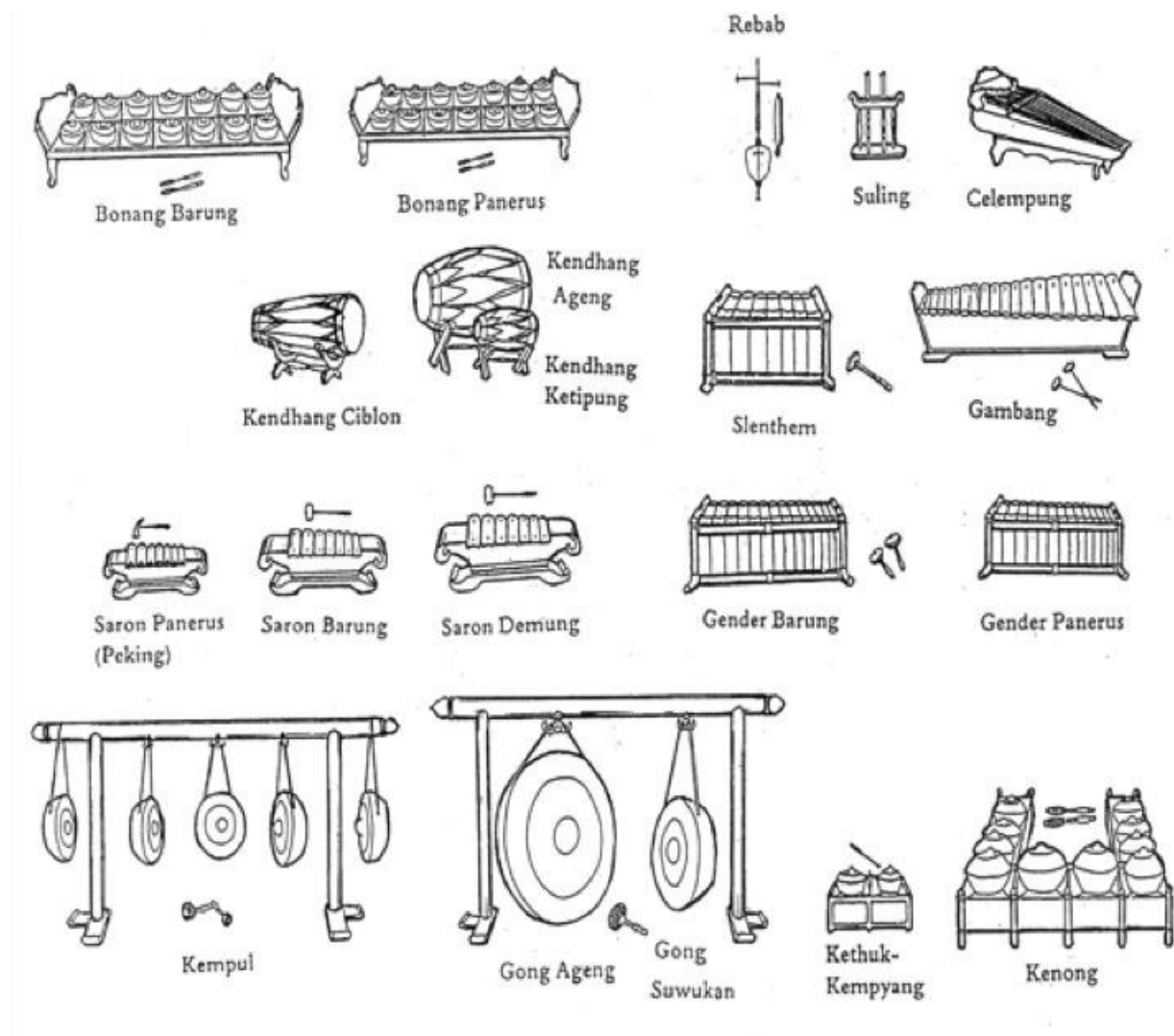


**JAVANESE GAMELAN TERMINOLOGY**  
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**Instruments of the *Gamelan***



**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.

<b>Kempul</b>	The smallest hanging gongs, approximately 30-40 cm in diameter.
<b>Kenong</b>	The largest of the horizontal gongs resting on racks.
<b>Kethuk and Kempyang</b>	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 ( $\pm 25$  cm), **engkuk** and **kemong**, which, in certain sections and **irama** (tempo/density level, see below) of *slendro* pieces, replace the *kempyang*.

