General information: (A)

Forms:
Lantaran (Lancaran) ‖ ·NPNPNPG^N ‖ (options = 2 sections, twice each)

Ketawang ‖ tPtN ‖ 4 beats per "line", 4 lines per gongan (kenongan)

Ladrang ‖ ·t·p·t·N ‖ (8 beats per kenongan, 4 lines per gongan)

gending (ageng) = longer forms [variable] — see Kunst

Sita's info. on Patet — cadence patterns & secondary gongtones in order of the 3 parts of wayang-performance:

slendro	pelog
nem: 6 5 3 (2) / 3 5 6 (5) / (6)	lima: 5 3 2 (1) / (3) (4) / (5)
sanga: 2 1 6 (5) (6 1 6 (5) / 3 2 6 (5) / 2 3 6 (5)) / (1) / (2)	nem: 2 1 6 (5) / (1) / (2)
manjura: 3 2 1 6 (3 1 2 6 / 1 2 1 6) / (2) / (3)	barang: 3 2 7 (6) (2 7 5 6 / 7 6 5 6) / (2) / (3)

GåråGårå "Raging of the Elements" sl. PT, sanga

(1)

BI :	2	1	2	1	3	5	6	[5]S	6	5	6	5	3	2	3	2
N :	1	1	1	1	5	5	5	5	5	5	5	5	2	2	2	2
P :		1		1		5		•		5		5		2		2
Bon. Cs ves :	1	•	1	•	5	•	5	•	5	•	5	•	2	•	2	•
T	x	•	x	•	x	•	x	•	x	•	x	•	etc			

	3	2	3	2	3	5	6	[5]S	6	5	6	5	3	2	3	2
	2	2	2	2	5	5	5	5	5	5	5	5	2	2	2	2
		2		2		5		•		5		5		2		2
	2	•	2	•	5	•	5	•	5	•	5	•	2	•	2	•

	3	2	3	2	5	3	2	[1]S	2	1	2	1	3	2	3	2
	2	2	2	2	1	1	1	1	1	1	1	1	2	2	2	2
		2		2				•						2		2
	2	•	2	•	1	•	1	•	1	•	1	•	2	•	2	•

	3	2	3	2	5	6	↑	6(w)	↑	6	↑	6	3	2	3	2
	2	2	2	2	6	6	6	6	6	6	6	6	2	2	2	2
		2		2		6		•		6		6		2		2
	2	•	2	•	6	•	6	•	6	•	6	•	2	•	2	•

	3	2	3	2	5	3	2	[1]S	:‖
	2	2	2	2	1	1	1	1	:‖
		2		2		1		•	:‖
	2	•	2	•	1	•	1	•	:‖

Coda [R.T]

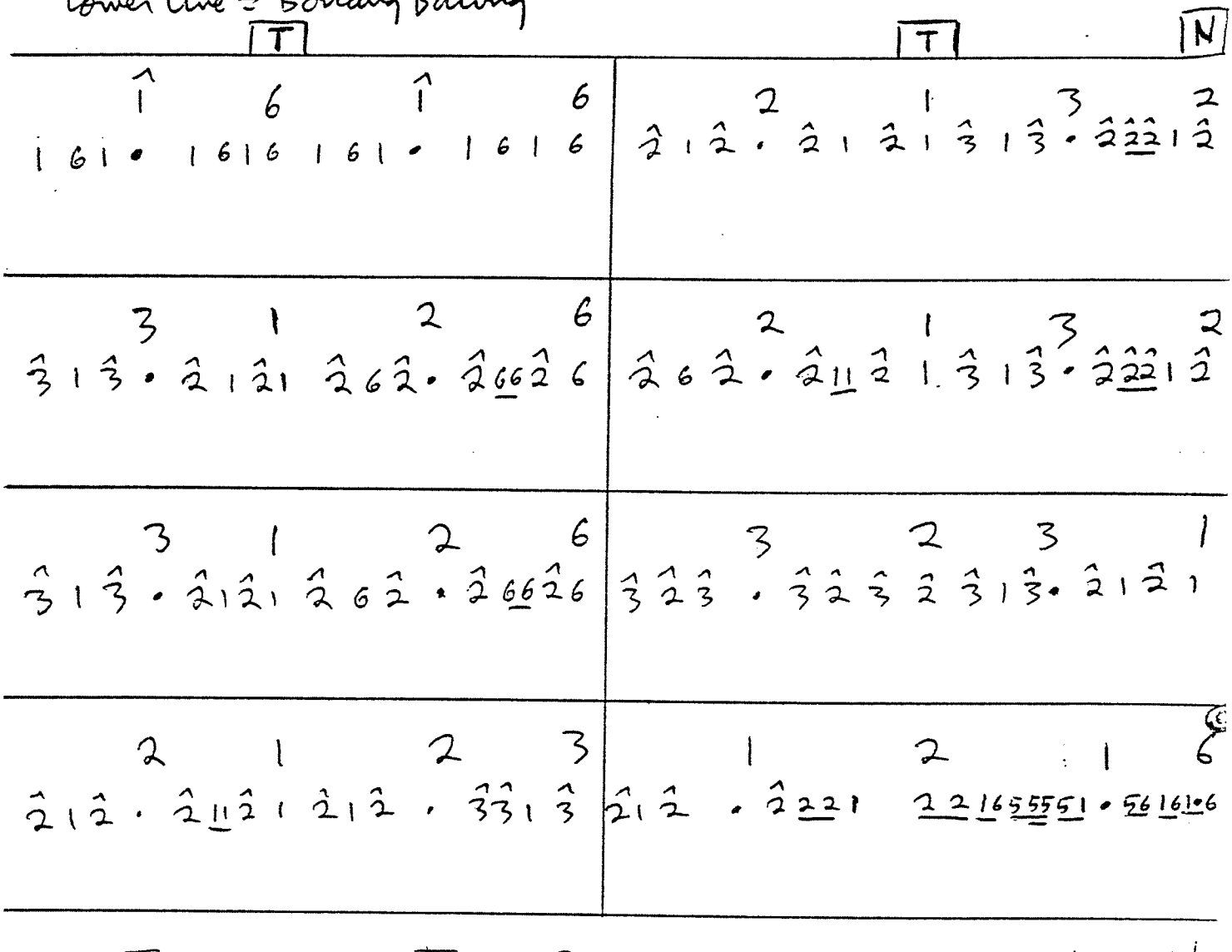
	2	1	2	1	2	1	2	1	2	3	6	(5)	gong		
	1	1	1	1	1	1	1	1	5	5	5	5			
		1		1		1		1		5		•			
	2	1	2	1	2	1	2	1	2	3	6	5			

End

Padang Bulan (moonlight) pt. manjura

Sléndro
No kempul
Ketuk in Solonese Style ("ping pong") [keep it soft]

upperline = nuclear
lower line = Boreang Baung



Mr. Sumarsam says it should be this way—
and "ping-pong" ketuk is not solonese

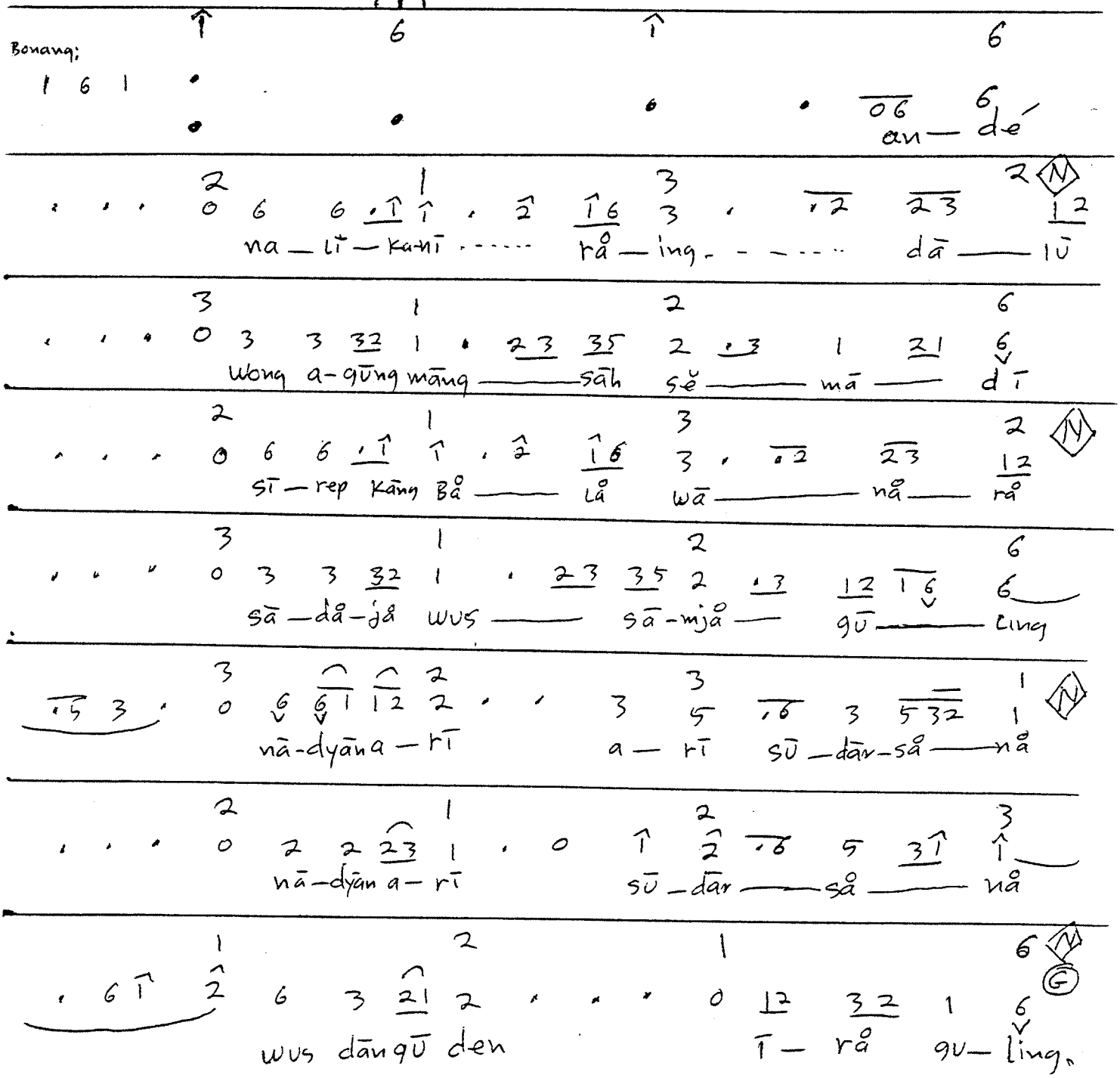
"Gerongan" "Padang Bulan"

solo voice:

Buka: Padang bulan kekentjaran (gender: 1 2 1 3 2 1 / 3 3 3 1)

(drum enter) × Sedenge pernama sidi

⑥ gong



Pangkur – Peloq pt. 7 (Barang)

Bk: . 3 . 2 . 3 . 2 3 7 3 2 . 7, 5 0 5 5, 6. gong

|| 3 2 3 7 3 2 7 6 N
7 6 gw 3 2 ing 5 3 2 7 N
3 5 gw 3 2 ing 6 5 3 2 N
5 3 2 ha-oh 7 3 ha-oh-ooooop 2 7 6 9 ||

ger:

3 . 2 . 3 7 . 3 2 . 7 6 N
. . . . 2 3 3 2 7 . 2 3 3 2 . 7 2 7 6
pa ra bé sang mâ ré bam bgun

7 . 6 . 3 2 . 5 3 2 7 N
. . . . 3 3 3 2 7 2 . 3 6 7 3 . 2 7 2 3 2 7
se-pad dom bâ ka-li o-jâ

3 . 5 . 3 2 . 6 5 3 2
. . . . 6 6 . 7 2 . 3 6 7 6 5 7 6 5 3 2 2 N
A-djâ do-lan lan wong pri jâ

5 3 2 7 3 2 7 6 N
. . 5 6 3 . 2 7 2 3 2 7 . 2 3 3 2 2 . 7 2 3 2 7 6 || gong
ge-ra meh no ra-pra sa-dja

Sindenan

. . . . / . . . . / . . . . / . . . . / N.
. . . . / 2 2 2 2 / 6 2 6 5 / 3 5 6 7 / N
Ru djak nangka Ru djak e pa ra sar dja nâ
. . . . / 2 2 2 2 / 3 2 7 6 / 6 7 7 2 2 / N.
a djâ nyengka di mèn les ta-ri wi da dâ
6 2 6 3 / 3 2 2 7 / 3 3 2 4 / 3 2 7 6 N (G)
A la Bappak Adjâ nyengka di mènlos ta-ri wi da da

Manjar Sewu (a thousand peacocks)

□ = P
△ = S
○ = 9

Bk: 2 · 3 · 26 · 6 ○9

Dd: , 1̂ · 6 · [1̂] · 6
· [1̂] · 6 · [5] · △3
· 5 · 3 · [5] · 3
· [5] · 3 · [6] · △5
· 6 · 5 · [6] · 5
· [6] · 5 · [3] · ② ← (stop)
· 3 · 2 · [3] · 2
· [3] · 2 · [1̂] · △6

Bawang Sesonkol (Bunch of garlic)

T	P	T	N
6	1̂ 6	3	
6	5 6	3	
6	5 6	3	
6	2 6	⑤	(2x)
6	3 6	2	
6	3 6	2	
6	3 6	⑤	(2x)
6	2 6	1	
6	2 6	1	
6	3 6	⑤	(2x)

Tjlunthang SI.

T	P	T	N
1	2 1 6	3	2 3 5
1	2 1 6	3	2 3 5
1	2 1 6	3	2 3 5
2	3 5 3	2	1 2 ①
5	6 1̂ 6	5	3 2 1
5	6 1̂ 6	5	3 5 6
5	6 1̂ 2	1	6 3 5
2	3 2 1	3	2 6 ⑤

BK, Saron:

1 2 3 5 6 1̂ = 6 5 3 ×5 ×5 ×5 ⑤

Gondjang gandjing

T	P	T	N
2	1 6	5	
2	5 2	1	
2	1 2	1	
2	1 6	⑤	
2	1 6	5	
2	5 2	1	
2	1 2	1	
2	1 2	①	
3	2 6	5	
1̂	6 5	6	
5	6 3	5	
2	1 6	⑤	

text on page (15)

Tjlunthang, Pelog

T	P	T	N
2	3 2	7	3 2 7 6
2	3 2	7	3 2 7 6
2	3 2	7	3 2 7 6
3	5 6	5	3 2 ②
6	5 6	7	6 5 3 2
6	5 6	7	6 5 6 7
6	7 2	3	2 7 5 6
3	5 3	2	7 6 5 ⑥

(pt. Barang)

Udan mas Pelog

Hardjå susilo's version

T P T N

‖: 2 1 6 5
2 1 6 5
5 6 1 6
2 1 6 ⑤ :‖

‖: 3 1 2 3
1 2 3 5
5 3 2 1
2 3 2 ① :‖

BK: Bonang

•3̇3̇3̇ 1̇2̇3̇5̇
3̇2̇1̇6 5 5 5 ⑤

(mixed patets?)

Udan mas Pelog

Prawåtåsaputrå's version

bk: 3323|1235|·424|216⑤‖

T P T N
2 1 6 5
2 1 6 5
· 6 5 6
2 1 6 ⑤ 2x

3 3 2 3
1 2 3 5
· 4 2 4
2 1 6 ⑤ 2x

Mbalung bonang barung:

Wiludjeng Pelog A: 2 3 7 6
B: 3 2 7 6

Udan mas Pelog A: 1 6 1 5
B: 2 1 2 1 — note-in B, bonang to consider section as reading |·3·3/1235/ 5321/232①‖

Pangkur sléndro ⑥ 2 1 2 6

gandjang gandjing 2 1 6 5

wiludjeng pelog Ⓐ 2 3 7 6
Ⓑ 3 2 7 6

wiludjeng sléndro Ⓐ 2 3 1 6
Ⓑ 1 2 1 6

Ladrang "Wiludjeng", Pelog Patet Barang

	T		P		T		N
A ‖:	2	7	2	3	2	7	5	6
	3	3	.	.	6	5	3	2
	5	6	5	3	2	7	5	6
	2	7	2	3	2	7	5	(6) :‖
B	.	.	6	6	7	5	7	6
	3	5	6	7	6	5	3	2
	6	6	.	.	7	5	7	6
	5	7	3	2	.	7	5	(6) (end)

mbalung (bonang): 3 2 7 6

form: AA B AA B etc.

Ladrang Wilujeng pl. PT. Barang pesinden + gerongan (6B part 1)

Note: Special Kerawitan Part

BK: . 732 6723 7732 . 756 (G)

(A)1 Irama I

	2	7	2	3	2	7	5	6 (N)
	3	3	.	.	6	5	3	2 (N5)
	5	6	5	3	2	7	5	6 (N)
	2	7	2	3	2	7	5	6 (N)

Irama II

(A)2

BL: 2 7 2 3 2 7 5 6 (N3)
Sd: . . . . 7 2 . 2 32 76
Pjar-wa Tir — ta —

BL: 3 3 . . 6 5 3 2 (N5)
Sd: 72 3 . . . . 5 6 5 7 6 5 5 65 32
Tir-ta widjiling A-ka — sa —

BL: 5 6 5 3 2 7 5 6 (N6)
Sd: . . 5 67 5 76 5 3 . . 7 2 . 2 32 76
Ra-ma Ra-ma — nye nyu Wun — a

BL: 2 7 2 3 2 7 5 6 (N6)
Sd: . . . . 2 2 3 3 . . . . . 6 6
Ya-Ra-ma ne * Gerong An-de

(B)

BL: . . 6 (6) 7 5 7 6 (N6)
ger: . . . . . 6 . 7 . 2 . 2 . 32 7 6
E — Ba — bo

BL: 3 5 6 7 6 5 3 2 (N6)
ger: . . . . . 2 32 7 . . 67 5 65 3 2
Was — teng — Se — la

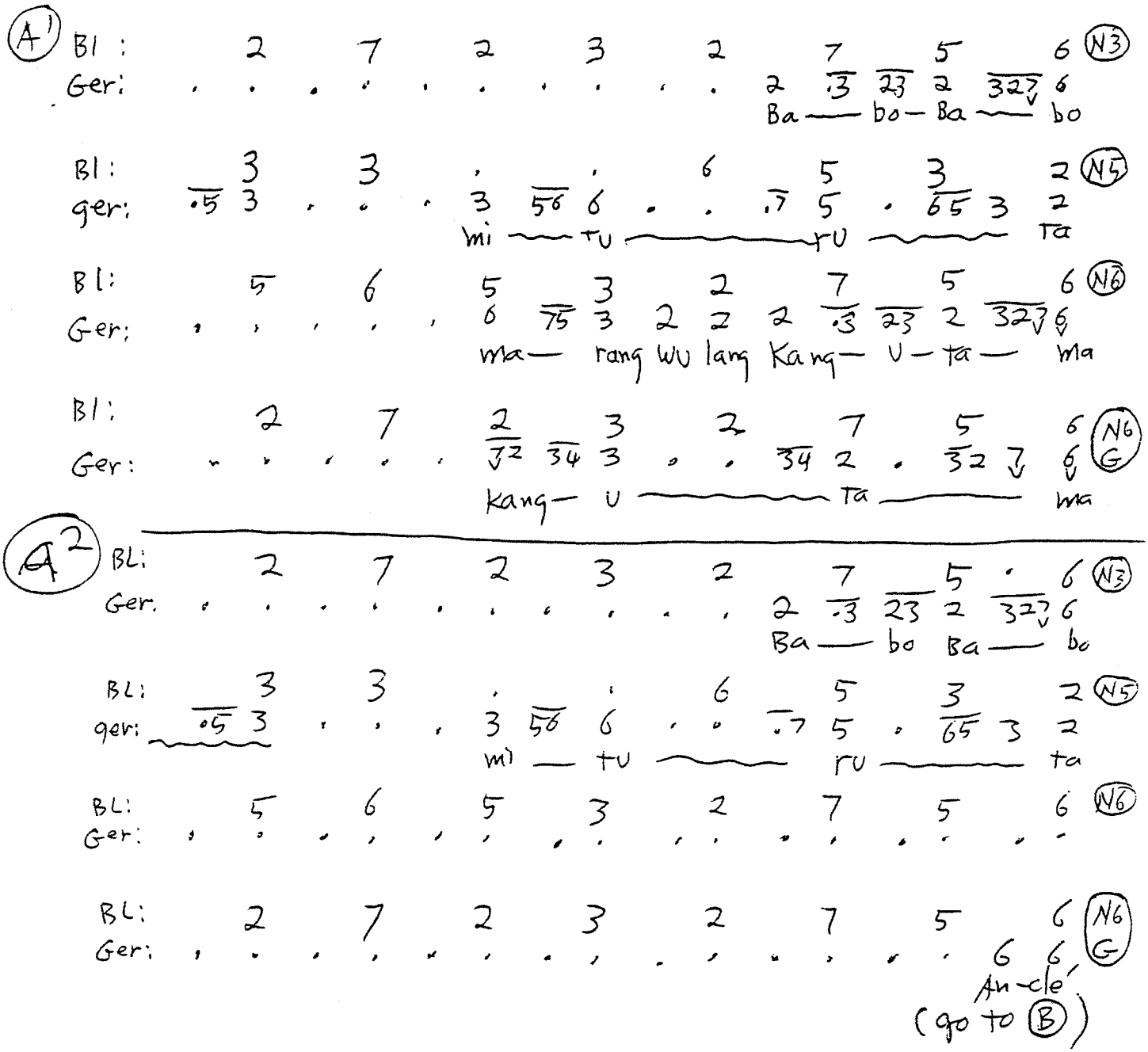
BL: 6 6 . . 7 5 7 6 (N6)
ger: . . . . . 6 . 7 2 2 . 32 7 6
Se — la Kem — bang —

BL: (5) 7 7 3 2 . 7 5 6 (G)
ger: . . 56 7 3 23 2 . . 72 3 2 23 27 6
Djo — sa — mo — dra.

