**Instruments of the Gamelan**

**Gamelan**  
Generic term for ensembles of predominantly percussion instruments of Indonesia, especially in Java and Bali. Bronze is the preferred material for the gongs and metallophones, but brass and iron are used as well. The instruments constituting a complete *gamelan* in present-day Central Java are:

- **Gong Ageng**  
  The largest of the hanging gongs, approximately 80-100 cm in diameter.

- **Gong Suwukan**  
  Sometimes called *Siyem*. Mid-size hanging gongs, approximately 50-60 cm in diameter.
Kempul  The smallest hanging gongs, approximately 30-40 cm in diameter.
Kenong  The largest of the horizontal gongs resting on racks.
Kethuk and Kempyang Two small horizontal gongs which form a pair.

The above instruments form the gong structure in gendhing (musical compositions, see below) with the gong ageng marking the largest sections, called gongan, and the kenong usually dividing these into either two or four sections called kenongan. The kempul, in forms that use them, usually divide a kenongan in half while the kethuk and kempyang mark the pulse of the structure in between stronger beats. In addition, some gamelan have two small hanging or sitting gongs (± 25 cm), engkuk and kemong, which, in certain sections and irama (tempo/density level, see below) of slendro pieces, replace the kempyang.

Slenthalm Sometimes called Gender Panembung since its construction is like the gender described below, i.e., keys suspended over individual tuned resonators.
Saron Demung Commonly shortened to Demung. Pitched an octave above the slenthalm, its keys, like the other saron, lie atop a trough resonator.
Saron Barung Commonly shortened to Saron. An octave above the demung.
Saron Peking Usually shortened to Peking, but sometimes referred to as Saron Panerus. An octave above the saron barung, it is the highest member of the saron family.

All of the above instruments, with the exception of a nine-keyed variant of the saron barung, saron wayang, have seven keys and are thus limited to the range of an octave in pelog and a little over an octave in slendro. They often play in unison a melody abstracted from the multi-octave balungan (skeletal melody, see below) except for the peking which elaborates the saron melody. In addition, some gamelan have a Slenthalho, a knobbed-keyed instrument with a trough resonator which has the same range as the slenthalm.

Bonang Barung Commonly shortened to Bonang. A two-row rack of small horizontal ‘kettle’ gongs, comprising approximately two octaves.
Bonang Panerus Similar in construction to the bonang barung, but an octave higher.

The bonang anticipate and lead the saron melody, playing closely related melodies with slight variations. The panerus often plays at twice the speed of the bonang or in interlocking rhythms with it.

In Yogyakarta there is often a third bonang, Bonang Panembung, an octave lower than the bonang barung. It most often plays in unison at half the speed of the saron melody.

Rebab A two-stringed bowed instrument.
Gender Barung Commonly shortened to Gender. Thirteen or fourteen keys suspended over tuned resonators.
Gender Panerus Similar in construction to the gender barung, but an octave higher.
Gambang A wooden-keyed instrument with a trough resonator.
Siter A small zither. Some gamelan use a larger zither, Celumpung, pitched one octave below the siter.
Suling An end-blown bamboo flute.
Pesindhen Female singer.
Gerong

Male chorus. Properly called *penggerong*.

The above are collectively referred to as *panerusan* or elaborating instruments. They each elaborate the melody of the *gendhing* in characteristic ways with a certain amount of variation. (The *pesindhen* and *gerong* are included here because their melodies are similar in content and function to the *panerusan* instruments.) The *rebab* often plays the introduction of the piece and guides the other instruments.

**Kendhang Ageng**

Sometimes called *Kendhang Gendhing*. The largest of the hand drums.

**Kendhang Ciblon**

Usually shortened to *Ciblon* and sometimes called *Kendhang Batangan*. A mid-sized hand drum used for dance and animated sections.

**Kendhang Sabet**

Sometimes called *Kendhang Wayangan*. Slightly larger than the *Ciblon*, it is used for playing music of the shadow-puppet play.

**Kendhang Ketipung**

Usually shortened to *Ketipung*. The smallest *kendhang*.