<b>Slenthem</b>	Sometimes called <b>Gender Panembung</b> since its construction is like the <i>gender</i> described below, i.e., keys suspended over individual tuned resonators.
<b>Saron Demung</b>	Commonly shortened to <b>Demung</b> . Pitched an octave above the <i>slenthem</i> , its keys, like the other <i>saron</i> , lie atop a trough resonator.
<b>Saron Barung</b>	Commonly shortened to <b>Saron</b> . An octave above the <i>demung</i> .
<b>Saron Peking</b>	Usually shortened to <b>Peking</b> , but sometimes referred to as <b>Saron Panerus</b> . An octave above the <i>saron barung</i> , it is the highest member of the <i>saron</i> 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 **Slenthro**, a knobbed-keyed instrument with a trough resonator which has the same range as the *slenthem*.

<b>Bonang Barung</b>	Commonly shortened to <b>Bonang</b> . A two-row rack of small horizontal 'kettle' gongs, comprising approximately two octaves.
<b>Bonang Panerus</b>	Similar in construction to the <i>bonang barung</i> , 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.

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

## 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 *pesindhén* 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.

<b>Pathet</b>	A melodic concept within Javanese <i>karawitan</i> . <i>Pathet</i> 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 <i>gendhing</i> , and extramusical connotations, e.g., appropriate time of performance, mood of the piece and style of interpretation, etc. There are three <i>pathet</i> in each <i>laras</i> . It is well beyond the scope of this writing to definitively describe the distinguishing characteristics of each, but below is a brief, generalized attempt.
<b>Slendro Nem</b>	Sometimes written as <b>Slendro 6</b> ( <i>nem</i> means 6). The <i>pathet</i> in <i>slendro</i> with the lowest range, it oftens emphasizes low 2 and 3. Pieces in <i>nem</i> often 'borrow' melodic materials from the other <i>pathet</i> . Together with <i>pelog lima</i> , it is performed in the evening before midnight for both <i>wayang</i> and <i>klenengan</i> . It is generally the most serene of the <i>slendro pathet</i> .
<b>Slendro Sanga</b>	Sometimes written as <b>Slendro 9</b> ( <i>sanga</i> means 9). Tones 5 and 1 predominate. More animated than <i>slendro nem</i> , it is paired with <i>pelog nem</i> played in the early afternoon and the late evening. Of the three <i>slendro pathet</i> , it most often uses <i>barang miring</i> .
<b>Slendro Manyura</b>	Tones 6, middle 2 and middle 3 predominate. The <i>pathet</i> in <i>slendro</i> with the highest range and the liveliest character. With <i>pelog barang</i> , it is played in the morning, early evening for certain ceremonies, and the latest part of the evening (after 2 or 3 am).
<b>Pelog Lima</b>	Sometimes written as <b>Pelog 5</b> ( <i>lima</i> means 5). Tones 5 and 1 predominate and <i>sanga</i> melodies are borrowed by the <i>gender</i> . Has the lowest melodic range of the <i>pelog pathet</i> . 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 <i>pelog pathet</i> .
<b>Pelog Nem</b>	Sometimes written as <b>Pelog 6</b> ( <i>nem</i> means 6). Tones 5, 2, and 6 predominate; the <i>gender</i> can use patterns from both <i>sanga</i> and <i>manyura</i> . 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 <i>pathet</i> which solely use <i>manyura</i> melodic patterns. These are often referred to as <b>Pelog Manyura</b> or <b>Pelog Nyamat</b> .
<b>Pelog Barang</b>	Sometimes written as <b>Pelog 7</b> ( <i>barang</i> means 7). This <i>pathet</i> 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 <i>slendro manyura</i> , which emphasize pitch 6. 4 occasionally is used to replace pitch 5, generally as a passing tone.
<b>Lagu</b>	Melody. Often used to used to describe vocal melodies or vocal-oriented compositions in the <i>gamelan</i> .
<b>Garap</b>	Interpretation or treatment. Used with other terms to describe performance practices. Examples: <i>Garap Sanga</i> , playing melodies characteristic of <i>pathet sanga</i> ; <i>Garap Wayangan</i> , interpreting pieces (or instrumental variations) in a style associated with the shadow-puppet play; <i>Garap Yogya</i> , 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:    --1-3212            --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.

