

## Chapter 4 - The *Gambang* of Sunda and Cirebon

### Introduction

Sunda, occupying the western third of Java, is mountainous and densely forested, which kept it separate and autonomous until Dutch and English incursions in the 1800s. In earlier times trade and treaty were limited to the coastal towns of Banten, Cirebon and Sunda Kelapa (subsequently Batavia, then Jakarta), while the hill fort of Bogor and the tea plantations in the surrounding forests (*parahiangan/ priangan*) became favourites for the Dutch during their colonisation. In the last two centuries the northern road from Cirebon to Jakarta and the Sundanese capital Bandung have become some of Indonesia's busiest areas outside Jakarta itself. Sunda developed quickly and has embraced certain modernisms. Bandung, the capital, is a modern city with no *kraton* or *alun-alun*, and has developed Sundanese music and its theory rapidly. In many ways it now leads the *gamelan* fusion genre, through production and performance groups like Jugala and Gapura, and the many projects created by graduates of ASTI, the arts academy. The *gamelan* and folk music traditions reflect an energetic and cheerful spirit blended with a delicate aesthetic sense. While Sundanese *gamelan* has clearly borrowed heavily from Cirebon and Central Java in its evolution, it has made the tradition its own and now produces some of Indonesia's most successful recordings, attractive to Westerners and Indonesians. Van Zanten and Cook show Cirebonese origins for Sundanese *gamelan*, though *kacapi* (the Sundanese *zither*, which shares contrapuntal patterns with the *gambang*) and the bamboo idiophone *angklung* are said to be indigenous to Sunda.



Fig 36: Sunda, Cirebon and Banyumas

### 4A: The *Gambang* of Sunda

In Sunda the *gambang* is manifested in many forms, all interconnected in playing practice, construction and social context, unlike the Central Javanese *gambang*, which exists only within small and large *gamelan* ensembles. In discussing Sunda (or for that matter, most of East Java and Indonesia) we need to examine wooden and bamboo *gambang* (*calung*) as part of an undifferentiated continuum. Many Sundanese techniques are applied equally to both, but there are limitations to the bamboo *gambang* that

do not apply to wooden ones, which resemble the Central Javanese model already discussed. Since the bamboo *gambang* is acknowledged to be the older form in Sunda it will be examined first, noting some important variations.

Sundanese *gambang* has a fascinating vocabulary and rhythm. Like the *suling*, *rebab* and drum (*kendang*), the *gambang* has been considered too difficult to teach via notation alone. Its patterns are complex, and improvisation is almost compulsory, as with the *suling*. The *rebab* and drum (*kendang*) by contrast, play key structural parts during *gamelan* performances, which they ornament rather than improvise<sup>25</sup>.

The *gambang* tends to play in parallel octaves during the first cycles of a piece, but has a contrapuntal patterns, radically different to the Central Javanese models. The left hand plays in counterpoint to the right, sometimes in a pattern like an Alberti bass, sometimes in scalar passages with rests on the main beat, or jumping down an octave, but usually changing the model every cycle. Its note choices are based on the *pola* - a symmetrical series of goal tones, elaborated differently by each instrument. The *gambang's* variations include aspects of most of the other instruments, particularly since it covers the ranges of every other melodic instrument. Hence it is instructive to examine many of the other instruments' variation techniques to see where the *gambang's* patterns may have originated. Indeed, many techniques may have originated on the *gambang*. Two comparable contrapuntal instruments in Sundanese *karawitan* are the *kacapi*, a zither with up to four pentatonic octaves. played with thumb and up to three fingers of each hand, and the *bonang*, the bed of pot gongs with a range of two octaves (for the standard *gamelan bonang*) or three octaves (for the *degung bonang*), played with padded beaters. All three are capable of playing at least two independent melodies, sometimes three, and phrases distinctive to one of these may well be attempted on one of the others, with some adaptation necessary. Most of the Sundanese *gambang* players I met were proficient on all three, and usually on the drums.

#### **4A1: The Sundanese bamboo *gambang* or *calung***

The Sundanese bamboo xylophones or *calung* fall into three types - the stick-mounted, the horizontal rope-suspended (also called *arumba* or *gambang calung*) and the vertical rope-ladder style (*calung renteng*, *buhun* or *gantung*). Rope suspension is a principle common to most of these xylophones. In all three cases the keys are of bamboo tubes, using the method outlined above (2A1).

##### *The stick-mounted calung*

The stick-mounted *calung* generally come in a set of four ; the *melodie* (*dalang* "maestro" or *kahiji* "first") with 10-11 notes, *panerus/bonang* with 5-7, the *jengglong* with a five tube set, and *goong* with

two notes. (see Goldsworthy 71 for a complete description of *calung*) of which the *melodie*, as its name implies, improvises and elaborates tunes, while the others maintain the tonal framework of the cycle.

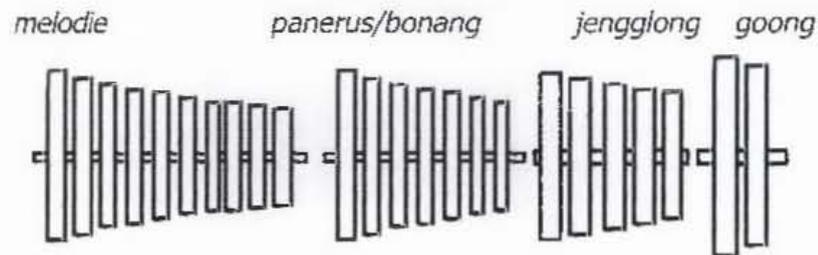


Fig 37: *Calung* Sunda (stick-mounted) – high to low

They use stubby soft wooden or bamboo beaters, while the rope mounted versions use disks mounted on thin sticks. These sticks are not as springy as those for the *gambang kayu*, but may be encased in rubber, which assists in their return action. In the case of low bamboo notes the beaters become more padded, and springiness not being required, the sticks may become shorter. The Darso/Hendarto recording group have brought this instrument into a little modern glory, and their recordings ("Habis Bulan", "Ranjow Cinta" etc, label) demonstrate a spectacular and fast technique, and a commercial instinct. One of those pieces will be analysed at the end of this chapter.

More traditionally, the stick-mounted *calung* are played as processional music associated with agricultural and village welfare ceremonies that blend animist, Hindu-Buddhist and Moslem customs. This has similarities with Sundanese *angklung* practice, in the interlocking parts and timbre. The stick-mounted *calung* is carried in the left hand and played with the right, and thus its technique is more akin to that of the Sundanese *angklung* (bamboo octave rattle) and perhaps the East Javanese *patrol*. It is more suited to processional or stage performance than the rope-strung version.

### *The rope-ladder calung*



Fig 38a: *Calung renteng* – treble range closest 38b: Bass range closest

The rope-ladder *calung renteng* has eleven to eighteen tubes, and is played with the smallest tube at the top attached to a post, tree limb or other fixture, while the larger tube rests on the ground, held in

<sup>25</sup>Both *rebab* and *kendang* have improvisational genres, the *rebab* in strophic verse, and the *kendang* in many of the modern genres: *jaipongan*, *rampak kendang* and a host of fusion or cross-cultural projects.

place by the big toe. Upandi's text on *gambang* cites it as his example of a bamboo *gambang* and shows it tied between two trees. Two photos from Kunst27 (figs 38a and 38b above) show the *calung* attached to the toes and waist. Perplexingly, the older performer in the first photo has the treble end of the *calung* closest, while the second player has the bass end closest, yet both performers are playing the lower register with the right hand, which is rare nowadays. Perhaps this was done for the sake of the photo. It is a recreational instrument in danger of falling into neglect, but related forms are depicted in old stone carvings at Panataran and Borobudur. I rely largely here on Goldsworthy's research, and one of his transcriptions is reproduced in the subsequent analyses.

The beaters in figs 38a and b, and below in fig 39 are variants on a distinctive shape. The range of the *calung* in figs 38 is twelve notes, while in fig 39 and in Goldsworthy's examples the range is fourteen notes, which tends to be more common currently.



Fig 39: *Calung renteng* unsuspended

### *The rope bridge calung*

The rope bridge *calung* is nowadays more common than the *calung renteng*. In essence, it is the same set of keys placed on a bamboo frame. The basic frame comprises two strong longitudinal laths passing through slits in two latitudinal tubes, with end laths upon which to attach the ropes (see fig 40a). This may be lifted to waist height by means of an "orchestral" stand of cross-braced bamboo (see fig 40b).



Fig 40: (a) *gambang calung* and (b) *arumba calung* on orchestral stand

The tuning may be pentatonic (traditional *salendro* or *pelog* - see fig 40 a), diatonic (usually in C - see fig 40b) or chromatic (see fig 41 below). Three octaves is common for pentatonic instruments (14-15

notes), with diatonic variants having more notes but a smaller range. The *arumba calung* (bamboo rope bridge and orchestral style) in its modern form often comes in sets similar to the Sulawesi *kolintang*<sup>26</sup> - two *melodie* (chromatic *calung*), and three to five *pengiring* (accompanying) instruments (generally diatonic) - the alto, tenor, baritone, bass and contrabass..



Fig 41: *angklung kromatis* or *arumba calung*

Traditionally *calung* are in the *salendro* scale, though pentatonic *pelog* sets were in evidence at Pak Udjo's *angklung* performance space and factory<sup>27</sup>. Udjo was equally enthusiastic about traditional and modernised bamboo instruments, and produced instruments of a consistently high quality. One piece from this repertoire will be examined later (Sampak – Ex 20).

#### 4A2: The Gambang Kayu of Sunda

Almost indistinguishable from the Central Javanese version, the wooden keyed *gambang* of Sunda presents a consistent playing surface, that is with keys in one plane, and of fairly equal sizes, though variations occur at the extreme ranges.

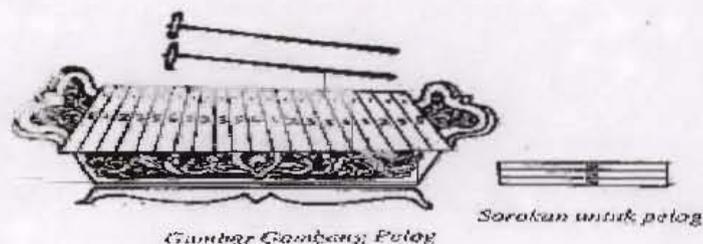


Fig 42: Sundanese *gambang kayu*

Most of the variation in appearance occurs in regard to the box (*grobogan/ancak*) and the endpieces. The Sundanese box (*ancak*) sits on a small truncated pedestal, while the upper planks - the sides and

<sup>26</sup>The *kolintang* or *kulintang* of North Sulawesi emerged in the early 20th century as a genre that blended traditional, Dutch and Spanish music. The repertoire includes national songs, religious songs and adaptations of other regional styles - *kroncong*, *gamelan*, Batak songs, and so on. Such ensembles are often engaged in hotels of the major cities because of their broad appeal. The traditional Sulawesi *kolintang* set has squarish bars of softwood. The *arumba calung* ensemble, made of bamboo, is capable of rendering any *kolintang* piece.

<sup>27</sup>Pak Udjo was a performer, instrument builder and entrepreneur whose work elicited government support. He popularised many traditional Sundeaneese arts and his institution became a very popular stop for international tour coaches.

end pieces - slant outward 7° to 20° from the plank that joins the pedestal and *ancak*. The endpieces are usually decorated in similar style to the *bonang* or gong stand, often in the modern Solonese style.



Fig 43: Lilik, *gambang* teacher, STSI Bandung

A single *gambang kayu* is always played by a single person, either in the full *gamelan salendro/pelog*, the smaller *celempungan* ensemble of soft instruments, and the rarely seen *gegambangan* trio<sup>28</sup>. Two *gambang* are usually provided for each *gamelan* as in Java, in *slendro* and *pelog* tunings, the *pelog* instrument having an extra set of four bars, a *sorog* or alternative tuning set which may be exchanged with the standard pitch 3 bars for the *sorog* tuning. Kunst (27) gives the Sundanese terms for *gambang* pitch register as: *gede*, *galimer*, *manis* and *petit*, from low to high. These would translate as 'large', 'low *patet*', 'sweet' and 'high'. The Sundanese numbering system gives the *gambang* range from low to high as low 5 to high 1, for *salendro* and *pelog jawar*. However in the substitute key, *pelog sorog* or *maderda*, the keys are renumbered low 3 to high 4.

*salendro/ pelog jawar*    5 4 3 2 1 5 4 3 2 1 5 4 3 2 1 5 4 3 2 1  
*pelog sorog*                    3 2 1 5 4 3 2 1 5 4 3 2 1 5 4 3 2 1 5 4

Fig 44: Key numbers on Sundanese *gambang kayu*

Key: " over a number indicates lowest octave [*gede*], ' indicates next [*galimer*], unmarked is the next [*manis*], underlined/dot below is the top octave [*petit*].

## 4B: Sundanese *Gamelan* Music

### 4B1: Sundanese *Gamelan* Instruments

The Sundanese have a variety of *gamelan* orchestras, somewhat smaller than their Javanese equivalents. The largest of these, the *Wayang Golek*, or *salendro/pelok gamelan*, is analogous to the Javanese model, without *gender* and *celempung/siter*. *Gambang* will often have an important role in the

<sup>28</sup> Either *gambang*, *ketuk* and *gong*; or *gambang*, *kendang* and *gong*. Sukaya and Lilik both spoke of it as a rarity, and I have not come across any recordings. Nonetheless, much of the *gambang* repertoire of Sunda and Cirebon is ideal for this ensemble.

quieter sections, as happens in Javanese *wayang kulit*. The *suling*, normally necessary for any Sundanese concert *gamelan*, is often silent in *wayang golek*. Sundanese music of most kinds is readily identifiable by the sounds of the drum (*kendang*), by a small stack of metal plates played in a short, persistent rhythm (*kecrek*), and by the distinctive gong structure. *Gambang* may be included in most *gamelan* ensembles in Sunda. The *degung* orchestra, a very popular ensemble, once included *gambang*, but rarely uses it now. The *celempungan* genre is a parallel to the Javanese *gadon*, with a collection of the soft instruments - *gambang*, *suling* or *rebab*, (not both) *jengglong*, *kendang* and *goong*, and perhaps *bonang*. *Gambang* is not always employed in the *gamelan* in Sunda.

