

INSTRUMENTATION

Gambang cengkok in slendro manyura

compiled by Carter Scholz

Cengkok from T. Slamet Suparno's book as played by:

Ws = Wignyosusastro

Wm = Warsomloyo

Ds = Darsono

My = Mulyadi

Cengkok from other sources as played by:

Wi = Widiyanto [aka Midiyanto]

PC = Pak Cokro [aka Ki Wasitodipuro, aka Ki Wasitodiningrat, aka K.P.H. Notoprojo]

BB = Ben Brinner

KS = Ki Sudarto's book (Yogya)

Su = Suhardi (Sutton's thesis)

Ku = Kumuda cassette KGD-018 ("Pangkur Pamijen")

All cengkok are for irama wiled/dadi/III. Downbeats fall on the last note of each grouping. Cengkok for pathet sanga are simply transposed down one pitch level. Gendhing in pathet nem are generally a mixture of manyura and sanga cengkok. It is fairly common for sanga or manyura to "modulate" briefly one into the other (Gambirsawit, for instance, goes briefly from sanga into manyura during gatra ending on 3). Rebab, gender, and/or vocals are the best guide both to pathet and register at any moment; the gambang generally plays parallel to them, and may even borrow cengkok (especially from gender and gerong, and especially in irama wilet). Particular gendhing may have their own individual cengkok in places.

The balungan given for "special cengkok" are indicative, not exclusive. For instance, ayu kuning may be used for balungan other than 6i32 6321. For ayu kuning, as for other cengkok, the lagu (as expressed by gender, rebab, and pesinden) follows a characteristic shape, passing through high 1 to high 3, then falling to low 1. How this is expressed in the balungan is variable. (I have begun to think of the balungan as the shadow cast by the lagu, rather than the lagu/cengkok being an elaboration of the balungan. This viewpoint at least makes Javanese statements like "Asmaradana is just like Pangkur" more intelligible to me.)

In most of these transcriptions only one hand is shown. Octave playing is assumed. Some hand

independence, contrary motion, and syncopation is always present, but the variants are too numerous to transcribe; they are best learned by listening to experienced players. Where such features seem to go beyond mere idiomatic variation, they have been transcribed in two-handed form.

Some future elaboration would do well to look more closely at the structural patterns within cengkok. Widiyanto classifies gambang figures into three classes: gantung ("hanging"), seleh ("cadential"), and rambatan (transitional). It is certainly more useful to think of the common 321y cengkok as "gantung 3, seleh 6" (or, even better, as tumuran) than as a 32-note phrase.

The degree and kind of variation possible within a constant structural unit is well indicated here by the numerous transcribed garapan of puthut gelut. Nearly all start with gantung 3, touch 6 at their midpoint, rise to high 3, and end on 2, with varying degrees of emphasis on these key pitches of the lagu. The other panerusan follow the same contour. (Gambang cengkok are frequently idiomatic derivations from the more numerous and better defined cengkok of the gender, rebab, and/or pesinden, which is where any comprehensive study of cengkok as structural elements should begin.)

It should be noted that many of the same 8- or 16-note modules show up again and again as components of longer cengkok, and many trivial variations arise in treating what is clearly the same module. (Consider these variations on the common cadence down to 3 from a high 1 or 6, as at the end of kacaryan: 2i232352 6i653123 / 2i2323i2 6i653123 / 2i2326i2 6i563523. And the same module is found, transposed, at the end of dua lolo: 656i6i26 3532156i.) Widiyanto has said that there are only about 30 basic gambang patterns in 3 basic classes (gantung, rambatan, and seleh — hanging, transitional, and cadential), and while a refined player will certainly extend this basic vocabulary with creative garapan and borrowings from gender and vocals (or even bonang and kendang!), it still indicates that the gambang is not as central a carrier of lagu as the gender or the rebab, though more central than suling or siter.

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Special Cengkok

These cengkok are named for vocal melodies. The other panerusan have similar cengkok, so named, which describe roughly the same melodic shape. They are usually the length of 2 gatra (or one gatra in minggah irama wiled).

Puthut gelut

(characteristic balungan: 33·· 6532 / 3356 3532 / 3323 6532 / ·3·6 ·3·2 / ·3·2 wiled)

vocal melody:

6̣16̣12323	216̣16̣123	5635612̣3̣	3̣5̣2̣16̣2̣16̣	2̣1̣2̣3̣2̣3̣5̣2̣	61653216	6̣16̣12356	6̣1532312	Ds
6̣1216̣123	216̣36̣123	3335612̣3̣	3̣5̣2̣16666	6̣12̣3̣2̣3̣5̣2̣	66662163	·5653216	6̣16̣1216̣2	Ws
3̣3̣3̣56123	3335612̣3̣	3̣3̣3̣3̣3̣3̣3̣3̣	3̣3̣2̣16216	3̣3̣3̣3̣2̣13̣2̣	66661653	21666666	6̣6̣6̣126̣12	My
216̣16̣123	5323216̣1	216̣16̣123	32312323	6662612̣3̣	2̣3̣5̣2̣6633	65353216	6̣16̣126̣12	PC
6̣16̣12323	216̣36̣123	5635612̣3̣	3̣5̣2̣16216	2̣1̣2̣3̣2̣3̣5̣2̣	61653216	6̣16̣12356	6̣1532312	KS
6̣1216̣123	216̣36̣123	3335612̣3̣	3̣5̣2̣16666	3̣3̣3̣3̣2̣13̣2̣	61653653	65353216	6̣6̣6̣126̣12	KS
3̣3̣3̣56123	3335612̣3̣	3̣3̣3̣3̣3̣3̣3̣3̣	3̣3̣2̣16216	2̣163213̣2̣	61262163	65353216	6̣16̣126̣12	KS
6̣1216̣123	216̣36̣123	3335612̣3̣	3̣5̣2̣16216	2̣1632612̣	61262163	33616126	32361312	KS
6̣16̣16165	3̣3̣3̣66561	21626121	21232323	5665612̣1	3̣2̣126163	56355216	6̣16̣326̣12	Su
6̣5336561	22221616	33635612̣	3̣5̣2̣16356	2̣12̣3̣2̣3̣12̣	63653216	6̣16̣12356	6̣15326̣12	Ku
216̣12123	5323216̣1	216̣16̣123	32312323	6662612̣3̣	2̣3̣5̣2̣6633	65353216	6̣16̣12322	PC
6̣1216̣123	3635612̣3̣	3̣13̣2̣1653	35356356	3561213̣2̣	63653216	6̣16̣12356	6̣15326̣12	Wi
61216123	36356123	31321653	35356356	35612123	21326263	65321216	6̣16̣126̣12	Wi
12612123	21216123	3335612̣3̣	3̣5̣2̣16356	3̣3̣3̣3̣2̣266	3̣3̣1̣12̣266	63653216	6̣16̣12322	Wi
12612123	21216123	3335612̣3̣	3̣3̣3̣2̣1656	2̣1632163	2̣3̣5̣2̣6263	65321216	<u>··6·6·62</u>	
							6̣36̣1232·	Wi

Debyang debyung

vocal melody: ···· ···· ·123 ·126 ·123 ·126 ·123 3̣3̣3̣6
nyo tali nyo emping nyo tali nyo emping nyo tali jobangjabing

(balungan: 2 3253 6532 / ·3·2 wiled; often after puthut.gelut; Yogya name: *Tumpang Sari*)

6̣123216̣2	6̣123216̣2	6̣1216̣123	35216356	35612356	3561213̣2̣	1̣2653216	6̣16̣126̣12	Ds
6̣123216̣2	6̣123216̣2	6̣1216̣123	35216356	35612356	35616126	·3653216	6̣16̣126̣12	Ws
6̣123216̣2	6̣123216̣2	6̣1216̣123	35216356	66612356	66661653	21666666	6̣6̣6̣126̣12	My
22222222	6̣1235356	2̣165352̣1	1̣2123123	66626123	2̣3̣5̣2̣6633	65353216	6̣16̣126̣12	PC
6̣1232312	6̣1261232	6̣1216̣123	35216356	35612356	3561213̣2̣	1̣2653216	6̣16̣126̣12	KS
<u>·1·1·12</u>	<u>·1·1·12</u>	<u>·1·1·123</u>	<u>·3565356</u>	<u>·5612356</u>	<u>2̣13̣26163</u>	<u>65353216</u>	<u>61612212</u>	
6̣1235312	6̣1235312	6̣1235323	·3565356	35612356	21326163	65353216	61612612	KS
<u>2121212·</u>	<u>2121212·</u>	<u>2121212·</u>	<u>·3565356</u>	<u>61612356</u>	<u>3561213̣2̣</u>	<u>63653216</u>	<u>6·6·6·6·</u>	
2321612·	6̣123212·	2321612·	·3565356	6̣16̣12356	35612132	63653216	6̣12326̣12	Wi

Ayu kuning

vocal melody: 6 . . 2̣ 1̣ . 2̣3̣ 3̣ . . 5̣2̣ 3̣ . 2̣6̣ 3̣ . . 3̣ 5̣3̣ 2̣3̣ 1̣
ayu kuning bentrok maya maya

(balungan: 6i3̣2̣ 6321)

61235356 35612161 61232312 12612612 61232323 12653653 65321265 36356121 Ds
66612356 66621621 61216123 33212612 61212123 35212653 35353561 65656321 Ws
66612356 66663561 26126126 33332352 66612123 12661653 12663333 33356561 My
61235356 35612161 61232312 12612612 66332212 61653653 65321265 33363561 Ds
22666666 66356161 21633333 61261212 61232352 61653353 61621632 12636561 PC
21235356 35612161 61233333 33312612 61233333 12653653 65321265 33356561 KS
33356356 35612161 61233333 33312612 61216123 12653653 65321265 33356161 KS
23565656 33662161 12212123 35312612 21616123 12653523 65321265 56561561 Wi
12161235 55121516 66565612 22121231 56165612 61532312 .1321653 35356356 Wi

(sanga; imitates gerongan)

Kacaryan

vocal melody: 6i2̣ 3̣6 565 6 6 126 53
kacaryan ing gung di natur

(balungan: i 3265 i653)

61232352 61653532 25235612 23165635 23561656 53232356 35216216 62612353 MS
61612161 61612612 65653532 23235235 23532356 53232356 21232612 61653123 Ws
11112266 33332612 53216156 53235235 23532356 53232356 21653532 66612123 My
61233333 33312612 222123.2 266563.5 22235356 53262356 61233333 12653333 KS
53262356 53262356 66611332 26656335 22235356 53262356 61233333 12653333 KS
66611115 55566661 11166221 15523123 11123235 11121261 52535216 55515612 Wi

(sanga; imitates vocal)

11122116 61133112 22211332 23165235 23565356 53232356 21232352 61653123 Wi

(imitates vocal)

Rujak-rujukan

vocal melody: 2233 3332 2/321 3332 2223 3 1216
rujak nanes pantes den wadah gelas rujak tiwas tiwas nglabuhi wong ora welas