Example:    1   2   3   5   6   1   2   3   5   6   1   2   3  
                   | -- *gembyang* -- |    | *kempyung* |

**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:

<b>Irama Lancar</b>	The <i>peking</i> plays one stroke per <i>balungan</i> beat. Most often used for <i>lancaran</i> and at the beginning of a <i>gendhing</i> . Since <i>lancaran</i> are usually in <i>balungan nibani</i> , it still appears that the <i>peking</i> is doubling the <i>saron</i> melody.
<b>Irama Tanggung</b>	Sometimes called <b>Irama 1</b> . The <i>peking</i> plays two strokes per <i>balungan</i> beat. Common in <i>ladrang</i> and <i>inggah</i> played in fast tempo. A slightly slow <i>tanggung</i> is used for <b>Kebar</b> , an animated section which uses the <i>kendhang ciblon</i> and <i>bonang imbal</i> .
<b>Irama Dadi</b>	Sometimes called <b>Irama 2</b> or <b>Irama Dados</b> . The <i>peking</i> plays four strokes per <i>balungan</i> beat. Common in most forms, especially <i>merong</i> , <i>ketawang</i> , <i>ladrang</i> using <i>kendhang kalih</i> , and <i>inggah</i> using <i>kendhang gendhing</i> .
<b>Irama Wilet</b>	Sometimes called <b>Irama 3</b> . The <i>peking</i> plays eight strokes per <i>balungan</i> beat. Common in <i>ladrang</i> and <i>inggah</i> which use <i>kendhang ciblon</i> . Since the <i>saron</i> melody of certain <i>ladrang</i> double and use <i>balungan rangkep</i> , it appears that the <i>peking</i> is quadrupling this melody.
<b>Irama Rangkep</b>	The <i>peking</i> plays sixteen strokes per <i>balungan</i> beat. Common in <i>ladrang</i> and <i>inggah</i> which use <i>kendhang ciblon</i> . However, the term <i>irama rangkep</i> seems to refer to any tempo/ <i>irama</i> in which the <i>cengkok</i> of the elaborating instruments are elongated. Thus, when a <i>ketawang</i> slows from its normal <i>irama dadi</i> it is said to change to <i>irama rangkep</i> rather than <i>irama wilet</i> , even though the <i>peking</i> plays eight strokes per <i>balungan</i> beat.

## Classifications of *Karawitan* Repertoire

<b>Klenengan</b>	Music performed for its own sake, not as accompaniment to dance or <i>wayang</i> . <b>Gendhing klenengan</b> and <b>garap klenengan</b> describe the style this sort of performance takes.
<b>Wayang</b>	Genres of theatrical performances, often based on epic stories, especially the Hindu <i>Mahabharata</i> and <i>Ramayana</i> . The most prevalent form in Central Java is <b>wayang kulit</b> , the shadow-puppet play. Other forms include <b>wayang wong</b> (also known as <b>wayang orang</b> ) which are performed by actors, and <b>wayang golek</b> , which uses wooden, three-dimensional puppets. All of these performances are led by a <b>dhalang</b> , the puppeteer (in the case of <i>wayang wong</i> , the narrator) who narrates the story, and cues the <i>gamelan</i> . <b>Gendhing wayangan</b> and <b>garap wayangan</b> describe the style of music which accompanies the <i>wayang</i> 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 *klenengan* practice, especially the *kendhang ciblon*.

### Instrumental Compositions

<b>Gendhing Pakurmatan</b>	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 <i>gamelan pakurmatan</i> : <i>Monggang</i> , <i>Kodhok Ngorek</i> , and <i>Carabalen</i> . <i>Kodhok Ngorek</i> , and, less often, the other melodies, are sometimes adapted to the present-day <i>gamelan</i> .
<b>Gendhing Sekaten</b>	The repertoire of the <i>Gamelan Sekaten</i> , a <i>pelog</i> ensemble similar to the ensemble used for modern-day <i>gendhing bonang</i> , but with larger keys and a lower range. <i>Gamelan Sekaten</i> is sounded at the Islamic holiday, <i>Mulud</i> .
<b>Gendhing Bonang</b>	Compositions which omit the <i>panerusan</i> instruments and vocalists, and feature the <i>bonang</i> . In addition to the pieces (mostly <i>pelog</i> ) which are played exclusively in this style, many <i>gendhing rebab</i> can be played in this style.
<b>Gendhing Soran</b>	Similar to <i>gendhing bonang</i> in instrumentation, these compositions generally use smaller gong structures, <i>lancaran</i> , <i>bubaran</i> , and <i>ladrang</i> .