The *kendhang* control the tempo and *irama* of pieces and the transitions from one section to the next.

**Tabuh**

Mallet or hammer for striking percussion instruments.

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**Karawitan Terms and Concepts**

**Karawitan**

The instrumental and vocal music of Central Java which uses either *gamelan* or, in the case of purely vocal music, the tuning systems associated with *gamelan*.

**Laras**

Tuning system or scale. There are two tuning systems as described below, *slendro* and *pelog*. While each scale has characteristics which make it easily recognizable from the other, there are no rigid standards in tuning. Each *gamelan* has its unique tuning.

**Slendro**

Five tones per octave, each interval approximately the same, somewhere between a major second and a minor third.

**Pelog**

Seven tones per octave, the intervals varying from slightly less than a minor second to close to a major third.

**Barang Miring**

Also called *Mineer* or *Miring*. Melodic patterns for the *rebab* and *pesindhen* used in sections of *slendro gendhing*. The scale for these melodies use tones are not found on the fixed-pitch *slendro* instruments, but rather approximate a *pelog barang* scale based on the phrase’s final tone. The use of *barang miring* most often evokes a feeling of sadness or poignancy.
**Pathet**

A melodic concept within Javanese *karawitan*. *Pathet* may signify a hierarchy of pitches in terms of their importance to each other, the construction of melodies both for the total sound of the composition and for certain individual melodic instruments when interpreting *gendhing*, and extramusical connotations, e.g., appropriate time of performance, mood of the piece and style of interpretation, etc. There are three *pathet* in each *laras*. It is well beyond the scope of this writing to definitively describe the distinguishing characteristics of each, but below is a brief, generalized attempt.

**Slendro Nem**

Sometimes written as *Slendro 6* (*nem* means 6). The *pathet* in *slendro* with the lowest range, it oftens emphasizes low 2 and 3. Pieces in *nem* often 'borrow' melodic materials from the other *pathet*. Together with *pelog lima*, it is performed in the evening before midnight for both *wayang* and *klenengan*. It is generally the most serene of the *slendro pathet*.

**Slendro Sanga**

Sometimes written as *Slendro 9* (*sanga* means 9). Tones 5 and 1 predominate. More animated than *slendro nem*, it is paired with *pelog nem* played in the early afternoon and the late evening. Of the three *slendro pathet*, it most often uses *barang miring*.

**Slendro Manyura**

Tones 6, middle 2 and middle 3 predominate. The *pathet* in *slendro* with the highest range and the liveliest character. With *pelog barang*, it is played in the morning, early evening for certain ceremonies, and the latest part of the evening (after 2 or 3 am).

**Pelog Lima**

Sometimes written as *Pelog 5* (*lima* means 5). Tones 5 and 1 predominate and *sanga* melodies are borrowed by the *gender*. Has the lowest melodic range of the *pelog pathet*. Depending on the piece or phrase, 4 (especially low) or middle 3 can be emphasized. 7 is seldom used except as a passing tone and replacement of high 1. It is the most calm of the *pelog pathet*.

**Pelog Nem**

Sometimes written as *Pelog 6* (*nem* means 6). Tones 5, 2, and 6 predominate; the *gender* can use patterns from both *sanga* and *manyura*. 7 is seldom used except as a passing tone and then only as an occasional replacement of high 1. 4 sometimes replaces 3, but seldom as a strong tone. There are certain pieces classified within this *pathet* which solely use *manyura* melodic patterns. These are often referred to as *Pelog Manyura* or *Pelog Nyamat*.

**Pelog Barang**

Sometimes written as *Pelog 7* (*barang* means 7). This *pathet* is distinctive in its use of 7 and, with the exception of a couple of pieces, its avoidance of pitch 1. Pitch 5 and 2 predominate, except in pieces transposed from *slendro manyura*, which emphasize pitch 6. 4 occasionally is used to replace pitch 5, generally as a passing tone.

**Lagu**

Melody. Often used to used to describe vocal melodies or vocal-oriented compositions in the *gamelan*.