(balungan: 6 2321 3216 / 1 6 wiled)

35612123 21616123 12653653 33363561 21235356 35213212 61216123 35216356 Ds
35612123 21616123 61262163 65321261 61235356 63653212 61216123 .3565356 Ds
66612123 21616123 61653653 35353561 61212123 33212612 61653653 35356356 Ws
66616123 21616123 33126633 33356561 11113333 33332352 .2532165 35356356 My
61216123 21636123 65616126 63656321 61235323 35616156 31321653 35356356 KS

Ora Butuh

vocal melody: 6565 6535 2566 . . 3 $\overline{56}$ $\overline{35}$ 3

ora butuh godong kayu butuhe golonging kalbu

(balungan: .5 .3 manyura wiled only)

61612356	61535235	23561612	23165635	23561656	53232356	21232352	61653523	Ds
33356123	21616123	22233556	65565615	53232356	53232356	21232612	61653123	Ws
55561235	55555555	33663522	22235235	53232356	53232356	21232612	61653123	My
55561235	55555555	33663522	22235235	23532356	53232356	21653532	66612123	My

Dudukan

vocal melody 61 26 5 3 5 6 123 21 2123 22 31

yo surako surak iyo surak iyo

(balungan: 5653 2121 5653 2126 manyura only; Yogya name: *Surako*)

61235356	53232356	21232352	61653523	65616126	35321261	32165653	35356356	Ds
53232356	53232356	21232612	61653123	66665365	23216121	61616123	35216666	Ws
.3532356	53232356	21232612	61653123	66665615	22225321	.1321653	33356356	My
61235356	53232356	21232352	61653523	61262163	12653653	65321265	26256121	Ds
23235235	23232356	21232612	61653123	66665365	56562161	61616123	21653561	Ws
.3532356	53232356	21232612	61653123	66665615	22225321	61653333	33356561	My
61235356	53232356	21232352	61653523	61261263	33653353	65321653	33356561	BB
65362356	53262356	61233333	12653653	65616126	35321261	11321653	33356356	KS
23552355	23532356	53216666	61216123	21636123	21636123	21653333	35612161	KS

Dudukan pelog nem

(balungan: 5653 2165)

61235356	53232356	21232352	61653523	66665365	23216121	32165632	23235235	Ds
53232356	53232356	21232612	61653123	66665365	23216216	66216532	23235235	Ws
63535356	53232356	21232612	61653123	66665615	23523216	66532222	22235235	My
55561235	55532356	21232612	26212653	53265235	23525216	16216532	23235235	KS

Ganggen kanyut (Yogya)

(balungan: 2126 . . 6.)

65616126	35321261	32121653	35356356	66612356	61233333	33333333	32216666	KS
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Manggeng

(balungan: from 6 to 2)

6621.1.6 2163.123 35353216 6.6.6.66
 66216.6. 216.6123 35353216 63612.2. KS

Putut semedi

(balungan: . 3 . 2 dadi; often after ayu kuning)

21616123 - 3565356 61612356 61532612 Wi

Tumuran 6

(balungan: 3216; to gong)

21636123 35616126 31321653 35356356 Wi

Ordinary Cengkok

These cengkok are used when the lagu does not call for special cengkok. They are all the length of one gatra (or half a gatra in minggah irama wilet) .

from low 6 to 3

61612356 61532312 61235356 61653523 Ds
35612356 35612132 61653216 61612123 Ds
66612356 65323565 53232356 61653653 Wm
222123 . 2 235563 . 5 55532356 12653523 KS

from low 6 to 2

61612612 61235356 35216216 61612612 Ds
35612356 35612132 61653216 61612612 Ds
61612356 35612123 33126633 12612612 My
35612356 35616126 . 3653216 . 1612612 My
33356123 33216216 . 3653216 61612612 ??

from 6 to high 1

61232323 21636123 21653653 36356121 Ds
21216121 61216123 23216533 35356121 Ds
22226121 21212123 21616535 65656561 My
61612612 21636123 32532165 56561561 Wm
61216123 21636123 6 . 2 . 6 . 2 . 6 . 2 . 6 . 2 . KS
21616123 21616123 33226633 65616561 Wi

from low 6 to 1

61235323 61262165 65321265 33363561 Ds
35612123 61262163 12653653 36356121 Ds
61216161 61212353 61621621 63656321 My
21636123 21616123 65616126 66156321 Wm
66612123 53565323 21612165 33356561 Wm
66612123 36356123 12653523 65321561 Wi

from 6 to 6

61612612 61232312 61232323 35216216 Ds
53232356 53232356 12653653 35356356 My
61232352 66563561 11.6.653 33.56356 Wm

from low 5 to low 2

32126132 16123212 22252356 61532222
35323532 32123532 22252356 61532.2. KS

from low 2/3 to low 6

35612123 12653653 36356123 35216216 Ds
21232123 21232123 36356123 35216216 Ds
26256123 12653653 36356123 35216356 Ds
35356561 6121656. 35356123 .5216356 My

from 1 to low 6

12126123 12612612 61232323 35216216 Ds
61612612 61232312 61232323 35216356 Ds
61232323 12653653 36356123 35216216 Ds
61232612 16561612 61261263 .5216356 My
61216123 66612612 66626123 35216666 KS
12612123 35616156 31321653 35356356 Wi

from 2 to low 6

65616126 35321261 32165653 35356356 Ds
61232312 61232312 61235356 35216356 Ds
16561561 65353561 56356123 .5216356 My
53565615 31321653 33356123 35216216 Wm