#### **4B2: Performance structure in Sundanese Gamelan**

The concert performance of *gamelan* music is not as common in Sunda as in Java. Commercial releases are broadcast regularly, and in a sense replace the role of the palace *gamelan* of Central Java, since musical prestige is related to artistic and commercial success. In Sundanese *wayang golek* most of the *gamelan* is playing most of the time, under the direction of the *dalang* (puppet master). There is a kind of "straight guy" who provides frequent responses and jokes for the *dalang*. Vocal and instrumental improvisation and interaction are frequent, and the simplicity of the *pola* pitch structure makes it easy to change to another piece. To add variety the *rebab* or *suling*; and female vocalist (*pesinden*) play or sing continuously, and will often shift from the dominant *slendro* tuning of the *gamelan* to a related *pelog* mode. Sukaya Dikarta referred to this bringing together of diverse tunings and rhythms as "*adu rasa*" ("uniting feeling"). He pointed out that many *saron* and *gambang* players will play by ear, not clear of what piece is being played until the first *kenong* or gong note. Pieces tend to blend into one another in Sundanese *wayang*, and there are fewer mood-setting songs. The less popular form *wayang kulit* follows the same general forms. The *gambang* has a prominent role throughout the forms of *wayang* and traditional dance, cueing new *lagu* variants in collaboration with the *rebab/suling*, and maintaining density (although less busily than the Javanese *gambang* in *wayang*). Modern dance forms such as *jaipongan* and *kreasi baru* (new creations, often with Western influences) are in vogue, but the *gambang* is not always heard in these forms.

The *gamelan* ensembles that include *gambang* are more varied than the *gambang* itself, and its variation techniques, utilising common and regional terms, may reflect local variation techniques, or more universal ones. Indeed, it seems that each region takes pains to ensure that its terms and practices stand out from those around them, while still fitting within historical senses of *gamelan*.

#### **4B3: Sundanese theory**

In the 1920s Pak Machjar Koesoemadinata and Jaap Kunst attempted to establish a theory of Sundanese *gamelan* practice parallel to the Javanese paradigm, but with a reversed numbering system, and a pattern of modes (*patet*) and *surupan* - a hierarchy of notes from goong/ final to the note played on the weakest beat. (see van Zanten 89).

### *Pola, patet and pancer*

The organisational principle at work in Sundanese musical practice is the ***pola***, a far more skeletal and symmetrical framework than the Javanese *balungan*. It is in essence the succession of goal tones for any one piece, usually four to eight in number. Performers do not usually rely as heavily on written *pola* as the Javanese *saron* players rely on books of *balungan*. According to Sukaya, it is more often intuited by the musicians, even during performances, on cues from performance leaders. After all, the goal tone sequences are more predictable than the wide range of Javanese *balungan*. It is the ornamentation that creates the diversity of parts. For the Sundanese *gambang* player, the *pola* produces goaltone points similar to the *seleh* points for a Javanese *gambang* player, though *pola* are more symmetrical, so that less effort is needed to remember the structure and create appropriate pattern variants.

These goal tones are, in order of importance: the one or two gong tones, then *kenong*, *pancer* and *pengaget*, giving the following three ordered levels of structure:

- 1<sup>st</sup> level: primary gong - *kenong* - secondary gong - *kenong* - primary gong.

This is called the “dry” (*kering*) structure. When the goal tone series becomes this simple the piece is said to be in a *wilet* or *irama* that is *kering*. Most performances are in a more complex *wilet*.

- 2<sup>nd</sup> level: Inserting the *pancer* between each event produces this pattern:

p. gong - *pancer* - *kenong* - *pancer* - s. gong - *pancer* - *kenong* - *pancer* - p. gong

At this point the piece is said to be in *sawilet* (“one *wilet*”).

- 3<sup>rd</sup> level: If the *pengaget* (*ag*) is inserted throughout that structure, the pattern becomes:

p.gong- *ag-pancer-ag-kenong-ag-pancer-ag-s.gong-ag-pancer-ag-kenong-ag-pancer-ag-p.gong*

It is still in *sawilet*, but the elaborations on each goaltone have been constrained.

This filling-in of the goal tone series may be further extended by the repetition of each main tone, i.e. (5)-1-(3)-1-(5) (Kacirebonan) becomes (5)-5-1-1-(3)-3-1-1-(5). With the insertion of the *pancer* 4, this becomes (5)-4-5-4-1-4-1-4-(3)-4-3-4-1-4-1-4-(5), and of course the *pengaget* could also be added. A piece like this is said to be in *dua wilet* (second *wilet*). It is important to see *pancer* as a location in the cycle, not a specific goaltone. It may be filled with a predetermined note (the one designated by *patet* location, see below), a pattern from its previous goal tone, or by the primary gong note, as we shall see. The use of the *pengaget* tone is not considered important. Indeed, since it is the only tone in the pentatonic scale not to have been used in the structure so far, it is not surprising that it may be used consistently in the available offbeat spaces. Paradoxically, this may result in the *pengaget*, the “surprising” tone, being one of the most frequent notes in between gong and *kenong* points. The two gong notes tend to be separated by one note, e.g. gong 1 is associated with goong 3 above or goong 4 below. Theoretical texts apply equal possibilities in all *patet* (see below)- gong pairs 1/3, 2/4, 3/5, 4/1 and 5/2, but in practice two *patet* predominate - 5/2 and 4/1. Printed *pola* tend to include only the gong and *kenong* notes, starting with the first *kenong*, such as: Banjaran 1 - (2) - 1 - (4), Kacirebonan 1 - (3)

1 - (5); Catrik may be played 3 - (2) - 3 - (5) or 3 - 2 - 3 - (5), depending on whether the 2 is regarded as a *goong* or *kenong*. Simpler forms exist: Rumiayang 1 1 (2) (2), and Bendrong (1) (2). A final complication in this process concerns the use of *sorog* tuning substitution, which changes the names of the notes. When the 3 keys are replaced by 3 keys, about a tone lower in pitch, the 3 becomes the new 1, and the scale 3 4 5 1 2 is renamed (at least, on the *gambang*) as 15432. Kacirebonan in this mode is (1)-3-(4)-3-(1), (1)-3-(4)-3-(1) to (1) 515 3 535 (4) 545 3 135 (1)

In Sunda and Cirebon many *gamelan* pieces are perceived as **lagu**, or songs, and only occasionally as *pola*. The piece Panglima has the *pola* 4-1-4-2. Many *lagu* or songs may be sung to it, Es Lilin being a popular choice. Transpose it two tones (-1-3-1-4) and it becomes the piece, (or *pola*) Sinyur, and Es Lilin can no longer be sung to it. However, even Panglima may be stretched to twice or four times its normal *irama*, at which point Es Lilin would no longer be singable.<sup>29</sup>

### Patet

In Sunda *patet* theory is pentatonic in concept without much reference to modulation. It was developed by Jaap Kunst and Koesoemadinata in the 20s, and was somewhat influenced by western and Javanese musical theory. The academies accept five possible *patet*, or modes, one for each of the five notes *tugu* (1), *kenong* (2), *panelu* (3), *galimer* (4), and *singgul* (5). The cyclic order of the function of each note follows:

- the first note *patokan*, from which each *patet* is named (*patokaning laras*), is something like a dominant, generally the midpoint or *kenong* goal tone;
- the second, *panglangen*, is the second gong tone;
- the third is the "avoided" tone, the *pengaget*;
- the fourth, *panglena*, is the primary gong tone;
- the fifth is the *pancer*.

Thus a table of the five *patet* is easy to construct:

	<i>Patet tugu. barang or nem</i>	<i>P. kenong</i>	<i>P. panelu</i>	<i>P. galimer or sanga</i>	<i>P. singgul or manyura</i>
<i>patokan</i>	1 <i>tugu</i>	2 <i>kenong</i>	3 <i>panelu</i>	4 <i>galimer</i>	5 <i>singgul</i>
<i>panglangen</i> (2 <sup>nd</sup> gong)	2 <i>kenong</i>	3 <i>panelu</i>	4 <i>galimer</i>	5 <i>singgul</i>	1 <i>tugu</i>
<i>pengaget</i>	3 <i>panelu</i>	4 <i>galimer</i>	5 <i>singgul</i>	1 <i>tugu</i>	2 <i>kenong</i>
<i>pangrena</i> (1 <sup>st</sup> gong)	4 <i>galimer</i>	5 <i>singgul</i>	1 <i>tugu</i>	2 <i>kenong</i>	3 <i>panelu</i>
<i>pancer</i>	5 <i>singgul</i>	1 <i>tugu</i>	2 <i>kenong</i>	3 <i>panelu</i>	4 <i>galimer</i>

Fig 45: Table of Sundanese *patet*

However, *pola* that contradict this model are plentiful, Catrik may be 3-2-3-(5) or 1-2-1-(5), Kacirebonan is 1-(3)-1-(5), not 2-(3)-2-(5), and Rumiayang and Bendrong (see above) don't fit the model at all. In recent years this kind of conceptualisation of performance practice has been questioned and

<sup>29</sup> A comparable Banyuwangi favourite Padang Wulan used as a basis for a series of variations could expand, contract or become filled in with syncopations and irregularities, and again the recognisable melody could disappear.

new models have been proposed by Pak Abon Somawijaya, Wim van Zanten and Simon Cook. These are not so much contradictions as efforts in new directions, aiming to get to the essence of the indigenous performance practice.

**4B4: Sundanese variation techniques**

In contrast to a Javanese *balungan*, the *pola* supplies a structure over which goal tones are elaborated. Most elaborations have a basic model, which is varied to performers' tastes. Some of the main ones are listed here, most of which have some relevance to *gambang* practice. The term *carukan* is used generally to describe *gamelan* variational activity, but becomes quite precise when applied to specific instruments.

*Cacagan and carukan*

*Saron* or *bonang cacagan* (also *cacahan* or *carukan*) is like the Javanese *imbalas* described above, with some distinctive, regional features. It is central to Sundanese *salendro gamelan* between two *saron*, and is practiced between other instruments -*bonang* and *demung*, *rincik* and *peking*, etc. The *saron cacahan* variations are more numerous than Javanese ones, common features including:

- 1: The off-beat *saron* omitting the first note and plays on the goal tone (compare ex 30a)

<i>Saron 1</i>	..0...0.....0 .....0....	.1..1.3.1	Goal tone auxiliary
<i>Saron 2</i>	.....0 ....0.....0. .....0.....	-.2..4..21	goal tone adjacent adjacent auxiliary
Resultant pattern	S1..0...0.....0 S2.....0 S2....0.....0. S1.....0.... S2.....0.....	-1214321	

Ex 16a: *Saron cacahan* or *carukan*

- 2. Use of extra auxiliary notes, and 3. use of unison "filler" (*pancer*) passages

	<i>pancer</i>	<i>carukan</i>
<i>Saron 1</i>	.5.1.5.-	.1. 1.3 . 1
<i>Saron 2</i>	.5.1.5.-	2.5. 4. 21
Resultant pattern	.5.1.5.-	21514321

Ex 16b: *Saron cacahan* variations

The omission of a note immediately after a strong beat is typical of Sundanese *gambang*, and the alternation of filler and scalar passages is evident in the *gambang* pattern *carukan salancar*.

*Panerusan*

There are some techniques specific to certain instruments. The **demung**, or **panerus** in *Degung* ensembles, will omit the strong beats and play three note scalar passages to and from the goal tone:

<i>Pola</i> (Catrik)	.	<b>3</b>	.	<b>2</b>	
<i>panerus</i>	5 4 3 0	3 4 5 0	2 1 5 0	5 1 2 0	2

Ex 17: *Panerusan* variation

This technique occurs in *gambang* technique, wooden or bamboo, and I shall call it *panerus* style, when dealing with purely Sundanese aesthetics.



<i>Peking</i> ( <i>Panerus</i> style)	4321 234	1234 321	1234 321	2356 532
<i>Peking</i> ( <i>Cacagan</i> style)	.434 1234	.151 4321	.151 4321	.232 3452
<i>Saron</i> 1+2 (see 17b above):	5 1 5 -	21514321	5 1 5 -	1232 3452

Ex 19a: *Peking* variants

5 1 3 4 5 1 5 2 3 5 1 2 3 2

Ex 19b: *Gambang* motif with *peking* phrasing (from Weintraub)

The *gambang* in Sunda may borrow motifs from other melodic instruments in the *gamelan* orchestra. In doing so, it may also transform them into contrapuntal patterns not played or playable on other instruments. This will become more obvious as these technical terms are used in conjunction with motivic phrases for the *gambang* provided in the next section. Whether many of these techniques were originally developed on *gambang* or *calung* is entirely speculative at this point.

#### 4C: Motivic phrases for *gambang* Sunda

In order to analyse a number of transcriptions and recordings of *gambang* embellishment and variation, I chose examples from a selection from my own files and writings by three other authors: Upandi, from his monograph *Gambang*, and Goldsworthy from his analysis of *calung renteng*, the rope-ladder *calung*, these being the most thorough works to date on Sundanese *gambang* motifs; in addition Cook (92) provided four contrasting renditions in five successive gong cycles of Kulu-kulu (see appendix1, A8). In this section we shall see to what extent spontaneous performances actually match prescribed models, and what other factors become prominent.

The patterns from the previous section – *cacahan*, *panerusan*, *susulan* - apply equally to *gambang* and *calung* (*gambang bambu*). Parallel octave work is naturally present, although is only a small component of the many different xylophones styles in Sunda, generally used for the short melodic fragments that make up the introductory sections of pieces, or a first cycle rendition in *lagu* style. Many of the patterns of rhythmic interplay result in the hands reaching two, even three, octave spacings on goal-tones.

