

## 5E: The *Gambang* of Banyuwangi

This selection of related *gambang* practice finishes with Banyuwangi, at the eastern tip of Java, within sight of Bali.

### Introduction

A rich and fertile region with wild areas, Banyuwangi has been an important trading port for centuries, where East Javanese, Balinese and Dutch regimes have sought control unsuccessfully many times. I was told that the word for the local dialect (Osing) was derived from their word for "No" (*osing*). In other words, they refuse to be anything other than themselves. Related in parts to the equally independent Madurese and Ponorogans, they have nothing resembling an aristocracy, but a newly wealthy bourgeoisie who were fierce supporters of Megawati in the elections of 1998. There are surprisingly few buildings for public performance, but performances seemed to happen frequently in my three weeks there. They occurred in village commons, at weddings, parties, schoolyards, and *selamatan* (large privately sponsored parties to promote goodwill and fortune for the host's family and business). In the space of two days an open air theatre was built in somebody's front yard, and a *ludruk* (variety show with prominent transvestite and comedy celebrities) was run for a few nights.

In recent years Sumitro Hadi – generally known, and referred to hereafter, as Pak Mitro - an innovative choreographer, arranger and senior arts administrator, has put together a basic guide to ***angklung Banyuwangi***. Much of my research was with Pak Mitro, though I had had lessons two years earlier with staff at the Wilwatikta College of Arts in Surabaya. Those lessons were repeated with Mitro and paralleled the Surabayan lessons almost exactly. My primary focus was the *angklung Banyuwangi*, the *gambang* and metallophone ensemble, yet I soon saw that Banyuwangian musicians have a powerful grasp of many genres of Bali and Java, and that techniques and repertoire are easily and frequently transferred across genres in Banyuwangi. Thus, they have orchestras of each region, and musicians are frequently at ease in Central and Eastern Javanese, Balinese and Banyuwangian *gamelan* techniques.<sup>63</sup>

### 5E1: The instruments

There are many ensembles evident in the Banyuwangi region. Some are unique and indigenous, some are borrowed, others are adaptations. The two predominant ensembles are the *angklung Banyuwangi* and *gandrung*. Common to both ensembles are a "rhythm section", comprising gong/*kempul* (optional *gong ageng*), two *ketuk*, triangle (*kloncing*) and a drum set-up of one or

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<sup>63</sup> One Osing friend of mine had been a successful *gandrung* singer/dancer in her teens, learning Yogyakarta *sindhen*, Surabayan *ngremo* dance and Javanese *wayang wong*. At her wedding she had a dozen costume changes over three nights, because her friends had so many different images of her performances.

two<sup>64</sup> *kendang* Banyuwangi (a short, heavy coconut wood shell, with a thick skin tightened with rattan, usually held on an angle on one knee) and a *jidor*, a bass drum similar to a small kick drum, played with a short stick for occasional accents and stops.

### *Angklung Banyuwangi*

The *angklung Banyuwangi* is, as its name suggests, distinctively Banyuwangian. Kunst refers to it as a *gamelan saronen* and Crawford uses the term *gamelan bali-balian* (which for Kunst was two *slentem* and a *saron*), but I never heard either term used in my study periods there and in Surabaya. It may be that the intense development it has undergone in recent years has set it apart from any previous Balinese borrowings. No Balinese pieces are played on it, although Balinese pieces with Banyuwangian variations may be heard in other local ensembles. The metallophones in today's *Angklung Banyuwangi* usually include, from highest to lowest:

- two *peking*
- two *saron*
- two *slentem* (equivalent to Javanese *demung*)
- two *demung* (equivalent to Javanese *slenthem*)

with drums, two *ketuk* and/or triangle, gong and *kempul*).

The keys of an *angklung* are made from bamboo *oli*, like those of the Balinese *tingklik*. The beaters (*garan*) are usually made from bamboo (probably *bamboo oli*), and the head (*gegeran*) from *kayu santan*. The stand (*ancak/ rancak/ rancangan*) is made from a local dense softwood, (e.g.; *kayu mahoni* [mahogany] or *mangga* [mango]). The *angklung pajak* is low<sup>65</sup>, and holds 14 keys, while the *angklung Caruk* holds 15, stands tall as a man and provides a back rail, often with a padded seat, for the player to sit on during performance



Fig 66a: *Angklung Caruk Banyuwangi*



Fig 66b: *angklung paglak*

<sup>64</sup> I was told there were originally male and female heads on a drum, but most drummers now prefer to use two drums.

<sup>65</sup> The feet of the *angklung paglak* are low and players sit on the floor with the legs of the *angklung* raked behind the player.

The tuning is almost always a *slendro* variant, though *pelog* orchestras have been reported<sup>66</sup>.

### *Gandrung*

The *gandrung* ensemble features one or two violins, called *biola*, tuned to viola range, played in double stops, usually in the Banyuwangi *slendro* and *pelog* scales in addition to the “rhythm section”. They accompany the *gandrung*, a female singer/dancer. The repertoire of this ensemble generates many of the *lagu* that become the nuclear melodies for *angklung Banyuwangi*. Both ensembles may be supplemented by *suling* and *rebana* (frame drums connected to an Arabic Malay style, but played with Banyuwangian interlocking patterns). I saw that many *angklung* ensembles keep *biola* and *suling* available nearby, so that pieces from both repertoires may be played. It is likely that *gandrung* has assisted the *gamelan bali-balian* to become the independent *angklung Banyuwangi*.

### *Other ensembles of Banyuwangi - adaptation and innovation*

There are also Javanese orchestras to be found, full *slendro-pelog* orchestras in the Surabayan, Yogyan or Solonese models, and smaller village style ensembles, as well as adapted Balinese orchestras. Two ensembles that I videoed in 1998 demonstrate the Banyuwangian appetite for development and adaptation. The first was a Balinese-styled orchestra that accompanied a *Janger* dance and drama performance in Sragi, as part of a *selamatan*. Although many Balinese features were followed, local adaptations were evident, particularly the long *jegogan* (bass metallophone), which was played by one person with a double-headed hammer rather than two players. The second was an ensemble that played for a lavish wedding in the city of Banyuwangi. It comprised four *angklung* in the *paglak* style, triple gong, *ketuk*, *kendang*, triangle, *biola* and a female singer, a *sinden/gandrung*. At turns during the evening the four *angklung* players also played *suling* (in pairs) and *rebana* (with the *ketuk* player). This ensemble had only been tried once before but was already considered artistically and commercially viable, being quieter than the *angklung caruk*, but richer than *gandrung*, and combining repertoire and techniques of both. (see DVD track 15) No doubt the first cassette releases are already available. Other ensembles include *Kuntulan - angklung* and *rebana*, female dancers and chorus, with Islamic *hadrah* repertoire - and *Kempul Kendang* – a pop music form featuring *gong*, *kempul*, *ketuk*, *kendang* and triangle with synthesisers, guitars and vocals.

I provide these anecdotes to illustrate the idea that Banyuwangi possesses a developing artistic confluence of four styles: indigenous Osing, Central Javanese, East Javanese and Balinese (which may be subdivided into East and West Balinese). This dynamic atmosphere has generated distinct playing practices which surface particularly strongly on the *gambang*, in this case the *angklung paglak/Banyuwangi*. Their techniques seem to include everything done in Bali, Java and Sunda, with particular attention to exploration of the possibilities of paired *gambang*.

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<sup>66</sup> As in Sunda, it is perfectly acceptable to sing and play violin (*biola*) in the *pelog* mode against a *slendro* accompaniment, but not vice versa, hence the *slendro* model is more utilitarian. Crawford mentions *pelog* variants.

## 5E2: Performance structure in *Angklung Caruk Banyuwangi*

*Gamelan* competitions are found occasionally in Java and Bali, but the Banyuwangian *Angklung Caruk* in which two *angklung* groups compete is a unique spectacle. In *Angklung Caruk* each group, generally representing a local village, performs for one bracket (*babak*) then the other takes over. Each *babak* will have something like the following form:

- 1. **Larasan** or **rangkaian** This is the opening ametrical prelude, much like a *pathetan* in other parts of Java. This is terminated by *korekan*, the "scratching" of the keys, a rough glissando on the *angklung* (see below);
- 2. **Giro/ Blendrong** or **Blabakan** These are fast short cyclic pieces, in which interlocking variations (*timpalan*) and dramatic changes of tempo and dynamics are demonstrated. The dancer (*badud*) also appears at this time;
- 3. Gending **Simpalan** (see appendix);
- 4. **Ranginan** or **Engselan** (two short pieces) or **Penutup** (See appendix);
- 5. **Klocian** an improvisation (see analyses);

At this point the *babak* may end if the other group wish to take over. (For instance see DVD tracks 8, 9 and 10) Otherwise it may end with another four pieces:

- 6. Gending **Kalam** During this the dancer sings.
- 7. Another **ranginan**
- 8. Gending **Simpalan** followed directly by **Penutup**.

Many of these have alternate forms -the *giro*, *larasan* and *penutup* all have well-known variations. The *klocian* is improvisational (see analysis below).

The leading *angklung* is called *pantus*, recalling the Balinese term *patus*. He and the leading *demung* player give the ensemble its cues. The *babak* will include many spectacular series of *timpalan*. When these are finished cues will swap back and forth between *demung pantus* and *angklung pantus* until the next piece is given a definite introduction. Some groups prefer one introduction per piece, others make a show of following a cue, then degenerating into scratching, tremolo and laughter so that yet another cue may be given, this process continuing until the real cue is given and the next piece commences.

The Banyuwangi genres tend to be based popular songs (*lagu*), from which *balungan*-like nuclear themes are extrapolated. Performances of each piece may begin with an elaborate prelude, followed by the opening phrases of the well-known song. These may include surprising interpolations (for instance on versions of Padang Wulan the first interpolation sets up the kind of material that will be explored in following repetitions), and the subsequent variations will include contrasting textures, interlocking *timpalan* and sections dedicated to the unpitched percussion. It should be considered

that much of this style is closely tied in to innovative dancing styles - such as the *gandrung dor*, *jaran dhawuk* or *sekar barong*.

*Giro* such as Glendrong, Blabakan or Simpalan are more like *balungan*. However, my own recordings indicate that the *angklung* will rarely play in unison during the *saronen* style sections, preferring to play offbeat patterns on one pitch or simply drop out until the melody falls to a slower *irama*, at which time they may enter with complex interlocking work, almost challenging the *saron* to follow them.

### 5E3: Banyuwangian methods and numbering

The worked examples provided by my host Pak Mitro and his assistants proved useful starting points, but it was clear that other groups were not using the same methods in their variation technique. An *angklung Caruk* performance that I recorded in Ngunut suggested that those who got to perform most often professionally (the musicians I met in Banyuwangi, Surabaya and Perth) accorded with the academic method of Mitro and Wilwatikta, while those who simply represented their own village had a style that was less predictable, more idiosyncratic. Mitro's own theories were an attempt to codify a diversity of practice, but do employ terms not yet published.

Most *angklung* and *gandrung* performers do not use a numeric notational system like the Javanese and Sundanese, but are highly fluent in reciting the notes in solfeggio, or *solmisasi*, as they call it. However, Mitro was keen that a numeric notational system should be found. The difficulty was whether to name the notes according to the Javanese *slendro* model (the practice in Surabaya when teaching *angklung Banyuwangi*), or the corresponding number in the major scale of the solfeggio (the local preference). The two numbering possibilities for *saron* or *angklung* are shown below: The dots above and below indicate register, consistent with the Central Javanese model:

Approx note	A	C	D	F	G	A	C	D	F	G
Solmisasi	mī	so	la	do	re	mī	so	la	do	re
Western numeric model (do=F)	3	5	6	1	2	3	5	6	1'	2'
Javanese model	5	6	1	2	3	5	6	1'	2'	3'

Fig 67: Table of alternative Banyuwangian numbering systems

The nearest Javanese *slendro* pitch equivalents would be a tone higher still, e.g.; 6 1 2 3 5 6 1' 2' 3' 5'. This system, though consistent with Surabayan *gambang* and *gender* registers, was not investigated.<sup>67</sup> The advantages of the solmi model are to the Western modelled musician, bearing in mind that all school students in Java are taught *solmisasi*, with a sense that do=1, re=2, etc.

<sup>67</sup> Perhaps this is because the Solonese gamelan model (virtually compulsory for any Javanese musician wishing to acquire qualifications) has *saron wayang*, *gender*, *siter* and *gambang* ranges all terminating in high 3, which accommodates direct adaptation of Banyuwangi numeric notations to Central Javanese *gamelan*, and vice versa.

Banyuwangi *lagu* are not named in *patet*. The notes 6 and 1 are the usual tonics, feeling like Western minor and major pentatonic scales, approximately F and Dm, that is, 6/3 and 1/5 are the primary fifths. A 2/6 mode also exists. These tonal preferences are also found on Madurese *slendro gamelan*.

I was taught these techniques on *saron* first, and we subsequently applied those ideas to the *angklung*, with a freer interpretation and use of rebound notes, glissandi or triplets. Two *angklung* may play these variations as an interlocking pair, or a single *angklung* could play a composite part; each hand playing one of the parts, simply striking the enclosing fifth where it would occur in the *sesegan*, *timpal empat* or *prapatan* forms. Mitro's group all employed highly individualised phrases on *angklung*, though they might often start a piece with a simple phrase, such as *saron* play. Other groups showed different approaches again - never playing in parallel with *saron*, seeming to seek a rhythmic space between *saron* lines to create a distinct additional rhythm. In this regard, the practice seemed very similar to that displayed by the *patus* (leader) in *joged bumbung*. Mitro's work on *Angklung Banyuwangi* represents only a beginning to classifying and collecting the myriad variations used by *Angklung* practitioners. As mentioned above, his basic techniques are a guide to elaboration on *angklung*, *peking*, *saron* and *slentem*. Finer points of specific *angklung* beater usage beyond that were not forthcoming, but the research field is rich for exploration.

#### 5E4: Banyuwangian modal cadences

The closest approximation to *patet* in Banyuwangi is found in the introductory piece *larasan*, as practiced by Mitro's group. Its structure of goal tone primaries and auxiliaries resembles the *pathetan* of Java and Cirebon and the Balinese *sekar batu-batu* and *gamelan gambang kawitan*. Further, all of these precede a faster piece. One goal tone sequence given for *larasan* was  $\underline{6}$  3 1 2 6 3 1 5 6 3 2  $\underline{6}$ , played in a kind of consensus of tremolos, scratchings and *seleh* phrases. Here the desired final is  $\underline{6}(+3)$ , while 2 can be seen as an alternative note, always returning to 6. The 6-3-1-5 sequence can be heard as a cycle of fifths, taking us briefly away from the tonal centre, but returning. The *angklung* leads the ensemble, playing 6/3 as the terminal tremolo.

#### 5F: Banyuwangian variation techniques

The Banyuwangi interlocking *timpalan* techniques resemble Balinese *kotekan* more often than Javanese or Sundanese *imbal*, but combine the two forms in more variations. Both techniques are well-known in Banyuwangi, as a crossroad of Java and Bali. The *prapatan* technique demonstrates a range of possibilities for four-note ambits around a *balungan* tone with similarities to that seen in Balinese *koncangan*. Where the goal tone lies in these clusters is not standardised. Banyuwangian variation techniques are applied equally to metallophones and xylophones. The terms here were provided by Mitro.

## Cacahan

Doubling, quadrupling, of the melody notes, as part of *timpalan*

### Timpalan seling

Repetition of the melody notes in two parts, in two speeds: slow (*lombo*) and fast

(*kerep* or *cepat*). E.g.: for melody **2 3 2 1**

Technique	Description	Instruments																
	Skeletal melody		-	2	-	3	-	2	-	1								
Seling lombo	simple alternation	Saron I ( <i>gawa</i> )	2	-	3	-	2	-	1	-								
		Saron II ( <i>timpal</i> )	-	2	-	3	-	2	-	1								
	resultant melody		2	2	3	3	2	2	1	1								
Seling kerep	doubled cacahan	Saron I ( <i>gawa</i> )	2	2	3	3	2	2	1	1								
		Saron II ( <i>timpal</i> )	2	2	3	3	2	2	1	1								
	resultant melody		2 2	2 2	3 3	3 3	2 2	2 2	1 1	1 1								
Timpal empatlike Javanese imbal		Sar I ( <i>gawa</i> )	1	1	1	3	1	3	1	3	1	1	5	1	5	1	5	1
		Sar II ( <i>timpal</i> )	2	2	6	2	6	2	6	2	6	6	3	6	3	6	3	6
	resultant melody		2121	6123	6123	6123	6161	3561	3561	3561	3561							

Ex 50: Table of *timpalan*

These two *timpalan* have different shapes in their entries: the first descends from below the goal tone, the second ascends directly to the goal tone. The second halves ascend directly to the goal tone.

### Prapatan lombo

*Prapat* = *empat* = four. This refers to an emphasis of the interval of a "fourth" (four key spacing, in fact the equivalent of a Western fifth) played simultaneously by two instruments, the interim notes alternating.

E.g.: in Padang Wulan

<i>Balungan</i>	- 1 - 3	- 1 - 3	2 5 3 2	- 3 - 2
<i>Saron I (Gawa)</i>	112- 112-	112- 112-	661- 661-	661- 661-
<i>Saron II (Timpal)</i>	55-3 55-3	55-3 55-3	33-2 33-2	33-2 33-2
Resultant melody	1123 1123	1123 1123	6612 6612	6612 6612

Ex 51a: *Prapatan lombo*

It will be seen that the fourth is struck twice immediately after the beat, and also that the goal tone is the third highest note in the tetrachord (1 2 3 5 and 6 1 2 3 in these examples), unlike *imbal*, in which it is usually the highest or lowest. The bass note is perceived as more important in the *prapatan* interval,<sup>68</sup> so in this and many of the following examples, when two notes are struck simultaneously, notation of the interval may be abbreviated to the lower note struck. In terms of voice-leading this note arrangement makes a lot of sense, since the bass note leads up from a quasi-dominant below, and the treble note is the upper adjacent, which in *gamelan* structures, naturally falls to resolve. In many practical cases, this pattern will be elaborated after its basic statement.

<sup>68</sup>This is mentioned in many *gambang* lessons, and implied in the notation, which is usually written for left hand.

### Prapatan rangkep

This technique is much closer to Balinese *kotekan*, but based on the above. An example given for a simple piece is:

Balungan	. . . . . - . 5	. . . . . - . 3
SarI	. . . . . 5 . . . 5 . 5 . 3	5 . 3 5 . 3 5 . 3 5 5 . 3
SarII	. . . . . 1 . . . 1 . 1 2 .	1 2 . 1 2 . 1 2 . 1 2 . 1 1 2 .
Resultant melody	. . . . . 1 . . . 1 . 1 2 3	1 2 3 1 2 3 1 2 3 1 2 3 1 1 2 3

Ex 51b: Prapatan rangkep

The "fourth" is struck at the first diminution available and developed in sesillo. The two goal tones are contained within the fourth, and coincide with the *slenthem* note. The term *rangkep* implies either rapid movement, or comparatively high density; thus the *balungan* above will require a rapid *prapatan* if played at a moderate tempo, but a relaxed *prapatan* over a slow tempo.

### Sesegan

Balungan		. . . . . - . 5	. . . . . - . 5
Slow (lombo)	SarI	6 5	6 5
	SarII	5 3 .	5 3 .
Resultant melody		5 6 3 5	5 6 3 5
Fast (kerep)	SarI	2 3 2 -	3 2 3 -
	SarII	6 - 6 5	- 6 - 5
Resultant melody		2 3 2 5	3 2 3 5

Ex 52: Sesegan

The *sesegan* technique has similarities to Balinese *becat* figuration in the *timpal* part, but in its fast version the *gawa* part (normally onbeat) is more like a *ketuk* pattern.

In most of these variations, the enclosing fifth is struck between the two instruments at places other than the main beat. In ex 53 below the goal tone 3 is approached from a surrounding *timpal empat* 1/5, then the gong 2 is prepared by the *empat* 2/6. In the next line the high 1 ("i") is prepared from 5/z (5/high 2), and the gong 3 from 3/i.

mBalung	. 1 . 3	. 1 . 3	2 5 3 [2]	. 3 . 2
Angklung1	. . . . 1 1 2 .	1 1 2 . 1 1 2 .	2 . 2 . 2 . 3 2	2 2 3 . 2 . 3 2
Angklung2	. . . . 5 5 . 3	5 5 . 3 5 5 . 3	6 . 6 . 6 5 . 6	6 6 . 5 6 5 . 6
mBalung	. 5 . i	. 5 . i	5 3 2 (3)	. 5 . 3
Angklung1	. . . . z z . i	z z . i z z . i	1 . i . i 6 . i	1 i 6 . i . 6 i
Angklung2	. . . . 5 5 6 .	5 5 6 . 5 5 6 .	3 . 3 . 3 . 5 3	3 3 . 5 3 5 . 3

Ex 53: Excerpt of *timpalan empat* from Padang Wulan

Note also that the phrase leading to gong is a variation, with three off-beat fifths preceding the interlocking. From this we may infer the rule: *Timpal empat* with an ambit WXYZ leads to Y in the body of *mbalungan*, but to W at gong.