from 1 to 1

61235323	12653653	36356123	35321261	Ds
21612353	21616123	65321265	33363561	Ds
21612356	53216123	12653333	36356121	My
65656121	65656123	21612121	65656121	My
12126123	21636123	65616126	66156321	Wm
61216123	21636123	21653333	33356561	KS

from 2 to 1

61216123	12653653	36356123	12653561	Ds
61235323	21636123	12653653	36356121	Ds
61232352	61653653	65321265	36356121	Ds
61261263	12653523	65321265	33363561	My
61216161	61212353	61621621	63656321	My
21616123	21616123	65616126	66156321	My
61232352	61653653	61262163	65321261	Ds
61216123	21616123	65321265	35653561	Ds
21636123	21636123	35616156	32161561	Wi

from 3 to 1

65616126	35321265	36356123	35321261	Ds
61261263	12653653	65321265	33363561	Ds
36356123	12653653	65321265	36356121	My
61261263	33653353	65321265	33363561	BB

from 2 to 2

61235356	35612132	61653216	61612612	Ds
61235356	35216356	35612356	61532612	Ds
12321212	16161612	32161656	16161612	??
21616123	21616123	35321216	61612612	??
61235356	35216666	66612356	61532612	KS

from high 1 to 2

6i232352	6i653216	61612356	6i532312	Ds
i2i26i23	i2653216	61235356	6i532612	Ds
6i232323	2i653565	32161616	16161612	My
33332352	66336535	56532356	6i532532	My
333326i2	63653216	61612356	.3653212	My
32126123	35216666	66612356	6i532612	KS

from 3 to 2

21616123	12612356	35216216	61612612	Ds
36356i23	23526i63	65321216	61612612	Ds
66665i65	32123235	32121616	16161612	My
21612121	32121616	16161612	16161612	My
666656i5	32123235	56532166	61232612	My
6i232323	2i326633	65353216	61232612	Wm
656i6i6i	65336535	53653216	61261612	Wm
61216123	21636123	35353216	66612612	KS

from 2 to 3

61235356	53232356	2i232352	6i653523	Ds
61235356	356i6i23	i2653521	66616123	Ds
32121616	16123212	61235356	66532123	My
61216535	65656121	61235356	35216123	My
21636123	23535356	2i2326i2	6i232653	Wm
61235356	53262356	2i2323i2	262i2653	KS

from 3 to 3

21616123	21616123	36356i23	i2653523	Ds
53232123	21212123	53235356	66532123	My
53232356	53232356	65i65321	11123123	Wm
23552355	2356i656	53216666	61216123	KS

from 5 to 3

23561656 53232356 21232352 61653623 Ds
23535616 16532356 21232612 66552123 Ws
32356535 32123235 23212121 21212353 My
23535356 53232356 21232612 21232653 Wm
22235356 53262356 61232312 26212653 KS

from 2 to 6

61235356 35612123 12653653 35356356 Ds
61235356 35612612 61232323 35216216 ??
61235323 21616123 56356123 35216216 Ds
61612612 61561561 56356123 .5356356 My
23561656 53262356 66626123 35216666 KS

from 3 to high 1

21616123 21616123 36356123 35321261 Ds
21612353 21616123 11116121 21212161 My
21636123 56356123 32532165 56561561 Wm

Cengkok gantungan

Nearly all gantung patterns may be transposed to any pitch.

gantung 1

6531.561 6531.561
653.3561 653.3561 KS
5 6 5 5 .5. 5 5 5 6 5 5 .5. 5 5
5 6 1 1 1.2 1 1 5 6 1 1 1.2 1 1 KS (also for 2)

gantung 2

612323.2 612.1232
61232312 61261232 Ds/Ws/Wm
. 11. 22. 11. 22 . 11. 22. 11. 22
3 2 3 2 3 2 3 2 3 2 3 2 3 2 Ds (also for 6, high 1, low 2 p.nem)

16121612 16121612

35323532 35323532 Ds (also for 6, high 1, low 2 p.nem)

gantung 3

2 11̄. 3 3 1 2 3 2 11̄. 3 3 1 2 3
 2 1 6̣ 1 6̣ 1 2 3 2 1 6̣ 1 6̣ 1 2 3 Wi

. 1 2 3 2 1 2 3 2 11̄. 3 3 1 2 3
 . 6̣ 5 3 5 6̣ 5 3 2 1 6̣ 1 6̣ 1 2 3 Wi

. 1 . 33̄. 1 . 33̄ . 1 . 33̄. 1 . 33̄
 6̣ 1 6̣ 1 6̣ 1 6̣ 1 6̣ 1 6̣ 1 6̣ 1 6̣ 1 Wi

gantung 6

53.6.356 53.6.356
 53232356 53232356 Ws/Ds/Wm/My

The KS pattern notated as 61216123 is actually:

6121.123
 6̣1235323

Some beginning gambang patterns and pieces

(These extremely preliminary notes were put together in Sept. 1992 at the request of Lou Harrison, for use in his gamelan class at Cabrillo College. — Carter Scholz)

This guide is meant to provide a beginner with the rudiments of gambang playing. The best way to become adept at any instrument, of course, is to study with a master. No amount of book learning can substitute for this, and this little primer doesn't attempt to do so. However, there are times when a master is not available, but one wants the sound & texture of the gamelan to be more or less complete and correct even if the desired expertise is, of necessity, lacking.

Most of the cengkok and garapan I have learned come from lessons with Mas Widiyanto. I am grateful to him for sharing his knowledge and many insights into karawitan with me. Any errors in transcription or interpretation are mine.