A *gambang* or *calung* version of *Sampak Sunda* learned at Pak Udjo's, and confirmed by Sukaya, shows in miniature the range of Sundanese *gambang* styles possible. There is evidence of octave work, though the right hand is fluid, alternating between descending passages and static/repeated goal tones, and contrary motion, but it is the left hand that moves away from the right. The left hand rhythm is clearly tresillic (3+2+3) and there is rhythmic interplay between the hands.

**Sampak Sunda**

The score for *Sampak Sunda* consists of four staves. The top staff is for the right hand (rh) and contains a melodic line with a '1' above the first measure. The second staff is for the *Gambang* and contains a sequence of numbers: 4 4 4 4 4 4 3 2 | 1 1 1 1 1 5 2 1 | 3 3 3 3 3 1 5 1 | 2 2 2 2 2 1 2 3. The third staff is for the *Saron* and contains numbers: 4° 4 4° | 5° 5 5° | 3° 3 3° | 2° 2 2. The bottom staff is for the *Pola* and contains numbers: 4 3 4 5 | 1 5 1 2 | 3 2 3 1 | 2 1 2 3. The first measure of the *Pola* staff has a '4' below it, and the second measure has a '1' below it.

Ex 20 : Sampak Sunda

### 4C1: The method of Upandi

Upandi's monograph "*Gambang*" is set out as an instruction manual. It defines *gambang* organologically, then presents a series of beginner's exercises. Students first learn **pinjalan**, parallel phrasing while doubling the right hand:

**Pinjalan**

The score for *Pinjalan* shows a melodic line on a single staff with a second line below it. The second line contains notes that are a fourth higher than the notes on the first line, demonstrating parallel phrasing.

Ex 21a: Pinjalan

Work follows on hand separation and certain distinctive phrases: **dikempyang**; the use of an interval of four keys (almost a Western fifth in *salendro* tuning), as a contrast to octave work;

**Dikempyang**

The score for *Dikempyang* shows a melodic line on a single staff with a second line below it. The second line contains notes that are a fourth higher than the notes on the first line, illustrating the use of an interval of four keys.

Ex 21b: Dikempyang

**digumek**, a rising and falling scale shared between left and right hands, concluding with an octave (note that the second example could also represent the resultant melody of interlocking *saron cacahan*):

**Digumek1**      **Digumek2**

The score for *Digumek1* and *Digumek2* shows two examples of a rising and falling scale shared between left and right hands. The first example has a rising scale of 5 4 3 2 3 4 5 and a falling scale of 1 2 1 2 1 5. The second example has a rising scale of 2 1 4 3 2 and a falling scale of 1 1 1 2 1 2 3 4.

Ex 21c: Digumek

**dicewak**, in which the left picks out every second note of the right in non-doubled scalar passages, and occasionally plays instead of the right;

Ex 21d: *Dicewak*

and **dipuruluk**, a tremolo on one key, alternating left and right.

Ex 21e: *Dipuruluk*

Subsequently a variety of complex phrases, *carukan*<sup>30</sup>, are explored in various *patet* with different starting notes, and different "motifs". One of these is shown below, in the simplest rhythmic density *salancar*, combining *panerus*-styled left hand phrasing (Ex 17) with a right hand ostinato, and important left/right alternation. The example below shows the elaboration of the goal-tone structure -4-4-2-2-4-4-1-1, each tone being reached on the first beat of successive bars.

Gambang

Musical notation for 'Carukan Salancar' in 2/4 time. The piece consists of two staves. The upper staff contains a melodic line with notes and rests. The lower staff contains a bass line with notes and rests. Below the bass line, there are two rows of fingerings: the first row has '1 5 5 1 1 3 3 1 5 5 1 1' and the second row has '4 4 1 5 5 1 1 3 3 1 5 5 1 1'.

Gambang

Musical notation for 'Carukan Salancar' in 2/4 time. The piece consists of two staves. The upper staff contains a melodic line with notes and rests. The lower staff contains a bass line with notes and rests. Below the bass line, there are two rows of fingerings: the first row has '2 5 5 1 1 3 3 1 5 5 1 1' and the second row has '4 4 1 5 5 1 1 3 3 1 5 5 1 1'.

Ex 22: *Carukan Salancar*

Here the left hand pattern follows a typical *panerus* part: ascent - *pancer* or rest-descent- goal tone, the right uses a simple "filler" - 15511, with occasional iteration of the *kenong* beat (4). The *pancer* pitch is variable: the 4 and 1 patterns use 3 as a *pancer*, while 2 uses 4, with the right hand filler becoming 21122. Kunst's *anapaests ngrachik* and *nyaruk* appear here as part of the left-hand formula, which is standard in *panerus* parts, while the right ostinati resemble upper parts on *bonang* or *kendang*. It is significant that the left hand work is scalar, leading to the goal tone, and the right hand notes are

<sup>30</sup>The term *carukan*, meaning "chopping" implies animation and alternation, and in Sunda is an alternative term for rhythmic interplay between *saron*, any pairs of complementary instruments or even two hands on one *gambang*.

similarly adjacent, but neither are necessarily the goal tone. Thus it is the left hand that displays voice-leading to the goal tone.

Below are three other *carukan* and *calana komprang*, one of the most commonly employed and varied Sundanese *gambang* motifs. Although the rhythms are quite different, the relationships to *pola* are similar. All are characterised by rhythmic interchange between the hands. *Carukan 1* and *2* show one hand being much busier than the other.

The image displays three musical examples, each consisting of a treble and bass staff with fingerings indicated by numbers 1-5.   
**Carukan 1:** Treble staff has a busy right hand with patterns like 1 5511 1 5511 and 2 1122 2 1122. Bass staff has a simpler left hand with patterns like 1 33 45 1 111 and 2 5 445 1 2 222.   
**Carukan 2:** Treble staff has a busy right hand with patterns like 1 3 1 1 3 1 and 2 3 2 2 3 2. Bass staff has a simpler left hand with patterns like 1 1 555555 and 1 2 2 555555.   
**Carukan 3:** Treble staff has a busy right hand with patterns like 2 1 3 1 and 5 1 3 1. Bass staff has a simpler left hand with patterns like 2 2 4 3 4 and 5 4 3.   
**Calana Komprang:** Treble staff has a busy right hand with patterns like 3 3 3 5 1 2 1 2 1 2 and 1 3 3 3 5 2 3 2 3 2 3. Bass staff has a busy left hand with patterns like 1 3 1 5 1 1 and 1 3 1 5 2 2.

Ex 23: *Carukan 1-3* and *calana komprang*

*Carukan 1* is a simplified version of *carukan salancar*. In *carukan 2* the hands are more independent. The goal tones (1 and 2) proceed from both hands, with 5 acting as a mid-bar filler, probably a *pancer*. *Carukan 3* features 3 as the mid-bar filler, increased activity between the hands and use of all five notes of the scale. The left hand parts in *carukan 2* and *3* feature regular offbeat patterns, a common Sundanese device. *Calana komprang* is a significant variation on *carukan salancar*: both hands cover a wide range; the left hand combines *panerus* styling in the bass range with off beats in the middle range, both heralding the goal tone; the right hand makes use of two filler notes (3 and 5) with two note alternations that also herald the gong tone. All these phrases require a great deal of practice.

After some pages of these, Upandi explains how this must all fit into the *patet* and *pola* of the piece. Tables of *patet* information, pieces and their transpositions follow, with three of Upandi's performances, transcribed by an associate or pupil, Martadinanta. Notations of the standard *pola* conclude the text. We shall examine his version of Banjaran later.

## 4C2: Goldsworthy's calung transcriptions

Goldsworthy collected a body of pieces on rope-ladder *calung*, and found a number of motifs, including some four-note connecting tags occurring prior to goaltones. These he termed x, xr, xri and y. These correspond to the Suryabrata *gatra* shapes (p50 fig 32)

x=monggang	xr = ukel	xri = ukel	y=monggang, inverted, 8v displaced	Sundanese numbering
3 2 3 1	3 2 1 2	4 5 1 5	1 5 1 4	
0    0	0	0	0	
0	0 0	0 0	0 0	
	0	0 0	0 0	

Ex 24: Connectors x, y and inv

He also isolated other distinctive two bar phrases (no. 4 below) which were suggested to be part of the "stock stereotyped formulas which can be used with appropriate adjustments in different songs and different positions in the variant patterns, that is, in different musical contexts"<sup>31</sup>.

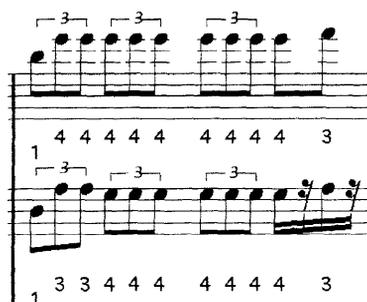


Ex 25a: Standard pangkat and opening phrase for Bandjaran



Ex 25b: Holding pattern - three examples

These patterns tend towards tresillic structure: 3+2+2+1 or 3+2+3. Sometimes the pattern is less than eight notes.



Ex 25c: Kenong triplet (adjusted to gong tone)

This figure often occurs at the *kenong* point of the cycle, frequently altering to the forthcoming gong pitch.



Ex 25d: Favoured pattern - z-gumek

This is related to the *gumek* example from Upandi. Goldsworthy named it z, following his use of x and y motifs. Given its relationship to Upandi's generalised *gumek* (it is shared between the hands, and like Upandi's *Digumek 2* has a downward zigzag shape), it seems appropriate to call it *z-gumek*. One of its characteristics is its lack of goal-tone, another is that it is rarely repeated in one gong cycle.



Ex 25e: Motif peculiar to informant

This lies between *pinjalan* and Upandi's *dicewak* form, in that there is a general proportion of two right hand notes to one in the left, but that there are many passing notes that are not acknowledged in the left. However, the repeated motifs in the openings of bars 1, 3 and 4 are reminiscent of *carukan* practice.



Ex26: Combined motifs

We see motif 2, some of the *gumek*, some rebound phrasing and a variant of *pinjalan* that I call RRRL (three right hand notes followed by a left hand note) This is related to the *z-gumek* phrase, but is more like *pinjalan* in terms of hand position and pitch.

#### 4C3: Motifs from other practitioners

Weintraub provided a model for Renggong Gancang (see ex 19b, p81), in which the same figure is used in parallel hands for *pancer* 5 and goal tone 2. Sukaya (below 4D3), Lilik and Rahayu (appendices) supplied variants of the *calana komprang* model.

## 4D: Playing the Sundanese *Gambang* - Transcriptions and Analyses

Some of the transcriptions analysed here come from published numeric notations, others are my own, from field recordings or commercial cassettes. Upandi's Banjaran is copied from the transcription in his thesis by Martadinanta, and converted into staff notation. I first learned Sukaya's Banjaran in 1979, and reconfirmed it in 1983.

### 4D1: Lagu Banjaran laras pelog - Upandi

Upandi's treatment of Banjaran explores the techniques expounded in his text.

The musical score consists of three systems of two staves each. The first system is labeled 'Pangkat' and '1st Gongan Lagu/pinjalan style'. The second system is labeled 'y1' and 'y2'. The third system is labeled 'y3', 'y2', and 'y1'. The fourth system is labeled 'y2', 'y4', and 'y2'. Each system includes a melodic line with notes and a bass line with notes and numeric fingerings (1-5).

Ex 28a: Banjaran (from Upandi) - 1<sup>st</sup> cycle

Following the *pangkat* (standardised introduction) the first gong cycle is a standard *lagu* in parallel hand motion (*pinjalan* style). The first phrase stays on the gong note 4 and moves to its upper octave via a *pinjalan* four note phrase of the *ukel* variety, which I called y1. Each successive phrase has the same shape as this formula:- a repeated goal tone with a *pinjalan* phrase leading to the next tone, {a + b, where a is the repeated tone, b the bridging phrase}. There is variation in the interpretation of the *pancer* position in the *pola*, the quarter points between gong and *kenong* positions. Compare the "dry" and *pancer*-filled *pola* with the tones above:

Banjaran "dry" ( <i>kering</i> )	(4) 4 1 1 (2) 2 1 1 (4)
Banjaran <i>pancer</i> -filled:	(4) 5 1 5 (2) 5 1 5 (4)
Upandi, 1st cycle:	(4) y1 4 y2 1 y3 5 y2 (2) y1 4 y2 1 y4 2 y2 (4)

Variation appears in the "weaker" points: 4 appears in the first and third *pancer* location, and 2 in the fourth, so it seems that these locations may be filled with either gong tone or *pancer*. The bridging melodies are consistent with Suryabrata's models: y1=*ukel*, y2=*luk gantung*, y4=*udan mas*.

2ndGong Pinjalan becomes calana komprang

Ex 28b: Banjaran (Upandi) - 2nd cycle

The second gong cycle utilises a variant of *calana komprang*, with little decoration in the left hand, but regular alternation in the right. Each bar, or goal tone point is followed by the same pattern: 333.55 in the right, 3..15 in the left. This effectively doubles the occurrence of *pancer*, and the density of the *pola*:

Banjaran: (4) 5 1 5 (2) 5 1 5 (4) becomes  
 Upandi, 2nd cycle (4) 5 4 5 1 5 1 5 (2) 5 2 5 1 5 1 5(4) (*duawilet*).  
 Full realisation: (4). 5. 435113511352(2) 352235113511352(4)

Ex 28c: Banjaran (Upandi) - 3rd cycle

In the third gong cycle combinations of *digumek* and *dipuruluk* are explored more freely, and patterns not specified in the text occur. The initial pattern is still *calana komprang*, but is changed into the *digumek* phrase in the second bar. The fourth bar has a phrase vaguely related to *digumek*, which we will encounter in other pieces. In the midst of all these impressive variations the *pola* gets a little bent. At the beginning of the second system the secondary gong note 2 is sounded simultaneously with 4, the primary gong. The *dipuruluk* are made on secondary gong, *pancer* and *kenong* tones, through quite different bridging phrases. The regular *digumek*, however, occur at equivalent places in the cycle with identical bridging phrases, each leading on to a phrase anticipating the next gong tone.

Banjaran: (4) 5 1 5 (2) 5 1 5 (4) becomes  
 Upandi, 3rd cycle (4) 5 4 1 1 2 - 5 (4/2) 5 2 1 1 4 1 2 (4).

