

TECHNIQUE

An introduction to the slendro gender panerus including cengkok notation

by Marsudi (translated by Kent Devereaux)

Translator's Preface

This article is a slightly revised version of the original Indonesian paper entitled "Gender Panerus Slendro beserta Titilaras Cengkoknya" submitted for third year final exams in the Karawitan department at the Akademi Seni Karawitan Indonesia (ASKI) in Surakarta, Java and later published as a monograph by ASKI in 1983. The photographs appearing in this article did not appear in the original Indonesian version but were added in an effort to clarify several points made in the text. Likewise, the bibliography has been extended to include English language texts. These and other translators' additions and comments are enclosed in square brackets.

In translating this work into English I have tried to translate as many specific terms as possible into their

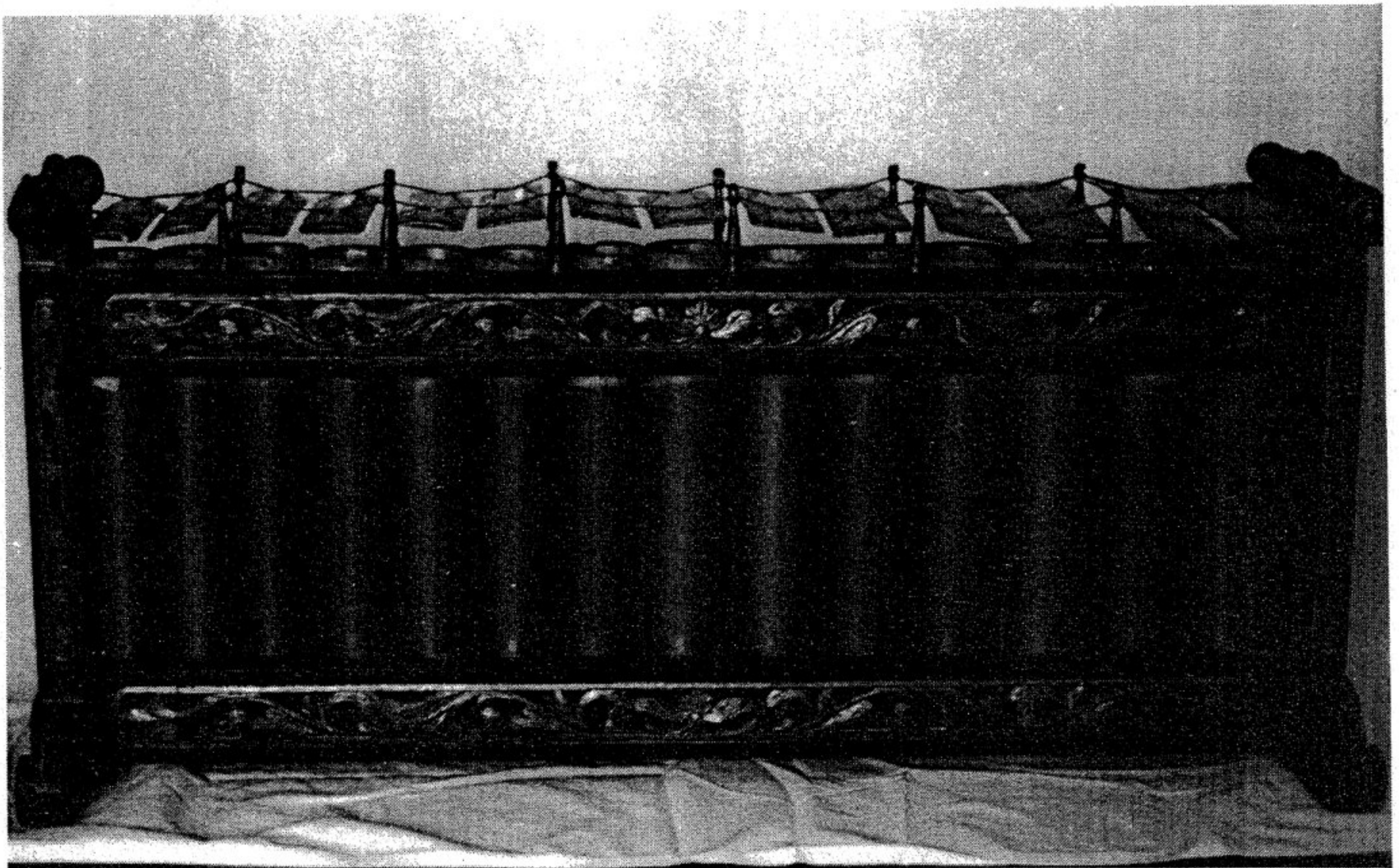
English equivalents. However, because of the nature of this paper there are many terms without English equivalents that would suffer from approximate "translations".

Therefore, when I felt a word would be inadequately expressed in translation I chose to retain the original—usually Javanese—term.

I would like to thank Marc Perlman and Rene T.A. Lysloff for their encouragement and expert assistance during the process of translating this text. Their comments upon the original translations along with their suggestions for improvements immeasurably increased the quality of the end result. The inevitable mistakes that still remain are the fault of no one but myself. (KD)

[*Editor's note:* Throughout this paper, all translator's addenda and definitions are enclosed in square brackets. Parentheses indicate material that was parenthetical in the original manuscript. Some addenda, notably references to figures, were made to the original as well.]

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INTRODUCTION

Subject

The subject of this short article is the slendro *gender panerus* and its *cengkok*. I am using the term *cengkok* here to refer to the realization on the *gender panerus* [*penggarapan*] of one or two *gatra* units. *Gender panerus cengkok* in *laras slendro* can be divided into three types:

1. *Special cengkok*: that is, *cengkok* for specific *balungan* phrases [*blangkon*, lit. fixed phrases]¹ in a *pathet* that are given special treatment. For example: *cengkok puthut gelut*, *cengkok ayu kuning*, etc.

2. *General cengkok*: those *cengkok* used for going from the *seleh* [cadence] tone at the end of one *gatra* to the *seleh* of the following *gatra*. For example: [from *seleh 1* to *seleh 6* (1 2126)].

3. *Cengkok gantungan*: that is, "hanging" *cengkok* employed for *balungan kembar* [lit. "twin" *balungan* pitches] or repeated tones in a *gatra* [either through reiteration or through rests]. For example: *balungan kembar 11.. 6612*.

Thus, types of *gender panerus cengkok* included in this paper are all of the *special cengkok*, *general cengkok*, and *cengkok gantungan* for *laras slendro*.

Rationale

The subject of this paper was chosen because in Javanese *karawitan* the *gender panerus* possesses a role in the accompaniment of dance and shadow puppet theater, as well as in concert music [*klenengan*]. Up until now no one has written about the *gender panerus* in the manner I intend to do. In fact, few *gamelan* musicians have a command of *gender panerus cengkok*.

Purpose

This article was [originally] written as a sixth semester final exam paper at the suggestion of the chairman of the department of *Karawitan* at the *Akademi Seni Karawitan Indonesia* (A.S.K.I.) [Indonesian Academy of Musical Arts] in *Surakarta*.

Source material

Generally, each *gender panerus* player has his own repertory of *cengkok* which differs more or less [from those of other players. The collection and transcription of the *cengkok* of all *gender panerus* players, even those of *Surakarta*, is beyond the scope of this article.] Therefore, I have limited myself to the *cengkok* repertoire of three prominent *Solonese gender panerus* players.

The choice of these three musicians was made with the advice of *Bapak T. Slamet Suparno*, SKar² who served as advisor for this paper. The three musicians selected were:

1. *Bapak Martopangrawit*, of *Punggawan*, *Surakarta*, faculty member at the *Akademi Seni Karawitan Indonesia*.

2. *Bapak Ngasinah*, musician at the *Surakarta* station of *Radio Republik Indonesia*.

3. *Sarno*, faculty member at the *Akademi Seni Karawitan Indonesia* in *Surakarta*.

PENDAHULUAN

Sasaran

Sebagai sasaran pembuatan kertas kecil ini adalah *gender panerus laras slendro* serta *cengkok-cengkoknya*. Yang dimaksud *cengkok* disini adalah *penggarapan* *ricikan gender panerus* terhadap satu atau dua satuan *gatra*. *Cengkok gender panerus* dalam *laras slendro* digolongkan menjadi tiga yaitu:

1. *Cengkok khusus*: ialah *cengkok* pada susunan *balungan* tertentu atau "blangkon" didalam suatu *pathet* yang menggunakan *garap khusus*. Misalnya: *cengkok puthut gelut*, *cengkok ayu kuning*, dan lain sebagainya.

2. *Cengkok umum*: *cengkok* umum ialah *cengkok* dari *seleh* suatu *gatra* ke *gatra* berikutnya. Misalnya: [dari *seleh 1* pada] *seleh 6* (1 2126).

3. *Cengkok gantungan*: *cengkok gantungan* ialah *cengkok* dari susunan *balungan kembar* pada suatu *gatra*. Misalnya: *balungan kembar 11.. 6612*.