Patterns and cengkok

Basic gambang patterns are best thought of as groups of 8 or 16 notes. Cengkok are longer patterns made up of several such units, usually the length of one gatra (or two). Ultimately it is best to think of a piece in terms of its cengkok, but the beginner should learn patterns first. The patterns fall into three basic classes: *gantung* ("hanging"), *rambatan*

("moving"), and *seleh* ("cadence"). There are many variants and exceptions, but the beginning student should learn to play at least basic 8- and 16-note *gantung* and *seleh* patterns on any pitch as second nature. Gambang is the fastest instrument in the gamelan, and it's almost impossible to read a part at speed. But it is possible to read and play notations like "g.3, s.6" at speed if you know the basic patterns and how to put them together. (Better still is to memorize the whole piece.) The patterns presented here are representative; they are by no means exhaustive.

In the transcriptions, octave playing is assumed, except where otherwise noted. Patterns are usually notated as a single line, even though they are often played with a certain amount of hand independence and syncopation. The last note of each pattern is the downbeat.

The student should learn to play the basic patterns starting on any pitch. Once patterns are learned, they should be linked together into longer cengkok; try memorizing a complete piece one kenongan at a time. (*Ladrang Wilujeng* is an excellent beginner's piece.)

Garapan

You can easily learn a piece by rote from a teacher, tape, or transcription, and come to your own conclusions about how gambangan works.

Nonetheless, I offer some general observations for whatever they're worth.

A player invents his own *garapan* (treatment) for a part. Experienced players with a deep knowledge of *karawitan* will invent more complex and interesting parts with more variety of *cengkok* and technique, while a beginner will stick to a fairly small stock of predictable phrases. Nonetheless, all "correct" *garapan* for a piece, whether simple or complex, share certain features.

In general, a *cengkok* is one *gatra* long (or two). The *gambang* usually plays a *seleh* pattern to the last *balungan* pitch of the *gatra* (unless it is a 2-*gatra cengkok*). *Gantung* patterns are often used at the start of a *gatra*, and where the *balungan* repeats notes.

Although *gambang* patterns may be transposed freely, they do express *pathet*. *Seleh 6* in *manyura* generally differs from *seleh 6* in *sanga* (though *seleh 6* in *manyura* is equal to *seleh 5* in *sanga* moved up one). The *garapan* for a given *pathet* generally emphasizes the pitches important to that *pathet*. Thus *pathet manyura*, where 2, 3, and 6 are important, generally involves a lot of *gantung 3* and 6, and *seleh 6, 2*, and some 3. *Pathet sanga* generally involves much *gantung 2* and 5, and *seleh 5* and 1 (and some 2). *Pathet nem* is a mixture of *manyura* & *sanga*, with some features of its own. Note how *Srepegan nem* (below) begins with *gantung 2* (*sanga*-like), changes to *gantung 3* (*manyura*-like), goes to *seleh 5* (*sanga*-like), then *seleh 2* (*manyura*-like), and finally *tumuran sanga* (*gantung 2, seleh 5*) to *gong*.

Seleh patterns to an "enemy" tone (1 and 5 in *manyura*, 6 and 3 in *sanga*) may be different from other *seleh*. (See *seleh 1* examples below.)

Like *bonang*, *gender*, and *rebab* (and unlike *balungan* instruments), the *gambang* has a wide range and uses this range to indicate whether the *lagu* is high, middle, or low. It's important that the *gambang* play in the proper register. When in doubt, follow the *rebab*.

The best way to devise *garapan* is to learn as many different pieces from a master player as possible. The same *gatra* and *cengkok* come up again and again in various contexts and guises. Eventually a player can learn to concoct plausible *garapan* at sight from an unknown *balungan*, if need be. But the pitfalls in sight-reading a *gending* can be

many. It's best to learn directly from someone who knows, at least for traditional *gending*.

A transcription of *Ladrang Pangkur* is attached, as *garap*'ed by four different players. It's instructive to compare their approaches (which can vary considerably from *gongan* to *gongan* even in the same performance!).

Irama and tempo

The speed of playing is determined by the drumming tempo and the *irama*. In *irama II* (*tanggung*), the *gambang* plays 4 notes per *balungan* tone; in *irama III* (*dados*), 8. In *irama I* (*lancar*), the *gambang* may simply play the *balungan* at double speed (or not play). Depending on the drumming tempo, the *gambang* will generally play between 4 and 8 notes per second. During transitions the player should shift *irama* when it is comfortable to do so, i.e. when staying in the old *irama* would feel too fast or too slow.

It is actually easier (for me, anyway) to play in *irama III* than in *irama II*. The 8-note units fit more gracefully into the 32-note *gatra* phrases, and there is more time to think of variations and more space to fit them into. I tend to think of *irama III* as normative, and of *irama II* as a condensation of an *irama III* part.

Technique

The most desirable trait in *gambang* playing is "smoothness". The part should be rhythmically regular and melodically flowing. *Tabuh* (mallets) should be held loosely, so that their natural rebound after impact aids the player's speed and doesn't muffle the timbre.

The *gambang* is in no sense a leader of tempo, and should defer to the *kendang* and *gender*, but the *gambang* player should also be mindful that its insistent pulse has a metronomic effect on the other musicians, for good or ill. In the absence of *kendang*, *gambang* can be an effective rhythmic leader. Contrariwise a lack of smoothness can be a saboteur of ensemble.

Although the transcriptions are notated as a single line, and assume octave playing, good *gambangan* always has a certain amount of hand independence and syncopation. For example, see the patterns for *gantung 3* and *seleh 6*. The best way to learn these details is by listening to good players.

