruments of a typical gamelan degung¹:

[illegible]

Below are given the fingerings for the suling degung.

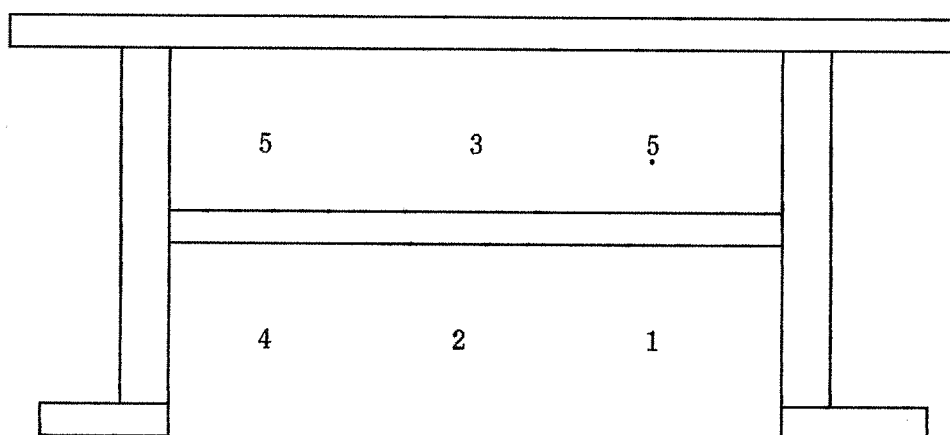
	barang	kenong	panelu	bem	singgul	panelu sorog 3- (E)
	1 (G)	2 (F#)	3 (D)	4 (C)	5 (B)	
left	0	●	●	●	●	●
hand	0	0	●	●	●	●
right	0	0	0	●	●	0
hand	0	0	0	0	●	0

- = closed
- = open
- ◐ = half-closed

¹ These are taken from the gamelan degung "Sekar Enggal", which is to remain in the UK after the Radio 3 festival "Spirit of the Earth" in July 1992.

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In hanging jengglong, the pots are often hung thus:



However, some players prefer to have barang/1 in the middle of the top row, with the bottom row going bem/4, panelu/3, kenong/2 from left to right.

In degung kawih style another tuning is sometimes used: sorog (or madénda). In sorog, the pitch of panelu is raised about a tone. This pitch is referred to as panelu sorog, or 3-. Thus in Western terms the scale barang/1 - kenong/2 - panelu sorog/3- - bem/4 - singgul/5 would be approximately G - F# - E - C - B. To change the tuning to sorog, all keys and pots for the pitch panelu/3 are removed from the instruments and a reserve set is substituted. Many of the most popular kawih songs use this tuning. Its use in degung is a recent development, and somewhat frowned upon by purists.

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1.3 TEMBANG SUNDA or CIANJURAN

1.3.1 Background

Tembang Sunda, also known as Cianjuran or mamaos, consists of poetry sung by a male or female soloist, accompanied by one or two kacapi (zithers) and a suling (bamboo flute) or rebab (fiddle). Like gamelan degung, it is of aristocratic origin. However, while degung has in certain respects been popularized, tembang Sunda today remains a prestigious entertainment for the elite. Nowadays the lighter tembang Sunda numbers are occasionally played at wedding receptions or in hotel foyers, but really this style is too intimate and intense in its expression to lend itself for use as background music in noisy surroundings. The ideal setting for tembang Sunda is at home, and the ideal audience is the participants themselves. The ideal time is at night, especially after TV broadcasting has finished, and those who take the music less seriously have gone to bed. Tembang Sunda's elitism means that tembang musicians tend not to have much to do with other types of Sundanese music, especially gamelan saléndro. Few but the most versatile singers are capable of combining both tembang Sunda and other vocal techniques. Nevertheless, many tembang Sunda songs have been adapted from degung and gamelan pieces.

Tembang Sunda developed at the Kabupatén (Regent's Court) of Cianjur, a town between Bandung and Jakarta, in the latter half of the 19th century. In aristocratic circles in Cianjur itself it was referred to as mamaos, which roughly means "singing". When it spread beyond Cianjur, musicians elsewhere referred to it as Cianjuran, ie the style from Cianjur. Tembang Sunda is its most recent and most commonly used name. It was consciously promoted from 1962 in order to reflect the fact that it was by then to be found all over West Java, with Bandung as its most important centre. The term is however slightly unsatisfactory, in that there are other very different (and much less popular) Sundanese vocal genres, such as Ciawian and Cigawiran, which could equally be called tembang Sunda.¹ Older musicians still tend to say mamaos or Cianjuran.

The tembang Sunda repertoire falls into two broad categories: songs sung in free rhythm, and those with a metrical accompaniment. The term mamaos is also used to refer to the songs in free rhythm, to differentiate them from the metrical songs, called panambih, or lagu ékstra. Originally tembang Sunda consisted entirely of songs of the mamaos type. "Panambih" means "addition". These metrical songs were not introduced to the repertoire until the first decades of the 20th century. In performance, a suite of several mamaos songs always ends with a panambih. The panambih are considered much easier to perform than mamaos songs. They are certainly easier to listen to. The practical section of this handbook will only deal with panambih.

Kacapi suling consists primarily of panambih songs performed without a singer. It achieved popularity through the cassette industry, and works well as background music in quiet surroundings. It is often used to fill gaps on the radio. It is not all that often performed live, except in hotel foyers. In kacapi suling, the suling is much freer to improvise and take the musical foreground than it is in panambih.

¹ See van Zanten 1989:17.

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Wim van Zanten's Sundanese music in the Cianjuran style (Foris/KITLV, Dordrecht, 1989) provides an excellent and comprehensive introduction to the world of tembang Sunda.

1.3.2 The instruments of tembang Sunda

The most important accompanying instrument is the kacapi indung, also called kacapi parahu or kacapi gelung. Indung means mother, parahu means boat, and gelung means a hair-curl. This is a boat-shaped zither about 150 cm long, with 18 brass strings. The ends are both decorated with a large scroll (gelung). The strings are tuned by means of long pegs (pureut) which protrude from one side of the body of the instrument. The strings pass over small movable bridges, which can be adjusted for fine tuning. While on occasion (eg in rehearsal) the other instruments may be omitted, the kacapi indung is indispensable.

Next most important is the suling, sometimes called suling tembang to differentiate it from the suling degung. This instrument shadows and cues the voice, and improvises during gelenyu: instrumental sections between verses, or between phrases. Suling tembang have six holes, and an effective range of about three octaves. They are rather long: usually between 60 and 62 cm, and occasionally up to 64 cm. Musicians refer to the length of suling used in centimetres in order to define the pitch: thus someone might say "today we're using 60". This means that the kacapi has been tuned to the pitch produced by a suling 60 cm long. However, different suling of the same length may vary in pitch, depending on such factors as the thickness of the knot in the bamboo that closes off the top end of the instrument. Not all players produce the same pitch from the same suling. Holding the instrument down close to the body lowers the pitch, and holding it up raises it.

In the saléndro tuning, the suling is replaced by the rebab, which has been briefly described in the section on gamelan saléndro. In tembang Sunda the rebab may use thicker strings, since the pitch is much lower than in gamelan.

The least important instrument of the ensemble is the kacapi rincik. "Ngaririncik" in Sundanese depicts the constant patter of light rain: the musical effect of the kacapi rincik is not dissimilar. It usually has 15 steel strings, and is pitched an octave higher than the kacapi indung. It is tuned by means of steel pegs behind the fixed bridge at one end of the soundboard, rather than by wooden pegs in the body of the instrument, like the kacapi indung. Some kacapi rincik have the same shape as the kacapi indung, while in others one or both scrolls may be omitted. The kacapi rincik did not find a regular place in the ensemble until the 1950s. It is usually played by one of the less experienced musicians present, and in rehearsals often just by anyone who happens to be around. It only plays during the panambih. In rehearsals it does not much matter if it is omitted altogether. Occasionally two rincik are used.

1.3.3 Tunings in tembang Sunda

In tembang Sunda, three tunings (surupan) are generally used: pélog, sorog and saléndro. A typical tembang Sunda evening begins with songs in the pélog tuning, and later the kacapi are retuned to sorog. If there is time, and there is a rebab player around (which is fairly unusual, since most rebab

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players move in gamelan-playing circles) the evening will end with songs in saléndro. More often than not just the pélog and sorog tunings are used.

The pélog tuning of tembang Sunda is the same as the five-note pélog degung, and not the same as the seven-note tuning of gamelan pélog. However, the pitch is lower than in gamelan degung. A suling of 61 cm produces a barang/1 around a Western F. The note names used by tembang Sunda musicians are slightly different from those used in gamelan: barang/1 - kenong/2 - panelu/3 - bem/4 - galimer/5. Gamelan musicians use the name galimer to refer to the note bem/4. This discrepancy is perhaps indicative of the extent to which tembang and gamelan musicians do not mix. If barang/1 is F, then these five notes approximate to the pitches F - E - C - B \flat - A.

In pélog the 18 strings of the large kacapi indung are tuned thus:

	<u>Sundanese</u>	<u>Western</u>
	3	
	: 3	
	panelu	C
	2	
	: 2	
	kenong	E
	1	
	: 1	
	barang	F
	5	
	: 5	
	galimer	A
	4	
	: 4	
	bem	B \flat
	3	
	: 3	
	panelu	c
	2	
	: 2	
	kenong	e
	1	
	: 1	
	barang	f
	5	
	: 5	
	galimer	a
	4	
	: 4	
	bem	b \flat
	3	
	: 3	
	panelu	c'
	2	
	: 2	
	kenong	e'
	1	
	: 1	
	barang	f'
	5	
	: 5	
	galimer	a'
	4	
	: 4	
	bem	b \flat '
	3	
	: 3	
	panelu	c''
	2	
	: 2	
	kenong	e''
	1	
	: 1	
	barang	f''

Diagram of kacapi indung strings in surupan pélog, with Sundanese ciphers, note names and approximate Western equivalents when using a suling of around 61 cm

PLAYER

In order to retune the kacapi to the sorog tuning, each panelu string is raised by about one tone to the pitch panelu sorog/3-. In Western terms the resulting scale is approximately F - E - D - B \flat - A.

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Below are given the basic fingerings for the notes of the pélog and sorog tunings on the suling tembang:

	barang	kenong	panelu	bem	galimer	panelu sorog 3- (D)
	1 (F)	2 (E)	3 (C)	4 (Bb)	5 (A)	
left	●	●	●	0	●	● ●
hand	●	●	●	0	0	● ●
	●	●	●	0	0	● 0
right	0	●	●	0	0	● 0
hand	0	0	●	0	0	● 0
	0	0	●	0	0	● 0
						top octave

● = closed

0 = open

◐ = half-closed

Chapter 2

SOME USEFUL TERMS AND PRINCIPLES

Sundanese music theory is a quagmire. The Dutch pioneer ethnomusicologist Jaap Kunst and his Sundanese associate R. Machjar Angga Koesoemadinata¹ were the first to get bogged down. They introduced all kinds of Javanese and Western concepts never spoken of by actual musicians, such as the pathetic fallacy, tonic-dominant, and so on. The result was the spread of a music theory which often bears little relationship to what musicians actually do. More recent Sundanese academics have sunk further into the same patch of mud: none dare to question the received wisdom of their distinguished predecessors. When musical practice and theory do not match, the inclination is to blame the musicians, rather than the theory: after all, most musicians have no academic qualifications.² Fortunately, the situation is somehow saved by the very fact that so much theory is so wildly irrelevant and incomprehensible that it would be difficult not to ignore it: the academics can make mud-pies in peace and leave the musicians to get on with the music.

This chapter introduces some basic terms that I have heard practising musicians use. Armed with these, I shall attempt to provide a few general rules of thumb about the way Sundanese music works. Much of the most often played Sundanese music can be described as melody and accompaniment. I shall deal with these two aspects separately.

2.1 INSTRUMENTAL ACCOMPANIMENT

2.1.1 Sekar alit and sekar ageung

Many musicians and theorists classify the instrumental repertoire in different ways. These classifications are not always very consistent, either with each other, or within themselves. However, most schemes agree that there are small pieces (sekar alit³) and there are large pieces (sekar ageung⁴). The confusion arises about what there is in between.

In general, the sekar alit are based on a framework of destination pitches, while the sekar ageung are based on melodies.

As in Javanese gamelan, the instrumental forms are cyclic, in other words, when you get to the final goong you go back to the beginning. In sekar alit

¹ Known in the literature as Koesoemadinata, but always referred to by Sundanese musicians as Pa Machjar.

² See van Zanten 1989:5-7, 56-57, 112, 131-132 etc. and Fryer 1989:214.

³ Sekar alit is a fairly posh name. They are also sometimes called lagu leutik, lagu jalan, lagu poko and rancagan.

⁴ A less posh name for sekar ageung is lagu gede.

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the cycles are short, and in sekar ageung they are long¹. When learning a Javanese piece, we start by learning the balungan melody. Sundanese pieces do not have balungan. Some fast passages in gamelan and degung might sound as though they do, but such saron melodies are not standardized like balungan: they are just one of many possible realizations.

In practice, sekar alit (small pieces) are used most of the time. Sekar ageung are harder to learn, and less flexible in performance. Older musicians complain that no-one bothers with the sekar ageung any more.

2.1.2 Patokan: goong, kenong, pancer, pangagét

Sekar alit are based on a framework of destination pitches². These frameworks are called patokan or kenongan³. Within this framework there exists a hierarchy:

- 1) Most important is the pitch (are the pitches) marked by the goong. Many sekar alit consist of more than one goong phrase.
- 2) Next most important is the pitch at the mid-point of the goong phrase, referred to as kenong⁴.
- 3) Next most important is the pivot note played between the goong and kenong pitches, called pancer⁵.

¹ Although sekar alit can be slowed right down (into 4 wilet) to last a long time. Some classifiers refer to sekar tengahan (medium-sized pieces) when this happens. Conversely, sekar ageung may be played fast.

² These destination pitches are rather like seleh notes in Javanese gamelan. The nearest equivalent term to seleh I have heard used in Sunda is koma (ie comma, not coma).

³ Patok means a stake for marking out land, and patokan can mean something fixed, a rule, norm or standard. The term kenongan in the sense of patokan is potentially confusing for those used to Javanese gamelan; so although it is rather common, I shall use patokan instead.

⁴ Again, this usage is potentially very confusing for those used to Javanese gamelan. Forget all you ever learned about the kenong in lancaran, ketawang, ladrang etc.. Remember that few Sundanese gamelan have the instrument kenong. It really does just mean the pitch arrived at half-way through the goong cycle.

Just to add to the confusion, kenong/2 is also a note-name, otherwise known as lorloran.

⁵ Pancer is another term which will be familiar to players of Javanese gamelan, where it refers to something rather different (though clearly not totally dissimilar). The pancer in gamelan Sunda is of greater structural importance.

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There may also occur a secondary pivot note, called pangagét¹. This is of little structural importance, and is often not played at all. It does not require more than passing mention (here, or in the music).

The choice of goong and kenong pitches is fixed, and serves to define a piece. However, the choice of pancer may vary, even during the course of a performance.

Here is how the hierarchy of pitches fits together:

1) goong

[G]

2) + kenong

[N G]
or
[g N n G]

3) + pancer

[c N c G]
or
[c g c N c n c G]

In the above schemes, upper-case G and N represent Goong and keNong. c represents pancer. Lower-case g and n indicate that the preceding goong or kenong pitch may be repeated at that point. This kind of repetition happens more at slower speeds².

To take a concrete example, the piece Kulu-kulu Bem (often called Kulu-kulu Gancang when played fast) has bem/4 as its goong note. The kenong (mid-point) note is kenong/2. The pancer is panelu/3 (although sometimes singgul/5 is used instead). Here are two possible frameworks:

Kulu-kulu Bem (Kulu-kulu Gancang)

[3 2 3 G]
or
[3 4 3 2 3 2 3 4]

The different instruments realize this framework in different ways: what they actually play will be explained in the following chapters.

¹ Kagét means startled, taken aback. So pangagét means the note that startles, takes aback.

² Or more accurately, in larger expansions. See section 2.1.4 on wilet.

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In both gamelan and degung, while the goong note is obviously marked by the goong, the kenong note is not marked in any way. However, the kempul (P) generally marks out the goong phrase as follows:

[P . P . P P P G]

In tembang Sunda there is no goong or kempul. Kacapi players tend to say "goong" to refer to any important destination pitch marked by a bass string. Thus they would call the midpoint of Kulu-kulu Bem a goong rather than a kenong. However, they would not dream of ending anywhere other than on the final bem/4.

Because a patokan may operate at different levels, there are different ways of writing it down. The most succinct way of indicating the patokan of Kulu-kulu Bem would be 2 (4).

2.1.3 Four common types of sekar alit

i)

Kulu-kulu Bem is an example of the very simplest type of sekar alit, which consists of only one goong phrase. Other examples are

Kulu-kulu Barang ¹	4 (1)
Kulu-kulu Kenong ²	5 (2)

Also in this family are pieces which have the same two notes as those above, but the other way around, such as

Cangkurileung	4 (2)
Gendu	1 (4)
Catrik ³	2 (5)

There are no pieces of this type in which the kenong note is adjacent to the goong note.

¹ Named after the goong note barang/1.

² Named after the goong note kenong/2. It is rarely played in salendro. In degung or tembang it is usually just called Kulu-kulu.

³ Not found in salendro. There is a recording on the Kusuma label entitled "Cantrik", played by gamelan saléndro. The rebab indeed plays Catrik, but in pélog (see section 2.2.3). The gamelan plays Gendu.

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ii)

Another type of sekar alit consists of two goong phrases. The goong notes are different, but the kenong is the same in each half. Some of the most common are

Banjaran	1 (2) 1 (4)
Palima ¹	4 (1) 4 (2)
Karang Nunggal	2 (1) 2 (4)
Sinyur	1 (3) 1 (4)
Rancag	3 (1) 3 (4)

iii)

A third type resembles the second in that there are two goong phrases, but differs in that the kenong note is not the same in each half. For example:

Rénggong Gancang	2 (1) 3 (4)
Sanga Gancang	4 (3) 5 (1)
Kajaksan	5 (1) 4 (2)

iv)

The last common type is rather different from the others, in that there is no separate kenong note (or, if you prefer, the kenong note is the same as the previous goong). They consist of two or three goong phrases.

Béndrong	(1) (2)
Waled	(3) (4)
Béndrong Petit ²	(2) (5)
Jipang Lontang ³	(3) (5)
Rénggong Angle	(1) (2) (4)
Tumenggungan	(1) (3) (4)

There are also a few pieces, which do not conform to any of the above four types, but which might be called sekar alit, such as Beléndéran: 4 5 1 (2); or Sireum Beureum: 1 2 3 (4). However, the majority of sekar alit do belong to one of the four types described. See the Table of Patokan for a more complete listing.

2.1.4 Wilet

Wilet is a similar idea to irama in Javanese gamelan. Many pieces can be played at different levels of expansion. The three main ones are sawilet (ie 1 wilet), dua wilet (ie 2 wilet) and opat wilet (ie 4 wilet). These might be compared to irama lancar, irama tanggung and irama dados in Java.

¹ Also called Panglima, Sénggot or Barlén.

² Called Jipang Prawa in degung.

³ Not played in salendro.

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Here is what happens to the goong and kempul parts:

1 wilet

P . P . P P P G

2 wilet

. P . . . P . . . P . P . P . G

4 wilet

. . . P P P P . P . G

[sic]

It would be misleading to say that, for instance, 2 wilet is slower than 1 wilet. You can have a slow, medium or fast pace in any of the expansions. A brisk 2 wilet may feel faster than a leisurely 1 wilet.¹

If, as very often happens in performance, a transition is made from a larger expansion to a smaller one (ie 4 wilet -> 2 wilet; or 2 wilet -> 1 wilet), this is called naék, which means go up, ascend.² Going the other way does not happen so often.

In most gamelan pieces in 4 wilet, the introduction, or pangkat³, begins in 2 wilet. The tempo slows down after the goong, and a change of gear into 4 wilet happens at the first kempul. Something comparable happens in the transition to irama dados at the beginning of a slow Javanese piece. In Sunda, the name of this transition is pangjadi.⁴ Panambih tembang Sunda in 4 wilet have no pangjadi. 4 wilet is established from the initial "goong".

2.2 MELODY

2.2.1 Kawih and sénggol

Generally sekar alit are used to accompany a singer. Even when there is no singer, the rebab or suling plays a similar melodic role.

Sekar alit can be compared to jazz standards. They can provide the basis for any number of existing melodies or improvisations. Such melodic lines are called kawih.

¹ Many musicians refer to a speed which could be either a fast 2 wilet or a slow 1 wilet as sawilet satengah, or one-and-a-half wilet: a musical slipped clutch.

² A similar idea to inggah in Solo. In Yogya they descend: dawah.

³ = Javanese buka.

⁴ Jadi means to happen, to become. Javanese dadi/dados has the same meaning.

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Sundanese song titles can be confusing. A title may just refer to the sekar alit played, thus identifying an instrumental structure without specifying the melody. Or a title may refer to a set kawih melody, without identifying the sekar alit that goes with it. There is an increasing tendency to do the latter. Thus "Sénggot" refers to the sekar alit with the patokan

4 (1) 4 (2), which can accompany any number of tunes, set or improvised.

Nowadays on cassettes and suchlike, this piece is more likely to be identified as "És Lilin" or "Surya Medal": the names (taken from the first line of text) of two of the best known kawih melodies which fit to Sénggot. Cassette producers and the public are very interested in new songs. However, nearly all new songs¹ are based on existing sekar alit accompaniments. It is the vocal melody and lyrics that are new, and it is these which tend to be prominently billed.

On a good day, the title may tell us both the structure and the melody sung. Thus "Kulu-kulu Nyawang Bulan" tells us that the tune and lyrics are Nyawang Bulan, and the instrumental accompaniment is Kulu-kulu. Similarly with Kulu-kulu Kasuat-suat, Kulu-kulu Ucing-ucingan and so on.

Sometimes the term sénggol is used to refer to a melody. More often, however, it is used on a smaller scale to refer to a particular turn of phrase in a melody, or sometimes just an ornament. It can cover the same ground as the Javanese term céngkok. It is often used to refer to specific stylistic features. Sénggol kaléran, or sénggol dermayon refers to a style of singing similar to that common around the northern towns of Indramayu and Cirebon: a large number of syllables crammed into rather few beats, followed by melismas which modulate wildly. A tembang teacher might upbraid his pupil: "don't slide like that: that's sénggol sindén". I heard a suling player criticize himself while listening to a rather pedestrian turn of phrase he had played during a recording session: "Aduh, éta mah sénggol angkot !" which roughly means "Ouch, that sounded like a bus !"

In general there is more vocal improvisation in gamelan than in degung kawih. In panambih tembang Sunda there is almost no improvisation by the vocalist²: the melodies and ornaments tend to be firmly set. If a singer tries a different sénggol in a panambih, people start getting hot under the collar. By contrast, in gamelan different singers are praised for their inventiveness when they spontaneously vary the sénggol (to good effect).

2.2.2 Da-mi-na-ti-la notation

We have already touched on the use of Sundanese cipher notation in gamelan, degung and kacapi tembang. The numbers 1 to 5 are a useful short-hand to identify the note-names barang, kenong, etc. These refer to the relevant key, pot or string in a fixed, absolute way, just as A, B, C ... are absolute in Western music.

¹ At least in gamelan and degung. Many new tembang Sunda songs depart radically from existing sekar alit structures.

² However, the suling and rebab players have a fairly free rein in panambih tembang Sunda during the instrumental passages called gelenyu. In kacapi suling the suling player has even more freedom to improvise.

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Pa Machjar introduced another convention. The numbers 1 to 5 are written as a short-hand for the syllables da - mi - na - ti - la. This system is rather like Western tonic sol-fa. Daminatila syllables are also meant to be sung, to facilitate learning melodies. In the saléndro and pélog degung tunings things are straightforward, since 1 - 2 - 3 - 4 - 5 corresponds to barang - kenong - panelu - bem - singgul, vocalized as da - mi - na - ti - la. However, in sorog (usually called madenda by adherents of daminatila) things get more complicated, since da/1 no longer corresponds to barang. Like do-re-mi, the daminatila syllables are transposed to different positions to indicate relative intervals.

In the pélog degung scale, the notes barang - kenong - panelu - bem - singgul correspond roughly to the Western pitches G - F# - D - C - B. We can show the size of the intervals between these notes by using an equals sign to represent an interval of about one semitone: G=F#====D==C=B or da=mi====na==ti=la. The two notes da=mi (barang=kenong) are close together, as are the three notes na==ti=la (panelu==bem=singgul).