**Garap**

Interpretation or treatment. Used with other terms to describe performance practices. Examples: *Garap Sanga*, playing melodies characteristic of *pathet sanga*; *Garap Wayangan*, interpreting pieces (or instrumental variations) in a style associated with the shadow-puppet play; *Garap Yogya*, playing pieces in the style of Yogyakarta; etc.
**Balungan**  
The abstract, skeletal melody of a *gendhing*. Not played precisely by any instrument, it is conceived as a steady melody with a multi-octave range, its pulse defining the pulse of the *gendhing*. The *slenthem*, *demung* and *saron* play a version of the *balungan* within the constraints of their one-octave range. Their melody, together with highs and lows of the *balungan* (notated with dots above and below the notes) is what is most commonly notated. There are three general types of *balungan* which can be ranked according to relative rhythmic density:

**Balungan Nibani**  
Every other beat is empty so its density is half of the *balungan* pulse. While the other idioms can mix strokes and rests in various combinations, *balungan nibani*’s rhythm is unvaried. It is typical of the *inggah* of *slendro gendhing*.

Example:  
- 3 - 2  
- 6 - 5  
- 1 - 6  
- 3 - 2

**Balungan Mlaku**  
Sometimes called *Balungan Mlampah*. Its density is the same as the *balungan* pulse.

Example:  
- - 3 2  
- 1 6 5  
1 6 5 6  
5 3 1 2

**Balungan Rangkep**  
Sometimes called *Balungan Ngadhal* or *Balungan Tikel*. Its density is double that of the *balungan* pulse. It is typical of *ladrang* when played in *irama wilet* (see below) if, when played in *irama dadi* or *tanggung*, use *balungan mlaku*.

Example:  
--13212  
--235635  
11--3216  
21536532

The above examples, while representing different densities of *balungan*, actually express the same *balungan* melodic contour, moving from pitch 1 to 5 to 2 within the constraints of *slendro sanga*.

**Gatra**  
A melodic phrase made up of four *balungan* beats.

**Cengkok**  
1) Melodic patterns, especially those of the *gender*, *gambang*, or other elaborating instruments. *Cengkok* typically last one or two *gatra*. A *cengkok* is actually a method of interpreting a *balungan* contour or fragment and can have many variations.

2) Melodic material which fills one gong-cycle of a composition.

**Wiletan**  
A specific variation of a *cengkok*.

**Seleh**  
The final or resting point of a *gatra* or *cengkok*. Two intervals are sounded (by the *gender*) most often at the *seleh*:

**Gembyang**  
An octave. The physical interval on the gender is any two keys with 4 others in between. (All *gender* have five pitches per octave.)

**Kempyung**  
The physical interval of a *kempyung* is any two keys with two others in between. In *slendro*, the interval approximates a fifth. In *pelog*, the interval may vary much more.
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<td>kempyung</td>
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**Irama**

A concept of melodic tempo and relationships of density between the pulse of the elaborating parts and the beat of the basic melody and gong structure. Five density levels can be identified by looking at the relationship of the *peking* to the *balungan* pulse:

**Irama Lancar**
The *peking* plays one stroke per *balungan* beat. Most often used for *lancaran* and at the beginning of a *gendhing*. Since *lancaran* are usually in *balungan* *nibani*, it still appears that the *peking* is doubling the *saron* melody.

**Irama Tanggung**
Sometimes called *Irama 1*. The *peking* plays two strokes per *balungan* beat. Common in *ladrang* and *inggah* played in fast tempo. A slightly slow *tanggung* is used for *Kebar*, an animated section which uses the *kendhang ciblon* and *bonang imbal*.

**Irama Dadi**
Sometimes called *Irama 2* or *Irama Dados*. The *peking* plays four strokes per *balungan* beat. Common in most forms, especially *merong*, *ketawang*, *ladrang* using *kendhang kalih*, and *inggah* using *kendhang gendhing*.

**Irama Wilet**
Sometimes called *Irama 3*. The *peking* plays eight strokes per *balungan* beat. Common in *ladrang* and *inggah* which use *kendhang ciblon*. Since the *saron* melody of certain *ladrang* double and use *balungan rangkep*, it appears that the *peking* is quadrupling this melody.