While this *gongan* is full of variety, the left-right hand relationship is one of exchange, rather than interplay. Monophonic phrases are passed from one to the other with little syncopation or rhythmic interest.

In the fourth *gongan*, the rhythmic interplay is more pronounced, and if the previous *gongan* understated the secondary gong 2, it is clearly indicated here.

Ex 28d: Banjaran (Upandi) - 4th cycle

A feature of this cycle is the alternation between phrases characterised by equal interplay and phrases involving one complex hand and one simple hand. The first bar features an unusual pattern: from an octave span between left and right hand, the right jumps downward over two notes to complete the left figure. This suggests *digumek*, but with more interplay. The *dicewak* technique is used more extensively here, in alternation with *calana komprang* and the right hand two-note alternation pattern that dominated *gongan* 2. The final *digumek* pattern (seventh bar, lower system) involves crossing hands, something rarely risked on the *gambang*, which also imitates *saron carukan*.

Banjaran: (4) 5 1 5 (2) 5 1 5 (4) becomes  
 Upandi, 4th cycle (4) 5 4 2 2 2 2 2 (2) 5 2 5 1 1 5 1 (4).

Ex 28e: Banjaran (Upandi) - 5th cycle

In the final *gongan* many of the features of the fourth *gongan* are repeated in altered forms, along with a slightly varied *calana komprang*. The unusual shape of the first bar, fourth *gongan*, returns in the second bar here, and evolves into a simple *calana* whose shape is sustained for five bars preceding the final gong 4. A certain amount of *digumek* phrasing embellishes the original *calana* shape, during the second beats of bars 2-7. As a result of the shape's clear use of the *pancer* 5, the *pola* becomes more regular, as one might expect for the conclusion of a model demonstration.

Banjaran: (4) 5 1 5 (2) 5 1 5 (4) becomes  
 Upandi, 5th cycle (4) 5 4 5 1 5 1 5 (2) 5 2 5 1 5 1 4 (4). (Standard *duawilet*)  
 Full realisation: (4)353435113511352(2) 352235113511352(4)

### *Performance strategies*

In this piece Upandi has clearly presented a collection of favored formulae for instructing the student. Right hand figures include four-note repetition, sustained alternation of two notes finishing on a strong beat, and syncopations on a sustained note or descending phrase. The left hand figures included wide jumps, returning scalar three note patterns, steady repetition during syncopated right hand phrases, and other patterns in interlocked right/left patterns (eg: bars 24-28, and 33).

## 4D2: Banjaran - Old Sundanese Calung Renteng

The *calung renteng* playing Banjaran in the antique style displays many of the phrases in Upandi's work in a less formalised way, along with many of the patterns identified by Goldsworthy. Three versions of Banjaran had been collected, of which the first one, recording 14, was considered "straightforward" ("rantjag"), and no's 15 and 16 (Ex 29 and 30a-d below) more elaborate, or in the "tjarukan gede" style.<sup>32</sup>

The image shows musical notation for the opening bars of Banjaran (Calung). It consists of two staves. The first staff is labeled 'Pangkat' and the second '1st gongan'. The notation includes notes, rests, and fingerings. Below the notes are numbers 1-5 indicating fingerings. Above the first staff are labels 'RRRL' and 'X'.

Ex 29: Banjaran (Calung) - opening bars

In the opening bars (Ex 29) there are many motifs which are repeated throughout the rendition. This opening, or *pangkat*, is not the same as Upandi's, since stock opening formulae may depend on regional or individual preferences. The gong tone 4 is repeated, followed by moves to *pancer* 5, to 3 and back to the gong tone, finishing the first four bar phrase with x, one of Goldsworthy's connecting motifs. This exposition is also given as one of the stock formulae, i.e. goal-pancer5-up3-goal-x-next tone. Using a system of this sort we may describe the performances as being built up from stock phrases and their variants:

Bandjaran 14 1-7 - 8 - 2a-9 - 2b-10-4-11-3-2b-11-2b<sup>8v</sup>-11a-4-2a-13-4b-2a-&c

<sup>32</sup> See Goldsworthy pp113-114. Pp 110-113 analyse "Bandjaran" 14 and 15.

Bandjaran 15 1-7b-14-2a-12-2c-15-16-3-2b<sup>8v</sup>-11-16a-16b-16c-16d-16-&c

Bandjaran 16 1-7b-14-2a-4d-3a-4 -2d-12-2b-`-3<sup>8v</sup>-4e-2b<sup>8v</sup>-4e-2e-4e-2e-etc.

This is not very different from Sutton's approach; it suggests some sort of code being cracked, provides evidence that standard motifs were used, but it does not convey enough of the performer's processes from a musician's point of view. This raises the thorny topic of improvisation, which will be dealt with in chapter 6. Goldsworthy, Sutton and Brinner all attempted to show the range of patterns from which each performer makes his choices. This enquiry process may be self-perpetuating. Often, when asked, a *gambang* player will render a piece with very conservative, almost didactic, patterns to confirm ideas already agreed upon. At other times during performance, the possibilities expand considerably, and are far more improvisational. Sutton and Goldsworthy's informants demonstrated a range of interpretations of the same piece - some are very regular, and each performer had a few "hot licks" that go beyond regular patterning. Thus, in this Banjaran, in the *rancagan gede* style, a variety of approaches will be seen.

The image displays a musical score for Banjaran (Calung) - 1st cycle, organized into three systems of notation. Each system consists of two staves: a treble clef staff for the right hand and a bass clef staff for the left hand. Fingerings are indicated by numbers 1-5, and rhythmic patterns are marked with letters and symbols.

**System 1:**

- Staff 1 (Right Hand): Pangkat (3 1 | 2 4 5 3 | 4 4 4 4 | RRRL 5 5 5 3 3 3 1 | 4 4 4 3 2 3 4 | Triplet kenong X 5 1 1 1 1)
- Staff 2 (Left Hand): (3 1 | 2 4 5 3 | 4 | 4 | 5 4 3 3 | 4 4 3 | 5 1 1 1 1)

**System 2:**

- Staff 1 (Right Hand): (1 1 5 4 4 4 | 4 4 4 3 4 | RRRL 5 5 5 | z-gumek 2 2 2 | y 3 3 3 3 2 3 4 | tresillo gong 2 2 2 2 1 1 | 5 5 4 1 4 5 3)
- Staff 2 (Left Hand): (1 5 4 4 4 4 | 4 4 4 3 4 | 5 3 4 | 5 | 2 2 1 | 5 4 5 3)

**System 3:**

- Staff 1 (Right Hand): gumek (4 5 1 1 1 | pinjalan 3 3 2 2 1 5 1 1 | triplet kenong 1 4 4 4 4 4 4 4 4 3 | gumek 2 2 2 4 4 4 | z-gumek 5 5 5)
- Staff 2 (Left Hand): (4 1 1 1 | 3 2 5 | 1 3 3 4 4 4 4 4 4 3 | 5 1 | 2)

Ex 30a: Banjaran (Calung) - 1<sup>st</sup> cycle

Having established the first four bars (after the double barline) as a stock formula, let us examine the first *gongan* in four bar sections. Those first four bars presented two ways of moving from 4 to 5 in the right hand, and complementary movement in the left, similar to Upandi's *calana komprang*. The gong tone and first *pancer* are established immediately. The right-hand jump to the high1 (preceding bar5) is the

first indicator of the shape of the variations to come in the second four-bar phrase: first, a triplet *kenong* figure jumping to the high 4, then the *z-gumek* descending figure, concluding with end-tag *y*. This descent, leading to the secondary gong, is complementary to the high leap to *kenong*1. Further high notes carry on the upward impetus in the third phrase, which largely bypasses the *pola* using the 1 as a springboard for some flashy melodic passages, concluding with a connecting tag. In the last phrase, after another triplet *kenong* 1 is altered to high 4, the *gumek* and *z-gumek* motifs lead the way back down to the low gong 4.

1st cycle:

Banjaran: (4) 5 1 5 (2) 5 1 5 (4) becomes  
 Tjalung, (4) 5 4 5 4 5 1 5 (2) 5 2 5 1 5 1 5 (4)  
 rrl x triplet *z-gumek* tresillo *gumek* pinj triplet *z-gumek*

In the second cycle (ex 30b) the high register is upheld until after the first *kenong*. *Pinjalan* and tresillic phrases predominate throughout this variation.

2nd cycle:

(4) 5 4 5 1 5 1 5 (2) 5 2 5 1 5 1 5 (4)  
 tres pinj rrl pinj triplet *gumek* tres pinj rrl pinj triplet *gumek* pinj

RRRL pinjalan RRRL triplet *kenong*

2nd gongan

gumek pinjalan tresillo pinjalan RRRL pinjalan

triplet *kenong* gumek tresillo pinjalan

Ex 30b: Banjaran (Calung) – 2<sup>nd</sup> cycle

At the “weaker”, more improvisational points midway between gong and *kenong* points in ex 30b there are two patterns: gong notes are followed by the RRRL figures, and *kenong* triplet figures are followed by the gong notes in alternating tresillic octaves. The last bar contains a connecting tag.

3rd gongan      tresillo      pinjalan      Carukan

36      41      46      51

Ex 30c: Banjaran (Calung) -3<sup>rd</sup> cycle

In the third variation (ex 30c above), the spectacular patterns and tresillic patterns are discarded for a midrange pattern (No. 5, the "motif peculiar to informant") containing *carukan* and *pinjalan* elements. The second gong is played twice with a broken octave pattern, as a more formal element. Just before the end we see the *kempyang* phrase (octaves contracting to *kempyang*), showing that new phrases may be introduced just prior to the gong. This may be related to the sustained use of the previous *carukan* figure.

3rd cycle (4)    5    4 5 1 5 1 5 (2)    5    2 5 1 5 1 5 (4)  
 tres    pinj    *carukan* no.5    8v    *carukan carukan kempyang*

Ex 30d: Banjaran (Calung) – 4<sup>th</sup> cycle

In this final cycle the *carukan* pattern is not discarded, but elaborated further with *dikempyang* and tresillic elements.

4th cycle(4) 5 4 5 1 5 1 5 (2) 5 2 5 1 5 1 5 (4)  
 kemp Caruk kemp Caruk pinj Caruk 1/2 tres Caruk 1/2 tres Caruk kempy purulukan

*Performance strategies*

Goldsworthy showed that the connecting tags of four semiquavers were found in many of the patterns. These figures may be so simple and familiar that they may require no conscious decision. The major decisions hinge on choosing new motifs for each gong cycle. At certain "weak" points in the cycle, unusual patterns such as 4 or the first bar of 5 may be introduced. Comparing the list overleaf of successive cycles in this piece (fig 46 overleaf) new techniques emerge shortly after the repetition of the (generally tresillic) gong note. These are interrupted by the *kenong* and second gong points, where respectively preferences for triplet and *tresillo* phrases are evident.

	<b>gong</b>	<b>kenong</b>	<b>gong</b>	<b>kenong</b>	<b>gong</b>
Banjaran pola:	(4) 5	1 5	(2) 5	1 5	(4)
Calung1st cycle	(4) 5	4 5 1	5 (2) 5 2 5	1 5 1 5	(4)
	rri	x triplet z-gumek	tres gumek pinj	triplet z-gumek	
2nd cycle	(4) 5	4 5 1	5 (2) 5 2 5	1 5 1 5	(4)
	tres pinj rrrl	pinj triplet	gumek tres pinj rrrl	pinj triplet gumek pinj	
3rd cycle	(4) 5	4 5 1 5	1 5 (2) 5 2 5	1 5 1 5	(4)
	tres pinj	carukan	1/2 tres carukan	1/2 tres carukan kempyang	
4th cycle	(4) 5	4 5 1 5 1 5	(2) 5 2 5	1 5 1 5	(4)
	kemp Caruk	kemp Caruk pinj Caruk	1/2 tres Caruk	1/2 tres Caruk kempy purulukan	

Fig 46: Calung performance strategies



Irama 2

Ex 31b: Banjaran (Sukaya) - 2<sup>nd</sup> cycle - Irama wilet

In the second *irama* the entire pattern of bars 2 to 7 is transferred into the left hand, while the right moves from the *carukan* ostinato to the kind of right hand pattern associated with *calana komprang*. These left hand parts are contained within the octave. The spatial awareness of the octave is been transferred from two hands to one, leaving the right free to embellish simple melodies, a common technique in Sundanese *gambang*. The patterns in bars 1 and 8, (those associated with the main gong 4) show the right hand gong tone/*pancer* descent that occurs in many of the Banjaran pieces seen so far, while the left at that time is employing a circling three-note pattern seen in the *calung* Banjaran, and also used in *panerus* technique (Ex 17). A clear tonal reference point is provided by the *pancer* note 5, to which both hands return regularly on the second half of each bar.

Sukaya did not employ the alternating *calana* pattern (e.g.; 2323232) when he demonstrated it to me, but it would easily fit in with that model. Sukaya provided his own suggestions for simple variations. Only the right hand is varied in each case.

Ex 31c: Banjaran (Sukaya) - variations 1&2

Variation 1 features a descending figure seen in *carukan* and other figuration, variation 2 employs the syncopated action seen more in the *calung renteng* than in Upandi, while the third variation below uses a triplet across the beat. This could be called a hemiola, but the term used by Suryabrata and the Bhakti Budaya was *adu rasa*.

Ex 31d: Banjaran (Sukaya) - triplet variations 3&4

The first *irama* figure (Ex 31a) contains a relationship between left and right hands that may result in a simple steady beat of the form LRRR, or a much more filled-in pattern, in which the left hand adds the remaining densities of the next *irama*: LLRLRLRL. This reflected precisely a Sundanese drumming pattern – “*waktu mincit*” – that Sukaya showed me (Ex 31e), confirming the idea that other *gamelan* instruments may provide material for *gambang* elaborations. This pattern is typical of modern and *jaipongan* drumming in Sunda, although drumming patterns are undergoing development at a fast rate.