Dari jenis-jenis *cengkok gender panerus* didalam kertas ini ditulis semua *cengkok khusus*, *umum*, dan *gantungan* dalam *laras slendro*.

Alasan

Sasaran ini kami pilih karena *gender panerus* didalam *karawitan Jawa* termasuk *ticikan* yang mempunyai peranan, baik didalam *iringan tari*, *iringan pakeliran* maupun *klenengan*. Dan belum ada yang penulis tentang *gender panerus* seperti yang saya maksud. Dalam kenyataan banyak para *penabuh* yang tidak menguasai *cengkok-cengkok gender panerus*.

Tujuan

Kertas kecil ini diajukan sebagai persyaratan untuk mengikuti ujian semester VI atas anjuran ketua jurusan *Karawitan Akademi Seni Karawitan Indonesia* di *Surakarta*.

Bahan sumber

Pada dasarnya *penggender panerus* mempunyai *perbendaharaan cengkok-cengkok* tersendiri yang dapat berbeda sedikit banyak dalam jangka teba kertas ini tidak dilakukan *pengumpulan* dengan *titi larasnya* dari semua *cengkok*. *Pangrawit gender panerus* bahkan juga tidak untuk *cengkok pangrawit gender panerus* terkemuka di daerah *Surakarta*. *Pengumpulan* dengan *titi laras* di batasi pada *perbendaharaan* tiga orang *penggender panerus* atas dasar nilai *gender panerusnya*.

Penilaian ini kami kakukan atas saran *Bapak T. Slamet Suparno*, SKar selaku pembimbing kertas ini. Tiga *pangrawit penggender panerus* tersebut adalah:

1. *Bapak Martopangrawit*, *Punggawan*, *Surakarta*, pengajar [pada] *Akademi Seni Karawitan Indonesia*.

2. *Bapak Ngasinah*, *pangrawit* pada *Radio Republik Indonesia* (RRI) *Surakarta*.

3. *Saudara Sarno*, pengajar pada *Akademi Seni Karawitan Indonesia* di *Surakarta*.

. 5 . 3	. 5 . 3	. 5 . 3	. 6 . 5
<u>.3...5.3</u>	<u>.3...5.3</u>	<u>.3...5.3</u>	<u>.656.65</u>
2.212.23	2.212.2.	2.212.2.	.2...2..

Figure 1. Gender panerus garapan in irama lancar.

GENDER PANERUS PLAYING TECHNIQUE AND STYLE

The techniques of playing the gender panerus are normally described as various types of *laku* [lit. to walk; (low Javanese)] or *lampah* [lit. to walk; (high Javanese)]: a) laku 2, b) laku 4, c) laku 8, d) laku 16 (*rangkep*).

Laku 2 is the gender panerus playing technique consisting of eight strokes per gatra. [i.e. the gender panerus plays two strokes per balungan beat, hence "laku 2".] This occurs in *irama lancar* (1/1). [Figure 1.]

Laku 4 is the gender panerus playing technique consisting of sixteen strokes per gatra. [i.e. four strokes of the gender panerus per balungan beat as, for example, in *irama I (tanggung)*.] [Figure 2.]

Laku 8 is the gender panerus playing technique consisting of thirty two strokes per gatra. [i.e. eight strokes per balungan beat.] It is used in *irama dados* (1/4) and *irama wilet* (1/8). [See figure 3. Note that the speed of the balungan in relation to other instruments is sometimes doubled in *irama wilet* so as to maintain the same relationship with the gender panerus as in *irama dados*. This is not always the case, however; when it is not the gender panerus will employ *laku 16* in *irama wilet*.]

In laku 16 [*rangkep*; lit. double] the gender panerus part consists of sixty four strokes per gatra. [i.e. sixteen strokes per balungan beat.] It is used in *irama rangkep* (1/16) [and sometimes *irama wilet*. See figure 4.]

In the notated examples below the part played by the right hand is notated above the line and the part played by the left hand is notated beneath the line. This conforms with the system of gender notation developed by Bapak Martopangrawit for the Akademi Seni Karawitan Indonesia in Surakarta.

THE PARTS OF THE GENDER PANERUS

Normally one gender panerus is referred to as a pangkon and consists of the following parts: *plangkan* [case], *pluntur* [cord], *denda* [end piece], *sanggan* [peg], *bumbungan* [resonator], *bremoro* [pin], and *bilah* [key].

In what follows I use as an example the gender panerus in the Javanese gamelan gedhe owned by the Pusat [Pengembangan] Kesenian Jawa Tengah (P.K.J.T.) [Central Javanese Cultural Center] at the Sasono Mulyo in Baluwarti, Surakarta.

Plangkan [case]

The plangkan is usually made of teak wood in such a way that the resonators can fit inside it. The plangkan can

2 1	2 6	2 1	2 3
<u>.3...356</u>	<u>.3...356</u>	<u>21232.21</u>	<u>65...5.3</u>
2.212...	2.212...	.....6..	..312.2.

Figure 2. Gender panerus garapan in irama I (tanggung).

TEHNIK TABUHAN GENDER PANERUS

Tehnik tabuhan gender panerus biasa disebut tehnik-tehnik laku (*lampah*) yaitu: a) laku 2 (dua); b) laku 4 (empat); c) laku 8 (delapan); d) laku 16 (*rangkep*, *enambelas*).

Laku 2 (dua) yaitu garapan tabuhan gener panerus terhadap satu gatra balungan dari delapan sabetan tabuhan gender panerus dan ini terjadi pada irama lancar (1/1). [Gambar 1.]

Laku 4 yaitu garapan tabuhan gender panerus terhadap satu gatra balungan terdiri dari enambelas sabetan tabuhan gender panerus. [Gambar 2.]

Laku 8 yaitu garapan tabuhan gender panerus terhadap satu gatra balungan terdiri dari tiga-puluh dua sabetan tabuhan gender panerus pada irama dados (1/4) dan irama wilet (1/8). [Gambar 3.]

Laku 16 (*rangkep*) ialah garapan tabuhan gender panerus terhadap satu gatra balungan terhadap enam-puluh empat sabetan tabuhan gender panerus pada irama rangkep (1/16). [Gambar 4.]

Didalam titi laras, tabuhan tangan kanan ditulis di atas garis dan tabuhan tangan kiri ditulis di bawah garis. Cara ini disesuaikan dengan cara-cara dalam titi laras gender yang disusun untuk lingkungan Akademi Seni Karawitan Indonesia di Surakarta oleh Bapak Martopangrawit.

BAGIAN DARI GENDER PANERUS

Biasanya sebuah ricikan gender panerus itu dinamakan satu pangkon, didalam satu pangkon terdiri dari beberapa bagian adapun bagian-bagian tersebut adalah: plangkan, pluntur, denda, sanggan, bumbungan, bremoro, bilah.

Di ambil contoh gender panerus pada perangkat gamelan gedhe (Jawa) milik Pusat [Pengembangan] Kesenian Jawa Tengah (P.K.J.T.), Sasono Mulyo, Baluwarti, Surakarta.

Plangkan

Plangkan ini dibuat dari kayu jati, yang dibuat bentuk sedemikian rupa sehingga terdapat tempat dimana bumbungan dapat ditempatkan, namun disamping itu juga plangkan dibuat dari bahan selain kayu jati asalkan kuat.

Adapun ukuran plangkan ini adalah: Panjang, 91 cm; Tinggi, 47 cm. [Gambar 5.]

Pluntur

Pluntur berfungsi sebagai tempat dimana bilah

Irama II (dados):

2	1	2	6
.3...356 2.212...	.3...356 2.212...	.3...356 2.212...	16165 6.....32.

2	1	2	3
.3...356 2.212...	.3...5.3 2.212.2.	21232.21.....6..	65...5.3 ..312.2.

Irama III (wilet):

2	3	2	1
.3...5.3 2.212.2.	.3...5.3 2.212.2.	6126123	626.6.61 ...3.3..

3	2	1	6
.3...356 2.212...	.3...5.3 2.212...	.3...356 2.212...	16165..6.....32.

Figure 3. Laku 8 garapan, used in irama II (dados) and irama III (wilet).

also be made of a material other than teak provided that it is sufficiently strong. The measurements of the plangkan are: length, 91 cm; height, 47 cm. [Figure 5.]

Pluntur [string]

The keys are suspended [over the resonators] by means of the pluntur. The pluntur is strung through the holes [in the end pieces] and held in place by means of *bremoro* [pins]. [Figure 6.] The pluntur is made from wound thread approximately two meters long.

Denda [end piece; Jav. *dhendha*]

The ends of the pluntur are tied at the denda. The denda are made of the same kind of wood as the case and measure as follows: length, 20 cm. [Figure 7.] Note that the pluntur is strung through the holes in the denda and then tied in the back in order to suspend the keys above the resonators. There is also a slot in the underside of the denda where the denda is attached to the top section of the case.