**Irama Rangkep**
The *peking* plays sixteen strokes per *balungan* beat. Common in *ladrang* and *inggah* which use *kendhang ciblon*. However, the term *irama rangkep* seems to refer to any tempo/*irama* in which the *cengkok* of the elaborating instruments are elongated. Thus, when a *ketawang* slows from its normal *irama dadi* it is said to change to *irama rangkep* rather than *irama wilet*, even though the *peking* plays eight strokes per *balungan* beat.

### Classifications of Karawitan Repertoire

**Klenengan**
Music performed for its own sake, not as accompaniment to dance or *wayang*. *Gendhing klenengan* and *garap klenengan* describe the style this sort of performance takes.

**Wayang**
Genres of theatrical performances, often based on epic stories, especially the Hindu *Mahabharata* and *Ramayana*. The most prevalent form in Central Java is *wayang kulit*, the shadow-puppet play. Other forms include *wayang wong* (also known as *wayang orang*) which are performed by actors, and *wayang golek*, which uses wooden, three-dimensional puppets. All of these performances are led by a *dhalang*, the puppeteer (in the case of *wayang wong*, the narrator) who narrates the story, and cues the *gamelan*. *Gendhing wayangan* and *garap wayangan* describe the style of music which accompanies the *wayang* genres.
Beksan

Also referred to as Jogedan and Tarian. Genres of dance accompanied by gamelan.

Certain dance genres, most notably Bedhaya and Srimpi, have either specific pieces or ensemble performance practices associated with them. Others, e.g., Gambyong, have in turn influenced modern klewang practice, especially the kendhang ciblon.

Instrumental Compositions

Gendhing Pakurmatan

The music of ceremonial court ensembles. These archaic ensembles, consisting largely, of knobbed gongs, are presently used only at specific moments of certain events, e.g. royal weddings. They each have distinctive melodies associated with them. There are three types of gamelan pakurmatan: Monggang, Kodhok Ngorek, and Carabalen. Kodhok Ngorek, and, less often, the other melodies, are sometimes adapted to the present-day gamelan.

Gendhing Sekaten

The repertoire of the Gamelan Sekaten, a pelog ensemble similar to the ensemble used for modern-day gendhing bonang, but with larger keys and a lower range. Gamelan Sekaten is sounded at the Islamic holiday, Mulud.

Gendhing Bonang

Compositions which omit the panerusan instruments and vocalists, and feature the bonang. In addition to the pieces (mostly pelog) which are played exclusively in this style, many gendhing rebab can be played in this style.

Gendhing Soran

Similar to gendhing bonang in instrumentation, these compositions generally use smaller gong structures, lancaran, bubaran, and ladrang.

Vocal Compositions

Tembang

Also known as Sekar. Purely vocal compositions. Unmetered melodies which are used to sing traditional poetry. Javanese poetic forms are codified according to the number of lines in a stanza, the number of syllables in each line, and the final vowel of each line. Tembang are further classified according to size, from largest to smallest, Sekar Ageng, Sekar Tengahan, and Sekar Macapat. A distinct poetic form can be associated with many different melodies. Renditions range from very simple emphasizing the clarity of the text to elaborately ornamented. When sung in a gamelan context, they tend to be sung more elaborately and are accompanied by grimingan, (sometimes called thing-thingan) a sparse gender melody indicating pitch and pathet. They are used as the following compositional forms:

Bawa

A tembang sung as an introduction to a gendhing rebab in lieu of its normal introduction. Certain bawa have specific gendhing associated with them, others can be used for a variety of gendhing. These are usually sung by a member of the gerong.
Andhegan

During the rendering of a gendhing, the performance may stop suddenly at certain points at the discretion of the kendhang-player. Andhegan, a vocal interlude sung by the pesindhen, are performed with the kendhang signalling the gamelan to start again at the andhegan's conclusion. Depending on the gendhing, andhegan may be drawn from the pesindhen's standard wangsalan (see below) and cengkok, fragments of a tembang currently being sung by the gerong, or a complete tembang.