(ending point)

(Wilvdjeng Vocals, 2nd page)

6B Part 2



Ladrang "Wiludjeng" Sléndro pt. manjurå ⑦a

form: AAB AAB etc.

Buka gendér : | . 6 | . i | ẋ 2 i | ẋ 2 ⑥ ||
| 5 6 | 1 · | 5 3 | 5 ⑥ ||

gong

A)

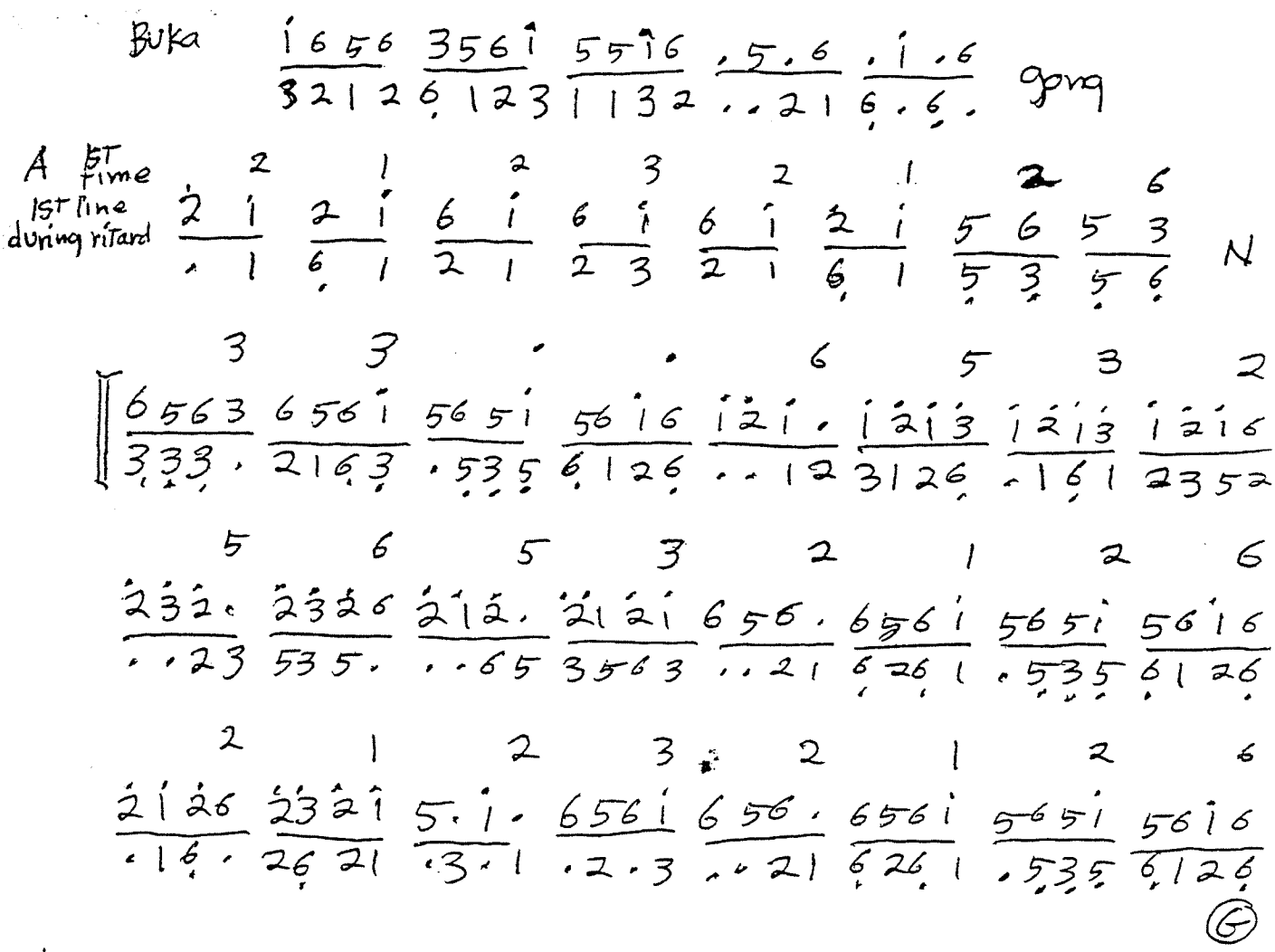
T			P		T		N
‖: 2	1	2	3 (w)	2	1	2	6
3	3	·	·	6	5	3	2
5	6	5	3	2	1	2	6
2	1	2	3	2	1	2	⑥ :‖

B)

·	·	6	6	1̂	5	1̂	6
3	5	6	1̂	6	5	3	2
6	6	·	·	1̂	5	1̂	6
5	1̂	3	2	·	1	2	⑥ (end)

Mbalung Bonang: 1 2 1 6

Wiludjeng slendro genderBarung (=page 1 of 2) for pelog, change 1 to 7



sub. 1 for 7 to play in sléndro.

7c

(<page 2 of 2)

gendéran, Wiludjeng sléndro, "B" section

(6) ↑ ↑

. . 6 . 5 6

.35. 3356 565i .6i6 535. 565i 565i 56i6 N
..2 26.. 561. 216. ..16 3.53 .535 6126.

3 5 6 ↑ 6 5 3 2

2̇32̇. 2̇326 2̇32̇. 2̇32̇i 656i .6i6 i2i3 i2i6 N
.61 222. .656 1231 .263 1.26 .161 2352

6 6 . . ↑ 5 ↑ 6

.666 5.56 565i .6i6 535. 565i 565i 56i6 N
6... .216 561. 216. ..16 5.53 .335 6126.

(5) (↑)

1 1 3 2 . 1 2 6

.iii 6.6i 656i 6i62̇ 535. 565i 565i 56i6 S
1... .321 .263 2352 ..16. 5.53 .535 6126.

D.C.
(no repeat of B)

Form = AAB, AAB, etc, ending on B ↗

Djagung², pel.

Loud throughout.

BK: ·3·1·2·3·1·2

	T			P	T			N
A)	·6·	·3·	·6·	·5	·6·	·3·	·6·	·2
	·6·	·3·	·6·	[5]	·6·	·3·	·6·	·2
	·6·	·3·	·6·	[5]	·6·	·3·	·6·	·2
	·6·	·3·	·6·	[5]	·6·	·3·	·6·	(2)
B)	·6·	·3·	·6·	·5	·6·	·3·	·6·	·2
	·6·	·3·	·6·	[5]	·6·	·3·	·6·	·2
	56	54	21	2[6]	·1	23	21	26
	756	·5·	4·	[·]	2·	54	21	26
C)	756	·5·	4·		2·	54	21	26
	756	·5·	4[·]		2·	54	21	26
*	·3·	·1·	·3·	[2]	·3·	·1·	·3·	·2
	·6·	·3·	·6·	[5]	·6·	·3·	·6·	(2)

order: • A) 2, 3, or 4 times, slowing upon drum-signal (around beginning of 3rd line)

• B) C), B) C), B) C), etc — speed up on signal at *.

• Finish the section, go to A), play a few times, slow down a lot [signal about beginning of 1st line] then signal beginning of 3rd line, accelt. to end.

Udan Mas, sléndro

"golden rain"

	T	P	T	N
A) ‖:	6	5	3	2
	6	[5]	3	2
	2	[3]	5	3
	6	[5]	3	(2) :‖
B) ‖:	↑	5	6	↑
	5	[6]	↑	2
	2	[↑]	6	5
	6	[↑]	6	(5) :‖

form: AA BB/AA BB/..... AA‖

Pangkon (6) sléndro

vocals page (15)

T		P		T			N
3	2	3	1	3	2	1	6
↑	6	3	[2]	5	3	2	1
3	5	3	[2]	6	5	3	2
5	3	2	[1]	3	2	1	(6)

for pelog, change 1 and ↑ to 7

Djentik Manis, sléndro

("sweet finger")

T		P		T			N
6	2	·	·	6	2	3	5
6	2	·	[·]⁶	6	2	3	5
↑	6	5	[6]	2	3	2	1
5	6	↑	[2]	1	6	3	(5)

for pelog, change ↑ (only) to 7

Bk: T (3) . T T . . T (N 6) gong

Rdt Nārah ("the Little man") Pelog
loud style

‖: 3 (T) 2 3 (P) 5 3 (T) 2 7 (N) 6
. 6 6 7 5 7 6 5
3 4 3 0 3 4 3 0
2 1 2 3 6 5 3 ② :‖

‖: . 5 5 7 6 7 6 5
6 . 6 7 2 3 5 6
7 6 5 3 6 5 3 2
6 . 6 7 6 5 3 ② :‖ (and

Mājalalīlah ("the cat's play")

Ⓐ
T P T N
(3) 1 2 3 2 1 2 6
2 1 2 3 2 1 2 6
2 1 2 3 2 1 2 6
3 5 6 5 3 5 3 ② (Repeat)

Ⓑ
(1) 1 2 1 2 3 5 6
↑6 5 2 5 3 2 1
2 3 2 1 2 3 2 1
2 3 2 3 6 5 3 ② (Repeat)

Sléndro, loud-style
(ngenchót on repeat, 1st note)
(can omit 1st note of Ⓑ)

See P.30 for Bonang Parts

Bk: 66..556 ↑ // 66..556 ↑ 6523 6532

Pangkur ⑤, sléndro

T P T N
2 1 2 6 2 1 6 5
6 5 2 1 3 2 1 6
2 3 2 1 5 3 2 1
3 2 1 6 2 1 6 ⑤

Srī Mātsūsānti ("sir peace of the pine-tree")
sléndro, soft-style.

T P T N
3 5 6 5 2 3 2 1
2 3 2 6 2 3 2 5

folksong interpolation for "manjangewu"

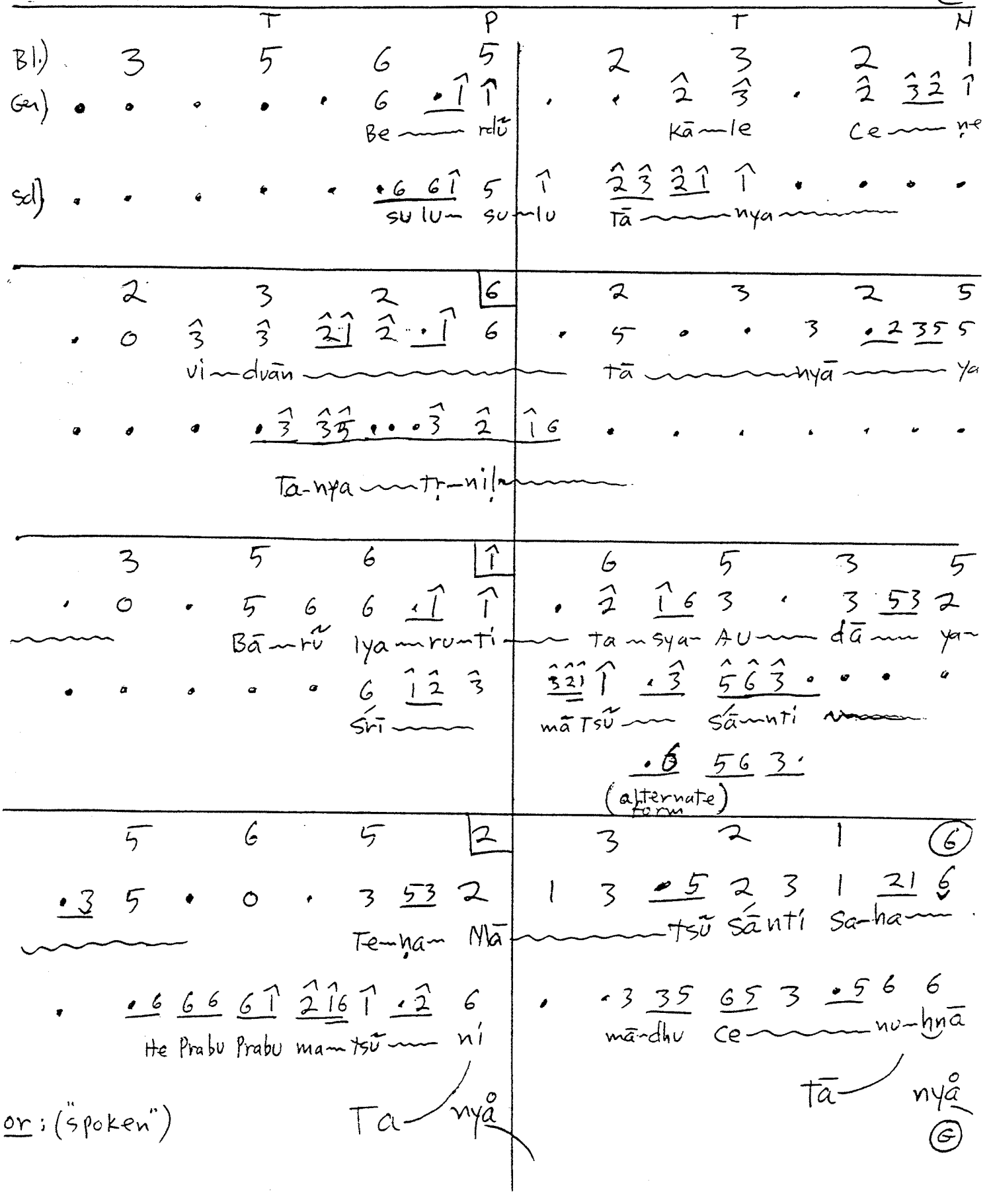
			N G
.6.↑	65.3	23.5	63 . .
.6.↑	65.3	2365	32 . . ② 2x

3 5 6 ↑ 6 5 3 5
5 6 5 2 3 2 1 ⑥

Bk. gendér:
5 | .6 ↑ . . 6 5 3 ⑥ gong
1 | 2 1 2 3 2 1 . 6

optionally, finish with 2x or 3x of louder + faster, (no gerongan), slentem following at X beat loc

Ger. + Pesinden : "Śrī Mātṛ-śāntiḥ" Sléndro (10



Manjar Sewu slendro

BK ° ° ° ° ° ⊙
. 2 . 3 . 2 6 . 6
Bonang

1̂	6^6	1̂	6^6
1̂	6^3	5	3^3
5	3^3	5	3^3
5	3^5	6	5^5
6	5^5	6	5^5
6	5^2	3	2^2
3	2^2	3	2^2
3	2^6	1̂	6^6

Kempul □ damped
Bonang $\overset{\circ}{6}^{①}$ $\overset{\circ}{6}^{⑥}$ etc
Kenong plays superscribed numbers

pq = folksong 'interpolation'

Kotawaring

Stock formula for Drums, using buka of "Udan Mas" to illustrate entry:

1	1	1	5	6	1	2̇	2̇	1	6	5	6	1	6	⑤
						F	F	.F	1	9	F	1	F	1

F = L.H. of Ketipung
, = rest (can mark with tap of left forefinger
1 = R.H. of Ketipung
9 = R.H. of Kendang

	x		x		x		x
9	1	9	$\overline{19}$	.1	$\overline{9F}$	$\overline{FF}$	1
9	$\overline{F1}$	1	1	9	$\overline{19}$	$\overline{.1}$	$\overline{91}$
9	1	9	$\overline{F1}$	$\overline{11}$	$\overline{F1}$	$\overline{19}$	1
$\overline{91}$	$\overline{.9}$	$\overline{.1}$	$\overline{91}$	$\overline{.9}$	1	$\overline{.9}$	1 (gong)

(-IICLA notation) [grouping of $\overline{xx}$ patterns off by ½ beat]

Gangsaran pattern: (pelog or sléndro) (12)

Count: (1 2 3 4 5 6 7 (8))

peking-
saron-
demoeng- 2 2 2 2 2 2 2 (2) — STrike "dead-on", no damping

slentem— . 2 . 2 . 2 . (2) — (no damping) (but STrike normally)
kenong

Bonang Panerus — 2̂ 3̂ 2̂ 2̂ 3̂ 2̂ 2̂ 2̂ 2̂ 2̂ (etc) 2̂ 3̂ 2̂ (2)

Bonang Barung — . 6 5 6 5 6 5 (6) / 2 3 2 3 2 3 (2)

kempul [6] . o X . X . X . — (play on X's — all damped) Pitch=6

gongs — . . . . (SSSG)

First 3 cycles play Sisem, 4th cycle play gong ageng

Bonang Panerus may use triplets also: (2 2̂ 2 | 2̂ 2 2̂ | etc)

nitir (ostinato) for changing tuning-systems. works the same, but use pitch 6, + Bonangs play only 6 (in octaves, with sarons, or in triplets or quadrupling) | 0 0 0 / 6 6 6 / in ~~octaves~~

mongqan — pelog (always)

3 2 3 1	3 2 3 1	3 2 3 1	3 2 3 (1)
N: 5	* 5	* 5	* 5

Sisem 1st 3 times
gong 4th time

no kempul. Drum signals all tempo-changes. Loud at all times.
Regular damping on all melody-instruments,
(* = optional kempul pelog 2 = Javanese style only, not Javanese)

	T	P	T	N
Rog Rog Asem —	. 5 .	5	. 2 .	5
Pelog	. 5 .	[5]	. 2 .	5
	. 5 .	[5]	. 2 .	5
	. 2 .	[5]	. 6 .	(5)

or try [P3] on all 3's (damped)

Berdoog

Begins in pelog.

on: (3 3 3 3)

BK: Boreng — • 6 6 6 3 5 6 7 6 5 3 2 3 · 3 ⓞ gong

Dd: 5 N3 5 N2 5 N2 5 3 (many times)

pangkat ngelik: 5 3 5 2 6 6 6 6G (slight accel)

mitir: (3 times) 6 6 6 6 6 6 6 6S (switch to slendro.)

transition: · 6 · 6 · 6 · 6 3 5 6 ↑1 6 5 2 3G (slight ritard during slide)

---

ngelik: ‖: 5 N3 5 N2 5 N2 5 3S

5 3 5 2 6 3 5 6S

↑1 6 ↑1 5 2 3 5 6S

↑1 6 ↑1 5 2 3 5 6S

2 3 2 1 6 5 2 3G :‖

2nd time → signal for slow + soft.