The image shows musical notation for two instruments: Gambang and Kendang. The Gambang part has two staves: Rh (Right Hand) and Lh (Left Hand). The Rh staff shows a melodic line with eighth notes and quarter notes. The Lh staff shows a rhythmic pattern of quarter notes, with some notes marked with a '4' below them. The Kendang part also has two staves: Rh (Right Hand) and Lh (Left Hand). The Rh staff shows a rhythmic pattern of quarter notes, with some notes marked with a '4' below them. The Lh staff shows a rhythmic pattern of quarter notes, with some notes marked with a '4' below them. A note in the Lh staff is marked with a circled 'x' and the text 'raise pitch with heel' below it.

Ex 31e: Comparison of *gambang* and *kendang* patterns from Sukaya

The *mincit* pattern is that played on the small heads by the right hand, reflecting the tendency in Sundanese and Javanese *gamelan* to apply repetitive patterns in the right while the left creates more distinctive patterns. This applies to *gambang* and *gender* in particular. The left hand is more important, more “intelligent”, and drives towards the goal tones while the right follows in parallel or decorates simple patterns in two- and three-note cells, or the goal pitch in two octaves, as above.

#### 4D4: Comparison of approaches to Banjaran

A number of interpretations of the piece Banjaran, based on the *pola* (4)-1-(2)-1-(4) have been examined. These have varied greatly in style, motif, cycle length and *pola* interpretation. A version given by Lilik (see Appendix1: A9), *gambang* teacher at STSI Bandung, also fitted these patterns, and was far more regular.<sup>33</sup> There is no doubt that each performer was aware of the *pola*, the hierarchies of *patet*, and the patterns of variation. All the versions display flexibility and animation, and allow for aspects of improvisation, or at least, unlimited decoration. While some of the patterns were related to *pinjalan* style, parallel octave work was not as prominent as *carukan* work, and tended to appear at the beginning, the exposition as it were, of Upandi and Lilik’s renditions. Sukaya’s recording of “Catrik” (see Appendix1:A3) did not employ this approach, using the *carukan* style shown in ex 31b-d throughout three tempo changes, but parallel octaves would have been a possible strategy for him. Octaves tended to appear throughout the examples as part of a triplet *kenong*, or in right/left alternation to emphasise a gong tone. Each player made use of strong left hand bass notes at structural points, often with the subsequent filler left hand notes around an octave higher. Right hand work often featured static motifs and connecting runs. Although the right hand tended to be faster, featuring scalar-connective melodies,

<sup>33</sup> For a sample of his work see Kulu-kulu in the appendix.

the left hand appears more complicated in rhythm and pitch. Each player had his own opening (*pangkat*), his own motifs and performance structure. There seems no way to categorise one style in terms of region, although the approaches of Upandi, Lilik and Rahayu seemed to have a little more of the academy STSI in them than that of Sukaya or Goldsworthy's unnamed *tjalung* player. Nor was any difference seen between the techniques for *gambang kayu* and *calung renteng*, except perhaps playing position and beater grip.

#### 4D5: Implications for generalised performance

The structures of *pola*, the flexibility of the "weaker" points of a cycle, and the capacity of the motifs examined so far to be transposed, interposed and adapted to elements of another form, all lend one to believe that any piece could be played using any of these patterns. This is in fact corroborated by many practitioners. As Sukaya said during one of his demonstrations:

"OK, this is the model for Catrik. Later, when you want to play a different piece ... same thing! Play like this."

"Yah, ini contoh Lagu Catrik. Nanti kalau you mau bermain lagu lain... sama! Bermain seperti ini."

Of course, there may be unusual examples. The Sampak shown at the beginning of this chapter is unusual, because the piece is generally played "dry" (*kering*) at a fast tempo, and is based on an unusual zig-zag *pola*. (-1-3-2-4), thus that particular *gambang* part is distinctive.

For many other examples, the same approach – that any piece may be played via any subset of the available motifs - could be heard throughout various interviews. A piece would be altered as much by choosing to play it straight or fancy, as by anything implicit in the piece. Didactic situations, such as Upandi's book and Lilik's demonstrations, made clear differentiations between styles in each cycle. Thus it may be said that there it is not the *gambang* pieces that are distinctively Sundanese, but rather the motifs with which they are played.

#### 4D6: Modern Calung: Solo from Ranjow Cinta

by Hendarto (Si Tangan Sarebu<sup>34</sup>)

Since the old style of rope ladder *calung* showed a direct connection with *gambang* technique, it is worth examining a recent stick-mounted *calung* phenomenon - the *calung tarompet* genre. This appeared in the 80s Sundanese cassette boom alongside the very popular *jaipongan* craze, and Hendarto (*calung*) & Darso (singer) are its most commercial exponents. The *tarompet* is a double reed shawm, used throughout Indonesia, and is often used in *angklung* ensembles. The *lagu* 'Ranjow Cinta' is on one of the group's cassette releases, and the group comprises stick-mounted *calung*, *jengglong* (see fig 37, p71),

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<sup>34</sup> "Mr Thousand Hands".

*tarompet*, 3 *ketuk* (small horizontal kettle-gongs), *gong/kempul*, *kecrek* (plate stack), *kendang* (drums, in the Jaipongan style) and male and female singer. There are necessary differences from the *gambang* styles in the Banjaran that have been examined. With only the right hand double headed beater whose range is three tubes, there are no parallel octaves possible (the left holds the mounting stick). There is a lot of "scratching" (*korekan*) and zigzags, yet they follow the principles associated with *pola*. *Korekan* in this form of *calung* is a form of glissando, assisted by the roundness of the bamboo tubes. The beater simply bounces from one ridge to another as it is dragged across. This is a serious and deliberate technique, also found in Balinese and Banyuwangian bamboo *gambang* work.

The *pola* 4-3-4-(1) for this tune is listed variously as Karang Nunggal, Sorong Dayung and Samarangan. The *calung* technique here combines traditional practice and contemporary influences. The stick-mounted *calung melodie* uses a small double-headed wooden beater that facilitates tremolo on single tubes, and occasional dyads. There are many glissandi, usually with 2 or 3 as the goal note. Some clear formulaic melodies occur around the goong 1. By examining the *jengglong* part (Ex 32a) we can see clear tonalities that follow the *pola* without a blemish. The *jengglong* part implies the goong, *kempul* and *kenong* parts. In combining a repeated off beat note against a standard *jengglong* pattern, we see something of the *ketukan* demonstrated in *gambang* and *kacapi* left hand, or *susulan* in *degung bonang* technique.

Goal tone formula for	4				3				1			
<i>Jengglong</i>	4	4	4	4	4	4	4	4	1	1	1	1
	4	3	4		3	4	3		1	2	1	

Ex 32a: *Jengglong* parts for goaltones 4,3,1

In the first section (ex 32b overleaf) the first two bars lead to goal tone 4, the next three to 3, the first gong tone.

The image shows a musical score for two instruments: Calung and Jengglang. The score is divided into two systems. The first system consists of two measures. The second system consists of three measures. Each measure shows the Calung part on a treble clef staff and the Jengglang part on a bass clef staff. Fingerings and dynamics are indicated below the notes. Labels like 'purulukan', 'korekan', 'kempyang', and 'zigzag' are placed above the Calung staff to identify specific techniques.

Ex 32b: Calung - *Ranjow Cinta* by Hendarto - section 1

Hendarto begins with *purulukan* on 3 in high and low octaves connected by *korekan*, and two further notes leaping over a tube each time up to the 2, a *pancer* adjacent to the approaching goal tone 3. The next bar has a *purulukan* on 2, with *korekans* between successive ranges of 5-2-5-3-1-2-3. There is a downward zigzag contained in this. The following bar is entirely zigzag, between ranges 1-3-1-3-1-4-1-3-1-4-1-2, that is, an expanding and contracting pattern whose upper tone is the goal tone 3, except that the 2 is struck at the very end, because the gong tone 3 is still one pattern away. The next bar is a dyad or *kempyang* pattern (remembering that the beater has a range of only three tubes), followed by a *panerus* style pattern arriving at 3 just before the gong. The next bar begins a series of iterated zigzag patterns (non-glissando) with a particular characteristic: the first and last notes are often reiterated, *susulan* style, e.g.; 353435 and 21312. Thus the 3 tonality at this point is sustained by alternating patterns of 3 and 2. The next nine bars continue these motifs.

The musical score consists of three systems of notation. Each system has two staves: the top staff is for the Calung and the bottom staff is for the Jengglang. The first system is labeled 'Calung' and 'Jengglang' with 'zigzag' markings above the notes. The second system is labeled 'z-gumek' and 'korekan'. The third system is labeled 'isgu' and 'korekan'. Fingerings are indicated by numbers 1-5, and dynamics like 'p' and 'p-' are noted.

Ex 32c: Calung Hendarto - section 2

The downward zigzags tend to terminate in symmetrical *susulan* patterns, on 3 or 2, and the upward one in the third bar begins a transformation into a dotted zigzag that matches the *z-gumek* pattern of the Upandi and old *calung* Banjarans. His flourishes consistently move from 3 to 2 during the main body of the piece, and 2 is often used as *pancer*. As the cycle moves to the main gong 1, the phrases become much more deliberate, clearly leading to 1 in *panerus* phrasing. The final *korekan* is a sort of sign-off.

### Performance strategies

The fun and showmanship here is evident. The sharp pointed sound of the *calung*, and the pert quality of the genre lead to a more extrovert style than *gambang kayu*, yet we see many phrases that would be appropriate to *gambang* in Sunda (the *kempyang* and *panerus* patterns leading to the gong 3) or East Java (the zigzag phrasing previously observed in the Malang *ayak-ayakan* (ex 12, p.63). *Pola* is followed, the phrasing is constrained to *jengglong* phrase lengths, and distinctive phrases featuring omission on gong points are all signs of a kinship with *gambang kayu*.

The modern *calung tarompet* genre shows a clear relationship to the older *calung renteng*, which has continuity with *gambang kayu*. The sets of phrases employed in each genre overlap, depending on the strengths of each instrument. While the *calung tarompet* genre is a modernism, without pedigree or respectability, associated with low socio-economic groups, *jaipongan*, *tayuban* and *ketuk telu* dance,

prostitutes and buskers, it should be noted that many *gamelan* masters, *dalangs* and artists paid their dues in these genres, where individualism and exuberance are most prized. While Central Java may demonstrate the stratification of artists and genres into art, folk and pop, this is not a problem in Sunda – only the nature of the performance presentation would carry any of those stigma. In a similar way, the *gambang* playing typical of STSI results not from pursuing “art”, but in adopting an empirical Western attitude in parallel with indigenous appreciation, and in needing to produce competence in a limited course.

#### **4D7: Conclusions - Sundanese *gambang kayu* and *calung***

Sundanese *gambang* may be divided into two styles - the *pinjalan* and the patterned, or contrapuntal. In the *pinjalan* style the right hand plays two notes to one in the left, and they move in parallel. The patterned styles are varied as follows -the left hand may move in palindromic hierarchies (the “Alberti” styles) or in scalar *panerus* patterns, emphasising strong beats by either octaves or omission. The right hand is more decorative and may play continuous repeated notes or shorter ostinati that, interlocked with the left, create a sense of perpetual motion. Virtuoso speed is desirable at latter stages of the piece, but is no more important than a strong rhythmic sense, with both playfulness and a correct statement of the note hierarchies. Added to this process is the necessity of clearly indicating gong and *kenong* points, usually by playing octaves, though at times the use of a single note after much alternating and octave work expresses the tone more explicitly. Lilik, the *gambang* teacher at STSI Bandung, spoke of *bentuk melodi* and *bentuk carukan*, that is, that the *gambang* plays melodies in parallel octaves, but has a wide range of patterns in the contrapuntal style, which are not so distinctive as melodies, but a textures.

The wide range of the *gambang* is employed enthusiastically in all examples, but differently from the Javanese style. The lowest octave of the Javanese *gambang* tend to be used before and after the gong that signals the completion of a cycle, which generally concludes on a low note. In the Sundanese style, the *pinjalan* technique following the opening gong tends to be midrange, and not wide-ranging. It is in the second or third cycle that the range begins to be explored, and when the contrapuntal *carukan* techniques are commenced the entire range is used, primarily by the left hand, leaving the right to create linking melodies with one octave ranges. The prescribed models provided by Upandi, Lilik, Sukaya and Rahayu are in part a response to Western interrogation, in the same way that Koesoemadinata’s modal theories were, and of course regional and individual models vary much more broadly. Upandi’s transcribed performance contains great flexibility, rhythmic vitality and variety, and is clearly improvisational at times. this is reflected in the *calung renteng* performances recorded by Goldsworthy, and the segment of Mang Nana Hasan’s performance transcribed by Cook (see appendix A8). The prescriptive models are clearly starting points. Once they are learned a piece may be played by fitting together formulae, by elaborating them, by spontaneously combining elements of compatible motifs, or

by extensive elaboration. The performer's processes in Sundanese *gambang*, including *calung*, hinge on the construction of dense cross-rhythmic figures and simple parallel octave expressions of *lagu* and *pola* renditions that explore the wide range of the instrument. In constructing performances, these are combined with hot licks such as *carukan*, *digumek*, triplet variations and "variation by deletion, addition and substitution" (Goldsworthy). A balance must be reached between invention and tradition, long smooth passages and moments of striking rhythms. Hence Upandi's book contains short and long examples, sufficient models for a student who has listened carefully to his local traditions.

The variation in expression of the performers mirrors the range of possible approaches to *gambang* playing – Upandi, Goldsworthy's *calung* performer and Hendarto adopt a variety of improvisational approaches, while Sukaya, Lilik and Rahayu present less varied, but workmanlike, variations that still demonstrate agility and playfulness.