Vocal/Instrumental Compositions

Gendhing Rebab

The major category of the modern repertoire, any composition whose introduction is normally played by the rebab. The full gamelan and vocalists participates. (The same ensemble can be used for gendhing gender, pieces whose introduction is played by the gender.) Gendhing rebab can also be played by Gadhon ensembles, subsets of the full gamelan which feature the soft-playing panerusan instruments and vocalists.

In this genre, the pesindhen sings an ornamented melody alternating wangsalan, poetic 'riddles' with hidden and symbolic meanings, with isen-isen, short, often rhythmically precise, melodies with unrelated texts. Certain gendhing rebab also feature the male chorus singing gerongan, fixed melodies which tend to use the macapat forms, kinanthi and salisir. When not singing gerong, the male chorus may occasionally interject alok, stylized cries, or senggakan, short melodic phrases. They may also accompany the kendhang ciblon with keplok, hand-clapping.

Gendhing Bedhaya—Srimpi

Gendhing rebab which are used to accompany the bedhaya and srimpi court dances. They feature a special choral vocal part, sung by men and women, sindhenan bedhayan.

Gendhing Kemanak

A variety of gendhing also used to accompany the bedhaya and srimpi dances. These compositions also feature a sindhenan bedhayan, accompanied by only gong, one kenong, kethuk, kendhang, and by kemanak, a pair of small bronze banana-shaped, instruments.

Gendhing Sekar

Macapat texts and melodies set to fixed-meter forms, especially ketawang and ladrang. These may be performed in several irama.

Palaran

Also called rambangan, in Yogyakarta. Similar to gendhing sekar, macapat texts and melodies set to the srepegan gong structure and played by a gamelan without the loud-style instruments, i.e., without bonang or the saron family.

Jineman

Short songs sung by a pesindhen accompanied by gender, other panerusan except for rebab, slenthem, kendhang, kethuk, kenong, kempul, and gong.

Dolanan

Originally children's play-songs, arranged for gamelan. Nowadays this term covers a variety of light, vocal-oriented pieces designed for gamelan performance, and not associated with music or entertainment for children. Also known as Kreasi Baru, "New Creations".
**Langgam**
A genre similar to dolanan, featuring kroncong melodies (an indigenous music played on western instruments, said to be influenced by music of 16th century Portuguese sailors) and kroncong-influenced melodies adapted to gamelan.

**Sulukan**
Songs performed by the dhalang at dramatic and structurally important moments of a wayang. There are three types of sulukan:

- **Pathetan**
  Unmetered and unpulsed melodies, accompanied by rebab, gender, gambang and suling, and occasionally punctuated by strokes on the kendhang and gong. Pathetan, as the name implies, evoke the mood of the pathet from which they are drawn and, minus the vocal part, are performed during klenengan as preludes and postludes to gendhing rebab.

- **Sendhon**
  Similar to pathetan, but performed without rebab. They often evoke sad, poignant, or tender moods. During klenengan, certain sendhon melodies are occasionally performed instead of pathetan with the rebab replacing the vocal part.

- **Ada-ada**
  Pulsed but unmetered melodies, accompanied by gender, and punctuated by kendhang, gong, kempul, and kenong.

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**Elements of Gendhing**

**Gendhing**
1) A general term for gamelan compositions with fixed meters.
2) A group of compositional forms, larger than ladrang, consisting of at least two sections, merong and inggah, each of which can be repeated.

The following are terms which describe general sections of gamelan compositions:

- **Buka**
  Introduction of a gamelan composition, usually played by the rebab, bonang or, less often, gender or kendhang. Gendhing can be classified by which instrument plays the buka. While gendhing rebab and gendhing gender only differ as to which instrument plays the buka, gendhing bonang are played by a by a specific instrumentation, without panerusan instruments or vocalists. Preceding the buka in gendhing rebab, the rebab-player plays senggrengan, a short melody which both alerts the other musicians that a piece is about to begin and signals the laras and pathet of the upcoming piece. (Similarly, before a gendhing gender, the gender-player would play grambyangan.) In addition, certain pieces use adangiyah, a short phrase played twice at the beginning of the buka.