Examining another “text-book” model from the piece Giro Kemanten, we find three note cells (*tyluan?*) as well as *prapatan*. The first line features three note cells leading up to 2, down to 6, and to 2 from above and below. The second line begins with a regular *timpalan*, followed by a *prapatan* 6/3 leading to 2, and repeats this model one tone higher to *prapatan* 1/5 and gong on 1. This more or less confirms the rule above, and demonstrates the variety of *timpalan* encouraged in *angklung* Banyuwangi.

mBalung	1 2 1 <u>6</u>	3 2 1 (2)
Angklung1	.2.12.12 . <u>6</u> .1 <u>6</u> .1 <u>6</u>	.3.32.32 .1.12.12
Angklung2	<u>6</u> . <u>6</u> 1. <u>6</u> 1. 2.21.21.	5.53.53 . <u>6</u> . <u>6</u> 1. <u>6</u> 1.
Forms (from xyz):	xzxyzyxz zxzyxzyx	zyzyxzyx xzxyzyxz

Ex 54a: Three note *timpalan* - Giro Kemanten - 1<sup>st</sup> cycle

Though the three forms are fractionally different, each has the tresillic form we have seen in Javanese *seleh* formulae (2+3+3). For the three note *timpalan* here, the goal tone is the top or bottom note, not the middle one, and there are examples of voice-leading to goal tones, and 6

mBalung	3 6 1 2	1 3 2 (1)	2 1 2 1
Angklung1	.3.1.2. <u>6</u> . <u>666</u> . <u>6</u> .12	.1.3.2.5..1.1.21	112.1.21112.1.21
Angklung2	5.2.3.13.333.33.2	<u>6</u> .2.1.3...5.53.5	55.353.555.353.5
	sequenced <i>timpalan</i>	sequenced <i>timpalan</i>	<i>timpalan empat</i> with extension

Ex 54b: Three note *timpalan* with extensions - Giro Kemanten - 2<sup>nd</sup> cycle

The *timpal empat* here follows the rule proposed above, finishing on 2 in the body phrase, and 1 at the gong, following a decoration of the simple form of *timpal empat*.

## Angklung playing specialisations

Banyuwangian variation technique, whether for *saron* or *angklung*, is a combination of process and innovative contrast. Any pattern may be followed by an extension, and groups look for new extensions and interjections in the modern style. The *peking* and *slenthem* variations may be different from those of the *saron*, and *timpalan* involving four instruments have been observed. For the *angklung* players, all these techniques are further complicated by the use of two hands. The hands may play in parallel, in fifths (*prapatan*), in either form with omissions, or with an alternating beater technique. Sometimes a repeated fifth (*prapatan*), will be sustained by one *angklung* player as an alternative to one of the *saron* lines. Then the second player will need to choose a complimentary pattern to that, perhaps octaves in rhythmic alternation (*seling*), an alternating hand pattern or a paraphrase of the *saron* part.

## 5G: Playing the *Angklung* Banyuwangi

The first analysis below (Padang Wulan) demonstrates how the motifs previously discussed are executed in a text-book rendition of a famous Banyuwangian tune. The second analysis is of three versions of the improvisational *klocian* genre, which are also compared with a textbook version supplied by Mitro and a version from a slightly different genre.

### 5G1: Padang Bulan

This *angklung* lesson from two sources (Surabaya 1996 and Banyuwangi 1998) is consistent with the models postulated above: that *timpalan* WXYZ leads to Y in the body (B) of a *mbalungan*, but to W at the gong (G). In this notation *angklung 1* (A1) has the bass part, *angklung 2 I* (A2) the treble, while *empatan* G indicates a gong phrase, and *empatan* B indicates body phrase. The piece is notated as twenty bars, each line concluding with a gong note.

mBalungan:	(1 .2356)	. <u>6</u> . 2	. <u>6</u> . 2	1 3 2 (1)
A1:	. . . . .	. . . . <u>66</u> 1.	<u>66</u> 1. <u>66</u> 1.	1 . 1 . 1 . 2 1
A2:	. . . . .	. . . . 33 . 2	33 . 2 33 . 2	5 . 5 . 5 3 . 5
		<i>empatan B 6/3 leads to 2</i>		<i>empatan G 1/5 leads to 1</i>

	. 2 . 1	. <u>6</u> . 2	. <u>6</u> . 2	1 3 2 (1)
	1 1 2 . 1 . 2 1	. . . . <u>66</u> 1.	<u>66</u> 1. <u>66</u> 1.	1 . 1 . 1 . 2 1
	5 5 . 3 5 3 . 5	. . . . 33 . 2	33 . 2 33 . 2	5 . 5 . 5 3 . 5
<i>empatan G 1/5 extension</i>		<i>empatan B 6/3 leads to 2</i>		<i>empatan G 1/5 leads to 1</i>

	. 2 . 1	. 3 . 6	. 3 . 6	3 2 1 (2)
	1 1 2 . 1 . 2 1	. . . . 33 5 .	33 5 . 33 5	2 . 2 . 2 . 3 2
	5 5 . 3 5 3 . 5	. . . . 1' 1' . 6	1' 1' . 6 1' 1' . 6	6 . 6 . 6 5 . 6
<i>empatan G 1/5 extension</i>		<i>empatan B 3/1' leads to 6</i>		<i>empatan G 2/6 leads to 2</i>

	. 3 . 2	. 3 . 6	. 3 . 6	. 1' . (2')
	2 2 3 . 2 . 3 2	. . . . 3 3 5 .	3 3 5 . 3 3 5	2 . 2 . 2 . 3 2
	6 6 . 5 6 5 . 6	. . . . 1' 1' . 6	1' 1' . 6 1' 1' . 6	6 . 6 . 6 5 . 6
<i>empatan G 2/6 extension</i>		<i>empatan B 3/1' leads to 6</i>		<i>empatan G 2/6 leads to 2</i>

	. 1' . 2'	1' 6 5 3	6 5 2 1	3 2 1 ( <u>6</u> )
	2 2 3 . 2 . 3 2	3 . 3 . 3 . 5 3	1 . 1 . 1 . 2 1	<u>6</u> . <u>6</u> . <u>6</u> . 1 <u>6</u>
	6 6 . 5 6 5 . 6	1' . 1' . 1' 6 . 1'	5 . 5 . 5 3 . 5	3 . 3 . 3 2 . 3
<i>G 2/6 extension</i>		<i>empatan G 3/1' leads to 3</i>	<i>1/5 leads to 1</i>	<i>6/3 leads to 6</i>

*Ex 55a: Padang Bulan – timpalan empat lombo*

The extensions of the *empatan* following each gong reverse their sequence, thus becoming static patterns, as one would expect for the end of a phrase. The sequence of descending goal tones in the final *gongan* are particularly interesting. In the lesson my two informants Irwan and Ichwan

debated over the exact phrasing, particularly in the *rangkep* version, seen in the bottom two staves of ex55b (bars 3-6 of 55a).

The musical score is for the piece 'Padang Bulan'. It features a vocal line (LAGU) and two instrumental parts: 'PRAPATAN LOMBO' and 'PRAPATAN RANGKEP'. The score is in 4/4 time and consists of four measures. Fingerings and tablature are provided for each staff.

**LAGU (Vocal):**  
 Measure 1: 2 6  
 Measure 2: 2 1 3 2  
 Measure 3: 1 2  
 Measure 4: 1 6 : (with first ending bracket)

**PRAPATAN LOMBO (A1):**  
 Measure 1: 6 6 1 6 6 1  
 Measure 2: 1 1 1 2  
 Measure 3: 1 1 1 2 1 2  
 Measure 4: 1 6 6 1 : (with first ending bracket)

**PRAPATAN LOMBO (A2):**  
 Measure 1: 2 3 3 2 3 3  
 Measure 2: 2 5 5 5 3  
 Measure 3: 5 5 5 3 5 3  
 Measure 4: 5 3 3 : (with first ending bracket)

**PRAPATAN RANGKEP (A1):**  
 Measure 1: 23 23 23 23 233  
 Measure 2: 23 23 23 23 122  
 Measure 3: 12 12 12 12 122  
 Measure 4: 12 12 13 3 3 : (with first ending bracket)

**PRAPATAN RANGKEP (A2):**  
 Measure 1: 6 1 6 1 6 1 6 6 1  
 Measure 2: 6 1 6 1 6 1 5 5 6  
 Measure 3: 5 6 5 6 5 6 5 5 6  
 Measure 4: 1 5 6 5 6 6 6 6 1 : (with first ending bracket)

Ex 55b: *Padang Bulan* – *timpalan empat lombo* and *rangkep*

These transcriptions follow the models given. Nonetheless, the nature of the situation tended to produce that kind of result, the informants being keen to provide an accurate and accepted formula, which may well have had a number of minor variants. *Timpalan empat* demonstrates voice-leading, may have pre-gong and post-gong forms, has tresillic and sesillic variants, and may be used in two different positions, depending on whether the goal tone lies in the body of the *mbalungan* or at the gong.

## 5G2: Klocian

The *klocian* genre is an intermezzo duet for *angklung*, often played between larger ensemble pieces in the *angklung caruk*. I saw it performed a number of times for my benefit, both as a solo as well as a duet. This short example uses many techniques seen in other genres; melodies played between the hands, *gantungan* patterns, parallel octaves, tremolo and fifths. All these techniques are used throughout the performances of *angklung Caruk* competitions, and are certainly techniques peculiar to the *angklung*. In contrast to the normal *lagu* of Banyuwangi, *klocian* seemed to be made of phrases of variable length, though two and four bar phrases make up the bulk of the piece. The first version of a *klocian* I learned was from an expert performer who I have called Pak B. (see DVD track 11)



Ex 56a: Klocian solo: Phrases 1-2

The opening for this piece was generally a short phrase leading to the D, then three similar phrases all finishing on F. The first and third were descending in nature, while the second ascended.

The second segment has three phrases ascending CDF or ACDF, but their primary aspect is the interplay on C and D, featuring a phrase very much like the *gendul keplak* phrase of Central Javanese *gantungan*.



Ex 56b: Klocian solo: Phrases 3-4

The third segment (3) is a two note alternation, ending on low and high A's or D/A dyads by means of a three note tag. The fourth (4) alternates three note phrases on F and D resembling *gendul keplak*, with a tag of seven notes. It is varied twice, each time in a different position, though the terminal notes D and A predominate.



Ex 56c: Klocian solo: Phrase 5

The final section featured a new kind of phrase, two bars finishing on A. This was where the piece ended when I was first shown it, but the next time it was demonstrated four more bars were added, a sequence of three rising notes repeated with a tremolo ending.

When *klocian* is played as part of an improvisational duet, there seems no limit to where it may be carried. The next two transcriptions are taken from one recording session. The background

circumstances were these: during filming I had asked my primary informants (Ichwan and Irwan) for some ideas of the variants possible on *angklung*. As it happened, neither of these young players were fully adept in *angklung*, but both understood the basic techniques. Ichwan, the more demonstrative, was prepared to play. Within minutes, an older performer arrived and began playing complex variations over Ichwan's simpler lines, which led to improvisations on popular tunes. Ichwan then suggested he demonstrate *klocian*, and, after a tremolo *larasan* prelude (an ametric series of tremolos and glissandi around quickly shifting goal tones - not transcribed here, but may be seen at the beginning of DVD track 12) this *klocian* followed. (NB: In these transcriptions the right hand parts have stems up, the left down).

Ex 57a: *Klocian* duet 1: section 1

The motifs are similar to the figures of the last section of the solo *klocian*, with more variants. The opening two bars seem unrelated to anything in the solo *klocian* version, but the phrase at figure 1 is very similar to the second bar of the solo version (56c). The phrase at figure 2 is related to the phrase 3 of the solo version (ex 56b) but without alternating phrase endings.

The phrase at figure 3 is made up of seven motifs of the form *abaa*, usually a note in one hand, a note in the other, then two of the first note, and thus RLRR or LRLR as a notation of the mallet work. The first of these, 1211, sets up a recurrent filler motif from 1, against which phrases from 2 or 3 alternate. During this, the mallet patterns shift:

1211    3533 1611 2322 1231 3533 1611 2322  
LRLR    LRLR LLLL LRLR LRLR LRLR RLRR LRLR

Thus, although the two halves of this phrase are almost identical, there is a kinetic variation in the mallet work consistent with its improvisation, playful feeling.

The phrase at figure 4 returns to the structure established at figure 2, with syncopations. Many of the melodies are produced by strict alternation of the hands (with rebounds), with one hand

stationary and the other recursive, producing the form *abacabax*, where one hand plays *a* or *ab*, and the other hand follows on *b* or *bc*, and where the *x* may represent *a*, *b*, a dyad tremolo or a rest. (see fig 67 below - a/e represents a tremolo on the fifth). Virtually the whole of this section is created from these two motif families (*abaa* & *abacabax*), which all depend on the melody being shared between the two hands.

Motif	<i>abacabaa</i>	<i>abacaba a/e</i>	<i>abacabac</i>	<i>abacabc</i>	<i>aabacdcc</i>
Bar no's (57a)	2,3,7,13	4,5	6,14	12	8,9,10,11

Fig 67: Table of *klocian* motif families

NB: Note A will generally fall on the last quaver of a bar, that is, as an anacrusis.

Most of the phrases have two "harmonic" levels, one around the D/A (6/3), the other on the F/C dyad (1/5). In the next section (ex 57b below) the last *abacaba* phrase is played, and the theme of the solo *klocian* begins.

The musical score for Ex 57b: Klocian duet 1: section 2 is presented in five systems. Each system contains a single melodic line with a treble clef and a 4/4 time signature. The score includes various rhythmic patterns and fingerings indicated by numbers 1-5 below the notes. The first system starts with a tempo of 175 and includes a 'ritard' marking. The second system starts with a tempo of 183. The third system starts with a tempo of 146 and includes a 'ritard' marking. The fourth system starts with a tempo of 93 and includes a 'ritard' marking. The fifth system starts with a tempo of 169. The score includes various rhythmic patterns and fingerings indicated by numbers 1-5 below the notes.

Ex 57b: *Klocian* duet 1: section 2

After figure 1 of ex 57b, where the last of the previous melodies finishes on a 6/3 tremolo, more phrases from the solo version of *klocian* begin at figure 2. At figure 3 the rising ACDF figure is stated clearly, and at figure 4 there are two figures of the Central Javanese form *gendul keplak*, whose endings are varied. An amount of asymmetry appears in the measures, with 3/4 phrases concluding many of the motifs. Much of the last line is new material. The *abaa* and *abacabax* motifs are less

common here, since the phrase after figure 2 (also seen in the solo version's second bar) extends this to *abacabde*, and much of the subsequent work is in parallel hands, which requires a different set of motifs. The first bar of the fourth system recalls the last section of the solo *klocian* (ex 56c), but the next bar (figure 5) contains a new phrasing, based on slower melodies, alternating between parallel hand phrases and those based on alternating hands. The last bar before figure 6 has the shape of the Central Javanese tresillic *seleh* phrase, but between two hands rather than in parallel octaves.

Ichwan knew *klocian* well enough to follow the older man's lead, an octave higher in the top register of the *angklung*. The older man's rebound technique was flawless and relaxed. Ichwan accompanied him confidently during the first two sections (ex 57a&b), but was more tentative subsequently, and adopted an accompanimental style based on two notes, similar to Banyuwangian *ketuk* practice, seen below in ex 57c. At figure 6 in 57b above Pak A begins a simple *lagu* in parallel octaves, played with a formula (two semiquavers, three quavers) of rhythmic repetition that is continued throughout the next section (57c below).

The musical score for Ex 57c: Klocian duet 1: section 3 is presented in two systems. Each system contains two staves: a treble staff and a bass staff. The first system consists of five measures. The second system also consists of five measures. Fingerings are indicated by numbers 1-5 below notes. Rhythmic patterns are indicated by numbers below notes, such as '2 2 2 2 2 1 1 1 1' and '6 6 6 6 6 5 5 5 5 5'. The notation includes various note values and rests, with some notes beamed together.

Ex 57c: *Klocian* duet 1: section 3

This *lagu* continues in 57c in two-bar phrases as six long notes with a short connecting phrase in shorter notes. The connecting phrase becomes longer, until decoration replaces melody, and the rhythmic formula is applied consistently. The improvisation continued, but is not transcribed beyond this point.

Shortly another older performer arrived, the previously named Pak B who had first showed me the solo *klocian*. He took over from Ichwan without a break in the music, but the moment he settled into the performance the tempo and density of interaction increased dramatically (DVD track 13 – “changeover”). These were two masters at work. I regret to say my notes do not provide their names, though I later realised they had appeared in many performances. Further, I never heard

either speak a word in my presence. They often reversed roles of leader and follower, on-beat and off-beat player, and continued improvising *klocian* variants, breaking into other pieces during the occasional tremolo on the "fourth" (the dyads D/A or F/C). This device occurs in *angklung Caruk* practice, and is the moment when any *angklung* or *demung* player, even those from the "opposing" *angklung* group, may suggest a new *lagu*. It functioned in the same way in this session – at any such pause there would be calls from the spectators, naming or singing tunes, so that the duo rendered most of the tunes I had studied, in impressively dense variation. During one pause they were asked to repeat *klocian*, and began with a faster rendition of the version just seen. This is partially transcribed below in ex 58a (see DVD track 14). (Written in parallel octave style)

Ex 58a: *Klocian* duet 2: section 1

Where the previous duet moved between MM = 90 –180, this one went from MM = 179 –228, with fluent rebounds producing densities of up to fifteen notes per second.<sup>69</sup> After more patterns along the lines of the previous *klocian*, they commenced a rapid *prapatan rangkep*, one of the Banyuwangian four-note interlocking patterns (ex 58b below).

<sup>69</sup> Pak B had a skill for the most rapid alternation I have ever heard, even in Bali, and demonstrated it on other instruments: the *rebana* and *patrol* (an ensemble of thigh-sized bamboo tubes struck with thin sticks).

Ex 58b: Klocian duet 2: Prapatan

In the composite part (top system) the second, third and fourth bars each show a different set of accents: quadruple; sesilic and off-beat. The quadruple and off-beat patterns use inverting sequences, while the sesilic pattern uses the same descending sequence.

### Comparison of klocian

Later, I was provided with a notation of *klocian* by Mitro. In comparing the three versions with his notation, it may be seen that the first version (B1 – from Pak B) includes none of Mitro's first two lines, the versions by Pak A with Ichwan (AI) and Pak A & B (AB), are almost identical with one another, are similar to both of the others, and deviate mainly in the end of the second line.

(Semiquaver doubles reduced to single notes, and dyads to their bass. No octave indications.)

M:	. 2 1 6	5 6 5 5	1 2 1 5	1 2 1 1	3 5 3 1	3 5 3 3	[:6 5 6 3 6 5 6 6:]
B1:	-	-	-	-	-	-	-
AI:	. 2 1 6	5 6 5 5	1 2 1 5	1 2 1 1	3 5 3 2	3 5 3 3	[:6 5 6 3 6 5 6 6:]
AB:	. 2 1 6	5 6 5 5	1 2 1 5	1 2 1 1	3 5 3 1	3 5 3 3	[:6 5 6 3 6 5 6 6:]

M:	1 6 1 5	1 6 1 1	1 6 1 5	1 6 1 1		3 5 3 3	1 2 1 1
B1:	-	-	-	-	-	-	-
AI:	1 6 1 5	1 6 1 1	1 6 1 5	1 6 1 1	1 2 1 1	3 5 3 3	1 6 1 1 2 3 2 2
AB:	1 6 1 5	1 6 1 1	1 6 1 5	1 6 1 1	1 2 1 1	3 5 3 3	1 2 1 1 2 3 2 2

Ex 59a: Klocian notations – lines 1-2

Though Mitro's third line is not not seen elsewhere, his fourth is similar to those performed.

M:		5 6 5 5	1 2 1 1	3 5 3 3	1 2 1 1	3 5 3 3	6 5 6 6	3 5 3 3
AI, AB, B1:	-	-	-	-	-	-	-	-
M:	1 2 1 1	3 5 3 3	6 1 6 6	-accel				
AI:	1 2 3 1	3 5 3 3	1 6 1 1	2 3 2 2	2 1 3 1	3 2 3 .		
AB:	1 2 3 1	3 5 3 3	1 6 1 1	2 3 2 2	2 1 3 1	3 2 3 .		
B1:	-	-	-	-	-	-	-	-
M:	3 2 3 1	3 2 3 3	3 2 3 1	3 2 3 3	6 5 6 3	6 5 6 6	6 5 6 3	6 5 6 6
AI:	3 2 3 6	3 2 3 3	-	-	6 2 6 3	6 2 6 3	6 5 6 3	6 3 6 6
AB:	3 2 3 6	3 2 3 3	-	-	6 2 6 3	6 2 6 3	6 5 6 3	6 3 6 6
B1:	-	-	-	-	-	-	-	-

Ex 59b: Klocian notations – lines 3-4

At this point the first version appears in all versions but Mitro's.

M:	-	-	-	-	-	-	-	-
AI:	. 1 6 5	1 6 3 5	3 2 3 5	6 1 1 5	1 2 3 5	6 1 6 5	3 2 1 5	6 1 . .
AB:	. 1 6 5	1 6 3 5	3 2 1 5	6 1 1 5	1 2 3 5	6 1 6 5	3 2 1 5	6 1 . .
B1:	. 1 6 5	1 6 3 5	3 2 1 5	6 1 1 5	1 2 3 5	6 1 6 5	3 2 1 5	6 1 . .

M:	-	-	-	-	-	-	-	-
AI:	5 6 3 5	5 6 6 1	1 3 3 5	5 6 6 1	1 5 6 1	6 1 6 5	6 5 6 1	5 1 . .
AB:	5 6 3 5	5 6 6 1	1 3 3 5	5 6 6 1	1 5 6 1	6 1 6 5	6 5 6 1	5 1 . .
B1:	5 6 3 5	5 6 6 1	1 3 3 5	5 6 6 1	1 5 6 1	6 1 6 5	6 5 6 1	5 1 . .

Ex 59c: Klocian notations – lines 5-6

These versions display common features, and their differences are obviously not regional, since they belong to the same group of performers. In fact they vary according to individual performer or performer pair, and perhaps according to the audience. A brief version also appears during the *angklung empat* performance (see DVD track 15) prior to a *gandrung* song. It seems that *klocian* is a flexible form, with optional phrases and variations that has much scope for improvisation, or quoting in part or whole within longer musical structures.

