

Glossary

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This book is in English, but uses many Javanese musical terms, cengkok names, and piece names. This seemed simpler and more accurate than trying to find translations for terms like “seleh,” “irama,” “cengkok,” and so on. Although many readers will be familiar with most of these Javanese musical terms, I have provided a brief glossary.

This glossary specifically refers to beginning gender playing. It is not my intention to convey the complete meanings, nuances, or subtleties of these terms. There are many standard works on Javanese music which have far more complete explanations of these concepts. The glossary below is simply meant to assist the player who might be completely unfamiliar with these terms.

ayu kuning: Name of a class of cengkok, for which a common balungan (in irama wilet, slendro manyura) might be 6 1 3 2 6 3 2 1.

balungan: Basic melody, or melodic framework for a piece, one of the melodic elements of each piece that is fixed. In this book, cengkok are given to various balungan. That is, the cengkok fit above the slower moving balungan parts, as a kind of elaboration of the balungan melody.

barang: The “highest” of the three pelog pathet, characterised by certain types of seleh, considered to correspond to slendro manyura. It uses pelog 7 rather than 1, in the scale 7 2 3 5 6. Abbreviated P7.

buka: Opening, or introduction of a piece. Usually it is played by the rebab, or bonang (in the case of gendhing bonang, which do not usually employ gender at all). With no rebab present, the gender might play the buka, and these are often given in the book. The buka is often derived from the last line of the final gong cycle. The buka usually begins in free time, with possible ornamentation and rubato, and enters into the strict time of Irama I (tanggung) accompanied by the kendhang, on the last two or three groupings.

cengkok: A melodic phrase which functions as melodic pattern, usually played by the elaborating instruments (gender, rebab, pesinden, gambang, gender panerus, suling, but also bonang in some cases).

cengkok mati: “Fixed cengkok.” Martopangrawit described them as “...melodic phrases the pathet of which is predetermined and not based on melodic direction. This is primarily a matter of intuition, and is difficult to account for theoretically.” [Becker, 1984]. Martopangrawit lists several cengkok mati in pathet sanga, nem and manyura, and these are also discussed by Sri Hastanto [1985, p. 87]. For example, some sanga cengkok mati given by Martopangrawit are: 5 6 5 3 2 1 2 1, 1 6 5 6 5 3 1 2, and 3 5 3 2 . 1 6 5 (low 6 and 5). In manyura, two examples are: 3 3 . . 6 5 3 2 and 5 6 5 3 2 1 2 1.

dados (or dadi): Irama 2. A particular relationship between instruments defined by pulse density and tempo. Generally, in dados, the gender plays 4 notes for every balungan pulse. Most pieces will enter this irama at some point in the performance. Dados is the most common irama for forms like Ladrang and Ketawang, and the merong of many Gendhing.

debyang debyung: Name for a class of cengkok, for which a common balungan (in slendro sanga irama wilet) might be 2 1 3 2 5 3 2 1.

dualolo kecil: Sometimes “dua lolo.” Name for a class of cengkok, for which a common balungan (in slendro sanga irama wilet) might be 1 2 1 6 2 1 6 5. Dualolo besar is another class of cengkok.

gatra: Generally, a unit of four beats of a balungan.

gantung: The name for a class of cengkok, which literally “hang” around one note in a balungan. For example, the garapan for the balungan (. . 1 .) would generally use a gantung 1 cengkok.

- garap, garapan:** "Arrangement, arrangements, to arrange, to work out, interpret." In the context of this book, *garap* refers to the choice of *cengkok* for a given piece or part of a piece. This word has a larger set of meanings in the context of Javanese and Indonesian music.
- gembyang:** "Octave," more or less, or a point in a *cengkok* in which the same two note names are sounded (one high, one low).
- gender barung:** Full name for the *gender* in the central range of the three tube-resonated keyed instruments found in a *gamelan*. The highest is *gender panerus*, and the lowest is the *slenthem*, sometimes called the *gender panembung*.
- gendhing:** A *gamelan* composition, or a form (larger than *Ladrang* and *Lancaran*) with at least 16 beats in each *kenongan*. Old spelling is without the "h."
- gongan:** The phrase marked at the end by a *gong*.
- irama:** Very loosely, "tempo," or "time level," but more accurately, one of the (primarily) four "temporal densities" that a typical piece will be in: *tanggung*, *dados*, *wilet*, or *rangkep* (there are other possibilities, like *seseg*, which is faster than *tanggung*). In each *irama* the pulse of the *balungan* is not quite twice as slow as the previous, causing the elaborating instruments to speed up as they increase their density relationship to the *balungan* pulse. *Gender cengkok* will thus be denser and longer the higher the *irama* number. *Cengkok* in *wilet* for the same *balungan* will be twice as long (have twice as many notes) as the corresponding one in *dados*. For an excellent example of the way *balungan* and other elaborating parts relate to *irama*, see Diamond and Suraji [1989].
- kacaryan:** Name for a class of *cengkok*, for which a common *balungan* might be (in *slendro sanga*, *irama wilet*) 2 1 5 3 6 5 3 2.
- kempyung:** "Fifth," more or less, or a point in a *cengkok* in which the two note names are sounded which are separated by two tones in between. Examples are *i* and *3*, *6* and *2*, *5* and *1*, and so on.
- kenongan:** A phrase marked at the end by the *kenong*.
- ketawang:** A particular form of a piece, with 2 *kenongan* per *gongan*. Can refer to either a small or large form. *Puspawarna*, for example, is called a *Gendhing Ketawang* and has eight beats to each *kenongan*, while a *Ketawang Gendhing* could have 16 or more beats per *kenongan*.
- ladrang:** A form with eight beats to each *kenongan* and four *kenongan* to a *gongan*.
- lancaran:** A form with four beats per *kenongan* and four *kenongan* to a *gongan*.
- laras:** Loosely, "tuning," usually referring to either *slendro* or *pelog*.
- lima:** The "lowest" *pelog* pathet, *lima* is considered to be a complex pathet with unique characteristics (often regarding the use of *pelog 4*), and does not really correspond to *slendro nem*. *Pelog lima* and *pelog nem* are played on the same *pelog gender*, often called the "bem" gender. Abbreviated as *p5*.
- manyura:** The "highest," of the three *slendro* pathet, characterised by certain types of *seleh*, or *gong-tones* (2, 6, 3).
- merong:** the first section of a *gendhing*.
- minggah (inggah):** The second section of a *gendhing*, or larger form. The word means "to climb." The *balungan* for the *minggah* is usually an abstraction of the *balungan* for the *merong*.
- mlaku:** A *balungan* without rests (more or less the opposite of *nibani*). Literally, "to walk."
- nem:** The name for the "lowest" pathet in *slendro* (and the middle *pelog* pathet). Few *slendro nem cengkok* are specifically given in this book, but the beginning *gender* player can often *garap* a piece in *nem* by combining *cengkok* from *sanga* and *manyura*. However, it should be emphasized that there are many *slendro nem cengkok* in more advanced *gender* playing. *Slendro nem* is often abbreviated as *S6*.
- ngelik:** A section of a piece in which the *balungan* generally goes high.
- nibani:** A *balungan* characterized by rest tones between each *balungan* tone. *Ladrang Srikaton* is a good example of *balungan nibani*.