- **Merong**
  The first movement of the gendhing form. (See below for gong structure examples.)

- **Ngelik**
  Often shortened to lik. Refers to an upper register section—often optional—of a composition. A ngelik can take place in any gong structure, including both merong and inggah of a gendhing form.
Ompak 1) In the gendhing form, a transitional passage between the merong and the inggah. The transition is usually signalled by the kendhang with an acceleration in tempo and a change in irama. In certain pieces the ompak is signalled by the rebab with a change in its melody. The ompak, unlike the merong and inggah, is never repeated. It generally uses melodic material from the inggah with the gong structure of the merong.

2) In smaller forms, ompak refers to a first repeatable gongan, distinct from the subsequent ngelik section.

Inggah The second movement of the gendhing form. Written titles of gendhing use the verb form, minggah. (See below for gong structure examples.)

Sesegan Sometimes called Sabetan. A subsection of the inggah of certain gendhing which use a separate melody in irama tanggung. The section is usually played in a loud-style.

Suwuk The conclusion of a composition, marked by the final stroke of the gong.

Gong Structures

For the following examples, the following symbols are used:

- **Gong**
- **Kenong**
- **Kempul**
- **Kethuk**
- **Kempyang**
- **Pin**

(Pin is often translated as a 'rest' in the balungan as it signifies that the saron do not play. However, it would be more appropriate to think of it as a sustain of the preceding tone since the key is allowed to ring.)

Sampak Densest of the gong forms associated with the wayang repertoire. Sampak are always played in irama lancar. The pulse of the balungan is carried by the kenong, with the saron and slenthem playing interlocking parts. Sampak uses only gong suwukan. Similar to the srepegan and ayak-ayakan forms, the number of balungan strokes is not fixed.

Example: + P + P + P + P + P + P + P + P + P + P + P + P + P + P + + G
N N N N N N N N N N N N N N N N N N N N N
Saron: 2 2 2 2 3 3 3 3 1 1 1 1
Slenthem: 3 3 3 3 5 5 5 5 2 2 2 2

Srepegan Usually played in irama tanggung. Each pathet has a specific melody (with regional variations) realized in the srepegan and sampak forms. Srepegan and sampak melodies within a pathet are virtually identical, their major difference being the density of the gong structure in relationship to the balungan.

Example: + + P + P + + P + + P + + P + P + P + G
N N N N N N N N N N N N N N N
3 2 3 2 5 3 5 3 2 3 2 1
**Ayak-ayakan**  
The largest of the irregular gong forms associated with wayang. It only uses gong suwukan except for the final gong. The ayak-ayakan in slendro manyura uses gong suwukan at the end of every gatra. (Per example below.) In the other pathet, gong suwukan are only used at the end of melodic phrases; Kempul are used to mark the end of other gatra. Ayak-ayakan often have irama changes at their beginning and usually end up dadi or tanggung.

Example:
```
G G G G
+ N + N + N + N + N + N + N
- 3 - 2 - 3 - 2 - 5 - 3 - 2 - 1
```

**Lancaran**  
16 beats per gongan divided into 4 kenongan. Usually a piece is made up of several gongan. Usually uses Gong Suwukan except at the beginning and the end. Typically played in irama lancar and, less often, tanggung. Many lancaran use balungan nibani; because of the irama, these seem to have 8 beats per gongan.

Example:
```
+ + N + P + N + P + N + P + G
nibani - 3 - 2 - 3 - 2 - 1 - 6 - 4 - 5
mlaku 3 1 3 2 3 1 3 2 5 6 1 2 1 6 4 5
```

**Bubaran**  
Structurally, the same as lancaran, in Yogyakarta they are considered a distinct form. They usually use balungan mlaku and are played in irama tanggung and occasionally dadi.

Example:
```
+ + N + P + N + P + N + P + G
6 5 3 2 6 5 3 2 - 3 2 3 6 5 3 2
```

**Ketawang**  
Also 16 beats per gongan, but divided into two 8-beat kenongan. Usually a piece is made up of several gongan. Typically played in irama dadi.