In the sorog scale used in gamelan degung, the notes barang=kenong==panelu sorog====bem=singgul correspond roughly to the Western pitches G=F#==E====C=B. Here the grouping of notes is different: the two notes bem=singgul are close together, as are the three notes barang=kenong==panelu sorog. When vocalizing these notes to daminatila, bem/C becomes da/1.

surupan pélog degung

	=	= = = =	= =	=	
note names	barang	kenong		panelu	bem singgul
fixed ciphers	1	2		3	4 5
daminatila	da	mi		na	ti la
damina ciphers	1	2		3	4 5
Wern pitches	G	F#		D	C B
	=	= = = =	= =	=	

surupan sorog

	=	= = = =	=	= =	
note names	bem	singgul	barang	kenong	panelu sorog
fixed ciphers	4	5	1	2	3-
daminatila	da	mi	na	ti	la
damina ciphers	1	2	3	4	5
Wern pitches	C	B	G	F#	E
	=	= = = =	=	= =	

Anyone who is still reading may have noticed that in pélog degung ti is closer to la than to na (na==ti=la), while in sorog ti is closer to na than to la (na=ti==la). This inconsistency seems to be glossed over by those who use daminatila. However, it is the crucial difference between surupan pélog degung and surupan sorog.

Things become even more confusing when (as often happens in Sundanese vocal music) the melody changes mode in mid-course. The quandary is then always whether to move da to yet another note, or whether to use + and - signs as accidentals. In Sunda people can cope with the inconsistencies and cumbersomeness of the daminatila system simply because in practice, it only serves as a rough mnemonic for tunes which they are in fact learning (or have already half learned) by ear. People do not really sight-read. Notation is

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not widely used outside the government academies. However, you do occasionally hear musicians outside the academies use the daminatila syllables as a substitute for the note names barang, kenong etc.

2.2.3 Vocal tunings

One of the juicier features of Sundanese music is that the singer and rebab or suling very often do not use the same scale as the accompanying instruments, particularly when the latter are playing in saléndro. The vocal and instrumental parts converge at the structurally important moments: goong and kenong. The vocal scales normally have three notes in common with the saléndro tuning: the other notes are in the cracks between the saron keys or kacapi strings. Usually the vocal scale resembles sorog. Occasionally it is like pélog. This is how they fit together:

saléndro:	●		●		●		●		●		●
sorog:		|	|		|	|		|		|	
		da	mi		na	ti		la			
saléndro:	●		●		●		●		●		●
pélog:		|	|		|	|		|	|		
		da	mi		na		ti	la			

Thus for instance in the sekar alit Sénggot with the patokan 4 (1) 4 (2), the singer may use the sorog scale 3+ 4 5+ 1 2, or occasionally the pélog scale 4 5- 1 2 3-:¹

saléndro:	3		4		5		1		2		3
sorog:		3+	4			5+	1		2		
		da	mi			na	ti		la		
saléndro:	3		4		5		1		2		3
pélog:		4	5-			1		2	3-		
		da	mi			na		ti	la		

In a piece like Sinyur 1 (3) 1 (4) or Rancag 3 (1) 3 (4) it is the notes 1 3 4 which are common to saléndro and the vocal tunings:

saléndro:	5		1		2		3		4		5
sorog:		5+	1			2+	3		4		
		da	mi			na	ti		la		
saléndro:	5		1		2		3		4		5
pélog:		1	2-			3		4	5-		
		da	mi			na		ti	la		

In many pieces the vocal scale changes half-way through. Thus in the first half of Rénggong Gancang 2 (1) 3 (4) the singer would use the sorog scale which has 1 2 4 in common with saléndro. In the second half she would change to the sorog scale which has 1 3 4 in common with saléndro.

¹ This particular pélog scale (with the notes 1 2 4 in common with saléndro) is known as kobongan.

TERMS AND PRINCIPLES

The exact intervals of the sorog and pélog degung scales in gamelan degung or tembang Sunda are not identical to those of the vocal scales sung with saléndro accompaniment. This is because the interval between notes of saléndro is about 240 cents: wider than the interval of around 200 cents (one whole tone) between ti==la in sorog, or between na==ti in pélog, as used in degung and tembang. You can feel this difference if you try playing suling with saléndro accompaniment, or rebab with sorog accompaniment. However, the scales are sufficiently similar to share the same name.

Chapter 3

PLAYING GAMELAN SALÉNDRO & GAMELAN PÉLOG

3.1 SARON

3.1.1 Caruk saron: the basic pattern

Most gamelan teachers begin by explaining what the saron do. The basis of saron playing is the interlocking technique called caruk. It is similar to imbal saron in Javanese gamelan.

In caruk, saron I plays on the strong beats, or on-beats, while saron II plays in between, on the off-beats. These two parts combine to produce rapid runs. The patterns they play anticipate the next important structural note, or koma (ie comma). Thus before the goong note of the piece "Kulu-kulu Bem" (or "Kulu-kulu Gancang"), which is bem/4, the two saron might play the following:

saron I	$\begin{array}{c} \overline{4} \quad \overline{4} \quad \overline{4} \quad \overline{4} \quad \overline{2} \quad \overline{4} \quad \overline{2} \quad \overline{4} \\ | \quad | \quad | \quad | \quad | \quad | \quad | \quad | \end{array}$	G
saron II	$\begin{array}{c} \overline{3} \quad \overline{.3} \quad \overline{.3} \quad \overline{.3} \quad \overline{1} \quad \overline{.3} \quad \overline{.1} \quad \overline{.3} \quad \overline{4} \\ | \quad | \quad | \quad | \quad | \quad | \quad | \quad | \end{array}$	4
	*	

Both parts jump around, but when combined they produce smooth conjunct movement, ie runs with nearly all the notes next to each other:

combined	$\overline{3} \quad \overline{4} \quad \overline{3} \quad \overline{4} \quad \overline{3} \quad \overline{4} \quad \overline{3} \quad \overline{4} \quad \overline{1} \quad \overline{2} \quad \overline{3} \quad \overline{4} \quad \overline{1} \quad \overline{2} \quad \overline{3} \quad \overline{4}$	G
	*	

Saron I reiterates the destination note (bem/4), occasionally leaping up to the next note but one (ie kenong/2). Saron II reiterates the note above the destination note, (ie panelu/3), occasionally leaping up to the next note but one from there (ie barang/1).

The above realisation is only one of an enormous number of possible variations. Here are just a few other possibilities:

saron I	$\begin{array}{c} \overline{4} \quad \overline{2} \quad \overline{4} \quad \overline{2} \quad \overline{4} \quad \overline{4} \quad \overline{2} \quad \overline{4} \\ | \quad | \quad | \quad | \quad | \quad | \quad | \quad | \end{array}$	G
saron II	$\begin{array}{c} \overline{.3} \quad \overline{.5} \quad \overline{.3} \quad \overline{.3} \quad \overline{.1} \quad \overline{.3} \quad \overline{.3} \quad \overline{4} \\ | \quad | \quad | \quad | \quad | \quad | \quad | \quad | \end{array}$	4

saron I	$\begin{array}{c} \overline{2} \quad \overline{4} \quad \overline{2} \quad \overline{4} \quad \overline{5} \quad \overline{2} \quad \overline{2} \quad \overline{4} \\ | \quad | \quad | \quad | \quad | \quad | \quad | \quad | \end{array}$	G
saron II	$\begin{array}{c} \overline{3} \quad \overline{.3} \quad \overline{.1} \quad \overline{.3} \quad \overline{1} \quad \overline{.1} \quad \overline{.1} \quad \overline{.3} \quad \overline{4} \\ | \quad | \quad | \quad | \quad | \quad | \quad | \quad | \end{array}$	4
	*	

saron I	$\begin{array}{c} \overline{4} \quad \overline{4} \quad \overline{1} \quad \overline{4} \quad \overline{2} \quad \overline{5} \quad \overline{2} \quad \overline{4} \\ | \quad | \quad | \quad | \quad | \quad | \quad | \quad | \end{array}$	G
saron II	$\begin{array}{c} \overline{5} \quad \overline{.3} \quad \overline{.5} \quad \overline{.5} \quad \overline{3} \quad \overline{.1} \quad \overline{.1} \quad \overline{.3} \quad \overline{4} \\ | \quad | \quad | \quad | \quad | \quad | \quad | \quad | \end{array}$	4
	*	

GAMELAN SALÉNDRO/PÉLOG: SARON

In all these variations, saron I is confined to every other note:

1 4 2 5

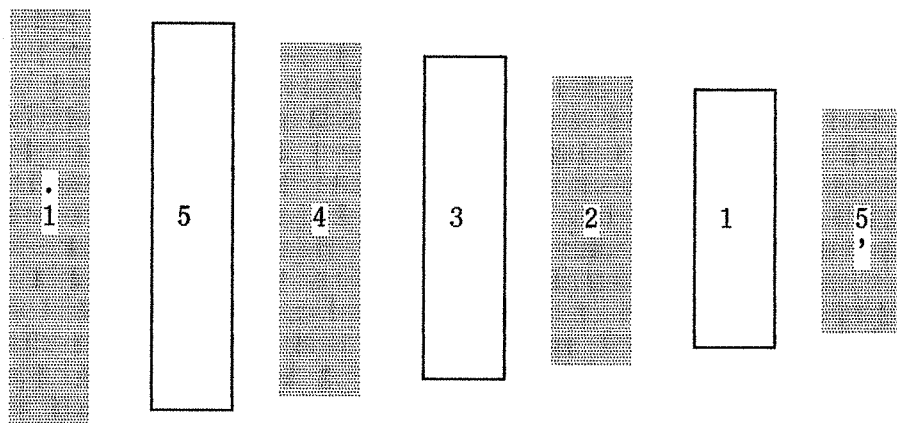


while saron II is confined to the notes in between:

5 3 1



(although saron II does also play the gong note bem/4 at the end)



The two saron players must listen closely to each other to ensure that their parts fit together smoothly, and do not become disjointed. This is the kind of thing you want to avoid:

saron I	| 2 4 2 4 | 5 2 2 4 |	G
saron II	| 5 . 5 . 5 . 5 . | 3 . 5 . 5 . 5 4 |	

Taken in isolation, neither of the above parts is implausible, but in combination there are too many leaps. If your partner is playing high (or low), you should do the same. Theoretically saron I takes the lead.

One difference between caruk and Javanese imbal saron is that in caruk, saron II plays the destination note at the end of the pattern. Often saron II does not play immediately after the "comma" (which would mean playing three notes in rapid succession). In the above examples, the notes marked * may well be omitted.

Sometimes the saron I player may vary the rhythm slightly by adding an extra off-beat note, which is damped as it is played to produce a nice clunk. The damped notes are here shown as ¼:

saron I	| ¼ 4 4 4 . | ¼ 4 4 2 4 |
---------	-----------------------

Instrumentalists often use onomatopoeic syllables when demonstrating vocally how something goes. The above saron I line might be sung as something like:

net néng néng néng, net néng néng ning nong

GAMELAN SALÉNDRO/PÉLOG: SARON

In general, the secret of good caruk playing is good clean damping. The note should stop sounding at the same moment as your partner's note begins: ie half-way through. (If you have problems keeping the syncopated saron II part rhythmical, try concentrating on feeling the pulse of the strong, on-beats in your damping hand.) Having said that, many Sundanese gamelan musicians are extremely casual dampers, especially when they're doing something more important with the other hand, like lighting a cigarette.

If there is less time available, the following shorter pattern might be played:

					G
saron I	|	4	4	2	4|
saron II	.	3	. 3	. 1	. 3 4|

If there is more time available, the following longer pattern is possible:

$$\begin{array}{l} \text{I:} \quad | \quad \underline{4} \quad \underline{4} \quad \underline{4} \quad \underline{4} \quad | \quad \underline{4} \quad \underline{4} \quad \underline{4} \quad \underline{4} \quad | \quad \underline{2} \quad \underline{4} \quad \underline{2} \quad \underline{4} \quad | \quad \underline{2} \quad \underline{4} \quad \underline{2} \quad \underline{4} \quad | \\ \text{II:} \quad | \quad 3 \quad . \quad 3 \quad . \quad 3 \quad . \quad 3 \quad . \quad | \quad 3 \quad . \quad 3 \quad . \quad 3 \quad . \quad 3 \quad . \quad | \quad 1 \quad . \quad 3 \quad . \quad 1 \quad . \quad 3 \quad . \quad | \quad 1 \quad . \quad 3 \quad . \quad 1 \quad . \quad 3 \quad 4 \quad | \end{array} \quad \text{G}$$

This pattern may on occasion be expanded again:

$$\begin{array}{l} \text{I:} \quad | \quad \underline{4} \quad \underline{4} \quad \underline{4} \quad . \quad | \quad \underline{4} \quad \underline{4} \quad \underline{4} \quad . \quad | \quad \underline{4} \quad \underline{4} \quad \underline{4} \quad . \quad | \quad \underline{4} \quad \underline{4} \quad \underline{4} \quad . \quad | \\ \text{II:} \quad | \quad 3 \quad . \quad 3 \quad . \quad 3 \quad . \quad 3 \quad . \quad | \quad 3 \quad . \quad 3 \quad . \quad 3 \quad . \quad 3 \quad . \quad | \quad 3 \quad . \quad 3 \quad . \quad 3 \quad . \quad 3 \quad . \quad | \quad 3 \quad . \quad 3 \quad . \quad 3 \quad . \quad 3 \quad . \quad | \end{array}$$
$$\begin{array}{l} \text{I: } | \quad \underline{2} \quad \underline{4} \quad \underline{2} \quad \underline{4} | \quad \underline{2} \quad \underline{4} \quad \underline{2} \quad \underline{4} | \quad \underline{2} \quad \underline{4} \quad \underline{2} \quad \underline{4} | \quad \underline{2} \quad \underline{4} \quad \underline{2} \quad \underline{4} | \\ \text{II: } | \quad 1 \cdot 3 \cdot 1 \cdot 3 \cdot | \quad 1 \cdot 3 \cdot 1 \cdot 3 \cdot | \quad 1 \cdot 3 \cdot 1 \cdot 3 \cdot | \quad 1 \cdot 3 \cdot 1 \cdot 3 \cdot | \end{array}$$

Caruk is not necessarily extremely fast. It may be played rather slowly. At a given speed and wilet expansion the saron players are free to choose whether, for instance, to play

either

										G
saron I	|	<u>4</u>	<u>4</u>	<u>4</u>	<u>4</u>	|	<u>2</u>	<u>4</u>	<u>2</u>	<u>4</u>
saron II	|	3	. 3	. 3	. 3	.	1	. 3	. 1	. 3 4

or

								G			
saron I	|	<u>4</u>	4	.	4	|	.	2	.	4	|
saron II	|	.	3	.	3	.	1	.	3	4	|

3.1.2 Caruk saron: applying the pattern

So far we have looked in some detail at different variations and expansions of the caruk saron pattern for the note bem/4. In this section we will see how caruk technique may be applied in an actual piece.

In section 2.1.2 we saw that the piece Kulu-kulu Bem (usually called Kulu-kulu Gancang in 1 wilet or 2 wilet) has the patokan or framework 2 (4). The goong pitch is bem/4, and the kenong, or mid-point is kenong/2. This

GAMELAN SALÉNDRO/PÉLOG: SARON

framework can be realized in different ways by the saron. At very fast speeds (1 wilet gancang), the saron may just play something like:

1 wilet gancang (fast)

kempul/goong:

	P					P						P	P			P	G			
I:	<u>4</u>	<u>4</u>	<u>2</u>	4	|	<u>2</u>	<u>2</u>	<u>4</u>	2	|	<u>2</u>	<u>2</u>	<u>4</u>	2	|	<u>4</u>	<u>4</u>	<u>2</u>	4	|
II:	. 3	. 1	. 3	4	|	. 3	. 5	. 3	2	|	. 3	. 5	. 3	2	|	. 3	. 1	. 3	4	|

This could be summarized as

P	P	P	P	G
→ 4	→ 2	→ 2	→ 4	→ 4
goong pitch reiterated: g	move to kenong: N	kenong reiterated: n	move to the goong: G	

In 1 wilét played at a slightly more relaxed speed, the saron also play caruk to the pancer (panelu/3), instead of reiterating the goong and kenong pitches:

1 wilet (medium pace)

$$\begin{array}{l} \text{I:} \quad \begin{array}{cccc} & \text{P} & & \\ \underline{3} & \underline{3} & \underline{1} & 3 \end{array} \Big| \begin{array}{cccc} & \text{P} & & \\ \underline{2} & \underline{2} & \underline{4} & 2 \end{array} \Big| \begin{array}{cccc} & \text{P} & & \text{P} \\ \underline{3} & \underline{3} & \underline{1} & 3 \end{array} \Big| \begin{array}{cccc} & \text{P} & & \text{G} \\ \underline{4} & \underline{4} & \underline{2} & 4 \end{array} \\ \text{II:} \quad \begin{array}{cccc} & & & \\ . & 2 & . & 5 \end{array} \begin{array}{cccc} & & & \\ . & 2 & . & 3 \end{array} \Big| \begin{array}{cccc} & & & \\ . & 3 & . & 5 \end{array} \begin{array}{cccc} & & & \\ . & 3 & . & 2 \end{array} \Big| \begin{array}{cccc} & & & \\ . & 2 & . & 5 \end{array} \begin{array}{cccc} & & & \\ . & 2 & . & 3 \end{array} \Big| \begin{array}{cccc} & & & \\ . & 3 & . & 1 \end{array} \begin{array}{cccc} & & & \\ . & 3 & . & 4 \end{array} \end{array}$$

ie

\xrightarrow{P}	3	\xrightarrow{P}	2	\xrightarrow{P}	3	\xrightarrow{P}	4
pancer: c		kenong: N		pancer: c		goong: G	

In 1 wilet at a slow speed (sawilet kendor, sometimes called sawilet satengah, or one-and-a-half wilet), the saron play expanded caruk patterns to the same sequence of pitches, ie 3 2 3 (4), or c N c G:

1½ wilet or 1 wilet kendor (slow)

I: P P P P P G
II: 3 3 3 3 1 3 1 3 | 2 2 2 2 4 2 4 2 | 3 3 3 3 1 3 1 3 | 4 4 4 4 2 4 2 4 |
 .2.2.2.5.2.5.23 | .3.3.3.5.3.5.32 | .2.2.2.5.2.5.23 | .3.3.3.1.3.1.34 |

—————▶ c —————▶ N —————▶ c —————▶ G

At the next expansion, 2 wilet (dua wilet), the saron players have another choice. They can either play the realization given above for $1\frac{1}{2}$ wilet more slowly. Or they can play caruk patterns of twice the density to the same sequence of pitches, ie 3 2 3 (4), or c N c G:

GAMELAN SALÉNDRO/PÉLOG: SARON

2 wilet

	P		P
I:	3 3 3 3 3 3 3 3 | 1 3 1 3 1 3 1 3 |	2 2 2 2 2 2 2 2 | 4 2 4 2 4 2 4 2 |	
II:	.2.2.2.2.2.2.2.5 | .2.5.2.5.2.5.2.3 |	.3.3.3.3.3.3.3.5 | .3.5.3.5.3.5.3.32 |	

—————▶ c —————▶ N

//

	P		P		P		G
I:	3 3 3 3 3 3 3 3 | 1 3 1 3 1 3 1 3 |	4 4 4 4 4 4 4 4 | 2 4 2 4 2 4 2 4 |					
II:	.2.2.2.2.2.2.2.5 | .2.5.2.5.2.5.2.3 |	.3.3.3.3.3.3.3.1 | .3.1.3.1.3.1.3.34 |					

—————▶ c —————▶ G

Or alternatively they can reiterate the goong and kenong notes, with the pancer in between, ie 3 4 3 2 3 2 3 (4), or c g c N c n c G:

2 wilet

	P		P
I:	3 3 3 3 1 3 1 3 | 4 4 4 4 2 4 2 4 |	3 3 3 3 1 3 1 3 | 2 2 2 2 4 2 4 2 |	
II:	.2.2.2.5.2.5.2.3 | .3.3.3.1.3.1.34 |	.2.2.2.5.2.5.2.3 | .3.3.3.5.3.5.32 |	

—————▶ c —————▶ g —————▶ c —————▶ N

//

	P		P		P		G
I:	3 3 3 3 1 3 1 3 | 2 2 2 2 4 2 4 2 |	3 3 3 3 1 3 1 3 | 4 4 4 4 2 4 2 4 |					
II:	.2.2.2.5.2.5.2.3 | .3.3.3.5.3.5.32 |	.2.2.2.5.2.5.2.3 | .3.3.3.1.3.1.34 |					

—————▶ c —————▶ n —————▶ c —————▶ G

4 wilet (opat wilet) is a special case, with which we will deal in a later section.

The caruk saron realizations of Kulu-kulu Bem we have discussed so far could be summarized as follows:

sawilet gancang (fast 1 wilet)

g N n G

sawilet (moderate 1 wilet)

c N c G

sawilet kendor (slow 1 wilet)

c N c G

or sawilet satengah (1½ wilet)

dua wilet (2 wilet)

c N c G
or
c g c N c n c G

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The same principle applies in sekar alit with 2 goong. Thus for instance, Banjaran has the patokan 1 (4) 1 (2). The two goong pitches are bem/4 and kenong/2. The kenong (mid-point) pitch is 1/barang. The pancer is 5/singgul. The saron would play caruk as follows:

sawilet gancang (fast 1 wilet)	g N n G g N n G
	2 1 1(4)4 1 1(2)

sawilet (moderate 1 wilet)	c N c G c N c G
	5 1 5 (4) 5 1 5 (2)

sawilet kendor (slow 1 wilet)	c N c G c N c G
or sawilet satengah (1½ wilet)	5 1 5 (4) 5 1 5 (2)

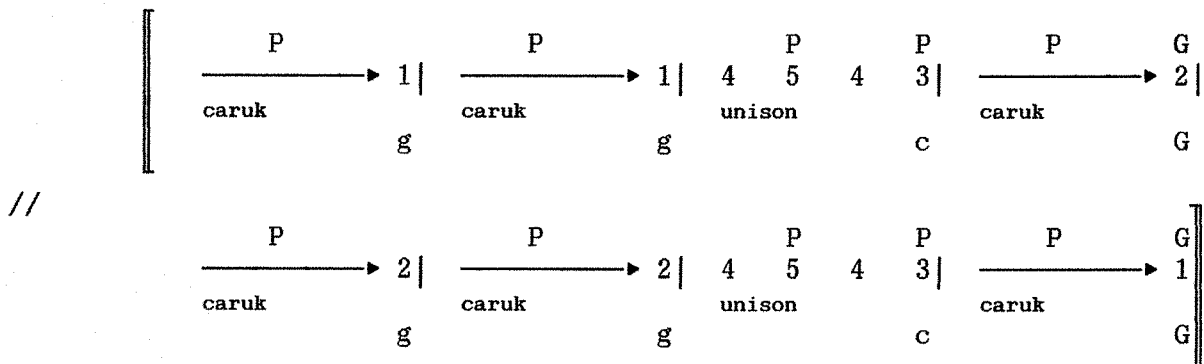
dua wilet (2 wilet)	c N c G c N c G
	5 1 5 (4) 5 1 5 (2)

or

c g c N c n c G c g c N c n c G
5 2 5 1 5 1 5 (4) 5 4 5 1 5 1 5 (2)

Pieces without a kenong (ie without a different note at the mid-point of the goong phrase) behave a little differently. Such pieces as Béndrong (1) (2), Waled (3) (4), Anglé (1) (2) (4) and so on, are usually only played in 1 wilet.

The saron may play Béndrong thus:



GAMELAN SALÉNDRO/PÉLOG: SARON

At slower speeds a pancer may be interspersed:

//

<p>→ P 5 → 1 | → P 5 → 1 | → P 5 → 1 | → P 5 → 2 |</p> <p>c g c g c g c G</p>
<p>→ P 5 → 2 | → P 5 → 2 | → P 5 → 2 | → P 5 → 1 |</p> <p>c g c g c g c G</p>

Such pieces are sometimes called "opat kali, opat kali", or "four times, four times".