Sanggan [pegs]

The sanggan function to support the keys via the pluntur. The sanggan are made of bronze that is shaped in such a way that it can support the pluntur [without obstructing the playing movements of the musician]. Besides bronze, sanggan can also be found made from water buffalo horn [*tanduk*] and bamboo. The sanggan measure 5.5 cm in height. [Figure 6.]

2	3
.3...5.3 2.21..2.	.3...5.3 2.212.2.

2	1
.1.111.1 2.2...2.	.1.111.1 2.2...2.

3	2
.3...356 2.212...	.3...356 2.212...

1	6
.3...356 2.212...	.3...356 2.212...

Figure 4. Gender panerus garapan in irama IV (rangkep).

digantungkan, pluntur dirangkep dimasukkan kedalam lubang bilah kemudian dikunci bremoro (sindik). [Lihat Gambar 6.] Pluntur ini dibuat dari bahan benang, dengan ukuran panjang kira-kira dua meter lebih.

Denda [dhendha]

Denda ini berfungsi sebagai tempat dimana pluntur ditalikan, dan denda ini dibuat kayu yang sama jenisnya dengan plangkan. Adapun ukurannya adalah: Pada denda bagian yang kecil dengan panjang: 20 cm. [Lihat Gambar 7.] Keterangan: 1) Lobong tempat dimana pluntur dimasukkan kemudian ditalikan di belakang denda. 2) Lobong yang dimasuki pen plangkan pada bagian atas.

Sanggan

Sanggan berfungsi sebagai penyangga bilah lewat pluntur. Sanggan ini dibuat dari perunggu yang dibentuk sedemikian rupa sehingga, dapat dipakai sebagai

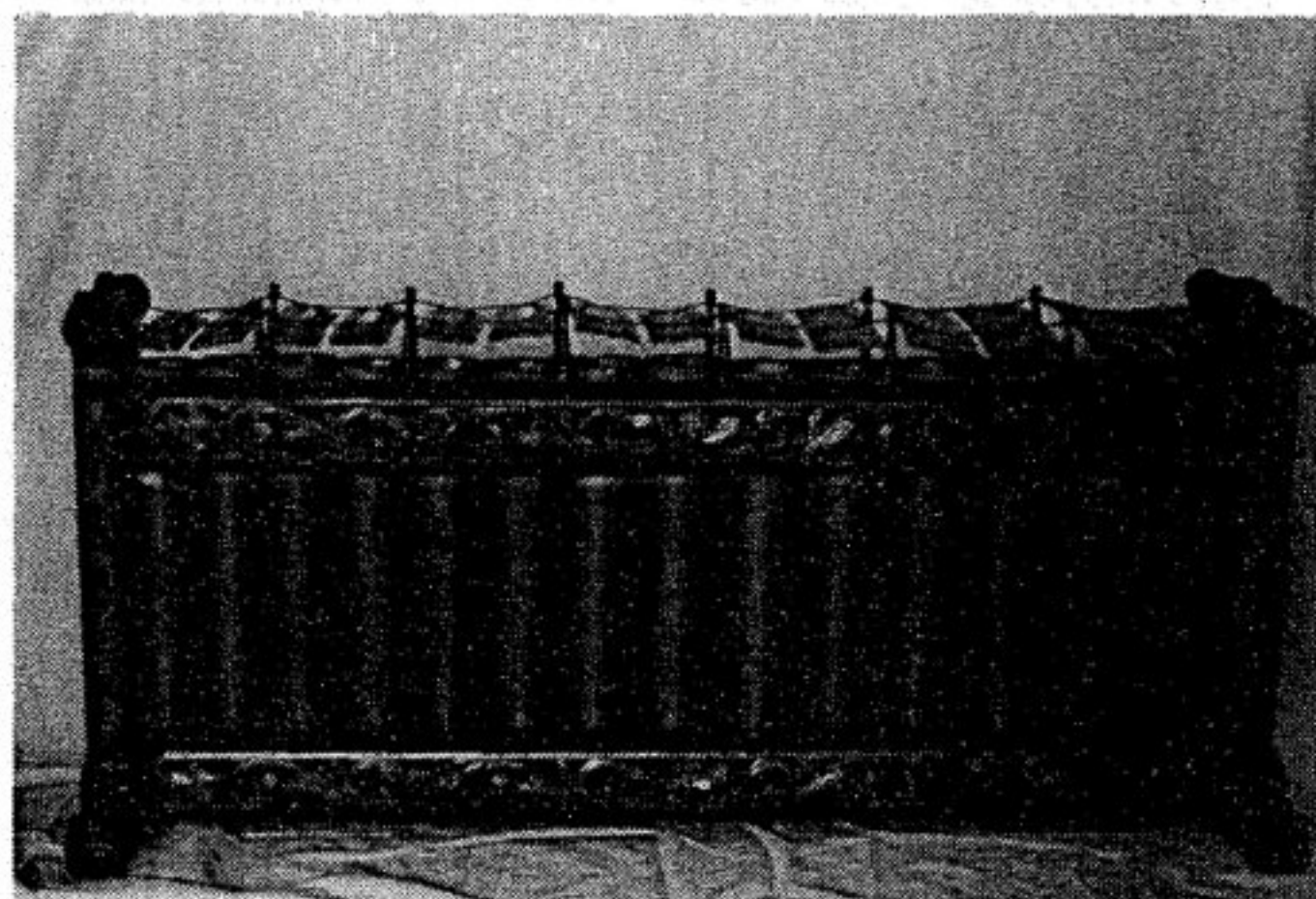


Figure 5. The gender panerus.

Bumbungan [resonators]

The bumbungan function as sound amplifiers, the total number depending on the total number of keys. The higher the pitch of the key, the smaller the [diameter of its] resonator and the higher the *suwekan* [node].

Normally, the tuning of the bumbungan is matched to the tuning of the keys. If the bumbungan is tuned higher than the key, then its length must be increased [to lower its resonant frequency]. However, if the tuning of the bumbungan is higher in comparison with the key, and the length of the resonator has already been lowered [to its practical limit] then the resonator opening is partially closed with the use of a *tumbengan* [i.e. a Helmholtz resonator; the effect being to further lower the resonant frequency of the resonator]. [Figure 8.] The resonators are usually made from zinc that is rolled or bent in the shape of bamboo with measurements: for the lowest pitch (6) the resonator has a diameter of 7.6 cm. The resonator for the highest tone (3) has a diameter of 4.2 cm. All of the resonators are of the same length: 37 cm.

Besides those made of zinc, there are also bumbungan with the same length made from cut bamboo. Formerly, according to Bapak Martopangrawit (in an interview on August 25, 1983), before bumbungan were made from zinc they were made in a similar manner using cut bamboo. Now, however, most are made from zinc.

Bremoro (sindik) [pins]

The bremoro function to secure the string to the keys. The string is doubled over, pushed through the holes in the keys, and then is locked in place from below with the bremoro. [Figure 9.] The bremoro are made from bamboo