Example:
```
- + - - + - N - + - P - + - G
- - 3 2 5 3 2 1 - 3 - 2 - 1 - 6
```

**Ladrang**  
32 beats per gongan, divided into four 8-beat kenongan. Can be played in any irama except lancar. There are ladrang which only use irama dadi. Certain ladrang use balungan rangkep when they are in irama wilet and rangkep; they seem to have 64 beats per gongan. Ladrang are often used as the inggah or substitute inggah for gendhing.

Example:
```
- + - - + - N - + - P - + - N
3 2 3 7 3 2 7 6 7 6 3 2 5 3 2 7
- + - P - + - N - + - P - + - G
3 5 3 2 6 5 3 2 5 3 2 7 3 2 7 6
```
Gamelan Terminology

balungan

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<td>6</td>
<td>7</td>
<td>3</td>
<td>2</td>
<td>6</td>
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</tr>
</tbody>
</table>

**Ggendhing—Merong**

The primary sections of a gendhing, merong and inggah, are usually subdivided into four kenongan. A related form, ketawang gendhing, have two kenongan per gongan. Gendhing gong structures are classified according to the number of kethuk strokes per kenongan and the frequency of these strokes compared to the balungan pulse. **Merong** usually use balungan mlaku. Except for the beginning and the speed up to signal the next section, the normal irama is dadi. **Merong** have two kethuk densities: kethuk kerep and kethuk arang, sometimes called awis. **Merong** with kethuk kerep have kethuk strokes every eight beats on the odd-numbered gatra. Kethuk arang have kethuk strokes every sixteen beats.

**Examples:**

kethuk 2

<table>
<thead>
<tr>
<th></th>
<th>-</th>
<th>3</th>
<th>5</th>
<th>2</th>
<th>-</th>
<th>3</th>
<th>5</th>
<th>-</th>
<th>2</th>
<th>2</th>
<th>-</th>
<th>2</th>
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</thead>
</table>

kethuk 4

<table>
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<th>-</th>
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<th>3</th>
<th>3</th>
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<th>5</th>
<th>3</th>
<th>2</th>
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</thead>
</table>

kethuk 8

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<th>2</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>3</th>
<th>-</th>
<th>2</th>
<th>-</th>
<th>1</th>
<th>6</th>
<th>1</th>
</tr>
</thead>
</table>

kethuk 2

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

kethuk 4

<table>
<thead>
<tr>
<th></th>
<th>-</th>
<th>5</th>
<th>3</th>
<th>-</th>
<th>2</th>
<th>5</th>
<th>3</th>
<th>-</th>
<th>2</th>
<th>5</th>
<th>3</th>
<th>2</th>
<th>3</th>
<th>5</th>
<th>6</th>
</tr>
</thead>
</table>

kethuk 2

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

kethuk 4

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

kethuk 2

<table>
<thead>
<tr>
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<th>3</th>
<th>-</th>
<th>3</th>
<th>3</th>
<th>5</th>
<th>3</th>
<th>6</th>
<th>5</th>
<th>2</th>
<th>1</th>
<th>6</th>
<th>1</th>
<th>3</th>
<th>2</th>
</tr>
</thead>
</table>
Gendhing—Inggah  
Inggah in slendro tend to use balungan nibani while the majority of those in pelog use balungan mlaku. Inggah most often use irama dadi or wilet, but can also use rangkep and occasionally speed up to tanggun. Melodies of inggah are often completely or partially derived from the merong. Inggah kendhang melodies are identical to the merong, the only distinctions being the kendhang part, the use of balungan nibani, and the possibility of different irama. (These differences often greatly obfuscate the similarities.) Inggah which use new melodic materials are called Inggah gendhing.

Inggah have the same kethuk-kempyang pattern as ladrang. Unlike ladrang, there are no kempul. Inggah can have two (i.e., ladrang), four, eight or sixteen beats per kenongan.