## 5H: Summaries – Balinese and Banyuwangian Ensembles

### 5H1: Strategies in *angklung* improvisation and decoration

While a great deal more research needs to be done here, it is clear that Banyuwangian *angklung* playing has many well-established styles, and a vast repertoire of tunes and motifs. As well as elaboration on *lagu*, there is much improvisation on motif itself (see table 75 – *klocian* motif families). This technique, in which melodies are created by alternating hands, is not so distant from some of the devices employed by Goldsworthy's *calung* informant – the *z-gumek* phrases, the RRRL phrases, and certain tresillic alternations on octaves (see 4C2). DVD track 10 – “*babak*”, the changeover from one competing *angklung* group to another – also shows this technique clearly. Throughout DVD tracks 8-10 (*angklung caruk*) and 11-15 (*klocian* on *angklung paglak* and *angklung empat*) a wide range of techniques may be seen, frequently in improvisational sequences, including the alternating hand work just mentioned, alternation in parallel octaves, tresillic and sesillic alternations (*timpalan empat*, *prapatan*), “*ketuk*”-style accompaniments in fourths or fifths, and doubling at the octave.

All of this implies a great confidence in applying embellishing patterns in an unpremeditated way, and if this is also true for the closest Balinese equivalents (*tingklik* and *joged bumbung*), it throws a new light on the ongoing explorations for new interlocking *kotekan*, *timpalan* and *koncangan* – these activities may be a refined form of intellectual-kinetic recreation, not intrinsically ceremonial, but a non-verbal cultural conversation. (see “Jam sessions...” Ch 7)

There seem to be, in *angklung Banyuwangi*, at least three quite different performance situations that require different strategies:

- the first strategy is the familiar one of a duo accompanying an ensemble that is playing variants of a goal tone series. The basic approach resembles Balinese practice, in that other duos within same ensemble (eg *saron*, *peking* pairs. etc) may also be devising decorations to the same sequence in a similar style, and so the *angklung* duo is adding another element to a thick texture;
- the second is when, in such a piece, the *angklung* duo is required to perform a prominent interlocking section, equivalent to a “solo” in rock or jazz. These moments are distinct from the Balinese practices of featuring such duos in *Seni Jegog* and *joged bumbung*,

because the *angklung* frequently improvise at these points, although within the goal tone framework;

- the third situation takes place during breaks between pieces or segments, and is quite improvisational.

In all three situations the same range of techniques - *cacahan seling* and *lombo* (the alternation of unisons in increasing diminutions), *sesegan*, *timpalan empat*, *prapatan* (three- and four note interlocking patterns), *ketukan* (alternating ostinati at the fourth or fifth) and *korekan* (scratching) - may be employed by either player. One technique, not easily shown in notation, involves a three or four note glissando across the raised curved tops of the tubes, a variant of *korekan*, the scratching technique generally used as a signalling device. This is a way of producing a very fast sequence of notes, but may also be used in place of the normal lift-and-restrike technique. It produces the same notes, but the kinetic feeling is quite different.

Other *angklung* duos I saw were not quite as virtuosic as Mitro's group, but generally had one fast off-beat player and one to supply a steady part. At one rehearsal of Pak Misnadi's group in Genteng, in southwest Banyuwangi province, the two *angklung* players played divergent parts that did not seem to interlock. One jumped ahead two *iramas* from the *slentem*, and the other was playing intermittent phrases for some time before finding an appropriate interlocking part. Often in the improvisations between pieces, or their introductions, the interlocking *angklung* parts seemed only vaguely related to one another. Pak A and Pak B had a rapport which allowed them to engage virtuosically in improvisation or elaboration of any tune at whim, employing all the techniques described above.

## 5H2: *Angklung* Banyuwangi and the influence of Java and Bali

The refinements of regional and inter-village distinction in *lagu* and *kotekan* are part of a continuum that encompasses Bali and Banyuwangi. The names and roles of *patus* and *pantus* are obviously related. Whether the Osing play on Javanese *gamelan*, Balinese *gamelan* or *Angklung* Banyuwangi, they do so in their local style; agile, virtuosic, playful, but with only a small amount of Balinese shimmer. West Balinese speak of a Banyuwangian influence and the Osing do not attempt to hide their Balinese borrowings. There are so many common points to the motivic phrases, practices and performance attributes that a sense of interconnected evolution is undeniable, but at this stage it is difficult to say where lines of derivation and deviation may be drawn. The primary models of Balinese and Banyuwangian bamboo figuration are tightly interlocking tresillic patterns around three and four note cells. The resultant melodies are not unlike those used elsewhere under names like *seleh* or *calungan Cirebon* in Java. But the long *cengkok* phrasing of Java is not evident here either

in single or resultant parts, though equally clearly, there are no long *balungan* to drape them from. There are similarities to the Sundanese styles, particularly to *calung renteng*. The idea of melodic paraphrase in the left hand and rapid repetitive motifs in the right is akin to the Sundanese *carukan* patterns and to *gender* practice in Java and Bali. In actual practice, interlocking patterns may be tight and unchanging (as in *seni jegog* and *joged bumbung*), or under review and reinterpretation (as in *gamelan gambang*), or loosely assembled at astonishing speed in Banyuwangi.<sup>70</sup>

The rice field *gambang* traditions of Bali and Banyuwangi are probably quite relevant to this process. The Balinese *tingklik* and Banyuwangi *angklung paglak* are associated with recreation breaks in rice cultivation in the little *paglak* huts in the rice field. This must be an interlocking tradition, since the resulting art form is entirely interlocking. It is important to remember that most of the performers spend some time in rice cultivation<sup>71</sup>.



Fig 68: *Paglak* carving from Borobudur

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<sup>70</sup> Another extension leading into the *Penutup* (closing).

<sup>71</sup> Mitro's rice income was greater than his Department of Culture stipend or his performing honoraria.

## Chapter 6 - Common origins and regional divergence of the *gambang*

The three major and two border regions examined in this work show a range of similarities and differences. In drawing together these disparate threads historical aspects must be considered, along with current regional aesthetics and terminologies. Certain techniques and practices will be compared, so that a broad view of the *gambang* may help highlight local refinements.

### 6A: The *gambang* carvings at Panataran

In the area south of Malang, in East Java there is an interesting document – a carved document - that throws light on the spread and variation of interlocking *gambang*, in the old Candi (temple) of Panataran. Kunst writing in 1927 before the disclosure of the Wedha Pradangga<sup>72</sup>, took pains to show the ancient pedigree of the *gambang*, supporting his theories with carvings at Borobudur and Panataran, which display respectively a seven note trough *gambang* (Fig 79) and a *gambang* (Figs 77 a&b) resembling the rope-ladder *calung* and the Balinese *Gamelan gambang*. There are many Hindu *candi* in southern East Java, including Panataran and Candi Jago, outside Malang on the southern slopes of Mt Bromo. The carvings at Borobudur in Central Java represent a Shiva-Buddhist tradition, and those at Prambanan a purer Hindu tradition<sup>73</sup>, but the East Javanese carvings seem to depict local traditions as much as religious events.



Fig 69a: *Gambang* duet



69b: Between duets

These pictures show two sitting figures playing two bamboo *calung* in one frame, while in another frame the couple are seated amorously, with the two *calung* propped up against a tree. The male wears an elaborate headdress, reminiscent of those seen in Balinese *wayang kulit*. Kunst assumes this to be a priest teaching a student. It could also be depicting a couple who play, professionally or for recreation, duets on what could be called *calung*, *angklung* or *tingklik*. One of these 14 keyed instruments has two larger keys at the treble end and the other has three smaller keys on the bass end, and three larger on the treble end, reminding us of the Balinese *Gamelan gambang*.

<sup>72</sup> See 2B1 p28.

<sup>73</sup> See Zoetmulder pp19-21, or Peacock p13.

These instruments display features of at least three modern bamboo *gambang* types - they may have the sprung bamboo frame of Sunda, the disjunct extra notes and perhaps a V-shaped beater technique like the Balinese *Gamelan gambang*, and are played in duo like the Balinese *tingklik* or *angklung Banyuwangi*.<sup>74</sup> The first carving supports the idea that the hand grip creates octaves, presumably alternating right and left hands, but Kunst may have been mistaken about the beaters being y-shaped. They may have been separate beaters grasped in the modern marimba mallet technique. A comparison of the handgrips in figures 77a and 77b below shows that two fingers must be placed between two separate beaters to produce octaves, while the hand merely wraps around the string-tied y-beaters.

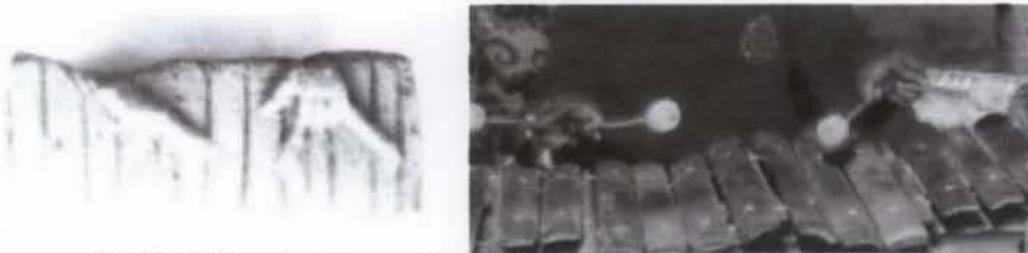


Fig 70: (Stick grips) a: carving at Panataran b. modern *gamelan gambang*

The key disjunctions are quite explicit in both frames - and clearly differently tuned, since the patterns are consistently different in both frames. Since one leans against a tree, while the other lies on its side with bars facing us, there can be little doubt that the keys are bamboo tubes with strings running through them in styles that persist to this day. Bronze keys are out of the question, and solid wood or thick bamboo slats would both fall over. The fact that the woman's *gambang* is differently structured to her partner's suggests her being a co-performer rather than a student, and the date suggests the Hindu period of higher female equity.

The only *gambang* carved at Borobudur is referred to by Kunst as *caruk*. It appears that the player is sitting at a trough instrument with graduated thick slats, resembling a *gambang kayu* sawn in half. The keys are lateral to the player, as they are in the *calung renteng*, and, despite the left arm being lost from the carving, the technique suggested is that the right hand strikes the upper notes in alternation to the left, so again there are commonalities to a Sundanese technique.

These carvings do not present the same kind of evidence as the modern historical document, but in the absence of any detailed record of the development of the *gambang*, they provide useful visual references with some chronological accuracy. The *tingklik* and *angklung paglak* traditions of East Java and Bali are not supported by a written history, yet there is no reason to assume that the

<sup>74</sup>*Gambang* duets are also common in Sumatra, generally played by women. A V-shaped beater grip also appears in the *kulintang* of Manado, though this may have been influenced by Latin American marimba technique, as *kulintang* is a 20th century development.

Panataran carvings represent a different tradition. Why were they carved? The commonplace is usually carved as a background to something to be celebrated. Did a celebrated romance occur between two *gambang* players? Did a royal or holy couple initiate paired *gambang* playing? Paired *gamelan* instruments are the norm in those areas, in almost every pitched instrument. Paired playing is also embedded into Sundanese playing, whether *salendro*, *degung*, *calung* or *kacapi*. The *slendro gender wayang* of Bali is clearly two pairs, though the *gamelan gambang* is a quartet in which the *pamenang* and *pametit* might play the same part in octaves, but then diverge into the four way *oncangan*.



Fig 71: *Caruk* from Borobudur

In Central Java there is nothing resembling this practice, nor these instruments. Could it be that the power structures of the Dutch and the *kraton* of Yogya and Solo avoided the domestic ensembles, while promoting the larger gong ensembles? Or was the practice emblematic of the less cooperative Mataraman remnants in East Java? Was it linked to a Hindu-Buddhist tradition that migrated in its entirety to Bali? These questions open avenues for further research, and the findings may well be fascinating. But whatever the answers, it is clear that the *gambang's* evolution in Central Java took a radically different path to the East and West districts and Bali. It also may be that rather than these traditions spreading from East Java, they were already widespread throughout Java and Sunda, but only East Java had the resources at the time to execute such temple carvings as we find in Panataran. The next section attempts to show some of the migrations that have produced these effects.

### 6A1: Historical migrations across Java and Bali

The large-scale migrations of the kingdoms or dynasties of Indonesia are provincial markers that might have a bearing on commonalities in *gambang* traditions. The centre of the 8<sup>th</sup> century

Sriwijayan dynasty was in Sumatra with outposts in Java<sup>75</sup>, while the Sailendra, Mataraman, Singosari and Majapahit dynasties were based in districts throughout what is now Java: the Buddhist Sailendra producing Borobudur in Central Java; Hindu-Buddhist Majapahit being based in East Java, outside present-day Surabaya; Singosari near modern Malang; while Mataram manifested in three incarnations – an 8<sup>th</sup> century kingdom on the Dieng plateau, a late 9<sup>th</sup> century Sandjajan resurgence producing Prambanan between Yogya and Solo and the 17<sup>th</sup> century creation of the Mataraman *kraton* under Sultan Agung (1613-1695) in Yogya.

Java and Bali were united briefly in the 10th century with the parents of Erlangga (heir to the Mataraman kingdom 1006), and subsequently through the invasion of Bali by Gajah Mada of Yogya in 1343, both events creating exchanges in the arts in Bali and East Java. An exodus of Javanese princes to Bali took place in the 13th century, perhaps to escape the domination of the Majapahit empire based in East Java, and subsequently to preserve the Hindu culture from the encroaching Moslem adaptation<sup>76</sup>, though Zoetmulder<sup>77</sup> interprets it as a Majapahit expedition. These noblemen divided Bali between themselves into regencies which became the eight *kabupaten* of Bali, and each evolved slightly different *gamelan* traditions, blending in with what the indigenous tribes - including the Aga - had already developed, such as the *suling* ensemble *Gamelan Gambuh*.

Suryabrata mentioned to me<sup>78</sup> that in addition to the East Javanese, some of those who moved across the Bali Strait were from the East Sundanese coast. The connection between Bali and Cirebon has some interesting facets. The Cirebonese *gamelan renteng* with its four players around a large *bonang* resembles Balinese ensembles, and the Cirebonese *kendang* is one of the only conical *kendang* in Java, resembling the Balinese version and many of the drums carved at Borobudur. There seems also to be an aesthetic continuity between Sunda/Cirebon and Bali. Cassettes of Sundanese *degung* music became the most popular background music for many Balinese tourist businesses in the 80s, leading many people to believe that *degung* was a Balinese art, while *gamelan* of the Central Javanese courts was not popular in Bali. In recent years much has been made of an anti-Javanese sentiment in Bali and other parts of Indonesia, (my own experience is that this is pronounced in Denpasar and Kuta beach, but much less significant in West Bali): perhaps there are political reasons (resentment of Javacentric national government, enduring resentments over old exodus, distrust of Java's trading strength, Presidents Soekarno and Megawati's mixed Balinese Javanese parentage?) but perhaps simply because the musical aesthetics are not so compatible. The *pokok* of Bali are short, and the *pola* of Sunda are of similar proportion,

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<sup>75</sup> See Zoetmulder and Peacock *ibid*.

<sup>76</sup> Crawford, in Groves vol 10, and Sutton (95).

<sup>77</sup> *Ibid* p 20.

<sup>78</sup> Personal communication 1983.

while Javanese *balungan* are generally much longer and slower. The variation techniques of Sunda/Cirebon (a wide variety of interlocking patterns, off beat alternations, simple melodic ornaments on *suling* and *rebab*, rather than *pathet*- styled *seleh* phrases) are compatible with those of Bali, and the ensembles are generally small with limits to the number of different parts, while Javanese court *gamelan* music has become increasingly complex in structure and orchestration.

Many of these migrations to Bali would have passed through Banyuwangi, whose own set of identity markers include: their ethnic linguistic group Osing (meaning: No!, that is, no mastery by Mataraman, Bali or Holland) and a legend concerning a princess' escape from a jealous and violent husband, ending in a plunge into the waters of the Bali Strait, from which a sweet smell (*banyu* = water, *wangi* = fragrant) proclaimed her virtue. These point to a self-reliant ethos, capable of defiance, and their arts and trade reflect a belief that they stand independently and are capable of generating their own culture and economy. Similar sentiments emanate from Madura and Ponorogo, who are said to be related to the Osing. Thus we should not be surprised by proudly localised art forms in these regions.

Another significant migration in the opposite direction occurred in 1615, when a body of East Javanese from the rapidly declining Majapahit kingdom<sup>79</sup> were relocated to Banyumas. A connection of these people to those who carved the Panataran *calung* is not out of the question, given the thriving, energetic *calung Banyumas* which seems to bind Banyuwangi in the extreme east of Java to its western cousins. Although affiliated with Central Javanese practice, the Banyumas tradition of interlocking *gambang* parts has a simplicity akin to Sundanese or East Javanese *gamelan*. Standing in Java near the border of Sunda, Banyumas draws its repertoire from the same body as Central Javanese *gendhing*, though with regional variations<sup>80</sup>, but the *calung* figuration is quite distinct. Sutton's work is the only major source to date:

For the few Banyumas *ladrang* and *ketawang*, for pieces in the expanded *irama* levels, and for the pieces borrowed from the Yogyanese and Solonese repertoires, the *gambang barang* plays like the Solonese and Yogyanese *gambang* – in the continuous, rapid succession of tones, mostly doubled at the octave (*banyumili*). The *gambang panerus* plays patterns in imitation of the *gender panerus*. ... For the usual performance of Banyumas *lancaran* however, the two *calung* play interlocking patterns which often resemble the *bonang*...(Sutton 91:91)

The *calung* technique shown overleaf in ex60 displays a *bonang/bonang panerus* relationship found equally in East and West Java, but uncommon in Central Java.

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<sup>79</sup> Peacock p27.

<sup>80</sup> See Sutton 91 pp69-70.

<i>balungan:</i>	. 1	. 6	. 1	. 5
<i>Gambang 1 as bonang barung:</i>	6 . 6 .	6 . 6 .	5 . 5 .	5 . 5 .
<i>Gambang 2 as bonang panerus:</i>	. 1 . 1	. 1 . 6	. 6 . 6	. 6 . 5
or:	. 1 . 5	. 1 . 6	. 6 . 3	. 6 . 5

*Ex 60: Calung Banyumas figuration from Sutton 91:90*

The first of these styles (*banyumili*) is directly related to central Javanese origins, and the second “*bonang*” style is similar to Sundanese technique, but particularly close to East Javanese *bonang* forms.

These migrations and changes of power are part of a long adaptive process that has shaped the Javanese attitudes to regime and culture. Zoetmulder gives Bali as the originator of many ancient *kidung* texts, which emerge in Old Javanese after the ascendance of Majapahit<sup>81</sup>. Often in the history of Java a central dynasty will dominate arts practice regionally (such as Solo in the present era), while a populist phenomenon may sweep across the country in a different way (modern *jaipongan*, older *keroncong*). We may postulate that some areas maintained antipathy to courts (the Sundanese priangan, Banyuwangi), some had their era as courts and simply continued as regional centers (Kediri, Malang, Panataran) and others maintained or revived ruling dynasties or power centers (Yogya, Cirebon, Surabaya, the Balinese regencies). These predilections may well influence the local tendency towards a refined style or a populist style. Yet when such migrations take place, surely the musicians who are involved will bring their favourite musics with them, and adapt them to local preferences.

## 6A2: Panataran and the divergence of gambang traditions

The Panataran carvings lead us directly to the Sundanese rope-ladder *calung* and *calung Banyumas*, the Balinese *Gamelan gambang* and *tingklik*, and the *angklung paglak* or *Caruk* practices of Banyuwangi. It is more difficult to connect them to the *gambang kayu* of Java or Sunda. Perhaps the carvings represent not the precursor of the modern *gambang kayu*, but rather a notable species along the way, that someone thought worthy of preservation. After all, it seems unlikely that a disjunct placement of keys would be the first placement to be considered. Humans are renowned for putting things in order. It is usually later that we place exceptions to one side. The placement of an odd key to the extreme left or right occurs not only on the *gangsaron* of the *gamelan gambang*, but also in occasional village *gamelan* in Java and Sunda<sup>82</sup>, and on the Sumatran *gambang/gabbang*. It is further evident in *bonang* placement in Java (i.e.; *pelog*, in which 4s are put off to the extreme edge, and where 1s and 7s are adjacent, with the

<sup>81</sup> Ibid p20

<sup>82</sup> I have seen such examples in the Badui village near Rangkasbitung, and small *gamelan* sets in outer Cirebon.

chosen pitch being brought closer to the player). If the disjunct placement of the Panataran *gambang* were an invention of that period's nobility, and still held in high local esteem during the mediaeval period, when the East Javanese Majapahit and Balinese nobility were engaged in alternate combat and cultural exchange, it makes sense that they would preserve it ahead of more common folk instruments, and further, that its final repository would be in ceremonies honouring the dead and the ancient animist spirits. This would suggest that rope-ladder construction, bamboo tubes, interlocking playing and disjunct key placement were all common practices by 1375AD, and perhaps there were (as now) a great many other common *gambang* variants that were omitted on the *pendopo* terrace - for they were in no danger of being forgotten, nor being restricted to one class. The evolution of unusual *gambang* and ensembles of them is further supported by examining Kunst (27). The multi-tuning *gambang* of Koesoemadinata (fig 19), the Balinese *gamelan gambang* (figs 66-68) and the *calung Banyumas* (Sutton 95) are examples of simple ideas executed in Indonesian elegance, of which the latter two have become emblematic regional ensembles. Figure 72 below shows another such regional *gambang* ensemble that blends two of these forms. In the foreground are two tongued bamboo idiophones (the bass instrument having seven notes and the treble nine) with a conventional *gambang kayu* and a drum in the background. On the upper side of each foreground idiophone a length of bamboo is lifted out of the body of the tube, while still attached at the ends, and a carved bamboo tongue is glued to this raised string. When struck, it produces a resonant note that may be heard alongside *gambang* and drums. These idiophones are played laterally, like the *calung renteng* and the *Caruk* depicted at Borobudur (fig 71).



