

## **Introduction**

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## Introduction

This book is intended as a kind of combination instruction, reference, and fakebook for beginning gender players outside of Indonesia. It is primarily comprised of transcriptions from lessons with Sukamso S.Kar., faculty at STSI Surakarta, widely recognized as an extraordinary gender player and teacher. All mistakes, misinterpretations and problems are of course my own.

The main motivation for compiling this book was personal. I wanted a reference for myself to practice from, bring to rehearsals and concerts, and so on, that was a kind of fakebook for the beginning gender, particularly targeted at the types of pieces and music that a typical beginning American gender player like myself might encounter. I wanted to organize it so that I could easily refresh my memory as to specific cengkok, balungan, and so on, but also so that I could continually add material to it as I learned more. A gender player living in the United States is likely to encounter two types of music: traditional Javanese music and new music written for Javanese gamelan by composers from within and without Indonesia. I wanted the book to be useful for both of these contexts.

The book only contains cengkok in slendro, in *sanga* and *manyura*. Although the beginning player can often simply transpose from slendro to the corresponding pelog pathet, there is a great deal of special genderan in pelog. More advanced players will treat each pathet uniquely. However, for beginning gender players, learning *sanga* and *manyura* cengkok is an important first step towards playing many pieces in all pathet. The third slendro pathet, *nem*, can often be treated as some combination of *manyura* and *sanga* (at least in the beginning). For the other pathet, gender students should avail themselves of the several other good references for cengkok (see the Resources chapter).

The gender panerus material is taken primarily from several lessons with Suratno, SKar, also a faculty member at STSI Surakarta. Although brief, this material has proven extremely useful for beginning gender panerus students who do not have access to a Javanese teacher.

Throughout the book I list cengkok and variations that have been shown to me by others, that I made up myself, or that I've simply heard and written down. When possible, I've attributed these to the person who showed me the cengkok. This does not, of course, imply authorship. I think of this material more or less the way I think of chord fingerings for a guitar: it's nice to acknowledge where you got them from, but not at all fruitful to look for some sort of ultimate source.

I intend this book to evolve and improve over the course of time, and I welcome suggestions, additions, new pieces, cengkok, variations, and any other material from anyone who is interested. It may be copied and distributed freely as "shareware," but it is kindly suggested that anyone who makes a copy contribute \$5 to the American Gamelan Institute, which will be distributed to the Javanese teachers whose knowledge and teaching is the core of this book. Neither I nor AGI will keep any money for this book, it is intended completely as a service and a labor of fun. Anyone can get a current version of the book from AGI for the cost of photocopying.

## Notation

Cengkok are generally notated with right hand above the dashed line, left hand below. *Dots* above a note indicate high notes, *single apostrophes* below indicate low notes. *Double apostrophes* below indicate the "double low" 6 on a gender, or occasionally, the double low 5. Some gender have a high 5 as well (I have a 16-key slendro that goes from double-low 5 to high 5), and there are a few cengkok in the book that use this high note. *Slashes* through a note indicate that it is damped while playing. This technique, often found in *gantung* and on the gender panerus, obviously has a great deal of personal flexibility associated with it.

1/2 of a cengkok can imply either the last half or first half, but usually the last, since that will end with the right seleh. Often, half a *dados* cengkok is used in *tanggung*, or for half of a *gatra*. These are

often specified in the cengkok list themselves with a reference to the piece and accompanying balungan for which they are used.

Cengkok names are somewhat arbitrary, and will not necessarily be the same between two different players. The names in this book are essentially the ones used by Sukamso in my lessons with him, but students will find that they vary widely. The names used here will probably be similar to those used by many at the conservatory S.T.S.I and the arts high school S.M.K.I in Surakarta. Players should not become too attached to these names, but more to the specific cengkok that go from *seleh* to *seleh*.

### Some Notes on How to Use This book

Gender cengkok are organized primarily by what note they end on (*seleh*) and secondarily by the note they come from (previous *seleh*). In addition, both the *seleh* and previous *seleh* are subcategorized by *kempyung* or *gembyang*. This is meant to help players begin to *garap* (arrange) pieces themselves. If a particular *gatra* (group of four balungan notes) has a *seleh* (ends on) 6 for example, and the previous *gatra* was *seleh* 1, it should be possible to look up, in the appropriate *irama* ("time") and *pathet* ("mode," in this case either *sanga* or *manyura*), a cengkok that goes "from 1 to 6," and learn that cengkok for that part of the piece.