3.1.3.1 Caruk variations

Some pieces have their own idiosyncratic variations of the caruk pattern. Thus for instance Kulu-kulu Barang 4 (1) in 1 wilet may be played in the normal way, with standard caruk to 4 1 1 (4), or (including the pancer 5) with standard caruk to 5 1 5 (4). Or alternatively, the following caruk variation may be played:

Kulu-kulu Barang 1 wilet: "Cocol Pindang" variation

P	P	P	P	P	G
I: 1 1 4 5 | 4 4 2 4 | 1 1 4 5 | 1 1 3 1 |					
II: 5 . 2 1 4 5 | 3 . 3 . 1 . 3 . 5 | 5 . 2 1 4 5 | 2 . 2 . 4 . 2 1 |					

In 2 wilet this would be

P	P	P	P	P	G
I: 1 1 4 5 | 1 1 4 5 | 4 4 4 4 | 2 4 2 4 | 1 1 4 5 | 1 1 4 5 | 1 1 1 1 | 3 1 3 1 |					
II: 5 . 2 1 4 5 | 5 . 2 1 4 5 | 3 . 3 . 3 . 1 . 3 . 1 . 3 4 | 5 . 2 1 4 5 | 5 . 2 1 4 5 | 2 . 2 . 2 . 4 . 2 . 4 . 2 1 |					

This variation is known as "Cocol Pindang" (which means to dip a handful of rice into salted fish). In Kulu-kulu Bem the following variations (called "Pupuntenan" may be played:

Kulu-kulu Bem 1 wilet: "Pupuntenan" variations

P	P	P	P	P	G
I: . 5 . 1 | 2 2 4 2 | . 5 . 1 | 4 4 2 4 |					
II: . 5 . 1 | 1 . 1 . 3 . 1 2 | . 5 . 1 | 3 . 3 . 1 . 3 4 | x2					
<p>5 1 5 3 | 3 1 5 2 | 5 1 5 3 | 3 1 5 4 |</p> <p>5 1 5 2 | 3 4 . 2 1 5 2 | 5 1 5 2 | 4 . 2 1 5 4 | x2</p>					
<p>2 3 3 5 | 5 3 1 2 | 1 3 3 5 | 5 3 2 4 |</p> <p>2 3 3 4 | 4 . 4 3 1 2 | 1 3 3 4 | 4 . 4 3 2 4 x2</p>					

GAMELAN SALÉNDRO/PÉLOG: SARON

Other examples are found in Béndrong, Sénggot and Anglé. The ascendancy of the female solo singer means that such variations are falling into disuse. The emphasis is nowadays on providing her a smooth accompaniment, rather than on interesting (and potentially distracting) instrumental techniques.

3.1.3 Other saron techniques: pangkat, takol lancar, ngamelodi, cacag

Pieces begin with a pangkat, or introductory phrase (equivalent to the Javanese buka). In 1 wilet, it is nearly always played by the saron. In 2 wilet, it may be played by the saron, rebab or gambang. In 4 wilet it is played by the rebab or gambang.

Many pieces have the same or very similar pangkat. It is not always announced beforehand what piece is about to be played, particularly during a wayang performance. For both these reasons, what is played by saron I immediately after the goong is crucial for defining what the piece is. In many pieces, the saron I player does not launch into caruk straight after the initial goong. Instead, saron I may play a melodic line based on the patokan. This is sometimes called takol lancar.

Thus for instance, Kulu-kulu Bem (Kulu-kulu Gancang) 1 wilet may begin like this:

G

pangkat saron: 3 1 2 1 3 1 4

I: P P P P G

II: $\frac{1}{4} \cdot \frac{3}{4} \cdot \frac{1}{4} \cdot \frac{4}{4} \cdot \frac{1}{4} \cdot \frac{3}{2} \cdot \frac{1}{2} \cdot \frac{2}{2} \cdot \frac{1}{2} \cdot \frac{3}{2} \cdot \frac{1}{2} \cdot \frac{2}{2} \cdot \frac{1}{2} \cdot \frac{3}{4} \cdot \frac{1}{4} \cdot \frac{4}{4} \cdot \frac{4}{4}$

The saron I part is based on the patokan notes 4 2 2 (4) or g N n G, with the filler 1 3 1 x in between. 3/panelu is the pancer, and 1/barang is the pangagét: a kind of pancer to the pancer, or pivot between the pivots. Saron II reiterates the patokan notes on the off-beats. Representing the pangagét as k for "kagét" (which means "taken aback"; "pangagét" is "that which takes aback"), this gives us the following scheme:

I: $\frac{\text{P}}{\text{k} \text{ c} \text{ k} \text{ g}} \mid \frac{\text{P}}{\text{k} \text{ c} \text{ k} \text{ N}} \mid \frac{\text{P}}{\text{k} \text{ c} \text{ k} \text{ n}} \mid \frac{\text{P}}{\text{k} \text{ c} \text{ k} \text{ n}} \mid \frac{\text{P}}{\text{k} \text{ c} \text{ k} \text{ g}} \mid \frac{\text{G}}{\text{G}} \mid$
 II: $\frac{\text{g} \cdot \text{g} \cdot \text{g} \cdot \text{g} \cdot \text{g}}{\text{g} \cdot \text{g} \cdot \text{n} \cdot \text{n} \cdot \text{n}} \mid \frac{\text{g} \cdot \text{g} \cdot \text{n} \cdot \text{n} \cdot \text{n}}{\text{n} \cdot \text{n} \cdot \text{n} \cdot \text{n} \cdot \text{n}} \mid \frac{\text{g} \cdot \text{g} \cdot \text{n} \cdot \text{n} \cdot \text{n}}{\text{n} \cdot \text{n} \cdot \text{g} \cdot \text{g} \cdot \text{g}} \mid \frac{\text{g} \cdot \text{g} \cdot \text{n} \cdot \text{n} \cdot \text{n}}{\text{n} \cdot \text{n} \cdot \text{g} \cdot \text{g} \cdot \text{g}} \mid \frac{\text{g} \cdot \text{g} \cdot \text{n} \cdot \text{n} \cdot \text{n}}{\text{n} \cdot \text{n} \cdot \text{g} \cdot \text{g} \cdot \text{g}} \mid \frac{\text{g} \cdot \text{g} \cdot \text{n} \cdot \text{n} \cdot \text{n}}{\text{n} \cdot \text{n} \cdot \text{g} \cdot \text{g} \cdot \text{g}} \mid$

In Kulu-kulu Barang, $G = 1/\text{barang}$; $N = 4/\text{bem}$; $c = 5/\text{singgul}$; $k = 3/\text{panelu}$

The piece begins

piece begins

pangkat saron: 3 5 3 4 3 5 3 1

I: $\frac{3}{1} \frac{5}{1} \frac{3}{1} \frac{1}{1} \frac{3}{1} \frac{5}{4} \frac{3}{4} \frac{4}{4} \frac{3}{4} \frac{5}{4} \frac{3}{4} \frac{4}{4} \frac{3}{4} \frac{5}{1} \frac{3}{1} \frac{1}{1}$

II: $\frac{3}{1} \frac{5}{1} \frac{3}{1} \frac{1}{1} \frac{3}{1} \frac{5}{4} \frac{3}{4} \frac{4}{4} \frac{3}{4} \frac{5}{4} \frac{3}{4} \frac{4}{4} \frac{3}{4} \frac{5}{1} \frac{3}{1} \frac{1}{1}$

Sometimes the takol lancar section is much freer melodically. Thus Gendu, which has the patokan 1 (4) with the pancer 3, may begin like this:

GAMELAN SALÉNDRO/PÉLOG: SARON

pangkat saron:												4	3	2	1	1	5	1	2	4	2	3	G
																							4
I:			P				P				P				P						G		
II:	4	4	5	4	3	2	4	5	1	1	5	1	2	4	2	3	4						
	4	4	4	4	4	4	4	1	1	1	1	1	1	1	4	4	4						
I:			P				P				P				P						G		
II:	2	2	3	2	4	3	2	1	1	3	1	2	4	3	5	4							
	4	4	4	4	4	4	4	1	1	1	1	1	1	1	4	4							

Such melodic improvisation is called ngamelodi. The exact path the melody takes is rather free, but it must of course arrive on the right note at the goong (4/bem) and kenong (1/barang). It may also tie up with the pancer, but not necessarily. This kind of melodic playing really comes into its own in the sekar ageung, or larger forms, and is then referred to as cacag.

Takol lancar or ngamelodi is normally only played for a few goong phrases before going into caruk, by which time it should have served its function of making it clear what piece is being played.

3.1.4 4 wilet (opat wilet)

In 4 wilet, the saron play caruk phrases separated by rests. The first half of Kulu-kulu Bem 4 wilet could be played like this:

saron I:	.	.	.	.	|	.	.	.	5	|	3	3		3	|		1		3	|	P
saron II:	.	.	.	.	|	.	.	.	5	|	3	2	.	2	|	5	.	2	3	|	c
									k												
I:	.	.	.	.	|	.	.	.	5	|	4	4		4	|		2		4	|	
II:	.	.	.	.	|	.	.	.	5	|	4	3	.	3	|	1	.	3	4	|	g
									k												
I:	.	.	.	.	|	.	.	.	5	|	3	3		3	|		1		3	|	P
II:	.	.	.	.	|	.	.	.	5	|	3	2	.	2	|	5	.	2	3	|	c
									k												
I:	.	.	.	.	|	.	.	.	5	|	2	2		2	|		4		2	|	
II:	.	.	.	.	|	.	.	.	5	|	2	3	.	3	|	5	.	3	2	|	N
									k												

GAMELAN SALÉNDRO/PÉLOG: SARON

or like this:

saron I:	.	.	.	.	|	.	.	.	5	|	3	3	3	3	|	1	3	1	3	P
saron II:	.	.	.	.	|	.	.	.	5	|	$\frac{3}{.2}$	$\frac{3}{.2}$	$\frac{3}{.2}$	$\frac{3}{.5}$	|	$\frac{1}{.2}$	$\frac{3}{.5}$	$\frac{1}{.2}$	3	c
									k											
I:	.	.	.	.	|	.	.	.	5	|	4	4	4	4	|	2	4	2	4	
II:	.	.	.	.	|	.	.	.	5	|	$\frac{4}{.3}$	$\frac{4}{.3}$	$\frac{4}{.3}$	$\frac{4}{1}$	|	$\frac{2}{.3}$	$\frac{4}{.1}$	$\frac{2}{.3}$	4	g
									k											
I:	.	.	.	.	|	.	.	.	5	|	3	3	3	3	|	1	3	1	3	P
II:	.	.	.	.	|	.	.	.	5	|	$\frac{3}{.2}$	$\frac{3}{.2}$	$\frac{3}{.2}$	$\frac{3}{.5}$	|	$\frac{1}{.2}$	$\frac{3}{.5}$	$\frac{1}{.2}$	3	c
									k											
I:	.	.	.	.	|	.	.	.	5	|	2	2	2	2	|	4	2	4	2	
II:	.	.	.	.	|	.	.	.	5	|	$\frac{2}{.1}$	$\frac{2}{.1}$	$\frac{2}{.1}$	$\frac{2}{3}$	|	$\frac{4}{.1}$	$\frac{2}{.3}$	$\frac{4}{.1}$	2	N
									k											

(g = goong pitch; n = kenong; c = pancer; k = pangaget)

Many sekar alit can be played in 4 wilet. In these large-scale expansions, the kawih melody in the vocal and rebab parts becomes very much the focus of musical attention. The kawih tends to go its own way, and the realization of the patokan may be altered to accomodate this. While the goong and mid-point strokes are the same as in 1 wilet or 2 wilet, what happens in between can be very unpredictable. You have to know the melody, or at least be able to follow it.

Thus, for instance, while Kulu-kulu Bem/Gancang clearly has the same basic structure in 1 wilet and 2 wilet, in 4 wilet it is a little different:

caruk saron

1 wilet

P	.	P	.	P	P	P	G
					*		
	4	2		2		(4)	
or					*		
	3	2		3		(4)	

2 wilet

P	.	P	.	P	P	P	G
					*		
	3		2		3		(4)
or					*		
	3	4	3	2	3	2	3 (4)

4 wilet

P	.	P	.	P	.	P	P	G
					*			
	3	4	3	2	3	4	3	(4)

The difference occurs at the point marked *. While in 1 wilet and 2 wilet the saron may be playing caruk either to the kenong note or pancer, in 4 wilet it makes an early arrival at the goong. That's just the way the tune goes.

GAMELAN SALÉNDRO/PÉLOG: SARON

In the majority of cases, the 4 wilet versions of sekar alit are referred to by a different title: that of the kawih melody. Nevertheless musicians remain aware of the relationship. They say things like "Rénggong Bandung ? Oh, that's just Anglé in 4 wilet". Well, yes and no. Here are the patokan of some sekar alit with their 4 wilet versions:

sekar alit	realization in 4 wilet
Gendu 4 1 1 (4)	Tablo 4 1 1 (4) alternating with 4 1 4 (4)
Kulu-Kulu Barang 1 4 4 (1)	Sedih Prihatin 1 4 4 (1) alternating with 1 4 1 (1)
Sinyur 3 1 1 (4) 4 1 1 (3)	Goléwang 3 1 4 (4) 4 1 4 (3)
Rénggong Anglé 1 1 1 (2) 2 2 2 (4) 4 4 4 (1)	Rénggong Bandung 1 2 4 (2) 2 4 4 (4) 4 2 4 (1)
Tumenggungan/Kadipaténan 3 3 3 (4) 4 4 4 (1) 1 1 1 (3)	Banjar Sinom 3 3 1 1 4 4 4 (4) 4 4 3 3 3 4 4 (1) 1 1 5 3 5 3 3 (3)

GAMELAN SALÉNDRO/PÉLOG: SARON

Pieces in 4 wilet actually begin in 2 wilet, and slow down to change to 4 wilet at the first kempul. During that passage, both saron (and everybody else who can) play a unison melody called pangjadi. Goléwang, for instance, begins thus ($g = 3/4$; $n = 1$; $c = 2$; $k = 5$):

pangkat rebab 3 1 2 3 3 3 2 3 ^G

P both saron: 2 wilet $\left| \begin{array}{c} \cdot \quad 3 \quad \cdot \quad 1 \end{array} \right| \begin{array}{c} \cdot \quad 3 \quad 1 \quad 3 \quad 2 \end{array} \left| \right|$ ^P

A \leftarrow s-l-o-w-i-n-g-----d-o-w-n-----c ^{gear}

N ^{change}

G

J 4 wilet

A

D saron I 3 3 $\left| \begin{array}{c} 3 \quad \cdot \end{array} \right| \begin{array}{c} \ddagger \quad 1 \end{array} \left| \begin{array}{c} 1 \end{array} \right| \begin{array}{c} 3 \end{array} \left| \begin{array}{c} 3 \end{array} \right|$

I saron II $\cdot \quad \cdot \quad 2 \quad \cdot \left| \begin{array}{c} 2 \quad \cdot \quad 2 \quad \cdot \end{array} \right| \begin{array}{c} \cdot \quad \cdot \quad 5 \quad \cdot \end{array} \left| \begin{array}{c} 2 \quad \cdot \quad 2 \quad 3 \end{array} \right|$

$--s--t--i--l--l-----s--l--o--w--i--n--g-----d--o--w--n-----$ ^g tempo settles here

P $\begin{array}{c} \text{I:} \quad \cdot \quad \cdot \quad \cdot \quad \cdot \left| \begin{array}{c} \cdot \quad \cdot \quad \cdot \end{array} \right| \begin{array}{c} 5 \end{array} \left| \begin{array}{c} 2 \quad 2 \end{array} \right| \begin{array}{c} 2 \end{array} \left| \begin{array}{c} 5 \end{array} \right| \begin{array}{c} 2 \end{array} \left| \end{array} \right|$

$\begin{array}{c} \text{II:} \quad \cdot \quad \cdot \quad \cdot \quad \cdot \left| \begin{array}{c} \cdot \quad \cdot \quad \cdot \end{array} \right| \begin{array}{c} 5 \end{array} \left| \begin{array}{c} \cdot \quad 3 \quad \cdot \end{array} \right| \begin{array}{c} 3 \end{array} \left| \begin{array}{c} 3 \end{array} \right| \begin{array}{c} 5 \end{array} \left| \begin{array}{c} 1 \end{array} \right| \begin{array}{c} 2 \end{array} \left| \end{array} \right|$

etc k c

The next time round, this same passage is played thus:

4 wilet

P $\begin{array}{c} \text{I:} \quad \cdot \quad \cdot \quad \cdot \quad \cdot \left| \begin{array}{c} \cdot \quad \cdot \quad \cdot \end{array} \right| \begin{array}{c} 5 \end{array} \left| \begin{array}{c} 2 \quad 2 \end{array} \right| \begin{array}{c} 2 \end{array} \left| \begin{array}{c} 5 \end{array} \right| \begin{array}{c} 2 \end{array} \left| \end{array} \right|$

$\begin{array}{c} \text{II:} \quad \cdot \quad \cdot \quad \cdot \quad \cdot \left| \begin{array}{c} \cdot \quad \cdot \quad \cdot \end{array} \right| \begin{array}{c} 5 \end{array} \left| \begin{array}{c} \cdot \quad 3 \quad \cdot \end{array} \right| \begin{array}{c} 3 \end{array} \left| \begin{array}{c} 3 \end{array} \right| \begin{array}{c} 5 \end{array} \left| \begin{array}{c} 1 \end{array} \right| \begin{array}{c} 2 \end{array} \left| \end{array} \right|$

k c

P $\begin{array}{c} \text{I:} \quad \cdot \quad \cdot \quad \cdot \quad \cdot \left| \begin{array}{c} \cdot \quad \cdot \quad \cdot \end{array} \right| \begin{array}{c} 5 \end{array} \left| \begin{array}{c} 3 \quad 3 \end{array} \right| \begin{array}{c} 3 \end{array} \left| \begin{array}{c} 1 \end{array} \right| \begin{array}{c} 3 \end{array} \left| \end{array} \right|$

$\begin{array}{c} \text{II:} \quad \cdot \quad \cdot \quad \cdot \quad \cdot \left| \begin{array}{c} \cdot \quad \cdot \quad \cdot \end{array} \right| \begin{array}{c} 5 \end{array} \left| \begin{array}{c} \cdot \quad 2 \quad \cdot \end{array} \right| \begin{array}{c} 2 \end{array} \left| \begin{array}{c} 5 \end{array} \right| \begin{array}{c} 2 \end{array} \left| \end{array} \right|$

k g

P $\begin{array}{c} \text{I:} \quad \cdot \quad \cdot \quad \cdot \quad \cdot \left| \begin{array}{c} \cdot \quad \cdot \quad \cdot \end{array} \right| \begin{array}{c} 5 \end{array} \left| \begin{array}{c} 2 \quad 2 \end{array} \right| \begin{array}{c} 2 \end{array} \left| \begin{array}{c} 5 \end{array} \right| \begin{array}{c} 2 \end{array} \left| \end{array} \right|$

$\begin{array}{c} \text{II:} \quad \cdot \quad \cdot \quad \cdot \quad \cdot \left| \begin{array}{c} \cdot \quad \cdot \quad \cdot \end{array} \right| \begin{array}{c} 5 \end{array} \left| \begin{array}{c} \cdot \quad 3 \quad \cdot \end{array} \right| \begin{array}{c} 3 \end{array} \left| \begin{array}{c} 3 \end{array} \right| \begin{array}{c} 5 \end{array} \left| \begin{array}{c} 1 \end{array} \right| \begin{array}{c} 2 \end{array} \left| \end{array} \right|$

k c

etc.

3.2 BONANG and RINCIK

3.2.1 Kemprangan

The basic bonang (and rincik) technique is called kemprang, or kemprangan. This consists primarily of playing in octaves on the off-beats. It is similar to Javanese gembyangan, although there are differences. In Kulu-kulu Bem (Kulu-kulu Gancang) the basic bonang and rincik parts are as follows:

1 wilet

	P		P		P	P		P	G																			
caruk saron	→ 3		→ 2		→ 3		→ 4																					
bonang:	4	.	4	3	2	.	2	.	2	.	2	3	4	.	4	.												
(in octaves)																												
rincik:	4	.	4	.	4	.	4	3	2	.	2	.	2	.	2	.	2	.	2	.	2	3	4	.	4	.	4	.
(in octaves)																												

When changing pitch, the pancur (3/panelu) is usually played in passing on the on-beat (although it may be omitted). The kemprangan may be further decorated with additional notes played in the lower octave on the on-beats:

	P		P		P	P		P		G						
bonang:	4̣	5̣	4̣	3̣	2̣	5̣	2̣	.	2̣	5̣	2̣	3̣	4̣	5̣	4̣	.
	4	.	4	3	2	.	2	.	2	.	2	3	4	.	4	.

If there is no rincik¹, the bonang may play the rincik part in the upper octave:

	P		P		P	P		P		G												
bonang:	4̣	5̣	4̣	3̣	2̣	5̣	2̣	.	2̣	5̣	2̣	3̣	4̣	5̣	4̣	.						
	4	.	4	.	4	.	4	3	2	.	2	.	2	.	2	3	4	.	4	.	4	.

In 2 wilet, the bonang player may choose to play a very sparse part, which is the same as 1 wilet, but twice as slow:

2 wilet

		P			P			P			G					
bonang	.	4	.	.	.	4	.	3	.	2	.	.	.	2	.	.
(in octaves)																
		P			P			P			G					
	.	2	.	.	.	2	.	3	.	4	.	.	.	4	.	.

¹ The rincik is not considered very important, and may be omitted in performance if there is not much room on stage, or if there is already too much to carry. Not all gamelan have rincik. See also section 3.3.2.

GAMELAN SALÉNDRO/PÉLOG: BONANG

This part may be filled out with extra notes in the upper octave:

2 wilet

				P						P				
bonang		4	4	4	.	4	4	4	3	2	2	2	.	2
		4	4	4	.	4	4	4	3	2	2	2	.	2

				P				P					P		G
	2	2	2	.	2	2	2	3	4	4	4	.	4	4	4
	2	2	2	.	2	2	2	3	4	4	4	.	4	4	4

This is sometimes called cacagan.

Another way of playing kemprangan in 2 wilet is to play at twice the density of 1 wilet:

2 wilet

				P						P				
bonang:	4	.	4	.	4	.	4	3	2	.	2	.	2	.
(in octaves)	4	.	4	.	4	.	4	3	2	.	2	.	2	.
rincik:	4	4	4	4	4	4	4	3	2	2	2	2	2	2
(in octaves)	4	4	4	4	4	4	4	3	2	2	2	2	2	2

				P				P				P		G
	2	.	2	.	2	.	2	3	4	.	4	.	4	.
	2	.	2	.	2	.	2	3	4	.	4	.	4	.

In 4 wilet the bonang and rincik play rather sparsely. Otherwise, the choice whether to play few notes or many notes is up to the players.

To summarize, in kemprangan the bonang plays the notes of the patokan in octaves on the off-beats, anticipating and reiterating the goong and kenong pitches. It may play the pancer as an on-beat passing note. It never anticipates the pancer (as the saron do in caruk). It may also include other decorative on-beat notes (but never on the goong and kenong strokes). This is how the caruk saron and kemprangan bonang phases fit together (forward pointing chevrons >>>> indicate a pattern that anticipates, and backward pointing chevrons <<<< indicate a pattern that reiterates):

sawilet gancang (fast 1 wilet)

	P	.	P	.	P	P	P	G
caruk saron:	→	g	→	N	→	n	→	G
	<<<<<<	>>>>>>	<<<<<<	>>>>>>				

kemprang bonang	g	.	g	c	n	.	n	.	n	.	n	c	g	.	g
	<<<<<<	>>>>>>	<<<<<<	>>>>>>											

GAMELAN SALÉNDRO/PÉLOG: BONANG

sawilet (moderate or slow 1 wilet)

caruk saron: $\xrightarrow{P} c \xrightarrow{P} N \xrightarrow{P} c \xrightarrow{P} G$
 >>>>>> >>>>>> >>>>>> >>>>>>

kemprang bonang g . g c n . n . n . n c g . g .
 <<<<<< >>>>>> <<<<<< >>>>>>

dua wilet (2 wilet)

caruk P . P . P P P G
saron: —→ c —→ g —→ c —→ N —→ c —→ n —→ c —→ G
 >>>>>> <<<<<< >>>>>> >>>>>> >>>>>> <<<<<< >>>>>> >>>>>>

[illegible]

3.2.2 Gumekan

When a fast and furious (rusuh) effect is required in 1 wilet (for instance during fights in wayang), the bonang may use a technique called gumekan. This consists of fast melodic figuration. Kulu-kulu Bem (Kulu-kulu Gancang) might be played like this:

Kulu-kulu Gancang 1 wilet gancang

gumekan P P P P P G
bonang: 4 5 4 3 4 5 4 4 | 4 5 4 3 4 5 2 2 | 2 5 4 3 4 5 2 2 | 2 5 4 3 4 5 4 4 |

Kulu-kulu Barang might be played:

Kulu-kulu Barang 1 wilet gancang

gumekan
bonang: $\overline{1 \ 5 \ 4 \ 3 \ 4 \ 5 \ 1 \ 1} \mid \overline{1 \ 5 \ 4 \ 3 \ 4 \ 5 \ 4 \ 4} \mid \overline{4 \ 5 \ 4 \ 3 \ 4 \ 5 \ 4 \ 4} \mid \overline{4 \ 5 \ 4 \ 3 \ 4 \ 5 \ 4 \ 4} \mid \overline{4 \ 5 \ 4 \ 3 \ 4 \ 5 \ 1 \ 1} \mid$

Waled, with the patokan (3) (4) and pancer 2, goes:

Waled 1 wilet gancang

gumekan
bonang:

P P P P P G

3 5 3 2 3 5 3 3 | 3 5 3 2 3 5 3 3 | 3 5 3 2 3 5 1 2 | 4 5 4 3 4 5 4 4 |

P P P P P G

4 5 4 3 4 5 4 4 | 4 5 4 3 4 5 4 4 | 4 5 4 3 4 5 1 2 | 3 5 3 2 3 5 3 3 |

GAMELAN SALÉNDRO/PÉLOG: BONANG

Bungur, which has the patokan 4 (5) 4 (2) with the pancer 3, might be played:

Bungur 1 wilét gancang

	P		P		P		P		P		G																					
gumekan	—																															
bonang:	4	5	1	2	1	5	4	3	4	5	1	2	1	5	4	4	4	5	1	2	1	5	4	3	4	5	1	2	1	5	4	5
	—																															
		P		P		P		P		P		G																				
	—																															
	4	5	1	2	1	5	4	3	4	5	1	2	1	5	4	4	4	5	1	2	1	5	4	3	4	5	4	.	4	5	1	2
	—																															

The way to get gumekan going fast and evenly, is to ensure that you play the notes with alternate hands whenever possible. Avoid windscreen wiper action wherever you can.