## 4E: The *Gambang* of Cirebon

### Introduction

Cirebon is in many ways a mixture of Java and Sunda. The language, use of *wayang kulit* and mask carving show a strong Javanese influence, while the music and dance reflect more of Sunda. The *wayang golek* of Cirebon is quite distinct from the Sundanese standard, with tiny, exquisite puppets, and a smaller *gamelan*, featuring *suling* rather than *rebab*. The influences of the Nine Saints (Wali Sanga) who established the Cirebonese kingdom and taught the arts, and the three *kraton* (Kesepuhan, Kanoman and Kacirebonan) who preserve them, have sanctified and sustained a local identity that is refined, if somewhat static in the *kraton*, and utterly eclectic in the hinterlands. Cirebon became a powerful Islamic court and port in the 1500s, and though politically it has been dwarfed by Jakarta, Solo, Yogya and Surabaya, its sense of spiritual and artistic authority is undiminished. Its three *kraton*, rather humble palaces, preserve the classical styles, while the surrounding district, taking in parts of Java and Sunda, abounds in innovative styles and very old traditions. It is said that much of the Sundanese tradition was based on Cirebon *gamelan*, and a *degung* orchestra hundreds of years old may be seen in *kraton* Kanoman. Perhaps this is part of what makes Cirebon culturally resilient. Cirebon has no academy outside the *kraton*, and even lists of Cirebon *pola* are scarce. The Cirebonese repertoire is small compared with others in this study. The mainstays of the repertoire - Kacirebonan, Kulu-kulu, Banjaran, Bendrong and Rumiayang - are very similar or identical to their Sundanese counterparts. The Cirebon vocal and *suling* have a style of their own, less sweet and refined than the Sundanese norm, yet generally cheerful and agile. The *gambang* follows and aids these instruments in most ensembles.

### The Cirebonese *gambang kayu*

The *gambang kayu* of Cirebon is an undecorated instrument, with 18-20 keys, no end pieces and played with red and white beaters, with crocheted or painted pads. It is again the only wooden keyed instrument in the orchestra.

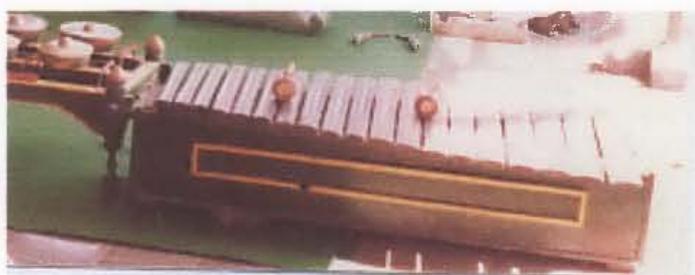


Fig 48: *Gambang*, *kraton* Kacirebonan

### 4E1: Cirebon Gamelan Music

The other *gamelan* instruments of Cirebon are similar to the Sundanese versions in essence, but always have distinctive Cirebonese names and aspects. For example, the *bonang* kettles are often

small and delicate, the *Jengglong* is a set of paired horizontal gongs an octave apart, and the drums closely resemble Balinese ones. The *slendro* tuned *gamelan prawa* (Javanese *purwa*) and the *gamelan pelog* that are used to accompany *wayang kulit*, *golek* and *topeng* have instruments that combine Java and Sunda styles:

<u>Cirebon instrument</u>	<u>Java</u>	<u>Sunda</u>
Titil	Saron <i>panerus</i> / <i>Peking</i>	<i>peking</i>
<i>Panerus</i>	Saron <i>demung</i> / <i>Demung</i>	<i>Panerus</i> / <i>demung</i>
Jengglong	( <i>Bonang Panembung</i> )	Jengglong
Kebluk	-	-
Klénang	-	-

*Bonang, Saron, Ketuk, Kemanak and Gender* are as understood in *gamelan Jawa*.

Fig 49: Table of Cirebonese instruments

Although the *gamelan* of Cirebon is gaining interest internationally nowadays, there are few texts in the public domain, and none for the *gambang*. General *gamelan* variation techniques vary so little from the Sundanese models (other than in name) that it is best to simply move on to actual examples of *gambang* performance and look for distinctive phrases and contexts that distinguish the Cirebonese style.

#### 4E2: Cirebon performance practice

Cirebon's performance practices are still ritualistic, and not geared to concert hall or television, apart from some rare *kreasi baru*. Village rituals still abound: five for the rice crop's cycle, *nadran* for fishermen; *barikan* and *wayang ruwatan* for exorcism; and *ngunjung*, a thanksgiving. The three *kraton* - *Kanoman*, *Kesepuhan* and *Kacirebonan* - each house rare *gamelan*, which are brought out only occasionally. There are many dance and drama forms- *wayang kulit*, *wayang golek*, *tayuban*, *ketuk telu*, *topeng* (masked) dance, *ketoprak* and *kus mas* (local dramas) and the *kalpa tarung gamelan* competitions. The tunes chosen may be played for a considerable length, as in Sunda. On one *wayang golek* cassette "Aria Kemuning" (Anyar), the singer launches into a rendition of the Javanese popular tune "Walang Kekek" for a couple of verses, before returning to the previous *lagu*. It is common, in both Cirebonese and Sundanese *gamelan* for the *sinden*, *rebab* or *suling* to employ *pelog* melodies against a *slendro* accompaniment. There are closing pieces, *penutup*, specific to each group. In the *gegambangan* or solo performances, a random series of pieces may be employed.

#### 4E3: Cirebonese theory and variation technique

Cirebonese theory resembles Sundanese, in that it is *pola*-based, but many of the terms are different, as are the names of pieces. The *pola* is given as a hierarchy of goal tones: *gong*, *cawilan* and *pancer*. The common order taught to me in previous *gamelan* lessons was *gong-pancer-cawilan-pancer-gong*, thus *cawilan* in Cirebon is equivalent to *kenong* in Sunda – the midpoint space between two gongs. Variation technique is essentially the same as Sundanese.

### *Pak Kurnadi*

My informant for Cirebonese *gambang* in 1998 was Pak Kurnadi, an established musician in his 50s. I had approached the *kraton* Kacirebonan's head of music (*kepala musik* - Pak Yusuf Dendabrata, with whom I had previously studied) for a *gambang* teacher/practitioner, and Kurnadi was recommended. I recorded a session with him, which was more of an exposition on his style than a lesson, and a performance in a hotel lobby the next night. There was a consistency to all his performances, applying the same techniques and motifs to each piece with fluidity and occasional imaginative improvisations.



Fig 50: Pak Kurnadi and host

## 4F: Motivic phrases - *gambang* Cirebon

Kurnadi offered a few distinctive Cirebonese motifs: *caloran*, *calungan Cirebon*, *ketukan*, *warung pojok*, *kembalikan* (a ritornello), and two closing pieces called *Monggang* and *penutup* (lit: "closing" – there are often a variety of these in each locality).

### 1. *ketukan*

This technique involves reaching a lower octave of the bass note, while the right follows the tune: ("*ikut penanyi*"). This resembles a *gamelan* practice common in East Java and Sunda, where two *ketuk* on a stand are played with a constant rhythm low-high-low-rest, or its inversion, as an accompaniment to a melody. Here is one example, but the principle would have many applications: (Assume treble clefs throughout)

RH: 3333 5333 5444 .234 4444 5444 5333 3233  
 LH: 5 3 3 3 5 3 3 3 2 2 5 3 5 3 2 2

Ex 33a: *ketukan* Cirebon

This may well be a distinctive phrase from a Cirebonese tradition, or it could be something that Kurnadi does particularly well. It is similar to *calana komprang* in Sundanese technique in that the more rapid right hand is constrained to a small range while the slower left hand deals with a wider range, but is rhythmically continuous, the octave displacement giving it a lively feeling. The three octave range of the phrase makes it seem to be in three parts at times, something that only the *kacapi* (zither) can do as well. This was seen in a variety of the Sundanese *carukan* forms, particularly the versions of Banjaran. The *ketukan* technique is only used when the piece is "fast" (*cepat*), meaning that its goal tone series has been reduced to its most condensed form, rather than that the actual notes are played faster.

## 2. *calungan Cirebon*

This phrase took the form 11321321321321, or shorter versions such as:

*calungan Cirebon*

The image shows two staves of musical notation for the phrase 'calungan Cirebon'. Each staff has a treble clef and a key signature of one sharp (F#). The first staff contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, 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C-231, B-232, A-232, G-232, F#-232, E-232, D-232, C-232, B-233, A-233, G-233, F#-233, E-233, D-233, C-233, B-234, A-234, G-234, F#-234, E-234, D-234, C-234, B-235, A-235, G-235, F#-235, E-235, D-235, C-235, B-236, A-236, G-236, F#-236, E-236, D-236, C-236, B-237, A-237, G-237, F#-237, E-237, D-237, C-237, B-238, A-238, G-238, F#-238, E-238, D-238, C-238, B-239, A-239, G-239, F#-239, E-239, D-239, C-239, B-240, A-240, G-240, F#-240, E-240, D-240, C-240, B-241, A-241, G-241, F#-241, E-241, D-241, C-241, B-242, A-242, G-242, F#-242, E-242, D-242, C-242, B-243, A-243, G-243, F#-243, E-243, D-243, C-243, B-244, A-244, G-244, F#-244, E-244, D-244, C-244, B-245, A-245, G-245, F#-245, E-245, D-245, C-245, B-246, A-246, G-246, F#-246, E-246, D-246, C-246, B-247, A-247, G-247, F#-247, E-247, D-247, C-247, B-248, A-248, G-248, F#-248, E-248, D-248, C-248, B-249, A-249, G-249, F#-249, E-249, D-249, C-249, B-250, A-250, G-250, F#-250, E-250, D-250, C-250, B-251, A-251, G-251, F#-251, E-251, D-251, 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C-271, B-272, A-272, G-272, F#-272, E-272, D-272, C-272, B-273, A-273, G-273, F#-273, E-273, D-273, C-273, B-274, A-274, G-274, F#-274, E-274, D-274, C-274, B-275, A-275, G-275, F#-275, E-275, D-275, C-275, B-276, A-276, G-276, F#-276, E-276, D-276, C-276, B-277, A-277, G-277, F#-277, E-277, D-277, C-277, B-278, A-278, G-278, F#-278, E-278, D-278, C-278, B-279, A-279, G-279, F#-279, E-279, D-279, C-279, B-280, A-280, G-280, F#-280, E-280, D-280, C-280, B-281, A-281, G-281, F#-281, E-281, D-281, C-281, B-282, A-282, G-282, F#-282, E-282, D-282, C-282, B-283, A-283, G-283, F#-283, E-283, D-283, C-283, B-284, A-284, G-284, F#-284, E-284, D-284, C-284, B-285, A-285, G-285, F#-285, E-285, D-285, C-285, B-286, A-286, G-286, F#-286, E-286, D-286, C-286, B-287, A-287, G-287, F#-287, E-287, D-287, C-287, B-288, A-288, G-288, F#-288, E-288, D-288, C-288, B-289, A-289, G-289, F#-289, E-289, D-289, C-289, B-290, A-290, G-290, F#-290, E-290, D-290, C-290, B-291, A-291, G-291, F#-291, E-291, D-291, C-291, B

The terms *caloran* and *warung pojok* were unclear. In addition there was the performance practice of finishing with the tune *Rumiyang* and a short *penutup* at the close of each solo performance<sup>35</sup>.

I found these motifs were used throughout his performances. Kurnadi's *gambang* (see picture) was a 19-keyed *gambang* in the sorog tuning. The numbering starts at low 3. The following drawing and staff describe the range of the *gambang* in Kacirebonan:

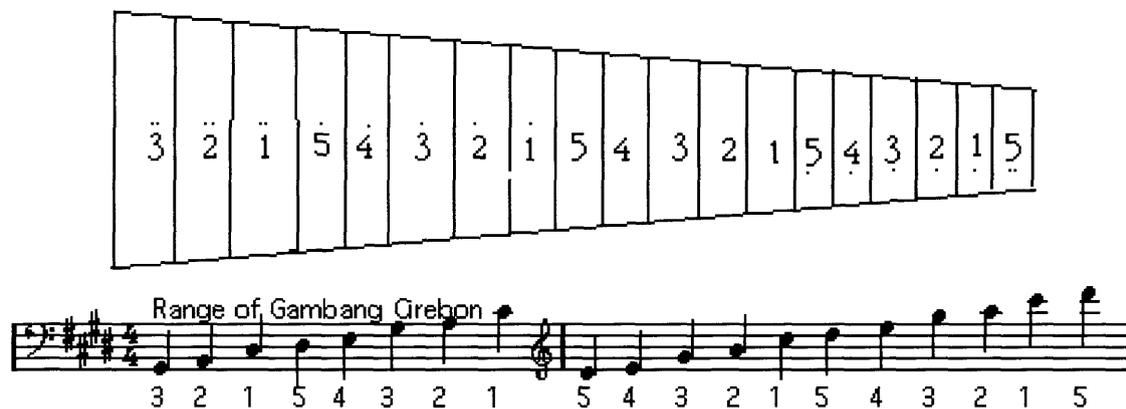


Fig 51: Cirebon gambang range and numbering

#### 4G: Playing the Cirebonese *gambang* - analysis

I have chosen the piece Kacirebonan as a model for analysis, to show how Kurnadi uses these and other motifs as a strategy for varied elaboration of the goal tone structure (*pola*). In doing this I have gone into considerably more detail than some of the other analyses, for three reasons: firstly, the performance itself was longer and more detailed; secondly, the preceding Javanese and Sundanese analyses and comparisons have hopefully prepared the reader for some more detailed readings; and thirdly, that the music of Cirebon has received less detailed analysis in scholarly literature than it deserves.

#### Lagu Kacirebonan by Pak Kurnadi

Kacirebonan is a common piece in Sunda and Cirebon and its name means "of Cirebon". Its goal tone framework (*pola*) is (1) 3 (4) 3 (1), where 1 and 4 are gong tones, and 3 is the *cawilan*. 5 is the standard *pancer* tone, and may or may not be treated as a goal tone, as we shall see. Kurnadi's version uses three different tempi or *wilet*; *duawilet* (lengthened *irama*), *kering* ("dry", simple), and a last section, returning to *sawilet* (standard *irama*).

<sup>35</sup> For instance on the Sumedang cassette "Barlen Bendrong" where the second side finishes in exactly this manner.