### Vocal Compositions

<b>Tembang</b>	Also known as <i>Sekar</i> . 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. <i>Tembang</i> are further classified according to size, from largest to smallest, <i>Sekar Ageng</i> , <i>Sekar Tengahan</i> , and <i>Sekar Macapat</i> . 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 <i>gamelan</i> context, they tend to be sung more elaborately and are accompanied by <i>grimmingan</i> , (sometimes called <i>thing-thingan</i> ) a sparse <i>gender</i> melody indicating pitch and <i>pathet</i> . They are used as the following compositional forms:
<b>Bawa</b>	A <i>tembang</i> sung as an introduction to a <i>gendhing rebab</i> in lieu of its normal introduction. Certain <i>bawa</i> have specific <i>gendhing</i> associated with them, others can be used for a variety of <i>gendhing</i> . These are usually sung by a member of the <i>gerong</i> .

**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".



<b>Langgam</b>	A genre similar to <i>dolanan</i> , featuring <b>kroncong</b> melodies (an indigenous music played on western instruments, said to be influenced by music of 16th century Portuguese sailors) and <i>kroncong</i> -influenced melodies adapted to <i>gamelan</i> .
<b>Sulukan</b>	Songs performed by the <i>dhalang</i> at dramatic and structurally important moments of a <i>wayang</i> . There are three types of <i>sulukan</i> :
<b>Pathetan</b>	Unmetered and unpulsed melodies, accompanied by <i>rebab</i> , <i>gender</i> , <i>gambang</i> and <i>suling</i> , and occasionally punctuated by strokes on the <i>kendhang</i> and <i>gong</i> . <i>Pathetan</i> , as the name implies, evoke the mood of the <i>pathet</i> from which they are drawn and, minus the vocal part, are performed during <i>klenengan</i> as preludes and postludes to <i>gendhing rebab</i> .
<b>Sendhon</b>	Similar to <i>pathetan</i> , but performed without <i>rebab</i> . They often evoke sad, poignant, or tender moods. During <i>klenengan</i> , certain <i>sendhon</i> melodies are occasionally performed instead of <i>pathetan</i> with the <i>rebab</i> replacing the vocal part.
<b>Ada-ada</b>	Pulsed but unmetered melodies, accompanied by <i>gender</i> , and punctuated by <i>kendhang</i> , <i>gong</i> , <i>kempul</i> , and <i>kenong</i> .

## 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:

<b>Buka</b>	Introduction of a <i>gamelan</i> composition, usually played by the <i>rebab</i> , <i>bonang</i> or, less often, <i>gender</i> or <i>kendhang</i> . <i>Gendhing</i> can be classified by which instrument plays the <i>buka</i> . While <i>gendhing rebab</i> and <i>gendhing gender</i> only differ as to which instrument plays the <i>buka</i> , <i>gendhing bonang</i> are played by a by a specific instrumentation, without <i>panerusan</i> instruments or vocalists. Preceding the <i>buka</i> in <i>gendhing rebab</i> , the <i>rebab</i> -player plays <b>senggrengan</b> , a short melody which both alerts the other musicians that a piece is about to begin and signals the <i>laras</i> and <i>pathet</i> of the upcoming piece. (Similarly, before a <i>gendhing gender</i> , the <i>gender</i> -player would play <b>grambyangan</b> .) In addition, certain pieces use <b>adangiyah</b> , a short phrase played twice at the beginning of the <i>buka</i> .
<b>Merong</b>	The first movement of the <i>gendhing</i> form. (See below for gong structure examples.)
<b>Ngelik</b>	Often shortened to <b>lik</b> . Refers to an upper register section—often optional—of a composition. A <i>ngelik</i> can take place in any gong structure, including both <i>merong</i> and <i>inggah</i> of a <i>gendhing</i> 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:

<b>Gong</b>	<b>G</b>
<b>Kenong</b>	<b>N</b>
<b>Kempul</b>	<b>P</b>
<b>Kethuk</b>	<b>+</b>
<b>Kempyang</b>	<b>—</b>
<b>Pin</b>	- (Pin is often translated as a 'rest' in the <i>balungan</i> as it signifies that the <i>saron</i> 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 + G
	N N N N N N N N	N N N N N N N N	N N N N N N N N
<i>Saron</i> :	2 2 2 2	3 3 3 3	1 1 1 1
<i>Slenthem</i> :	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 + + G
	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	+	N	
	-	3	-	2		-	3	-	2		-	5	-	3		-	2	-	1	
				G				G					G					G		
	+		+	N	+		+	N	+		+	+	N	+		+	+	N	+	
	2		3	2		2		3	2		3		5	3		2				