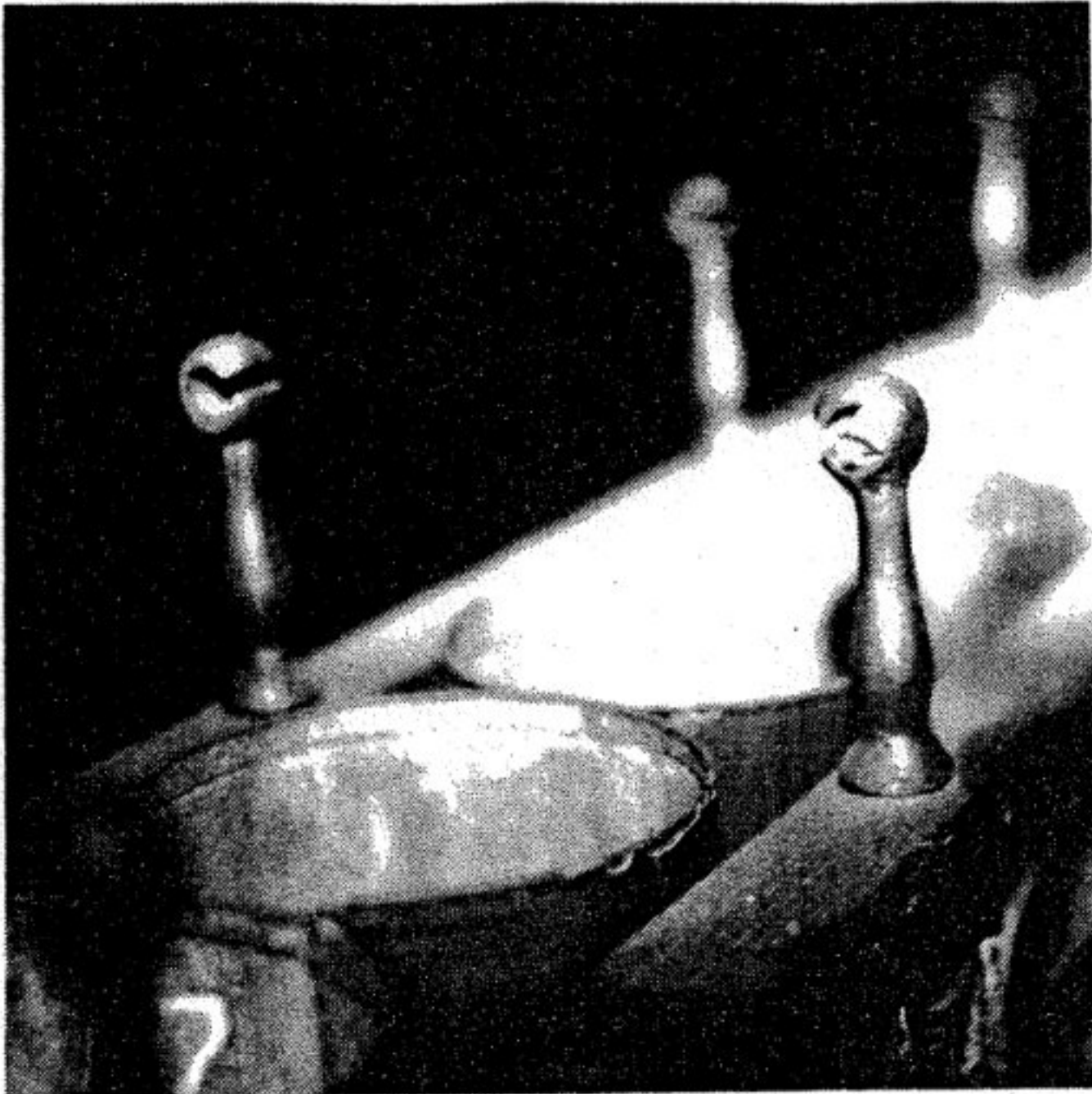


Figure 6. Pluntur (string) and sanggan (pegs).

penyangga, namun disamping itu dapat sanggan ini dibuat dari tanduk, dan dapat juga dibuat dari bambu. Sanggan ini dengan ukuran tinggi 5,5 cm. [Lihat Gambar 6.]

Bumbungan

Bumbungan ini berfungsi sebagai resonator (penampung bunyi) yang jumlahnya tergantung pada jumlah bilah. Semakin kecil nadanya semakin kecil pula bumbungannya dan semakin tinggi suwekannya.

Biasanya laras bumbungan itu disesuaikan dengan larasnya bilah, apabila laras bumbungan terlalu kecil dibandingkan dengan laras bilah maka suwekannya dinaikkan, tetapi kalau bumbungan larasnya kurang besar dibandingkan dengan nada bilah, padahal suwekan sudah diturunkan, maka bumbungan dibuatkan tumbengan (sanggup). [Lihat Gambar 8.] Adapun bumbungan ini dibuat dari seng yang digunung atau dibentuk bumbung dengan ukuran: Untuk bumbungan nada bilah yang paling besar (6) bumbungannya yang dibuatkan 7,6 cm. Sedangkan bumbungan untuk nada yang paling kecil (3) dibuatkan bumbungan dengan 4,2 cm. Kesemuanya dengan ukuran panjang yang sama yaitu 37 cm.

Namun disamping itu dapat juga bumbungan dibuat dari bambu yang dipotong-potong dengan panjang yang sama. Memang dahulu menurut Bapak Martopangrawit (wawancara hari Kamis tanggal 25, August 1983), sebeleum ada orang membuat bumbungan dari seng. Itu orang membuat bumbungan dari bambu yang dipotong-potong dengan cara yang sama, tetapi sekarang sudah banyak orang memakai bumbungan dari bahan seng.

Bremoro (sindik)

Bremoro berfungsi sebagai pengunci pluntur pada lubang bilah, pluntur dirangkep dimasukkan kedalam lubang bilah kemudian dikunci dari bawan dengan bremoro. [Lihat Gambar 9.] Bremoro ini dibuat dari bambu dengan ukuran [kira-kira] 3 cm. Namun disamping itu ada bremoro yang dibuat dari bahan selain bambu, sebagai misal, dibuat dari tanduk, kayu dan lain sebagainya.

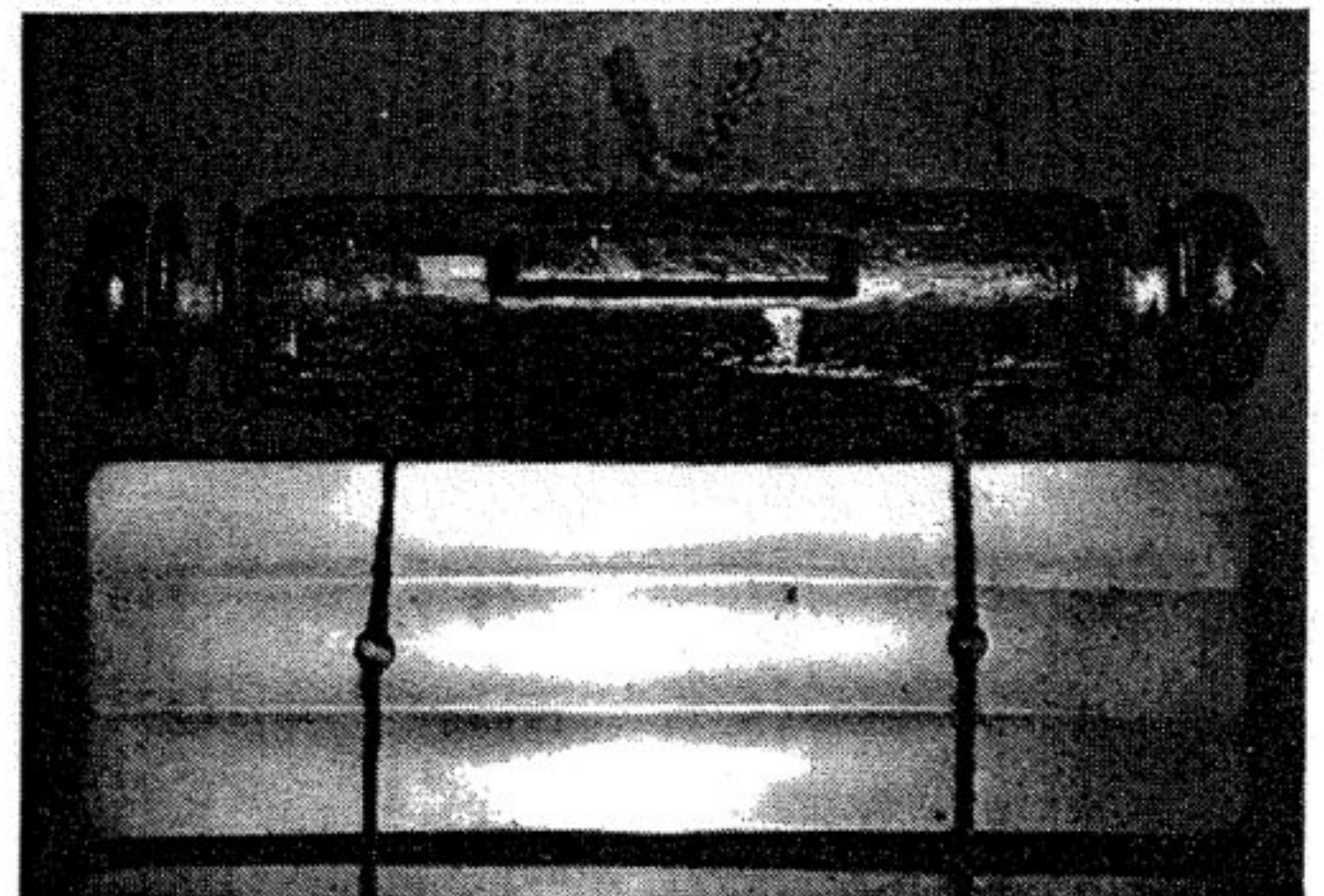


Figure 7. Denda (end piece).