Some basic patterns (manyura)

Patterns may be transposed down one pitch for sanga

Gantung

Gantung patterns may be transposed to any pitch.

gantung 3

notated: 3 21616123 or 3 21633123

performed (for example):

3 2 11̄ . 3 3 1 2 3 2 11̄ . 3 3 1 2 3
3 2 1 6̣ 1 6̣ 1 2 3 2 1 6̣ 1 6̣ 1 2 3

variations:

. 1 2 3 2 1 2 3 2 11̄ . 3 3 1 2 3
. 6̣ 5̣ 3̣ 5̣ 6̣ 5̣ 3̣ 2̣ 1̣ 6̣ 1̣ 6̣ 1̣ 2̣ 3̣ (contrary motion)

. 1 . 33̄ . 1 . 33̄ . 1 . 33̄ . 1 2 3
6̣ 1 6̣ 1 6̣ 1 6̣ 1 6̣ 1 6̣ 1 6̣ 1 2 3

gantung 1

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

gantung 2

. 11̄ . 22̄ . 11̄ . 22̄ . 11̄ . 22̄ . 11̄ . 22̄
3 2 3 2 3 2 3 2 3 2 3 2 3 2 3 2

Seleh

seleh 6

notated: 3 .1321653 35356356

performed (for example):

3 33̄ . 3 2 1 6 5 3 33̄ . 3 5 6 3 5 6
3 3 1 3 2 1 6 5 3 3 5 3 5 6 3 5 6
3 35216153 35356356
3 35616126 35216356
3 35616126 35216216
. 3355335 56635156

seleh 3

6 2̄123̄23̄5̄2 61653123

seleh 2

3 .1321216̄ 6̄16̄126̄12

6̄ 6̄16̄12356 6̄15326̄12

variation on 6̄16̄126̄12:

$$\frac{66 \cdot 6 \cdot 6 \cdot 6 \cdot 2}{6 \ 3 \ 6 \ 1 \ 2 \ 3 \ 2 \ .}$$

seleh 1

3 .2532165̄ 56̄56̄156̄1 (*seleh 6 transposed*)

3 .1321653̄ 3335656̄1

3 36356156 3132156̄1

3 33226633̄ 656̄1156̄1

3 1263656̄1 6535356̄1

Tumuran (gantung 3 + seleh 6)

	3	2	1	6̄
216̄16̄123	216̄16̄123	35216̄153̄	35356356̄	
216̄16̄123	352126̄12	.1321653̄	35356356̄	
216̄16̄123	356̄16̄126̄	31321653̄	35356356̄	
356̄16̄126̄	31321653̄	.3355335̄	56635156̄	

Transcriptions

Srepegan pathet nem, irama tanggung

(garapan Widiyanto)

6 5 6 5̣ 2 3̣ 5 3̣
55561612 165-2612 66622123 21616123
16565612

5 3 5 3̣ 5 2̣ 3 5̣
21616123 21616123 235-6532 23235235

1 6 5 3̣ 6 5̣ 3 2̣
23561612̣ 162̣16356 63653216̣ 61612612

3 2 3 2̣ 3 5̣ 6 5̣
26565612 16565612 26216532̣ 23235235

ngelik (1st time only)

2 1 2 1̣ 3 2̣ 3 2̣ 5 6̣ 1 6̣
55561235 56561561̣ 56161612̣ 16565612̣ 2132̣1653 35356356

1 6 5 3̣ 2 3̣ 2 1̣
11156161̣ 65611561̣ .5616561̣ 65-11561̣
.3212321

3 2 6 5̣ 3 2̣ 3 5̣
2̣12̣3̣2̣3̣5̣2̣ 63653532 23235235 23165555

Lancaran Ricik-Ricik, irama lancar

(balungan nibani; garapan Pak Cokro)

3 5 6 5 6 5 1 6
 65555556 12355555 23561612 23216356
 55561235 555.3535 23561222 23216356
 3 5 6 5 6 5 1 6
 66633335 55665535 65612123 3.216.56
 6633333. 55523535 23561222 23216356
 3 2 3 2 3 2 1 6
 66333332 22261212 .3232153 35356356
 66633332 22261211 32266153 35356356
 3 2 3 2 3 2 1 6
 66611112 22233332 .3216153 35356356
 66612212 .12.1212 23216153 35356356

Lancaran Singanebah, slendro nem

5 3 5 3 5 3 2 1
 21616123 21616123 33356561 56561561 (high or low)
 33226633 65616561

gantung 3 *seleh 1*
 2 1 2 1 2 1 3 2
 65353561 65353561 56321216 61612612
 65353561 65353561 66612356 61532612

gantung 1 *seleh 2*
 3 2 3 2 3 2 5 3
 16565612 16565612 66612356 61653123
 61231265 35216123

gantung 2 *seleh 3*

1 6 5 3 1 6 5 3 1 6 5 3 2 3 2 1
 21616123 21616123 21616123 21616123 33356561 23262321 65353561 65353561
 5 3 2 1 5 3 2 1 5 3 2 1 3 5 3 2
 65353561 65353561 65353561 65353561 21232352 66336535 53653216 61612612
 6 5 3 2 6 5 3 2 6 5 3 2 5 6 5 3
 16565612 16565612 16565612 16565612 66612123 66612123 12653521 66666123