3.2.3 Caruk bonang

The bonang and rincik may play an interlocking pattern called caruk¹. It is rather different from caruk saron. For one thing, the on-beat part spends most of the time on the notes adjacent to the destination note, rather than on the destination note and every-other-note-but-one. Another difference with caruk saron is that the pancer is never used as a destination note. It is generally used in slow 1 wilét, or 2 wilét, rather than at the faster speeds.

The following chart gives the basic patterns, with maps of the bonang and rincik:

¹ Some musicians call this technique gumekan as well, which is confusing.

GAMELAN SALÉNDRO/PÉLOG: BONANG

destination 1/BARANG

bonang 2 5 | 2 5 | 2 5 | 2 1 |
 rincik 1 4 | 1 4 | 1 4 | 1 1 |

B
O
N
A
N
G

(1)	2	3	4	5
4	3	5	2	(1)

(1)	2	3	4	5
4	3	5	2	(1)

R
I
N
C
I
K

OR

bonang 5 5 | 5 5 | 5 1 |
 rincik 4 4 | 4 4 | 4 1 1 |
 (both in octaves)

B
O
N
A
N
G

(1)	2	3	4	5
4	3	5	2	(1)

(1)	2	3	4	5
4	3	5	2	(1)

R
I
N
C
I
K

destination 2/KENONG

bonang 3 1 | 3 1 | 3 1 | 3 2 |
 rincik 2 5 | 2 5 | 2 5 | 2 2 |

B
O
N
A
N
G

1	(2)	3	4	5
4	3	5	(2)	1

1	(2)	3	4	5
4	3	5	(2)	1

R
I
N
C
I
K

OR

bonang 1 1 | 1 5 | 1 1 | 1 2 |
 rincik 5 5 | 5 5 | 5 5 | 5 2 2 |
 (both in octaves)

B
O
N
A
N
G

1	(2)	3	4	5
4	3	5	(2)	1

1	(2)	3	4	5
4	3	5	(2)	1

R
I
N
C
I
K

destination 3/PANELU

bonang 4 2 | 4 2 | 4 2 | 4 3 |
 rincik 3 1 | 3 1 | 3 1 | 3 3 |

B
O
N
A
N
G

1	2	(3)	4	5
4	(3)	5	2	1

1	2	(3)	4	5
4	(3)	5	2	1

R
I
N
C
I
K

GAMELAN SALÉNDRO/PÉLOG: BONANG

OR
 bonang 2 2 | 2 . | 2 2 | 2 3 |
 rincik 1 1 | 1 1 | 1 1 | 1 3 3 |
 (both in octaves)

B O N A N G	1	2	(3)	4	5
	4	(3)	5	2	1
	1	2	(3)	4	5
	4	(3)	5	2	1

destination 4/BEM

bonang . 5 . 3 | . 5 . 3 | . 5 . 3 | . 5 . 4 |
 rincik 4 2 | 4 2 | 4 2 | 4 4 4 |

B O N A N G	1	2	3	(4)	5
	(4)	3	5	2	1
	1	2	3	(4)	5
	(4)	3	5	2	1

OR
 bonang 3 3 | 3 . | 3 3 | 3 4 |
 rincik 2 2 | 2 2 | 2 2 | 2 4 4 |
 (both in octaves)

B O N A N G	1	2	3	(4)	5
	(4)	3	5	2	1
	1	2	3	(4)	5
	(4)	3	5	2	1

destination 5/SINGGUL

bonang 4 4 | 4 . | 4 4 | 4 5 |
 rincik 3 3 | 3 3 | 3 3 | 3 5 5 |
 (both in octaves)

B O N A N G	1	2	3	4	(5)
	4	3	(5)	2	1
	1	2	3	4	(5)
	4	3	(5)	2	1

GAMELAN SALÉNDRO/PÉLOG: BONANG

Below are given two examples of how caruk bonang might be played:

Kulu-kulu Bem $1\frac{1}{2}$ wilet

caruk saron: $\xrightarrow{\quad P \quad}$ 3 $\xrightarrow{\quad P \quad}$ 2

[illegible]

P P P G

$\xrightarrow{\hspace{10cm}}$

3 4

.
2 3 1 | . 3 1 | . 3 1 | . 3 2 | 5 3 | 5 3 | 5 3 | 5 4 |
 5 5 5 2 2 4 2 4 2 4 2 4 4 4

Gendu $1\frac{1}{2}$ wilet

caruk saron: \xrightarrow{P} 5 \xrightarrow{P} 1

[illegible]

Caruk bonang works exactly like kemprangan, in that it always anticipates >>>>> and reiterates <<<<< the goong and kenong pitches. The pancer is never the destination note.

[illegible]

If there is no rincik available, caruk may be played by two people sitting on either side of the bonang. Alternatively caruk is often played between the bonang and the panerus (ie Javanese demung): see section 3.3.2.

GAMELAN SALÉNDRO/PÉLOG: PANERUS & PEKING

3.3 PANERUS and PEKING

3.3.1 Panerus

The panerus is the same instrument as the Javanese demung (not to be confused with the Javanese saron panerus, or peking). "Terus" means "to keep on" or "continually". "Panerus" means "that which keeps on continually". The panerus often plays relatively fast figuration, unlike the Javanese demung. The following three sections describe three different techniques on panerus. As far as I am aware these techniques do not have specific names.

3.3.1.1

In a fast 1 wilet (sawilet gancang), the panerus may realize the patokan along the same lines as saron I sometimes does in takol lancar (see section 3.1.3):

Kulu-kulu Bem (Kulu-kulu Gancang) fast 1 wilet

		P				P				P		P		P		G
panerus:	1	3	1	4|	1	3	1	2|	1	3	1	2|	1	3	1	4|

As we saw in section 3.1.3, this is a kind of hierarchical arrangement of the goong note (g), kenong (n), pancer (c) and pangaget (k):

		P				P				P		P		P		G
panerus:	k	c	k	g|	k	c	k	N|	k	c	k	n|	k	c	k	G|

In Bungur the patokan is 4 (5) 4 (2), the pancer is 3 and the pangaget is 1. On the panerus, Bungur might be realized as follows:

Bungur fast 1 wilet

		P				P				P		P		P		G
panerus:	1	3	1	5|	1	3	1	4|	1	3	1	4|	1	3	1	2|
		P				P				P		P		P		G
	1	3	1	2|	1	3	1	4|	1	3	1	4|	1	3	1	5|

3.3.1.2

The next technique is similar to the one just described. The panerus may play the notes of the patokan with three on-beat repetitions of the pancer (c) interspersed. It sounds a bit silly on its own, but in combination with kemprangan in the bonang you get a nice interlocking pattern:

			P				P				P		P		P		G
bonang:	g	.	g	.	g	.	g	.	n	.	n	.	n	.	n	.	g
panerus:	c	c	c	g|	c	c	c	N|	c	c	c	n|	c	c	c	G|	

GAMELAN SALÉNDRO/PÉLOG: PANERUS & PEKING

Thus for instance in Kulu-kulu Bem/Gancang:

			P				P				P			P		P		G
bonang:	4	.	4	.	4	.	4	.	2	.	2	.	2	.	2	.	4	.
panerus:		3		3		3		4		3		3		3		2		4

3.3.1.3

The panerus may play runs. These are rather free, but in general begin and end on the off-beat, and consist primarily of conjunct movement (ie notes next to each other, without jumps). The runs realize the patokan notes without anticipating the pancer (ie in phase with kemprangan bonang, and not in phase with caruk saron). Below are given some of the most common possible realizations for Kulu-kulu Bem/Gancang:

	P		P		P		P		P		G																									
panerus:																																				
a)	4	3	2	.	2	3	4	.	2	1	5	.	5	1	2	.	2	1	5	.	5	1	2	.	4	3	2	.	2	3	4	.				
b)	4	3	2	.	2	3	4	.	2	3	4	.	4	3	2	.	2	3	4	.	4	3	2	.	4	3	2	.	4	3	2	.				
c)	4	3	2	1	|	2	3	4	.	2	3	4	3	|	4	3	2	.	2	3	4	5	|	4	3	2	.	4	3	2	3	|	2	3	4	.
d)	4	3	2	.	2	3	4	.	2	3	4	.	4	3	2	.	2	1	5	.	5	1	2	.	4	3	2	.	2	3	4	.				
	>>>>>>>>> g												>>>>>>>>> N												>>>>>>>>> n								>>>>>>>>> G			

This may seem complicated, but if you observe the following rules for improvisation, you should soon get a feel for the way it works:

- 1) Begin and end on the destination note (ie g N n G as appropriate).
- 2) Play three notes up the scale, rest a beat, and come back down. If you prefer, or if there are not enough notes on the instrument, go down first, and then come back up (as for >>>N and >>>n in example b above).
- 3) Make sure you begin and end each run on a weak beat. If you ever play at the same time as the goong stroke, then you must be out of step.
- 4) No jumps within a complete up/down (or down/up) pattern.
- 5) Between going up and coming down (or vice versa) you may in mid-pattern insert an extra neighbour note on the on-beat (as in example c above) for variety.
- 6) For further variety you can syncopate the rhythm of the second half (as in example d).

The runs do not have to be terribly fast. In $1\frac{1}{2}$ wilet and 2 wilet you may double the number of notes of the pattern, but it is also quite nice to play the same as in 1 wilet but in slow motion, especially the syncopated bit. In 4 wilet, the runs are played gently, with rests matching those of the caruk saron.

GAMELAN SALÉNDRO/PÉLOG: PANERUS & PEKING

3.3.2 Caruk between panerus and bonang

Caruk bonang is often played between the panerus and the bonang, instead of between the bonang and rincik. The dalang Otong Rasta told me that this practice originally started in the absence of a rincik, but that now people still do it even when a rincik is available. Perhaps one reason for its continued use may be that while caruk between bonang and rincik is in the same octave as caruk saron, caruk between bonang and panerus is an octave lower: maybe this sounds less muddled.

In caruk between panerus and bonang, it is the panerus that plays the on-beat part, and not the bonang (as in normal caruk bonang). Here is a table of the patterns:

destination 1/BARANG

panerus
bonang

P
A
N
E
R
U
S

=====

5	4	3	2	(1)	5
4	3	5	2	(1)	5

B
O
N
A
N
G

OR

panerus	5	5	|	5	.	|	5	5	|	5	1	|	
bonang	4	4	|	4	4	|	4	4	|	4	1	1	(in octaves)

Diagram illustrating the transformation of a 5x5 grid. The left grid shows columns labeled 5, 4, 3, 2, 1 from left to right. The right grid shows the same columns after a transformation, with the first column labeled (1), the second 2, the third 3, the fourth 4, and the fifth 5. The fourth and fifth columns of the right grid are shaded.

destination 2/KENONG

P
A
N
E
R
U
S

panerus
bonang

2 3 5 | 2 3 5 | 2 3 5 | 2 3 2 2 |

=====

5	4	3	(2)	1	5
---	---	---	-----	---	---

=====

1	(2)	3	4	5
4	3	5	(2)	1

B
O
N
A
N
G

GAMELAN SALÉNDRO/PÉLOG: PANERUS & PEKING

OR

panerus 1 1 | 1 . | 1 1 | 1 2 |
 bonang 5 5 | 5 5 | 5 5 | 5 2 2 | (in octaves)

P
A
N
E
R
U
S

5	4	3	(2)	1	5

1	(2)	3	4	5
4	3	5	(2)	1

B
O
N
A
N
G

destination 3/PANELU

panerus 4 2 | 4 2 | 4 2 | 4 3 |
 bonang 3 1 | 3 1 | 3 1 | 3 3 3 |

P
A
N
E
R
U
S

5	4	(3)	2	1	5

1	2	(3)	4	5
4	(3)	5	2	1

B
O
N
A
N
G

OR

panerus 2 2 | 2 . | 2 2 | 2 3 |
 bonang 1 1 | 1 1 | 1 1 | 1 3 3 | (in octaves)

P
A
N
E
R
U
S

5	4	(3)	2	1	5

1	2	(3)	4	5
4	(3)	5	2	1

B
O
N
A
N
G

destination 4/BEM

panerus 5 3 | 5 3 | 5 3 | 5 4 |
 bonang 4 2 | 4 2 | 4 2 | 4 4 4 |

P
A
N
E
R
U
S

5	(4)	3	2	1	5

1	2	3	(4)	5
(4)	3	5	2	1

B
O
N
A
N
G

GAMELAN SALÉNDRO/PÉLOG: PANERUS & PEKING

OR

panerus 3 3 | 3 . | 3 3 | 3 4 |
 bonang 2 2 | 2 2 | 2 2 | 2 4 4 | (in octaves)

P
A
N
E
R
U
S

5	4	3	2	1	5

1	2	3	(4)	5
(4)	3	5	2	1

B
O
N
A
N
G

destination 5/SINGGUL

panerus 4 4 | 4 . | 4 4 | 4 5 |
 bonang 3 3 | 3 3 | 3 3 | 3 5 5 | (in octaves)

P
A
N
E
R
U
S

(5)	4	3	2	1	5

1	2	3	4	(5)
4	3	(5)	2	1

B
O
N
A
N
G

While the bonang is occupied playing caruk with the panerus, the rincik usually takes over the bonang's normal role, and plays slow kemprangan. However, the rincik may also play caruk with the peking (see below).

3.3.3 Peking

The peking part is extremely free.

According to the text-books, the peking plays the net result of caruk saron. Thus for instance

Kulu-kulu Bem/Gancang 1 wilet

	P	P	P	P	P	G
peking:	3 2 3 5 1 2 3	2 3 2 5 4 3 2	3 2 3 5 1 2 3	4 3 4 1 2 3 4		
saron I:	3 3 1 3	2 2 4 2	3 3 1 3	4 4 2 4		
saron II:	. 2 . 5 . 2 3	. 3 . 5 . 3 2	. 2 . 5 . 2 3	. 3 . 1 . 3 4		

Nobody outside the academies actually plays this. If the peking is in exact unison with the caruk saron it sounds contrived and, well, twee. Still, this part can form the basis for slightly freer improvisation, say of runs in conjunct motion that end on c N c G. Such runs have an on-beat feel: in other words, the structural notes appear on the strong beats.

Alternatively the peking may play conjunct runs with an off-beat feel, like those illustrated in section 3.3.1.3, but twice as fast, and with more syncopation.

GAMELAN SALÉNDRO/PÉLOG: PANERUS & PEKING

Once you have steeped yourself in the idiom enough to get a feel for melodic movement that fits with the patokan, you can then take off ("ngahiber", or "fly") and play improvised "melodi". This does not necessarily consists only of conjunct movement: leaps, repetitions and even triplets abound.

The peking can also play caruk with the rincik. This works on the same principle as caruk between panerus and bonang. However, the rincik must play in its upper octave, in order to interlock with the range of the peking. The figuration should move twice as fast as that of caruk panerus + bonang. It is possible (though not necessarily desirable) to have caruk going in three different octaves: i) panerus + bonang, ii) saron I + saron II , iii) peking + rincik.

GAMELAN SALÉNDRO/PÉLOG: GOONG & JENGGLONG

3.4 GOONG and JENGGLONG

3.4.1 Goong and Kempul

We have already often encountered the basic goong and kempul pattern in sekar alit:

P . P . P P P G

If there is time, an additional kempul stroke may be added before the goong:

P . P . P P P P G

Note that in 4 wilét, the kempul pattern is not a literal expansion:

. . . P P P P . P . G
↑
no kempul

In all but 4 wilét, it is important to damp the kempul. This is best done with the left hand from inside the boss. Never damp the goong.

In jaipongan dance style the kempul is sometimes used to underline the rhythm of the drumming, for instance:

. . . P|| . . . P| . P . P|
. . . P| . . . P|.P. P.P. P|P P P . P . P G|
. . . P| P.P. . P| . . . P| P P .P. P|
. . . P| . . . P| . P . P|P P P . P . P G|

Some pieces feature what is called "goong dobel", ie a double goong, for instance:

Rumiang (= Kunang-kunang in pélog)

caruk saron → P P P G P . P . P . P . P P P G
→ 4 → 2 → 4 → 1 → 4 → 1 → 4 → 2

Gamelan Sunda pieces end with the final goong only slightly delayed. There is no cliff-hanging wait for the gong, as in a Javanese suwuk. All the instruments play *with* the goong, not after it. If you are used to playing Javanese gamelan, this can be a difficult habit to break.

3.4.2 Jengglong

The jengglong is free to play four, or eight, or sixteen times in a goong phrase. The choice depends on the tempo and mood of the piece, as well as the whim of the player. Below are some possible jengglong parts for Kulu-kulu Bem/Gancang:

GAMELAN SALÉNDRO/PÉLOG: GOONG & JENGGLONG

	P			.			P			.			P			P			P			G
a)				4						2						2						4
b)				3						2						3						4
c)	5			3			5			2			5			3			5			4
d)	3			4			3			2			3			2			3			4
e)	5	3	5	4	5	3	5	2	5	3	5	2	5	3	5	4						
f)	3	5	3	4	3	5	3	2	3	5	3	2	3	5	3	4						

(a) and (b) are 4-note versions: (b) uses the pancer (3/panelu), while (a) reiterates the goong and kenong pitches.

(c) and (d) have 8 notes. (c) uses pangagét (5/singgul) and pancer (3/panelu). (d) only uses the pancer, and reiterates the goong and kenong pitches.

(e) and (f) have 16 notes. Both use pangagét and pancer, and reiterate the goong and kenong pitches. The pangaget and pancer are reversed in the 2 versions.

In pieces such as Béndrong (1) (2), or Anglé (1) (2) (4), which have no kenong note, some possible realizations on the jengglong are:

Béndrong 1 wilet

a)	P	.	P	.	P	P	P	G
//	5	1	5	1	5	3	5	2
	5	2	5	2	5	3	5	1
b)	P	.	P	.	P	P	P	G
//	5	3	5	1	5	3	5	2
	5	3	5	1	5	3	5	1
c)	P	.	P	.	P	P	P	G
//	.	1	.	1	.	5	.	2
	.	2	.	2	.	5	.	1

On the jengglong, 5 is usually played in both octaves simultaneously.

GAMELAN SALÉNDRO/PÉLOG: GAMBANG

3.5 Gambang

The gambang is an enormous topic, and beyond the scope of this handbook. Its extended range allows it to play a melodic role, particularly in the larger forms. It can also provide complex figuration. It is regarded as musically self-sufficient: in the genre gambangan it performs with goong and ketuk alone. The beaters are shorter than those of a Javanese gambang, making it easier to achieve rapid repetition. The following transcription is intended merely to give a taste of the some of the characteristic techniques.

Kulu-kulu Bem/Gancang

(transcribed from RRI broadcast of gambangan played by the late Mang Nana Hasan)

LH	4 3 2 5 | 2 3 4 . | 4 3 2 5 | 2 3 2 2 | 2 3 2 5 | 2 3 2 . | 2 3 2 5 | 2 3 4 . |
RH	4 555555 44 4 4 455 2 2 2 2 233 455 2 2 222 233 45555555 4 |
	P P P P P P G
LH	4 3 2 5 | 2 3 4 . | 4 3 2 5 | 2 3 2 2 | 2 3 2 5 | 2 3 2 . | 2 3 2 5 | 2 3 4 . |
RH	44444445555555 44 432345423432322 233 45423432322233 45555555 4 |
	P P P P P P G
LH	4 3 2 5 | 2 3 4 . | 4 1 5 3 | 5 1 2 . | 2 1 5 3 | 5 1 2 . | 2 5 4 3 | 4 5 4 . |
RH	4 4 4 45555555 444411 53333333 222222223333333 2 551 11551 4 |
	P P P P P P G
LH	1 5 4 3 | 4 5 4 . | 1 5 4 . | 5 1 2 . | 2 1 5 3 | 5 1 2 . | 2 5 4 3 | 4 5 4 . |
RH	11551 115511441155223333333 22 2 2 23333333 22 25511 1155114 |
	P P P P P P G
LH	4 3 2 5 | 2 3 4 422 222 22215 512 | 22 2 3 | 2 1 2 3 | 4 4 4 115 4 3 4 |
RH	4 4 4 45555555 422 222 222 4 222 222233221122334 441 5 445 4 |
	P P P P P P G
LH	4 4 43 | 123454 | 2 2 3 4 | 3 2 1 2 | 2 2 1 | 4 5 1 2 | 4 4 1 | 5 45234 ||
RH	44 4 4 333 23454 2 2 4 3 2 1 2 . 2 2 1 4 5 1 2 4 4 1 5 45234 ||

3.6 Kendang

Kendang is another topic which is really beyond the scope of this handbook. The kendang parts are not so standardized as in Solonese gamelan. Many kendang patterns are closely linked to dance movements. Nowadays the majority of kendang players play in the style associated with the popular social dance, jaipongan. This is very loud and shrill, and can be very exciting. Unfortunately, it is often used in contexts where it is inappropriate.

The following transcription (kendangan for 4 wilet going to $1\frac{1}{2}$ wilet) is intended to give some idea of the style for straightforward kliningan. It is taken from the playing of Pa Ade Komaran, from recordings made during lessons. As in Javanese kendhang, there are lots of light one-fingered strokes filling in the gaps, which I have not attempted to transcribe.

A confusing array of different conventions is used for notating Sundanese kendangan. Here I use an adaptation of Javanese symbols, in order to make the following transcription easier to read for those already familiar with Javanese kendhang. The hands are divided, which enables us to use fewer symbols, and simplifies the notation of combination strokes. In the standard arrangement of Sundanese kendang, the large heads are on the player's left. For those who are used to having the large head on the right (as in Javanese kendhang) there is no good reason why the drums should not be reversed: some of the best drummers in Sunda play that way round. However, here where I refer to "left", I mean the large heads.

GAMELAN SALÉNDRO/PÉLOG: KENDANG

<u>Sundanese name</u>	<u>symbol</u>	<u>description</u>
LH KULANTER (large head of the one lying on its side)		
tung	p	a clear sound produced by the index finger: like tung in Javanese kendhang kalih
LH KENDANG AGEUNG (large head)		
dung (dug, dong)	B	low sound (played with several fingers together) from near the edge of the large head: like Javanese dhah
ded (dut)	b	like B, but with the pitch raised through foot pressure
ded (dut)	q	like b, but with the pitch raised further
per (sempur)	brrr	fairly rapid repetition of ded, with an increase in foot pressure producing a gradual rise in pitch
	/	symbol used under the main notation to indicate that the next few ded strokes rise gradually in pitch
tug (sentug)	<u>P</u>	a damped stroke of the fingers in the middle of the head, producing a sound of clear pitch from the small head: like Javanese thung. Written in underscored upper-case to distinguish it from the tung on the kulanter
RH KULANTER (small head of the one standing upright)		
peung (pleung)	p	a clear sound produced by the index finger: the same technique as tung in kendhang kalih (hence the same symbol), but on the small head
pak	t	a slap produced by the fingers in the middle of the drumhead, (damped by the fingers remaining in contact after the attack): like tak in Javanese kendhang kalih

GAMELAN SALÉNDRO/PÉLOG: KENDANG

RH KENDANG AGEUNG (small head)

ting (ping)	l	a clear sound near the middle of the head: perhaps akin to lung or lang in Javanese ciblon
tong (pong)	o	a rim-shot, produced near the edge by the middle and ring fingers: like Javanese tong
pok (phak)	T	a slap produced by the fingers in the middle of the drumhead, (damped by the fingers remaining in contact after the attack): like tak in Javanese ciblon. Upper-case to distinguish it from pak (t).