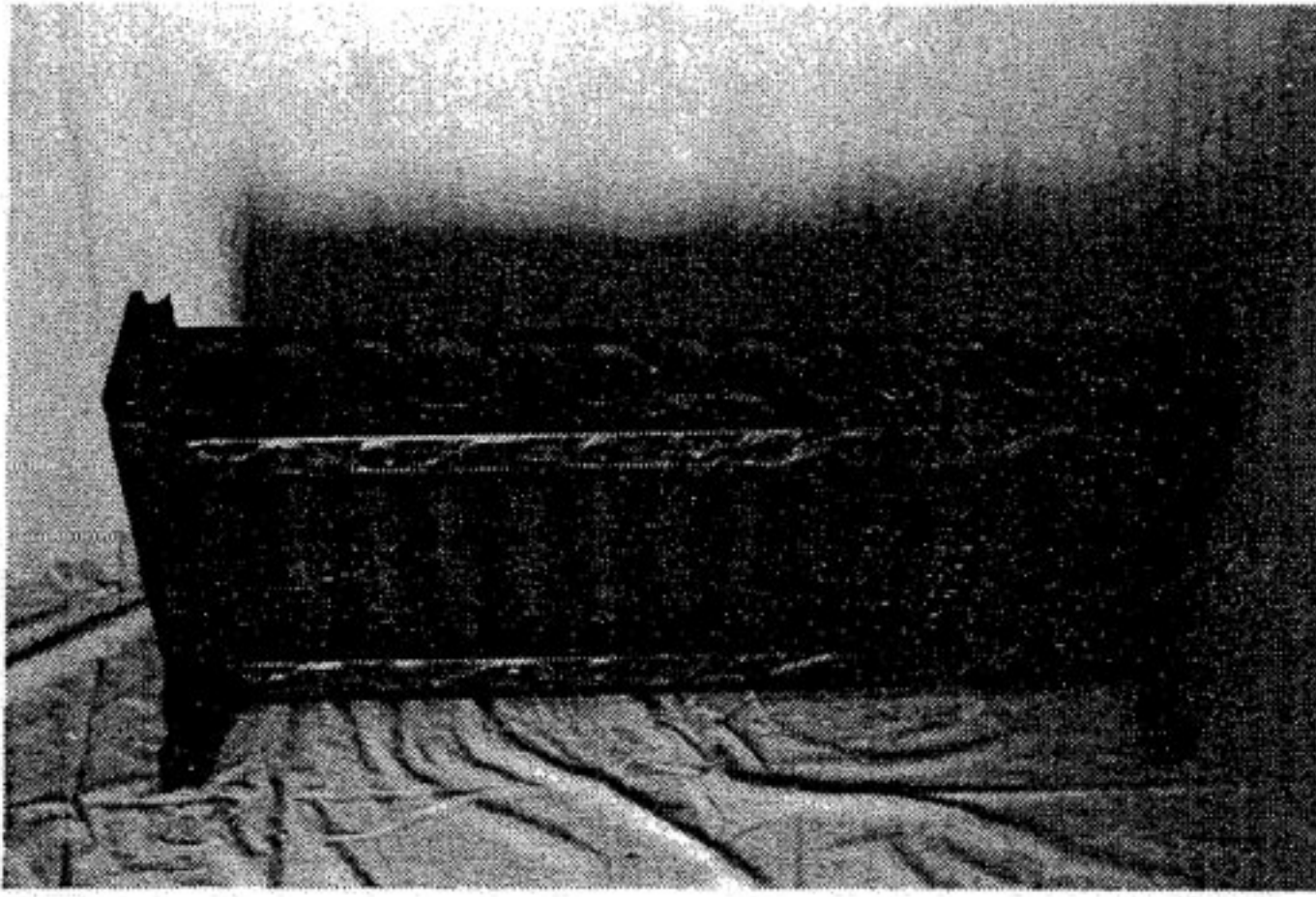


Figure 8. *Bumbungan* (resonators).

and measure approximately 3 cm. There are also *bremoro* made from materials other than bamboo, such as water buffalo horn, wood, and the like.

Bilah [keys]

The *bilah* [alternatively *wilah* or *wilahan*] are made from bronze in a rectangular shape with the following measurements: length: for the lowest tone (6), 21.5 cm; for the highest pitch (3), 18 cm; width: for the lowest pitch (6), 6.6 cm; for the highest pitch (3), 4.1 cm. Each of the keys from the largest (6) to the smallest (3) weighs approximately .25 kg.

Besides this there are also *gender panerus* keys made from materials other than bronze; for example, from iron, brass, etc. [Figure 6.]

Normally, the total number of *gender panerus* keys is the same as those of the *gender barung*. The *slendro gender panerus* owned by the Pusat Pengembangan Kesenian Jawa Tengah [Central Javanese Cultural Center] at the Sasono Mulyo, in Baluwarti, Surakarta, has fourteen keys with the tones from left to right [as shown in figure 10]. However, not all of the keys on the instrument are played. Rather, those played are only the ten keys starting from pitch 5 and extending to pitch 3.

There are also *gender panerus* instruments with a total of thirteen keys, the pitches as shown from left to right [as shown in figure 11]. For *gender panerus* with a total of thirteen keys, those actually played are only the nine shown [in figure 12]. The keys that are not played are present only for the sake of beauty and visual balance, since the Javanese gamelan including the *gender panerus*, is not only meant to be heard but to be seen as well.

Bapak Martopangrawit once explained in his theory of *karawitan* class that at one time there was a Javanese musician, the late Projo Wiguno, who worked as a court retainer at the palace in Surakarta and as a teacher at the [high school level] Conservatory in Surakarta. He attempted to make a *gender panerus* with a total of thirteen keys but with the pitches as shown. [Figure 13]. His intention was so

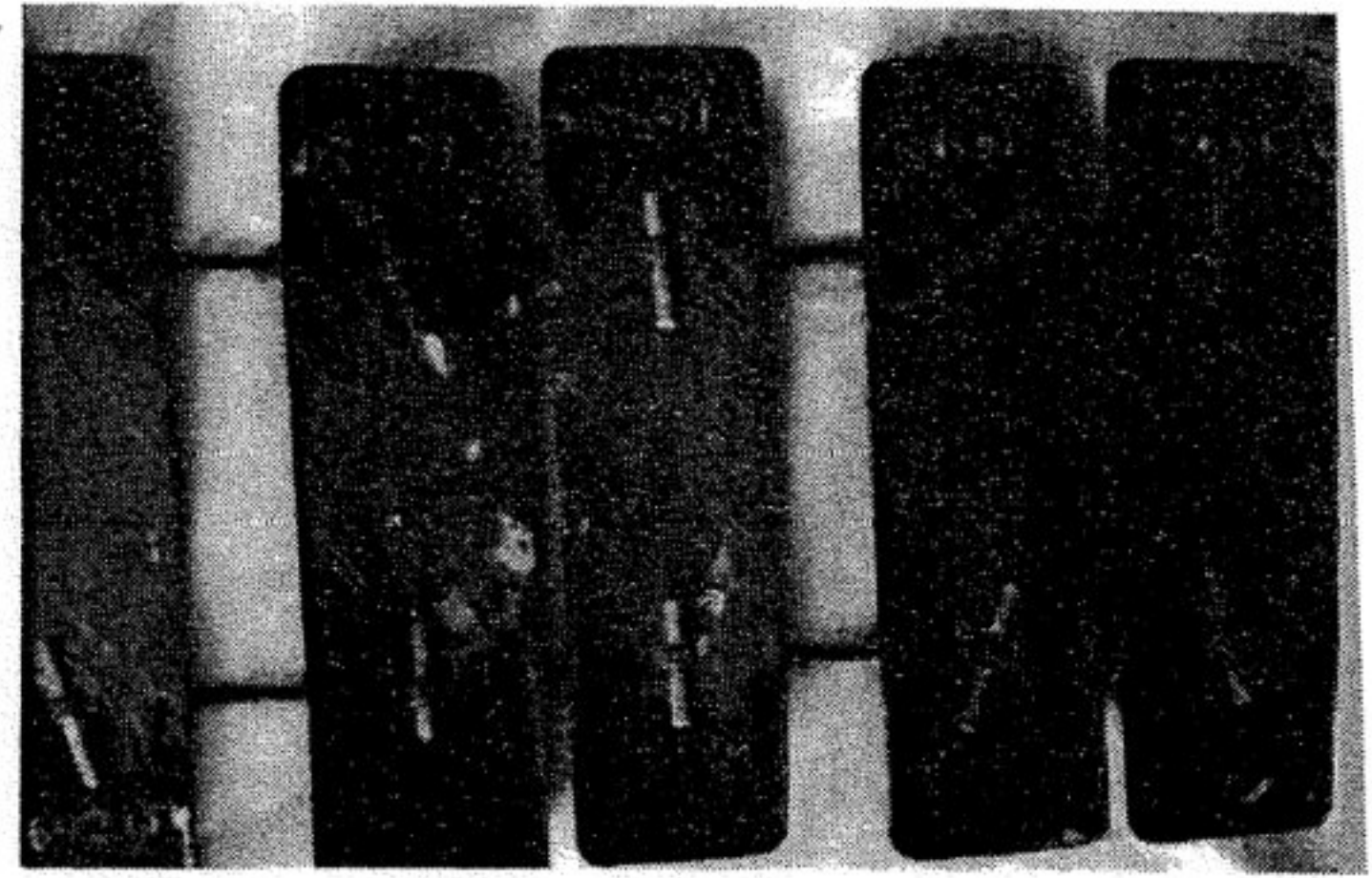


Figure 9. The underside of the keys showing the method of attaching the *pluntur* (string) to the keys with *bremoro* (pin).