Examples:

| kethuk 4 | - + - | - + - | - + - | - + - | N 
| 3 2 | 3 1 | 2 6 | 3 2 |
| kethuk 8 | - + - | - + - | - + - | - + - | - + - 
| 3 - 2 | 3 - 1 | 2 - 6 | 3 - 2 |
| kethuk 16 | - + - | - + - | - + - | - + - | - + - 
| 33 5 | 6 5 3 | 6 3 2 | 3 5 2 1 |
| - + - | - + - | - + - | - + - | - + - |
| 2 6 1 | 2 6 1 | 2 3 5 3 |
| - + - | - + - | - + - | - + - | - + - |
| 6 5 3 | 6 5 3 | 3 5 2 1 |

Performance Practices/Miscellaneous Terms

Plesedan  
A sudden melodic jump or shift in the balungan, often expressed by the new pitch being played twice, right after the old seleh. This shift is interpreted idiomatically by the panerusan. If the plesedan happens at the end of a kenongan, the kenong anticipates the new pitch. In the example below the kenong would play 3 instead of 6 at the first kenong.

Example: 

| - + - | - + - | - + - | P | - + - | N |
| 2 1 3 | 2 1 2 6 | 3 3 | 6 5 3 2 |

Gantungan  
Literally, hanging. A melodic technique where one note is sustained and emphasized by repeated tones and rests in the balungan, gembyangan (octave-playing) by the bonang. The panerusan also have characteristic ways to express gantungan.

Sirep  
A style of playing where the saron and bonang often stop or play very softly allowing the music to focus on the softer panerusan. This style is often used in wayang to accompany the dhalang's narration.
**Soran**  
Sometimes referred to as **Sabot**. A loud-style of playing, emphasizing the bonang and saron and often excluding the panerus.

**Pipilan**  
A bonang technique where the balungan is interpreted by playing back and forth between groups of two notes. In this style the bonang panerus plays a similar melody at twice the density.

Example:

<table>
<thead>
<tr>
<th>balungan</th>
<th>2</th>
<th>1</th>
<th>2</th>
<th>3</th>
</tr>
</thead>
<tbody>
<tr>
<td>bonang</td>
<td>2</td>
<td>1</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>panerus</td>
<td>2</td>
<td>1</td>
<td>2</td>
<td>2</td>
</tr>
</tbody>
</table>

**Imbal**  
An interlocking technique used by either the bonang and bonang panerus (**bonang imbal**) or by two of the saron with the same range (**saron imbal**).

**Sekaran**  
Bonang melodies played to final tones during **bonang imbal**.

Example:

<table>
<thead>
<tr>
<th>balungan</th>
<th>1</th>
<th>3</th>
<th>1</th>
<th>3</th>
<th>1</th>
<th>3</th>
<th>6</th>
<th>3</th>
<th>6</th>
<th>2</th>
<th>1</th>
<th>6</th>
<th>1</th>
<th>2</th>
</tr>
</thead>
<tbody>
<tr>
<td>bonang</td>
<td>2</td>
<td>5</td>
<td>2</td>
<td>5</td>
<td>2</td>
<td>5</td>
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<td>5</td>
<td>2</td>
<td>5</td>
<td>2</td>
<td>5</td>
<td>2</td>
<td>5</td>
</tr>
<tr>
<td>panerus</td>
<td>2</td>
<td>1</td>
<td>2</td>
<td>1</td>
<td>2</td>
<td>1</td>
<td>2</td>
<td>1</td>
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<td>1</td>
<td>2</td>
<td>1</td>
<td>2</td>
<td>1</td>
</tr>
</tbody>
</table>

**Pinjalan**  
A performance technique in which the balungan is not presented in its normal form, but rather in a multi-layered interlocking melody played by the demung, saron and slenthem. In the example below, the saron play with the second demung part.

Example:

<table>
<thead>
<tr>
<th>balungan</th>
<th>2</th>
<th>1</th>
<th>2</th>
<th>3</th>
</tr>
</thead>
<tbody>
<tr>
<td>demung I</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>demung II</td>
<td>1</td>
<td>1</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>slenthem</td>
<td>2</td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>2</td>
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</tbody>
</table>