Slow section — Boreng findfalan, gender solo, inlin + rebab. 5 ↑1 5 6 5 2 5 N3G (many times)

transition: 5 ↑1 5 6 5 2 5 N3G

signal fast + loud, soloist stop.

Loud section 5 N3 5 N2 5 N2 5 N3S (7 times)

transition 5 3 5 2 6 6 6 6S

(slight accel. during this.)

"Bendong" continued

nitin : 6 6 [6] 6 [6] 6 [6] [6]^{S} (3 times

transition : · 6 · 6 · [6] · 6 3 [5] 6 7 6 [5] 2 (3)^{G} (switch to pelog in kantil)

ngelik: N N N N S

||: 5 3 [5] 2 [5] 2 [5] (3)^{S}

5 3 [5] 2 [6] 3 [5] (6)^{S}

7 6 [7] 5 [2] 3 [5] (6)^{S}

7 6 [7] 5 [2] 3 [5] (6)^{S}

2 3 [2] 7 [6] 5 [2] (3)^{G} :||

signal second time to go slow + soft

slow section with soloist : 5 7 5 [6] 5 2 5 (3)^{G} (many times)

transition 5 7 5 [6] × 5 2 5 (3)^{G}

signal to go fast + loud

Loud ending 5 N 3 [5] N 2 [5] N 2 [5] N (3) 6 times (△ first 5 times, ○ last time)

---

note: Bonangs play this way at beginning + ending;

Barung: (5) (3) (5) (2) (5) (2) (5) (3)^{G}

6 · 6 · 6 · 6 · 6 · 6 · 6 · 6

3 · 3 · 2 · 2 · 2 · 2 · 3 · 3

B. Panerus plays Mlampah at 4:1 speed

Gangsaran Binakordå — pel. pt. Barang — (Warrior-dance) (14a)
"the Angry Biwa"

BK: Kendang: F F F F F F 1 9 Gong
Kenong: 2 2 2
Bl:
Barang: 2

Gangsaran

2 2 2 2 2 2 2 etc.
N N N

Repeat gangsaran several times (grouped in 4s) — sit. last 2 lines

transition A — . 2 . 2 . 2 . 2 . 2 . 2 | 3 2 1 (6)

note: "this "3216" is equal to the ".3.2.1.6" in part B. ←

B — T P T N
. 3 . 2 . 1 . 6
. 3 . [2] . 1 . 6
poco rit + dim): 3 . [2] . 1 . 6
. 5 . [3] . 6 . (5) ← tempo stable here

"Binakordå"

T P T N
||: . 5 . 5 . 2 . 5 ← 2nd time thru entire piece, drum signal to go softer (but no slower)
. 5 . [5] . 2 . 5
. 5 . [5] . 2 . 5
. 2 5 [.] 6 7 6 (5) :||

||: . (5) 5 7 5 6 7 6
7 5 7 [6] 7 5 7 6
7 5 6 [.] 6 7 2 5
. 2 5 [.] 6 7 6 (5) :||

"Bivakorså" continued —

T	P	T	N
(5)	5	7	5 6 7 6
7	2	3	[2] . 7 6 5
(5)	5	[7]	5 6 7 6
7	2	3	[2] . 7 6 (5)

(no repeat on this section)

||: 6 3 5 2 3 5 6 5

7 6 5 [6] 3 5 3 2

6 5 6 [7] 6 5 3 2

(x) 1 2 1 [6] 5 3 6 (5) :||

Then repeat entire Bivakorså.

(Be ready for drum signal to go quiet)

signal very last time, to get suddenly loud.

. 5 . 5 . 2 . 5

. 5 . [5] . 2 . 5

. 5 . [5] . 2 . 5

. 2 5 [1] 6 7 6 (5)

Rog² Asem:

T	P	T	N
. 5	. 5	. 2	. 5
. 5	. 5	. 2	. 5
. 5	. 5	. 2	. 5
(1) 2	. 5	. 6	. (5)

3 times

signal last time to accellerate.

transition to gangsaran:

T	P	T	N
. 5	. 5	. 2	. 5 (Accel)
. 5	. 5	. 2	. 5
. 5	. 5	. 2	. 5
. 2	5	. 3	. (2)

gangsaran:

2 2 2 2 2 2 2 [2] etc

sudden pianissimo, then build up over 1 or 2 lines to full force.

Bedog signals ending.

Gerongan "gondjang gandjing" (Bl. on page ④)

Henggé (gong) Babo / madjéng måndrå / sukṣméng djånå /

Djagad nåtå (gong) ..... Babo

Dj wålå wingīt / sātrī-jåprå / meng niskårå (gong) ← (end of bere)

..... Babo

Gerongan "pangkon" 6 — slendro [BK gender 2 1 6 ~~6~~]

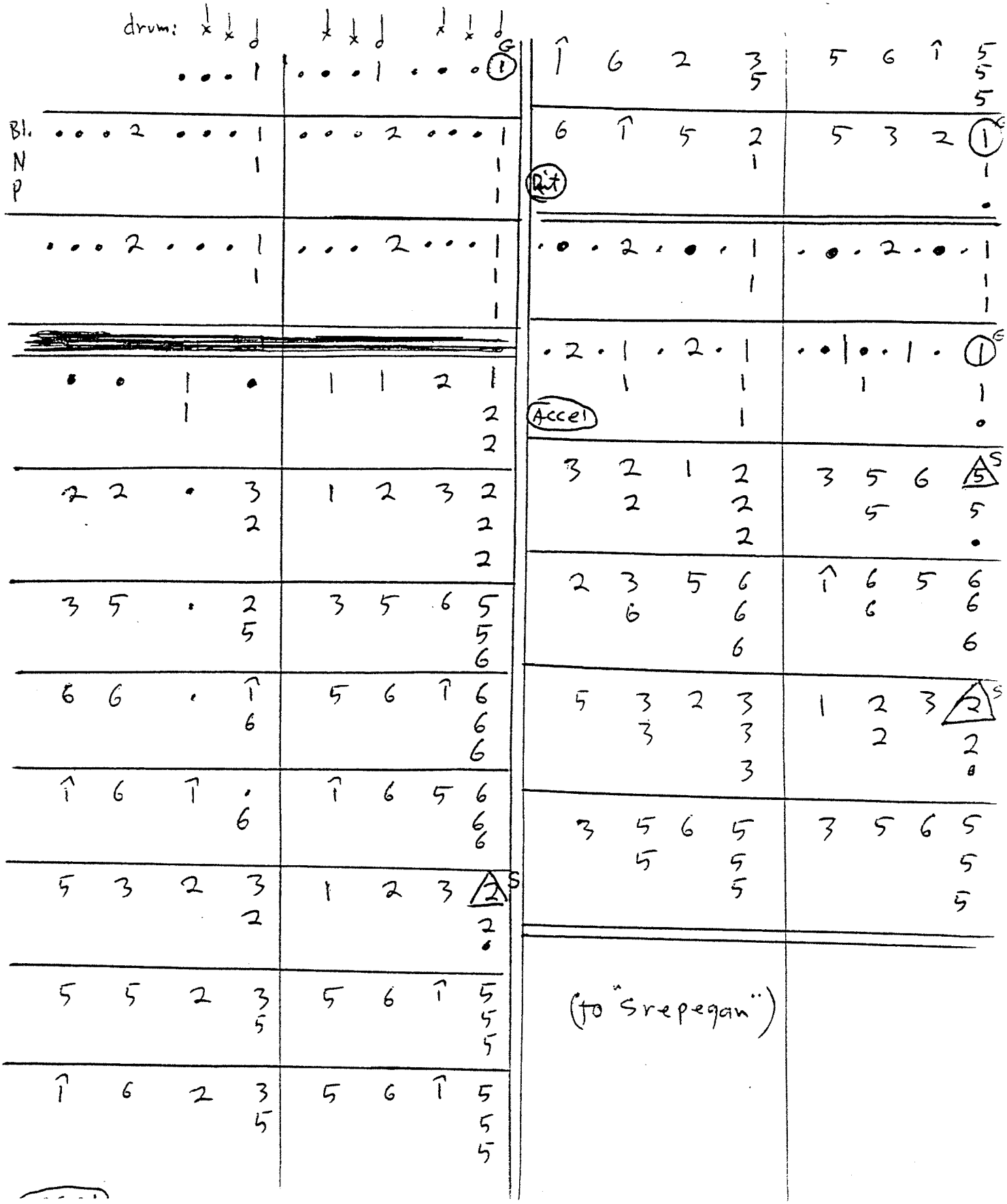
	T		P		T		N
	3	2	3	1	3	2	1 6
			3 3 3 2 1		2 3 3 5	2 3	1 2 1 6
			Pa- ra- bé- sang		(s)må-	rå	Ba ngūn
			ga- rwå sang		sīn dū-	rå	pra bu

1	6	3	2	5	3	2	1
		6 6	1 2 1 2	3 2 1 6	3	3 5 3 2	1
		se- pat	dombå	kā	li	o	jå
		wi- djå-	ra- må	wå	ka	rå	nå

3	5	3	2	6	5	3	2
		6 6	1 2 1 2	3 2 1 6	3	3 5 3	2
		å- djå	dŏ- lān	lan	wong	pri	jå
		å- djå	dŏ- lān	lan	wa	ni	tå

5	3	2	1	3	2	1	⑥
	3 5	3	3 5 3 2 1	2 3 3 5	2 3	1 2 1	6
	go-	ra	meh no	ra	pra	så	djå
	ra-	njå tå	a	sring	ka	tar	kå

Ajak² medley sl. pt. Sangá



Ajak² medley (second part)

Srepegan

BL								
NP	6	5	6	1	6	5	6	1
		1		1		1		1
				1				1
	5	6	5	2	1	2	1	6 S
		2		2		6		6
				2				6
	1	5	1	6	1	5	1	6
		6		6		6		6
				6				6
	2	3	5	3	2	1	2	1
		2		2		1		1
				2				1
	6	5	2	1	6	5	2	1
		1		1		1		1
				1				1
	5	2	3	5 S	6	2	3	5
		5		5		5		5
				•				5
	6	2	3	5	2	3	1	2
		5		5		2		2
				5				2
	3	5	6	5 S	6	2	3	5
		5		5		5		5
				•				5
	6	2	3	5	(repeat "srepegan")			
		5		5				
				5				

Sampak

	2	1	2	1	3	5	6	5
	1	1	1	1	5	5	5	5
		1		1		5		•
	3	5	6	5	3	2	1	2
	5	5	5	5	2	2	2	2
		5		5		2		•
	3	5	6	5	3	5	6	5
	5	5	5	5	6	5	5	5
		5		•		5		5
	6	1	2	1	2	1	3	2
	1	1	1	1	1	1	2	2
		1		1		2		2
	5	6	1	6	5	6	1	6
	6	6	6	6	6	6	6	6
		6		•		6		6
	2	3	5	3	2	1	2	1 G
	2	2	2	2	1	1	1	1
		2		2		1		•

(repeat "sampak")

To end, go to "Gåra²" (= page 1)

Barang Barang Pants, Ajak² medley (first page)

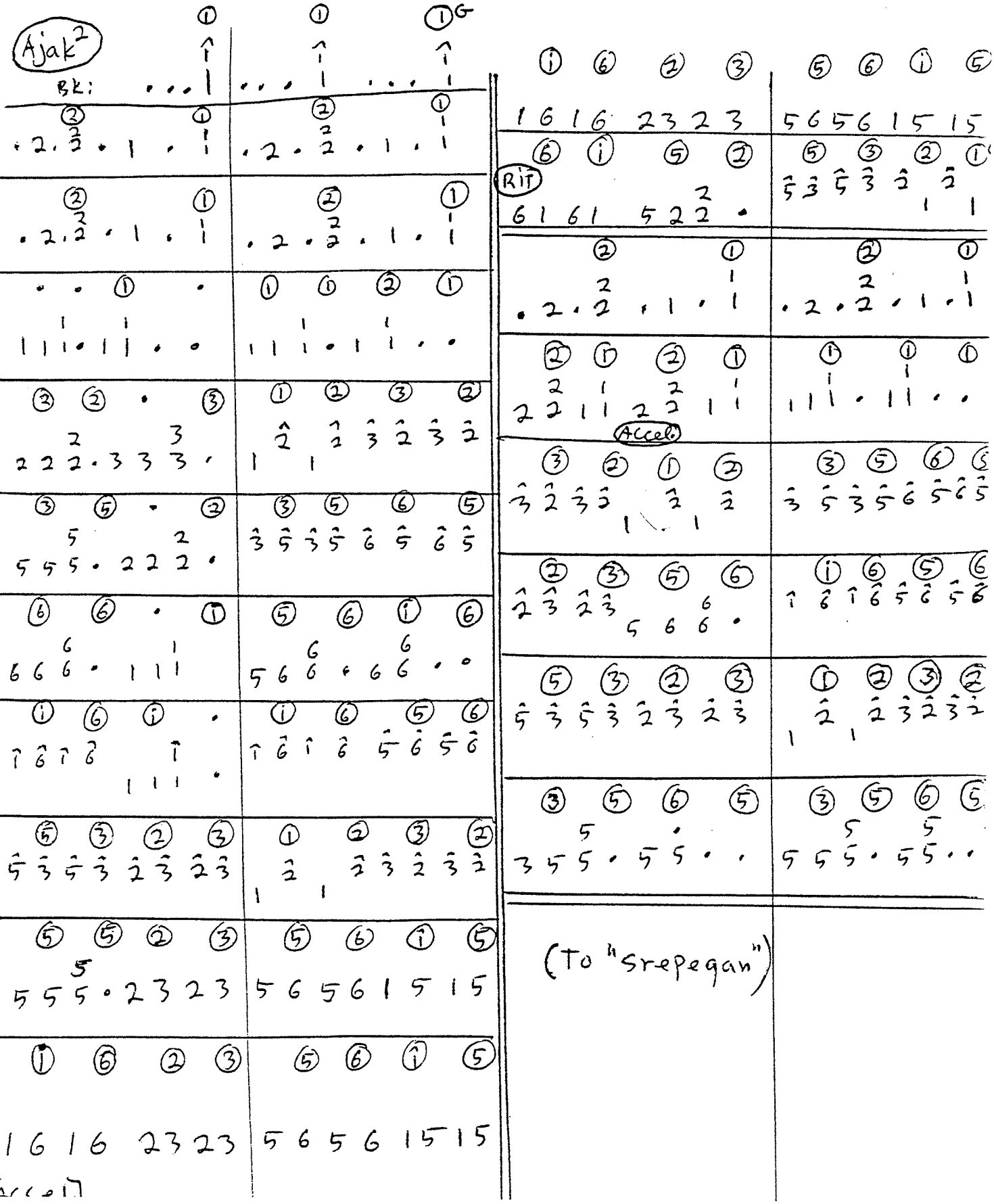
Ajak²

BK:

RIT

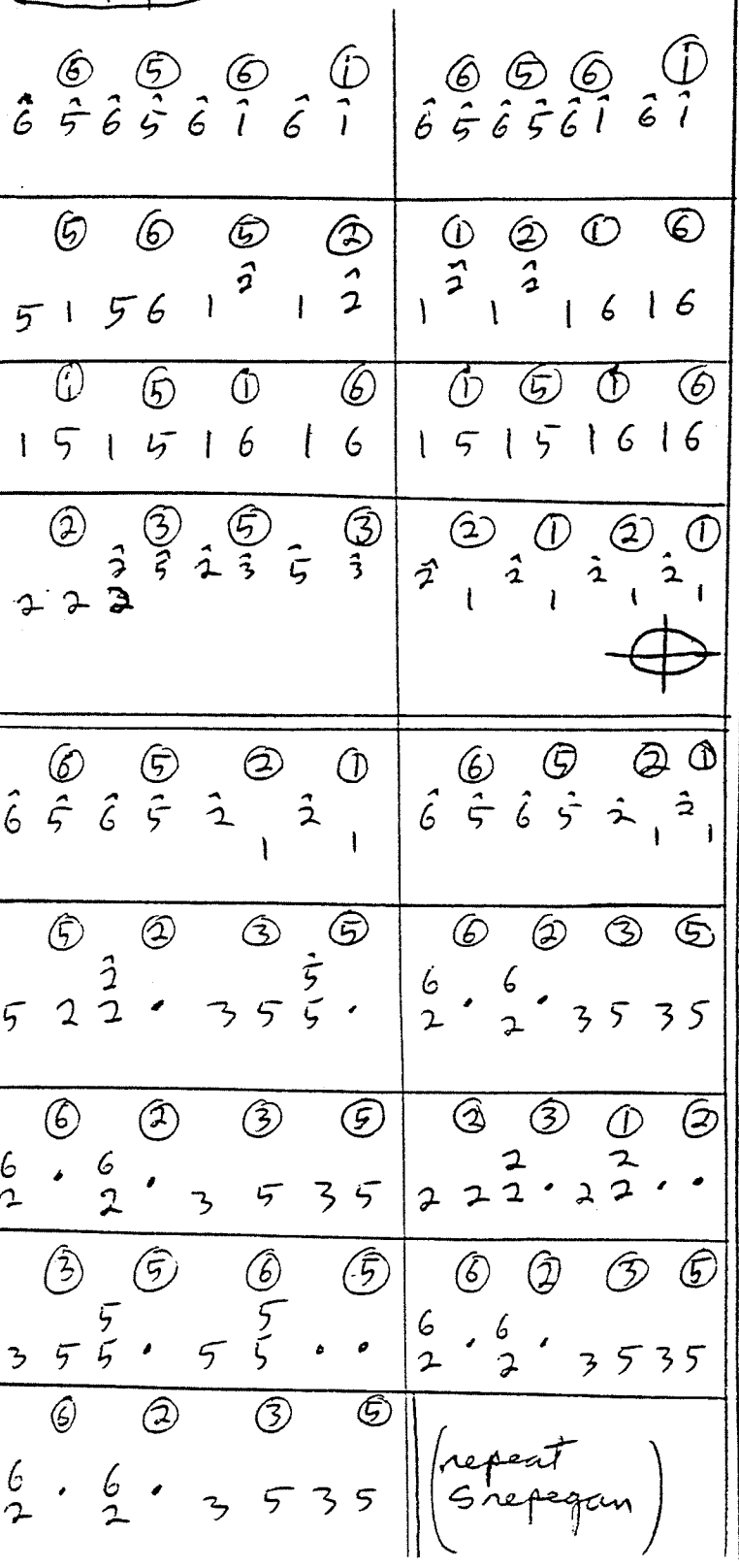
Accel.