Bilah

Bilah ini dibuat dari perunggu yang dibentuk empat persegi panjang, dengan ukuran: Panjang pada nada yang paling besar (6), 21,5 cm; pada nada yanag paling kecil (3), 18 cm. Lebar untuk nada yang paling besar (6), 6,6 cm; pada nada yang paling kecil (3), 4,1 cm. Semua *bilah* mulai dari nada yang paling besar (6) sampai dengan nada yang paling kecil (3) beratnya 0,25 kg.

Disamping itu ada juga *bilah gender panerus* yang dibuat dari perunggu. Misalnya: dibuat dari besi, dari kuningan dan lain sebagainya. Gambar 6, *bilah gender panerus*.

Biasanya jumlah *bilah gender panerus* itu disamakan dengan jumlah *bilah gender barung*. *Gender panerus* milik Pusat Pengembangan Kesenian Jawa Tengah, Sasono Mulyo, Baluwarti, Surakarta, banyaknya *bilah* dalam satu pangkon pada laras *slendro* berjumlah empat-belas *bilah*, dengan nada dari kiri ke kanan yaitu. [Gambar 10.] Akan tetapi tidak semua *bilah* dalam satu pangkon itu dimainkan, namun yang dimainkan hanya sepuluh *bilah* yaitu: mulai dari *bilah* nada 5 sampai dengan nada 3 [yang paling kecil].

Selain itu jumlah dalam satu pangkon *gender panerus* ada yang berjumlah tiga-belas *bilah*, dengan ukuran nada dari kiri ke kanan [seperti di bawah]. [Gambar 11.] Untuk *gender panerus* yang jumlah *bilahnya* tiga-belas *bilah* yang dimainkan (ditabuh) hanya sembilan *bilah* yaitu. [Gambar 12.] Sedangkan lainnya yang tidak dimainkan atau ditabuh, hanya untuk keindahan saja atau untuk dipertimbangkan dari sudut pandangan mata, sebab gamelan Jawa atau khususnya *gender panerus* itu tidak hanya didengar suaranya saja, akan tetapi juga dilihat.

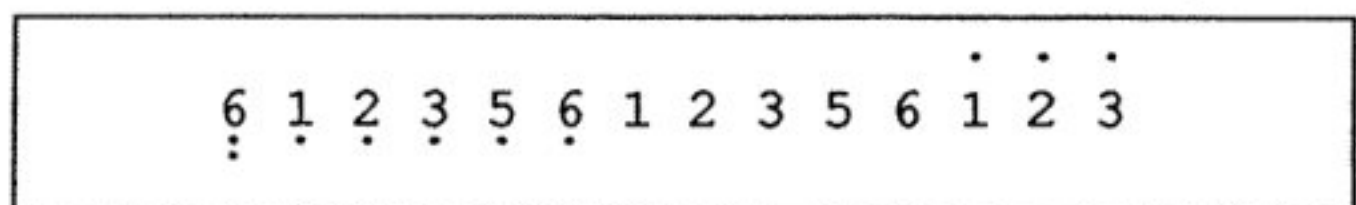


Figure 10. Normal range of the *gender panerus* with 14 keys.

6̣ 1̣ 2̣ 3̣ 5̣ 6̣ 1̣ 2̣ 3̣ 5̣ 6̣ 1̣ 2̣	slendro
6̣ 1̣ 2̣ 3̣ 5̣ 6̣ 1̣ 2̣ 3̣ 5̣ 6̣ 1̣ 2̣	pelog nem
6̣ 7̣ 2̣ 3̣ 5̣ 6̣ 7̣ 2̣ 3̣ 5̣ 6̣ 7̣ 2̣	pelog barang

Figure 11. Normal range of the gender panerus with 13 keys.

5̣ 6̣ 1̣ 2̣ 3̣ 5̣ 6̣ 1̣ 2̣	slendro
5̣ 6̣ 1̣ 2̣ 3̣ 5̣ 6̣ 1̣ 2̣	pelog nem
5̣ 6̣ 7̣ 2̣ 3̣ 5̣ 6̣ 7̣ 2̣	pelog barang

Figure 12. Normal applicable range of the gender panerus with 13 keys.

that the musician playing the gender panerus appeared to play in the middle, not to one side, effectively balanced between right and left. However, to this day, the author has never encountered a gender panerus with a succession of tones such as the one described above.

GENDER PANERUS CENGGOK IN SLENDRO PATHET MANYURA

Special cengkok

A. Cengkok *Puthut Gelut*. Cengkok puthut gelut consists of two balungan gatra, normally (in slendro pathet manyura) starting after seleh 6 or seleh 1. If played in pathet sanga the cengkok is transposed one pitch lower, for example pitch 6 becomes pitch 5 and so on. An example of cengkok *Puthut Gelut* can be seen below. [Figure 14.] Note: all examples below use lampah 8.

B. Cengkok *Debyang-debyung*. Cengkok *Debyang-debyung* consists of two balungan gatra and is normally played after cengkok *Puthut Gelut*. If the cengkok is performed in pathet sanga lower everything one pitch. [Figure 15.]

C. Cengkok *Ayu kuning*. This cengkok also consists of two balungan gatra and when found transposed into pathet sanga is lowered one pitch [from manyura]. [Figure 16.]

D. Cengkok *Kacaryan*. This cengkok consist of two balungan gatra. If it is performed in pathet sanga transpose downward one key. [Figure 17.]

E. Cengkok *Rujak-rujukan*. This cengkok is found going from seleh 6 to seleh 6 and consists of two gatra of balungan. When transposed to pathet sanga lower everything one key. [Figure 18.]

F. Cengkok *Duduk*. This cengkok consists of two balungan gatra, and is found transposed to other pathet. [Figure 19.]

3̣ 5̣ 6̣ 1̣ 2̣ 3̣ 5̣ 6̣ 1̣ 2̣ 3̣ 5̣ 6̣	slendro
3̣ 5̣ 6̣ 1̣ 2̣ 3̣ 5̣ 6̣ 1̣ 2̣ 3̣ 5̣ 6̣	pelog nem
3̣ 5̣ 6̣ 7̣ 2̣ 3̣ 5̣ 6̣ 7̣ 2̣ 3̣ 5̣ 6̣	pelog barang

Figure 13. Unusual range of the gender panerus made by Projo Wiguno.

Bapak Martopangrawit pernah menerangkan pada pelajaran pengetahuan karawitan, dulu ada seorang empu karawitan yang bernama Projo Wiguno, almarhum, yang bekerja sebagai abdi dalem kraton Surakarta dan guru Konservatori Surakarta. Beliau mencoba membuat jumlah bilah dalam satu pangkon gender panerus berjumlah tiga-belas bilah, tetapi dengan urutan nada. [Gambar 13.] Beliau bermaksud agar penabuh gender panerus kelihatan ditengah-tengah atau kelihatan tidak berat sebelah (seimbang) antara kanan dan kiri. Tetapi sekarang penulis belum menjumpai ricikan gender panerus yang urutan nadanya seperti di atas.

CENGGOK-CENGGOK GENDER PANERUS DALAM PATHET MANYURA

Cengkok Khusus

A. Cengkok *Puthut Gelut*. Cengkok *Puthut Gelut* ini terdiri dari dua gatra balungan, biasanya pada pathet manyura itu dari seleh 6 atau 1. Apabila untuk pathet sanga tinggal menurunkan satu bilah, misalnya dari nada 6 diturunkan terjadi nada 5 dan seterusnya. Contoh cengkok *Puthut Gelut*. [Gambar 14.] Semua contoh di bawah ini menggunakan lampah 8.

B. Cengkok *Debyang-debyung*. Cengkok *Debyang-debyung* ini terdiri dari dua gatra balungan dan biasanya terdapat pada gatra setelah *Puthut Gelut*. Cengkok ini dapat dijadikan pathet sanga tinggal menurunkan satu bilah. [Gambar 15.]

C. Cengkok *Ayu kuning*. Cengkok ini juga terdiri [dari] dua gatra balungan dan dapat ditransponir ke pathet sanga tinggal menurunkan satu bilah [dari pathet manyura]. [Gambar 16.]

D. Cengkok *Kacaryan*. Cengkok ini terdiri dari dua gatra balungan. Apabila akan dibuat pathet sanga tinggal menurunkan satu bilah. [Gambar 17.]

E. Cengkok *Rujak-rujukan*. Cengkok ini dari seleh 6 ke seleh 6 terdiri dari dua gatra balungan, dan dapat ditransponir ke pathet sanga tinggal menurunkan satu bilah. [Gambar 18.]