Ladrang Sri Karongron, slendro sanga

(garapan Pak Cokro, transcribed by Ben Brinner)

irama I

2 1 2 6 2 1 6 5̣
5̣6121161 5̣5225356 22221161 5̣5561235
22221161 5̣5225356 22221161 5̣5561235
6 1 6 5̣ 2 3 2 1̣
55125612 23165235 12215522 25261211
55515612 23165235 22115522 56561211
5 2 3 5̣ 6 1 6 5̣
5555235 23523535 65·16122 231652·5
55552355 23523535 16522222 23165235
2 1 2 5̣ 2 1 6 5̣
16215522 ·551651· 22321161 55235235
16126152 25121516 *slowing to irama II...*

2 1 6 5̣
22222222 56156161 ·2165632 23235235
2 1 2 6
555·2222 56156161 56123212 16525156
2 *etc.*
66222222 5

Ladrang Pangkur, slendro manyura

irama tanggung

3 2 3 1 3 2 1 6̂
 6̂1232123 126̂36̂56̂1 126̂12312 6̂6̂6̂12356̂
 1̂ 6 3 2̂ 5 3 2 1̂
 666̂26̂12̂3̂ 3̂3̂3̂2̂2̂1̂2̂ 6̂16̂53353 216̂1216̂1
 3 5 3 2̂ 6 5 3 2̂
 216̂16̂123 65353212 53216̂6̂16̂ 6̂16̂12322
 5 3 2 1̂ 3 2 1 6̂
 6̂1235323 216̂56̂26̂1 13216̂53 35356̂356̂

irama dados

3 2 3 1 3 2 1 6̂
 216̂16̂123 216̂16̂123 36356̂132 63656321 126̂12323 35356̂156 313216̂53 35356̂356̂
 1̂ 6 3 2̂ 5 3 2 1̂
 666̂12356 6̂16̂12̂3̂2̂3̂ 3̂13̂2̂1̂2̂16 6̂16̂126̂12̂ 2̂12̂3̂2̂12̂3̂ 2̂16̂16̂12̂3̂ 1̂26̂53623 6532156̂1
 3 5 3 2̂ 6 5 3 2̂
 216̂16̂123 216̂16̂123 356̂12̂12̂3̂ 3̂3̂2̂16̂2̂16 3̂3̂3̂3̂2̂13̂2̂ 63653216 6̂16̂12356 6̂15326̂12
 5 3 2 1̂ 3 2 1 6̂
 6̂1216̂123 36356̂12̂3̂ 1̂26̂53523 6532156̂1 126̂12356 313216̂53 3355335 566̂35156̂

irama wiled (ciblon)

. 3 . 2 . 3 . 1̂
 356̂12356 356̂12̂13̂2̂ 63653216 6̂16̂126̂12 216̂16̂123 216̂16̂123 32532165 5656̂156̂1
 . 3 . 2̂ . 1 . 6̂
 12212123 356̂5356 6̂16̂12356 6̂15326̂12 216̂16̂123 356̂16̂156 313216̂53 35356̂356̂
 1 1 . 1̂ 6 6 1 2̂
 33356̂123 3635656̂1 6535356̂1 6535356̂1 126̂12̂12̂3̂ 2̂13̂2̂6̂26̂3 65321216 6̂16̂126̂12
 3 2 6 3̂ . 2 . 1̂
 23212322 21232122 21633123 21232653 356̂16̂126 36321265 3335356̂1 16232621
 . . . 3̂ 6 5 3 2̂
 126̂12123 36656̂12̂3̂ 3̂3̂3̂3̂3̂3̂3̂ 3̂3̂2̂2̂1166 356̂12̂12̂3̂ 2̂13̂2̂6̂26̂3 65321216 6̂16̂126̂12
 3 2 5 3̂ 6 5 3 2̂
 21212122 21212122 21212122 21265356 356̂16̂126 3̂2̂126263 65321216 6̂16̂126̂12
 6 1 3 2̂ 5 3 2 1̂
 23235536 662̂16̂12̂1̂ 126̂12̂12̂3̂ 353̂126̂12 6̂123̂13̂2̂3̂ 2̂16̂16̂12̂3̂ 65321265 5656̂156̂1
 . 3 . 2̂ . 1 . 6̂
 126̂12123 356̂5356 6̂16̂12356 6̂15326̂12 216̂16̂123 356̂16̂156 313216̂53 35356̂356̂

Ladrang Gonjang Ganjing, slendro sanga, irama dados

(garapan Pak Cokro, tr. by Ben Brinner)

.	2	.	1	.	6	.	5
55561222	22261212	22232165	56561211	56123212	16535156	6635-223	35523635
.	2	.	5	.	2	.	1
11222222	22252356	16122222	23165235	22221161	55225323	53232165	56561561
.	2	.	1	.	2	.	1
11555551	56123212	53232165	56561561	56115612	32123212	53232165	56561211
.	2	.	1	.	6	.	5
15615612	21261212	53232165	56561561	11565612	52535156	66233223	35523635
<i>to ngelik:</i>							1
							56123535 56156161

ngelik

.	3	.	2	.	6	.	5
11111111	11111666	66666666	66611112	22222222	36561561	32165632	23235235
.	1	.	6	.	5	.	6
55515611	56123212	16532222	22252356	66666666	56515612	22213212	16535156
.	5	.	6	.	3	.	5
66666666	66653566	35635656	3232356	16522222	56156161	32165632	23235235
.	2	.	1	.	6	.	5
16121231	55225323	21655665	56561211	56123212	16535156	62233223	35523635