**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
<i>nibani</i>	-	3	-	2		-	3	-	2		-	1	-	6		-	4	-	5
<i>mlaku</i>	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

<i>balungan</i>	-	+		-		-	+		-	N						
<i>rangkep</i>	-	3	-	2	-	3	-	7	-	3	-	2	-	7	-	6
		-		+		-		P		-		+		-		N
	7	7	-	-	6	6	7	2	3	2	6	3	-	2	-	7
		-		+		-		P		-		+		-		N
	-	-	-	3	6	5	3	2	3	2	5	3	6	5	3	2
		-		+		-		P		-		+		-		G
	6	7	3	2	6	3	2	7	-	3	-	2	-	7	5	6

**Gendhing—** 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:

<i>kethuk 2</i>				+					+							N
<i>kerep</i>	-	3	5	2	-	3	5	6	2	2	-	-	2	3	2	1
<i>kethuk 4</i>				+												
<i>kerep</i>	-	-	6	5	3	3	5	6	2	3	2	1	6	5	3	2
				+												N
	-	-	2	3	6	5	3	2	5	3	2	3	5	6	1	6
<i>kethuk 8</i>				+												
<i>kerep</i>	-	-	2	-	2	2	1	2	3	3	-	2	-	1	6	1
				+												
	2	2	-	-	2	2	1	2	3	3	-	2	-	1	6	1
				+												
	2	2	-	-	2	2	1	2	3	3	-	2	-	1	6	1
				+												N
	-	5	1	-	5	1	-	5	1	-	1	2	3	1	2	3
<i>kethuk 2</i>																
<i>arang</i>	-	-	1	2	3	5	6	5	-	-	5	6	-	5	3	2
																N
	-	-	1	3	-	2	1	-	6	-	2	1	6	5	3	5
<i>kethuk 4</i>																
<i>arang</i>	-	-	5	3	-	2	5	3	-	2	5	3	2	3	5	6
	-	-	6	-	6	6	2	3	5	5	-	-	6	3	5	6
	-	-	6	-	6	6	2	3	5	5	-	-	6	3	5	6
																N
	3	3	-	-	3	3	5	3	6	5	2	1	6	1	3	2

**Gending—  
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 *tanggung*. 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 gending***. *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:

<i>kethuk 4</i>	- + - - 3 - 2	- + - - 3 - 1	- + - - 2 - 6	- + - N - 3 - 2
<i>kethuk 8</i>	- + - - - 3 - - + - 2 3 4 -	- + - 2 - 7 2 - + - 2 3 4 -	- + - 6 - 6 7 - + - 3 - 4 2	- + - 6 5 3 5 - + - N - 4 - 3
<i>kethuk 16</i>	- + - - - 335 - + - - - 2 - - + - - - 335 - + - 6 1 2 -	- + - - 6 5 3 - + - 1 2 6 1 - + - - 6 5 3 - + - 2 2 1 2	- + - - - 3 2 - + - - 2 6 1 - + - - - 3 2 - + - 3 3 2 3	- + - 3 5 2 1 - + - 2 3 5 3 - + - 3 5 2 1 - + - N 2 1 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:	- + - 2 1 2 3	- + - N 2 1 2 6	- + - P 3 3 - -	- + - N 6 5 3 2
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***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 **Sabet**. A loud-style of playing, emphasizing the *bonang* and *saron* and often excluding the *panerusan*.

**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:

<i>balungan</i>				2				1			2			3		
<i>bonang</i>	2	1	2	-	2	1	2	-	2	3	2	-	2	3	2	-
<i>panerus</i>	2	1	2	-	2	1	2	-	2	3	2	-	2	3	2	-

**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:

<i>bonang imbal</i>																	
<i>balungan</i>				-				3			-				2		
<i>bonang</i>	1	3	1	3	1	3	1	3	6	3	6	1	2	1	6	1	2
<i>panerus</i>	2	5	2	5	2	5	2	5									
				<i>imbal</i>								<i>sekaran</i>					

*saron imbal*

<i>balungan</i>	-	5	-	3	-	5	-	3	-	5	-	3	-	6	-	5
<i>saron I</i>	5	5	1	5	2	5	5	2	5	5	1	5	6	6	3	6
<i>saron II</i>	3	3	6	3	3	6	3	3	6	3	6	3	5	5	2	5

**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:

<i>balungan</i>				2				1			2			3		
<i>demung I</i>	2				2				2			2				
<i>demung II</i>			1			1				3				3		
<i>slenthem</i>		2		1		2		1		2		3		2		3