F. Cengkok *Duduk*. Cengkok ini terdiri dari dua gatra balungan, dan dapat ditransponir ke pathet lain. [Gambar 19.]

G. Cengkok *Ora butuh*. Cengkok ini terdiri dari dua gatra balungan dan tidak dapat ditransponir ke pathet

<i>Martopangrawit:</i>			
-	-	5	3
<u>1.111.1</u>	<u>2121.123</u>	<u>33333333</u>	<u>21.1.56</u>
2.2...2.	....6...	.....	..6.23..
6	5	3	2
<u>1.121.21</u>	<u>1.2.1.</u>	<u>121.1.6</u>	<u>16365..6</u>
.6...6..	6.666.63	...35.5.	.....32.
<i>Ngasinah:</i>			
-	-	5	3
<u>361.1.3</u>	<u>65616161</u>	<u>35.5653</u>	<u>56...126</u>
2.61212.	.....31.	2..12.2.	..356...
6	5	3	2
<u>1..6126</u>	<u>32126.56</u>	<u>16..6.6</u>	<u>1653.616</u>
3.35....	.....3..	3..35.5.	....2...
<i>Sarno:</i>			
.	.	3	3
<u>1.111.1</u>	<u>21233333</u>	<u>3333216.</u>	<u>616.6126</u>
2.2...2.	2163....	.....3	...3....
6	5	3	2
<u>32126126</u>	<u>13126.56</u>	<u>..565356</u>	<u>23612326</u>
....6..6	.....3..	232.2.2.	..356.6.

Figure 14. Cengkok Puthut Gelut.

G. Cengkok *Ora butuh*. This cengkok consists of two gatra of balungan, and can not be transposed to pathet sanga. [Figure 20.]

General Cengkok

These cengkok [figures 21 through 25] are general cengkok for slendro pathet manyura. If they are to be used for pathet sanga transpose downward one pitch.

Cengkok Gantungan

These cengkok ["hanging" cengkok] consist of two repeated tones (*balungan kembar*) or more in succession. Examples of cengkok gantungan in laras slendro pathet manyura are shown below. [Figures 26 through 30.]

Conclusion

The gender panerus cengkok that have been presented here can all be transposed (i.e. moved to pathet sanga) by moving them downward one pitch (in this example one key), with the exception of cengkok *Ora Butuh* which, consequently, does not exist in pathet sanga. In laras slendro

<i>Martopangrawit:</i>			
3	2	5	3
<u>3...356</u>	<u>3...356</u>	<u>3...356</u>	<u>16165..6</u>
2.212...	2.212...	2.212...	.....32.
6	5	3	2
<u>1..6123</u>	<u>2132.1.3</u>	<u>1.1.1.6</u>	<u>16165..6</u>
3.35....	....6.6.	.6.35.5.	.....32.
<i>Ngasinah:</i>			
3	2	5	3
<u>3...563</u>	<u>35..5.3</u>	<u>35..5.3</u>	<u>3356.616</u>
2.212...	2..12.2.	2..12.2.	....216.
6	5	3	2
<u>1..6..6</u>	<u>612.32</u>	<u>6.56126.</u>	<u>5653.3.6</u>
3.35.35.	35...6..	.3.....3	....2.2.
<i>Sarno:</i>			
3	2	5	3
<u>32.2356</u>	<u>32..356</u>	<u>32..356</u>	<u>5.5.5.56</u>
2..1....	2..12...	2..12...	.2.3.216
6	5	3	2
<u>561216.</u>	<u>6123261</u>	<u>6.561216</u>	<u>165...6</u>
3.....3	2.....	.3..5.56	...3232.

Figure 15. Cengkok Debyang-debyung.

sanga. [Gambar 20.]

Cengkok Umum

Cengkok di bawah ini adalah cengkok pada pathet manyura, apabila dipakai untuk pathet sanga tinggal menurunkan satu bilah. [Lihat Gambar 21 sampai 25.]

Cengkok Gantungan

Cengkok ini terdiri dari dua balungan kembar atau lebih yang berturut-turut. Contoh: Cengkok gantungan pada laras slendro pathet manyura. [Lihat Gambar 26 sampai 30].

Kesimpulan

Dari cengkok-cengkok gender panerus yang kami titi laraskan tersebut dapat ditransponir (dipindah laraskan dalam pathet sanga) yaitu: dengan menurunkan satu titi laras (dalam hal ini satu bilah), kecuali cengkok *Ora Butuh* tidak dapat dipindah laraskan ke dalam pathet sanga, karena di dalam pathet sanga tidak terdapat cengkok *Ora Butuh*. Didalam laras slendro pathet nem menggunakan dua garap yaitu: bercampuran antara cengkok pathet manyura

<i>Martopangrawit:</i>			
6	1	3	2
<u>.3...356</u>	<u>.i.iii.i</u>	<u>.3...356</u>	<u>i6i65..6</u>
2.212...	2.21..2.	2.212...	.....32.
6	3	2	1
<u>2i232.2i</u>	<u>65...5.3</u>	<u>.6i26i23</u>	<u>626 6 6i</u>
.....6..	..312.2.	.....	...3.3..
<i>Ngasinah:</i>			
6	1	3	2
<u>.35.2356</u>	<u>6.6i6..i</u>	<u>.35.5356</u>	<u>i65..3.6</u>
2..1....	.3...32.	2..12.2.	...32.2.
6	3	2	1
<u>.35.2356</u>	<u>6i6.5653</u>	<u>6.6i6i2.</u>	<u>.56i6.6i</u>
2..12.2.	..232.2.	.3.....6	3....32.
<i>Sarno:</i>			
6	1	3	2
<u>.32..356</u>	<u>.32..356</u>	<u>.32..356</u>	<u>i65..356</u>
2..1....	2..12...	2..12...	...32...
6	3	2	1
<u>.3.i.153</u>	<u>.32.5653</u>	<u>.i.iii.i</u>	<u>.i.i.32i</u>
2.21212.	2..1212.	2121..21	212.2.21

<i>Martopangrawit:</i>			
3	2	6	5
<u>.3...356</u>	<u>.3...356</u>	<u>.3...356</u>	<u>3.653.65</u>
2.212...	2.212...	2.212...	.2...2..
i	6	5	3
<u>.3...356</u>	<u>.3...356</u>	<u>2i232.2i</u>	<u>65...5.3</u>
2.212...	2.212..2	.....6..	..312.2.
<i>Ngasinah:</i>			
3	2	6	5
<u>.3.52356</u>	<u>.3.52356</u>	<u>.656...5</u>	<u>..565i65</u>
2.21....	2.21....	2...233.	23.....
i	6	5	3
<u>.35.5356</u>	<u>i65..3.6</u>	<u>..535653</u>	<u>.5.i.i.3</u>
2..1....	...32.1.	23.12.1.	2.2.6.2.
<i>Sarno:</i>			
3	2	6	5
<u>.3...356</u>	<u>.3...356</u>	<u>656.6i65</u>	<u>6i656i65</u>
2.212...	2.212...	...23.3.	3.3..23.
i	6	5	3
<u>.3...356</u>	<u>.3..5653</u>	<u>.3..5653</u>	<u>565.5653</u>
2.212...	2.612.2.	2.612.2.	...12.2.

Figure 16. Cengkok Ayu kuning.

Figure 17. Cengkok Kacaryan.

pathet nem the musician mixes cengkok from pathet manyura and pathet sanga depending on their interpretation of the gatra seleh tones to be realized. The gender panerus cengkok are only based upon the seleh tones of every gatra, and not upon specific tones of the gatra before and after [the gatra to be realized] provided that the pathet is the same.

This concludes my analysis of the gender panerus along with notation of its cengkok. I hope that it will be useful for those readers who want to study further. ▀

dengan cengkok pathet sanga tergantung dari pada interpretasi pangrawit pada seleh-seleh gatra yang digarap.

Cengkok-cengkok gender panerus hanya berdasarkan seleh tiap-tiap gatra, tidak tergantung susunan balungan pada gatra tersebut dan juga tidak tergantung seleh-seleh gatra sebelum dan sesudahnya, asalkan dalam pathet yang sama.

Demikianlah uraian penulis tentang gender panerus slendro beserta titi laras cengkoknya. Semoga bermanfaat bagi pembaca yang berkeinginan untuk mempelajari atau mengembangkan lebih lanjut. ▀

<i>Martopangrawit:</i>			
2	3	2	1
<u>.3...5.3</u> 2.212.2.	<u>.i.iii.i</u> 2.2...2.	<u>.6i26i23</u>	<u>626.656i</u> ...3....
3	2	1	6
<u>.3...356</u> 2.212...	<u>.3...356</u> 2.212...	<u>.3...356</u> 2.212...	<u>i6i65...6</u>.....32.
<i>Ngasinah:</i>			
2	3	2	1
<u>.35.5653</u> 2..12.2.	<u>6i...5653</u> ..232.2.	<u>6.6i6i2.</u> .3....6	<u>.56i6.6i</u> 3....32.
3	2	1	6
<u>.i...6...6</u> ..35.35.	<u>..6i2.32</u> 35...6..	<u>6.56i26.</u> .3.....3	<u>5653.3.6</u>....2.2.
<i>Sarno:</i>			
2	3	2	1
<u>23...5653</u> ..6i2.2.	<u>565.5653</u> ...12.2.	<u>.i.iii.i</u> 2121..21	<u>.i.i.32i</u> 21212.2.
3	2	1	6
<u>.3...356</u> 2.212...	<u>.3...356</u> 2.212.5.	<u>.3...356</u> 2.212...	<u>i65.2356</u> ...3.126

Figure 18. *Cengkok Rejuak-rujukan.*

Notes

1. *Blangkon* is the Javanese cloth head gear which is pre-tied and sewn into shape (unlike the *iket* which must be tied each time it is worn) and hence by extension means anything which is preset and can't be adjusted to suit different circumstances.