(To "Srepegan")



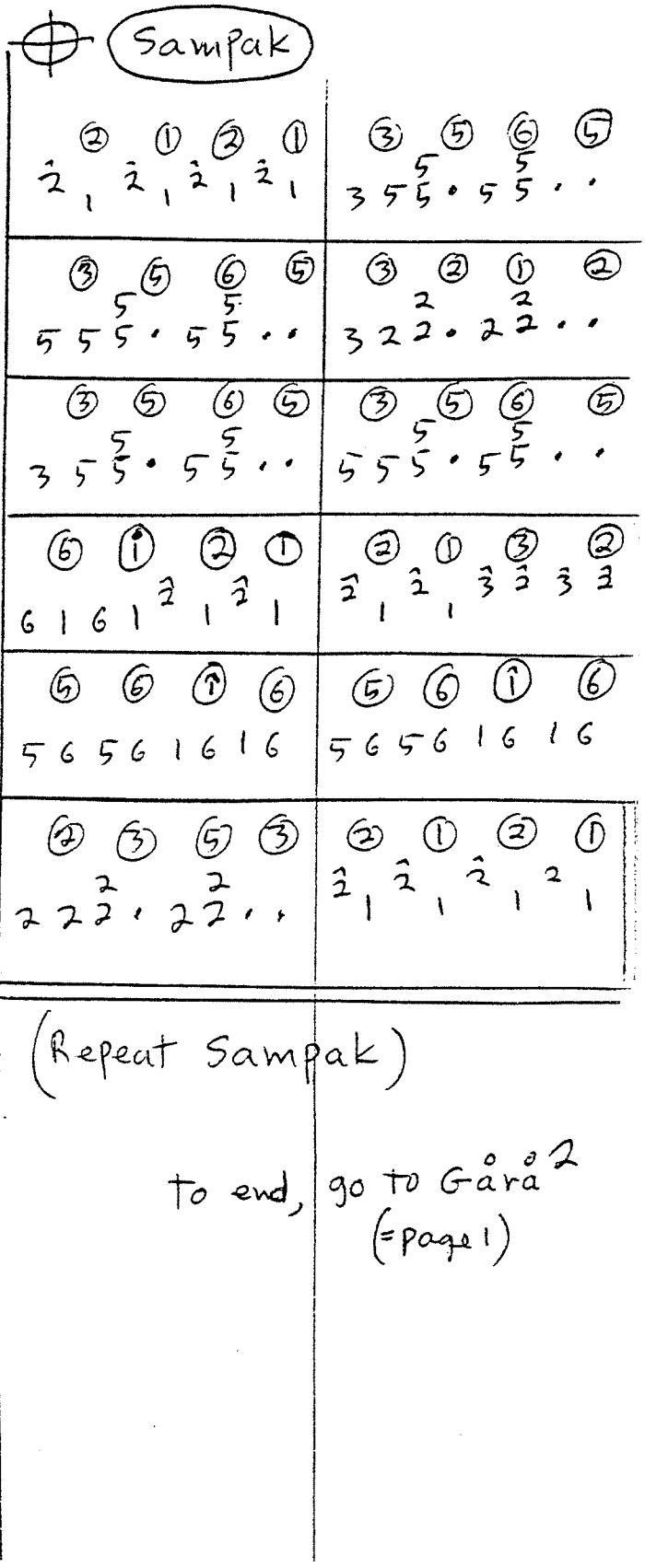
Bonang Barung Parts, Ajak² Medley (second page)

Srepegan



(repeat Srepegan)

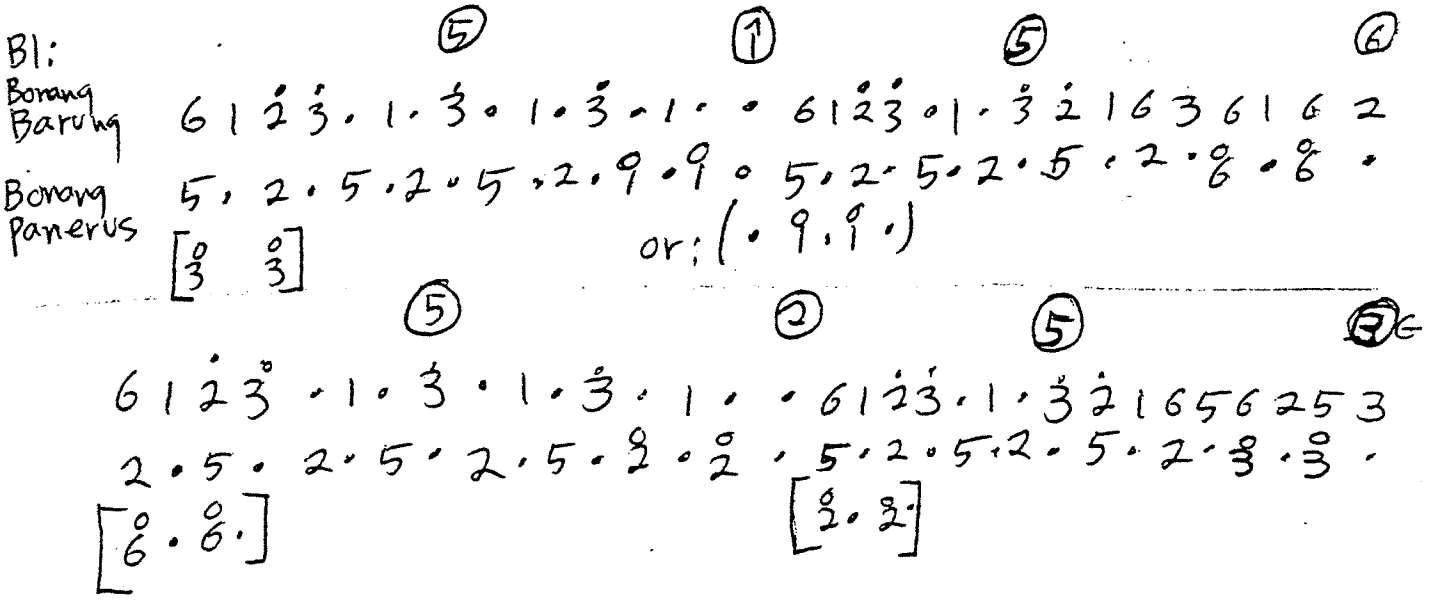
Sampak



(Repeat Sampak)

to end, go to Gara° 2° (=page 1)

Bonangan Bendrong, Slow section, Sléndro
(for pelog, sor. 7 for 1)



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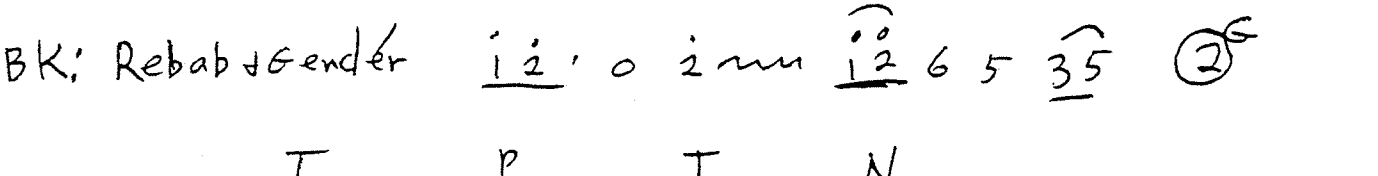
misty Mountain Breakdown by Chris Patton 1971
Sléndro

BK: Rebab & Gender



T		P		T		N	
6	2	6	5	6	↑	6	5
3	5	3	[2]	1	5	3	2
6	3	6	[2]	6	3	5	6
↑	6	5	[3]	1	2	3	(2)

Bonangs play Sembyangan in slow speed, Imbal in fast speed.

Vocals p41

"the Unknown tune" pelog "langenbrånta" pt. limå (18)
from dictation by Barbara Benary, Wesleyan U. gamelan, June 1971

Bk. Barang 1 | .55. | 56 1 2 | 3 3 5 3 | 2 1 2 (1) N G

T	P	T	N
.1.1	6 1 2 3	5 6 5 3	2 1 2 1
.55.	5 6 1 [2]	3 3 5 3	2 1 2 1
.1.1	6 1 2 [3]	5 6 5 3	2 1 2 1
.55.	5 6 1 [2]	3 5 3 2	1 6 3 (5)
656.	6 5 2 1	3 5 3 2	1 6 3 5
.424	2 1 2 [1]	3 5 3 2	1 6 3 5
656.	6 5 2 [1]	3 5 3 2	1 6 3 5
.424	2 1 2 [1]	3 3 5 3	2 1 2 (1)

= Ladrang Langengrånta
pel. pt. limå

from Son of Lion

(19) HATHAWAY

BK: [0]

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

4 3 2 1 1 2 1 1 3 2 1 1 2 1 1

R

1 1 2 1 1 2 3 1 1 2 1 1 2 3 4

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

I

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

2 3 4 5 5 4 5 5 3 4 5 5 4 5 5

RI

5 5 4 5 5 4 3 5 5 4 5 5 4 3 2

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

in Barbara Berange group, 1st + 3rd speed people play in this order:

O/R/O/R/I/RI/I//

useful scales equivalent to 1 thru 5:

(A) slendro 2 3 5 6 1 (B) pelog 1 2 3 5 6 (C) pelog 2 3 4 5 6 (D) pelog 3 4 5 6

(20)

Ketawang "Kasatrijan" sl. Pt. Sangå

Bk: Borang: 5 | . 6 (1) 2 | . (1) . 6 . | 2 3 2 (1) | 6 5 3 (5)

A) ||: 1 2 1 6 3 2 6 (5)N

1 2 1 [6]P 2 1 6 (5)NG :||

ngelik -

B) ||: 6 5 2 1 3 2 6 (5)N

. [1]P [6 5]P [2]S . 1 6 (5)NG :||

c) ||: 1 1 2 1 3 2 1 (6)N

3 5 3 [2]P 1 6 3 (5)NG (end)

---

for ~~ending~~ transition to "Sirak ayakan"

change second line of "C" to: 3 5 3 [2]P 1 6 2 (1)NG

specialparts — Djagun²/ Borango //

Bl: . 6 . 3 . 6 . 5 . 6 . 3 . 6 . 2

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

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

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

Bar 6 3 6 3 6 5 6 5 6 3 6 3 6 2 6 2

Bl: 5 6 5 4 2 1 2 6 . 1 2 3 2 1 2 6

5 5 6 6 5 5 4 4 2 2 1 1 2 2 6 6 6 . 1 1 2 2 3 3 2 2 1 1 2 2 6 6

7 5 6 . 5 . 4 .

7 5 2 3 5 6 6 3 6 5 5 3 5 4 4 2

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

7 5 7 5 2 3 5 6 6 3 6 . 6 3 6 5 5 3 5 . 5 3 5 4 4 2 4 . 4

2 . 5 4 2 1 2 6

4 2 4 2 5 5 4 4 2 2 1 1 2 2 6 6

2 4 2 4 2 4 2 5 5 4 4 2 2 1 1 2 2 6 6

mūnitsūre: "Sage in Darkness" Sléndro

T		P		T		N	
5	3	2	3	5	1	6	△5
5 (xx)	3	5	6 P5	1	5	3	△2
3	5	6	5 P5	3	2	3	△2
3	5	3	2 P5	3	5	1	⑥

Variation — play gong Suwukan (=#2) on △, and use gong 6 or 3 at end.

Buka on page 22B) can be used for starting in either fast or slow speed. or have slentem play last line as buka.

peaceful / start over, gradually louder, further

lancaran-wane 3

Sūryakrodha: "the Sun's Anger" Pelog.

T		P		T		N	
x 5	5	2	3	x 5	5	6	7
6	5	2	3 P5	x 5	5	4	5
5	4	x 5	5 P5	3	2	5	6
7	6	x 5	5 P5	3	2	x 5	⑤

very loud.

(x = cut short.)

note that this piece is its own retrograde

Sukhī Māngūṣ "the Happy Mongoose" Sléndro

T		P		T		N	
6	5	2	1	6	5	2	1
6	5	6	1	6	5	3	△5
1	6	5	2 P5	1	6	5	2
1	6	5	2 P6	3	2	1	⑥

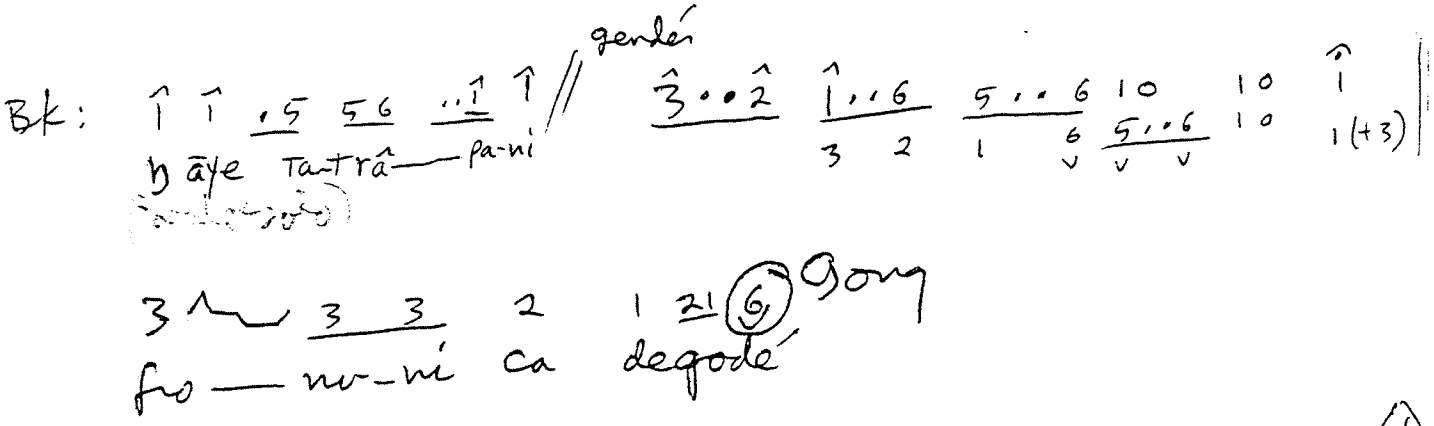
BK Borang .6.2|3216

Variation — can play Siyem (#1) on △ if desired.

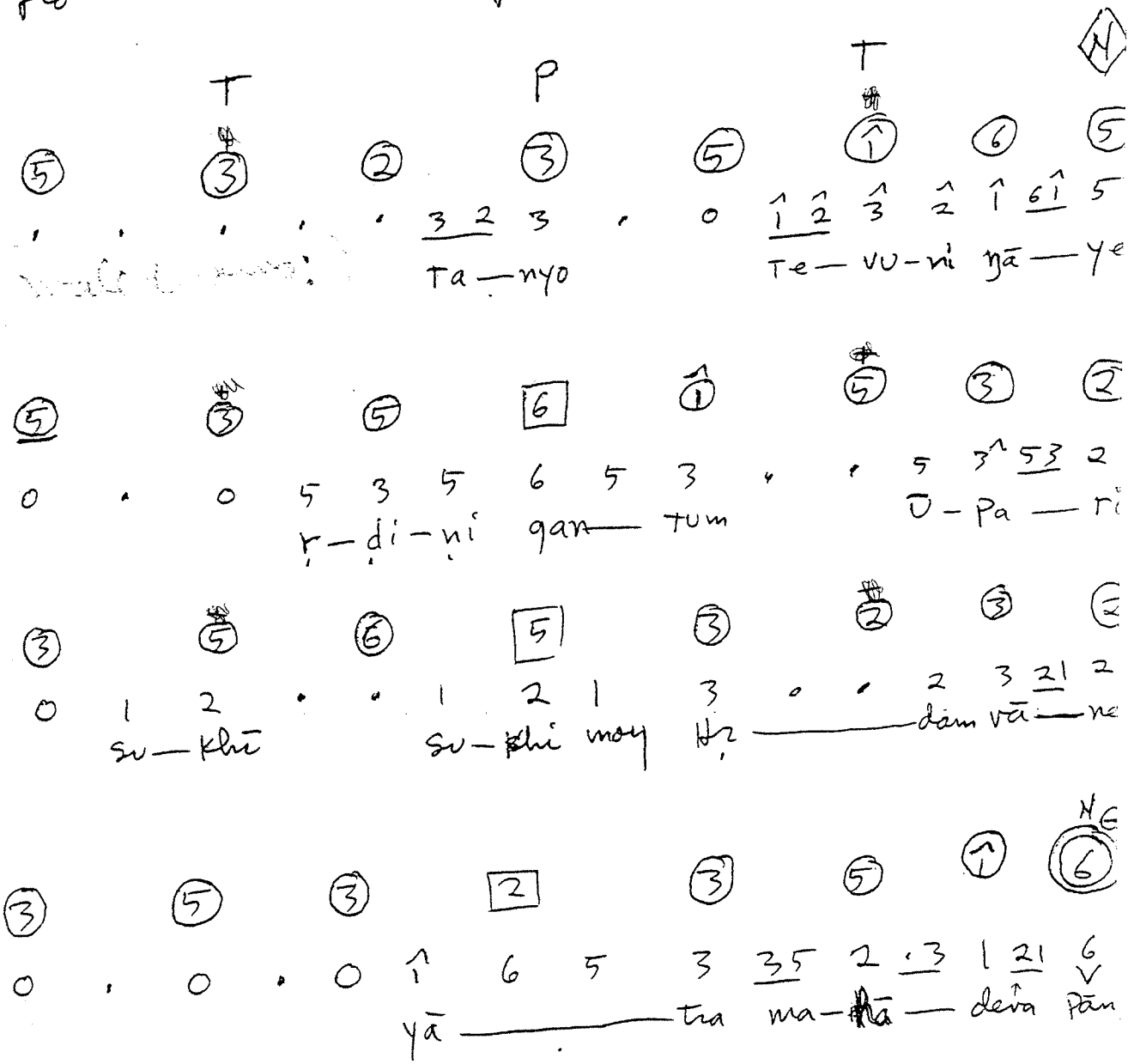
in slowstyle, [P] can double melody on the four boxed-in notes — use △2 ("sleeping Bull") for 4th note ⑥ at end of line

Vocal part to "Murilovre"

Bk: gentle



Dd:



"Isuru" (play ... + slow style ——

Bk. Kendang:

Isuru-Isuru

[2x]

[2x]

Signal, it points to "Gangsaran"

*if the player is not sure,
play secure & correct stroke open

"Dewi Sawitri"
(Sekaha)

	T	P	T	M
a) *	2 5 3 5		2 5 3 1	
	2 5 3 [5]		2 5 3 (1)	
b)	2 5 2 5		2 5 6 1	
	5 3 1 [3]		3 1 3 (3)	
c)	6 5 6 3		1 3 1 6	
	3 5 6 [5]		1 3 1 6	
d)	. 6 . 3		6 2 6 3	
	2 3 2 [3]		1 6 3 (2)	

x = stacc,
ngepuk just in slow style only

"Sukhi Surya"
(Sekaha)

	T	P	T	M
	5 5 1 2		5 5 6 1	
	6 5 1 [2]		5 5 3 5	
	5 3 5 [5]		2 1 5 6	
	1 6 5 [5]		2 1 5 (5)	

* always loud and violent

(x = stacc)

"Daṇḍanāmūgovena"

"the cow's revenge"

Sléndro

	T		P		T		N
a)	2	5	3	5	2	5	3	1
	2	5	3	[5]^{5}	2	5	3	①
b)	2	5	3	5	2	5	6	↑
	$\overset{x}{3}$	3	1	[$\overset{x}{3}$]^{1}	3	1	3	②
c)	6	5	6	3	1	3	↑	6
	3	5	6	[3]^{1}	1	3	↑	⑥
d)	.	6	.	3	6	2	6	3
	2	3	2	[3]^{1}	↑	6	3	②

segment for slow-style only.