COMBINATIONS

bang	RH:	t	dung + pak
	LH:	B	
plang	RH:	t	tung + pak
	LH:	p	
blang	RH:	p	dung + peung
		B	

LAGU 4 WILET

as played by Pa Ade Komaran

				G
pangkat	l	.	l	p
				B

right hand:
left hand:

$\begin{array}{ccccccc} & & & & & & \text{Pv} \\ & & & & \overline{t} & \overline{p} & t \\ & & & & B & B & \\ t & & t & & & & \\ \cdot & & & & & & \\ \hline & & B & & B & & \\ & & & & B & p & \\ \hline <-s-l-o-w-i-n-g---d-o-w-n---> \end{array}$

[illegible][illegible]

ongkari (pendék)

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SAWILET SATENGAH (1½ WILET)

$$\begin{array}{c} \text{P} \\ \text{P} \quad \text{p} \quad \text{P} \quad \text{t} \quad \text{B} \quad \text{b} \quad \text{q} \quad \text{p} \quad \text{b} \quad \text{q} \quad \text{P} \quad | \quad \cdot \quad \text{p} \quad \text{t} \quad \text{B} \quad \text{B} \quad | \quad \text{B} \quad \text{b} \quad \text{p} \quad \text{t} \quad | \end{array}$$

$$\cdot \quad \text{p} \quad \text{t} \quad \text{B} \quad \text{B} \quad | \quad \text{p} \quad \text{t} \quad \text{B} \quad \text{B} \quad \text{p} \quad \text{t} \quad \text{P} \quad | \quad \text{p} \quad \text{p} \quad \text{B} \quad \text{t} \quad \text{t} \quad \text{p} \quad | \quad \text{B} \quad \text{B} \quad \text{t} \quad \text{b} \quad \text{P} \quad |$$

$$\frac{3}{\text{p} \quad \text{p} \quad \text{p}} \quad \frac{3}{\text{P} \quad \text{p} \quad \text{p}} \quad | \quad \text{P} \quad \text{p} \quad \text{p} \quad \text{t} \quad \text{P} \quad | \quad \cdot \quad \text{p} \quad \text{t} \quad \text{B} \quad \text{B} \quad | \quad \text{B} \quad \text{p} \quad \text{B} \quad \text{b} \quad \text{q} \quad |$$

$$\begin{array}{c} \text{P} \\ \text{t} \quad \cdot \quad \text{l} \quad \text{p} \quad | \quad \text{t} \quad \text{p} \quad \text{p} \quad \cdot \quad | \quad \text{p} \quad \text{l} \quad \text{p} \quad \text{p} \quad | \quad \text{t} \quad \text{t} \quad \text{t} \quad \text{G} \\ \text{or} \quad \text{p} \quad \text{p} \quad \text{p} \quad | \quad \text{B} \quad \text{brrrrrrrr} \quad | \quad \text{b} \quad \text{b} \quad \text{b} \quad \text{p} \quad | \quad \text{b} \quad \text{B} \quad \text{p} \quad \text{t} \quad | \\ \text{t} \quad \text{p} \quad \text{p} \quad \text{p} \quad | \quad \text{t} \quad \text{t} \quad \text{t} \quad \text{p} \quad | \quad \text{p} \quad \text{t} \quad \text{p} \quad \text{p} \quad | \quad \text{t} \quad \text{b} \quad \text{p} \quad \cdot \quad | \\ \text{q} \quad \text{b} \quad \text{q} \quad \text{p} \quad | \quad \text{b} \quad \text{q} \quad \text{q} \quad \text{q} \quad \text{p} \quad | \quad \text{t} \quad \text{b} \quad \text{p} \quad \cdot \quad | \end{array}$$

$$\cdot \quad \text{p} \quad \text{p} \quad \text{t} \quad \text{p} \quad \text{p} \quad \text{t} \quad \text{P} \quad | \quad \text{p} \quad \text{p} \quad \text{p} \quad \text{B} \quad \text{B} \quad | \quad \text{t} \quad \text{B} \quad \text{b} \quad \text{p} \quad \text{t} \quad |$$

$$\cdot \quad \text{p} \quad \text{t} \quad \text{b} \quad \text{q} \quad | \quad \text{p} \quad \text{t} \quad \text{b} \quad \text{q} \quad \text{P} \quad | \quad \text{B} \quad \text{B} \quad \text{t} \quad \text{b} \quad \text{p} \quad | \quad \text{B} \quad \text{B} \quad \text{t} \quad \text{l} \quad \text{t} \quad |$$

$$\text{p} \quad \text{t} \quad \text{p} \quad \text{P} \quad \text{P} \quad | \quad \text{p} \quad \text{t} \quad \text{p} \quad \text{P} \quad | \quad \text{p} \quad \text{t} \quad \text{p} \quad \text{B} \quad | \quad \text{t} \quad \text{B} \quad \text{b} \quad \text{q} \quad \text{P} \quad |$$

$$\text{t} \quad \text{p} \quad \text{p} \quad \text{p} \quad | \quad \text{q} \quad \text{b} \quad \text{q} \quad \text{P} \quad | \quad \text{p} \quad \text{t} \quad \text{p} \quad \text{p} \quad | \quad \text{t} \quad \text{b} \quad \text{q} \quad \text{G} \quad |$$

[illegible]

$\overline{t} \quad \overline{t} \quad \overline{t} \quad p \mid t \quad t \quad \overline{t} \quad \overset{P}{p} \mid \overline{t} \quad \overline{t} \quad \overline{t} \quad p \mid \overline{t} \quad \overline{t} \quad \overline{t} \quad p \mid$
 $p \quad p \quad p \quad p \quad p \mid B \quad B \mid B \quad B \quad B \quad B \mid \underline{p} \quad \underline{p} \quad q \quad q \mid /$

$\overline{t} \quad \overline{t} \quad \overline{t} \quad p \mid \overline{t} \quad \overline{t} \quad \overline{t} \quad \overset{P}{p} \mid \overline{t} \quad \overline{t} \quad \overline{t} \quad p \mid \overline{t} \quad \overline{t} \quad \overline{t} \quad p \mid$
 $q \quad q \quad q \quad q \mid \underline{p} \quad \underline{p} \quad b \quad b \mid b \quad b \quad b \quad b \mid \underline{p} \quad \underline{p} \quad B \quad B \mid /$

$\overline{t} \quad \overline{t} \quad \overline{t} \quad p \mid \overline{t} \quad \overline{t} \quad \overline{t} \quad \overset{P *}{p} \mid \overline{t} \quad \overline{t} \quad \overline{t} \quad p \mid \overline{t} \quad \overline{t} \quad \overline{t} \quad p \mid$
 $B \quad B \quad B \quad B \mid \underline{p} \quad \underline{p} \quad q \quad q \mid q \quad q \quad q \quad q \mid \underline{p} \quad \underline{p} \quad b \quad b \mid /$

$\overline{t} \quad \overline{t} \quad \overline{t} \quad p \mid \overline{t} \quad \overline{t} \quad \overline{t} \quad \overset{P}{t} \mid \overline{t} \quad \overline{t} \quad \overline{t} \quad p \mid \overline{t} \quad \overline{t} \quad \overline{t} \quad p \mid$
 $b \quad b \quad b \quad b \mid B \quad B \quad b \quad p \mid b \quad b \quad b \quad b \mid b \quad \underline{p} \mid G$

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gelenyu

. $\overline{p p t}$ \overline{t} | $\overline{t p p t}$ \overline{p} | $p p \overline{p B B}$ | $\overline{t B b p}$ \overline{P} | t |

. $p \overline{t}$ $\overline{B B}$ | $\overline{p t B B}$ $\overline{p t}$ \overline{t} | $B B t b$ | $\overline{B B t}$ \overline{P} | t |

. $p \overline{t}$ $\overline{P P}$ | $\overline{b b . q}$ \overline{P} | $p p \overline{P}$ | $\overline{t B b p t}$ \overline{P} | p |

$\overline{t p p p}$ | $\overline{t t t}$ \overline{t} | $\overline{p t p}$ \overline{p} | $\overline{t b p .}$ | G |

$\overline{.p t}$ \overline{p} $\overline{B B}$ | $\overline{p .p t}$ \overline{p} $\overline{B B}$ | $\overline{p .p t}$ \overline{p} $\overline{B B}$ | $\overline{p .p t}$ $\overline{t t t}$ | $\overline{B B}$ |

$\overline{B . B t t}$ \overline{P} | $\overline{P p t}$ \overline{p} | $p p \overline{P}$ | $\overline{t B b p}$ \overline{P} | t |

$\overline{p t p}$ $\overline{P P}$ | $\overline{p t p}$ \overline{B} | $\overline{p é , é}$ \overline{B} | $\overline{t B b q}$ \overline{P} | p |

$\overline{t p p p}$ | $\overline{q b q}$ \overline{t} | $\overline{p t p}$ \overline{p} | $\overline{t b q}$ \overline{p} | G |

or

BACK TO ***

+++ $\overline{. t t}$ \overline{P} | $\overline{P t .}$ \overline{P} | $\overline{. t p}$ $\overline{B b q}$ | $\overline{t t t p}$ | \overline{P} |

$\overline{t t t p}$ | $\overline{t t t p}$ | $\overline{t t t p}$ | $\overline{t t t p}$ | $\overline{P P P P}$ |

$\overline{t t t p}$ | $\overline{t t t p}$ | $\overline{t t t p}$ | $\overline{t t t p}$ | $\overline{B B B B}$ |

$\overline{t t t p}$ | $\overline{t t t p}$ | $\overline{t t t p}$ | $\overline{t t t p}$ | \overline{G} |

... etc.

or

$\overline{t p t p}$ | $\overline{t p t p}$ | $\overline{t p t p}$ | $\overline{t p t p}$ | \overline{G} |

or

back to
gelenyu

GAMELAN SALÉNDRO/PÉLOG: KENDANG

You may have noticed that in making the transition from 4 wilet to 1½ wilet, the music does not speed up, but slows down. (In Javanese gamelan this type of transition occurs in the return to irama wiled from irama rangkep: otherwise one would normally speed up to get, say, from irama tanggung to irama lancar.)

The term gelenyu refers to an interlude between verses of the kawih, ie the melody sung by the female soloist. The juru alok (male vocalist) sometimes sings in this section. In 1½ wilet, the drummer would play the section marked "gelenyu" to coincide with the gelenyu.

One characteristic kendang technique in 1 wilet and 2 wilet (with which it is fun to experiment and improvise) is the use of a repeated motif in the right hand, such as

2 beats t p t p | t p t p | t p t p | t p t p |

4 beats t t t p | t t t p | t t t p | t t t p |

or p p p . | p p p . | p p p . | p p p . |

(p = peung on an extra kulanter, of slightly lower pitch)

8 beats t t t t | t t t p | t t t t | t t t p |

Against this steady pulse, the left hand plays fast cross rhythms. The two basic ones in the foregoing transcription were

*** $\overline{t} \quad \overline{p} \quad \overline{t} \quad \overline{t} \quad \overline{t} \quad \overline{p}$ $\overline{t} \quad \overline{t} \quad \overline{t} \quad \overline{p}$ $\overline{t} \quad \overline{t} \quad \overline{t} \quad \overline{p}$ $\overline{t} \quad \overline{t} \quad \overline{t} \quad \overline{p}$ etc
 x x | x x x x x | $\underline{p} \quad \underline{p} \quad X \quad X$ | $X \quad X \quad X \quad X$ | $\underline{p} \quad \underline{p} \quad x \quad x$ | etc

and

+++ $\overline{t} \quad \overline{p} \quad \overline{t} \quad \overline{t} \quad \overline{t} \quad \overline{p}$ $\overline{t} \quad \overline{t} \quad \overline{t} \quad \overline{p}$ $\overline{t} \quad \overline{t} \quad \overline{t} \quad \overline{p}$ $\overline{t} \quad \overline{t} \quad \overline{t} \quad \overline{p}$ etc
 x x | x x x x x | x x x x | x x x | $\underline{p} \quad \underline{p} \quad x \quad x$ | etc

The sound played at x is changed each time. With changing heel pressure you can get a nice 'talking drum' effect with the different pitches of ded. These two motifs could be used alternately within the same goong phrase, for added variety. You can also vary the rhythm. Here are some of the variants for the short pattern that my teacher used:

GAMELAN SALÉNDRO/PÉLOG: KENDANG

```

      |  x x .   x   x|
      |  x x . x x  x|
      |  x x . x x  .|
      |  .|x x x . x x  .|
      |  x|  x x . x x  x|
      |  . x x|  x x . x x  x|
      |  . x x|x . x . x x  x|

```

It is important to keep track of where you are in the phrase, so that you can 'cue' the goong with at least

```

          G
      t   t   t   p|
        B   p   .|

```

If you lose count practising on your own, try singing the 'pul and 'glong strokes of the patokan to yourself.

DEGUNG KAWIH

or cacagan

		P			P			P		P		P		G
LH	5	5	.	5	1	2	2	.	2	2	1	3	3	.
RH	5	5	5	5	5	1	2	2	2	2	2	3	3	3
jgl.		4		1		4		2		4		1		3

//

		P			P			P		P		P		G
	3	.	3	1	2	2	.	2	2	1	5	.	5	.
	3	3	3	3	1	2	2	2	2	2	5	5	5	5
		4		1		4		2		4		1		5

Another related technique, not found in gamelan saléndro, is called susulan. Here the hands alternate, with the left hand moving to and fro between the main note and (near) neighbour notes:

Cirebonan 1 wilet

susulan

		P			P			P		P		P		G
LH	5	4	5	1	2	3	2	.	2	3	2	1	3	4
RH	5	5	5	5	2	2	2	2	2	2	2	3	3	3
jgl.		4		1		4		2		4		1		3

//

		P			P			P		P		P		G
	3	4	3	1	2	3	2	.	2	3	2	1	5	3
	3	3	3	3	2	2	2	2	2	2	2	1	5	5
		4		1		4		2		4		1		5

The bonang may also play caruk with the cémprés. This works like caruk between bonang and panerus in gamelan saléndro, except that the parts are the other way round: the bonang plays on-beat to the notes adjacent to the destination note (then cadencing on the destination note), while the cémprés plays off-beat on the main note and next note but one):

destination 1/BARANG

	bonang	2	5	2	5	2	5	2	1
	cémprés	1	4	1	4	1	4	1	1
OR	bonang	5	5	5	.	5	5	5	1
	cémprés	4	4	4	4	4	4	4	1

(in octaves)

destination 2/KENONG

	bonang	3	1	3	1	3	1	3	2
	cémprés	2	5	2	5	2	5	2	2
OR	bonang	1	1	1	.	1	1	1	2
	cémprés	5	5	5	5	5	5	5	2

(in octaves)

DEGUNG KAWIH

destination 3/PANELU

OR

	bonang	4	2	|	4	2	|	4	2	|	4	3	|	
	cémprés	3	1	|	3	1	|	3	1	|	3	3	3	|
	bonang	2	2	|	2	.	|	2	2	|	2	3	|	(in octaves)
	cémprés	1	1	|	1	1	|	1	1	|	1	3	3	|

destination 4/BEM

OR

bonang	5	3	|	5	3	|	5	3	|	5	4	|	
cémprés	4	2	|	4	2	|	4	2	|	4	4	4	|
bonang	3	3	|	3	.	|	3	3	|	3	4	|	(in octaves)
cémprés	2	2	|	2	2	|	2	2	|	2	4	4	|

destination 5/SINGGUL

	bonang	i	4	i	4	i	4	i	5	
	cémprés	5	3	5	3	5	3	5	5	5
OR	bonang	4	4	4	.	4	4	4	5	(in octaves)
	cémprés	3	3	3	3	3	3	3	5	5

Cirebonan, with caruk between the bonang and cémprés, might go as follows:

Cirebonan

bonang $\overset{P}{\dot{1}} \ 4 \ \dot{1} \ 4 | \dot{1} \ 4 \ \dot{1} \ 5 | \overset{o}{1} \ \overset{c}{1} \ \overset{t}{1} \ . | \overset{P}{\dot{1}} \ \dot{1} \ \dot{1} \ 2 | 3 \ 1 \ 3 \ 1 | 3 \ 1 \ 3 \ 2 | 4 \ 2 \ 4 \ 2 | 4 \ 2 \ 4 \ 3 |$
cémprés 5 3 5 3 5 3 5 555 $\underset{5}{5} \ \underset{5}{5} \ \underset{5}{5} \ \underset{5}{5} \ \underset{5}{5} \ \underset{5}{5} \ 222 \ \underset{5}{5} \ 2 \ \underset{5}{5} \ 2 \ \underset{5}{5} \ 2 \ 223 \ 1 \ 3 \ 1 \ 3 \ 1 \ 3 \ 33 |$
jgl. 4 | 1 | 4 | 2 | 4 | 1 | 4 | 3

//

P

4 2 4 2 | 4 2 4 3 | 1^o 1^c 1^t . P_a v e s 1 2 | 3 1 3 1 | 3 1 3 2 | 1 4 1 4 | 1 4 1 5 |

3 1 3 1 | 3 1 3 3 | 5 5 5 5 | 5 5 5 5 | 2 2 2 2 | 5 2 5 2 | 5 2 2 2 | 5 3 5 3 | 5 3 5 5 |

4 | 1 | 4 | 2 | 4 | 1 | 4 | 5

Kemprangan, cacagan, susulan and caruk bonang/cémprés always play patterns that reiterate and anticipate the goong and kenong notes (exactly like kemprangan and caruk bonang in gamelan saléndro):

————→ goong —————→ KENONG —————→ kenong —————→ GOONG

<<<<<<<<<< g >>>>>>>>>>> N <<<<<<<<<<<< n >>>>>>>>>>> G

Patterns are not played that anticipate the pancer (as happens in caruk saron). However, the pancer may be played in passing when changing note in kemprangan, cacagan and susulan.

Since the bonang degung has a range of nearly three octaves (as compared to only two octaves on bonang gamelan), with all these techniques the player can choose whether to play high or low patterns. Often this choice is quite arbitrary. A sensitive player may try to follow the range of the kawih

DEGUNG KAWIH

melody, but it is not wrong to omit to do this. In just a few pieces is the range of the kemprangan really important. Thus for instance in Kunang-kunang:

			P	5	.45	4	4	.43	4	P	5	.15	1	1		P	5	.45	4	4	.43	4	P	5	.15	1	1		
kawih		.		5	.45	4	4	.43	4		5	.15	1	1	|	.	5	.45	4	4	.43	4		5	.15	1	1	|	H
bonang	LH	2		5	4	.		4	5	1	.				1	5	4	.		4	5	1	.						I
	RH	2		5	4	.		4	5	1	.				1	5	4	.		4	5	1	.						G
				5	4	.		4	5	1	.				1	5	4	.		4	5	1	.						H

//

			P	2	3	.43	4	4	.43	4	3	2	1	2	2			P	2	3	.43	4	4	.43	4	3	2	1	2	2			P	2	3	.43	4	4	.43	4	3	2	1	2	2																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																							
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However, Kunang-kunang is arguably not a sekar alit at all, and this is the only kawih melody with which it is associated.

4.1.2 Cémprés and peking in degung kawih

The cémprés and peking parts are very free. Both instruments may play improvised melodic lines: ngamelodi. These may or may not relate to the kawih melody being sung, in terms of contour and register. Such free lines will always tie up with the goong and kenong. They may or may not also tie up with the pancer. In general the cémprés plays in slow, even rhythm, while the higher-pitched peking plays more rapidly, with frequent syncopation.

Thus in Catrik, which has the patokan 2 (5) with pancer 3, the cémprés might play something like

cémprés			P	5	5	4	3	.	2	1	2	5	1	2	.	2	1	5	1	2	3	.	2	1	2	3	4	5		G
jengglong			1				3		1					2		1				3								5		

cémprés			P	5	5	4	3	.	2	1	2	5	1	2	.	1	5	1	5	4	3	.	2	1	2	3	4	5		G
jengglong			1				3		1					2		1				3								5		

cémprés			P	1	5	4	3	.	5	4	3	5	1	2	.	2	1	5	1	2	3	.	2	1	2	3	4	5		G
jengglong			1				3		1					2		1				3								5		

Both instruments may also play more standardized patterns. Thus the cémprés may play runs like those of the panerus in gamelan saléndro (see section 3.3.1.3), for instance:

DEGUNG KAWIH

	P			P			P	P	P	G																		
cémprés	5	4	3 . |	3	4	5 . |	2	1	<u>.5.</u>	<u>.5.</u>	2 . |	2	3	4 . |	4	3	2	<u>1*</u>	|	3	2	1	<u>.5.</u>	|	1	2	3 . |	
jengglong			4 |			1 |			4 |		2 |			4 |				1 |				4 |					3 |	etc.

The peking may also play runs of this type, but at twice the density.

Cirebonan

This pattern is in fact the same as the combined result of caruk between bonang and cémprés (described in section 4.1.1), although it may be twice as slow. Like the last pattern, it begins and ends on the destination note on an off-beat. As before, you can also play the pancer in passing between changes of position (as at ♩). This and the last pattern could be played in alternation. By introducing slight variants, you can begin to feel your way towards freer melodic improvisation.

Cirebonan

It is not a very big step from this type of melodic movement, with an on-beat feel, to melodic improvisation (ngamelodi), such as that given above for Catrik.

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DEGUNG KAWIH

Jipang Prawa / Gambir Sawit

G

pangkat 3 3 3 3 5 4 5 1̇ 5 3 4 5

1 wilet

	P		P		P	P	P	G		P		P		P	P	P	G
jengglong	5		5		1		2		2		2		3				5
i	5 3 4 5	5 3 4 5	2 2 5 1	2 4 3 2	1 5 1 2	1 5 1 2	5 1 2 3	2 3 4 5									
ii	4 3 4 5	4 3 4 5	3 4 5 1	2 5 1 2	1 5 1 2	1 5 1 2	3 3 2 3	2 3 4 5									
iii	4 3 4 5	4 3 4 5	2 2 5 1	2 4 3 2	1 5 1 2	1 5 1 2	3 3 2 3	5 2 1 5 4 5									

s l o w i n g t o 2 w i l e t

2 wilet

	P		P		P		P		P		G
	1		5		1		5		1		3
iv	5 1 3 4	4 3 4 5	5 1 3 4	4 3 4 5	5 3 2	2 2 2	2 2 2	2 2 3	5 5 5	5 5 4 3	5 4 5 1 2

//

	P		P		P		P		P		G
	1		2		1		2		1		5
iv	2 2 3 2	1 1 1	5 1 2 1 2 2	2 3 2	1 1 1	5 1 2 1 2 5	5 5 5	5 5 5	5 2 1	3 3 3	3 3 2 3 2 3 2 3 4 5

etc.

In more animated pieces, the cémprés and peking may play caruk saron, as in gamelan saléndro. In order to overlap in what sounds as the same octave, the cémprés is played in its higher register, while the peking is played in its lower register. Usually in this type of caruk, patterns are played which anticipate the pancer notes. See section 3.1.1.

On the peking, some musicians play a kind of rincik part (there is no rincik in gamelan degung). In rapid off-beats, they play the same notes as the kemprangan bonang, but at twice the density, ie:

Cirebonan

	P		P		P		P		P		G
bonang	5	.	5	1	2	.	2	.	2	1	3
(in octaves)											
peking	5.5.5.5.5.5.5.5.1	2.2.2.2.2.2.2.2.2	2.2.2.2.2.2.2.2.2	2.2.2.2.2.2.2.2.2	2.2.2.2.2.2.2.2.2	2.2.2.2.2.2.2.2.2	2.2.2.2.2.2.2.2.2	2.2.2.2.2.2.2.2.2	2.2.2.2.2.2.2.2.2	2.2.2.2.2.2.2.2.2	2.2.2.2.2.2.2.2.2
jengglong	4		1		4		2		4		1

etc.

Sometimes such "kemprangan" on the peking is played in octaves with two beaters.

If there are more players than instruments, the peking and cémprés can accomodate two players side by side.

DEGUNG KAWIH

4.1.3 Other instruments in degung kawih

The goong and kempul parts are the same in degung kawih as in gamelan saléndro. Similarly the remarks made about jengglong playing in gamelan (section 3.4.2) also hold for degung kawih. 5/singgul (for which there are two jengglong pots) is always played in octaves. The kendang is also played in the same style as for gamelan: ie with the hands (ditepak). The suling shadows and cues the singer, and improvises during the instrumental interludes between verses of the kawih melody, or gelenyu.

DEGUNG KLASIK: BONANG

4.2 DEGUNG KLASIK

The repertoire of degung klasik consists of pieces classified as sekar ageung, or large forms. While sekar alit are based on a framework, or patokan, which can be filled in in any number of ways. sekar ageung are based on a melody. While sekar alit always have regular phrase lengths of 8, 16 or 32 beats marked out by the kempul, many sekar ageung have uneven phrase lengths, and the kempul is never used¹. The main bearer of the melody in sekar ageung is the bonang. All other parts paraphrase or elaborate the bonang melody. To learn a new sekar ageung, you begin by learning the bonang part.

4.2.1 Bonang in degung klasik: gumekean

In sekar ageung the pangkat, or introductory phrase, is always played by the bonang. Many sekar ageung have the same pangkat, often referred to as "pangkat biasa", ie "the usual pangkat". It is awkward to notate, since it slows down constantly. There are variants, but it usually goes something like this:

pangkat biasa

bonang:	. 55 | . 5 . 5 | . 5 . 4 | 3 2 3 2 | 2 5 5 2 | 25123233343232345234545 |	G
jengglong:	2 | 1 | 3 | 5 | 5 |	
	<-----s--l--o--w--i--n--g-----d--o--w--n-----	

The basic bonang technique in sekar ageung is gumekean. While gumekean in gamelan saléndro is fast and furious (see 3.2.2), in degung it is more gentle in character. In both styles the term gumekean refers to elaborate melodic movement shared between the hands.