Fig 72: *Gamelan bumbung* from Kediri (*gumbeng*)

This kind of instrument has parallels in Java, Sunda, Bali and many places throughout Indonesia, and is generally thought of as a folk instrument, although one Balinese variant - the *Kodok* (frog) ensemble - tours internationally. The configuration of the ensemble in figure 72, and the uniforms worn by the players, indicate that this ensemble is considered capable of playing Central Javanese *gamelan*, just as the related *calung Banyumas* is. The Sundanese name for this instrument is *celempung*, and the music played by the soft instruments is often called

*celempungan* there. The bamboo raised-string idiophones (*gumbeng*) that remain vital traditions in Bali and Kalimantan are yet another part of the diachronous and regional study of the *gambang*. A further question arises from contemplating the carvings of Panataran and Borobudur: if most of the carvings are Hindu images (as Kunst seems to confirm), was the *gambang* considered so important that a place had to be found for it, despite the lack of an imported model, or was there some rudimentary form of *gambang* once present in India, that was developed in Indonesia to greater refinement? While the Borobudur carvings recall the heavy trough *Caruk* of Madura and Bali, or the *gambang* of North Sumatra, the Panataran carvings show a *gambang* closer to today's traditions, though its attributes are dispersed separately.

A potted history of the *gambang* might look something like this: as the many forms of *gambang* evolved, various styles emerged: those used to accompany popular *lagu*; those used to accompany sacred chant, traditionally the province of the ruling and sacred castes; and those purely instrumental forms that were akin to drumming - almost games in which left and right hands, or two skilled players, would vie for skill, speed and rhythmic agility. All these things are maintained somewhere on Java or Bali (and probably the rest of Indonesia). During those centuries the makers of bronze gongs developed new *pencon* and *wilah* instruments, many based on *gambang* variants - some of these are mentioned in the *Wedha Pradangga* with names that are also used for *gambang* (*gamelan*, *caruk*, *gambang gangsa*). Finally as the Dutch and warring factions of Java and Bali created distinct regions, *gamelan* orchestras reached their varied modern forms in different regions, and the *gambang* was relegated to a lesser role, often as the solo instrument we see today. Meanwhile travelling musicians maintained older practices amid popular songs, using cheap, home-made or discarded instruments.<sup>83</sup> In the beginning of the twentieth century, as the *gamelan* ensembles of Java and Bali grew in size and became more complex in form, regional forms of *gambang* ensemble returned in regional centres throughout Indonesia, and eclectic forms such as *Jakartan gambang kromong*, *Sulawesi kulintang*, *calung Banyumas*, *angklung Banyuwangi* and *joged bumbung* emerged. The following chart attempts to postulate connections between different *gambang* developments across Java and Bali.

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<sup>83</sup> Early last century, many Balinese Semar Pegulingan orchestras were melted down to create Gong Kebyar sets.

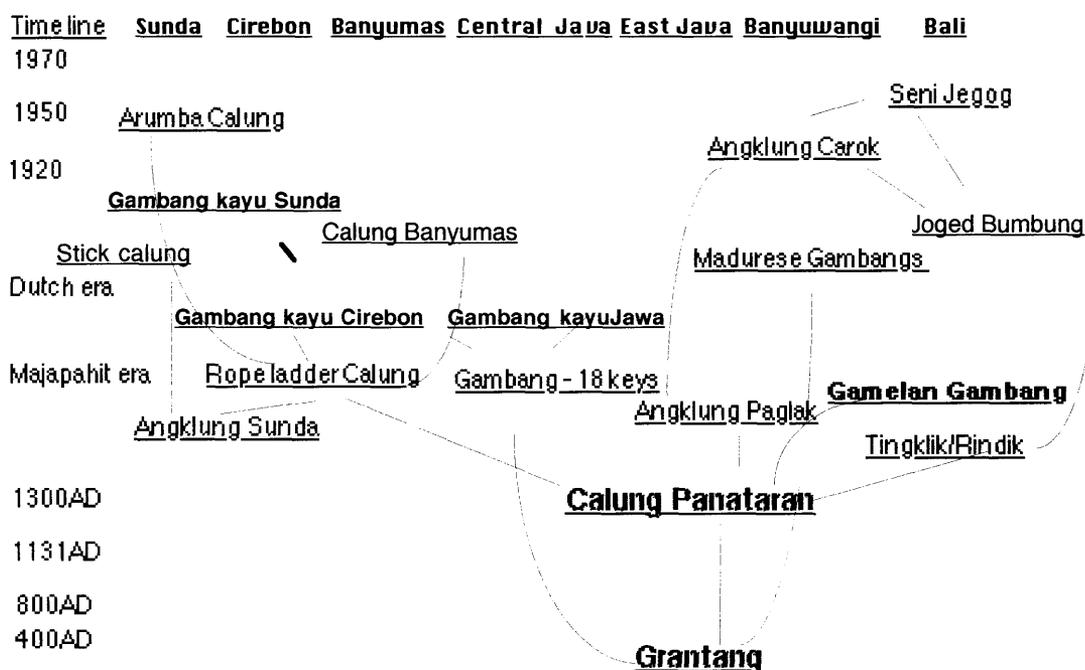


Fig 73: Chart of possible *gambang* evolution

This chart presumes bamboo and wood key forms co-existing long before 400AD, and assumes a gradual expansion of range of the *gambang* (see chapter 2 for further details) to be part of an evolution that is neither hurried nor prescriptive, although, as with *wayang kulit*, there have significant changes linked to interested rulers. *Gambang* may expand or contract, according to the needs of the period, in pentatonic or heptatonic tunings. The Western or Chinese tunings find vogue in regions where such cultural interaction is significant, particularly trading ports. At times a particular regional variant may be promoted, during the ascendancy of certain regions or regimes. This process shows no sign of abating in the 21st century.

The carvings at Panataran represent an early paired *gambang* tradition that has current offspring in all areas but Central Java. The carvings give an historical authenticity to “folk” (*rakyat*) genres and practices in East Java, Bali and Sunda, showing them to have a pedigree, and giving us reason to believe that current paired *gambang* figurations (Bali, Banyumas and Banyuwangi) are historically significant. They show that disjunct key placement and multiple beaters were tried centuries ago, and current methods of tying keys onto lightweight frames is equally old.

## 6B: Comparison of *Gambang* styles

The remainder of this chapter compares the various *gambang* and regions one aspect at a time: first, the local concepts of the function or role of the *gambang*; the aesthetic perception of the nature of *gambang* playing; then, the motivic aspects of performance; the relationship between three-note cells and tresillic patterns in generating motifs; and the range of terms used.

Although the *gambang kayu* has much in common with the bamboo forms, its function within the *gamelan* appears to have developed unique refinements. Thus it will be reviewed first.

### **6B1: The function of gambang kayu in Java, Sunda and Cirebon**

In my initial lessons in Sunda and Cirebon the orchestral function of the *gambang* was not generally discussed. However, it has been mentioned in several Javanese texts and Western commentaries, so I asked some of my informants for their responses or comparison with academic texts. Three features emerged frequently:

**1: A fast steady speed.** In Javanese *gamelan* music, as Sutton states, the *gambang* maintains a steady pulse at the fastest speed within the ensemble, occasionally departing from this, but always returning;

**2: Decoration.** The Javanese also see other attributes, more aesthetic than scientific:

"*gambang* serves as an upholder of lagu:

- a. beautifies the *lagu* with all its *céngkok*
- b. plays the *buka* for *gendhing gambang*"<sup>84</sup>

**3: Cueing.** The *gambang* also plays a role in Central Javanese *gamelan* cueing systems. The extent of this is a matter of debate. Brinner (98) makes a particular point in regard to *pathetan*:

"The *gambang* player is not as restricted as the *gender* player, but neither is he as free as the *suling*. His chief responsibility is to follow behind the *rebab* without lagging too far behind. Musicians agree that the *gambang* is less influential than the *gender*, and the relationship with the *rebab* is not as close as between *gender* and *rebab*, although one musician interviewed felt that these three parts share equal responsibility for the performance (DS). Another said that he must defer to the *gender* (SH), but DS said that the *gambang* may precede the *gender* on occasion."

Kunst and Brinner support the theme that the *gambang* provides cues to the vocalist. As an example, in the version of *Subakastawa* taught by Widiyanto (3D2), the high 2 is iterated prior to the vocal entry, and the subsequent series of parallels and anticipations of the vocal part is characteristic of the *gambang's* style and function. The *rebab* and *gender* will already have introduced this note, yet the *gambang's* contribution adds a compulsion. From then on, the *gambang* will trace the contours of the vocal/*rebab* line, usually in advance of the vocalists but behind the *rebab*, while returning to *patet* based *céngkok* as soon as possible. Combine this with patterns of rebound, triplet, *tresillo* and syncopation, and we see how the *gambang* functions -

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<sup>84</sup> Martopangrawit (Becker: p13

*banyumili*, *pinjalan*, cueing, playing *cengkok*, playfulness and beautifying the *lagu* - all are fulfilled in a blur of movement, guided as much by tactile and aural sensations as by rule.

These three functions are essential in the *wayang kulit* shadow play. Discussions with Sri Joko Raharjo<sup>85</sup>, a Solonese *dhalang* (puppeteer) confirmed this, specifying the *gambang's* varied personalities in each of the forms of *suluk* - mood-setting songs chanted by the puppeteer (*dhalang*). In the form called *pathetan*, the *gambang* helps create a relaxed feeling; in *sendhon* it creates an upset feeling; in *ada-ada* (an expression of violent emotions) it is absent. The *dhalang* (puppeteer) needs to hear all musical cues, and the *gender* and *rebab*, being quietest, are generally closest to him or her, the *gambang* being a little further away, each reinforcing the sounds that connect him to the rest of the orchestra. The *gambang's* dynamic range is greater than that of the *rebab* or *gender*, and since it plays with a steady pulse, any changes to its speed, pitch range, attack or mood will be heard above many other instruments. Thus it rises and falls in the texture of the *gamelan*, while other instruments are more constant.

Brinner: "Each *dhalang* with whom I spoke stated the order of precedence as vocal-*gender-gambang-suling*, with *rebab* a subordinate who trails the vocal."

As has been implied, these three instruments are played by the most skillful of the musicians, who know the *gendhing* well enough to signal changes well ahead of time, each in their own way. Brandon (69) points out that a *dhalang* may only need his *gender* player and drummer (*kendang*) to assist him in directing a *gamelan* orchestra of musicians he may never have previously met, and this certainly shows that the *gambang* has less ability to direct than the *gender*; still, I think it possible that Brinner exaggerates the sense of hierarchy in favour of the *gender*, and that the primary soft instruments (*rebab*, *gender*, *gambang* and *suling*) have each evolved their own styles and phrases in keeping with their physical locations, timbre and functions in the *gamelan*, particularly in *wayang kulit*. It can be seen that the historical models of over a millennium are still being followed: the *gender-rebab-gambang-suling* quartet leads the rest of the bronze *gamelan*, with *gambang* and *suling* being on the more freely improvisational side, and *rebab* and *gender* having a more refined nature, and a sustained tone that clarifies the dyadic harmonies of *pathet*. *Siter/celempung* and *gender panerus* are a next rank to this quartet, playing similar *cengkok* to one another, and taking a lower stratum in the hierarchy; although in the recently popular *palaran* and *campur sari* genres it seems that the steel-strung *siter* has replaced the *gambang* as the fast pulse provider.

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<sup>85</sup> Pers. comm. 27/6/98

Pak Kurnadi stated that in Cirebonese *patetan* the *gender* and *gambang* are equal, each being sufficient to create the necessary patterns, also affirming that the *gambang's* function was "*kontrol*"; suggesting a combination of cueing, tempo and *irama* choice, and "*pengantara*" - playing in between, which implies that what the *gambang* plays in between the key points affects other players' choices. Sukaya also referred to the *gambang* and *rebab* as the *dalang's* helpers.

In Sunda *gender* is not used at all, *patet* is less significant, and the *gambang* is generally clearly heard in Sundanese *wayang golek*. Soepandi (83/4: 14) in Azis (94:p178) describes the functions of Sundanese *gambang* thus:

- 1: *gambang* functions as the introducer of pieces (ie: plays the introduction), primarily in the larger or slower works like *Gugung Sari*, *Kastawa*, etc;
- 2: *gambang* functions as a changer of the tune, or creates "wrappings" around the tune, and/or ornaments the melody played on *rebab*
- 3: *gambang* functions as the decorator of tune/*pokok* in its many variations<sup>86</sup>

The East Javanese Arts Dictionary<sup>87</sup> presents a prominent position for the *gambang*:

...the *gambang* functions as a player of melodies for *gending* and *lagu*, in this case having a somewhat improvisatory character. It is also a fundamental instrument of the *gamelan*, and these days many people keep one about the house for recreation, and to entertain visitors with local tunes and *gending*.

For East Java, it often takes the leading role in *gending Timuran*, and plays the introductions, something which is not done in Central Java.<sup>88</sup>

This all accords with the traditions and practices of my informants, and suggests that, across Java and Sunda, the *gambang* has always been an orchestral leader. Its position during *wayang kulit* is probably more significant than during *klenengan* (concert performance), and since *wayang kulit* (or *wayang golek* in Sunda) is considered the primary form, its customs are carried on in other performance practice. The *gambang* provides the fast steady pulse in all areas, although

<sup>86</sup> 1 *Gambang berfungsi sebagai pangkat lagu, terutama pada lagu-lagu gede dan/atau lalamba seperti lagu Gunung Sari, Kastawa dan sebagainya*

2 *Gambang berfungsi untuk berpindah lagu atau membuat lilitan lagu dan/atau berfungsi sebagai ornament melodi rebab*

3 *Gambang berfungsi sebagai penghias lagu pokok dalam berbagai variasi*

<sup>87</sup> Ensiklopedi Seni Musik dan Seni Tari Daerah.

<sup>88</sup> ... *gambang* adalah berfungsi sebagai pemain melodi lagu/gending yang dalam hal ini permainannya lebih bersifat improvisatoris. *Gambang* selain sebagai salah satu unsur alat gamelan, pada umumnya dewasa ini pada kebanyakan orang juga digunakan sebagai pelengkap perabot rumah tangga, dimana pada suatu saat dapat sekaligus difungsikan sebagai alat hiburan santai bagi fihak empunya rumah tangga dengan menyajikan permainan lagu-lagu daerah/gendind-gending sebatas kemampuannya.

Untuk Jawa Timur, peranan *gambang* sering juga merupakan peranan utama dalam penampilan beberapa *gending Jawa Timuran*, khususnya sebagai "pembaca lagu" yang tidak lazim dilaksanakan di Jawa tengah. (ESMDSTD)

that speed is somewhat slower in Cirebon than elsewhere. It is more prominent in the *gamelan* texture in Central Java and Cirebon than in Sunda. It provides cues to vocalists and the loud bronze instruments in all areas, this being more modified in Central Java than other areas. It is expected to decorate all melodies, and this always involves departure from exact parallel octave work at a constant pulse into counterpoint, omission rebound, triplets or unusual local motifs. In all areas it may become the primary orchestral leader, although this is rare in Central Java. Finally, it is improvisational, and well suited to recreational experimentation in the home.

The *gambang's* role as leader stands at odds with its nature as embellisher and improviser. Its patterns are mercurial and playful, particularly in Sunda and Cirebon, and many *gamelan* players may not understand the workings of the *gambang* in the same way in which *kendang*, *kenong*, gong or *bonang* are understood. Those instruments give clear commands or confirmations of goal tones and melody, but the *gambang* provides a more elusive support and gives the precise rate of changing *irama*, fills out texture and points out main pitches. It is ambient rather than didactic, but may be the instrument that introduces and closes tunes and other musical items. Comparing the function and effect of the three main regional styles of Java, Sunda and Cirebon of *gambang kayu*, we find that its nature as improviser, leader and regulator of *irama* is consistent across the island of Java, although its primacy, and the patterns of goal tone series and elaborative motif may differ.

## **6B2: Functions of the *gambang bambu* - Angklung Banyuwangi, Sunda and Banyumas Calung, Balinese forms**

In the bamboo *gambang* genres larger forms, techniques and structures have emerged from simple goal tone series and songs. The Balinese and Banyuwangian bamboo *gambang* ensembles are concerned with embellishing *lagu* or *pokok*, and the leading player has a role in guiding the interpretation of the *lagu*, rhythmically and motivically. The two *angklung* players in Banyuwangi may ornament *lagu*, or improvise in forms such as *klocian* or *larasan*. There are clearly standard patterns (eg. Padang Ulan 5G1) as well as patterns the pairs evolve themselves. In Bali the equivalent patterns are chosen from *gender wayang kotekan*, popular *lagu* or compositions in the style of other *gamelan* repertoire, and *gambang* pairs are expected to evolve new *kotekan* regularly. In Sunda the *gambang* is expected to master the standard regional *pola*, popular *lagu* and interludes drawn from *wayang*. The repertoires of *gambang kayu* and *gambang bambu* are interchangeable. The ceremonial stick-mounted *calung* is related to *angklung Sunda* or ancient *gamelan* forms such as *Gamelan Monggang*; while the modern *calung* genre adds the drumming of *jaipongan* and commercial pop techniques (delay/reverb, "close miking", sequenced drums, etc). *Calung Banyumas* is also connected to *calung Sunda*, particularly in the role of the lower pitched

*slentem* and *kethuk-kenong*.<sup>89</sup> In each large *gambang bambu* ensemble with drums, gongs and *ketuk*, there is a leader with an assistant in the lower ranged instruments. In Banyuwangi there is an *angklung* leader and a *demung* leader. During the course of a performance of *angklung Banyuwangi* the two sectional leaders will alternate direction of duos, trios or entire ensembles in elaborations that range between embellishment and improvisation. In Bali there is less scope for improvisation, but the exploration of new arrangements and *kotekan* is full of creativity and expression. Where the Javanese *gambang* player creates a *garap* on existing *cengkok* that subtly asserts his own style, the Balinese create *kotekan* in a group achievement that asserts local identity. The *patus* in the *Seni Jegog* and *Joged Bumbung* ensembles has the role of leading *kotekan* and thematic variations, and then elaborating on top of them. In the larger ensembles, particularly if there are *polos* and *sangsi* players and a *patus*, the *patus* adds a driving rhythmic role linked to the drummers. In the smaller *tingklik/rindik* ensembles the *kotekan* is transparent, and a cleanly executed performance is essential.

Returning to the idea of *angklung paglak*, the pair of *angklung* on which farmers improvise during breaks in their work, there is a model and situation that provide fertile conditions for the evolution of new interlocking patterns, encouraging the practice of improvising independently until a workable interlocking pattern appears, as well as the creation of popular medleys. Mitro's list of *angklung Banyuwangi* functions supports this:

<i>melodis pembawa gending</i>	in playing melodies, the <i>angklung</i> carries the gending
<i>ada liburan</i>	it has freedom
<i>bisa improvasi dalam gending'</i>	it may improvise in gending
<i>mimpin saron</i>	it guides the <i>saron</i>
<i>ada improvasi sendiri (seperti klocian)</i>	it has a unique improvisational style (e.g.: klocian)
<i>dulu ada fungsi seperti ketuk</i>	it had a <i>ketuk</i> -like function once <sup>90</sup> .

The *gambang* seems to take a similar role to the *angklung paglak* throughout Java and Sunda. Although it takes a lesser place in the full *gamelan* (in which it may not always be easily heard) it regains its prominence in smaller ensembles, "folk" ensembles and the interludes in the full *gamelan* when the louder instruments are silent. It has one of the most improvisatory natures of all *gamelan* instruments, although the variation of regional aesthetics makes Central Javanese *gambang* a more specialised and constrained style, particularly in Solo, one that does not reflect the broader levels of freedom and individual variation found elsewhere. In Bali the improvisational aspect is reduced, and there is no comparable role of solo *gambang* in a bronze orchestra. Instead, the *gambang* ensembles reflect the textures and many of the playing patterns of Java and Sunda.

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<sup>89</sup> Sutton 91: 74, 88, 91.

<sup>90</sup> *Ketuk* is said to be a recent addition.

## 6C: Kinetic and motivic aspects

Almost every genre of *gambang* gives rise to virtuosity. Parallel octaves are basic technique. Rebounds, dynamic and rhythmic accents are given expression in each form, and contrary motion is a common departure. Use of dyads, *kempyangan* in Central Javanese terms, seems an important factor in all styles. It helps define the *patet* of a piece and its ruling dyads, of which there are generally two or three. Perhaps too, there is a liking for the sound of the open fifth as a secondary timbre where octaves abound. The rebound fifths and fourths that occur in most of these examples are a unique attribute of the *gambang* and each regional tradition has its own moment for them. The sound of the struck fifth is more percussive than an octave, particularly in the bamboo instruments.

All the pieces studied are also framed over a series of hierarchical pitches under various names –*seleh* and *balungan* (Java), *pokok* (Bali), *pola* (Sunda) and *lagu* (Banyuwangi, Bali and Sunda). These terms each represent a different but related concept of goal-tones, and the elaborations and melodic variations played over those series are governed by different principles (melody or rhythmic pattern; recurrent motifs (Sunda) or interlocking parts (Bali/Banyuwangi)), and different playing set-ups (solo or paired; elaborative, improvisational or tightly structured ensemble work). In all cases, it seems that the *gambang* player is aware of the pitch series, but rarely plays it, creating a new elaborative part that runs alongside the series. The motifs from which these elaborations are framed vary within each locality. The multi-octave *cengkok* of Java require extensive memorisation and are played with a refined lightness, with subtle personal turns of phrase. The Sundanese and Cirebonese styles use a contrapuntal multi-octave technique more agile than the Javanese, with the kind of rhythmic invention that Sunda's drummers are renowned for. The Banyuwangi and Balinese bamboo ensembles are generally more confined in range, but play a bright, faster more aggressive style. The interlocking bamboo *gambang* genres of Bali, Banyuwangi and Banyumas have a separate set of practices from the *gambang kayu* practitioners of Java and Sunda, but the *kotekan* pairs, taken as a whole, play patterns in three and four note ambits that produce resultant melodies not unlike *seleh* and other patterns for *gambang kayu*. The *gamelan* traditions of Central Java, Cirebon and Sunda, featuring a single *gambang* player, require individual practice to develop suitable variations on existing patterns (*cengkok* or motifs), generally of a subtle and agile nature. Those of Bali and Banyuwangi are far more connected to the synergy between pairs of players. Motic *gambang* phrases appear in all areas, but only Bandung, Solo and Yogya have published them in texts, usually through the academies (STSI).