In slow-style, 1st line d) may be interpreted as:

6 6 6 3 | 6 2 6 3

Sukhīsūryaḥ "the Happy Sun"

Sléndro

	T		P		T		N
	$\overset{x}{5}$	5	1	2	$\overset{x}{5}$	5	6	↑
	6	5	1	[2]^{5}	$\overset{x}{5}$	5	3	5
	5	3	$\overset{x}{5}$	[5]^{6}	2	1	5	6
	↑	6	5	[5]^{5}	2	1	$\overset{x}{5}$	⑤

this is a sléndro transposition of "Sūryakrodha"

"Salutations to the White Birch Forest" Sléndro
(gaurâṇyavānāya namaḥ) Kathy Brand 1973

A) ||: T P T N
5 2 6 5
1̂ 5 1̂ 5 (Bon: 5 5 5 5)
2 1 3 1
2 6 3 (5) :||

B) ||: T P T N
6 2 6 2
6 2 6 2
56 1̂6 53 23 (bon: ditto)
5 2 1 (3) :||

Buka: Bonang Panerus: i i 1 6 i i 1 (6)

Ribbits Tune, Sléndro (June 7 1973)

A) T P T N
3 5 3 2
3 2 p6 1̂ 6
5 6 p6 3 5
1̂ 6 p6 5 (3) no repeat. Ends here

Bonang:
A) 3 5 3 2
3 2 1 6
5 6 3 5
1 6 5 3

B) ||: 2 2 1 6
5 □ p5 6 3 2 1
23 2 p6 ∘ 1 ← 1̂ second time
6 5 p1 1 (3) :||

B) ||: 2 2 1 6
5 5 6 3 2 1 ← with Sarons
23 2 1 1
(6 5) 2̂1 2̂3 :||

upper 6ve second time

Buka: (x = Kerplunk)

(6)
x † x † x † x N6
sl. pel. sl. Gong

"The Case of the Swollen Foot" — pelog
by Janet Kazor, 1973 (march)

(in honor of the time my foot got all swole up from a black-fly bite)

T			P	T			N
5	2	3	5	6	5	6	5
1	2	3	[1]	3	2	3	2
2	3	2	1	2̇4̇	4	2	1
2̇4̇	4	3	[·]⁵	4̇5̇	5	3	·
4̇5̇	5	3	[·]³	53	2	1	2
3	1	1	[2]⁶	3	2	3	②
coda:							
6	·	6	·	2	3	6	6
3	5	5	[·]⁶	2	6	5	③

ends full speed.

← saxons etc damp last note instantly.

"Song of the Wounded Elephant" — slendro
by Phil Wolf, 1973 (sept)

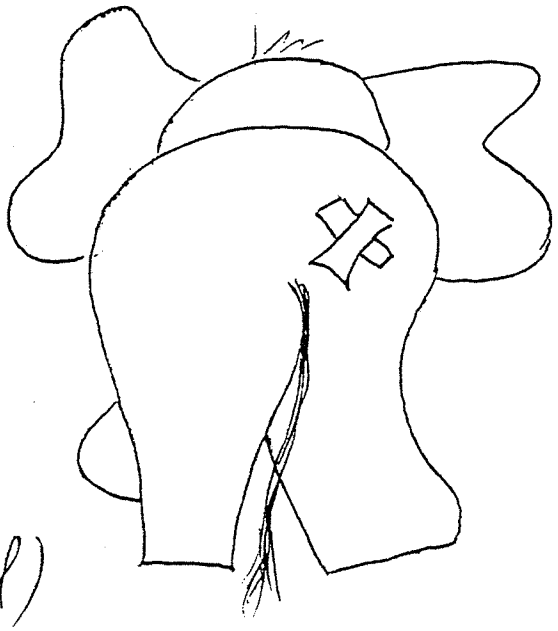
A)

T	P	T	P	T	P	N
‖: 3	5	6	3	2	5	6
6	3	5	2	1	3	2 :‖

B)

‖:	1̂	5	6	3	2	1	3
	5	3	1	2	3	5	2 :‖

can't have a beg any part because there are seven notes to a line



(Drawing courtesy of Phil Wolf)

"Tune of the Broken Window" — Pelog

or

"the Empty Red Candy Bag" — by Kathy Brand, March 1973

Bk. Bonang: . 7 2 3 | 4 4 4 (5) ||

A)

T	P	T	N
7	2	3	5
6	7	5	6
5	3	3	1
2	3	2	(5)

B)

6	4	7	4
5	4	7	4
2	3	2	4
2	5	4	(3)

C)

T	P	T	N
1	2	1	3
2	3	2	4
3	4	3	5
4	5	4	(6)

d)

5	6	5	7
7	6	5	4
3	2	1	2
3 4	4	4	(5)

Asmarandåna Stendro manjurå ("Giving love")

Bk: • 3 · 2 · 3 · 23 | 132 · | 561 ⑥

inamå I+II:

T	P	T	N
2 1	2 6	2 1	2 3
5 3	2 I	3 2	3 1
6 3	2 II	3 2	1 6
5 3	2 I	3 2	1 ⑥

inamå III:
(Tjiblon)

T	P	T	N
2 3 2 1	3 2 1 6	2 3 2 1	6 1 2 3
6 1̂ 3 2	6 3 2 II	3 5 3 2	5 3 2 1
6 1̂ 3 2	6 3 2 II	3 5 3 2	3 1 2 6
5 3 5 3	1̂ 6 2 II	3 5 3 2	3 1 2 ⑥

("flower in earlobe")

Puspadjiwang Sl. manjurå

Bovang • 3̂ • 2̂ | 3̂ • 2̂

Bk: 3̂ 3̂ 2̂ 2̂ • 1̂ 56 1̂ ⑥

T	P	T	N
1̂ 5	6 1̂	3 5	3 2
5 3	2 I	3 2	1 ⑥
1̂ 5	6 1̂	3 5	3 2
5 3	2 I	3 2	5 ⑥

ngelik:

3 3 • •	3 3 5 6
1̂ 2 1̂ 6	3 5 3 ②
6 1̂ 3 2	6 1̂ 3 2
5 6 5 3	2 1 5 ⑥
1̂ 5 6 1̂	3 5 3 2
5 3 2 I	3 2 1 ⑥

order: A B ‖ A A B | A A B | etc

Kathy's alternate Bk: (Bovang)

• 3̇ · 2̇ · 3̇ · 2 6/2 · 6/2 ⊙ ‖

(Lantjaran)
Tropangbang Peloq

Bk: bonang: 3 i 3 2 3 i 3 2 5 6 i 2 1 6 4 5 (bk = double the nuclear tempo)

		N	P	N	P	N	P	G
A)	‖:	3	2	3	2	5	6	4	5 :‖
B)	‖:	1	6	1	6	4	2	4	5 :‖

[P Peloq = Sl. 5]

Bon. Bar. A) 2 2 2 2 6 6 5 5
B) 6 6 6 6 2 2 5 5

Special peking part, (2:1 ratio with C.F.)

A) ‖: 3 1 3 2 3 1 3 2 5 6 1 2 1 6 4 5 :‖

B) ‖: 1 2 1 6 1 2 1 6 5 6 1 2 1 6 4 5 :‖

---

eg:

3 2 ← Bl.
2 . . . 2 . . ← Bon. Bar.
2 2 2 ← Bon. Pan.

Lantjaran form ("lancaran" in reformed spelling)

Ritjik[2] Sléndro

drum entry ↓

Bk. Bonang: 6̂ 3 5 6̂ | 5 3 2 6̇ | 6 6̊ ‖
(2)

A)

W	N	P	N	P	N	P	N (2)
T (3)	T (5)	T (6)	T (5)	T (6)	T (5)	T (1)	T (6)
5̊ .	5̊ .	5̊ .	5̊ .	5̊ .	5̊ .	6̊ .	6̊ .

2x

later: 5̇ . 5̊ . etc.

B)

W	N	P	N	P	N	P	N (2)
T (3)	T (2)	T (3)	T (2)	T (3)	T (2)	T (1)	T (6)
2̊ .	2̊ .	2̊ .	2̊ .	2̊ .	2̊ .	6̊ .	6̊ .

2x

later: 2̊ . 2̊ . 2̊ . 2̊ . 2̊ . 2̊ 6̊ 6̊ . 6̊ .

---

form is AA BB etc. Ends suddenly on 1st A, following accel. to high speed.

in fast style, Bedug on kempul-beats (in addition to kempul)

in med. style, Bonang pindjalan, fast saron imbal, handclaps (interlocked)

in slow style, enter gender, suling, gambang, rebab, tjelempung, gen. +2d.

This piece is used for dance accomp. and Wajang Kulit.

May be transposed to other patets, + to pelog.

Special Bonang parts for "Majalalilah"

A)

Bl: ② | ① | ② | ③ | ② | ① | ② | ⑥ |

Bonang: 3̂ 2̂ | 3̂ 5̂ | 3̂ 6̂ | 5̂ 3̂ | 2̂ 3̂ | 3̂3̂ | 2̂ | 1 2̂ | 1 6 | (3x)

rest of section "A" = Mlampah

B) 1st 2 kenongans in kembyangan

Bl: ② | ③ | ② | ① |

Bonang: 6̂5̂ 3̂2̂ | 1 2̂ | 1 2̂ | 1 . | (3x)

(6532 | 12 | 12 | 1. etc) ← in slowspeed, this pattern may be played twice as fast, for a total of 6 times

alternate version:

⑫ | ③ | ② | ①

6̂5̂ 3̂2̂ | 25 5̂2̂ | 25 5̂2̂ | 1 9 | 1 9 |

or: | 1 1̂ | 1 1̂ |

last 4 notes are played Mlampah

^ = high octave

Srecegan with sarong waying part

nuc. theme - 6 5 6 5 / 3 2 3 5 3 2 3 5

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

5 3 5 3 / 5 6 5 3 5 6 5 3

5 2 3 5 / 6 2 3 5 6 5 3 5

i 6 5 3 / i 2 i 6 3 6 5 3

6 5 3 (2) * / 1 2 6 1 2 6 1 2

3 2 3 2 / 3 6 3 2 3 6 3 2

3 5 6 (5) / 6 5 6 3 5 2 3 5

* Suwuk (ending) 3 2 6 5 3 (2) / 3 6 3 2 6 5 6 5 3 2 1 2

Suwuk begins after third line - when ending, fourth line is omitted

See page (31c) for sarong parts.

Srepegan-kempul and Kenong

X^{y} ← Kenong

X_{y} ← Kempul

$6^5\ 5^5_5\ 6^5\ 5^5_5\ 2^3\ 3^3_3\ 5^3\ (3)^3$

$5^3\ 3^3\ 5^3\ 3^3\ 5^5\ 2^5_5\ 3^5\ 5^5$

$\uparrow^6\ 6^6_6\ 5^6\ 3^6_6\ 6^2\ 5^2_6\ 3^2\ (2)^6$ *

$3^2\ 2^2\ 3^2\ 2^2\ 3^5\ 5^5_5\ 6^5\ (5)^5$

*Suwuk - $3^2\ 2^2_5\ 6^2\ 5^2_5\ 3^2\ (2)^2$

Suwuk begins after third line - when ending, fourth line is omitted

D. Murphy's penname

Part (by Das) for Borang instal — (illegal, but fun) ~~~

(31C)

	⑥ ⑤	③ ⑤		
Borang Barong	6 1 2 3	. 1 . 3	2 1 6 5	6 2 5 3
Borang panews	5 . 2 .	5 . 2 .	0 3 . 0 3 .	0 3 . 0 3 .
	. 1 . 3	. 1 . 3	6 1 2 3	2 1 6 5
	6 . 2 .	6 . 2 .	0 5 . 0 5 .	0 5 . 0 5 .
	. 1 . 3	. 1 . 3	0 1 . 0 1 .	0 1 . 0 1 . *(suwuk)
	6 . 2 .	6 . 2 .	. 2 0 . 2 0	. 2 0 . 2 0
	6 2 . 6 2 .	6 2 . 6 2 .	6 1 2 3	2 1 6 5 (gong)
	6 2 . 6 2 .	6 2 . 6 2 .	0 5 . 0 5 .	0 5 . 0 5 .
(SUWUK)	0 1 . 0 1 .	. 1 6 5	3 6 1 2	
	. 2 0 . 2 0	0 5 . 0 5	3 6 1 2 (gong)	

$\overset{0}{5} = \overset{5}{5}$

Traditional Borang part is like bottom of page (28), but take every 4th tone of wrdea theme.

(32) (a)

(Signature-tune) Brāgodhārma Slendro, (fast)

	T		P		T		N
•	•	5	6	5	•	3	2
2	3	1	2	1	•	3	2
6	5	2	5	6	5	2	1
5	2	3	2	6	5	2	3
•	1	2	1	3	5	6	(1)

Slentem's version of 1st line →

buka: vocal ~~one~~ melodic line from "Hallelujah" and starting on gong

← Slentem plays low 1 here.

(Peking 2)

Buka Barang:

.1|.6.1|.2.1|.2 1 3|3 2 (1) (barang)

nov 16, 1973

(Signature-tune) Kyaiḥ Bulnidrendū

Handclaps 2:1
2 = Slendro ketuk
6 (v) = Pelog ketuk

Ketuk:	• 2 6	· 2 6	· 2 6	· 2 6 (S)	· 2 6	· 2 6	· 2 6 (G)
a)	. . . .	Hā · 'e 'o	· Hā ·	'e 'o ·	Hā! ·	. . . .	. . . .
b)	oh . . .	. . . .	. Hā ·	'e 'o ·	. Hā ·	'e 'o ·	Hā · 'e 'o

'a!

nov 16, 1973

More "Sleeping Bull" signature – Music

(nov. 24, 1973)

lendro

	†	P	†	N
A) ‖:	2	3	5	2
	3	2	5	2
	3	5	6	5
	1	6	5	(3) :‖
B)	5	5	6	1 6
	5 3	2 3	2 1	2
	3	.	3	1
	6	5	3	(6)
C)	5	5	6	1
	6 5	3 2	6	. (N'
	1	5	2	. (N 6
	6	5	3	(6)
D)	2	3	5	2
	3	2	3	1
	2 3	1 6	1	2 3
	1 6	1	2 3	1 (6)

order: | A A B C D |

can end in any section.
#6 kepnak used throughout.

Boxang part:

A) ‖: 2 3 5 5 = 2323 5/5 · 5/2 ·
2 2
3 2 5 5
2 2
3 5 6 5
1 6 5 3 :‖

B)
0 0 0 0
5 5 6 6
0 0 .
3 3 1 2
0 0 0 0
3 3 1 1
6 5 3 6

C)
0 0
5 5 6 1
5 5 0 0
2 2 6 6
1 5 6 6
2 2
6 5 3 6

D)
2 3 5 5
2 2
3 2 3 |

bl: | 2 3 1 6 . 1 2 3 |
6 . 6 6 . 6 6 .

bl: | 1 6 . 1 2 3 1 6 |
6 6 . 6 6 . 6 (6) going

badegan

Śrī Sāṅgaṅyeki

T	P	T	N
2 4 6	5	2 4 6	5
2 3 2	6	5 4 6	5
vocal: U	P		
2 3 2	1	3 2 6	5 Going Tjak!
vocal: U	P		
1 2 4	• 6	1 2 4	• (N6)
2 3 2	1	3 2 4	5 (Gong)

Ita! Ito!

BK, Demoeng: 2 3 2 1 | 3 2 4 5

kendang →

Pelog

Saron + Demoeng on melody
Plus Drums, Keprak [#6]
(N) T P (G) (very heavy keprak work)

rest of players do handclaps (2:1) and vocal sounds.
If peking plays, penultimate line is realized as "1 24 41 24 4" by peking.

slendro version:	
2 3 6 5	2 3 6 5
2 3 2 6	5 3 6 5
2 3 2 1	3 2 6 5
1 2 6 •	1 2 6 •
2 3 2 1	3 2 6 5

8. nov. 16 1973

---

pāṣupari — Pelog • begins loud

"great avenging" bird of the north

A)

Kempul damped

4 6 4 1 | 4 6 4 1 | 2 1 6 4 | 6 4 2 1 ‖ many times

N6 N5 | N6 N5 | N5 N Sl. 5 | N Sl. 5 N5

B) slow section, with suling &/or rebab.

2 3 7 • | 2 3 7 3 | 2 5 4 • | 5 4 2 1 ‖ irama II several times

N7 N6 | N7 N7 | N5 N5 | N Sl. 5 N5

AN/BN/AN
I II I

return to A) to finish.

BK: Suling (free) (in tempo) 2 3 2 1 | 2 3 2 1 ‖

8. nov 16 1973

Dvau Dosai Chā ca

pan, means two pancakes and tea

BK bonang: 2|26|63|23 5②

A)

T	P	T	N
1	2	1	6
5	[3]	5	5
·	[5]	5	2
6	[3]	6	②

Bonang Part:			
1	2	1	6
5	3	5	5
5	5	2	2
6	6	2	2
3	3		

B)

·	2	·	2
·	20	2	35
6	[5]	2	3
6	[5]	1	⑥

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

1	1	5	5
3	23	56	·
·	[5]	3	·
6	[5]	3	②

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

nov 14, 1973

Glendeng Pelog

(fast)

N			
·	·	4	5
4	[5]	4	5

N			
4	[5]	4	5
·	[6]	·	①

·	6	2	·
2	[1]	6	1

6	[1]	·	6
·	[6]	·	⑤

Tevu² Slendro

T	P	T	N
3	2	6	5
3	2	6	5
3	2	6	5
3	2	1	1

for pelog: " " 44 4

Pelas tatas Pumpkin Eater

Bonangs: (both)

T	P	T	N
1 3	1 2	1 6	1 5

ditto
ditto

1 3 1 2 1 1 1 ① gong

Kyaiḥ Mājalañyāyaprasannaḥ ("Venerable sir pleasing-to-cats") (35)

Slendro

T		P		T			N	
3	5	1	2	1	5	ˆ1	6	(n3
3	5	2	[1]6	2	3	5	2	(n6
6	ˆ1	3	[2]6	6	ˆ1	3	2	(n5
5	6	5	[2]5	6	5	3	(5)G	(n5

(Bonangs see page (35))

Via Cosmic Radio, NOV. 1973

BK gendér: G
i | ˙3 ˙2 ˙i | 6 5 3 5
3 | 2 1 . . | 2 1 6 5 : :

(this version was later rewritten)

Slendro

T		P		T			N	
3	5	1	2	1	5	ˆ1	6	n3
3	5	2	[1]1	2	3	6	5	n6
6	ˆ1	3	[2]6	6	ˆ1	3	2	n5
5	6	5	[2]6	6	5	2	(3)G	n3 or n1

(= later rewriting)

BK, gendér: G
6 | ˙2 ˙1 6 | 5 3 2 3
2 | 1 6 . . | 1 6 5 3 : :

Berdūjhāle ("on the Green Water")

Slendro

T	P	T	N	T	P	T	N
6	5	3	5	6	5	3	△5
2	5	2	1	2	5	6	△5
2	5	2	1	2	5	6	△5
6	ˆ1	2	1	2	5	3	△5
6	5	3	5	2	5	6	(5)Gong

optional special part for one saron:
play each group of 4 notes twice, at double speed:

eg: (6) 6 5 (5) 3 5 (3) 6 5 (5) 3 5

Via Cosmic Radio NOV. 1973

Stolen from Sri Rajasee

"Prunes" — nuclear theme

pelog

T		P		T		N
1	2	6	1	2	3	2 1
2	1	3	[2]	3	1	6 5
2	3	5	[6]	1	5	6 1
3	2	6	[5]	6	3	2 ①
2	4	5	6	3	5	6 1
2	1	3	[2]	3	1	6 5
1	2	3	[1]	3	2	6 5
4	5	4	[6]	5	3	2 ①

Feb '74

"Dum-dum" slendro

"x" = kerplunk

BK Barang: x 1 ↑6 | 5 3 1 ② N

3 1 1 0 2 6 3 2
a Dumdum a silly thing,
3 1 1 0 2 6 3 2
a Dumdum)
3 5 5 0 6 5 3 2
6 5 5 0 6 ↑ 3 ② (you're