Ladrang Pangkur, laras slendro pathet manyura

S=Suhardi (Sutton's thesis, pelog barang), W=Widiyanto, C=Pak Cokro
 K=Kumuda cassette ("Pangkur Pamijen" sanga)

irama tanggung

3 2 3 1 3 2 1 6̣
 6̣6̣332212 6̣6̣336̣56̣1 11332212 6̣6̣6̣12356 C
 1 6 3 2̣ 5 3 2 1̣
 66626123̣ 33332212̣ 61653353 21612161 C
 3 5 3 2̣ 6 5 3 2̣
 21616123 65353212 53216616 61612322 C
 5 3 2 1̣ 3 2 1 6̣
 61235323 21656261 11355335 56635156 C

irama dados

3 2 3 1 3 2 1 6̣
 21622123 35355212 66622123 31656561 21626123 35355212 23216153 35356356 S
 21622123 61261212 61235323 21656261 11333333 61261212 53216666 66612356 C
 1 6 3 2̣ 5 3 2 1̣
 61612323 56616216 61233333 66612612 66622121 66632653 56321265 33366561 S
 66626123̣ 33333333̣ 65353216 61612612 61232352 61653353 21662165 33363561 C
 35612123 35356123̣ 31321216 61612322̣ 21616123̣ 12653323 65321266 33656561 W
 35612123 35356126 61612123̣ 31261212̣ 21616123̣ 12653123 32532165 56561561 W
 3 5 3 2̣ 6 5 3 2̣
 21622123 35216216 61611661 12212612 21235323 56316216 61612356 56532612 S
 21622123 35216216 61611661 12212612 21235323 35616216 63355226 61612612 S
 11126123 32312323 65353216 61612612 53232161 13565356 21233333 61261212 C
 12212123 3565356 61612356 61532612 21616123 21616123 31321216 61612612 W
 5 3 2 1̣ 3 2 1 6̣
 66622121 21235323 56311163 31656561 21626123 35353212 23216153 35356356 S
 66622123 61232653 56311163 31656561 21626123 35353212 23216153 35356356 S
 66626123 32312323 61621621 63656321 C
 21616123 21616123 12653333 36356561 12612123 35616156 31321653 35356356 W

irama wiled (ciblon)

. 3 . 2 . 3 . 1
 35635635 61213263 56355216 61632612 56622123̣ 33232163 56311163 31653561 S
 66612356 61232312̣ 63653216 61612612 21622123 21662123 32532165 56561561 K
 33363561 21232352̣ 66331216 63612322̣ 61216161 61235323̣ 61621621 63656321 C
 35612356 35612132̣ 63653216 61612612 21616123 21616123 32532165 56561561 W

	.	3	.	2	.	1	.	6	
61622123	35216216	61611661	12212612	61116655	16321321	12122653	35356356	S	
12612123	35216356	61612356	61532612	21622123	35616126	32126123	35216356	K	
11116123	.3565356	21626123	63612322	61235356	35321561	32121653	35356356	C	
12212123	.3565356	61612356	61532612	21616123	35616156	31321653	35356356	W	
	1	1	.	.	6	6	1	2	
33366561	11123561	61612123	31656561	61222123	35216216	61611661	12212612	S	
61653561	12123561	65616561	16232621	65356123	21232312	63653216	61612612	K	
11111112	35611111	56156161	.5353561	66662612	33333333	65353216	61612612	C	
35612356	65311561	16132621	65336561	12612123	12612612	13123126	61612612	W	
33356123	36356561	65353561	65353561	12612123	21326263	65321216	61612612	W	
	3	2	6	3	.	2	.	1	
21261212	21261212	63323265	35216123	66622163	33232163	56321265	33366561	S	
22235612	23212332	66612123	33332653	21662123	.1216123	33662165	55656321	K	
2 2 2 22	61261212	61232352	61653123	66626123	61653353	21662165	33363561	C	
23212322	21232122	21633123	21232653	35616126	36321265	33353561	16232621	W	
61235612	21261212	26232621	65332123					W	
	.	.	.	3	6	5	3	2	
61616165	22266561	.1.22121	21232323	56656121	32126163	56355216	61632612	S	
65336561	22221616	33635612	35216356	21232312	63653216	61612356	61532612	K	
21612123	53232161	21616123	32312323	66626123	23526633	65353216	61612322	C	
12612123	36656123	33333333	33221166	35612123	21326263	65321216	61612612	W	
			21616123	21616123	21532166	63653216	61612612	W	
	3	2	5	3	6	5	3	2	
21266212	21232326	63232321	63565356	61622123	56616216	53355216	61612612	S	
22123212	21232352	23126123	33565356	61612356	21326356	63653216	61612612	K	
22222222	61235356	21653521	12123123	66626123	23526633	65353216	61612322	C	
61235612	26232122	26232165	32165356	61612356	35612132	63653216	61612612	W	
21212122	21212122	21212122	21265356					W	
61235612	26232122	26232653	21662123	35616126	32126263	65321216	61612612	W	
6	1	3	2	5	3	2	1		
66612356	66566561	11616123	33612612	66622123	33232163	56321265	33363561	S	
23212356	62635631	65356123	33232532	61216123				K	
22666666	66356161	21633333	61261212	61232352	61653353	61621632	12636561	C	
23565656	33662161	12212123	35312612	21616123	12653523	65321265	56561561	W	
23235536	66216121	12612123	35312612	61231323	21616123	65321265	56561561	W	
				21616123	21616123	12653521	66336561	W	
61235356	35612161	12612123	35312612	21616123	12653512	65321266	33656561	W	
	.	3	.	2	.	1	.	6	
61622123	35216216	61611661	12212612	23235612	23216216	61611661	12212612	S	
21616123	.3565356	21632123	61612322	61235356	35321561	11355335	56635656	C	
12612123	.3565356	61612356	61532612	21616123	35616156	31321653	35356356	W	