Often, local areas have a profusely rich tradition of motivic phrases that defy simple transcription, and are learned through a complex process of sensory absorption, body language, cultural placement and finally, individual ownership. Even the structures over which the motivic

phrases are played differ. Thus, *gambang* motivic phrases will always be learned long after the repertoire's primary tunes, forms and cueing systems are learned, and can only be understood in relation to those structures.

### Similitudes in technique

Certain phrases have emerged in more or less the same form across the Bali-Java region, in particular the tresillic *seleh* phrase and the pattern sometimes called *gendul keplak/kopi*, which also occurs in Sunda (Sukaya) and Banyuwangi (*klocian*).



Fig 74: Common *gambang* motifs

Sharing a melody between the two hands was seen in abundance in both the *klocian* of Banyuwangi and the *digumek* technique of Upandi, and was also found in Goldsworthy's *calung* informant's work, and the modern *calung tarompét* genre. It was less common in the Cirebon style of Kurnadi, and is only seen occasionally in Javanese *gambang*, often as a way of varying a common *cengkok*. It is not a common technique on Balinese bamboo tube *gambang*, but certainly exists on the *gamelan gambang*, although the kinetic feeling is much heavier.

The use of sustained notes as triplets at midpoints (*kenong, cawilan*) was seen throughout Sunda and Cirebon, and similar practices sometimes occur in Central Java. However, the use of sustained notes as a break from melodies was common across the whole region, and rhythmic alterations (syncopation, alternating hands) was common at such times. This technique is important for cueing, particularly in Central and East Java. In Sunda and in Cirebon the sustained notes would have a distinct rhythm, which also occurred with the same structural function in Balinese *joged bumbung*. (see p145, ex 45a).

Rebound technique, deviation or omission during parallel octave work and even scratching (*korekan*) may be added to these commonalities in technique, and more specific similitudes of phrasing have been observed.

Given the history of the *gambang* and the evolution of regional and court traditions, it is not surprising that *gambang* techniques across these regions have so many similarities. The more interesting question is this:

Does *gambang* exist in its own continuum, and adapt to local usage as required? The answer is probably yes, and several similar examples immediately spring to mind:

- the *kendang* has begun to transcend regional boundaries in recent years, particularly the Sundanese *jaipongan* style, which is being imitated in East Java and Bali;
- the role of gong in regional *gamelan* is fundamentally the same, and regional *gong-kempul* patterns are only marginally different;
- *suling* and *rebab* are perhaps most regional in flavour – the Sundanese, Javanese and Balinese versions are easily distinguished – yet the deference given to them in the *gamelan* is the same.

To some extent these five – *gambang*, *kendang*, *gong*, *suling* and *rebab* – are ubiquitous in the Indonesian soundscape in a way that *bonang* and *saron* are not. The iconography for all five is ancient, the *rebab* being the most recent.

The techniques of the *gambang* across the regions of Java, Sunda and Bali display many similar characteristics, in which virtuosity, counterpoint and rhythmic vitality all have an important role. Awareness of the styles of other regions has not resulted in greater uniformity, but in a multitude of increasingly agile and complex variations from the same stock of ideas.

## 6D: Patterns of three - organisation of pitch and rhythm

Three note cells occur frequently in this study of *gambang* playing, rhythmically (the preponderance of tresillos) and in pitch groups. It is not surprising that tresillic patterns occur in explorations in three note cells, since the overriding metre is quadruple. Rhythmically, quadruple and duple metres become mechanical fairly quickly, but tresillic rhythms introduce a sense of displacement and variety. They form a counterpoint to the interlocking colotomy of gong and *ketuk*, moving away from and back to the main beat. It seems mathematically likely that tresillos will be created in this process. Melodically, the number of permutations of a random series of eight notes from a selection of three pitches is 6561, but if no note is to be repeated immediately the number drops to 384. If we allow no more than two jumps at a time from top to bottom of the group (and so far such a phrase has not occurred in my data) this number is quartered. Examining this selection shows tresillos to be more plentiful than symmetrical patterns.

In Central Javanese *gamelan*, while much of today's *gambang* technique is concerned with making good use of the four octave range in tandem with the *lagu*, there are many times when three note *gantung* and *seleh* patterns are used to signal plateau or terminal points. It was seen (5.2.1a) how three note cells operate within the eight-beat sentence (*kalimat lagu*). Widiyanto's *gambang* figuration of Subakastawa (3D2) demonstrated Solonese *pathet*-affected scalar and three note cell figures, tresillic ones leading to goal tones, and symmetrical shapes, sometimes

omitting the “avoided” note, which arrive at the goal tone without a strong sense of voice leading.

In Cirebonese *gambang* Kurnadi identified the three note based *calungan Cirebon* as a primary motif, borne out by his recorded example. In Sundanese *gambang* there were not so many examples, apart from the left hand of *carukan* passages which employ three note *panerus* styled motifs, and the linking phrases observed on *calung*, generally based on the goal tone and the two notes above it.

In the bamboo ensembles of Bali and Banyuwangi three note cells are often the basis of interlocking parts. The example of Pemungkah (5D1) demonstrates that two *kotekan* based on the same three note cell may convey two different things: the static one conveys the continuation of the goal tone; the recurrent descending one conveys form the approach of a new goal tone. The rapid interlocking *timpalan* in the virtuosic *klocian* shows the Banyuwangian facility for virtuosic work on three note cells. Four note cells are also popular in these regions, but less plentiful.

After examining the *gambang* for three note cells and tresillic forms, we should ask the question: do other *gamelan* instruments use three note cells in the same way? *Bonang* in the Central Javanese tradition tend to work in two note cells - on pairs of *balungan* notes (see *mipi*), octaves or in *imbal*. Occasional three note clusters are created to solve beater problems (for instance, for *balungan* **5612** the phrase 561.5616 121.2212 is a more elegant rendition than 565.5656 121.1212) and more significantly, will occur during *sekaran* at the end of *imbal* passages. The *gender barung* uses a contrapuntal technique in which three note cells of a more static nature in the right hand alternate with syncopated *lagu*-like figures in the left<sup>91</sup>. This is generally done at half the speed of the *gambang*. So, in short, there are other examples of three note cells in other instruments, but only the *gender barung* employs them to the same extent as the *gambang*, and its patterns have a distinct character. The voice-leading or “harmonic” role of the three note cell may be downward or upward, that is, the goal tone may be the top or bottom note. The main exception to this occurs in Sunda, where *panerus* figures (e.g.: Sukaya’s Banjaran *Irama* 2) may occasionally have the goal tone in the centre, though the general tendency is again for it to be the top or bottom note.

### *Summary -three note cells*

Three note cells have a practical basis, and voice-leading principles in *gamelan* music may have evolved from their refinement. They are certainly embedded in the practice of *gambang* throughout Sunda-Java-Bali. There seems no end to the searches for new embellishments in such

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<sup>91</sup> See Sutton 75.

small areas of pitch range, even constrained by local and regional traditions.<sup>92</sup> Rather, the use of threes against twos or fours in pitch and rhythm has left *gamelan* signatures across the regions, in subtle or forceful ways according to the prevalent cultural approach in each area. Suryabrata's Bhakti Budaya used the term "*adu rasa*" – bringing together diverse elements of *gamelan* - to express both the 2:3 pitch and rhythm, not unlike the mediaeval concept of hemiola. The historically early separation of the *slendro* and *pelog* scales indicates a sharp awareness of modality, and the current diversity of those two modes and modal subclasses (*pathet, saih*) across Java and Bali, together with their *pelog-within-slendro* and *slendro-within-pelog* variants, indicates extreme sensitivity to nuances of voice leading, expressed in many ways on different instruments, of which the *gambang* may have been an ideal vehicle for experiment. It seems likely that, if the same modal tendencies operated in the mediæval East Javanese epoch of the Panataran carvings, the two sculpted performers may well have been playing three note tresillic patterns.

Today Indonesia's syncretic popular music has adapted these devices to rock bands and sequenced electronic backings. While this may have made the music less sacred, it has not reduced the occurrence of tresillos and three note cells in traditional or *kreasi baru* performance. It seems that the paired development has strengthened each genre, or more accurately, the ever-hybridising development of offspring genres. The *langgam* style, expressible as *gamelan* or *keroncong*, has had guitars, mandolins, flutes and violins memorising three note cells, pentatonic *pelog* and *slendro* scales, and tresillic rhythms for a century.

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<sup>92</sup> Not all tresillic patterns derive from three note cells. The tresillic rhythm of the left hand in Sampak Sunda (5.1.2) is sustained on each goal tone, and the piece contains little in the way of three-note cells. *Kendang* and *bonang* patterns abound in patterns evolved from simple tresillos to subtle and complex forms.

## 6E: Terminology

Clearly, a large pool of *gamelan* and *gambang* terms exists, from which each region has its own selection. The term *gambang* is used broadly to include wood and bamboo forms, but in a discussion of contrast between them "*gambang*" will be used for the wooden instrument. The glossary provides a complete list of terms. Interestingly, many of these terms are either not found in dictionaries, or else found with varied meanings. This recalls the elusive *selanking* wood (p13): clearly, certain terms are sometimes only understood by restricted classes, unknown by closely related professions. It is to be expected that, across regions and centuries, words may be preserved when their meanings have been greatly altered. Certain terms appear regularly across these vast regions, though their meaning may change. Keys are generally *wilah* or *bilah*, but the stands vary more greatly: (*r*)*ancak*, *grobogan*. Beaters are *tabuh* or *panakol*.

The Balinese term **grantang** used by Kunst (27, etc) is now mostly found in *Seni Jegog*, and also for a much larger *gambang* in Munduk, in north-western Bali. However, the Sumatran term *garantang* (another kind of *gambang*), and the northern terms *kulintang* (xylophone orchestra of North Sulawesi) and *kolintang* (gong-chime orchestra of Mindanao, southern Philippines) seem to be related to it. Finally, the terms for *gambang* leader - **patus** in Balinese *joged bumbung* and *seni jegog*, and **pantus** in Banyuwangi – also reflect a common origin.

The basic and introductory *gambang* technique is described broadly in Java and Sunda by the term **pinjalan** – meaning two notes in the right hand to one in the left - and to a lesser extent by **banyumili**, meaning flowing water. Variation technique is categorised loosely as **cacagan** or **cacahan** in Sunda and Banyuwangi, and by **koncangan** and **oncangan** in Bali. Interlocking technique is described in Banyuwangi as **timpalan**, clearly related to the Central Javanese term *imbal*, though it has no application to *gambang* in Central Java, being restricted to *bonang*, *saron* and *demung*. **Gantungan** refers in Java, Cirebon and Sunda to related *gambang kayu* patterns played during moments in which a pitch is sustained for more than one normal period. (Dict: hanging) **Ketukan** refers in Banyuwangi to a medium to fast off-beat pattern on one pitch, say against a mobile *balungan*; and in Sunda or Cirebon to an offbeat pattern (in one hand) using two octaves of the same note. The term **cengkok** belongs to Central Java, and has probably been transferred to *gambang* from *gender*, *sindhén* and *rebab*, although I recently heard it used to describe Sundanese *gambang* motifs. It has also been shown (p120) that the *cengkok* concept, closely related to *seleh*, is not easily transferable to *gamelan* practice outside Central Java. Specific techniques have names in most regions, and these techniques tend to be found only in those regions:

- Sundanese *gambang* techniques include *dikempyang*, *digumek*, *dicewak*, *dipuruluk*, *calana komprang* and *carukan salancar*, while *panerusan* and *susulan* belong to other instruments, but have equivalents in *gambang* practice;
- Cirebonese *gambang* techniques include *caloran*, *warung pojok*, *kembalikan*, *ketukan* and *calungan Cirebon*, of which the last two have parallels in other regions;
- Central and East Javanese *gambang* techniques include *cengkok*, *gantungan* and *gendul keplak*, and advanced techniques are required for *pathetan*;
- Banyuwangian *gambang* techniques include *timpalan seling* (*lombo* and *rangkep*), *timpalan empat* (*lombo* and *rangkep*), *prapatan* (*lombo* and *rangkep* and *sesegan*);
- Balinese *gamelan gambang* uses the terms *becat*, *tengah*, *nguwad* and *manggal*, but the other *gambang* genres (*tingklik*, *joged bumbung* and *seni jegog*) do not yet seem to have terms more explicit than *koncangan*.

Two terms that turn up in almost every *gambang* district are:

- **caruk**, which may mean bamboo tube or split key xylophone, *angklung* competition or the *angklung* that are used in them; ; in Bali and Madura, to a *saron*-like instrument - or **carukan**, which in Sunda refers (when applied to *gambang*) to a complex pattern combining left/right interplay and rising and falling patterns; in Banyuwangi, it refers to a competition between two *angklung* ensembles. (Dict: chopping, H: to mix, claw)
- **calung(an)** meaning bamboo tube or split key xylophone, bronze metallophone, or a phrase appropriate to be played on *gambang*.

Neither of these terms are common to other instruments of *gamelan* to such an extent.

## Chapter 7 - Conclusions

I have now surveyed many of the situations and practices of *gambang* in Java and Bali, with some detailed analyses and many relevant social and material factors. These studies of the diverse nature of *gambang* lead to many interpretations. In this concluding chapter I will commence with some of the intrinsic differences between Central Javanese *gambang* playing and the styles of Sunda, East Java and Bali, investigate the spectrum of improvisation and decoration, and conclude with remarks concerning issues of identity and regional aspects.

### **7A: Regionalism in *gambang* - *pakem*, *rasa* and *adat***

“West and East are neighbours, but Central is somewhere else” – this phrase, which emerged during a discussion of *gambang* styles in Java and Sunda with Tudi Rahayu, a *karawitan* graduate of ASKI Bandung and practitioner of jazz-fusion *kreasi baru*, offers some explanations for the similarities in Sundanese and East Javanese musics. We had been enjoying videos and recordings of the latest fusion music from Sunda, Cirebon and Banyuwangi including *gamelan*, *jaipongan/jaipong*, *rebana* and *angklung Banyuwangi*, which we observed to share many of the same strokes, rhythmic phrases and moods. These contrast sharply with the Central traditions - usually given as the Yogya/Solo styles, but which also incorporate other Central regional centres like Semarang, Wonogiri, Magetan and the East Javanese Surabaya-Mojokerto-Trowulan.

An obvious difference between Central Java and Sunda was the *kraton* influence in Central Java. This also seems to include the Mojokerto nexus where the Majapahit dynasty was once centred. The West and East traditions that contrasted with this were “*rakyat*” (proletariat/village) in origin and orientation. This brings up the *alus/keras* spectrum so often evoked in Javanese discussions - the (*h*)*alus* = refined versus the *keras* = coarse. The East Javanese are generally considered more *keras* than the Central, who also argue over whether Yogya or Solo is the most *alus*. The Sundanese are attributed with both characteristics, since the *angklung*, *pencak silat* and *rampak kendang* genres are far more vigorous than any Central Javanese *karawitan*, yet the *tembang Cianjuran (kacapi suling)* and *degung* genres are extremely *alus*.

However, a second important distinction was made between the *pakem* (canonical) style of the Central area and the *rasa* (feel) orientation of the East and West, particularly for the *kendang* and the softer instruments - the *rebab*, *gambang* and *suling*. *Pakem* translates as fixed, following a line of action<sup>93</sup>, yet it cannot be said that Central Javanese instruments follow a fixed style, rather (as seen above) they follow many canons that influence expression, and enhance communication. *Rasa* simply means “feeling”, but the levels of Javanese and Sundanese feeling

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<sup>93</sup> Dict [Horne]: an original story on which other stories are based.

are as complex as their metaphysics, and working on many levels at once is second nature to *gamelan* musicians. The Western-influenced academies in Yogya and Solo may have emerged with complex indigenous responses to western aesthetics, but the Sundanese and East Javanese play largely by feel, and still achieve high levels of intricacy.

It is quite understandable that the different regencies and *kabupaten* of the islands of Java and Bali have maintained different styles. This accords with the historical processes mentioned in 6A1 (Historical Migrations). One must dig a little deeper to see what supports the difference in attitude and feeling. The *kratons* would probably articulate aesthetics and be able to command certain actions, while villages would depend more on consensus. Yet the *kraton* Kacirebonan sustains a more playful improvisational style than the Yogya and Solo *kratons*. There are politico-historical reasons at work here: the long involvement with Dutch manipulations, the struggle for independence, the expectation that Yogya and Solo would help define the arts and education of Java, and the close interest that the Solonese Sultan took in Western music. Against these, East Java and Sunda comprise adjoining cultures that are all pragmatic and independent, where high spirits and mischief do not find as severe a response as in Central Java.

The next step is to include Bali in this continuum. On one hand the Balinese performance style seems antithetical to spontaneous improvisation, yet in performance the performers reach speeds that seem to defy rational thought. Rather they appear to be guided by feeling. Here the power of *adat* (custom) may be seen. *Adat* takes in a huge range of practices from massive ceremonies and rites of passage (weddings, circumcisions) to minor, almost instinctive gestures. The myriad rites and practices that comprise the national and regional *adat* of any area become habitual – the lighting of incense, placement of offerings, chants and gestures are so commonplace that they become effortless. In the same way, the rapid playing of the *gambang* or *gamelan* in Bali has been part of the daily observance of *kebudayaan* (culture) and *adat* for centuries. Even in the modern tourist era, religion and ritual are joined by a quest for creativity and the awareness of being on display, so the creation of new *kotekan/koncangan* is a serious matter for both individual and community, and thus an expression of *adat*. The distinctive aspects of *gambang* – rebound, paired interlocking playing and ornamentation, continuous and rapid density – are maintained as tradition, and improvisation is constrained to a small role. Creativity is more appropriately expressed in Bali in the form of preservable practices, improved by consensus. Banyuwangi is a contrast to this, but within the same continuum. Here spontaneous improvisation is still a part of the tradition, reflecting a communal ethos of independence and exuberance, while being interested in absorbing new ideas from Java and Bali, and in these days generating their own ideas and cultural artifacts to the world market.

Alongside this should be placed a sense of the stage of evolution or involution that each supporting culture has reached. The evolution of the four courts of Yogya and Solo achieved stylistic distinctions in the early twentieth century. Since then, many of the styles have involuted, referring only to themselves until high levels of refinement are reached that are only accessible to the initiated. This is part of Brinner's (95) theme, and is part of what has made the Solonese *gambang* style distinct from other regional styles. The published STSI Solo *cengkok* differ from much *gambang* playing in East Java, which is often simpler, less wide-ranging, and often more syncopated. The Malang *ayak-ayakan* (Ex 12 –p64) shows a simpler style that still achieves the *banyumili* (flowing water) ambience. These are issues not of competence or virtuosity, which varies according to the individual performer, but of cultural focus, the individual expressing the community. Along these lines, Cirebon displays a more involuted cultural milieu than Bandung, and the *gambang* styles and techniques reflect this: Kurnadi's lines are florid and delicate, in keeping with the nature of Cirebon *gamelan* (a subject he was most assured about); Lilik's renditions reflected the curriculum of STSI Bandung, currently looking inward at defining Sundanese standards; and Hendarto's *calung* reflects the creative, pop-inspired adaptations of small-scale Sundanese *gamelan* to produce something commercially catchy and ethnically distinct, looking outward in the Bandung recording boom. Balinese *gamelan gambang* is a studied form, still undergoing redefinition in a sacred context, while the secular *seni jegog* and *joged bumbung* are being redefined and refined in West Bali. *Tingklik* seems to remain the "experimental" idiom of local *gambang* expression, although new waves of composers like Wayan Sadra are devising far more experimental works that go beyond conventional *gamelan*.

Banyumas has its own *calung* and *gamelan* traditions, with vocal and drumming styles renowned for their exuberance and local colour. In the same way, Banyuwangi seems to be in the throes of an explosion of creativity and virtuosity, where playing speeds are unrivalled, new art forms appear as regularly as in Bandung, and styles of performance are beginning to be mapped.

Therefore techniques are adapted not only to the regional style, but also the current cultural *zeitgeist* – whether this means refinements of style (*pakem*) or expressive playing (*rasa*). Yet even in each regions these may be taken to any extreme. It is possible to hear florid and extrovert *gambang* in Yogya, and serene *gambang* in Sunda.

## **7B: Improvisation - personal or regional style?**

Sumarsam and Sutton tend to eschew the term improvisation, generally on the grounds that there is not the improvisational freedom in the Javanese tradition that one finds in Jazz and Indian raga. While agreeing with that observation I would argue that improvisation is the proper term for the practice of *gambang* playing. My reasons run along these lines. Jazz and Indian raga may be

peaks in the range of improvisational virtuosity, but the guitarist playing "rhythm" in a jazz big band is absolutely constrained to maintain the density referent for the band as the *gambang* does in the *gamelan*, yet he would say that there is improvisation within such a part. In Country and Western, Zydeco and Soul music guitar improvisation has a far more limited role than in Jazz or Heavy Metal, and experimentation in those styles would elicit the sternest disapproval, yet each genre is still improvisational and has aesthetic parameters.

" 'Improvisation' is a term with a wide usage: it can apply either to a player who is fluent, imaginative and truly creative, or to one who relies on a battery of standard licks that are rehearsed, memorized and then linked together. To some extent, most guitarists are a bit of both." *The Guitar Handbook* (Denyer' 71:140)

This broader definition of improvisation seems to me to fit the Javanese *gambang* experience perfectly<sup>94</sup>.