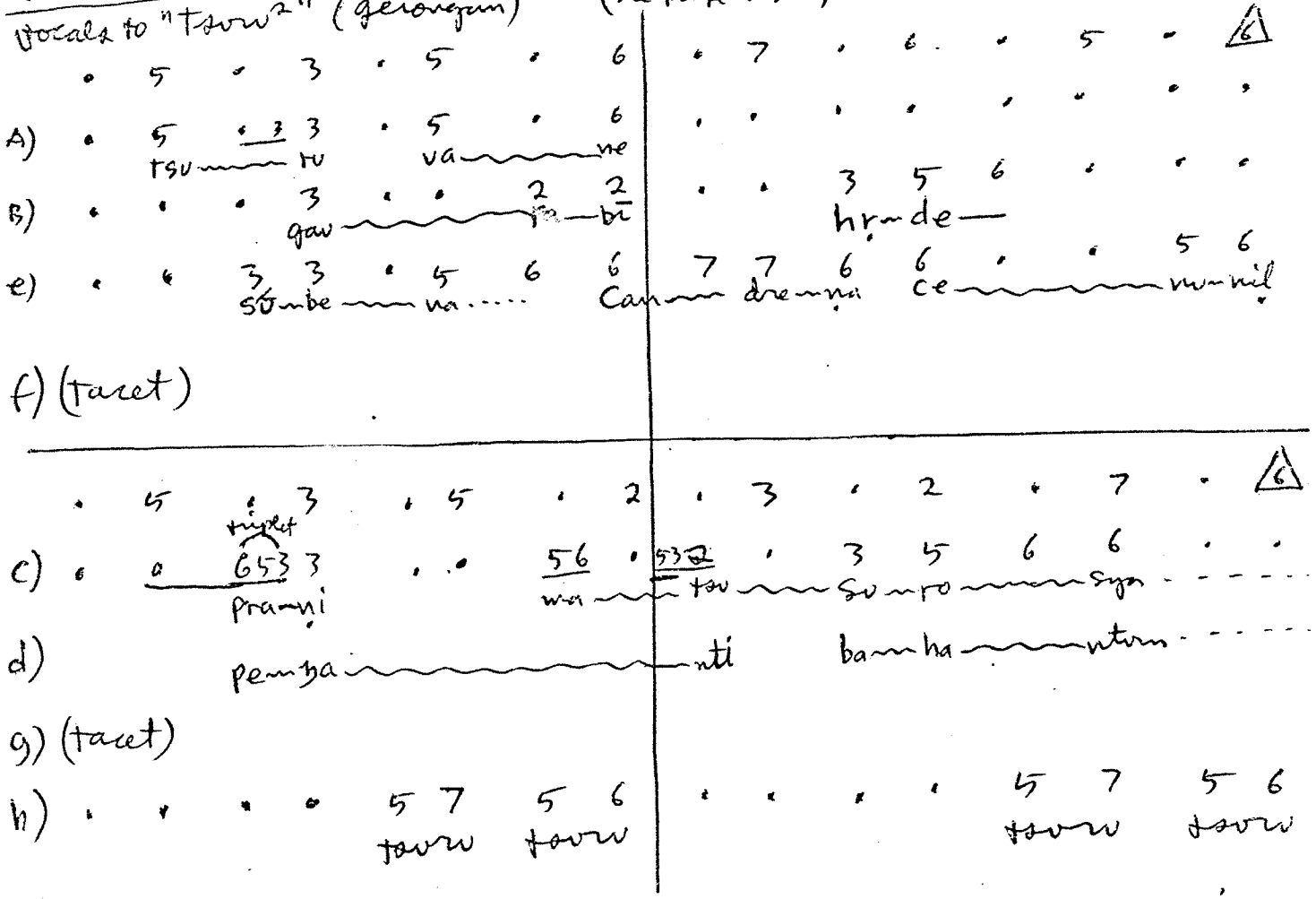
vo T or P

Feb '74

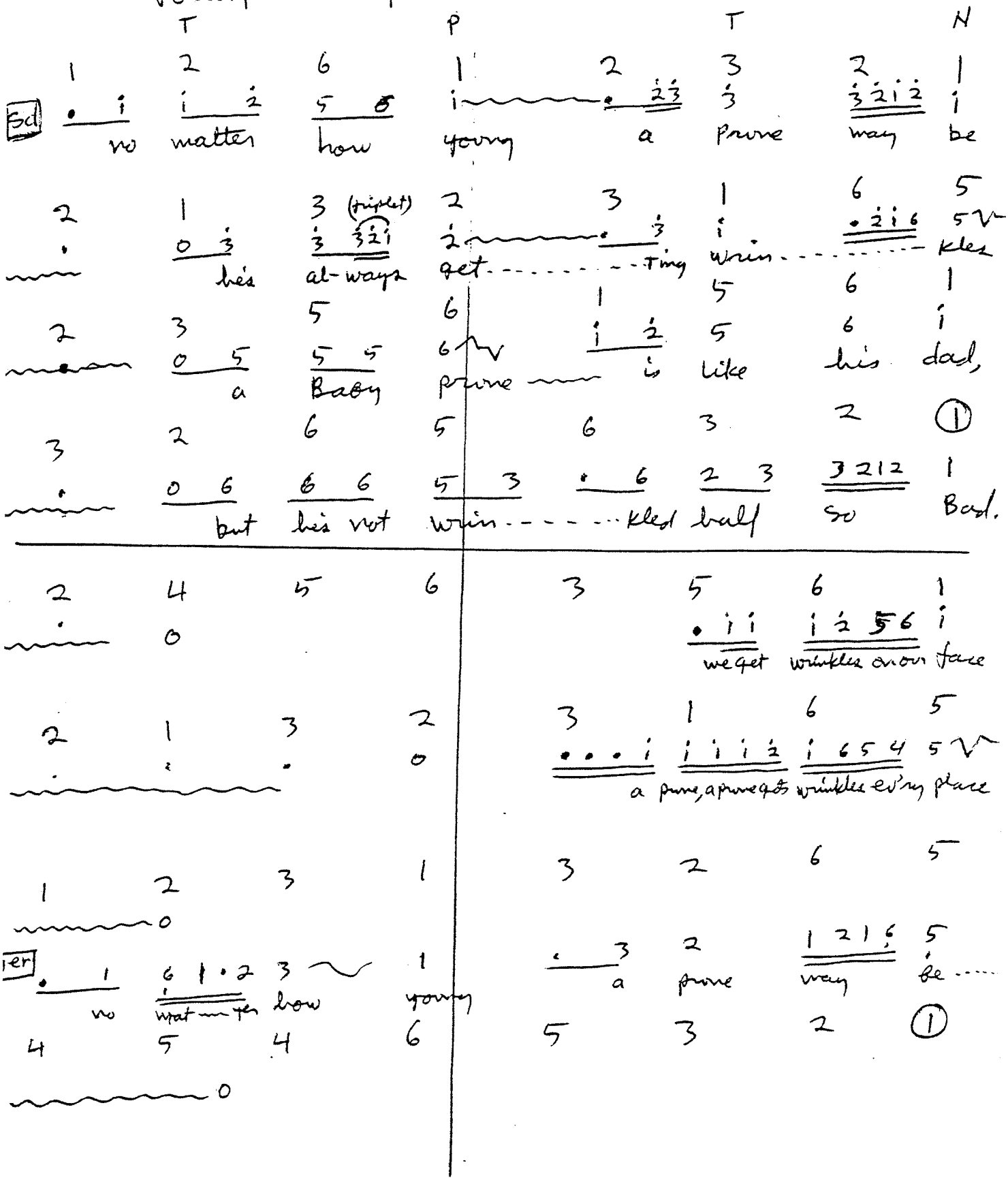
vocals p.37

(See page 23a)

Vocals to "Tsuvu2" (gerongan)



Vocal parts to "Prunes"



Śrī Balavān (tasya gending)
[Dās nov 2, 1975]

Sl. pt. Sāmgā

T P T N

3 1 3 2 1 3 2 1

6 3 2 [1]' 3 2 6 5

6 3 2 [1]' 5 3 6 1

5 6 5 [3]^6 2 1 6 (5)

'a 'e 'a 'e comp.

Bonang part:

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

Bonangs – from p35 "pleasing to cats"

Version (A)

3 5 1 2	1 5 1 6
3 5 2/1 2/1	2 3 5 . 5 . (2 2)
6 1 3 2 (walk or gives)	6 1 3/2 3/2
5 6 5 . 5 . (2 2)	6 5 3 5

Version (B)

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

to play Djaqung[2] in slendro, change all 4's to "3" (this is traditional)

Pengechèt Sutrian

Balinese angklung piece — this is only one section of it,

(3)	·5·3	·5·3	·5·3	·5·5
(1)	2121	2121	2121	2121
Slendro:	5	3	2	(1) gong

3·53	·535	·35·	35·(3)
·21·	21·1	2·12	·121
2	3	2	(3) gong

unknown tune, off a disc. (Something ceremonial)
fast ostinato
Slendro
(Javanese)

(3)‖: 5·5 35·5 (3) (gong) :‖

then slowdown a lot. add ketuk, rattles, + when slow enough, saron

Saron melody:

·231	2353	5213	123 (5) (gong)
(ost:) ·5··	·5·3	·5··	·5·3
·231	2353	^1656	532 (3) (gong)
·5··	·5·3	·5··	·5·3

transcribed by Barbara Benary.

Continue at same tempo, til slow-out ending

5·3·3·3·	53·(5)	·5·5	Dec, 9/76
·2·2·2·2	··21	21 21	
5	(5)	(1)	

useful Angklung pattern.

Yankee Anklung Doodles

(5)(1)

5·35	3·5·
12·1	·201
1	2

5·35	·5··
12·1	···1
3	1

5·35	3·5·
12·1	·212
3	2

(Dāsa + B. Benary aug 1976

53·5	·5·5
··21	·1·1
5	(1) gong

The Moon Gang goes east — pelog
(By Barbara Benary 1976)

Bal: 1615	1615
6156	156(1) ← opt. sm. gong
2356	1235
67·65	3 23 23 (5)

Last line variant:
6765 55 / 5 55 5 (5)

(Rhythm is in UCLA notation)

Kenong:	Barang:
·6·1·6·1	i°i·i°i·i°i·i°i!
·6·1·6·1	ditto
·7·6·1·6	2323 5656 / 1212 3535
·7·1·2·1	6767 6565 / 5·55 55 55

Mahā Tūjanam ("great Agitation")

Pelog (this is ~~notated~~ "western" ~~style~~ for convenience)

Saron + Demung:

6 · 567 | 4 · 3 | 2 · 123 | 7 · · · || 1 · 23 4 | 7 · 3 · | 6 · 654 | 3 · · · |

6 · 567 | 4 · 3 · | 2 · 123 | 7 · · · || 1 · 23 4 | 7 · 3 · | 2 · 21 · 7 | 1 · · · |

Sing from here to end of performance → la dada dee da da (etc) ↑ or 2 · 217 · ?

4 · 567 | 3 · 6 · | 6 · 21 · 7 | ⑥ · · ·

to repeat : | 6 333 333 333 (triplets)

Pelog first time only, play: 6 · 567 | 4 · 3 · | 2 · 123 | 0 · · · || on 1st & 3rd sections

Slendro " " " " : 0 · · · | 0 · · · | 0 · · · | 7 · · · || " " " "

then play seven [illegible]

Bonang: 3333 | 6633 | 6633 | 7755 || 3377 | 7777 | 3322 | 3 2 1 7
1111 | 2211 | 2211 | 2233 || 1166 | 5533 | 1144 | (5765)

3333 | 6633 | 6633 | 7755 || 3377 | 7777 | 7777 | 6655
1111 | 2211 | 2211 | 2233 || 1166 | 5533 | 6655 | 3333

6666 | 3333 | 6677 | 3 · · ·
2222 | 1111 | 2255 | 1 · · · · · · · ·

to repeat: | 3 333333333 (triplets)
1 333333333

Gong (Kempul) (all but ⑥ damped)

6633 | △△66 | △△66 | 7733 ||
6666 | 3355 | 6677 | 3333 ||
6633 | △△66 | △△66 | 7733 ||
6666 | 3355 | 7733 | 6666
△△△△ | 6666 | 7733 | ⑥ (gong)

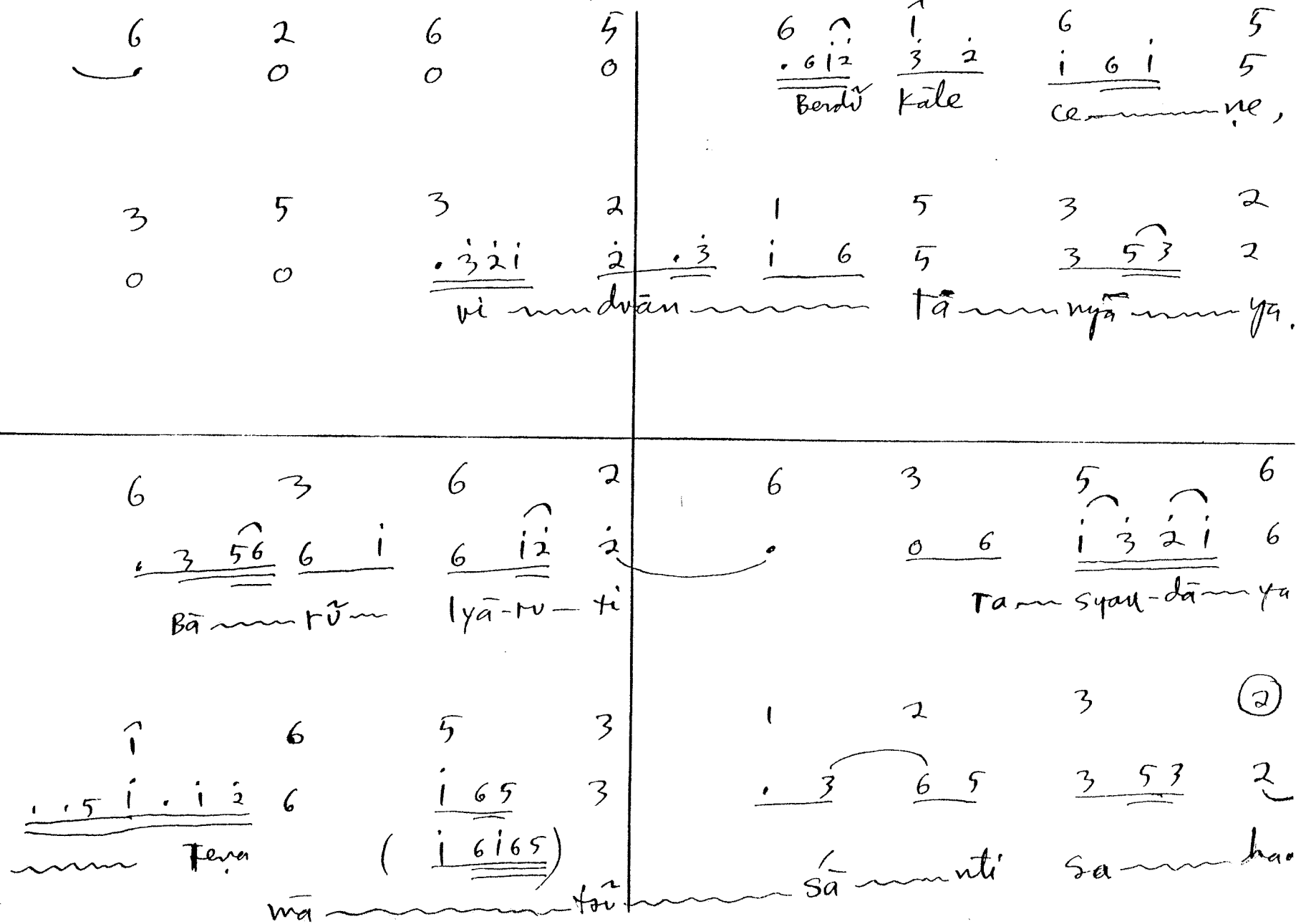
to repeat 6 333

Kenong: 6566 | 6677 || 6655 | 6755
6566 | 6677 || 6655 | 6766 ||
6566 | 676 · || (sing)

○ = gong
△ = kempul

Geroyan Tānyatṇmil (see p14) Slendro

(41)



4a

Yum 2
(cat's food-song)

Bk: Sinden:

BL: 3 1 6 5
sd: . . . 0 0 . 3 5 6 . 6 6 i 5
oats, Peas beans & barley, chickpea
ger: . . . 0 0 0 0

3 2 1 0
. . 0 0 6 i 2 2 . . 3 i 6 . . .
lemons & limes mean good times
. . 0 0 (tutti) 2 . . 3 i . . 2 6
ta nyo re

3 6 5 0
53 65 36 66 . . . 0
yum
7 5 6 i . . 2 6 .5 35 3 5 . 6 7 7
A-di-ni gan rum bi pa-ri

6 [5] 7 [1] 5 [4] 3
0 . 5 6 7 . i 6 5 3 4 3
and a par- snip- in a pan- try
. . . 0 0 0 0

Beginning of 4th Kenongan, Demong can play notes in brackets,
first time through = sd, 2nd time add ger. Between the 2 =
"inter-buka". Use handclaps through 2nd time.
or: 1x sd, 1x ger, 1x both. (or 1x ger, 1x sd, 1x both)

6 i ⟶
Mām Prasannanti Bequni seve

6 . . .
6 6 i 5
barley, chickpea
0

"inter-buka":
2 . 3
mam-

demoeng: 3 6 3 1 (2)

3 5 6 . 3 5 3v 21 2
su-khi-hnā may- hr- de.