This is a simple way of playing gender, suitable for beginners only. In practice, cengkok respond to vocal and rebab melodies and are usually longer and more complex rhythmically than the ones in this book. There are a great many special cengkok (*cengkok gawan*) for certain places in certain pieces (often derived from and influenced by vocal parts). However, for simple pieces, the method used in this book can be effective for a beginning player.

To assist the beginner, there is a great deal of redundancy in the cengkok lists. Many transposed cengkok are listed both in *sanga* and *manyura*, and many of the cengkok listed are extremely close to each other.

### A Partial List of Abbreviations

For very beginning players, or for those who have had no experience with Javanese musical terminology, one of the most confusing things about using this book might be to distinguish between names of pieces and cengkok. My suggestion about how to avoid this would be to quickly glance at the list of abbreviations below (organized by piece, cengkok and more general musical term), and the tables of contents of the cengkok list and pieces chapters. All pieces referred to in the book are in the table of contents for the pieces chapter.

#### *Cengkok*

ak (ayu kuning)	db (dualolo besar)	dk (dualolo kecil)
dd (debyang debyung)	g (gantung)	gant (gantung)
gt (gantung)	jk (jarik kawung)	kac (kacaryan)
kk (ketuk kuning)	nd (nduduk)	pg (putut gelut)
ramb (rambatan)	tum (tumurun)	

#### *Other terms*

I: (Irama 1)	II: (Irama 2)	III: (irama 3)
kpy (kempyung)	gby (gembyang)	s9 (sanga)
s6 (slendro nem)		

**Cengkok variations**

Users of this book will quickly realize that many of the listed cengkok are simply variations of others. Most of the tumurun, dualolo besar, kecil, nduduk, kacaryan and so on are quite similar, but have many versions depending on context, seleh and so on. Many of the variations listed follow a set of simple principles of syncopation and different ways of arriving at seleh in the left hand.

In addition, there are many standard variations that can be played almost any time, and in fact, the types of variations do a lot to define an individual gender player's style. Variations in this book are often listed in the book under individual cengkok. They are simply suggestions, and the student is encouraged to make up her own, and of course, transpose them freely to different seleh. The basic ideas of many variations are the same, and can be applied to a great many cengkok. Syncopation and rhythmic "rubato" are important aspects of gender playing, but they are difficult qualities to notate, and an attempt at showing the range of rhythmic possibilities in gender playing is outside the range of this book. The best way to get some idea about rhythmic variations is of course to listen to other gender players. The cengkok in this book should be considered to be rhythmically "squared off," that is, the simplest rhythmic reduction of cengkok is presented.

**Acknowledgements**

Obviously, it is most important to acknowledge all of the musicians and teachers, besides Sukamso and Suratno (the main sources of cengkok and garapan here) who have been kind enough to teach me things while in Java and in the U.S about this wonderful instrument and about Javanese music. They are too numerous to mention here.

I would also like to thank my many non-Indonesian friends in the gamelan community, many of whom know a great deal more about gender than I do, who have provided me with advice, example, and in general been friendly and supportive of my interest in the gender. I hope that these more advanced ethnomusicologists and gamelan lovers will not be too affronted by my modest attempt at gender pedagogy here. More, I hope this book will be an aid in their own teaching, affording a simple and organized source of notation for some basic material. While in Java, the friendship and willingness to share knowledge by , among others, Marc Perlman, Barry Drummond, Alan Robinson, Molly MacNamara and Nikhil Dailly was an important and joyful component in my stay there. I have also learned a great deal from several Javanese musicians living in the United States, including Widyanto in California and Harjito here in New England.

Jody Diamond, besides supporting my year in Java and being an essential source for what little I know about Javanese music, was also instrumental in formatting this version of the book. I am grateful to her in addition in a spousal way, for encouraging this highly enjoyable but admittedly tangential musical project of mine! Carter Scholz, Barbara Benary, David Fuqua, Evelyn Lee Soen, and others offered valuable suggestions, found various typos, and so on, and I am grateful to them for their work and interest. A debt of gratitude goes to my friend and fellow composer Lou Harrison, who has been gracious enough to allow me to try out a lot of gender ideas on his own extraordinary compositions for gamelan, which has been a source of great interest and joy to me.

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