Galatik Mangut is an example of a very short sekar ageung.

¹ in degung. Sekar ageung in gamelan saléndro and pélog do use the kempul.

DEGUNG KLASIK: BONANG

pangkat biasa:

G
5

[illegible]

//

[illegible]

//

$$\overline{2\ 5}\ \overline{1\ 2\ 3\ 2}\ \overline{1\ 5}\ \overline{2\ 5}\ \overline{1\ 2\ 3\ 2}\ \overline{3\ 3}\ \overline{3\ 4}\ \overline{3\ 2}\ \overline{3\ 2}\ \overline{3\ 4\ 5\ 2\ 3}\ \overline{.45}\ \overline{4\ 5}\ \overline{5}$$

To play gume kan well, it is important to work out a convenient division of the notes between the two hands. Do not flap around with just one beater like a windscreen wiper. Often it will be necessary to change hands on a repeated note.

Sharing the notes out between both hands is important not only for the sake of convenience, but also in order to make it possible to damp properly. Damping is a vital but much neglected aspect of bonang playing in all branches of gamelan, but it is particularly important for gumeikan in gamelan degung. Bonang pots vary considerably in the length of time they continue to ring after being struck, and in fact many bonang degung have a rather short sustain. However, damping is important not just because it stops the different notes running into each other, but also because there should be a click which is just audible when a note is damped.

To practice damping on the bonang, take any pair of adjacent notes, and start by alternating them very slowly. As you strike the next note with one hand, leaving the pot free to ring, with the other hand damp the note previously struck by bringing the beater back into contact and leaving it there:

LH:		$\frac{3}{\nabla}$	∇		$\frac{3}{\nabla}$	∇
RH:	2	$\frac{2}{\nabla}$	∇		$\frac{2}{\nabla}$	∇

When you have got the co-ordination sorted out, gradually build up the speed. In gumekan degung, the click as the note is damped (here represented by ▼) often precedes the subsequent note by a fraction, and sounds like a kind of grace note.

This emphasis on damping may seem pedantic, but it can make all the difference between just rattling off the notes and a stylish performance. Of course it is physically impossible, and musically undesirable to damp every note.

Rhythm is another vital factor. The above transcription of Galatik Mangut, and the transcriptions of sekar ageung in the appendix just give a

DEGUNG KLASIK: BONANG

straightened out version. In fact, many of the rhythms are "dotted" or uneven, especially at cadences. So, for instance, the first phrase would probably end:

. 2|2 2 2 2 5 4|4 4 5 4 3 4 3 2|2 2 5 1 .23 2 3|

Some rhythms are slightly elliptical. Thus the second half might begin with

.12 1 1 .12 1 1 |.12 1 1 .12 1 1 |

or

LH 2 . 2 . | 2 . | 2 . |
RH 1 1 1 1 1 1 | 1 1 1 1 1 1 |

or somewhere in between.

In the big degung pieces, there are many individual phrases which frequently recur in other pieces. One of the most common is called Rugrug. It always ends a goong phrase. Here it is:

"Rugrug"
bonang .55 5 5 .55 5 5 |.55 5 5 .55 5 5 |.55 5 5 5 1 2|2 2 5 1 .23 2 3|
jengglong 5 | 5 | 2 | 3 |

// 3 5 1 2 3 2 1 |5 3 5 1 2 3 2 3 |3 3 4 3 2 3 2 3 |4 5 2 3 .45 4 5 ||
. 3 | 2 3 | 5 . 5 ||

If the piece is about to end, the bonang player may choose to finish Rugrug with this variation, which goes lower:

3 5 1 2 3 2 1 |5 2 5 1 2 3 2 3 |3 3 4 5 5 5 1 2 |1 5 1 3 .45 4 5 ||
. 3 | 2 3 | 5 . 5 ||

Alternatively, the bonang may give the signal to naék, ie to make a transition to a sekar alit by playing kemprangan before the goong:

3 5 1 2 3 2 1 |5 2 5 1 2 3 2 3 | . 5 . . | . 5 . . ||
. 3 | 2 3 | 3 | 5 ||

naék:

P
|| 5 5 5 . | 5 5 5 etc

In order to be able to naék, the sekar ageung and sekar alit must share a goong pitch. In the majority of sekar ageung in degung klasik, the goong pitch is 5/singgul.

DEGUNG KLASIK: BONANG

Many of the standard gumekan patterns are found in the following version of Lalayaran. This piece is in fact a sekar alit, with the patokan 3 (5), with pancer 2. However, it is often played with gumekan technique¹, and teachers use it as an introductory piece for learning the techniques before moving on to larger pieces.


Lalayaran

pangkat biasa

G
5

	<u>gumekan</u>		P		P	
bonang	2 5 4 3 2 5 4 3 2 5 4 3 2 3 2 2 2 5 1 2 3 2 5 4 3 2 1 . 2 3 2 3					
jenggl.	1		2		1	3

//

	P		P		P		G
	2 5 4 3 2 5 4 3 2 5 4 3 2 3 2 2 . 2 3 4 5 2 3 4 5 2 3 . 4 5 4 5						
	1		2		1		5
							repeat any number of times, then:
transition to kemprangan:		2	1	5	5 4 3 2 5 2 3 . 4 5 4 5		G
		2			1		5

//

cacagan

	P		P	
5 5 5 . 5 5 5 2 3 3 3 . 3 3 3 .				
1	2	1	3	

//

	P		P		P		G
3 3 3 . 3 3 3 2 5 5 5 . 5 5 5 .							
1	2	1					5
							repeat any number of times, then:
transition back to gumekan:	2 2 . 2 3 3 . 2 3 3 . 2 3 . 4 5 4 5						G
	2	1					5

//

	P		P	
. 3 4 5 1 5 4 3 5 3 4 5 1 5 2 2 2 5 1 2 3 2 5 4 3 2 1 . 2 3 2 3				
1	2	1		3
				back to gumekan

¹ In theory, any sekar alit could be played with gumekan technique. However, the only one I have heard played in this way is Cirebonan (see 4.1).

DEGUNG KLASIK: BONANG

This type of gumeikan figuration is common in sekar ageung. In other pieces it is often tranposed, eg:

bonang 1 4 3 2 1 4 3|2 1 4 3 2 1 2 1|1 1 3 2 1 2 1 5|5 5 4 5 .12 1 2|

or

4 2 1 5 4 2 1|5 4 2 1 5 4 3 4|4 4 4 4 5 1|1 1 4 5 .12 1 2|

The first half of the pattern (in all its transpositions) is often interchangeable with a variation on just the two outer notes:

RH: LH: 2 5 4 ▼ 3 2 5 4|3 2 5 4 ▼ 3 2 3 ▼ 2|2 2 2 etc

RH: LH: 2 5 ▼ 5 2 5 ▼ 5|5 2 5 ▼ 5 2 5 ▼ 2|2 2 2 etc

The clicks which sound when a note is damped (▼) are very important for the character of this variation.

DEGUNG KLASIK: CÉMPRÉS & PEKING

4.2.2 Cémprés and peking in degung klasik

As a rule, in sekar ageing the *cémprés* plays an octave lower than the *bonang*, and the *peking* plays an octave higher. The *cémprés* plays roughly half as many notes as the *bonang*. The *peking* plays at roughly the same density as the *bonang*, but with more syncopation. Although there is a certain amount of freedom in the way these parts are realised, they should still relate fairly closely to the *bonang* part.

Galatik Mangut

pangkat biasa:

G
5

[illegible]

X II

//

[illegible]

//

																				G								
bonang	2	5	1	2	3	2	1	5	2	5	1	2	3	2	3	3	4	3	2	3	2	3	4	5	2	3	4	5
peking	2	1	5	2	1	5	2	1	5	5	5	1	2	3	4	3	2	4	3	2	5	4	3	2	2	3	4	5
cémprés	4	3	2	1	5	1	2	3	4	3	2	1	2	3	4	5												
jengglong							1							3			5							5				5

DEGUNG KLASIK: CÉMPRÉS & PEKING

Lalayaran

pangkat biasa

G
5

	P												P																			
bonang	2	5	4	3	2	5	4	3	2	5	4	3	2	3	2	2	2	5	1	2	3	2	5	4	3	2	1	2	3	2	3	
peking	3	2	1	.	3	2	1	.	3	2	1	.	1	1	2	3	2	2	1	5	.	2	1	5	.	5	.	5	5	1	2	3
cémprés	.	2	5	4	3	2	3	2	.	3	2	1	5	.	2	1	5	.	5	.	5	5	1	2	3	.	3	2	1	5	4	3
jenggl.							1								2									1							3	

//

[illegible]

The above examples are characteristic, but there are many other possible variations. The essential thing in playing *cémprés* or *peking* is to know the *bonang* part well, and to land on the right note at the *koma* (commas), ie the structural notes usually marked by the *jengglong*. On the *cémprés*, the *bonang* melody is simplified, in slow, even rhythm, preserving the essential contour. This is sometimes called *titisan lagu*: literally, the incarnation of the song. On the *peking*, the *bonang* melody is elaborated with syncopation. Very often the *peking* plays this sort of pattern (where *z* = destination pitch):

peking y x w . y x w . | y x w . w.wx y z ||

Both cémprés and peking parts move mostly in conjunct motion, ie by step, without leaps.

4.2.3 Jengglong in degung klasik

The jengglong is the puseur lagu, the centre or kernel of the melody. The foregoing examples have included possible jengglong parts. In general, the jengglong plays about one note for every four on the cémprés. On occasion, the density of the jengglong part may be halved, or doubled. This is up to the individual player, and may depend on the tempo and character of the piece, or how energetic the player is feeling. In many pieces, the rate of movement of the jengglong part may vary considerably in different sections. The jengglong part should never feel rushed, and in general it is better to err on the side of playing too few notes, rather than too many.

DEGUNG KLASIK: JENGGLONG

One of the satisfying aspects of the jengglong is playing the slow syncopated rhythms that often precede a goong. Here are three possible jengglong parts¹ for one of the most common closing phrases in the sekar ageung repertoire:

bonang	2 5 1 2 3 2 1 5 2 5 1 2 3 2 3 3 3 4 3 2 3 2 3 4 5 2 3 4 5	G
jengglong	<div style="display: flex; align-items: center;"> <div style="font-size: 4em; margin-right: 10px;">[</div> <div style="display: flex; flex-direction: column; gap: 10px;"> <div>1 3 3 5 3</div> <div>1 3 5 . 5</div> <div>3 2 . 3 2 3</div> </div> </div>	<div style="display: flex; flex-direction: column; gap: 10px;"> <div>5 5 5</div> <div>5 5 5</div> <div>5 5 5</div> </div>

The same type of syncopation may also be played in phrases that end on other notes, as for instance in the following extract from the sekar ageung Ladrak:

from Ladrak

bonang	2 5 1 2 1 3 2 2 2 5 1 2 1 3 2 2 2 5 1 2 1 3 2 2 2 3 2 1 2 1 5
jenggl.	1 2 1 2 1 2 1 2 1 5
//	<div style="display: flex; align-items: center;"> <div style="margin-right: 10px;">:</div> <div style="display: flex; flex-direction: column; gap: 10px;"> <div>4 3 2 3 4 5 5 5 1 2 2 3 4 3 2 3 5 . 12 1 2</div> <div>3 3 3 4 5 5 2 3 2 . 3 2</div> </div> </div>
	x II
	<div style="display: flex; align-items: center;"> <div style="margin-right: 10px;">.</div> <div style="display: flex; flex-direction: column; gap: 10px;"> <div>5 5 5 5 5 5 5 5 4 5 1 5 5</div> <div>5 5 5 5 5 5 5 5 4 5 1 5 5</div> </div> </div>
//	<div style="display: flex; align-items: center;"> <div style="margin-right: 10px;">.</div> <div style="display: flex; flex-direction: column; gap: 10px;"> <div>3 4 5 1 1 2 3 3 4 5 4 3 4 1 . 23 2 3</div> <div>3 4 1 1 3 . 3 2 3</div> </div> </div>
//	<div style="display: flex; align-items: center;"> <div style="margin-right: 10px;">.</div> <div style="display: flex; flex-direction: column; gap: 10px;"> <div>2 2 5 4 3 4 3 2 2 5 4 3 4 3 2 2 5 4 3 4 3 2 2 3 2</div> <div>2 4 2 4 2 4 2 2</div> </div> </div>
//	<div style="display: flex; align-items: center;"> <div style="margin-right: 10px;">.</div> <div style="display: flex; flex-direction: column; gap: 10px;"> <div>5 1 5 1 5 1 2 3 2 3 3 3 4 3 2 3 2 3 4 5 2 3 . 45 4 5</div> <div>1 3 5 . 5 . 5</div> </div> </div>

¹ The third of these variations is rather uncommon - I have only ever heard it played by Pa Uking Sukri.

DEGUNG KLASIK: JENGGLONG

The jengglong has six pots, with both a high and a low 5/singgul. The two 5s are usually both played simultaneously. It is important to damp the jengglong, in order to avoid a constant wash of sound. Many players damp slightly *before* the next note, rather than simultaneously with it (as one would a Javanese slenthem, for instance). This sounds more athletic.

DEGUNG KLASIK: KENDANG

4.2.4 Kendang in degung klasik

The drumming used for degung klasik is quite easy to learn: certainly no harder than Javanese kendhang kalih. The drum parts are not as standardized as those of kendhang kalih. That is to say, there are standard motives which recur constantly, but these may be varied at will. Moreover, since sekar ageung often have uneven phrase lengths, the kendang parts have to be adapted to fit the melody.

Two ways of setting up the drums for degung klasik were described in section 1.2.1. Three sounds are used:

<u>name</u>	<u>Sundanese</u> <u>symbol</u>	<u>Javanese</u> <u>equivalent</u>	<u>description</u>
tung	t	p	the large head of one kulanter struck with a beater
dung	d	b	the large head of the large drum struck with a beater
pak	p	t	the small head of the other kulanter slapped with the hand

Ideally it would be preferable to use the Sundanese symbols, since these have the advantage of standing for the name of each sound. However, the majority of readers of this handbook will already be very familiar with the Javanese symbols for kendhang kalih. In order to make the following less confusing to read, I will therefore use **Javanese** symbols. But do please try to use the Sundanese names for the sounds.

The following is a very simple kendangan which could be played in short pieces like Lalayaran, Catrik, Kulu-kulu, etc:

Lalayaran

jengglong				P 1	|				2	|				P 1	|				3	|
kendang	.	.	.	.	|	p	p	p	.	|	.	.	.	.	|	p	p	p	.	|

				P 1	|				P 2	|				P 1	|				G 5	||
.	.	.	.	.	|	p	p	p	t	|	p	b	.	t	|	p	p	p	p	b

It consists essentially of two motives. The first is for trundling along:

A . . . | p p p . |

and the second is a closing pattern to mark the goong:

$$B \quad t \mid p \quad b \quad , \quad \overline{t \mid p} \quad p \quad p \quad p \quad p \quad G$$

DEGUNG KLASIK: KENDANG

The first of these motives is frequently varied with an extra beat:

$$\begin{array}{ccccccc} & \mathbf{A} & & & & & \\ \text{or} & \cdot & \cdot & \cdot & \mathbf{p} & | & \mathbf{p} \quad \mathbf{p} \quad \mathbf{p} \quad \cdot & | \\ & \cdot & \cdot & \cdot & \cdot & | & \mathbf{p} \quad \mathbf{p} \quad \mathbf{p} \quad \mathbf{p} \quad \cdot & | \end{array}$$

Often the stick is made to bounce back, to produce a rapid double beat:

A . . . pp. p p p .

The pattern to mark the goong (B) is also used for the initial goong at the end of the pangkat:

pangkat biasa

bonang . . . 5 5 | . 5 . 5 | . 5 . 4 | 3 2 3 2 |
jengglong
←-----s-l-o-w-i-n-g-----d-o-w-n-----

//

bonang 2 5 5 2 | 2 5 1 2 3 2 3 | 3 3 4 3 2 3 2 3 | 4 5 2 3 . 4 5 4 5 || G
jengglong 1 | 3 | 5 . 5 5 ||
kendang t | p b . t | p p p p b ||

←-----s-l-o-w-i-n-g-----d-o-w-n-----

The pattern for the goong may also be played as follows:

or B' $t \mid p \quad b \quad . \quad . \mid b \quad . \quad p \quad b \parallel^G$
 $t \mid p \quad b \quad . \quad p \mid b \quad . \quad p \quad b \parallel$

Here the dung (b) stroke coincides with the syncopated pattern in the jengglong (described in section 4.2.3), if it is being played.

If pattern A is leading to the goong pattern, it is often preceded by the following more rapid syncopation:

$\overline{p} \cdot p \cdot \overline{p} \cdot \overline{A} \mid p \cdot p \cdot p \cdot \overline{B'} \mid p \cdot b \cdot \cdot \cdot \mid b \cdot p \cdot \overline{G} \parallel$

This can also be elaborated with extra beats (see below).

Thus another possible kendangan for Lalayaran might be as follows:

Lalayaran

jengglong P
 1 | 2 | P
kendang . . . p | p p p . | | p p p p . |

 P P P G
 1 | 2 | 1 | 5 ||
p . p p p p . p p p p t | p b . | p | b . p b ||

DEGUNG KLASIK: KENDANG

Kendangan for the larger forms consist principally of these same motives strung together to fit the length of the goong phrase. For instance, just the first goong phrase of Ladrak is three times as long as Lalayaran. The following version is transcribed from the Hidayat cassette "Beber Layar" (Tosin Muchtar, kendang):

from Ladrak

kendang pangkat biasa:..... $\overline{3|3}$ $\overline{3\ 4}$ $\overline{3\ 2}$ $\overline{3\ 2}$ $\overline{3|4}$ $\overline{5\ 2}$ $\overline{3\ .45}$ $\overline{4\ 5}$ G

t | p b . t | p p p p b ||

i)
bonang $\left[\begin{array}{cccccccccccccccc} . & 5 & . & \overline{2|2} & 2 & 2 & 2 & 2 & 5 & . & 2 & \overline{2\ 3} & \overline{2|2} & 2 & 2 & 2 & 5 \end{array} \right|$
jengglong $\left[\begin{array}{cccccccccccccccc} . & . & . & \overline{2} & . & . & . & . & 5 & . & . & . & \overline{2} & . & . & . & 5 \end{array} \right|$
kendang $\left[\begin{array}{cccccccccccccccc} . & . & . & p & p & p & p & . & . & . & . & . & p & p & p & p & . \end{array} \right|$

//

ii) $\left[\begin{array}{cccccccccccccccccccc} . & 2 & \overline{2\ 3} & \overline{2|2} & 2 & 2 & \overline{5\ 5} & \overline{5\ 5} & \overline{5\ 5} & \overline{4|4} & \overline{4\ 4} & \overline{3\ 3} & \overline{3\ 3} & \overline{2|2} & \overline{2\ 2} & \overline{5\ 1} & \overline{.23} & 2 & 3 \end{array} \right|$
 $\left[\begin{array}{cccccccccccccccccccc} . & . & . & . & p & p & p & p & t & p & b & . & t & p & p & p & p & . & . \end{array} \right|$

//

iii) $\left[\begin{array}{cccccccccccccccccccc} . & . & . & \overline{3|3} & \overline{3\ 4} & \overline{3\ 2} & \overline{3\ 2} & \overline{3|3} & \overline{3\ 4} & \overline{3\ 2} & \overline{3\ 2} & \overline{3|3} & \overline{3\ 2} & \overline{3\ 3} & \overline{2\ 3} & \overline{.45} & 4 & 5 \end{array} \right|$
 $\left[\begin{array}{cccccccccccccccccccc} . & . & . & . & p & p & p & . & . & p & p & p & . & . & p & p & p & . \end{array} \right|$

//

iv) $\left[\begin{array}{cccccccccccccccccccc} . & 2 & 5 & . & 5 & \overline{2\ 2} & 5 & \overline{4|4} & \overline{4\ 3} & \overline{2\ 2} & \overline{2\ 1} & \overline{5|5} & \overline{5\ 4} & \overline{5\ 4} & \overline{.12} & 1 & 2 \end{array} \right|$
 $\left[\begin{array}{cccccccccccccccccccc} . & . & . & . & p & p & p & p & t & p & b & . & t & p & p & p & p & . \end{array} \right|$

//

v)
(Rugrug) $\left[\begin{array}{cccccccccccccccccccc} . & \overline{.55} & \overline{5\ 5} & \overline{.55} & \overline{5\ 5} & \overline{5\ 5} & \overline{.55} & \overline{5\ 5} & \overline{.55} & \overline{5\ 5} & \overline{5\ 5} & \overline{.55} & \overline{5\ 5} & \overline{5\ 5} & \overline{5\ 1} & \overline{2|2} & \overline{2\ 2} & \overline{5\ 1} & \overline{.23} & 2 & 3 \end{array} \right|$
 $\left[\begin{array}{cccccccccccccccccccc} . & . & . & . & p & p & p & p & . & . & . & p & b & . & . & . & . & . \end{array} \right|$

//

vi) $\left[\begin{array}{cccccccccccccccccccc} 3 & 5 & 1 & 2 & 3 & 2 & 1 & \overline{5} & 2 & 5 & 1 & 2 & 3 & 2 & \overline{3|3} & \overline{3\ 4} & \overline{3\ 2} & \overline{3\ 2} & \overline{3|4} & \overline{5\ 2} & \overline{3\ .45} & 4 & 5 \end{array} \right|$
 $\left[\begin{array}{cccccccccccccccccccc} p & . & p & . & p & . & p & p & p & t & p & b & . & . & . & b & . & p & b \end{array} \right|$ G

x II

The drum patterns in this passage could be summarized as follows:

lines <u>i & ii</u>	A	A	A	B
<u>iii & iv</u>	AA	A	A	B
<u>v & vi</u> (Rugrug)	A	p b	sync+A	B' goong

Lines i & ii are much the same as our first version of Lalayaran. Note that there is no goong on 3/panelu at the end of line ii, or on 2/kenong at the

DEGUNG KLASIK: KENDANG

end of line iv, although both these are quite strong cadences (koma). Both are marked by the closing pattern B. The stronger closing pattern, B', in which the dung (b) strokes match the jengglong syncopation, is reserved for the actual goong at the end of line vi (and is also used at the end of the whole piece). Line vi begins with the syncopated tung (p) strokes which warn that a goong is coming.

In the first half of line iii, instead of the normal pattern A, we get a kind of truncated version, which is repeated. This is interesting, since it closely reflects what the melody does at that point: a short motive is reiterated on 3/panelu. A sensitive drummer's realisation does not just tie up with the goong notes, but also reflects the character of the melody.

In the second half of line v, we just get the figure . . p b|. . . .|, which also occurs in the closing patterns B and B', though not on this beat. The whole of lines v & vi comprise the very common closing phrase, Rugrug. This configuration of drum patterns is associated with Rugrug, and as such is best regarded as a single entity.

Since the kendang parts are so sparse in degung klasik, the kendang does not really control the tempo, as it generally does in other types of gamelan. In degung klasik, the bonang player has much more control over the tempo than the kendang does. For this reason, it is not necessary for the kendang to play a special pattern for stopping. However, the kendang may indicate that it is time to stop, by playing straight on-beat tung (p) strokes, instead of the syncopated tung that normally precede the final closing pattern.

The decision whether or not to make the transition to a sekar alit (naék), is in the hands of both the bonang and kendang players. The bonang can give the signal to naék by playing kemprangan instead of gumekan before the final goong. Even if the bonang does not do this, the kendang player can make the transition by changing to kawih style drumming (ie complex patterns played with the hands - ditepak) at the goong. In order to naék, the tempo slows down as for stopping, and then doubles at the goong.

DEGUNG KLASIK: SULING & RAMPAK SEKAR

4.2.5 Suling and rampak sekar in degung klasik

Suling playing is beyond the scope of this book. Learning to play suling for degung klasik pieces is perhaps easier than for kawih songs, since in the former there is a clear instrumental melodic line to follow. The suling part often lies fairly close to the contour of the bonang melody. However, the suling regularly takes off on its own idiomatic tangent, especially at cadences. These bird-like flights, and the delicate ornaments, are of course best learned from a teacher. Failing that, a great deal can be achieved by anyone with a reasonable ear, and enough time and patience to work some of these out from recordings. It is very useful to have a selection of suling of slightly different lengths, in order to find one that matches the pitch of the particular recording.

For suling players in degung (and equally for rebab players in gamelan) it is essential to know the vocal line. In degung klasik, singing is confined to the female chorus called rampak sekar. Since it is sung by a group of singers, rampak sekar melody (like Javanese *gérongan*) is fairly clear-cut. This has obvious advantages for foreign students of the music.