# Kacirebonan Kurnadi

Sawilet setengah

Ex 34a: Kacirebonan (Kurnadi) - First cycle

[NB: All clefs in this example are treble clefs. These and the key signature are frequently omitted to allow more notes per line.]

The two bar introduction (*pangkat*) leads to gong on the third bar, that is, the point in the tune at which a gong would be sounded in a full *gamelan* performance. Since all Kurnadi’s demonstrations were solo, the *gong*, *cawilan* and *pancer* points must be inferred. These points are important in helping us understand the structure of his performance. At the same time, since there are no other instruments to maintain regularity of punctuation and pitch, there are moments when his performance deviates from expected goal tone points.

The two bars following the *pangkat* and theoretical gong provide a melodic formula which Kurnadi used throughout this and other performances: the goal tone 1 (gong tone) is repeated for two beats; two doubled ascending notes are followed by a scalar melody from 3 to 5; then 5 (the *pancer*) is iterated in semiquavers; the same applies to 1 which will be the next goal tone; ; then two doubled descending notes are followed by a scalar melody from 3 to 1.

Goal tone - doubled scale - scale 3 to 5 - pancer 5 - new tone 1 - doubled scale - scale to 1

Ex 34b: Kacirebonan (Kurnadi) - opening formula (bars 3-4)

The next two bars follow the same pattern:

Goal tone- next tone 3 - doubled scale - scale 3 to 5 - pancer 5 - next tone 3 - doubled scale - scale to 3

Ex 34c: Kacirebonan (Kurnadi) – formula varied (bars 5-6)

The only exceptions here are trivial: the first goal tone is repeated in quavers, and the following goal tone is 3, not 1. The next two bars follow the same pattern, but the two after that provide the first new phrase:

Triplet goal tone 3 altered to 4 - doubled scale - pancer 5 - next tone 4 - doubled scale - scale to 4

Ex 34d: Kacirebonan (Kurnadi) – cawilan triplet

The use of triplets to indicate the gong phrase’s midpoint has been seen before (Sunda Banjarans: 4D1,2 &3), but this is not the midpoint, it is the 3/4 point, and the phrase in fact heralds the approaching gong tone 4, which it sustains for one beat longer than usual. The rest of the phrase follows the established model.

The fifth phrase returns to the formula without deviation, while the sixth provides more new material by way of a 9/8 bar. This may have been a careless rendition of the formula or a scalar variation of it, and its complementary 4/4 bar returns to the formula.

Goal tone- doubled scale - extended scale 3 to 5 - pancer 5 - next tone 3 - doubled scale - scale to 3

Ex 34e: Kacirebonan (Kurnadi) –extended scale

The final two bars pairs render previous formulae with an important substitution – the approaching gong 1 is first inserted into the pancer point of the seventh bar pair (Gong1), then used in the following bar as the triplet substitution for the 3/4 point:

Goal tone- longer doubled scale- scale to 1- GONG1 - next tone 3 - scale to 3

Triplet goal tone 3 altered to 1 - sustained - pancer 5 - gong tone 1 - doubled scale - scale to 1

Ex 34f: Kacirebonan (Kurnadi) – return to formula

This bar pair ends exactly as the first pair of the gong cycle (Ex 34b, bars 3-4) did. Apart from the goal tone changes wrought by the substitution of gong tone 1, there are four more stylistic alterations in these four bars:

- in the first bar the goal tone repetition is shortened and the doubled scale uses three notes;
- the scale to 3 at the end of the second bar omits the final 5 (A) in the right hand and repeats the G# in the left instead, signaling the approach of alternating hand work;
- the gong note substitution in the third bar begins with rebound and;
- is extended for three and a half beats.
- 

The gong tone sequence (*pola*) is initially expanded in bars 3-19 from (1) –3 –(4) –3 –(1) to (1) 515 3 535 (4) 545 3 135 (1), of which only the penultimate 1 is a break within the pattern, and may be seen as emphasizing the importance of 1 in the goal tone hierarchy. Triplets are introduced, not at the *cawilan* point, but midway between *cawilan* and gong (the 3/4 point), as a preparation to a new gong tone (bars 11 & 17). The 1/4 points between gong and *cawilan* (bars 5 and 13) are less distinguished; although bar 13 (9/8) features the first of Kurnadi's flourishes. The eight primary tones (Gong1, gong repeat, Cawilan3, repeat, gong4, repeat, Cawilan3, herald 1, Gong1) are prepared from the quasi-dominants two notes below with ascending scalar runs (ends of bars 4, 6, 8, 10, 12, 14, 16, 18). Placing this information in a table we see great regularity and comprehensible exceptions in the first cycle:

Bar pair	1	2	3	4	5	6	7	8
Goaltone	1->5->	1->5->	3->5->	3->4->5->	4->5->	4->5->	3->1->	3->1->5->(1)
<i>Pola</i>	Gong statement	repeat	Cawilan	<i>Cawilan</i> altered to gong	Gong	repeat	Cawilan	<i>Cawilan</i> altered to gong
Phrase style	Formula	Formula	Formula	Triplet to formula	Formula	9/8 flourish, then formula	Formula altered. No <i>pancer</i>	Triplet to formula

Fig 52a: Table of stylistic strategy – Kurnadi-1<sup>st</sup> cycle

In the second cycle (bars 19-36, in ex 35a overleaf) the embellishments are more florid and interplay between the hands more complex. A two staff transcription is now often necessary, although the style is still essentially in parallel octaves.



Formula on gong1                      kembalikan from pancer 5

1 1 1 1 1 5 5 4 4 3 2 3 4                      5 55 1 2 3 4 3 4 3 2 1 5 4 5 1 2 1

21 formula on gong repeat                      calungan Cirebon on pancer 5

1 1 1 1 1 5 5 4 4 3 2 3 4                      5 3 5 4 3 5 4 3 5 4 3 2 5 2 3 4 3 2

Ex 35b: Kacirebonan (Kurnadi) - 2nd cycle -formula

Now the triplet figure appears at the halfway point (*cawilan*) with strong interplay between the hands:

Triplet *cawilan* -rhythmic interplay -rebound - recursive scales from pancer 5

3 3 3 3 3 3 3 3 3 3 4                      5 5 5 1 2 3 2 1 5 4 3 4 5 1

3 3 3 3 3 3 3 3 3 3 4                      5 55 3 5 3 2 3 2 3 5 4 3 4 5 3

Ex 35c: Kacirebonan (Kurnadi) - 2nd cycle - triplet *cawilan*

The recursive scale in the second bar is a new feature, and not common in Kurnadi's technique. The next two bars present a puzzle:

Calungan Cirebon and kembalikan from pancer 5 to *cawilan*3. Triplet and rebound

5 4 5 5 3 5 4 3 5 4 3 2 3 5 3 2 3 5 3 2 3 4 3 2                      3 3 3 3 4 4 4 4 4 4 4

Ex 35d: Kacirebonan (Kurnadi) - 2nd cycle - calungan Cirebon

The goal tone process appears reversed here; the elaborated scale (*calungan Cirebon*) comes before a triplet 3, associated with the main *cawilan* goal tone. In the next three bars we find a return to formula, so one explanation might be that Kurnadi's recursive scale and subsequent extended *calungan* figure (bars 24-25) are a prolonged improvisation on the *pancer 5*, two elaborations in the space of one.

Pancer5 next tone 4-doubled- scale to 4 gong tone 4 doubled-scale to 5-formula carries on

5 5 5 4 4 4 5 5 2 2 1 5 4 3                      4 4 4 4 4 3 3 2 2 3 2 3 4                      5 5 5 4 4 4 5 5 2 2 1 5 4 3

5 5 5 5 4 4 4 4 5 5 2 2 3 5 4 3                      4 4 4 4 4 3 3 2 2 3 2 3 4                      5 5 5 5 4 4 4 4 5 5 2 2 3 5 4 3

Ex 35e: Kacirebonan (Kurnadi) - 2nd cycle - formula with alternation

The formula here is only varied by octave alternation between the hands, generally on the second beat of each bar. The middle bar represents the gong 4, the other two are *pancer* 5 bars. The next two bars (30-31) deviate from the formula, but in more conventional ways: after a repeat of the gong tone 4 there is a *calungan Cirebon* extended scale section in the *pancer* bar.

gong4 - doubled scale-scale to 5-calungan Cirebon/kembalikan

Ex 35f: *Kacirebonan (Kurnadi) - 2nd cycle - formula + calungan*

To complete the cycle, there is a return to triplets on *cawilan* 3, some new scalar work around a very high *pancer* 5 with a variety of octave alternation and omission, with a triplet changing 3 to 1, heralding the approaching gong 1, and a recursive descent using almost the full range of the *gambang* to reach gong 1.

Cawilan3 rebound scaletto pancer5-double scale Gong1 heralded-desc. scale

Ex 35g: *Kacirebonan (Kurnadi) - 2nd cycle - closing phrases*

The *pola* is still followed, but altered to accommodate new motifs:

Bar pair	1	2	3 (3bars)	4	5	5	7	8
Goaltone	1->5->	1->5->	3->5-5->	3->5->	4->5->	4->5->	3->1->	3->1->(1
<i>Pola</i>	Gong	repeat	<i>Cawilan</i>	<i>Cawilan</i> repeated	Gong	repeat	<i>Cawilan</i>	<i>Cawilan</i> altered to gong
Phrase style: (alternation)	Formula+ <i>kembalikan</i>	Formula+ <i>Calungan</i>	Triplet to extended scalar passages	Triplet to formula	Formula	formula, then 9/8 <i>calungan</i>	Triplet to extended scalar passages	Triplet altered. to new scales

Fig 52b: Table of stylistic strategy – Kurnadi-2<sup>nd</sup> cycle

Once again it may be seen that the goal tone 1 tends to replace the *pancer* 5 as gong 1 approaches. Rebounds and triplets are also more in evidence. The technique of marking *cawilan* points with triplets (seen in the *calung* Banjaran, previous section) is now a routine. Flourishes appear that disrupt the even flow of the *pola*. Rhythmic interplay becomes more frequent. It is quite possible that Kurnadi chose to demonstrate his "hot licks" in this second cycle just as Upandi did in his Banjaran.

3rd cycle calungan Cirebon

1 1 1 1 1 2 2 3 3 2 1 5 4    5 5 5 1 2 3 4 3 4 3 2 1 5 1 2    1 1 1 5 5 4 4 3 3 2 2 3 3 3 4    5 3 5 4 3 5 4 3 5 4 3 2 5 2 3 4 3 2

1 1 1 1 1 2 2 3 3 2 1 5 4    5 5 5 1 2 3 4 3 4 3 2 1 5 1 2    1 1 1 5 5 4 4 3 3 2 2 3 3 3 4    5 3 5 4 3 5 4 3 5 4 3 2 5 2 3 4 3 2

3 3 3 3 3 4 3 3 2 2 3 2 3 4    5 5 4 3 3 3 4 4 1 5 4 3 2    3 4 4 4 4 4 4 4 1 1 4 4    5 5 5 4 4 4 1 1 2 2 1 5 4 3

3 3 3 3 3 4 3 3 2 2 3 2 3 4    5 5 5 4 3 3 3 3 4 4 1 5 4 3 2    3 4 4 4 4 4 4 4 1 1 4 4    5 5 5 5 4 4 4 4 1 1 2 2 1 5 4 3

MM=99 accel  $\text{♩} = \text{♩}$  MM=65    46 transition into ketukan    Sawilet

4 4 4 4 3 3 2 3 4    5 5 4 4 1 5 4 3    4 4 4 3 2 3 4 5 5 3 3 2 3 3 2    3 3 3 5 4 3 4 5 5 3 3 2 3 3 2    3 1 1 1 1 5 4 5 5 1 1 5 1 4 5

4 4 4 4 3 3 2 3 4    5 5 4 4 1 5 4 3    4 4 4 3 2 3 4 5 5 3 3 2 3 1 2    3 3 3 5 4 3 4 5 5 3 3 2 3 1 2    3 1 1 1 1 5 4 5 5 1 1 5 1 4 5

Ex 36a: Kacirebonan (Kurnadi) - 3<sup>rd</sup> cycle

The first eight bars to gong 4 continue previously established patterns - the first bar of each pair follows the formula, and the second bar varies it thus: a long scale to the bottom register, and *calungan* in the first two end bars, and well-established formulae in the second two. But immediately after gong 4 Kurnadi changes the tempo and the *irama*.

MM=99 accel  $\text{♩} = \text{♩}$  MM=65

4 4 4 4 3 3 2 3 4    5 5 4 4 5 4 3

Ex 36b: Kacirebonan (Kurnadi) - 3<sup>rd</sup> cycle - accelerando

This acceleration takes us not only to an implied doubling of speed, but also to a reduction of the *pola*. The 2/4 bar, while formulaic, indicates the shortening form of the *pola*. At this point it has moved from a cycle of sixteen bars to a cycle of eight. This is called a change of *wilet* - that part of *irama* (rhythmic and goal tone matters) that concerns length of the *pola*. Having started the piece in doubled form (*dua wilet*), it has moved into standard (*sawilet*) and is about to move into the simplest form: *kering*, meaning "dry".

transition into ketukan

46

Sawilet

4 4 4 3 2 3 4 5 5 3 3 2 3 3 2    3 3 3 5 4 3 4 5 5 3 3 2 3 3 2    3 1 1 1 1 5 4 5 5 1 1 5 1 4 5

4 4 4 3 2 3 4 5 5 3 3 2 3 1 2    3 3 3 5 4 3 4 5 5 3 3 2 3 1 2    3 1 1 1 1 5 4 5 5 1 1 5 1 4 5

Ex 36c: Kacirebonan (Kurnadi) - 3<sup>rd</sup> cycle - transition

The final three bars of this cycle replace the expected six. The remaining goal tones (4-5-3-5-3/1-5-) are reached in half a bar, and the scale patterns used are also new, featuring the turns 332312/3 and 115145/1. The brief rest in the last bar indicates that the new *wilet* (goal tone patterning and tempo) has been established.