2. *SKar.* stands for Sarjuna Karawitan, a degree awarded graduates of the Akademi Seni Karawitan Indonesia and roughly equivalent in the West to a Bachelor of Fine Arts in traditional music. It is common practice in Indonesia to append academic degrees to the end of a person's name.

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<i>Martopangrawit:</i>			
5	6	5	3
<u>.3...356</u> 2.212...	<u>.3...356</u> 2.212...	<u>2i232.i2</u>6..	<u>65...5.3</u> ..312.2.
2	1	2	1
<u>.i.iii.i</u> 2.2...2.	<u>.i.iii.i</u> 2.2...21	<u>.6i26i23</u>	<u>626.6.6i</u> ...3.3..
<i>Ngasinah:</i>			
5	6	5	3
<u>.35.5652</u> 2..1212.	<u>i65...3.6</u> ...32.1.	<u>..535653</u> 23.12.2.	<u>.3.i.i.3</u> 2.2.2.2.
2	1	2	1
<u>.35.5653</u> 2..1212.	<u>6i...5653</u> ..232.2.	<u>6.6i6i2.</u> .3....6	<u>.56i6.6i</u> 3....32.
<i>Sarno:</i>			
5	6	5	3
<u>.3...356</u> 2.212...	<u>23...5653</u> ..6i2.2.	<u>23...5653</u> ..6i2.2.	<u>565.5653</u> ...12.2.
2	1	2	1
<u>23...5653</u> ..6i2.2.	<u>565.5653</u> ...12.2.	<u>.i.i.i.i</u> 212.212.	<u>.i.i.32i</u> 212.2.21

Figure 19. *Cengkok Duduk.*

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Martopangrawit:

- - 3 5

.3...5.3 .3...5.3 ..656.65 ..6565..
 2.212.2. 2.212.2. .2...2.. 2.....32

.3...3356 .3...356 2̇12̇3̇2̇.2̇1̇ 65...5.3
 ...1.... 2.212... ..6... ..312.2.

Ngasinah:

- - 3 5

.35.5653 6̇1̇..5653 ..656..65 ..5615..
 2..12.2. ..232.2. 2...233. 23....32

.35.5356 1̇65...3.6 ..535653 .3.1̇.1̇.3
 ...1.... ..32.1. 232.2.1. 2.2.2.2.

Sarno:

- - 3 5

.3...5.3 23..5653 656.6165 6165616.
 2.212.2. ..612.2. ...23.5. 3.3..232

.3...356 .3...356 23..5653 565.5653
 2.212... 2.212... ..612.2. ...12.2.

Figure 20 . Cengkok Ora-butah.

Martopangrawit:

.i.iii.i .i.iii.i .6i26i23̇ 626.656i
 2.2...2. 2.2...2.2....

Ngasinah:

.35.5653 6̇1̇..5653 6.616i2̇. .5616.6i
 2..12.2. ..232.2. .3.....6 3....32.

Sarno:

.i.i.i.i .i.i.i.i .6i2i62i 63656.6i
 212.212. 21.212..32.

Figure 21. Cengkok going to pitch 1.

Martopangrawit:

.3...356 .3...356 .3...356 1̇6165..6
 2.212... 2.212... 2.212...32.

Ngasinah:

.1̇..6..6 ..6i2̇.3̇2̇ 6.56126. 5653.3.6
 ..35.35. 35...6.. .3.....32.2.

Sarno:

.3...356 .3...356 .3...356 1̇65.2356
 2.212... 2.212... 2.212... ...3.126

Figure 22. Cengkok going to pitch 2.

Martopangrawit:

.3...5.3 .3...5.3 2̇12̇3̇2̇.2̇1̇ 65...5.3
 2.212.2. 2.212.2.6.. ..312.2.

Ngasinah:

.35.5356 1̇65.1̇3.6 ..535653 .3.1̇.1̇.3
 2..1.... ...32.1. 23.12.2. 2.2.6.2.

Sarno:

.3...356 23..5653 23..5653 565.5653
 2.212... ..612.2. ..612.2. ...12.2.

Figure 23. Cengkok going to pitch 3.

Martopangrawit:

..656.65 ..656.65 ..656.65 ..656.65
 .2...2.. 32...2.. 32...2.. 32...2..

Ngasinah:

.3.52356 .3.52356 ..656...5 ..565165
 2.21.... 2.21.... 2...236. 23.....

Sarno:

656.6i65 656.6i65 656.6i65 6i656265
 ...23.3. ...23.3. ...23.3. ..23..3.

Figure 24. Cengkok going to pitch 5.

Martopangrawit:

<u>.3...356</u>	<u>.3...356</u>	<u>.3...356</u>	<u>i6i65..6</u>
2.212...	2.212...	2.212...	.....32.

Ngasinah:

<u>.i..6..6</u>	<u>..6i2.3i</u>	<u>6.56i26.</u>	<u>5.535.56</u>
..35.35.	35...5..	.3...3.3	.2...216

Sarno:

<u>.3...356</u>	<u>.3...356</u>	<u>.3...356</u>	<u>i65.2356</u>
2.212...	2.212...	2.212...	...3.126

Figure 25. Cengkok going to pitch 6.

Martopangrawit:

<u>.3...5.3</u>	<u>.3...5.3</u>	<u>2i232.2i</u>	<u>653..5.3</u>
2.212.2.	2.212.2..	.....6..	...12.2.

Ngasinah:

<u>..535356</u>	<u>..535653</u>	<u>..535653</u>	<u>.3.i.i.3</u>
23.12.2.	23.12.2.	23.12.2.	2.2.6.2

Sarno:

<u>23..5653</u>	<u>23..5653</u>	<u>565.5653</u>	<u>565.5653</u>
..6i2.2.	..6i2.2.	...12.2.	...12.2.

Figure 28. Cengkok gantung for pitch 3.

Martopangrawit:

<u>.i.iii.i</u>	<u>.i.iii.i</u>	<u>.6i26i23</u>	<u>626.656i</u>
2.2...2.	2.2...2.	.....	...3....

Ngasinah:

<u>.i.iii.i</u>	<u>...i6i26</u>	<u>.3.i6i.3</u>	<u>6.6i6..i</u>
2.2...2.	232.....	2.2...2.	.5...32.

Figure 26. Cengkok gantung for pitch 1.

Martopangrawit:

<u>..656.65</u>	<u>..656.65</u>	<u>..656.65</u>	<u>..656.65</u>
12...2..	32...2..	32...2..	32...2..

Ngasinah:

<u>..656..5</u>	<u>...56..5</u>	<u>...56..5</u>	<u>..565i65</u>
.2...23.	323..32.	123..23.	23.....

Sarno:

<u>656.6i65</u>	<u>656.6i65</u>	<u>6i656265</u>	<u>6i656235</u>
...23.3.	...23.3.	.23...3.	.23...3.

Figure 29. Cengkok gantung for pitch 5.

Martopangrawit:

<u>.3...356</u>	<u>.3...356</u>	<u>.3...356</u>	<u>i6i65..6</u>
2.212...	2.212...	2.212...	.....32.

Ngasinah:

<u>.23.2532</u>	<u>3.353.32</u>	<u>.3..2356</u>	<u>i65...56</u>
1..6i.1.	.6i..6i.	6.6i.....	...323..

Sarno:

<u>323.3532</u>	<u>323.3532</u>	<u>.3...256</u>	<u>i653.6i6</u>
...21.1.	...6i.1.	6.6i.....	....2...

Figure 27. Cengkok gantung for pitch 2.

Martopangrawit:

<u>.6.666.6</u>	<u>.6.666.6</u>	<u>..6i.6i2</u>	<u>5.565..6</u>
1.1...1.	1.1...1.	15..5...	.2...21.

Ngasinah:

<u>.6.666.6</u>	<u>...656.6</u>	<u>.2.656.2</u>	<u>5.565..6</u>
1.1...1.	121...1.	1.1.1.1.	.3...21.

Sarno:

<u>.6.666.6</u>	<u>.6.6.6.6</u>	<u>5..5..56</u>	<u>5.535.56</u>
1.16..1.	16i.16i.	.23.23..	.2...21.

Figure 30. Cengkok gantung for pitch 6.