The following is a transcription of the rampak sekar melody for Ladrak, from a recording of Ibu Tjitjih Rukaésih and Elis Rosliani with the group Puspa Nugraha:

Ladrak

pangkat biasa:.....3|3 3 4 3 2 3 2 3|4 5 2 3 .45 4 5|| G

//

bonang jengglong rampak sekar	<div style="display: flex; align-items: center;"> <div style="font-size: 3em; margin-right: 5px;">{</div> <div style="display: flex; flex-direction: column; gap: 5px;"> <div>$\dot{}$ 5 $\dot{}$ 2|2 2 2 2 5| $\dot{}$ 2 2 3 2|2 2 2 2 5|</div> <div>2| 5| 2| 5| 2| 5|</div> <div>$\dot{}$ $\dot{}$ $\dot{}$ 2| $\dot{}$ $\dot{}$ $\dot{}$ 1 5| $\dot{}$ $\dot{}$ $\dot{}$ 2| $\dot{}$ $\dot{}$ $\dot{}$ 1 5|</div> </div> </div>	<div style="display: flex; flex-direction: column; gap: 5px;"> <div>Gu- nung, gu- nung</div> <div>[first time through without singing]</div> </div>
--	---	---

//

<div style="display: flex; flex-direction: column; gap: 5px;"> <div>$\dot{}$ 2 2 3 2|2 2 2 5 5 5 5 4|4 4 4 3 3 3 3 2|2 2 5 1 .23 2 3|</div> <div>2| 4| 2| 3| 2| 3|</div> <div>$\dot{}$ $\dot{}$ $\dot{}$ 2| $\dot{}$ 5 $\dot{}$ 4| $\dot{}$ 3 $\dot{}$ 2| $\dot{}$ $\dot{}$ 1 2 3 3|</div> </div>	<div style="display: flex; flex-direction: column; gap: 5px;"> <div>nga- ba- ris nga- ding- ding</div> </div>
---	---

//

<div style="display: flex; flex-direction: column; gap: 5px;"> <div>$\dot{}$ $\dot{}$ $\dot{}$ 3|3 3 4 3 2 3 2 3|3 3 4 3 2 3 2 3|3 3 2 3 .45 4 5|</div> <div>3| 3| 3| 3| 3| 3|</div> <div>$\dot{}$ $\dot{}$ $\dot{}$ $\dot{}$ 2 $\dot{}$ 3| $\dot{}$ $\dot{}$ $\dot{}$ 2 1 2| $\dot{}$ $\dot{}$ 3 4 5 5|</div> </div>	<div style="display: flex; flex-direction: column; gap: 5px;"> <div>Lir a- yang a- yang- an</div> </div>
--	--

//

<div style="display: flex; flex-direction: column; gap: 5px;"> <div>$\dot{}$ 2 5 $\dot{}$ 5 2 2 5 4|4 4 3 2 2 2 1 5|5 5 4 5 .12 1 2|</div> <div>5| 4| 2 3| 2 3 2|</div> <div>$\dot{}$ $\dot{}$ 5 5| $\dot{}$ 5 $\dot{}$ 4| $\dot{}$ 3 $\dot{}$ 2| $\dot{}$ $\dot{}$ 1 2 3 2|</div> </div>	<div style="display: flex; flex-direction: column; gap: 5px;"> <div>ngujur ti ku- lon ka wé- tan</div> </div>
---	---

DEGUNG KLASIK: SULING & RAMPAK SEKAR

(Rugrug)

//

X II

LH
RH[illegible]

i: no singing (gelenyu)

ii: . 2 1 2 3 2 | . 2 1 2 3 2 | . 2 1 2 3 2 | . 3 2 1 5
milu nyaksi gunta ganti gunta ganti robah jaman

LH
RH

. . 4 3 | 2 3 4 5 | 5 5 1 2 2 3 4 | 3 2 3 5 . 12 1 2
 . . 4 3 | 2 3 4 5 | 5 2 3 2 . 3 2
 . . . 4 3 | . 2 3 . 4 5 | . 1 2 3 . 4 3 2 3 2
 i: nyorang pi-rang pirang geus rébu-an ta-un
 ii: milu nyak-si keur a-lam anu bi-ha-ri

x II

$\begin{array}{cccc|cccc|cccc|cccc|cccc} \hline & & 5 & & & & 5 & & & & 5 & & & & 4 & 5 & 1 & 5 \\ \hline \cdot & 5 & & 5 & 5 & \cdot & 5 & 5 & 5 & \cdot & 5 & 5 & 5 & 4 & 5 & 1 & 5 \\ & & & & 5 & & & & 5 & & & & 5 & & & & 5 \\ \hline \cdot & \cdot & \cdot & \cdot & \cdot & 5 & 5 & \cdot & 5 & 5 & \cdot & 5 & 5 & \cdot & 4 & 5 & 1 & 5 \\ \hline & & & & & \text{gela} & \text{r} & & \text{jaan} & & \text{Sun-} & & \text{da} & & & & & \end{array}$

[illegible]

DEGUNG KLASIK: SULING & RAMPAK SEKAR

//

.	2	2	5	4	3	4	3	2	2	5	4	3	4	3	2	2	5	4	3	4	3	2	2	3	2
.	2			4				2			4			2			4			2			2		2
.	2	5	4		3	2	5	4	3	2	5	4		3	2	3	2								
	linggihna				Ma-	ha	Prabu		nu	ras-	pa-	ti	Si-	li-	wangi										

//

.	5	1	5	1	.	5	1	5	1	2	3	2	3	3	3	4	3	2	3	2	3	4	5	2	3	4	5	4	5	G
.					1								3			5			.		5		.		.				5	
.	5	.	1	.	.	2	.	3	3	.	.	1	2	.	1	3	4	5	.	4	5									
	Da-		yeuh-		na		Ga-					luh	Pa-		ku-														an	

Chapter 5

PLAYING PANAMBIH TEMBANG SUNDA

An introduction to the structure of tembang Sunda songs is found in Chapter VII of Wim van Zanten's Music in the Cianjuran Style (Foris, Dordrecht, 1989). Here the aim is to provide complementary information and practical tips for aspiring instrumentalists, especially those with a background in gamelan.

5.1 Playing kacapi indung in panambih tembang Sunda

In order to make the right sound, you need to grow about $\frac{1}{4}$ " of nail on the index finger of the right hand. All other nails should be kept short. In panambih tembang Sunda, only the index finger and thumb are used in the right hand. In the left hand, only the thumb and middle finger should play, while the ring finger is used for damping. The right hand plays the shorter strings, which do not need to be damped.

Much of the panambih repertoire is derived from gamelan. What the right hand of the kacapi indung does is very similar to susulan on the bonang in gamelan degung (see section 4.1.1). The left hand plays syncopated patterns like stylized kendangan, and provides "goong"¹ notes in the bass.

The right-hand thumb does the same as the right hand in susulan bonang: it plays the destination note in off-beats. The right hand index finger does the same as the left hand in susulan bonang: it alternates between the destination note and euphonious (near-)neighbour notes. Just as in susulan the bonang does not play the destination note when it is arrived at, but leaves it to the jengglong, so here the right hand of the kacapi indung does not play the destination note at the end of the phrase, but leaves it to the left hand in the bass.

common right-hand patterns for destination note 2/kenong

1 wilet		"goong"		"goong"		"goong"
LH		$\dot{2}$	or	$\dot{2}$	or	$\dot{2}$
RH index	$\dot{2}$ $\dot{1}$ $\dot{2}$ $\dot{2}$	$\dot{2}$		$\dot{2}$ 5 $\dot{2}$ $\dot{2}$		$\dot{2}$ $\dot{3}$ $\dot{2}$ $\dot{2}$
RH thumb	2 . 2 . 2 . 2 .	$\dot{2}$		2 . 2 . 2 . 2 .		2 . 2 . 2 . 2 .

2 wilet		"goong"
LH		$\dot{2}$
RH index	$\dot{2}$ 5 $\dot{2}$ 5	$\dot{2}$ 5 $\dot{2}$ $\dot{2}$
RH thumb	2 . 2 . 2 . 2 .	2 . 2 . 2 . 2 .

¹ Since tembang does not use the instrument goong, tembang musicians use the term to refer to any bass note that ends a phrase (not necessarily the final one).

PANAMBIH TEMBANG SUNDA: KACAPI INDUNG

2 wilet with pancer pancer "goong"

LH										
RH index	2̣	1	2̣	3̣	2̣	5	2̣	2̣		
RH thumb	2	2	2	2	2	2	2	2	2	2

4 wilet pancer "goong"

LH										
RH index	2̣	5	2̣	5	2̣	5	2̣	3̣	2̣	5
RH thumb	2	2	2	2	2	2	2	2	2	2

The right hand is held very near the fixed bridge at the right-hand side of the instrument. Many players rest their ring and little fingers on the screws which hold the strings to the right of the bridge. The hand is further supported by resting the side of the wrist on the gelung, or scroll.

The thumb plucks the string away from the player. The index finger plucks towards the player, using the nail. After the string is plucked, the fleshy part of the index finger often comes to rest on the adjacent string. This usually happens on notes farthest from the player (ie 2 in the above examples). The index finger sounds more penetrating than the thumb for two reasons: it uses the nail while the thumb does not; and it is plucked closer to the bridge than the thumb drone.

Sometimes a pancer note is played half-way through the phrase. While "goong" notes at the end of a pattern are always played in the bass by the left hand alone, pancer notes are always¹ played in octaves by both hands.

As well as playing the pancer and goong notes shown above, the left hand fills out the patterns with syncopated "kendangan". These are played with the fleshy parts of the thumb and middle finger² of the left hand. The thumb plucks away from the player, and the middle finger plucks towards the player. The middle finger comes to rest on the next string after plucking. Find a position along the length of the string which gives a full, round tone.

Since the bass of the kacapi indung is very resonant, it is important to learn to damp in the left hand. As in gamelan, a note is damped at the same time as the subsequent note is sounded. The string just plucked by the thumb is then damped by the thumb as the next string is plucked. The string just plucked by the middle finger is damped by the *ring* finger as the next string is plucked. So although the left arm is floating free (rather than resting on the instrument like the right arm), either the thumb or one of the fingers is always in silent contact with the strings. This is important because it enables you to keep your bearings.

¹ At least, very nearly always.

² In fact, many players occasionally use the left index finger, especially for "goong" notes. Some teachers frown on this.

PANAMBIH TEMBANG SUNDA: KACAPI INDUNG

To sort out the co-ordination of the damping and plucking, practice extremely slowly on just two notes, and when you have got it, gradually build up the speed:

	middle f. plucks	ring f. damps	middle f. plucks	ring f. damps
$\dot{5}$	$\dot{3}$	$\dot{0}$	$\dot{3}$	$\dot{0}$
thumb plucks	thumb damps	thumb plucks	thumb damps	thumb plucks

There are many subtle variations, some specific to particular pieces, but the two most common basic "kendangan" in 2 wilét are:

$\dot{.} \dot{3} \dot{5} \dot{5} \dot{.} \dot{5} \dot{5} \dot{.} \dot{5} \dot{3} \dot{3} \dot{3} \dot{3} \dot{5} \dot{5} \dot{.} \dot{5} \dot{3} \dot{5} \dot{2} \parallel$
dong diDING

$\dot{.} \dot{5} \dot{3} \dot{5} \dot{3} \dot{.} \dot{5} \dot{3} \dot{.} \dot{5} \dot{3} \dot{5} \dot{3} \dot{5} \dot{2} \parallel$
dingDONG

Sometimes just the tail is used:

$\dot{.} \dot{3} \dot{.} \dot{5} \dot{5} \dot{3} \dot{5} \dot{2} \parallel$

My kacapi teacher, Bapa Uking Sukri, sings the kendangan patterns to the syllables ding and dong¹: dong-diDING, diDING-ding-dodong dong dong...; or ding-DONG, ding-DONG, ding-DONG etc.. It is a useful shorthand to be able to refer to the kendangan just by the first bit. It suffices to say: "play ding-DONG here" to know which pattern is meant.

It is interesting to compare these patterns with kendangan from degung klasik. In section 4.2.4 we encountered the following pattern, for the goong:

$\dot{p} \dot{.} \dot{p} \dot{.} \dot{p} \dot{.} \dot{p} \dot{p} \dot{p} \dot{t} \dot{p} \dot{b} \dot{.} \dot{p} \dot{b} \dot{.} \dot{p} \dot{b} \parallel$ G

In the following example this has been realigned to show how the same rhythmic motives are found in kendangan on the kacapi (albeit in expanded form, and on a different beat):

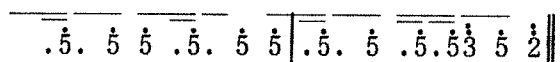
$\dot{.} \dot{3} \dot{5} \dot{5} \dot{.} \dot{5} \dot{5} \dot{.} \dot{5} \dot{3} \dot{3} \dot{3} \dot{3} \dot{5} \dot{5} \dot{.} \dot{5} \dot{3} \parallel$ pancer $\dot{.} \dot{5} \dot{3} \dot{5} \dot{3} \dot{.} \dot{5} \dot{3} \dot{.} \dot{5} \dot{3} \dot{5} \dot{3} \dot{5} \dot{2} \parallel$
 $\dot{.} \dot{p} \dot{.} \dot{p} \dot{.} \dot{p} \dot{.} \dot{p} \dot{p} \dot{p} \dot{.} \dot{t} \dot{p} \dot{b} \dot{.} \dot{p} \dot{b} \dot{.} \dot{p} \dot{b} \parallel$

In 4 wilét these two patterns are usually linked by a pancer, as in the above example.

¹ Nothing to do with the Javanese dhing-dhong, which Judith Becker goes on about.

PANAMBIH TEMBANG SUNDA: KACAPI INDUNG

Another common kendangan, which is often interchangeable with dong-diDING, is the following¹:

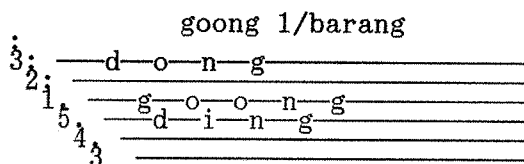
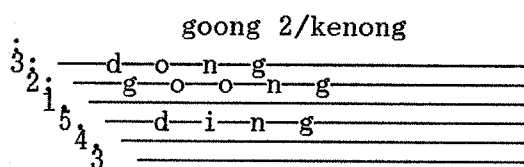


The kacapi indung player may give advance warning that the piece is about to end by playing the following unsyncopated version of the above:

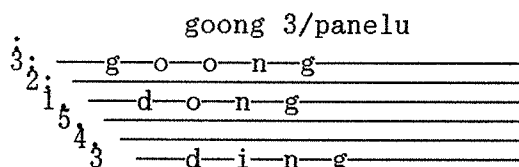
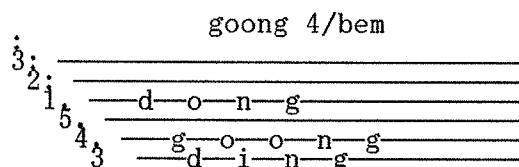
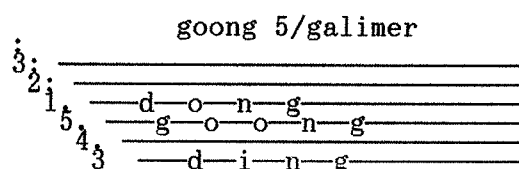


The above kendangan may all also be used for the "goong" note 1/barang. For "goong" notes 5/galimer, 4/bem and 3/panelu, the same kendang patterns are transposed up three strings:

ding-dong on 5 and 3



ding-dong on 3 and 1



Kendangan in other positions are sometimes found (eg on 5 and 2 in pélog). Nevertheless, the above positions are the main ones for both the pélog and sorog tunings. In panambih tembang Sunda, kendangan are always played on strings which sound well together (usually a Western fifth or sixth: never a tritone, as in some other kacapi styles). In saléndro there is more latitude, since any pair of strings with two strings in between sound roughly a fifth apart.

Many panambih are based on sekar alit from the gamelan degung and gamelan saléndro repertoires. Thus in a song like Kulu-kulu, the patokan 5 (2), is realised as it might be on the bonang or panerus/cémprés: with patterns to 2 5 5 (2).

¹ Javanese gamelan players may find this pattern easier if they think of the rhythm of gembyang bonang panerus in Lancaran.

PANAMBIH TEMBANG SUNDA: KACAPI INDUNG

Kulu-kulu 1 wilet

pancer										"goong"										goong									
. 3̣ 5̣ 2̣ 5̣ 1̣										. 1̣ . 3̣ 3̣ 1̣ 3̣ 5̣										. 5̣ 3̣ 5̣ 3̣ . 5̣ 3̣ . 5̣ 5̣ 3̣ 5̣ 2̣									
2̣ . 2̣ . 2̣ . 2̣ . 2̣										5̣ . 5̣ . 5̣ . 5̣ . 5̣										5̣ . 5̣ . 5̣ . 5̣ . 5̣ . 2̣ . 2̣ . 2̣ . 2̣ .									
(g) < < < < < < c > > > > > > >										N < < < < < < < c > > > > > > >										G									

Kulu-kulu 2 wilet

pancer										"goong"										"goong"									
. 3̣ 5̣ 5̣ . 5̣ 5̣ . 3̣ 3̣ 3̣ 3̣ 5̣ 5̣ 5̣ 3̣ 5̣ 2̣										. 3̣ 1̣ 3̣ 1̣ . 3̣ 1̣ . 3̣ 3̣ 1̣ 3̣ 5̣																			
2̣ . 2̣ . 2̣ . 2̣ . 2̣										5̣ . 5̣ . 5̣ . 5̣ . 5̣										5̣ . 5̣ . 5̣ . 5̣ . 5̣ . 5̣ . 5̣ . 5̣ .									
(g) < < < < < < c < < < < < < < g > > > > > > >										> > > > > > > > > > > > > > > > > > > N																			

//

pancer										"goong"										goong									
. 5̣ . 2̣ . 2̣ 5̣ 2̣ 3̣										. 1̣ . 3̣ 3̣ 1̣ 3̣ 5̣										. 5̣ 3̣ 5̣ 3̣ . 5̣ 3̣ . 5̣ 5̣ 3̣ 5̣ 2̣									
5̣ . 5̣ . 5̣ . 5̣ . 5̣										5̣ . 5̣ . 5̣ . 5̣ . 5̣										2̣ . 2̣ . 2̣ . 2̣ . 2̣ . 2̣ . 2̣ . 2̣ .									
< < < < < < c < < < < < < < n > > > > > > >										> > > > > > > > > > > > > > > > > > > G																			

Kulu-kulu 4 wilet

pancer										"goong"																			
. 3̣ 5̣ 5̣ . 5̣ 5̣ . 3̣ 3̣ 3̣ 3̣ 5̣ 5̣ 5̣ . 5̣ 3̣										. 5̣ 3̣ 5̣ 3̣ . 5̣ 3̣ . 5̣ 5̣ 3̣ 5̣ 2̣																			
2̣ . 2̣ . 2̣ . 2̣ . 2̣										2̣ . 2̣ . 2̣ . 2̣ . 2̣										2̣ . 2̣ . 2̣ . 2̣ . 2̣ . 2̣ . 2̣ .									
(g) < < < < < < < < < < < < < c < < < < < < < < < < < < < g >										> >																			

//

pancer										"goong"																			
. 5̣ 2̣ 2̣ . 2̣ 2̣ . 5̣ 5̣ 5̣ 5̣ 2̣ 2̣ 2̣ 5̣ 2̣ 3̣										. 3̣ 1̣ 3̣ 1̣ . 3̣ 1̣ . 3̣ 3̣ 1̣ 3̣ 5̣																			
5̣ . 5̣ . 5̣ . 5̣ . 5̣										5̣ . 5̣ . 5̣ . 5̣ . 5̣										5̣ . 5̣ . 5̣ . 5̣ . 5̣ . 5̣ . 5̣ .									
> > > > > > > > > > > > > c > > > > > > > > > > > > > N										> >																			

//

pancer										"goong"																			
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PANAMBIH TEMBANG SUNDA: KACAPI INDUNG

Catrik 2 wilet

//

Catrik 2 wilet beginning without pancer (3rd cycle of Panglipur)

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PANAMBIH TEMBANG SUNDA: KACAPI INDUNG

14-"bar" phrase instead of 16. It is the singers who usually hire the kacapi players for their services, so the latter tend to acquiesce. Modifying the goong phrase length would be unthinkable in gamelan. Many recently composed panambih (particularly those by the late Pa Engkos) have phrases of uneven length, and are not based on previously existing musical structures such as sekar alit. Sometimes phrase lengths are altered because the singer has no sense of timing: kacapi indung players often have to cover the mistakes of incompetent singers (who are often those of highest social prestige) by unobtrusively adding or subtracting beats.

PANAMBIH TEMBANG SUNDA: KACAPI RINCIK

5.2 Playing kacapi rincik in panambih tembang Sunda

The rincik only became a regular part of the tembang Sunda ensemble in the 1950s. It is only used in the panambih songs. It is an instrument which is treated rather casually. You would very rarely hear of anyone troubling to *study* the rincik. Nevertheless, a good or indifferent rincik player can make or mar a performance, and there are a few specialist players who are acknowledged as outstanding on the instrument.

The plucking technique on the rincik is the same as that on the kacapi indung in songs of the non-metrical mamaos type. The only fingers that actually pluck strings are the index fingers of both hands. Whereas on the kacapi indung (in panambih) the right hand index finger plucks towards the player, in this technique the right hand index finger nail plucks *away* from the player. This is called sintreuk, or flick. After plucking the string, the finger nail comes to rest on the next string away from the player. This makes it very easy to play a downward scale with the right hand, just by pushing your hand away from you.

The left hand index finger plucks the string *towards* the player, and comes to rest on the next string nearest to the player. This makes it very easy to play an upward scale with the left hand, just by pulling your hand towards you.

Both arms are floating free, without being supported by the instrument. The plucking point is not too near the bridges.

If it is necessary to damp the strings, this is done by the thumb in the right hand. It is important therefore not to clench the thumb and index finger together when plucking. If playing an upward scale in the right hand, the strings just plucked are automatically damped by the nail of the index finger coming to rest there. In the left hand, damping is done by the middle finger. If playing a downward scale in the left hand, the strings just plucked are automatically damped by the fleshy part of the index finger coming to rest there.

The above technical description also applies to kacapi indung playing in the non-metrical songs of the mamaos type. Good damping is more crucial on the kacapi indung than on the short strings of the rincik.

The part played by the rincik is free. It provides a constant ripple of notes in even rhythm, at four times the density of movement of the index finger of the right hand of the kacapi indung. The part is free, but not arbitrary. There are semi-formulaic patterns which recur, particularly at the ends of phrases. A sensitive rincik player accomodates the pancer chosen by the kacapi indung player, and is also conscious of the contour and register of the vocal line. In the fast opening pieces (bubuka), the rincik plays a kind of caruk, with the two hands interlocking. There are different styles of playing, some of which involve the two hands playing different notes at the same time. Occasionally there is rhythmic variation, with triplets (three notes in the time of the usual four), or with rhythms subdivided at cadences, eg:

4 5 5̣12 1 2|

PANAMBIH TEMBANG SUNDA: KACAPI RINCIK

The following is a typical example of a straight-forward melodic style of playing, transcribed from the Hidayat label kacapi suling recording "Balebat", with Dede Suparman on kacapi rincik

Kulu-kulu 1 wilet (kawih melody: Soropongan)

kacapi $\begin{bmatrix} \cdot & \overline{3} & \overline{5} & \overline{2} & \overline{5} & \overline{1} \\ 2 & \cdot & 2 & \cdot & 2 & \cdot & 2 & \cdot \end{bmatrix}$

indung $\begin{bmatrix} \cdot & \overline{1} & \overline{.3} & \overline{3.1} & \overline{3} & \overline{5} \\ 5 & \cdot & 5 & \cdot & 5 & \cdot & 5 & \cdot \end{bmatrix}$

$\begin{bmatrix} \cdot & \overline{5} & \overline{3} & \overline{5} & \overline{3} & \cdot & \overline{5} & \overline{3} & \overline{.5.5.3} & \overline{5} & \overline{2} \\ 2 & \cdot & 2 & \cdot & 2 & \cdot & 2 & \cdot & 2 & \cdot & 2 & \cdot \end{bmatrix}$

kacapi rincik:

i	. 2 . 5 . 2 . 1	5 5 5432323454551543534152151513243232152512312
ii	232152513243232152154543	i i i
iii	25215251	ii ii i i i
iv	ii	232345432323454551543423452345432432121545451212
v	iii ii	3434515121513454555432543254324234545121545451212
vi	215434321251232345154543	iv 51543432125123234543243212512312
vii	2321515434234523434515121513454551543534152151451232121512321312	
viii	.5215251	ii 3 vi iv 54321215453451451234543432351312
ix	ii	52151251 iv 543212512351232152154545 vii
x	viii 34232323	v vi 15251232132432312

etc.