0 (dalang) 2 oh-
yum

3 5 6 5
7 6 5 3 5 3 6 5
yum " " " meow " " "
. . . . . 5 6 6 . . 0 0
dā- ye

6 5
6766 36 66 3 3 5 5 . 6 3 3 2 1 3^21 2
meow Su-khi may hr- dam Se- ve

3 3 5 5 . 6 3 3 2 1 3^21 2
Su-khi may hr- dam Se- ve

5 3 (2)
3 1 3 2 . . . 0 3 1 3 2
meow " " " meow " " "
3 3 .5 5 . . 6 3 . 3 52 2
ya-hn ma-hā de- va- pāh

i . i 2 6 5^3 (2) (gong)
Amsannanti Bequni se- ve

swimming song

"Pabela" — pelog

T | P | T | N

Bl: 3 1 | 2 3 | 1 2 | 3 1

Jer: . o | . o | . o | . o

1 1 | 5 6 | 5 3 | 4 5

. . . o | . 5 5 . Tha-la | . . 2 3 Pra-kā-ṣi- | 7 5 4 5 kā-ya-Te

4 6 | 2 3 | 7 6 | 5 3

. . 5 6 Pa-be- | 7 6 5 3 la | . . . . | 6 5 3 . pa-be-la

1 3 | 1 5 | 6 5 | 7 6

. 1 . 3 swim-ming | . . 0 0 | 5 6 4 5 swim-ming, swimming, | . . 7 6 swimming,

3 1 | 2 3 | 1 6 | 4 5

. . . o | . ȧ . ȧ sū-rya | ȧȧ ȧ i 6 | . . 6 5 Pa-nim

7 6 | 5 6 | 3 1 | 3 2

. . . o | . . . o | . ȧ . . no- | . ȧ i ȧ la-ti

1 6 | 4 5 | 3 1 | 3 2

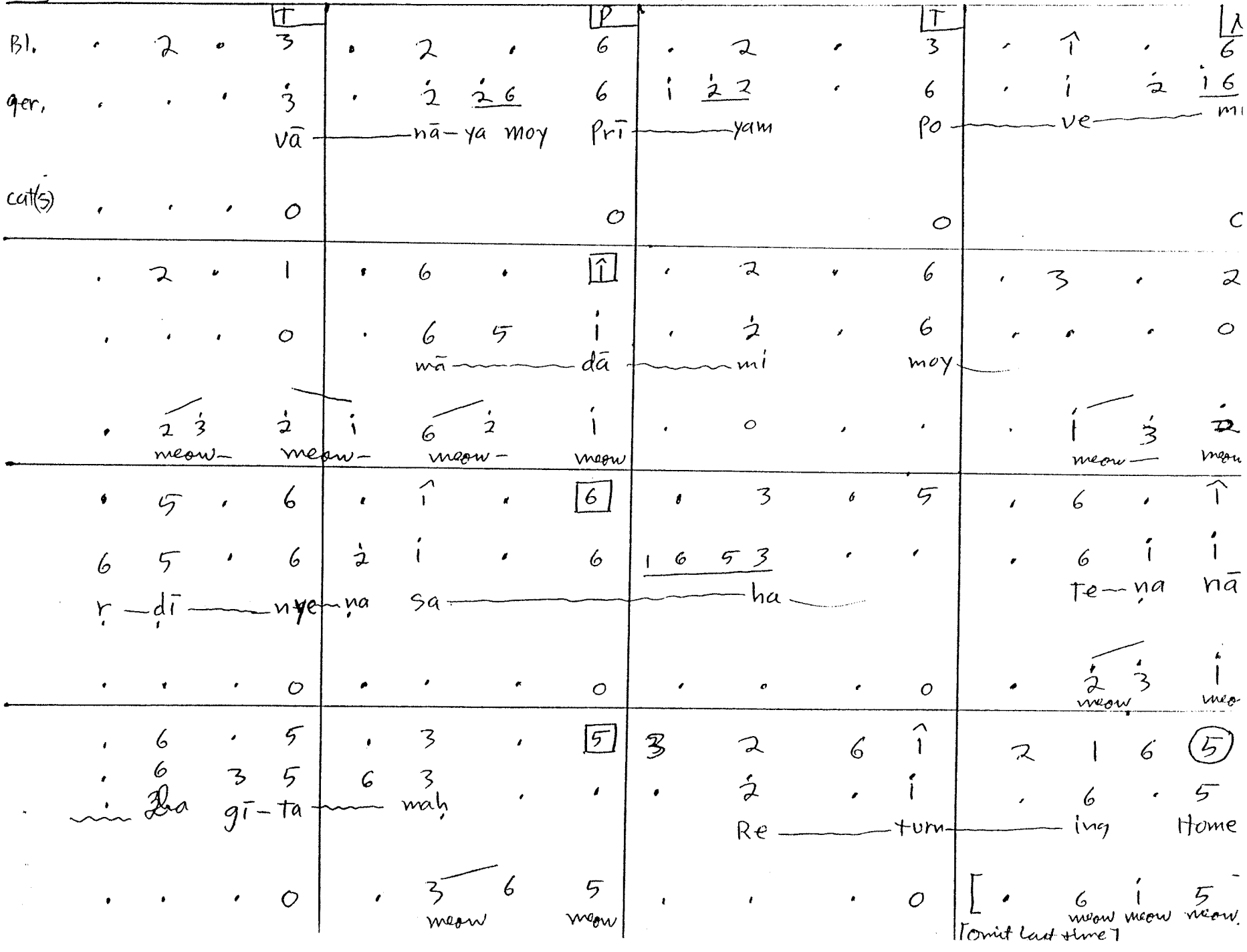
. . . o | o o o o | . ȧ . ȧ ke-ṇū | . ȧ ȧi 2 ko-ṣe

1 6 | 4 5 | 6 5 | 7 6

. . i 6 va | . o . o | . o . o | 3 5 7 6 swimming, swimming.

4/22

Tūvapovenam, Sl. "Song of Returning Home"



"Hyodanam" — peloq ("Depression")

			P		P		P	Δ	
A)	4	2	4	5	4	2	1	2	[2×]
		N		N		N		N	
B)	3	1	3	2	5	4	3	2	[2×]

"Aṣṭau Būṣani" "Eight Ornaments"

Sl. "1"

			N		P	N		P	N		P	S	
Bl:		2	3		[5]	3		[2]	1		[2]	[1]	peloq: as is.
Boramp:	3	2	1	3	5	3	5	3	2	1	6	1	2	1	2	1	
Peking:	3	2	1	3	5	3	5	3	2	1	6	1	2	1	2	1	

Sl. "2"

			N		P	N		P	N		P	S	
BL:		3	5		[6]	5		[3]	2		[3]	[2]	peloq: as is.
Boramp →	5	3	2	5	6	5	6	5	3	2	1	2	3	2	3	2	
Peking →	5	3	2	5	6	5	6	5	3	2	1	2	3	2	3	2	

Sl. "3"

			N		P	N		P	N		P	S	
Bl:		5	6		[1]	6		[5]	3		[5]	[3]	← Either octave
Boramp →	6	5	3	6	1	6	1	6	5	3	2	3	5	3	5	3	peloq: change 1 to 7 in Bl and peking, 1 to 7 in Boramp.
Peking →	6	5	3	6	1	6	1	6	5	3	2	3	5	3	5	3	

Sl. "5"

Bl:		6	1		2	1		6	5		6	5	
Boramp:	1	6	5	1	2	1	2	1	6	5	3	5	6	5	6	5	← not used in peloq
peking:	1	6	5	1	2	1	2	1	6	5	3	5	6	5	6	5	

Sl. "6"

Bl:		1	2		3	2		5	6		5	6	
Boramp:	2	1	6	2	3	2	3	2	1	6	5	6	1	6	1	6	peloq: (A) As is (B) change 1 to 7
peking:	2	1	6	2	3	2	3	2	1	6	5	6	1	6	1	6	

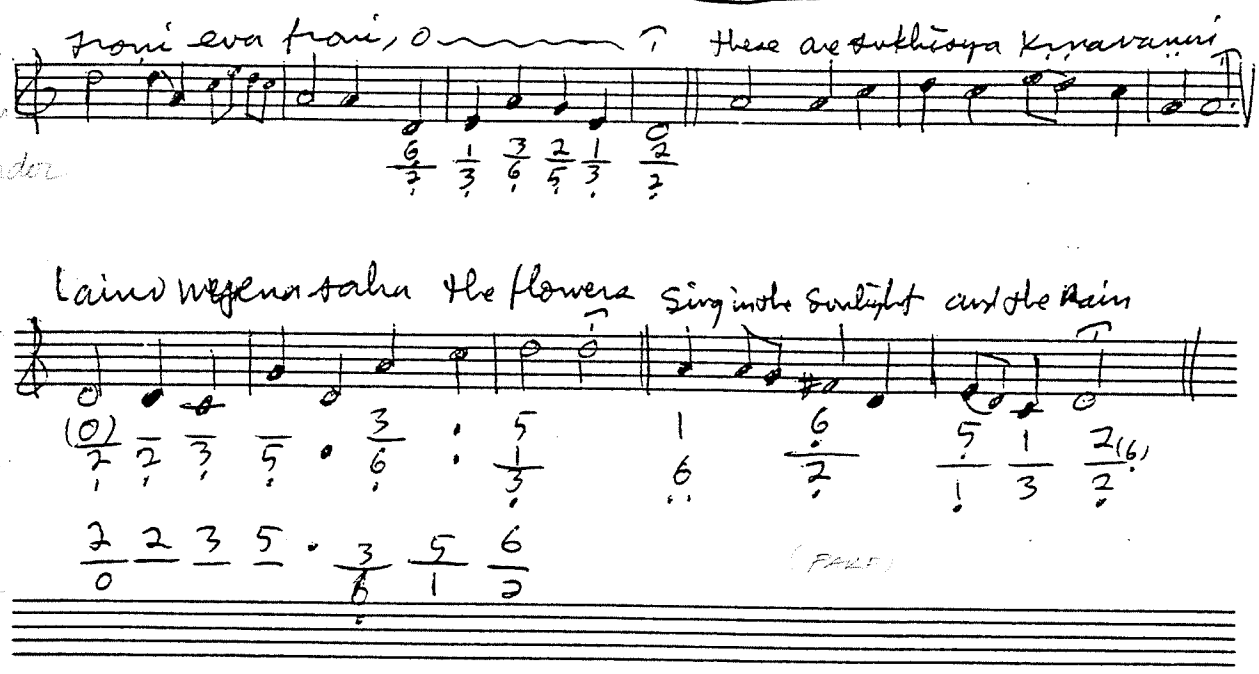
(This piece varies constantly from moderate to presto)

d 4/77

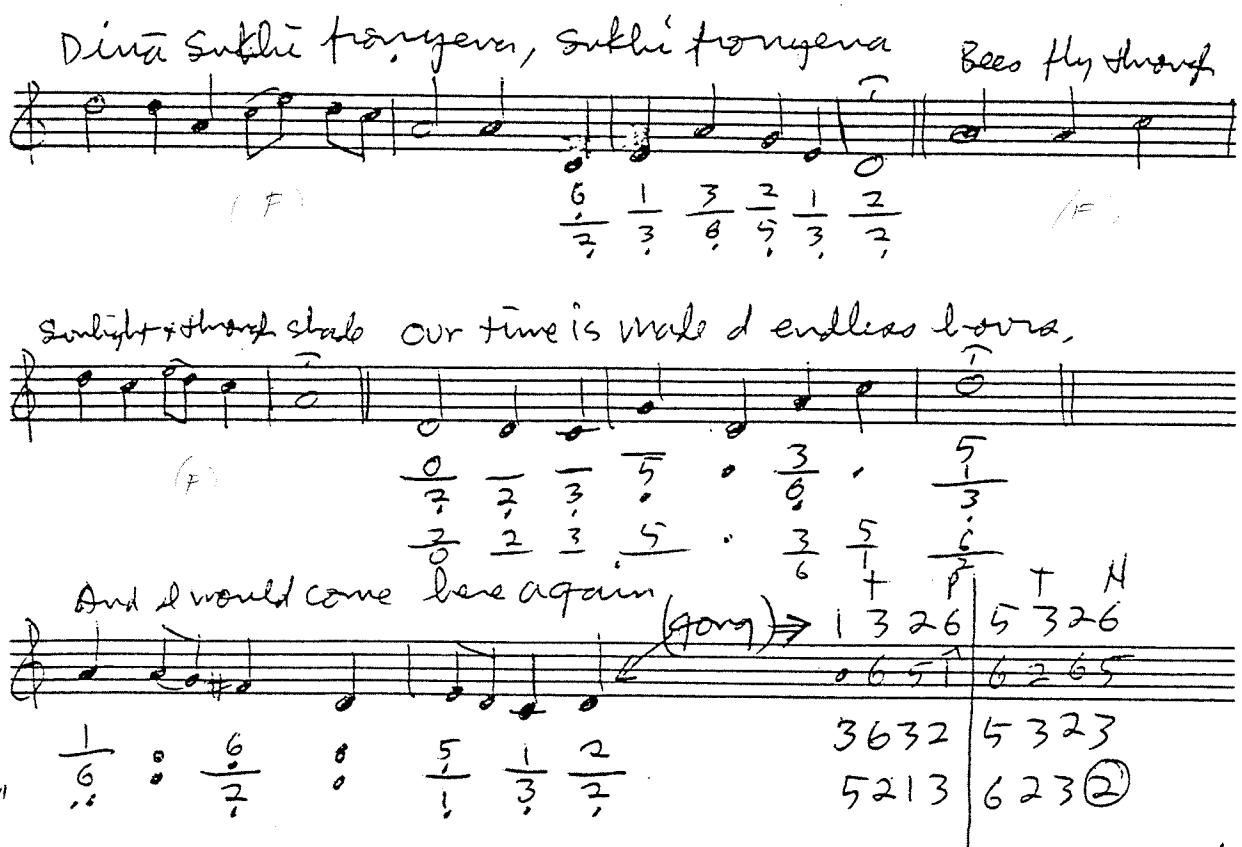
notated equivalents:
sl: 1 2 3 5 6
west: c d e g a

"Irori" — Sd. + Gen. Bar. | Dās, 12/5/77

I



II



Froṇi ("flowers") slendro. (full sd. etc on P. 46)

bk. sd.: ~~~ | 2 3 | 2 1 (2 gong)
come here a-gain

T		P		T		N	
1	3	2	6	5	3	2	6
.	6	5	[1̂]	6	2	6	5
3	6	3	[2]⁶	5	3	2	3
5	2	1	[3]⁶	6	2	3	(2) (opt. △2)

Kītathāka's entry-music. (use western Barring + emphasis)

Bk. (Kitathāka recites): 1 2 3 4 5 6 7 8

(count):	(1	2	3	4	5	6	7	8)
Ketuka	𝄾	S	𝄾	P	S	𝄾	𝄾	P
Keplunk	𝄽	𝄾	𝄾	𝄾	𝄾	𝄽	𝄽	𝄾

Drums enter 2nd or 3rd time → + improvise

all ends on beat 1 eventually

Entry of the Advisors — (usually played in pelog)

.	.	P	(damp)	P	(damp)	P	(damp)
5	3	5	2	5	2	5	3
T·	T	N	T·	T	N	T·	T N T· T N

(Bonangs consider it as 63626263)

Ting² mo (Pelog)

.	.	P	o	P	o	P	o
6	3	6	5	6	3	6	2
T·	T	N	T·	T	N	T·	T N T· T N

Song of the White-Throated Sparrow, Pelog
by Joseph McMurray and the sparrow — 3/78

A) (slow + dreamy)

T	P	T	N
.	6	5	2
.	[2]	3	5
.	[6]	5	2
3	[5]	7	⑥ (2x)

---

never done this

B)

.	6	.	5
.	[4]	.	5
.	[5]	.	2
3	[5]	7	⑥ (2x)

← for kempul #4, use slendro 5

option: Play each section several times, changing to other section on signal.

OR: A 4 times, B twice, A twice, B twice etc, ending on A and time

Lancaran: Serayu (Pelog pathet 5: Lima)

Buka: 6 6465 .6.5 .2.1

A: ^.5^.6 ^.5^.3 ^.5^.3 ^.2^.1

. . . 5 | 5 6 5 3 | . 2 3 5 | . 3 2 1
A - dhuh - se-ge-re | ban-yu-ne | ing-sen-dhang

B: ^.5^.6 ^.5^.3 ^.5^.3 ^.2^.1

. . . 5 | 5 6 5 3 | . 2 3 5 | . 3 2 1
i- lang-ke-se-le | wis-ma-ri | ram-ri-yang

C: ^1 2^.1 ^.2^.1 ^.6^.5 ^.4^.5

. . . i | i i i i | . 2 6 5 | . 6 4 5
ba- nyu-ne be-ning | nggo-nye-nye | - neng a-ti

D: ^.6^.4 ^.6^.5 ^.6^.3 ^.2^.1

. . 6 4 | . 5 6 5 | . 6 5 3 | . 2 3 1
u-ger | ra-la-li | mring-wa-jib | - kang mes-Thi

Spellings:

new	old
Th	t
dh	d
C	Tj

○ = ③
∩ = P
∪ = N
^ = T

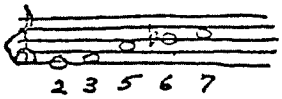
By Barbara Benary

(50)

Convergence for gamelan orchestra.

If played by gamelan orchestra, the numbers designate pitches in the tuning known as pelog patet barang.

If played by western diatonic instruments, the numbers may be translated into any desired five-note mode. The closest pitches to pelog patet barang on a piano are



The ensemble divides itself up into three groups. The first will play down the first column of fragments (beginning with the five-beat fragment); the second will play down the middle column (beginning with the six-beat fragment); the third will play down the last column (beginning with the seven-beat fragment). One member of each group is the gong (or chime) player. He hits the gong whenever his group plays note #7 -the circled note. A convergence has occurred if the gong players of two (or three) groups strike their gongs together.

Procedure:

The groups enter- first one, then two, then three. Each begins with the first fragment of its column and repeats that fragment continuously until it converges with another group. Upon hearing the convergence, both groups instantly drop out. (Here the gong player might also assist as a signal man to his group, motioning them to stop if they have missed the convergence.) If all three groups are playing and two converge, those two drop out but the third continues to play its fragment.

After dropping out, a group waits for a certain time- anywhere from ten seconds to nearly a minute- then enters playing the next fragment on its list. There can be silences in the piece, spaces where none of the three groups are playing. In all, the ensemble should think of balancing textures so that there are sometimes two voices, sometimes three, one or none.

(52)

Convergence: 5 to 12 for gamelan in pelog barang

5	2356⑦	———	———
6	32536⑦	56532⑦	———
7	5236537	653.56⑦	232526⑦
8	.35.236⑦	63653 22 2⑦	.2.35.6⑦
9	.3253656⑦	53.52.36⑦	6262.356⑦
10	6 66 6 66 65356⑦	232326532⑦	.5.6.2356⑦
11	.2.32.3.56⑦	655.2.2332⑦	.356 356 356⑦
12	.2356.22356⑦	65653532356⑦	65 3653 22 2356⑦

modules (Pelag)

Blk. Refrain: 6 1 | · 2 · 3 | · 5 · · | 6 5 3 2 ‖ G

T	·	T	P	T	·	T	N
Bl.	1 2	1	6	5 3		6	5
ger.	· · · ·	6 6 6 6		· · 5 3		5 5 6 5	
		In days of yore		our sched		u—ling was free,	
	3 6	5	3 6	2 1		3	2
	· · 5 6	· · 5 3		· 2 · 1		3 2 1 2	
	There's now	a thing		called		Mod—u—la—ri—ty,	
	1 2	5	3 6	2 3		6	5
	· · 1 2	· 5 · 3		· 2 · 3		5 6 4 5	
	ac—cord—ing	to		whose		re—gu—la—tions we	
	x x 5 5	5	6	3 1		3	2
	6 5 6 5	6 5 6 1		2 3 2 1		6 5 3 2	
	most now do all	things mo · ·		· · · ·		du—la—ri—ly.	
	1 2	1	6	1 2		1	3
	~~	0	·	· ·		oh ↗	·
	1 2	1	6	4 2		4	5
	· · · modules!	0 · ·		· · · ·		· · · ·	
	3 5	6	5	6 1		6	5
	· · · ·	· · 6 5		6 1 2 1		6 4 6 5	
		al—though		for some things		mo—dules are just fine,	
	6 5	3	5	6 1		3	2
	· · · ·	· · 6 5		6 5 6 5		3 1 3 2	
		we like		to play our		in—stru—ments & sing.	

written to protect a missing ad libbed — words changed later & used in dinner one

Modules, (continued)

T	T	T	T
3 5	6 [5]	6 1	6 5
. . . .	. . 6 5	6 1̂ 2̂ 1̂	6 4 6 5
	And since	this on—ly works	if giv—en time
6 5	3 [5]	6 1	3 2
. . . .	. . 6 5	6 5 6 5	3 1 3 2
	we find	it ve—ry hard	to do our thing
1 2	1 [6]	1 2	1 [3]
~~	0		oh↗ .
1 2	1 [6]	4 2	4 [5]
modules!			
1 2	1 [6]	5 3	6 [5]
. . . .	6 6 6 6	. . 5 3	5 5 6 5
	Per—form—ing Ar———	——tists hope	that in the fall
3 6	5 [3]6	2 1	3 [2]
. . 5 6	. . 5 3	. 2 . 1	3 2 1 2
well end	the ei———	——ther / or—	ness of it all.
1 2	5 [3]6	2 3	6 [5]
. . 1 2	. 5 . 3	. 2 . 3	5 6 4 5
Let's mo———	——du———	late or	act or dance or sing
x x	5 [6]	3 1	3 [2]
5 5			
6 5 6 5	6 5 6 1̂	2̂ 3 2̂ 1̂	6 5 3 2
Let no—one find	it hard . .	. . . .	to do his thing.
1 2	1 [6]	1 2	1 [3]
~~	0		oh↗ .
1 2	1 [6]	4 2	4 [5]
. modules! 0			
(Rit.) 1 2	1 [6]	5 3	1 (2)6
			(end)

Ladrang Sima Nebak ("lion attack")
Sl. pt. manjura

Bk. (Barang:) 1 i 1 3 | 1 i 1 6 | 5 3 2 3 |
6 5 3 ② || [we do this 2x speed d balungan]

T		P		T		N	
3	5	3	6	3	5	3	2
3	5	3	6	3	5	3	2
3	5	3	6	3	5	3	2
5	3	2	3	5	6	1	⑥
1	2	1	3	1	2	1	6
1	2	1	3	1	2	1	6
1	2	1	3	1	2	1	6
5	3	2	3	6	5	3	②
Bon:				6	6	6	6
				3	3	2	2

Sima nebak Pelog [an: D.M. 5/24/82] (illegal) | 52

Bk: 3536 | 4532 | i 656 | i i 6 ⑤
(7) ← sub. for optional version ←

T		P		T		N	
6	1	6	2	6	1	6	5
6	1	6	2	6	1	6	5
6	1	6	2	6	1	6	5
*1	6	5	6	1	2	3	②
3	5	3	6	3	5	3	2
3	5	3	6	3	5	3	2
3	5	3	6	4	5	3	2
*1	6	5	6	2	1	6	⑤

* optionally, substitute "7" at these 2 places.