The table for *pola* and style now shows much variation:

Bar pair	1	2	3	4	5	6 pairs become single bars	7	8
Goaltone	1->5->	1->5->	3->5->	5->	4->5->	4->5->	3->5->	3->1->5->
<i>Pola</i>	Gong 1	Repeat 1	Cawilan3	Cawilan 3 to 4, pancer 5	Gong 4	repeat	Cawilan	Cawilan3 altered to gong1
Phrase style: alternation	Formula+scales	Formula+ Calungan extension	Triplet to extended scalar passages	Triplet3 altered to4,scales	Formula, but accel	New scalar passages	continued	continued

Fig 52c: Table of stylistic strategy – Kurnadi-3<sup>rd</sup> cycle

I have called the fourth section (ex 37 overleaf) an episode, because it comprises five goal tone or *pola* cycles, most of which feature the *ketukan* style.

4th episode - 5cycles - Ketukan Ketukan phrasing begins gong4-voice crossing - 3

Formula with turns

gong1-scale-p5 to3-crossing - 3 - 5to3 - 5to4-crossing

Ex 37: Kacirebonan (Kurnadi) - 4<sup>th</sup> episode , cycles 4-9

All the four-bar phrases display a complete cycle of the *pola* - (1)-3-(4)-3-(1) – one bar of each goaltone per cycle. The *pancer* 5 appears briefly as a break in the iteration of the goal tone from bar 51 onward. It appears mainly on beats 2 and 3 of each bar, where it serves to state the previous and next goal tones respectively. The fourth beats feature a distinctive “filler” phrase, on notes 2 and 3 – a left hand note, then three in the right hand. Guided by the right hand alone, and regarding the left as largely playing a colotomic function (like the *ketuk* after which the technique is named) the table for the first four cycles of goal tones and styles is:

Bars	49	50	51	52	53	54	55	56
Goaltone	1->3->	3->5->	4->5>	3->5->	4->5->	4->5->	3->1->	3->1->(1
<i>Pola</i>	Gong	Cawilan	Gong	Cawilan	Gong	Cawilan	Gong	Cawilan
Phrase style:	Formula, scalar turns	Formula, begin <i>ketukan</i>	4-fill 3-fill	3-5to3 5to1-scale	1-scale- 5to3-fill	3-5to3- 5to4-fill	4-5to4 5to3-fill	3-5to3- 5to1-scale
	57	58	59	60	61	62	63	64
Goaltone	1->5->	1->5->	3->5-5>	3->5->	4->5->	4->5->	3->1->	3->1->(1
<i>Pola</i>	Gong	Cawilan	Gong	Cawilan	Gong	Cawilan	Gong	Cawilan
Phrase style: ( <i>ketukan</i> )	1-5to1 5to3-fill	3-5to3- 5to4-fill	4-5to4 5to3-fill	3-5to3- scale-fill	1-scale- 5to3-fill	3-5to3- 5to4-fill	4-5to4 5to3-fill	3-5to3- scale-scale

Fig 52d: Table of stylistic strategy – Kurnadi-4<sup>th</sup> cycle

While Kurnadi is unpredictable in the first cycle of this section, by the second his patterns are well established (though complex). The greatest variation appears before and after gong 1, where scalar work replaces the two note filler. I suspect that there are more left hand notes than I have transcribed, but even those that are shown make it clear that the *ketukan* pattern is more variable in the left hand than in the right, and that the harmonic patterning of the left hand is clearly related to the *pola* only on gong 1. The exact definition of Cirebonese *ketukan gambang* playing will require further research, and will probably show a number of distinct variants. The last of these four bar cycles returns to the parallel *lagu* style. The interplay disappears by the third bar, to be replaced by a collection of scalar figures, particularly the turns seen prior to the *ketukan* section, and a short *calungan* variant (third bar). The *pola* is kept, along the lines just described. The dotted figure in the fourth bar announces another establishment of *irama* and style.

After the fourth episode (of five cycles) at this "dry" *wilet* Kurnadi changes to *sawilet* (the medium length of cycle), and returns to a parallel style, with considerably more rebound than before. He ends the piece after one cycle with three flourishes, or *kembalikan*.

Ex 38: Kacirebonan (Kurnadi) - 5<sup>th</sup> cycle - *kembalikan*

The *pola* here is (1)5354535(1), and the first half of the cycle is comparable with the opening, except that the note values are now halved. The second and third bars almost return to the formula of the first cycle, and the fourth starts with the triplet *cawilan* phrase, but then the coda proper begins. A long downward scale leads into the *kembalikan*. The gong tone 1 is approached from three notes above and two below. The pause just before tone 1 in the sixth bar is comparable to the dotted note technique at the end of cycles 3 and 4 – the announcement of a change or conclusion. The second phrase repeats the first flourish's lower range, and the third is simply a repeat of its ending.

### Performance strategies

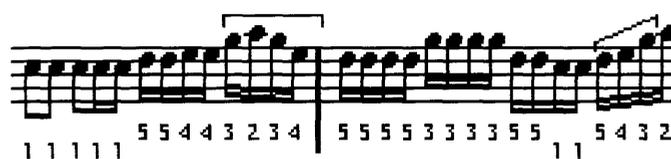
All the work in the first cycle of the piece is in parallel hands, *lagu*-style, with the left occasionally going into halftime. He establishes a formula and follows it consistently, with variations appearing in

the second of each bar pair, mainly triplets and scalar passages. The second and third cycles are more adventurous, featuring all the variants of the first cycle and even more wide ranging scales. The hands are generally parallel, and interplay tends to happen on the static passages. The fourth episode of five short *kering* cycles is dedicated to *ketukan* technique, with a scalar variant framing it (the turn figure). The left hand here is very busy and wide-ranging, and the right alternates between repetitions of the goal note and two note figures. The two note alternating figure in the right hand at the end of most bars precedes *pancer* 5, *cawilan* 3 or gong 4, and the repeated notes are of gong 1 and 4 and *cawilan* 3, so the *pola* is kept. Kurnadi's style is conservative, in that his opening work is formulaic and relaxed, but at certain points his eloquent embellishments may stretch the timing a little, and we find more notes than easily fit into a bar (e.g.; 9/8 bars). It is an example of Kurnadi's style, which in performance would be adjusted to fit the *pola* at the end of the phrase.

#### 4H: Comparison of Cirebonese, Sundanese and Javanese models

Investigation of the Cirebon style completes the findings on *gambang kayu*, the wooden xylophone of Java and Sunda. Lying on the border of Sunda and Java, Cirebon might be expected to show cultural similarities to both regions, yet on first glance it appears to be closer to Sunda musically, though part of Java linguistically. It maintains links with its heritage, and its *gamelan* practices may have altered less in the last two centuries than those of Central Java, which have evolved noticeably since the beginning of the twentieth century, or those of Bandung, which has sought to unify and codify much of Sunda's culture, including that of the *gambang*. Cirebon's *gambang* tradition reflects an enduring court patronage, combined with a distinctive local district flavour<sup>36</sup>.

These are many aspects to Kurnadi's work that have been seen before. The main tones are repeated for two beats, the *pancer* only for one, while on the fourth beat a running melody leading to the new tone is employed (ex 39a). This equates with Goldsworthy's motifs (ex 39b). Similar practices are seen in Upandi's opening in Banjaran (ex 39c).



Ex 39a: Kurnadi, bars 5-6



<sup>36</sup> Refer to Burns 2003: *Music of The Northern Road*, unpublished paper, UNE Symposium on Asian Music.

Ex 39b: *Calung*, Banjaran bars 3-5

The musical notation for Ex 39b consists of three staves. The top staff is a treble clef with a melodic line. It features two triplet markings: 'y3' over the first three notes of the first measure and 'y2' over the last two notes of the second measure. The middle staff is a bass clef with a rhythmic pattern represented by numbers: 1 1 1 1 1 1 1 1 4 4 4 4 3 3 4 4 in the first measure, and 5 5 5 5 5 5 5 5 1 1 4 4 5 5 1 1 in the second measure. The bottom staff is a bass clef with a melodic line. It has notes with fingerings: 4, 4, 3, 4 in the first measure, and 5, 5, 5, 5, 4, 5 in the second measure.

Ex 39c: *Upandi*, Banjaran bars 5-6

Kurnadi employs parallel octaves for three cycles, then adopts the contrapuntal style for five cycles in a different density, returning to the first density and melodic style to conclude. The Sundanese performers adopt similar strategies.

The *calung* player employs initial melodic phrasing, either *pinjalan* (two notes in the right hand to one in the left) or the corresponding RRRL pattern, with a range of contrapuntal techniques, including: a *panerus* styled left hand, consistent with Upandi's *carukan salancar*; the *z-gumek* motif (another RRRL pattern but imposed on a zigzag downward movement); various alternating hand passages, and his own *carukan* patterns. The *kenong* points are generally emphasised with triplet patterns, which seems to be one characteristic uniting Sunda and Cirebon. Upandi's first example above uses *pinjalan* technique, his second *calana komprang*, his third *digumek* becoming *calana komprang*, but in each his right hand formula has a similar form: repeat the main tone, move to *pancer*, then a more complex phrase to lead to the next tone. For each of these three players the performances have a similar progression: the primary tone is given, florid melodies are explored for two or three cycles, followed by a section dominated by left-right interplay, which leads back to a cycle similar to the opening, and a coda. So both the phrases and strategies of *gambang* playing in Cirebon and Sunda have common features. Lilik's model of melodic and *carukan* forms applies convincingly in Cirebon.

Finding commonalities with Javanese *gambang* playing is more difficult, partly because the practices described above have no equivalence in Central Java. The simple *pola* played in Sunda and Cirebon may be extended for up to an hour, so variation strategies are essential, and the more robust ambience of the region supports individual expression. Most *gendhing* in Java are long and not played more than a few times, and the ambience of much of Javanese performance requires reticence, rather than personal expression – perhaps the *srepegan* of a *wayang kulit* is the closest equivalent of the repetitive, more casual pieces that encourage creative variation.

Nonetheless, there are broad commonalities that may be observed. *Gambang* playing in Java, Cirebon and Sunda tends to begin in parallel octaves, working through the *pinjalan* style (two notes in the right to one in the left) to alternating left-right work. This may take place during a static moment (the left hand may carry a melody upwards when the right has run out of notes) or a

phrase essentially in parallel may be briefly played in one hand and then the other. This practice is reflected in Kurnadi's Cirebonese style, where in the second cycle of Kacirebonan left and right hands take the lead in alternation, a strategy also seen in Central and East Javanese *gambang* playing.

□Cawilan3 rebound scaletto pancer5-double scale Gong1 heralded-desc. scale

Ex 39d: Right and left hand goal tone leadings by Kurnadi

Reiteration of a single note (that is, a note in parallel /alternating octaves) at key points (*kenong*, *kempul* or *gong*) is found in all three regions, and the Sorong Dayung transcription showed that in earlier times there was a lot more repetition of goal- and central-tones (*seleh*). While most goal tone series (*balungan*) of Javanese *gamelan* lack the symmetry<sup>37</sup> of Sunda and Cirebon, the *gambang* player often views them in broader terms, so the goal tones of Java (*seleh*) are both heralded and extended afterwards, as in the practices we have just seen. An argument could be advanced that *seleh* structures, not *balungan*, are the true equivalents of the *pola* of Sunda and Cirebon. An important distinction, however, is that the note hierarchies in Cirebon and Sunda are inherent in each piece, and may be grouped into certain *patet* if need be (that is, -2-1-2-4 are the main notes of Banjaran, patterns are constructed for each goal-tone, and the piece may be categorised as *patet barang*), while in Java pieces are seen as belonging to *pathet* with overriding note hierarchies, so variations are constructed to a *pathet* as often as to a *gendhing* (that is, in .1.6.1.5, the *ompak* of Subakastawa, notes 1 and 5 are central, and the pattern for 6 must emphasise 1 and 5). The Javanese principle of approaching a goal tone from two notes below and two or three above still holds true in most cases in Sunda and Cirebon.

This leads on to the issue of three note cells, which were observed as a phenomenon in Central Javanese *gambang*. Most *pola* have three central tones, and *panerusan* technique is based on three note cells, as are the connecting phrases seen on *calung* and *gambang*; but the Sundanese contrapuntal technique frequently involve octave jumps and right hand filler phrases of two notes, so while three note cells may appear as brief discrete motifs within *carukan*, they tend not to form the basis of tresillic phrases in them. Rather, they appear as connecting phrases, singly or doubled,

<sup>37</sup> Unusually symmetrical Javanese *gendhing* are Subakastawa and the East Javanese piece Jula-Juli. Further examples may be found in Becker's *Gamelan Stories*.

in the *pinjalan* opening sections of Sundanese *lagu*. The clearest case of it in Cirebon is the *calungan Cirebon*, in which the three note cell is circled several times, and then it is as if Kurnadi leaps up out of that vortex into scalar passages in a higher register, to settle back on a three note cell encircling the goal tone. Thus in the second cycle (ex35a) a three note cell 543, based on 5, leaps up to high 5 and returns to the cell 432 to settle on 3.

In concluding this chapter, it may be said that the Cirebonese *gambang* style closely resembles that of the Sundanese *gambang*. Both use parallel octaves in the melodic style, similarly to the Central Javanese, but both have the contrapuntal style, called *carukan* by Lilik. Kurnadi's style is made distinctive by the Cirebonese tuning and use of *pancer* styled phrases that have no equivalent in Central Java. The Cirebonese *ketukan*, *calungan* and *kembali* motifs represent a refinement of local style that distinguish it from surrounding Sundanese models. Nonetheless, in the separation of right and left hands, the interlocked techniques and the opening in parallel *pinjalan* technique they show their closeness to Sundanese style. While rhythmic interplay of left and right hands (such as the holding pattern" - ex 25b) is more popular in Sunda than in Cirebon, the contrapuntal styles of Cirebon present a set of patterns that are more dense and mannered. The term *pilih* (exclusive or precious) is frequent in Cirebon's pop music, and reflects the local aesthetic: small, delicate instruments, *wayang golek* and dance (*topeng*) masks; *batik* with Chinese cloud motifs, rather than complex detail - all these seem reflected in the distinctive and elegant styles of the *gambang* of Cirebon.