PANAMBIH TEMBANG SUNDA: KACAPI RINCIK

If two kacapi rincik are used, the second just plays kemprangan rather like the rincik in gamelan, ie playing in octaves with a rapid off-beat rhythm. For instance:

kacapi rincik II

LH	2	2	2	2	2	2	2	2	2	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	2	2	2	2	2	2	2	2	2
RH		2		2		2				.	5		5		5		.	5		5		5		.	2		2		2			.	

In saléndro songs with a melody which uses one of the sorog-type scales (see section 2.2.3), such as Renggong Malang, Macan Ucul, Buah Kawung and so on, the second rincik may be tuned to that sorog scale. At Radio Republik Indonesia, the way they do songs in which the melody alternates between saléndro and sorog is as follows. During the sections in which the melody is in saléndro, the rincik tuned to saléndro plays normally, while the rincik tuned to sorog plays kemprangan (to the pitches which tumbuk, or coincide, with the saléndro tuning). Conversely, during the sections in which the melody is in sorog, the rincik tuned to sorog plays normally, while the rincik tuned to saléndro plays kemprangan (to the pitches which tumbuk, or coincide, with the sorog tuning). The kacapi indung remains tuned to saléndro.

5.3 Suling and singing in panambih tembang Sunda

It is beyond the scope of this book to deal with suling and singing. These have to be learned by intense listening. When imitating suling melodies from recordings, it is very useful to have a selection of suling of slightly different lengths, in order to be able to match the pitch. Tembang Sunda vocal technique is not easy, but the panambih melodies are the most suitable repertoire for beginners. It is well worth attempting to learn vocal melodies, not necessarily in order to perform them (outside the bathroom), but in order to enrich one's understanding of the music.

TABLE OF PATOKAN
frameworks of sekar alit

I Pieces in which the main notes are adjacent

<u>1 + 2</u>	
BÉNDRONG	(1) (2)
PANGLIMA/SÉNGGOT/BARLÉN	4(1)4(2)
PALIMANAN	5(1)5(2)
SEKAR MAWAR	5 1 5(2)
KAJAKSAN(AN)	5(1)4(2)

<u>2 + 3</u>	
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<u>3 + 4</u>	
WALED	(3) (4)
SINYUR / Puspajala	1(3)1(4)
SAMPAK	1(3)2(4)

<u>4 + 5</u>	
Barlén Gedé	2(4)2(5)
Sampak	2(4)3(5)

<u>5 + 1</u>	
BARLÉN LEUTIK / SÉNGGOT PETIT	3(5)3(1)

II Pieces in which the main notes are not adjacent

<u>3 + 1</u>	
SORONG DAYUNG	3 (1)
SAMARANGAN	(3) (1)
LOGANTARA / UCENG	(3) (1)
SANGA GANCANG	4(3)5(1)
SOLONTONGAN	<u>1 (3)</u> repeated <u>4 (1)</u>

4 + 2

CANGKURILEUNG	4 (2)
KULU-KULU BEM	2 (4)
PAPALAYON CIAMIS	(4) (2)
BANJARAN	1(2)1(4)
SIREUM BEUREUM	1 2 3(4)
SURABAYAN	1(2)3(4)

5 + 3

MITRA	5 (3)
Lalayaran	3 (5)
Jipang Lontang	(3) (5)
Cirebonan	2(3)2(5)

1 + 4

GENDU / MACAN UCUL	1 (4)
KULU-KULU BARANG	4 (1)
PATRA	(1) (4)
KARANG NUNGGAL	2(1)2(4)
RANCAG	3(1)3(4)
RÉNGGONG GANCANG	2(1)3(4)

2 + 5

Catrik	2 (5)
Kulu-kulu	5 (2)
BÉNDRONG PETIT /Jipang Prawa	(2) (5)
BUNGUR	4(2)4(5)
Karang Nunggal	3(2)3(5)
BELÉNDÉAN	4(5)1(2)

III Pieces with three goong notes

ANGLÉ / RÉNGGONG MALANG	(1) (2) (4)
TUMENGUNGAN /KADIPATÉNAN	(1) (3) (4)
RÉNGGONG GEDÉ	(2) (4) (5)

NB: titles written in lower-case are found in gamelan degung and/or panambih tembang Sunda, but not in gamelan saléndro.

INDEX OF PATOKAN

ANGLÉ	(1) (2) (4)
BANJARAN	1(2)1(4)
Barlén Gedé	2(4)2(5)
BARLÉN LEUTIK	3(5)3(1)
BARLÉN	4(1)4(2)
BELÉNDÉРАН	4(5)1(2)
BÉNDRONG PETIT	(2) (5)
BÉNDRONG	(1) (2)
BUNGUR	4(2)4(5)
CANGKURILEUNG	4 (2)
Catrik	2 (5)
Cirebonan	2(3)2(5)
GENDU	1 (4)
Jipang Prawa	(2) (5)
Jipang Lontang	(3) (5)
KADIPATÉNAN	(1) (3) (4)
KAJAKSAN(AN)	5(1)4(2)
KARANG NUNGGAL	2(1)2(4)
Karang Nunggal	3(2)3(5)
Kulu-kulu	5 (2)
KULU-KULU BEM	2 (4)
KULU-KULU BARANG	4 (1)
Lalayaran	3 (5)
LOGANTARA	(3) (1)
MACAN UCUL	1 (4)
MITRA	5 (3)
PALIMANAN	5(1)5(2)
PANGLIMA	4(1)4(2)
PAPALAYON CIAMIS	(4) (2)
PATRA	(1) (4)
Puspajala	1(3)1(4)
RANCAG	3(1)3(4)
RÉNGGONG GEDÉ	(2) (4) (5)
RÉNGGONG MALANG	(1) (2) (4)
RÉNGGONG GANCANG	2(1)3(4)
SAMARANGAN	(3) (1)
SAMPAK	1(3)2(4)
Sampak	2(4)3(5)
SANGA GANCANG	4(3)5(1)
SEKAR MAWAR	5 1 5(2)
SÉNGGOT PETIT	3(5)3(1)
SÉNGGOT	4(1)4(2)
SINYUR	1(3)1(4)
SIREUM BEUREUM	1 2 3(4)
SOLONTONGAN	<u>1 (3) 4 (1)</u>
SORONG DAYUNG	3 (1)
SURABAYAN	1(2)3(4)
TUMENGGUNGAN	(1) (3) (4)
UCENG	(3) (1)
WALED	(3) (4)

GLOSSARY

- A dot under a note indicates that it is in the *higher* octave. A dot over a note indicates that it is in the *lower* octave.
- A minus sign *raises* the pitch of the note that precedes it. In the pélog degung tuning, if 3/panelu is Western D, then 3-/panelu sorog is E.
- + A plus sign *lowers* the pitch of the note that precedes it.
- <<<<< Used in this guide to show that a pattern reiterates the last structural pitch (goong or kenong).
- >>>>> Used in this guide to show that a pattern anticipates the next structural pitch (goong or kenong).
- ALOK Interludes sung by a male vocalist (juru alok). Melodically they are improvised.
- BARANG = 1 = tugu = Javanese 6/nem. The top string of the rebab is tuned to 1/barang. The top note of the kacapi is usually tuned to this note.
- BEM = 4 = galimer (in gamelan circles - not in tembang circles) = Javanese 2/gulu. The lower string of the rebab is tuned to this note.
- BONANG An instrument with small gong-chimes suspended horizontally on a rack. In gamelan saléndro ten pots are arranged in two rows. In gamelan pélog fourteen pots are arranged in two rows. In gamelan degung fourteen pots are arranged in a single row.
- BUBUKA An opening piece. Usually loud and fast.
- CACAGAN On the bonang (in degung or gamelan saléndro): playing in octaves with the hands going right-both-right-rest, right-both-right-rest, eg
- | | | | | | | | | | |
|----|---|---|---|---|--|---|---|---|---|
| LH | | i | | | | i | | | |
| RH | 1 | 1 | 1 | . | \| | 1 | 1 | 1 | . |
- On the saron in gamelan saléndro/pélog, playing a melodic line, which follows the gist of the sekar ageung.
- CARUK Interlocking patterns, rather like imbal in Javanese gamelan.
- CELEMPUNGAN Gamelan saléndro/pélog songs performed by a juru kawih, rebab, kendang, goong, with one or two kacapi substituting for gamelan. Presumably the ensemble used

GLOSSARY

to include a celempung. This instrument (quite different from the Javanese celempung) was a tube zither with thick strings (bamboo, rubber or brass) played in imitation of kendang. It is now almost obsolete, and real kendang are used instead, but the name remains.

CÉMPRÉS	In gamelan degung: metallophone of nearly three octaves' range, and relatively deep pitch.
CIANJURAN	Older term for tembang Sunda, which came from the court of Cianjur: a town on the road from Bandung to Jakarta.
DA MI NA TI LA	The Sundanese equivalent of tonic sol-fa. In the pélog degung and saléndro tunings, da mi na ti la = 1 2 3 4 5. In the various sorog (or madenda) scales, da/1 is not the same note as 1/barang.
DEGUNG	= gamelan degung. People often speak of "degung" as opposed to "gamelan", ie "gamelan degung" as opposed to "gamelan saléndro".
DEGUNG KAWIH	Gamelan degung, in which the repertoire consists of sekar alit, to which vocal melodies (kawih) are sung. Now very popular.
DEGUNG KLASIK	Gamelan degung, in which the repertoire consists of sekar ageung, often without singing. No longer very popular.
DITAKOL	Beaten or sounded (of any percussion instrument). In kendang playing, refers to the style found in degung klasik which uses a stick (as opposed to ditepak).
DITEPAK	Of the kendang: played with the hands (as in gamelan saléndro, or degung kawih), as opposed to ditakol.
DUA WILET	= 2 wilet
GALIMER	a) in gamelan circles, = 4 = bem = Javanese 2/gulu. b) in tembang Sunda circles, = 5 = [what gamelan musicians call singgul] = Javanese 1/barang. Beware ! This anomaly shows how little gamelan and tembang musicians have to do with each other.
GAMBANG	A xylophone found in gamelan saléndro/pélog, and nowadays sometimes also in gamelan degung.
GANCANG	Of tempo: fast.
GELENYU	An instrumental section between verses or sections of a vocal melody.
GOONG	Sundanese for gong. Pronounced go-ong, which is how they often sound.
GUGURITAN	A song lyric in one of the Javanese verse metres, or pupuh.

GLOSSARY

GUMEKAN	A bonang technique, in which both hands share a single melodic line, which is usually elaborate and fast.
JAIPONGAN	A modern social dance, which was phenomenally popular in the 1980s, and is still often performed. It incorporates movements from ketuk tilu and penca. The musical accompaniment is provided by gamelan saléndro, but often you can actually hear little other than the singer and the very vigorous drumming. The repertoire consists principally of normal sekar alit (though sometimes with new vocal melodies), which are often preceded by introductory jingles.
JENGGLONG	A set of 6 medium sized gongs, either hanging or on a horizontal rack.
JURU ...	A person who plays or does something: eg juru kacapi, juru suling, juru bonang etc are the players of those instruments; juru kawih, juru alok, juru mamaos are different types of singer.
KACAPI GELUNG	= kacapi indung. Gelung is a hair-curl, as for instance on wayang puppets, and refers to the decorative scrolls at the ends of the instrument.
KACAPI INDUNG	Large boat-shaped zither with 18 brass strings and decorative scrolls. Normally used for tembang Sunda.
KACAPI KAWIH	= kacapi siter
KACAPI PARAHU	= kacapi indung. Parahu means boat.
KACAPI RINCIK	Small boat-shaped zither with 15 steel strings, an octave above the kacapi indung. Normally used for tembang Sunda.
KACAPI SITER	Small box-like zither with 20 steel strings. Used for lighter styles of music than the kacapi indung.
KACAPI SULING	Panambih tembang Sunda performed without a singer.
KAWIH	A broad term referring to a range of female vocal styles, including those accompanied by gamelan saléndro, gamelan degung and kacapi siter. Sometimes panambih tembang Sunda are referred to as kawih. The term may refer to a specific melody, as well as the whole style.
KECRÉK	Metal plates strung together. When struck with a beater they produce a clashing sound. Much used in wayang and dance accompaniment. If no kecrék is available, a saron key can be laid across the instrument and struck.

GLOSSARY

KEMPRANGAN

On the bonang, playing in off-beat octaves, with or without additional decorative notes, eg:

LH	1̇		1̇		1̇		1̇		5		4		4		.
RH	1		1		1		1		5		4		4		.

etc

Comparable to Javanese gembyangan.

KEMPUL

Medium-sized hanging gong. Usually tuned to 2/kenong.

KENDANG

Set of barrel drums.

KENDANGAN

- a) the kendang part
- b) in panambih tembang Sunda, the syncopated left-hand patterns, said to be imitative of drumming.

KENDOR

- a) of speed: slow
- b) of a string: slack
- c) of tuning: flat

The opposite of tarik.

KENONG

- a) note-name: = 2 = lorloran = Javanese 5/lima
- b) in sekar alit form: the structural note half-way through a goong phrase
- c) a large horizontal gong chime common in Java, but not often found in Sundanese gamelan saléndro

KENONGAN

= patokan

KETUK TILU

A traditional street dance, in which the singer-dancer (ronggeng) is accompanied by rebab, kendang, goong, kecrék (metal plates that clash together), and three small gong-chimes (ie ketuk tilu) tuned to 4/bem, 1/barang and 5/singgul. Virtually obsolete. The music features abrupt changes of tempo quite unlike those in gamelan.

KLININGAN

- a) now commonly used to mean concert music for gamelan saléndro/pélog, = Javanese klenengan or uyon-uyon.
- b) a now obsolete instrument with individual resonators, which resembles the Javanese gender, but with the keys on nails like a saron, rather than suspended from string.
- c) music formerly played by an ensemble including the instrument kliningan, but now played on an ordinary gamelan. Hence = (a). Some people prefer just to call this "gamelan", since there is no longer a kliningan.

GLOSSARY

KOMA	A comma. A structural point, or destination note. An important note at the end of a phrase. Similar to Javanese seleh.
KULANTER	Small barrel drum. = Javanese ketipung.
LAGU	Song or piece.
LAGU GEDÉ	Less formal way of saying sekar ageung.
LAGU JALAN	Less formal way of saying sekar alit.
LAGU LEUTIK	Less formal way of saying sekar alit.
LIWUNG	= 3- in the 7-note gamelan pélog tuning = the note between 2/kenong and 3/panelu = \pm Javanese 4/pélog. However, in Sundanese gamelan, the note is tuned lower than 2/kenong in saléndro.
LORLORAN	= 2/kenong
MADENDA	= sorog
MAMAOS	a) = Cianjuran = tembang Sunda b) the non-metrical songs of tembang Sunda, as opposed to the panambih.
NAÉK	To make a transition from a larger form or expansion to a smaller. Literally, to rise or climb. To make the transition from, for instance, 2 wilet to 1 wilet, the music <i>slows down</i> , and then doubles speed at the goong. In Javanese gamelan, this type of transition occurs at the return to irama wiled from irama rangkep.
NGAMÉLODI	On saron type instruments: improvising a free melodic line.
OPAT WILET	= 4 wilet
PANAKOL	A beater.
PANAMBIH	= lagu ékstra: an "additional song". A postlude performed at the end of a suite of pieces. In tembang Sunda, the panambih are the metrical songs imitative of gamelan, which follow a suite of mamaos songs.
PANCER	A pivotal note.
PANCER HIASAN	Term (coined by Bapa Uking Sukri ?) used by van Zanten to refer to a pancer played by the kacapi indung as a pivot between two different destination notes, as opposed to the type of pancer which is played half-way through the pattern to one destination note. "Hiasan" means decoration.

GLOSSARY

PANELU	= 3 = Javanese 3/dhadha. For those familiar with Javanese notation but not yet used to Sundanese, it may be useful to remember that 3 is the same in both systems. [For those who have ever had piano lessons, another useful mnemonic is to think of piano fingerings for the left hand. 3 is then your middle finger.]
PANELU SOROG	= 3- (= ± Javanese 4/pélog). The note which turns the pelog scale (1 2 3 4 5) into the sorog scale (4 5 1 2 3-)
PANERUS	a) in gamelan saléndro/pélog: 7-note metallophone one octave below saron. = Javanese demung. b) in gamelan degung = cémprés
PANGAGÉT	A secondary pivotal note, which may come between the pancer and the structural notes.
PANGJADI	The very first section of a piece after the pangkat, during which it becomes clear what the piece is, and the tempo settles down.
PANGKAT	Introductory phrase played a single instrument. = Javanese buka.
PANGKAT BIASA	Literally "normal pangkat". In degung klasik, the pangkat which opens the majority of sekar ageung with goong 5.
PANUTUP	A closing piece. Like the bubuka, often fast and loud.
PATOKAN	A framework of pitches. The basis of sekar alit.
PEKING	a) in gamelan saléndro/pélog: 7-note metallophone one octave above saron. = Javanese peking/saron panerus. b) in gamelan degung: metallophone of nearly three octaves' range, and relatively high pitch.
PÉLOG	a) a seven-note gamelan tuning (sometimes called pélog jawar), resembling Javanese pelog. b) short for "pélog degung": a five-note tuning used in gamelan degung and tembang Sunda, with intervals rather close to those of Western music. In gamelan degung approximates to G F# D C B. In tembang approximates to F E C Bb A.
PETIT	a) in gamelan saléndro: the high 5/singgul b) in general: a very high melodic phrase. Often sung to "Aduh" or "Manis". Sometimes referred to as "jerit": literally "scream".

GLOSSARY

POLA	Pattern or model. If a vocal melody is "dipola", it means it is a pre-existing tune, as opposed to an improvised one.
P.S.	Pronounced "pé és". Short for "gamelan pélog/saléndro".
PUPUH	Javanese verse forms. The ones used for the lyrics of Sundanese songs are Kinanti, Sinom, Asmarandana and Dangdanggula.
REBAB	A two-stringed fiddle.
RINCIK	In gamelan saléndro/pélog, a small bonang pitched an octave higher, ie Javanese bonang panerus. Also sometimes short for kacapi rincik.
RUMPAKA	A song lyric in any verse form.
SALÉNDRO	A tuning in which the five notes are almost equally spaced at intervals of around 240 cents. Similar to Javanese slendro.
SARON	a) in gamelan saléndro/pélog: 7-note metallophone. = Javanese saron. b) in gamelan degung = peking.
SAWILET	= 1 wilet (see wilet)
SAWILET SATENGAH	= $1\frac{1}{2}$ wilet = 1 wilet kendor = a slow 1 wilet or a fast 2 wilet (see wilet)
SEKAR AGEUNG	Literally "large piece". Larger scale forms in both gamelan saléndro/pélog and gamelan degung, which are usually based on a melody, as opposed to a framework of destination pitches.
SEKAR ALIT	Literally "small piece". Small scale forms in both gamelan saléndro/pélog and gamelan degung, which are usually based on a framework of destination pitches.
SENGGAK	Rhythmic cries, hoots, animal noises, shouts of encouragement, heckling and so on by gamelan musicians.
SÉNGGOL	a) A style of melody: eg sénggol kaléran = melody in the style of the North coast b) (sometimes) a whole melody: eg "how did that sénggol go ?" = "how did that melody go ?" c) a melodic turn of phrase d) a melodic ornament Not an exact synonym for Javanese céngkok, but covering similar ground, and at least as elusive to define.

GLOSSARY

SINGGUL	= 5 (in gamelan circles) = Javanese 1/barang/bem																										
SOROG	a) one of the three tunings in tembang Sunda, approximating to Western F E C B \flat A. Also often used in other kinds of music with kacapi. b) a scale used by the singer and rebab player during gamelan saléndro which has intervals similar to those of (a). Three notes coincide with saléndro, while the other two are in the cracks.																										
SULING DEGUNG	A short bamboo flute with 4 holes, used in gamelan degung.																										
SULING TEMBANG	A long bamboo flute with 6 holes, used in tembang Sunda.																										
SURUPAN	A tuning. Thus tembang Sunda uses surupan pélog, surupan sorog and surupan saléndro.																										
SUSULAN	A bonang technique in which the hands play alternately. The right hand repeats the destination note on the off-beats, while the left plays around that note. Eg <div style="text-align: center;"><table><tr><td>LH</td><td>2</td><td>5</td><td>2</td><td>3</td><td>2</td><td>1</td><td>2</td><td>.</td><td>5</td><td>3</td><td>5</td><td>1</td></tr><tr><td>RH</td><td>2</td><td>.</td><td>2</td><td>.</td><td>2</td><td>.</td><td>2</td><td>.</td><td>5</td><td>.</td><td>5</td><td>.</td></tr></table><div style="text-align: right;">etc</div></div>	LH	2	5	2	3	2	1	2	.	5	3	5	1	RH	2	.	2	.	2	.	2	.	5	.	5	.
LH	2	5	2	3	2	1	2	.	5	3	5	1															
RH	2	.	2	.	2	.	2	.	5	.	5	.															
TAKOL LANCAR	In gamelan saléndro, a saron technique in which saron I plays melodically, while saron II plays the destination notes in rapid off-beats. May be played at the beginning of the piece before caruk begins.																										
TARIK	a) of speed: fast b) of a string: taut c) of tuning: sharp The opposite of kendor.																										
TUGU	= 1/barang.																										
TUKANG ...	= juru ... (see above)																										
WILET	Comparable to Javanese irama. Refers to the level of rhythmic expansion of a goong cycle. In 1 wilet the goong come close together. In 2 wilet they are twice as far apart. In 4 wilet they are twice as far apart again.																										

1 wilet	P . P . P P P G
2 wilet	. P . . . P . . . P . P . P . G
4 wilet	. . . P P P P . P . G

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LAGU	PATOKAN	PANGKAT (intro)	GENRE	PANCER
ANGLE ① ② ④		3 1 2 4 3 2 ①	Saron P.S	Panc 5
BANTARAN 1 ② 1 ④		2 3 5 1 4 2 3 ④	" "	Panc 5
BELENDERAN 4 ⑤ 1 ②		1 2 3 4 5 5 3 5 4 2 2 2 ②. 2 1 5 4 4 1 4 3 5 2 2 2 2		
BENDRONG PETIT ② ⑤		3 2 1 5 4 5 ⑤	Saron	Panc 1
BENDRONG ① ②		4 2 4 2 7 3 2 ①	Saron P.S	Panc 5
BUNGUR 4 ② 4 ⑤		3 3 4 4 3 3 4 5. 5 ⑤	deg. bonang	Panc 3
CANGKURILEUNG 4 ②		5 4 5 1 2 4 3 ②	Srn P.S.	Panc 1
CATRIK 2 ⑤		Dgs 5 4 3 2 5 1 2 3 5. 5 ⑤	Bonang Dgs.	Panc 3
CIREBONAN 2 ③ 2 ⑤		" 1 1 2 2 1 1 2 3 - 3 ④	" "	Panc 1
GENDU 1 ④		3 2 1 4 2 3 ④	Srn P.S.	Panc 5
JIPANG PRAWA ② ⑤		3 3 3 3 5 4 5 1 5 3 4 ⑤	Bon deg	Panc 1
JIPANG LONTANG ③ ⑤		2 2 3 3 2 2 3 5. 5 ⑤	Bon. Dgs	Panc 2
KADIPATENAN ① ③ ④		1 1 5 2 4 3 2 ①	Srn P.S	Panc 2
KARANG NUNGGAL 2 ① 2 ④		3 2 1 4 2 3 ④	" - "	Panc 5
KULU ² 5 ②		1 5 4 2. 2 ②	Bong Deg	Panc 1
KULU ² BARANG 4 ①		3 5 3 4 3 5 3 ①	Srn P.S.	Panc 5 1 3 /
KULU ² BEM/GNC. 2 ④		3 1 2 1 3 1 ④	SAR S.	" 5
LALAYARAN 3 ⑤		2 2 3 3 2 2 3 5. 5 ⑤	Bon dg	Panc 2
PANGLIMA 4 ① 4 ②		5 5 4 4 5 4 3 1 3 2 ①	Sr. P.S	Panc 5
RANCAG 1 ③ 1 ④		3 1 2 4 3 2 ①	" "	Panc 2
RENGGONG GNG 2 ① 3 ④		- " -	" "	" 2 + 5
SANGA GNC 4 ③ 5 ①		5 3 4 3 1 2 ③	" "	" 4 + 2
SINYUR 1 ③ 1 ④		3 2 1 3 1 2 ⑤	" "	" 2
SIREUM BEUREUM 1 2 3 ④		3 2 1 4 5 3 ④	" "	" 1 + 3
SOLONTONGAN 1 ③ 4 ①		5 4 5 1 3 5 4 ③	" "	" 4 + 5
(Kumbang-Kumbang)				
SORONG DAYUNG 3 ①		3 1 2 4 3 2 ①	" "	" 2
WALED ③ ④		1 2 1 5 1 2 1 ③	" "	" 2

Pangkat baku

.. ngindung — ngiring kana keurek

.. darurat

Solontongan sok pahili sarang Kajaksan
ka urang kumbang

Pangkat and pancur according to the late Bp. Sulaeman Sutisna (summer '92)
— his handwriting on the right.