Ladrang Ritjik 2 ("sound/creek")
Sl. pt. 6 (nem)

Bk: .353 | 6532 | i653 | 66.⑥ ||

dd:

T		P		T		N	
5	3	i	6	5	3	i	6
3	5	2	3	6	5	3	2
3	5	6	5	3	5	3	2
i	6	5	3	5	6	i	⑥

Ladrang Wasana (Bibaran) ← [i = bubaran?]
Sl. pt. manjura, kendang 2 bibaran

Bk: .66. | 6365 | 3521 | 321⑥ ||

dd:

Ⓐ
+P	+N
.1	23
.[1]	23
6[5]	21
3[2]	1⑥ ||2ˣ

Ⓑ
.	.65
3[5]	6i
3[2]	63
6[5]	3②

Ⓒ
i	6	i	3
1[6]		i	2
1[6]		i	3
1[6]		i	②

Ⓓ
.	6	6	.
6[3]		6	5
3[5]		2	1
3[2]		1	⑥

(in Oberlin book, title is translated as "the closing Bibaran")

RABBIT 2

(TRADITIONAL AMERICAN
ARR. S. WANTMAN 1982)

BK: (BONANG) $\frac{6}{2}\overline{66}$ $\frac{6}{2}\overline{66}$ $\frac{6}{2}\overline{66}$ ⑥ ②

MELODY BONANG (& VOCALS)

A
2623
2165
2623
216⑤

A
·61$\hat{2}$ | ·$\hat{2}$16 | ·61$\hat{2}$ | ·$\hat{2}$·$\hat{3}$
·61$\hat{2}$ | ·$\hat{2}$16 | ·616 | ·5·5

(REPEAT)

B
6365
6362
6365
666②

B
·616 | ·5·3 | ·616 | 53·5
·616 | ·5·3 | ·616 | 53·2

(REPEAT)

C
235·
236②
235·
236②

C
·$\overset{3}{\frown}$222 2 | ·2·3 | ·3·5 | ····
·$\overset{3}{\frown}$222 2 | ·2·3 | ·616 | 53·2

(REPEAT)

D ‖: 6165
(2X) 6265
6165
262②:‖

D
·6·6 | ·1·· | 16·5 | ····
RAB-BIT WHERE'S YOUR MAMMY
·6·1 | ·$\hat{2}$·· | 16·5 | ····
RAB-BIT WHERE'S YOUR MAMMY
·6·6 | ·1·· | 16·5 | ···$\hat{3}$ OH,
RAB-BIT WHERE'S YOUR MAMMY
·$\hat{2}$·1 | ·6·6 | ·1·$\hat{2}$ | ·$\hat{2}$··
I DON'T KNOW SIR, I DON'T KNOW

ORDER
ABCDD

VOCALS ON D SECTION

A Rag for Deena
(1982)

PELOG

In fall of 1982 Dancer Deena Burton asked me if the gamelan could play Scot Joplin. First I said "No." Then on the train home, this happened.

Notation is 'western' since ragtime is western. That is, downbeats, not endbeats. 'x' means damping the previous note at that point. The circled numbers below the other parts are for keygongs or kempuls. For 5 players, although the saron and demung parts can be doubled with the 'chord' notes split between the two players. Suggested form: A A B A A B

(buka)

peking	333x 21..	.... 7 2...
saron	.... 777x 65..	4531 545. 3x.. 7 2...
demung	....	.... 7.6. 5x.. 4...
slentem	....	.... 7...
		(7)

(A)

	3.3. 2.2. 31x1 ..12	3.3. 5.5. 7.6. 1.2.
	4574 5745 7x7x .753	21x1 .35. 2... .7.6
	7 5 7 5 ..5x ..3x ..5x ..3x	7 7 77 7 7.5x ..3x 22x2 ....
	3.x. 2.x. 3.x. 2.x.	3.x. 5.x. 7.6. 1.2.
	(3)	

1212 .12x ..2. 7.6.	5.5. 12.. .12. 3276
7.7. ..63 1212 .12x	2457 .... 77x7 ....
6 7 6 7 ..2x ..2x ..2x ..2x	6 7 ..2x ..2x 7.5. 3.4.
x.7. 6.x. 5.x. 6.x.	5.x. 4.x. 5.3. 1.2.
(7)	

```
45x5 .... 31x1 ....

4574 5645 7x7x .753
 7    5    7    5
5.5x ..3x ..5x ..3x

3.x. 2.x. 3.x. 2.x.
```

(3)

```
51x1 ..3. 1... ...1

7x7x .75. 6... .56x
 7    7
..5x ..3x 6563 .21.

3.x. 5.x. 6.3. 6.x.
```

```
333x 21.. .... ....

.... .... 777x 65..
 6    3    7    7
..1x ..1x ..3x ..5x

6.x. 4.x. 5.x. 1.x.
```

(1) (3)

```
4531 545. 3x..  7
                2...

4531 545. 3x..  7
                2...

5.3. 1.2. 3x..  4...

3.4. 5.7. 543.  2...
```

(7)

```
 5
 2...

 5
 2...

 5...

 2...
```

(5)

(B)

```
.... .... .... ....

..5. .5.. 5.5. .5..

2352 3523 5656 .51.

1.x. 2.x. 1.x. 2.x.
```

(1)

```
.... .... .... ....

5.5. .11x 57 6 1... ...1

5656 .57. 6... .56x

1.2. 3.5. 6.1. 6.5.
```

```
.... .... .... ....

21x2 1x21 x21x 21x.

..6x .6x. 5..5 x.5.

4.x. 6.x. 3.x. 5.x.
```

```
.... .... .... ....

1234 .31. 32x2 ..5.

1234 .34. 65x5 ..32

2.x. 4.2. 45x5 ....
```

```
54x3 x54x 3x54 x321
 5    4    5    4
..1x ..2x ..1x ..2x

1.x. 2.x. 3.x. 4.x.

.... .... .... ....
```

```
x543 2157 56x6 .123
 5    7    6 6
..3x ..1x 51x1 .123

5.1. 2.3. 6.5. 3.1.

.... .... .... .....
```

```
56.6 .123 45.5 .31.

56.6 .123 45.5 .7x7
 3    6    7    7
..1x ..1x ..5x ..5x

6.x. 4.x. 3.x. 2.x.
```

```
1... .... .... ....

x134 5743 1x.. ....

.... .... .134 5743

1x.. .... .... ....
```

```
.... .... .... 77
                .22x

.... .... .... 77
                .22x

1x.. .... .... .45x

.134 .31. x... .77x
```

(7)

```
7
2... .... .... ....  3x

7
2... .... .... ....  5
                      1x

6... .... .... ....  7x

7... .... .76x 5x4x   3x
```

"Sūlukāla", Slendro

©Dennis Murphy

Buka Bonang: • 3 • 2 | 3632 | 2 • 2 1 | 653 ② ||

Balungan:				Bonang Barung:			
Ⓐ T	T P	T	T N				
. 2	. 2	. 3	. 2	. 2 . 2	. 2 . 2	. 3 . 3	. 2 . 2
. 3	5 2	3 2	5 6	. 3 . 3	5 . 5 . 2 2	3 2 3 2	5 6 5 6
5 3	6 5	3 5	3 2	5 3 5 3	6 5 6 5	3 5 3 5	3 2 3 2
. 1	. .	1 3	2 ⑥	. 1 . 1	. 1 . 1	1 3 1 3	2 6 2 6
Ⓑ 1 5	6 1	5 6	1 6	1 5 1 5	6 1 6 1	5 6 5 6	1 6 1 6
3 5	3 2	5 3	2 3	3 5 3 5	3 2 3 2	5 3 5 3	2 3 2 3
6 .	6 6	1 5	6 1	6 6 6 6	6 6 6 6	1 5 1 5	6 1 6 1
6 5	3 5	6 5	3 ②	6 5 6 5	3 5 3 5	6 . 6 . 3 3	6 . 6 . 2 2
Ⓒ							
‖: 3 6	3 2	3 6	3 2	‖: 3 6 3 6	3 2 3 2	3 6 3 6	3 2 3 2
5 3	2 1	2 3	5 3	3 . 3 .	2 1 2 1	3 . 3 .	5 3 5 3
5 6	3 2	3 6	3 2	5 6 5 6	3 2 3 2	3 6 3 6	3 2 3 2
5 3	2 3	6 5	3 ②:‖	5 3 5 3	2 3 2 3	6 . 6 . 3 3	6 . 6 . :‖ 2 2

- Form: A ‖ BCC | BCC | BCC | etc.
  rit.

- Performance – route #1:
  Rit. during "A", then, about second time through first "C", start gradual accel. piece ends at a moderately rapid speed.

- Performance – route #2:
  Rit. during "A", play BCC once or twice, then reduce to very slow speed, and

Begin Dewoeng imbal @ 8:1 ratio, Gaona can play pantjer on low 1, &/or imbal at 16:1 ratio.
(N.b. pre-gong rit.)

1985

Vocal Parts to "Sūlukāla":

(D-Section)

	T	w	T	P	T	w	T	N
Bl.	3	2	3	6	3	2	3	2
Ger.	• • • 0	6 6 i 2	• • 6 3	• 5 6 6	• • • 0	6 6 i 2	• • 6 3	6 5 3 2
		Pethu Ti'	No ~~ latum	sū ~~ rya,		Sangīta Hī	pra ka śi kā ya te	
Bl.	3	2	3	6	3	2	3	2
Ger.	• • • 0	6 6 i 2	• • 6 3	• 5 6 6	• • • 0	6 6 i 2	• • 6 3	6 5 3 2
		Benuti sū	~~ lu kā	~~ la,		Povemaḥ Br	~~ Ṭaharṣanasevè	
Bl.	1	3	1	3	6	3	6	2
Ger.	• • • 0	2 2 1 3	• • 2 1	5 6 5 3	• • 2 6	• 5 • 3	• • 2 3	6 5 3 2
		Povesyante ~~	Idjā ~~	pāni. Bhā ~~	gavān ~~	sū ~~	rya Na	maskṛṭa tam
Sd							Sd → 3 oh	2 2 i 2 pri
Bl.	3	6	3	5	6	5	3	2
Sd.	i 6 • •	• 5 i 6	• • • •	• i • 5	• • 0 6	i 5 6 5	6 i 2 3	3 2 i 2
	~~ ya	Ī ~~ djā		Ī ~~ djā		ri lyu ri lyu la	~~ le ~~ ra le ra la	
	3	2	3	5	6	5	3	2
	• • • 3	3 3 2 i 2	3 2 i •	• 0 • •	• • • •	2 2 3 i	• • 6 3	6 5 3 2
		Da ha ro-ṣu ri-lyu ca				He Prīya Prī	~~ ya Ī	~~ djā
	6	i	6	2	5	3	5	1
	• • • 0	• • 3 1	• • 2 6	• 1 3 2	• • 0 2	2 3 2 i	2 6 • 5	3 5 6 i
		o e	o e	sampratam		vā poveti	sū ~~ lu ~~ kā	~~ la

DOS 111586

- Kenong — use N (2) on kenongans 2, 3, & 5
  use (6) on kenongans 1 & 4, & (1) on last kenongan.

- sd. hold last tone into next section a bit.

- Translation into (idiomatic) English of the ancient Javanese text:

Gerongan (male choral part): the Sun begins to warm up, Music sparkles here, the Spring-and-Summer-time is coming, and we return to the Hidden Garden of Delight. The green waters will return. Salutations to you, honorable Sun!

Sindenan (female vocal solo): Oh Green! Oh Yellow! ....(vocables)..... Red and yellow be on fire! Oh dear, dear Green! ...(vocables).... the Spring-and-Summer-time will always return.

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Extension of "sūlukāla" (p54)

	T	W	T	P	T	W	T	N
last line of Ⓑ	6	5	3	5	6	5	3	②
Ⓓ	3	2	3	[6]	3	2	3	2
	3	2	3	[6]	3	2	3	2
	1	3	1	[3]	6	3	6	2
	3	6	3	[5]	6	5	3	2
	3	2	3	[5]	6	5	3	2
	6	i	6	[2]	5	3	5	1
modified Ⓑ	6	5	6	i	5	6	i	6
	3	5	3	[2]	5	3	2	3
	6	.	6	[6]	i	5	6	i
	6	5	3	[5]	6	5	3	2
Ⓓ	3	2	3	[6]	3	2	3	2
	3	2	3	[6]	3	2	3	2
	1	3	1	[3]	6	3	6	2
	3	6	3	[5]	6	5	3	2
	3	2	3	[5]	6	5	3	2
	6	i	6	[2]	5	3	5	1
TO end: Ⓧ	2 6	2 1	2 6	3 [5]	2 6	2 1	2 6	3 5
	6 5	6 i	6 5	3 [2]	3 2	3 5	3 6	3 2
Ⓒ	accel. 3	6	3	2	(tempo stable here) 3	6	3	2
	5	3	2	1	2	3	5	3
	5	6	3	2	3	6	3	2
	5	3	2	3	6	5	3	2

accel.

Gender Barung "pangkur" (6)

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Bk: 2 . . 1 6 | 1 . 6 2 1 2 6 2 1 2 . . 1 6 Gory
2 . . 1 6 | 3 . 2 . 3 1 2 . 3 2 . . 1 6

3	2	3	1	3	2	1	6
1 2 1 .	1 2 1 6	2 1 2 6	2 3 2 1	5 6 5 .	5 6 5 1	5 6 5 1	5 6 1 6
. . 1 2	3 . 3 2	. 1 6 .	6 5 6 1	. . 5 6	1 . 1 .	. 5 . 3	5 6 1 6
1	6	3	2	5	3	2	1
1 2 1 .	1 2 1 3	1 2 1 3	1 . 2 1 6	5 6 5 .	5 6 5 3	6 5 6 3	6 5 6 1
. . 1 2	3 . 3 .	. 1 . 6	1 2 3 2	. . 5 6	1 . 2 0	6 5 3 .	6 2 6 1
3	5	3	2	6	5	3	2
1 2 1 .	1 2 1 3	1 2 1 3	1 2 1 6	1 2 1 .	1 2 1 3	1 2 1 3	1 2 1 6
. . 1 2	3 . 3 .	. 1 . 6	. 1 . 2	. . 1 2	3 . 3 .	. 1 . 6	. 1 . 2
5	3	2	1	3	2	1	(6)
6 5 6 .	6 5 6 3	6 5 6 3	6 5 6 1	5 6 5 .	5 6 5 1	5 6 5 1	5 6 1 6
. . 6 1	6 5 3 .	. 5 . 6	. 2 6 1	. . 5 6	1 . 1 .	. 5 . 3	5 6 1 6

meow

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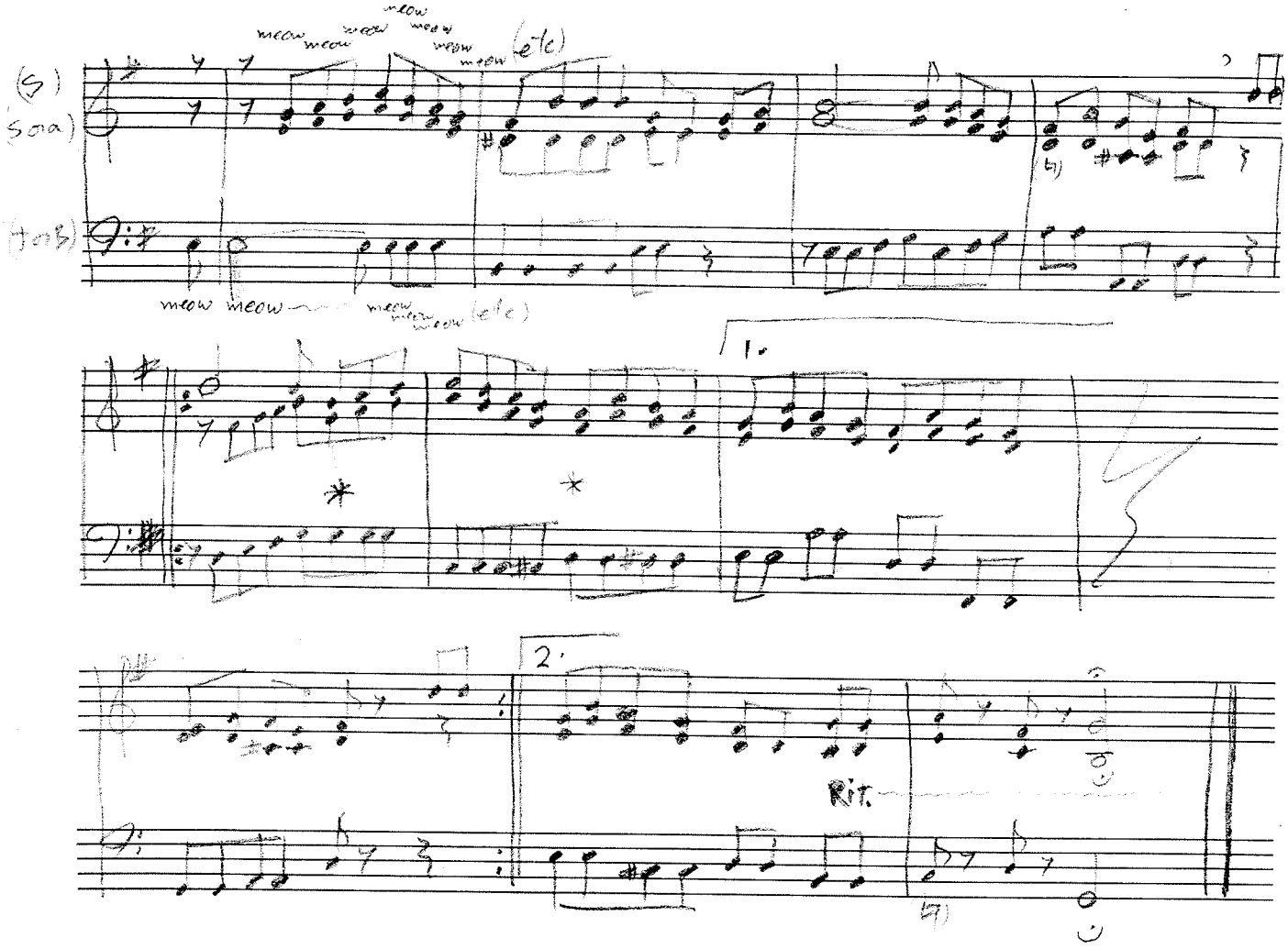
Optionally, on the repeat of the B-section, the text may change, between the 2 "*"s, to "me-yow me-yow wow wow wow wow", reverting thereafter to simple meows as before.

→ If 2nd voice is done by a tenor, it had all better go up a 3rd or so