The Balinese and Banyuwangi ensembles require much rehearsal, aimed at tightening up the *kotekan*. Tenzer claims there is no improvisation in Balinese music at all. There are good reasons for saying this: in the Balinese *seni jegog* there is no scope for it; the *gamelan gambang* lies in between decoration, elaboration and improvisation, and the whole ambience is of constraint; but in the casual *tingklik* duos, and to a lesser extent, in the related *joged bumbung*, there are opportunities for improvisation, particularly for the leaders (*patus pengapit*). The Balinese sense of tradition does not allow the kind of improvisation practiced across the Bali Strait in Banyuwangi, where the *klocian* intermezzo and some of the passages during other gending permit some rather free-form improvisational moments.

The Javanese and Sundanese *gamelan* apply interpretation on a more individual level to include non-improvisers, embellishers and improvisers, all of whom attend rehearsal not to tighten up interlocking parts, but to attain consensus on the moods and structures of a piece. Frequently performances may take place with little or no rehearsal (for certain *wayang kulit*, *ketoprak* and tourist shows), with performers arriving from different villages, who trust that minor local variations in *cengkok* and rhythmic feel will enhance, and not damage, the performance.<sup>95</sup> A

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<sup>94</sup> Other improvisational roles or parallels would be worthy of investigation - the *suling* is intermittent, like the blues guitar during verses; the *kendang* have specified "feels" or "grooves" just like a drummer, and idiosyncratic "fills" that occur at high points; the *bonang* has an harmonic, anticipatory, syncopated relationship with the melodic instruments like the pianist or rhythm guitarist, etc. Or again, to what extent are the degrees of improvisational freedom in *keroncong* ensembles (freest:- violin, flute, cello, guitar, most constrained:- *cukelele*, *cak*, *bas*) related to *gamelan* models, to what extent by forgotten Portuguese groups, and to what extent by jazz practice? This work is not the places for such investigations, but some *gambang* forms are certainly more improvisational than others.

<sup>95</sup> Brinner (95) points out "the aspect most pertinent to understanding the musicians' responses to leadership is the tension between an attraction to powerful centres and a reluctance to submit to domination... This is sometimes offered as an explanation of musicians' readiness to serve in the court *gamelan*: The spiritual rewards derived from association

*wayang kulit* I attended in Yogya in 1984 had just such an orchestra, in which all the performers were *dalangs*. The nature of improvisation on such a night would doubtless be in the service of tradition and the potency of the night. On another night, where such a man might be playing at a restaurant for half a dozen tourists, the monetary reward would certainly outweigh any spiritual ones, and exploratory improvisation would be a relief from boredom.

The *gambang* lends itself to improvisation for a number of reasons: its kinetic nature encourages rebound and rhythmic alternation even within existing standard motifs; its enigmatic function as a cueing leader and *lagu* elaborator require it to circle and often anticipate the nuclear melodies without actually playing them; and its role as fastest playing instrument, occasionally in situations where the next musical moment is unpredictable (*wayang kulit/golek* or *angklung caruk*), means that adjusting tempo and *patet* may be more crucial than playing a familiar motif. This mercurial aspect has probably attracted the innovative performer, and kept the restless *banyumili* (flowing water) sound of the *gambang* fluid and mutable over the centuries, as *gamelan* fashions come and go.

## 7C: Identity

Throughout my research I pursued regional indicators in *gambang* technique, being highly aware of the debates at that time regarding the reaction to the government supported Solonese model, particularly in Surabaya. There clearly are regional styles, but these seem more to be the result of processes of refinement or evolution, and communal identity at any performance is created by a vast number of attributes – performance practice, tuning, instrument decoration, local *lagu*, orchestral densities, etc – rather than by any distinctive phrasing. Sutton (91), Schaareman (80), Sumarsam and van Zanten have all dealt with indigenous responses to external or neighbouring dominance, and almost invariably the outcome is a stronger, more subtle musical culture, in which its owners may identify regionally, locally or nationally. Seeger's statement (91:33) also lends an insight to the adaptive nature of *gambang*:

When the Suya sing a song, they are making about who they are, as well as establishing the otherness of the original performers and reaffirming their own sense of community... By singing the songs of strangers, the Suya incorporate the power and material resources of the outsider into the reproduction of their own society and simultaneously establish the otherness of others and the changing, growing, selfness of themselves.

*Gambang* practitioners of Java and Bali see themselves on a national level as Indonesians, on a regional level as Sundanese, Balinese, etc, on the level of *kabupaten* as Solonese, Osing or East Balinese, and even on a *kampung* or *kraton* level as belonging to Rogojampi village, or the

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with the most powerful centres of Javanese culture are far more important than the monetary compensation, which has dwindled to almost nothing in recent years" (296-7).

Mangkunegara *kraton*. Hence the elements of outsider and insider, of belongingness, are present, but in layers. This study has shown me that while we can say that they play *gambang* in such and such a way in this village, and point to elements that the players perceive as distinctive (*khas*), we cannot say that any phrase belongs to a certain area. Perhaps within a region certain phrases will distinguish localities, such as certain *kotekan* in Bali, Kurnadi's *caloran Cirebon* or *gantungan* phrases that distinguish Solo from Yogya – and these are clearly deliberate distinctions - yet these phrases may also occur in distant regions with other functions.

I have taken a particular interest in the border cultures of Cirebon, Banyumas and Banyuwangi, partly because the traditions were distinctive and interesting, and also because there may have been common strategies to preserve and enhance cultural identity where powerful cultures on either side may threaten to overwhelm a minority. In fact, it seems that the vast metropolis of Surabaya has more to resent from Solo than these smaller towns, which have continued to produce recordings and performances of a unique and high standard. Cirebon sustains itself with knowledge of its seniority and religious authority, and although the *kraton* traditions of Cirebon seem neither to be adapting nor involuting, the village and syncretic pop traditions are inventive and highly productive, comfortable in associating with Bandung, or independently. Banyumas, clearly affiliated with Solo but also absorbing influences from Sunda and Yogya, has produced distinctive *gamelan* styles in vocal technique and drumming, in its unique *calung* genre and other genres that make it a confident and energetic cultural center.<sup>96</sup> Banyuwangi has perhaps been less derivative of Bali than many have imagined, and the ensemble referred to as *gamelan bali-balian* in previous years is now distinctly *angklung Banyuwangi*. Other traditions from Java and Bali are made Banyuwangian as the region continues to assert its own identity – the complex layerings of embellishment in Central and East Java are reflected in the increasingly complex textures in Banyuwangian dance cassettes, while the interlocking patterns of Bali are mastered and further embellished to make them more Banyuwangian.

Brinner (95: p143) and Vetter (86: p194) have documented rehearsals in Solo and Yogya, and have shown them to be "time consuming and mysterious". The enduring rehearsal process in Central Java is still to play a piece through without stopping, guessing both the *balungan* and its interpretation through subtle guesswork and extraordinary listening skills. Much the same occurs in the other regions, Bali being the most non-verbal and Bandung perhaps the most discursive. The results will always identify the performance within its regions and schools, confirming

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<sup>96</sup> See Sutton 91 Ch6.

venerable traditions, and simultaneously adding new elements that reflect a wider appreciation of the extent of variation across the two *gamelan* rich islands.

This has been a very brief incursion into one aspect of the arts as cultural indicators. There are many questions raised within this debate, such as: What kind of society can produce this multiplicity of technique and aesthetics? Does this produce negative effects through competition or conflict? As always, the insider-outsider, emic-etic dichotomies arise. I can only perceive this ecology of societies from without, and be impressed by the efficiency and well-intentioned nature (*baik hati*) of the many diffusions, directions and adaptations within the many societies, sub-societies (clubs, academic, religious, etc) and super-societies (heads and councils of village, region or nation) that make up Java and Bali alone.<sup>97</sup> Many anthropological and sociological works have attempted to describe the mechanics of Javanese and Balinese societies<sup>98</sup>, following a post-Hegelian view that peoples, states, classes and movements are the primary actors in world history. My work here was not assisted by such ideas. Rather, I became concerned with the ethics and customs that bind such constructed groups into a fluid society that accommodates simple (*sederhana* = humble, basic) subsistence farming, computer trading, the recording industry, an increasing understanding of Western society and its incursions into Indonesia with an ever-expanding range of artistic expression, in particular the non-verbal forms, which move faster than words, but do a better job in terms of cultural nourishment.

For such a study as this, the question of what kind of society supports such instrumental variety is less intriguing than the question of what it is that these practitioners (*dhalang, kendang, gender, gambang*) reflect and return to their society in these continually renewed performance ceremonies, and what it means to such an individual to fulfill that role within his community. I see this differently in each of the sub-cultures, for each district has its own state of being for the player in performance: for the Balinese the state is intense, almost ecstatic, yet assured, and in that sense, relaxed; for the Central Javanese there are various levels of transcendent focus, full of subtlety and reflection; for the Sundanese there is always a playful aspect; and so on. Yet in all cases the tradition is newly interpreted, bringing the ancient up to date and the regional to the immediate locality. Unless these attitudes and processes are understood, the whole business of transcription and learning (especially for we the outsiders) stands in danger of missing the main point of *gambang*, of *gamelan*.

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<sup>97</sup> The rest of Indonesia peers over my shoulder as I write this, and again I protest that there was not space enough to include other *gambang*-bearings islands.

<sup>98</sup> Stange , ,*Deconstructing Java*

## 7CA: Metaphors of *gamelan*

The Javanese utilise icons in the rural areas, where *gamelan* flourishes as living culture. Carved at the gates of hundreds of tiny villages are familiar icons: the *banyan* tree, symbolising religious observance; the sheaf of rice, symbolising prosperity; and the chain symbolising *ketergantungan*, interdependence. Suryabrata<sup>99</sup> employed many such icons or metaphors for the study of *gamelan* – the sounds of nature at dawn, a pond of frogs – these were serious models for the old *gamelan*. I also have come to feel conversely that *gamelan* symbolises the harmonious aspects of Javanese culture – that *gotong-royong* (mutual self-help, such as house-building, communal harvesting, irrigation, etc) is not unlike the interlocking aspects of *gamelan*. The regional variation techniques that are referred to as *panerusan*, in which a long melody is expressed in rapid notes (3 or 4 block cells, upper note alternation, etc) highly developed in Java and Bali as orchestral techniques, and its application to create simultaneous renditions of the nuclear theme, seemed to reflect the Javanese/Balinese ability to perceive and respond to an event in many levels at once. As another example of the same metaphor, a moment in *wayang kulit* may have significance as ethic, entertainment, character development, dramatic milestone, local emblem and metaphysical meditation, all perceivable by the well-educated observer at the same moment. I think it no coincidence that the *gambang* player must develop this ability to the highest degree, because his running-water (*banyumili*) control/accompaniment provides an ambient guideline changing both within the shortest and longest measures of time in the *gamelan*. These reflections are not presented as evidence, but as guides that may be resonant to the practising musician in organising thoughts for *gamelan* performance.

## 7D: Conclusions - The Nature of *Gambang*

The *gambang* of Java and Bali have similar characteristics in construction, mallet work and the embellishment of goal-tones. Each region has styles of solo or ensemble *gambang* playing that may be easily distinguished from its neighbours by its appearance, timbre, repertoire or orchestration. All *gambang* playing moves from simple melody, usually in parallel octaves, to complex embellishment until a final gong note is reached, and during the performance demonstrates dynamic rhythmic patterns that have more than a hint of drumming in them (see ex 31 – comparison of Sukaya's drumming and *gambang*). Yet this is also balanced by the "running water" (*banyumili*) metaphor, so that it rarely becomes abrupt. To develop a *gambang* style appropriate to each local culture takes years; partly to learn the vast repertoires that characterise the *gamelan* world, and partly to master the playing patterns to the point where they flow from goal point to goal point, with variations always available.

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<sup>99</sup> PC 1983

The *gambang* is evocative. In villages of Sunda, Madura, Banyuwangi and Bali the bamboo *gambang* ensembles evoke the sounds of bamboo groves and the pounding of rice mortars, orchestrated into an aural metaphor for harmony within nature. In the courts and cities the single *gambang* in the bronze *gamelan* carries that village sound into the rich texture of the multi-layered ensemble. Becker (84) shows that the gong, and bronze instruments in general, are phonetically and ontologically linked to the fire and earth that made them, and if *rebab*, *suling* and the voice are aural metaphors for air, then the *gambang's* unique position is explained by its affinity with water. The *calung* is, after all, a water scoop and instrument. It may be that every water container is inherently musical. When the bronze *gamelan* has had its moments of power in the *wayang kulit* or in the Balinese temple square, the sounds of nature return with the *gambang*.

This study has been a brief investigation into the regional variety of *gambang* performance, and a more complete work deserves to be made. The regional indicators that distinguish each genre also seem to strengthen the family connections between them. It is as if no single genre could express all that *gambang* stands for, therefore each locality has refined a few select aspects. Thus we see musical pluralism as an expression of interdependence (*ketergantungan* - the chain symbol of the Pancasila), a kind of biodiversity of musical culture, which ensures that each tradition remains separate, yet fed by its neighbours. On the borders, in regions like Cirebon, Banyuwangi and Banyumas, we find very clear identities and practices, cherished for their local flavour. They are not dominated by the larger cultures surrounding them, and practitioners are clear on what is their local culture, and what they are happy to borrow from either larger culture adjoining them. Nor are any of these cultures static. Within this continuum the *gambang* is one of the most complex and diverse instruments, whether solo or in groups. It is improvisational, but the training required to improvise is long, full of nuance and virtuosity. It is constrained by local aesthetics, and so far only Solo and Bandung have workable methods on *gambang* forms been published authoritatively. For the other forms, in centres or at borders, I hope that this work assists future *gamelan* practitioners to investigate and publish more of the vast world of the Indonesian *gambang*.

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## Discography and other recordings

These are mainly commercial cassette recordings, supplemented by dubs from the Radio Republic Indonesia (RRI) and my own field recordings 83-99. They were usually the starting point and most valuable medium for the research of this project. They confirm or refute the theoretical models.

Those from Sunda, Banyuwangi and Bali are currently my only examples of unique styles of *gambang* - respectively Jaipongan *Calung*, *Angklung* Banyuwangi and Seni Joged. Few of these are available in transcription form, though Crawford's examples in the Grove's are a starting point. The innovations in these examples are noteworthy, and seems to be linked to innovations in modern social dance styles. Recently some local and international attempts have put these on compact disk, but none have provided clear *gambang* tracks.

### 1: Records (LP)

*The Jasmine Isle*, rec. David Lewiston, Suryabrata's group *Bhakti Budaya*, *gambang* :Sukaya

### 2: Cassettes

*Kreasi Baru: gandrung dan jejer gandrung* Choreography: Wira Arimaya and Sumitro Hadi, Musical arr: Bung Sutrisno; Arbas group; Nirvana label

*Aneka Gending Tari Kreasi Banyuwangi* ,Arr: Sumitro Hadi, Jingga Putih group, Nirwana

*Angklung Carok: Alas Malang Vs Cawang*, Golden Hand

*Music Rindik : gegambangan* (Music from bamboo – Guna Winangun, Tenganan), Performers: Nyoman Gunawan, Wayan Ramé. Maharani (Nice 'n' Easy)

*Jegog –kesuma Sari Vol.4* (Moding –Negara) I Kt. Wiasa, I Md. Jaya, I Kt. Sudomo, Aneka

*Ranjow Cinta* Darso group, Asmara

*Abis Bulan* Darso group, Asmara

*Upacara Adat Penganten Cirebon*, Arr: Djoni, Gamelan Kraton Kacirebonan, Djuwita label, FM records

*Aria Kemuning Vols1-3* (Golek Cepak) Dalang: Marta D, Anyar label, Gita records

*Pasar malam, Jala Jali*

### 3: Compact disc

*Banyumas bamboo gamelan: Traditional Music from Central Java*, Group leader: Yusmanto, Nimbus records

*Music from the Outskirts of Jakarta* Yampolsky

#### 4: Field sources – audio cassette and Hi8 video

In my recent trips to Indonesia (98/99) I had opportunities to video *gambang* performances in East Java and Bali. Sadly, my camera broke down in Sunda, though I recorded examples there on cassette. These recordings assist processes of comparison, and help recall background details essential in defining regional characteristics.

##### 4A: Cassette

4Ai: A: *Gambang Malang*, Padapokan Seni Mangun Dharma (PSMD), Candi Jago, Malang 6/7/98; *gambang ketoprak*, desa Ngunut, Tulungagung, 6/7/98; *sampak, etc, wayang kulit*, STSI Solo 9/7/98. B: *wayang kulit*, STSI Solo 9/7/98, Kurnadi, *gambang : kaloran, warung pojok, ngrikan, sulukan, patetan*, Cirebon 12/7/98

4Aii: A: *Kacapi & interview*, Sukaya Dikarta, kota Pamanukan, Indramayu, Sunda, 13/7/98; Pak Kurnadi, *gambang performance (Kacirebonan pl, " sl, Kaloran, Renggong Wanya, Barlen, Temanggung kering)* B: (cont'd) *Kisseran, Kulukulu, Walet kedua kering, Rumiayang, Penutup*, Hotel Bentani, Cirebon, 13/7/98

4Aiii: A: Interview & performance, Pak Lilik ( *Kulukulu, Banjaran*), STSI Bandung, Sunda,

4Aiv: A: *Siteran, "Sinom Parijata" alun-alun, Solo; ketoprak performance*, Sri Wedari Performance Park, Solo, 20/7/98 ; Pak Soleh, *ontowacana wayang kulit Malang*, (PSMD), Candi Jago, Malang, /7/98; B: *Joged bumbung latihan (Pengungkap Sabda)* desa Tegalcangkring, Negara, West Bali,

4Av: A: *Joged bumbung latihan (Sabda, Tabuh Tregak, Bapangan)*; B: *Seni Jegog demonstration*; desa Tegalcangkring, Negara, West Bali.

4Avi: *Gamelan gambang tape (Piece in saih kusumba)*, courtesy I Gunawan, Tenganan village

4B: Video (Hi8 format)

- 4Bi: Nagun family, (9'); *Jaran kepang* performance (50'), kampung Trembelang, desa Cluring, Banyuwangi
- 4Bii: *Janger* performance (Speech, Balinese overture, *janger*, *jaran goyang*, *ketoprak* - 33') kampung Songgon, desa Sragi, Banyuwangi; *Jingga Putih lessons (latihan angklung 'Giro', rebana, 'Bawa Angklung' – 26')*, desa Rogojampi, Banyuwangi, 3/7/98. stringing the *angklung* with Ichwan 4/7/98
- 4Biii: *Angklung Caruk*, desa Banyuwangi ; *Latihan gandrung pt1*, Pak Misnati, desa Genteng, Banyuwangi 27/6/98 [Now missing, VHS copy extant]
- 4Biv: *Angklung lessons: Latihan gandrung pt2 + angklung Caruk :- 'Padang Ulan' , 'Wayang', 'Glendrong' (7')*, Pak Misnati, desa Genteng, Banyuwangi 27/6/98; travelling colt & delman (1'), 28/6/98; *Angklung Latihan:- 'Bawa', ' Padang Ulan', klocian duo1,' bawa angklung', klocian duo 2, patrol, solo klocian, (1 hr 23')*, 29/6/98. desa Rogojampi, Banyuwangi
- 4Bv: Interview Ichwan on *angklung* (9'); loading *angklung* for performance (4'), *angklung empat* performance [a.k.a. Four Angklung and a Wedding] (50'), 4/7/98, desa Rogojampi, Banyuwangi; *latihan tari* (2') 5/7/98, Padapokan Seni Mangun Dharma (PSMD), desa Candi Jago, Malang; *latihan ketoprak, (7') & ketoprak (16')*, desa Ngunut, Tulungagung, 6/7/98.
- 4Bvi: Semester dance performance, (16') STSI, Bandung, ; a quiet moment, desa Rogojampi, Banyuwangi; *Seni jegog – Interview, (12'), ; Joged Bumbung, 'Penungkap Sabda', (33')*, desa Tegalcangkring, Negara, West Bali.
- 4Bvii: (Three Tribe Trek, *'In That Bright World'*, Fremantle 11/97); *ketoprak (16')*, desa Ngunut, Tulungagung, 6/7/98.
- 4Bviii: Soegito, demonstration of *gambang*, inc. *gantungan*, (15'), Indonesian Embassy, Yarralumla, Canberra, 5/2000).