nyamat: Sometimes called “pelog manyura,” nyamat is usually thought of as slendro manyura directly transposed to pelog, without substituting p7 for s1 as is done in the “transposition” from manyura to barang. Nyamats is consequently played on the “bem” gender.

ompak (or umpak): The first section of a Ladrang and other smaller forms.

pathet: Very loosely, “mode,” and one of the key concepts in any discussion of Central Javanese music. Sanga, nem, manyura (slendro) and barang, nem, and lima (pelog) are the most common pathet. Pieces are generally identified by their *laras* (pelog or slendro) and their pathet.

putut gelut: Name for a class of cengkok, for which a common balungan might be (in slendro manyura, irama wilet) 2 3 5 3/6 6 5 3 2.

rangkep: The “slowest” and “most dense” of the four comon Irama, called Irama 4, in which the gender, accordingly, plays the fastest and the most notes per balungan beat.

sanga: The “middle” of the three slendro pathet, characterised by certain types of seleh, or gong-tones (like 1, 5, but this is variable). Slendro sanga is often abbreviated as s9.

seseg: A kind of “Irama 0.” In seseg, the gender either does not play, or plays “mbalung” (in unison with the balungan). In Irama 1 (tanggung), the gender usually plays 2 notes for every balungan note. In “Irama 0,” (seseg), the gender plays one. In other words, the number of notes that the gender plays could be thought of as 2^i , where i is the number of the irama.

seleh: Goal or ending tone for a cengkok. Cengkok are often characterized by the seleh tone, and whether (on the gender) the seleh is kempyung or gembyang. The seleh tone, or tone of arrival, is the most important consideration in garap.

tanggung : Irama 1, the “fastest” and “least dense” of the four irama, in which the gender, accordingly, plays the fewest notes (generally, 2 per balungan tone). Often, the gender doesn’t even play in tanggung (especially when the tempo is fast, like seseg). In tanggung the cengkok are frequently derivative of the more common dados cengkok. One common technique is to use half a dados cengkok .

wilet: Irama 3. The irama between dados and rangkep. Generally, the gender plays 8 notes for every balungan note. Also spelled “wiled.”

Some Notes on Pathet

The following description is taken from Jody Diamond's "A First Look at Pathet," written for the Mills College Gamelan Ensemble Fall 1987. This is meant to give a only very general and simple approach to recognizing different pathet.

The sequences in which the pathet are listed below correspond to the order in which they are played during a wayang or evening klenengan, with the tonal area moving from low to high.

SLENDRO

<i>name</i>	<i>meaning</i>	<i>characteristic cadence and main tones</i>
nem	six	6 5 3 (2) (avoids 1)
sanga	nine	2 1 6 (5) (avoids 3)
manyura	peacock	3 2 1 (6) (avoids 5)

PELOG

<i>name</i>	<i>meaning</i>	<i>five tone scale and characteristic cadence</i>
lima	five	1 2 3/4 5 6 5 4 2 (1)
nem	six	1 2 3 5 6 2 1 6 (5)
barang	pitch 7	7 2 3 5 6 3 2 7 (6)

It is generally observed that the first pathet of each tuning, slendro nem and pelog lima, are not parallel to each other, and each borrows many elements from the other pathet in the same tuning. The remaining pathet, however, have a closer relationship to each other, show many parallel structures, and allow for transfer of some music material from slendro to pelog.

For more information on pathet, see the references at the end of this book.