## Appendix 1 - Full transcriptions

### A: Central Java – *gambang kayu*

#### A1: STSI cengkok *Cengkok patet manyura (Solo)*

##### *Putut Gelut*

used for 6 < 2

Ds: 6161 2323 21.3 .123 5635 6123 3521 6216 2123 2352 6165 3216 6161 2356 6153 2312

Ws: 6121 6123 2163 6123 3335 6123 3521 6666 6123 2352 6666 2163 .365 3216 6161 2162

My: 3356 6123 3335 6123 3333 3333 3321 6216 3333 2132 6666 1653 2166 6666 6661 2612

: 1 < 2

Ds: 6123 5323 2161 6123 3635 6123 3521 6216 2123 2352 6165 3216 6161 2356 6153 2312

Ws: .121 6123 2163 6123 3335 6123 3321 6666 3333 2612 6161 2163 3365 3216 6661 2612

My: 1112 3123 3335 6123 3333 3333 3321 6216 3333 2132 6666 1653 2166 6666 6661 2612

: 3 < 2

Ds: 6123 5356 3561 2123 3532 1265 3635 6121 2123 2352 6165 3216 6161 2356 6153 2312

Ws: 6661 2356 6662 1621 6123 2121 2123 2121 3333 2612 6365 3216 6161 2356 .365 3212

My: 6661 2356 6666 1653 3535 6123 3532 1321 3333 2132 6666 1653 2166 6666 6661 2612

##### *Debyang-debyang*

: used for . 3 . 2

Eg: .... .1 2 3 . 1 2 3 . 1 2 6 . 1 2 3 3 3 3 6

: ayo tali nyo emping nyo tali nyo emping nyo tali jabang jabing

Ds: 6123 2312 6126 1232 6121 6123 3521 6356 3561 2356 3561 2132 1265 3216 6161 2612

Ws: 6123 2162 6123 2162 6121 6123 3521 6356 3561 2356 3561 6126 .365 3216 6161 2612

My: 6123 2162 6123 2162 6121 6123 3521 6356 6661 2356 6666 1653 216 6666 6661 2612

##### *Ayu kuning*

Ds: 6123 5356 3561 2161 6123 2312 1261 2612 6123 2323 1265 3653 6532 1265 3656 6121

Ws: 6661 2356 6662 1621 6121 6123 3321 2612 6121 2123 3321 2653 3535 3561 6365 6321

My: 6661 2356 6666 3561 2612 6126 3333 2352 6661 2123 1266 1653 1266 3333 3335 6561

##### *Kacaryan*

1 < 3 Eg: 3265 i653 (in Puspawarna)

Ds: 6123 2352 6165 3532 2523 5612 2316 5635 2356 1656 5326 2356 3521 6216 6261 2353

Ws: 6161 2161 6161 2612 6565 3532 2323 5235 2353 2356 5323 2356 2123 2162 6165 3123

My: 1111 2266 3333 2612 5321 6156 5323 5235 2353 2356 5323 2356 2165 3532 6661 2123

A2: Ketawang Subakastawa

(Widiyanto) Buka: 2 1 2 1 2211 161(5)

Ompak: . 1 . 6 . 1 . 5 . 1 . 6 . 1 . (5)

Gmb: 5 2211 2166 22 1 1216 5235 5165 3532 2523 5326 6161 2612 6165 3532 2323 5235

(Irama 2) i 1 i 6 i 1 i 5  
 16123235 16215632 56525321 61532356 16561235 16532321 61653532 23235235  
 i 1 i 6 i 1 i (5)  
 16123235 16215632 56525321 61532356 16561235 16532321 61653532 23235235

Ngelik: i 2 i 1 i 6 i 5  
 23561656 56122222 16565612 61561561 56161652 16561561 61612222 23165165  
 i 2 i 1 i 6 i (5)  
 23561656 56122222 16565612 61561561 56161652 16561561 61612222 23165165 (x2)  
 i 2 i 1 i 2 i 6  
 23561656 56122222 61532165 56561561 16123235 16215632 56525321 61532356  
 i 2 i 1 i 6 i (5)  
 16565612 32352356 16215235 21616261 56121652 23216156 21653532 23235235

Buka  
(Introduction)

Alternative Buka

Gambang

In parallel octaves, decelerating

Saron

Peking

Gambang

Saron

Peking

5 2 3 5 6 1 6 5 6 5 6 1 2 2 2 2 2 1 6 5 6 5 6 1 2 1 5 6 1 5 6 1 5 6 1 6 1 6 1 2 2 2 2 2 3 1 6 5 1 6  
 rise to circle 6 pre-empt 2 to 6, up to 2, seleh to 1 "kotekan" \_\_\_\_\_ echoing 2, begin descent

5 Gang 2 1 6

Na - li - ka - ni - ra i - - ng da - - - -

5 2 3 5 6 1 6 5 6 5 6 1 2 2 2 2 2 1 6 5 6 5 6 1 2 1 5 6 1 5 6 1 6 1 2 2 2 2 2 3 1 6 5 2 3  
 low seleh 5

5 2 1 6

lu wong a - - gu - - ng mang sa - h se - me

Gambang 21  
 5 2 3 5 6 1 6 5 6 5 6 1 2 2 2 2 2 1 6 1 5 3 2 1 6 5 5 6 5 6 1 5 6 1 1 1 2 3 2 3 5 1 6 2 1 5 6 3 2 5 6 5 2 5 3 2 1 6 1 5 3 2 3 5  
 Seleh 1 scalar descent to low 6

Saron 1 2 1 1 1 2 1

Ge'ang 1 2 1 1 2 1

di - - i nad - yan a - r - i Su dar - so - -

Gambang  
 6 1 6 5 6 5 6 1 2 3 2 3 5 2 3 5 6 1 6 2 1 5 2 3 5 2 1 1 2 1 5 6 1 2 1 6 5 2 2 3 2 1 6 1 5 6 2 1 6 5 3 5 3 2 2 3 2 3 5 2 3  
 non-seleh iteration of 6 preparation seleh on low 5

Saron 1 2 1 1 6 1

Ge'ang 1 2 1 1 6 1

no kang a - jog - sa - ki - ng wi - ya - - - ti

## A2: Sorong Dayung

## Sorong Dayung

Iram Kunst V2483-7

The musical score for "Sorong Dayung" consists of eight systems of notation. Each system includes a treble clef, a series of stems with rhythmic flags, and a corresponding line of rhythmic notation below. The rhythmic notation uses numbers 1-5 and 6 to represent notes, with vertical lines indicating the timing of each stroke. Measure numbers 131, 136, 141, 145, 151, 155, 161, and 166 are placed at the beginning of their respective systems. The notation is dense and rhythmic, characteristic of traditional Indonesian gamelan music.

**B: Sunda - *gambang* and *calung***

*B1: Sampak*

Lagu Sampak laras *slendro* Sukaya Dikarta and unnamed performer, Pak Udjo's, Bandung

Sampak Sunda

The score for *Sampak Sunda* consists of three staves: *In*, *Saran*, and *Pola*. Each staff contains a musical notation and a corresponding line of Javanese numeric notation. The *In* staff has four measures of notation with 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, and 2 2 2 2 2 1 2 3. The *Saran* staff has four measures with numbers: 4, 4, 4, 4; 5, 5, 5, 5; 3, 3, 3, 3; and 2, 2, 2, 2. The *Pola* staff has four measures with numbers: 4, 1, 3, 2.

Javanese numbers (2) 2222 2356 6666 165(3) 3333 6165 5555 653(2)  
 (2) .. 2 . 2 . 6 .. 6 . 6 . (3) .. 3 . 3 . 5 .. 5 . 5 .. (2)

*B2: Calung*

Original staff transcriptions by Goldsworthy, converted into staff/numeric notations by author:

Bandjaran15

The score for *Bandjaran 15* consists of three staves of musical notation with numeric notations below. The first staff has numbers: 3 1, 2 4 5 3, 4 4 4 4 4, 5 5 5 3 5 3, 4 4 4 1 1 1, 3 3 2 2 1 1 1. The second staff has numbers: 1 1 1 1 1, 4 4 4 1 1 1 4, 1 1 2 2 2, 4 4 3 3 2 3 2, 2 2 2 3, 1 1 4 4 1 1 3. The third staff has numbers: 4 1 1 1 1, 3 3 2 2 1 1 2 1, 1 4 4 4 4 4 4, 4 4 4 4 1 1, 4 4 4 4 4.

Bandjaran 16

The score for *Bandjaran 16* consists of two staves. The first staff is labeled *Pangkat* and has numbers: 4 3 1, 2 4 5 3, 4 4 4 4 4, 5 5 5 3 3 3 1, 4 4 4 3 2 3 4. The second staff has numbers: 3 1, 2 4 5 3, 4 4, 5 4 3 3, 4 4 3. There are markings for *1st gongan*, *RRRL*, and *Triplet* (indicated by an 'x' over a triplet of notes).

RRRL pinjalan RRRL triplet kenong

2nd gongan

gumek pinjalan tresillo pinjalan RRRL pinjalan

26

triplet kenong gumek tresillo pinjalan

31 36

3rd gongan tresillo pinjalan Carukan

36

41 46

51

51 4th cycle Carukan

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

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

56

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

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

61 kempyang

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

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

66 purulukan

4 4 4 4 4 4 4 4

4

*B3: Lagu Tjatrik laras Slendro*

Transcribed by author from a version on "The Jasmine Isle" Javanese numeric system

A(Buka): 2 . 2 . 5 . 5 . 2 2225 5662 2116 B(Irama1)6661 2321 1123 2166  
 2 . 2 . 5 . 5 . 2 2225 5662 2116 6661 .1.1 6.1. 2.16

6661 2121 1. 12 1616 .5555 555 551 6121  
 6661 2121 1. 12 1616 .5555 555 551 6121

5555 5561 1161 2165 5561 2311 1111 15.5  
 6.65 5561 1161 2165 5561 2311 1... .5.5

C(Irama2) 5553 3221 1111 1555 5553 3221 1111 1555  
 5 3 5 1 5 3 5 5 5 3 5 1 5 3 5 5

D 5553 5221 1111 1666 6663 3221 1111 1666  
 5 3 5 1 6 3 6 6 6 3 5 1 6 3 6 6

E 6663 3221 1111 1666 6363 5321 1111 1555  
 6 3 5 1 6 3 6 6 i 6 5 1 5 3 5 5

F 5553 3221 1111 1555 5553 5321 1111 1555  
 5 3 5 1 5 3 5 5 5 3 5 5 5 3 5 5

G same as line D

H 6663 3221 1111 1666 6663 5322 1111 1666  
 6 3 5 1 6 3 6 6 6 3 5 6 6 3 6 6

I same as line E

J 5553 5321 1111 1555 5553 3221 1111 1666  
 5 3 5 1 5 3 5 5 5 3 5 1 6 3 6 6

K same as line H

L 6663 3221 1111 1555 5553 5321 1111 1555  
 6 3 5 1 5 3 5 5 5 3 5 1 5 3 5 5

M 5553 3221 1111 1666 6663 3221 1111 1666  
 5 3 5 1 6 3 6 6 6 3 5 1 5 3 6 6

N 6663 3221 1111 155(5)  
 6 3 5 1 5 3 5 (5)

*B4: Lagu Banjaran - Sukaya Dikarta*

Transcribed by author in 1983 at Fakultas Seni, Jl Bunga, Jatinegara, Jakarta

**Banjaran** Sukaya

Javanese numeric system

*Irama 1*

222. 222. 636. 636. 636. 636. 535. 535. 535. 535. 636. 636. 636. 636. 222. 222.  
 ...2 ...2...1 ...6 ...1 ...6 ...1 ... (5) ...1 ...5 ...1 ...6 ...1 ...6 ...2 ...2

*Irama 2*

2222 2221 1111 1112 2222 2221 1111 1116 6663 3221 1111 1116 6663 3221 1111 1115  
 2 3 2 1 2 3 2 . 2 3 2 1 6 3 6 6 6 3 6 1 6 3 6 6 6 3 6 1 5 3 5 5

5553 3221 1111 1115 5553 3221 1111 1116 6663 3221 1111 1116 2222 2221 1111 111(2)  
 5 3 5 1 5 3 5 5 5 3 5 1 6 3 6 6 6 3 6 1 6 3 6 6 2 3 2 1 2 3 2 .

RH Variations on line 2: syncopation

Var1 Var2 Var1 Var2

*B5: Banjaran Upandi*

Original numeric transcription by Martadinata, converted into staff/numerics by author

**Banjaran Upandi**

Pangkat                      1st Gongan Lagu/pinjalan style                      y2

2ndGong      Pinjalan becomes carukan                      Carukan

Digumek      Dipuruluk      Digumek?

Dicewak      Dipuruluk      Digumek      Dipuruluk

hGong      Dicewak      Carukan      Dicewak      Carukan

Dicewak      Dicewak      Digumek

5thGongan      Calana Komprang

Digumek      Pinjalan

The musical score consists of six systems of music. Each system includes a treble clef staff with rhythmic notation and a bass clef staff with fingerings. The first system is labeled 'Digumek', 'Dipuruluk', and 'Digumek?'. The second system is labeled 'Dicewak', 'Dipuruluk', 'Digumek', and 'Dipuruluk'. The third system is labeled 'hGong', 'Dicewak', 'Carukan', 'Dicewak', and 'Carukan'. The fourth system is labeled 'Dicewak', 'Dicewak', and 'Digumek'. The fifth system is labeled '5thGongan' and 'Calana Komprang'. The sixth system is labeled 'Digumek' and 'Pinjalan'. The rhythmic notation uses numbers 1-5 and dots to indicate notes and rests, with some notes marked with an accent (^) or a star (\*).

*B6: Gendhu - Rahayu (Oseng)*

Transcribed by author from notes following Rahayu's workshops, Byron Bay

**GENDU (Macan Ucul)**

Gambang      from Oseng

The musical score for Gambang from Oseng consists of a single system with a treble clef staff and a bass clef staff. The treble clef staff contains rhythmic notation with numbers 1-5 and dots, and the bass clef staff contains fingerings. The score is marked with a '5' above the first measure, indicating a fifth fret or a specific rhythmic pattern. The rhythmic notation uses numbers 1-5 and dots to indicate notes and rests, with some notes marked with an accent (^) or a star (\*).

*B7: Renggong Gancang -Weintraub*

Based on Weintraub's transcription in pamphlet: Sundanese numbers (upper tab) and Javanese (lower) by author.

## Renggong Gancang

from Andrew Weintraub's Transcription

The musical score for Renggong Gancang consists of three systems of notation. Each system includes a staff with a treble clef and a key signature of one flat (B-flat). The notation is primarily eighth-note patterns. Below each staff are two lines of numeric notation: the upper line represents Sundanese numbers and the lower line represents Javanese numbers. The first system has three measures, the second has three measures, and the third has two measures.

System 1:  
 Measure 1: 5 1 3 4 5 3 5 | 2 3 5 1 2 3 2  
 Measure 2: 5 1 3 4 5 3 5 | 1 2 4 5 1 2 1  
 Measure 3: 5 1 3 4 5 3 5 | 3 4 1 2 3 4 3

System 2:  
 Measure 1: 5 1 3 4 5 1 5 | 4 5<sup>2</sup> 3 4 5 4  
 Measure 2: 5 4 5 4 5 4 5 | 2 2 2 2 2 2 2 2 4 3  
 Measure 3: 2 1 1 1 1 1 1 1 1 | 3 2 4 4 4 1 1 1 3 2 1 5

System 3:  
 Measure 1: 4 5 4 5 4 5 4 5 3 3 3 3 3 3 3 3 5 4  
 Measure 2: 3 4 4 4 4 4 4 4 4 1 5 2 2 2 2 | 4 4 4 4 1 5 4 3  
 Measure 3: 2 7 2 7 2 7 2 7 | 3 3 3 3 3 3 3 3 7 2 | 3 2 2 2 2 2 2 2 2 6 7 5 5 5 5 | 2 2 2 2 6 7 2 3

*B8: Kulu-kulu bem/gancang*

Transcription of Mang Nana Hasan's performance by Cook, converted into staff/numerics by author.

The musical score for Kulu-kulu bem/gancang consists of two systems of notation. Each system includes a staff with a treble clef and a key signature of one sharp (F-sharp). The notation is primarily eighth-note patterns. Below each staff are two lines of numeric notation: the upper line represents Sundanese numbers and the lower line represents Javanese numbers. The first system has four measures, and the second system has four measures.

System 1:  
 Measure 1: 1 1 1 5 | 4 3 4 3 3 3 5 4 3 4 5  
 Measure 2: 1 1 1 3 | 1 1 3 | 1 1 3 | 1 1 3  
 Measure 3: 5 5 2 2 | 1 2 2 | 3 3 2 2 | 1 2 2  
 Measure 4: 3 3 2 2 | 1 2 2 3 3 2 2 | 1 2 2

System 2:  
 Measure 1: 1 1 2 2 | 1 2 2 2 2 5 1 2  
 Measure 2: 3 3 3 3 3 3 3 3 3 3 3 3 2 2  
 Measure 3: 2 2 2 2 1 1 2 2 | 1 1 2 1 | 1 2  
 Measure 4: 1 2 2 2 1 1 2 2 | 1 1 2 | 1 2 2

## B9: Kulu-kulu - Lilik

Transcribed by author from field tape iii

**KULU-KULU** Lili, STSI Bandung

Pangkat Gong 1

Gongs 2&3 Var 1

Gong 4 Var 2

Gong 5 Irama 2 Gong 6

1115 434333 5 434 5 | 1113 | 1113 | 1113 | 1113 | 5522 | 1223322 | 122 | 3322 | 1223322 | 122

Gong 7

41  
 1155115 552 51 2 | 3 3 3 3 3 3 3 3 3 3 3 2 2 | 2 2 2 2 1 1 2 2 1 1 2 1 | 1 2 | 2 2 2 2 1 1 2 2 1 1 2 1 | 1 2 2

45  
 1112156 3444 5 434 5 | 1 1 3 1 1 | 5 3 2 3 3 5 1 5 1 | 5 5 2 5 | 1 2 2 3 3 2 2 | 1 2 2 | 3 3 2 5 | 1 2 2 3 3 2 2 | 1 2 2

Gong 8

49  
 111215 4 444 21512 | 3 5 3 3 2 | 2 5 2 3 3 3 3 3 2 2 | 2 2 2 2 1 1 2 2 1 1 2 1 | 1 2 | 2 2 2 2 1 1 2 2 1 1 2 1 | 1 2 2

53  
 111215 4 5 444 5 434 5 | 1 1 3 1 1 | 1 3 1 1 | 1 3 1 1 | 1 3 1 1 | 5 5 2 5 | 1 2 2 3 3 2 2 | 1 2 2 | 3 3 2 5 | 1 2 2 3 3 2 2 | 1 2 2

Gong 9

57  
 1155115 5 5 2 5 1 2 | 3 3 3 3 3 3 3 3 3 3 3 2 2 | 2 2 2 2 1 1 2 2 1 1 2 1 | 1 2 | 2 2 2 2 1 1 2 2 1 1 2 1 | 1 2 2

61  
 1155115 5 5 2 5 1 2 | 3 2 3 2 | 5 1 3 2 3 3 3 3 3 2 2 | 2 2 2 2 1 1 2 2 3 2 5 | 1 2 2

65  
 3 2 5 | 1 2 2 3 2 5 | 1 2 2 | 1 1 1 2 1 5 4 5 4 4 4 2 1 5 1 2 | 3 3 3 2 1 2 5 2 3 3 3 3 3 2 | 2





3rd cycle

37

G

calungun Cirebon

Triplet kenong

Triplet kenong

Speeds up

intensity

49

Detailed description: This is a guitar score for a piece titled 'calungun Cirebon'. It consists of four systems of music, each with two staves. The first system starts with a '3rd cycle' annotation and a measure number of 37. The second system includes the title 'calungun Cirebon' and a 'Triplet kenong' annotation. The third system also features a 'Triplet kenong' annotation. The fourth system begins with 'Speeds up' and 'intensity' markings, and ends with the measure number 49. The score is heavily annotated with fret numbers (1-5) and includes various musical notations such as triplets and slurs. A 'G' chord symbol is present at the beginning of the second system.

4th cycle - Carukan Grebon

*carukan*

Sawilet -----

G 111151451 333 54 32 333 455 3 4 5 4 4 4 3 2 3 2 4 4 4 3 2 3 2 5 3 3 3 2 3 2 3 3 3 3 5 3 3 3 5 1 1 1 5 4 5 1

G 1111534 3 3 3 5 4 3 2 3 3 3 4 5 5 3 4 5 4 1 3 4 3 4 2 4 1 2 3 4 3 4 2 1 5 4 5 2 3 2 1 4 5 4 1 3 4 3 4 3 4

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

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

51 1 1 1 1 5 1 2 1 5 3 3 2 3 2 3 3 3 3 5 3 3 3 5 4 4 4 3 2 3 4 5 4 4 4 5 4 4 4 5 3 3 3 2 3 2 3 3 3 3 5 3 3 3 5 1 2 1 5 4 5 1

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

71 1 1 1 1 5 4 3 4 5 5 3 3 3 5 4 3 2 3 3 3 3 4 5 5 1 3 3 4 5 5 5 4 3 4 5 1 1 2 1 5 4 3

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

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

## D: East Java – *gamelan slendro* and *angklung* Banyuwangi

### D1: *Ayak-ayakan Malang*

Transcribed into staff/numeric notation by author from field Hi8 video 5.

#### Ayak-ayakan Malang

**Balungan**

Gambang \*

1 2 3 6 3 2 1 6 1 6 1 2 3 5 6 5 3 1 6 1 6 5

3 2 3 2 3 2 1 6 5 6 5 3 5 3 2 1 2 3 5 3 2 3 5 6 1 6 5

**Gambang \***

3 2 3 1 2 6 1 5 3 2 3 1 2 6 1 2 5 5 6 1 6 5 1 3 5 3 2 6 1 2 3 5 6 1 6 5 6 3 5 2 3 1 2 3 2 1 1

Balungan

3 6 5 3 2 5 6 1 6 3 6 5

**Gambang \***

3 2 1 2 3 2 1 1 3 2 1 2 3 5 6 1 5 6 3 5 6 3 5 6 5 2 1 1 2 2 2 2 3 5 6 1 5 6 3 5 2 3 1 2 3 5 6

3 6 1 5 6 3 5 3 2 5 6 1

**Sambang**

1 5 6 3 5 2 3 1 2 5 6 1 2 1 2 3 5 1 6 5 6 2 3 1 2 6 1 2 2 2 3 5 6 5 3 5 6

6 3 5 6 1 2 6 5 3 2 1 2

The image shows a musical score for 'Ayak-ayakan Malang' in East Java. It consists of four systems of music. Each system has a treble clef staff for the Gambang and a bass clef staff for the Balungan. The Gambang part is written in a rhythmic notation with notes and stems, while the Balungan part is written in a numeric notation (1-6) with stems. The score is divided into measures by vertical bar lines. The first system is labeled 'Balungan' and 'Gambang \*'. The second system is labeled 'Gambang \*' and 'Balungan'. The third system is labeled 'Gambang \*'. The fourth system is labeled 'Sambang'. The numeric notation for Balungan is: 1 2 3 6 3 2 1 6 1 6 1 2 3 5 6 5 3 1 6 1 6 5; 3 2 3 1 2 6 1 5 3 2 3 1 2 6 1 2 5 5 6 1 6 5 1 3 5 3 2 6 1 2 3 5 6 1 6 5 6 3 5 2 3 1 2 3 2 1 1; 3 2 1 2 3 2 1 1 3 2 1 2 3 5 6 1 5 6 3 5 6 3 5 6 5 2 1 1 2 2 2 2 3 5 6 1 5 6 3 5 2 3 1 2 3 5 6; 1 5 6 3 5 2 3 1 2 5 6 1 2 1 2 3 5 1 6 5 6 2 3 1 2 6 1 2 2 2 3 5 6 5 3 5 6. The Gambang part has rhythmic notation with notes and stems. The Gambang part is marked with an asterisk (\*). The Sambang part is also marked with an asterisk (\*).

Banyuwangi transcriptions

D2: Padang Wulan

Transcribed from notes at Wilwatikta College, Surabaya, and Pak Mitro's , Banyuwangi

Padang Wulan

1.

2 6 2 1 3 2 1 2 1 6

PRAPATAN LOMBO

A1 6 6 1 6 6 1 1 1 1 2 1 1 1 2 1 2 1 6 6 1

A2 2 3 3 2 3 3 2 5 5 5 3 5 5 5 3 5 3 5 33

PRAPATAN RANGKEP

A1 23 23 23 23 233 23 23 23 23 122 12 12 12 12 122 12 12 13 3 3

A2 6<sup>1</sup> 6<sup>1</sup> 6<sup>1</sup> 6<sup>1</sup> 66<sup>1</sup> 6<sup>1</sup> 6<sup>1</sup> 6<sup>1</sup> 6<sup>1</sup> 556 56 56 56 56 556 1 56 56 6 6 6

5

1 3 6 3 6 3 2 1 2 3

1 33 5 3 3 5 3 3 5 2 2 2 1 2 2 2 3 2 3

5 6 6 6 6 5 6 6 6 5 6 5

1 1 1 1 6<sup>1</sup> 6<sup>1</sup> 6<sup>1</sup> 6<sup>1</sup> 6<sup>11</sup> 6<sup>1</sup> 6<sup>1</sup> 6<sup>1</sup> 6<sup>1</sup> 233 23 23 23 23 233

1 3 3 35 3 535 35 3 5 335 3 535 35 35 66<sup>1</sup> 6<sup>1</sup> 6<sup>1</sup> 6<sup>1</sup> 66<sup>1</sup>

9

2 3 6 3 6 1 2 1

2 3 3 5 3 3 5 3 5 5 2 2 2 3 2 2 2 3 2 3

6 1 1 6 1 1 6 6 6 6 5 6 6 6 5 6 5

2 6 6 6 6 6 6 6 2 5 5 2 5 2 5 2 5 2 5 5

3 3 3 5 3 5 3 5 3 5 3 5 6 6 1 6 1 6 1 6 1 6 6 1

13

2 1 6 5 3 6 5 2 1 3 2 1 6 1 2 5 6 6 6

2 3 3 3 5 3 1 1 1 2 1 6 6 6 1 6 6 6 1

6 1 1 1 6 5 5 5 3 5 3 3 3 2 3 3 3

2 1 1 1 5 5 5 5 5 5 5 5 2 5 5 5

3 3 3 5 3 1 1 1 2 1 6 6 6 1 6 6 6 1

2 6 2 1 3 2 1 2 1 6

2 5 2 5 2 5 2 5 2 5 2 5 2 5 1 2 2 1 2 1 2 1 5 5

6 1 6 1 6 1 6 1 6 6 1 6 1 6 1 6 1 5 5 6 5 6 5 6 5 5 6 1 5 6 5 6 6 6 6 1

**PADANGWULAN**

Buka: .662 .662 132(1)

Saron/Demung

.2.1 .6.2 .6.2 132(1) .2.1 .3.6 .3.6 321(2) .3.2 .3.6 .3.6 .1.(2)  
 .1.2 1653 6521 321(6) .1.2356 .6.2 .6.2 132(1)

Slenthem

.2.1 .6.2 .6.2 .3.(1) .2.1 .3.6 .3.6 .3.(2) .3.2 .3.6 .3.6 .1.(2')  
 .1.2 .6.3 .5.1 .2.(6) . 1 . 6 .6.2 .6.2 .3.(1)

Angklung parts

Bal:( ) . 6 . 2 . 6 . 2 1 3 2 (1)

A1: 6 6 1 . 6 6 1 . 6 6 1 . 1 . 1 . 1 . 2 1

A2: 3 3 . 2 3 3 . 2 3 3 . 2 5 . 5 . 5 3 . 5

. 2 . 1 . 6 . 2 . 6 . 2 1 3 2 (1)

1 1 2 . 1 . 2 1 .... 6 6 1 . 6 6 1 . 6 6 1 . 1 . 1 . 1 . 2 1

5 5 . 3 5 3 . 5 .... 3 3 . 2 3 3 . 2 3 3 . 2 5 . 5 . 5 3 . 5

. 2 . 1 . 3 . 6 . 3 . 6 3 2 1 (2)

1 1 2 . 1 . 2 1 .... 3 3 5 . 3 3 5 . 3 3 5 . 2 . 2 . 2 . 3 2

5 5 . 3 5 3 . 5 .... 1 1 . 6 1 1 . 6 1 1 . 6 6 . 6 . 6 5 . 6

. 3 . 2 . 3 . 6 . 3 . 6 . 1 . (2)

2 2 3 . 2 . 3 2 .... 3 3 5 . 3 3 5 . 3 3 5 . 2 . 2 . 2 . 3 2

6 6 . 5 6 5 . 6 .... 1 1 . 6 1 1 . 6 1 1 . 6 6 . 6 . 6 5 . 6

. i . 2 i 6 5 3 6 5 2 1 3 2 1 (6)

2 2 3 . 2 . 3 2 3 . 3 . 3 . 5 3 1 . 1 . 1 . 2 1 6 . 6 . 6 . 1 6

6 6 . 5 6 5 . 6 1 . 1 . 1 6 . 1 5 . 5 . 5 3 . 5 3 . 3 . 3 2 . 3

. 1 .2356 . 6 . 2 . 6 . 2 1 3 2 (1)

. . 1 .2356 .... 6 6 1 . 6 6 1 . 6 6 1 . 1 . 1 . 1 . 2 1

. . 1 .2356 .... 3 3 . 2 3 3 . 2 3 3 . 2 5 . 5 . 5 3 . 5

The following lagu angklung D2-7 transcribed from notes at Pak Mitro's , Banyuwangi

**D3: Giro Kemanten**

mBalung

2121 i2'i6 i2'i6 321(2) 3212 i2'i6 i2'i6 321(2)

3212 3612 3612 132(1) 2121 3612 3612 132(1)

mBalung 1 2 1 6 3 2 1 (2)

Anklung1 .2.12.12 .6.16.16 .3.32.32 .1.12.12

Anklung2 6.61.61. 2.21.21. 5.53.53. 6.61.61.

mBalung 3 6 1 2 1 3 2 (1) 2 1 2 1

Anklung1 .3.1.2.6 .666.6.12 .1.3.2.5..1.1.21112.1.21112.1.21

Anklung2 5.2.3.13 .333.33.2 6.2.1.3...5.53.555.353.555.353.5

**D4: Glendrong**

Buka: 6123 652222 321(6)

mBalung 1 2 1 (6) 1 6 1 (2) 5 3 2 (1)

Anklung1 111. 111. 111. 111. 111. 222. 222. 222. 222. 333. 333.

Anklung2

mBalung 2 1 2 (3) 6 5 3 (2) 3 2 1 (6)

Anklung1

Anklung2

3 3 3 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 1  
 1 1 2 2 2 2 2 2 2 2 2 2 2 2 2 2

**D5: Penutup**

Version 1

2 6126 3632 1261 312. 6161 2356 1263 5213 3566

Variasi 1

Angk1 321 3 222 2 1 3 2 5 3 22 2 2 1 3 2 5 3 22 2 23 5 5 5 5 5

Angk2 321 3 23 3 6 2 1 3 2 1 23 3 6 2 1 3 2 12 3 3 1 6 6 6 6 6

Angk1 5 5 3 6 5 i 6 55 5 5 3 6 5 i655 6 3 11 1 6 3 11 1 3 6 1 1 3 6 3 1 2 6~

Angk2 6 6 2 5 3 6 5 3 3 3 2 5 3 6i655i 5 2 2 2 i 5 26 6 2 5 6 6 2 5 5 2 3 13~

**D6: Bawa angklung**

I . . . . 6 1 2 3 . 6 1 2 . 5 6 3 . . . . 6 1 2 3 111 . 5 6 3 2 1  
 . . . . . 3 . 6 . 3 . 6 . 5 i 3 . i z 6 . 3 2 1 222 222 3 2 1 6]x2

II . . . . 6 1 2 3 666 666 3 5 6 i zzz zzz 6 3 5 2 111 111 1 2 3 5  
 zzz zzz 6 3 5 2 111 111 1 2 3 5 666 666 3 1 3 1 666 . 1 3 2 1 6  
 666 666 3 1 3 1 666 . 1 3 2 1 6

III  
 6 3 3 6 6 1 1 2 2 3 6 5 3 2 1 2 2 3 3 6 6 1 1 2 2 3 6 5 3 2 1 2  
 2 3 3 6 6 1 1 2 2 3 6 5 3 2 1 2 [. i i 3 3 5 5 6 . 5 i z i 6 5 6 ] x2

IV .... 3 6 3 1 3 6 z i 6 3 2 1 2 1 2 1 3 6 3 1 3 6 z i 6 3 2 1  
 2 1 2 1 2 6 1 2 3 2 1 6 5 6 5 3 5 3 5 3 2 6 1 2 3 2 1 6 5 6 5 3  
 5 3 5 3 2 6 1 2 3 2 1 6 5 6 5 3 333 3 6 [6 i i z z 3 3 6] x2 6 z z i  
 i 6 i 6 z i 6 5 3 5 6 i 6 z i 6 i 6 i 6 555 6 3 . 555 3 5 2 1 6  
 .... 555 6 3 . 555 3 5 2 1 6 . . . . 6 1 2 3 . . 2 5 2 6 2 3  
 5 3 5 3 6 1 2 3 . . 2 5 2 6 2 3 5 3 5 3 3 5 6 i . . 6 z 6 3 6 i  
 2 1 2 1 3 5 6 i . . 6 2 6 3 6 i z 6 i z 6 3 6 3 2 1 2 6 1 3 1 2  
 6 1 6 1 2 3 5 6 i z 6 3 5 2 1 3 356 . 6~

**D7: Gending Simpulan**

5 z i . z 5 z i 2 . 3 2 5 3 5 2 5 2 3 . 2 5 2 1 3 . 1 2 1 5 3 2  
 5 5 . 2 3 2 3 6 z i 5 3 2 5 3 2 5 3 2 1 5 5 i i i 5 5 5 2 1 2 3

**D8: Klocian - basic version**



A RH: i6. i6.55...56i..5. . . 56i 6.3. .56 i  
 LH: ..5...3..321...21 1.123. 21 . 5.23. 21

B RH: 333.555.666.iii.333.555.6~~~ .ii 55 ii 55656.656i  
 LH: 333.555.666.iii.333.555.6~~~ .1 61 61 61 65656161

C RH: .565.565. .565. 123 .565.565. .565. 123  
 LH: 3.3. 3.3.3 3.3.33 33 3.3. 3.3.3 3.3.33 33

D RH: . 56i656i 5....i6. . . 3565356 3. . 3. i.6 .1232123 ii. 6. i6 . 6  
 LH: . 121.121 1235..53 . 6666666 612. 5.5. .3333333 35. 5.. 5 .

E RH: 222. 111. 666. 555. . 3..5.6~~~  
 LH: 222. 111. 666. 555. 22.12.23~~~

D9: Mitro's notation of klocian

. 2 1 6 5 6 5 5 1 2 1 5 1 2 1 1 3 5 3 1 3 5 3 3 6 5 6 3 6 5 6 6  
 6 5 6 3 6 5 6 6 1 6 1 5 1 6 1 1 1 6 1 5 1 6 1 1 3 5 3 3 1 2 1 1  
 3 5 3 3 6 5 6 6 3 5 3 3 1 2 1 1 3 5 3 3 6 1 6 5 ---bertambah cepat  
 3 2 3 1 3 2 3 3 3 2 3 1 3 2 3 3 6 5 6 3 6 5 6 6 6 5 6 3 6 5 6 6

D10: Klocian - solo

Transcribed from Hi8 video 4 by author.

**Klocian**

Gambang

The musical score for Gambang Klocian consists of seven systems of notation. Each system includes a treble clef staff with a 4/4 time signature and a corresponding line of rhythmic notation with fingerings (1-6) and accents. The notation is as follows:

- System 1: 1 6 5 1 | 6 3 5 5 3 2 1 5 1 6 | 1 1 5 1 2 3 5 1 6
- System 2: 1 6 5 3 2 1 5 1 6 | 5 1 3 3 5 5 6 6 1 1 | 3 3 5 5 6 6 6 6 6 6 6 6 6 6
- System 3: 1 6 5 1 5 6 1 6 5 1 5 6 | 5 6 5 6 5 1 6 1 3 | 5 3 6 3 5 6 3 5 3 6 3 3 3 3
- System 4: 5 6 3 5 3 6 3 3 3 3 | 5 6 3 5 3 6 3 5 6 3 3 3 3 3 | 5 6 3 5 3 6 3 3 3 3 3
- System 5: 13 15 5 2 6 1 2 6 1 5 2 6 1 5 1 | 2 3 5 1 6 5 3 3 3 3 3 | 6 6 5 6 6 5 6 6 3 6 5 6 6 6 6
- System 6: 17 1 2 3 5 1 5 6 6 6 6 | 1 1 2 3 3 2 1 3 2 3 1 3 | 5 6 5 1 6 5 6 6 6 6 6
- System 7: 21 2 2 1 1 6 6 5 5 | 2 3 1 2 5 2 3 3 3 3 3 | 3 3 3 3 3 3 3 3 3

Gambang

D11: Klocian duo 1 - A/I

Transcribed from Hi8 video 4 by author.

Klocian duo - Pk A/Ichwan

The musical score is written for a single melodic line in treble clef. It begins in 4/4 time with a tempo of  $\text{♩} = 147$ . The score includes several tempo changes: *accel* at measure 10, *a tempo* at measure 20, and *ritard* at measure 30. The tempo returns to  $\text{♩} = 146$  at measure 30. The score concludes with a final *ritard* at measure 35, where the tempo is marked as  $\text{♩} = 93$ . The piece features various rhythmic patterns, including eighth and sixteenth notes, and rests. The fingering is indicated by numbers 1-5 below the notes. The score is divided into six systems, with the first system starting at measure 1 and the last system ending at measure 35.

1  $\text{♩} = 147$  *accel*  $\text{♩} = 165$

2' 1 6 5 6 5 5 1 1 | 2 1 1 5 1 1 1 1 3 | 5 3 3 2 3 5 3 3 6 6 | 5 6 3 6 5 6 3

5 6 3 6 5 6 3:1 | 6 1 5 1 6 1 5 1 | 6 1 5 1 6 1 1 1 | 2 1 1 3 5 3 3 1 | 6 1 1 2 3 2 2 1

$\text{♩} = 176$   $\text{♩} = 181$

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

*a tempo*  $\text{♩} = 176$   $\text{♩} = 183$

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

3 4

3 3 5 5 6 6 1 1 | 3 3 5 5 6 6 5 | 1 6 5 5 6 1 1 5 5 6 | 5 6 5 6 1 5 5 5

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

5  $\text{♩} = 146$  *ritard*

2 2 1 2 2 2 | 1 1 1 2 2 5 5 2 2 | 1 1 2 2 2 5 5 2 2 | 5 6 1 6 6 2 5 6 2 1 1 | 5 6 2 5 1 1 5

$\text{♩} = 93$  *ritard*  $\text{♩} = 169$  6

6 6 1 1 6 6 | 2 2 1 1 5 6 | 2 2 5 2 5 5 6 2 5 | 1 1 1 1 1 | 2 2 2 2 1 1 1 1 1

2 2 2 2 2 1 1 1 1 | 2 2 6 5 2 1 2 2 2 | 6 6 6 6 6 5 5 5 5 5 | 2 2 2 2 5 5 5 5 5 | 2 2 2 2 2 5 5 1 6 5

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

D12: Klocian duo 2 - A/B

Transcribed from Hi8 video 4 by author.

Klocian Pak A & B

$\text{♩} = 178$   $\text{♩} = 206$

A

B

$\text{♩} = 228$  ritard  $\text{♩} = 109$  ritard

A+B

A

B

## E: Bali – *tingklik, joged, jegog and gamelan gambang*

### E1: Tingklik - Pemungkah

x3

x3

### E2: *Grantang - Munduk*

North Bali from Ketut Arina (courtesy Diana Scott) notation

|          |         |          |                 |                       |
|----------|---------|----------|-----------------|-----------------------|
| 1122     | 2155-   | 33'42    | 2222            | cenig putri aju       |
| 1211     | 1544    | 2211     | 111             | ngijeng cening jumah  |
| 5155     | 54'3'3' | 4'3'2'2' | 2'2'2'2'        | meme luas malu        |
| 3'3'4'4' | 4'511   | 2211     | 1               | kepeken mblanjn       |
| 5445     | 4334    | 5115     | 44444 (4512 DC) | apang ada darang nasi |

This notation is problematic: if the dots represent upper octaves, then it must be an inverted numeric system like the Sundanese. The uneven last bars probably omit the necessary rests.



Pengapit, kancil

Tresillo 3 +2 +3 3 +2 +3 Transition 3 +5

Bridge Sesillo: 3 +3 +3 +3 +3 +4

Kancil  
Pengapit  
Undiri

### E4: Seni Jegog – Punyah

Transcribed by the author from cassette *Jegog – kesuma Sari Vol.4*

1st grantang

2nd grantang  
Celuluk  
Undir 2 octaves below written

suling

### E5: Gamelan gambang - Condong kapingkalih

Original transcription by Schaareman (sample below), transcribed into staff/numeric notation by author.

Gangsa 1.3.4.7.5. 4.....3..... 4.....7..... 5.....4.....  
 Pametit & ..3.4...5. 4.3..3..33..4.3. 44..3.44..33.3.. 55.5..5.44..5.4.  
 Pamenang 1.....7... ..77.77..11.1.1 ..11.1..77..1.77 ..1.77.7..77.7.7

Cakat 1.3.4..... 4.3..3..33..4.3. 44..3.44..3.11.1 ..11.1..44.4...4.  
 .....7.5. ...77.77..55.5.5 ..55.5.77.7..7. 55.7..55..7.55.5

Pamero 1.....7.5. ...77.77..55.5.5 ..55.5..77..1.7. 5.1.7.55..7.55.5  
 ..3.4..... 4.3..3..33..4.3. 44..3.44..33.3.3 .4.3.3..44.4...4.  
 manggel

Gangsa 3.....7..... 1.....3..... 4.....7.....  
 Pametit 3.5.4.33..33.3.3. ..33.3..33.3..3. 4..5.4.5.4.5.4..  
 .1.7.1..77..1.7. 11..7.11..7.11.1 ..7.1 .7.1.7.1.7.

Cakat 33..4.33..11.1.. 11.1..1.33..1.3. 4..3.4.3.4.3.4  
 ..55.5..77..5.77 .. 5.77.7..77.7.7 ..7.5.7.5.7.5.

Pamero ..55.5..77..5.7. 1.5.7.11..7.11.1 ..7.5.7.5.7.5.  
 33..4.34..33.4.3 .3.4.3..33.3..3. 4..3.4.3.4.3.4

Gangsa 5.....4..... 3.....7..... 1.....3..... 1.....7.....  
 Pametit 3.5.3.5.3.5.3.5. 3.3..3.3.3.3.3. .3.3.33.3..3..3. ..3..3..3..3..3..3

SARON

1 3 4 7 5 4 3 4 7 5 4 3 7

Pametit 4 3 4 7 5 4 3 7

1 3 4 7 5 4 3 7 7 3 3 1 1 4 1 3 1 4 4 1 1 3 1 4 4 7 7 3 1 3 3 7 7 5 5 1 5 7 7 5 7 4 4 7 7 5 7 4 7 3 1 5 7 4 1 3 3 7 7 3 1 3 7 3

Cakat 8 1 3 4 7 5 4 3 7 7 3 3 1 1 4 5 3 5 4 4 5 5 3 5 4 4 7 7 3 7 1 1 7 1 5 5 1 1 7 1 5 5 4 4 7 4 5 5 4 5 3 3 5 5 4 5 3 3 7 7 1 1 5 1 7 7

Pamero 1 3 4 7 5 4 3 7 7 3 3 5 5 4 5 3 5 4 4 5 5 3 5 4 4 7 7 3 7 1 3 7 3 5 4 1 3 7 1 5 5 4 7 4 5 5 4 5 3 3 5 5 4 5 3 4 7 7 3 3 5 4 7 3 1

Pamenang 8 numeric notation as for pametit



## E6: Gamelan gambang - Piece in Saih Kusumba

Transcribed from field tape vi by author

Saron

Pametit

Cakat

Pamero

Pamenang

The musical score is presented in four systems, each containing four staves. The instruments are labeled as Saron, Pametit, Cakat, Pamero, and Pamenang. The notation is in 5/8 time and features a complex, rhythmic melody with many sixteenth and thirty-second notes. The Saron part is the most prominent, with a melodic line that is often followed by the other instruments. The Cakat and Pamero parts provide a steady, rhythmic accompaniment, while the Pametit and Pamenang parts add texture and depth to the overall sound.

## Appendix 2- Measurements, notes and diagrams

### Measurements of Balinese *gambang*

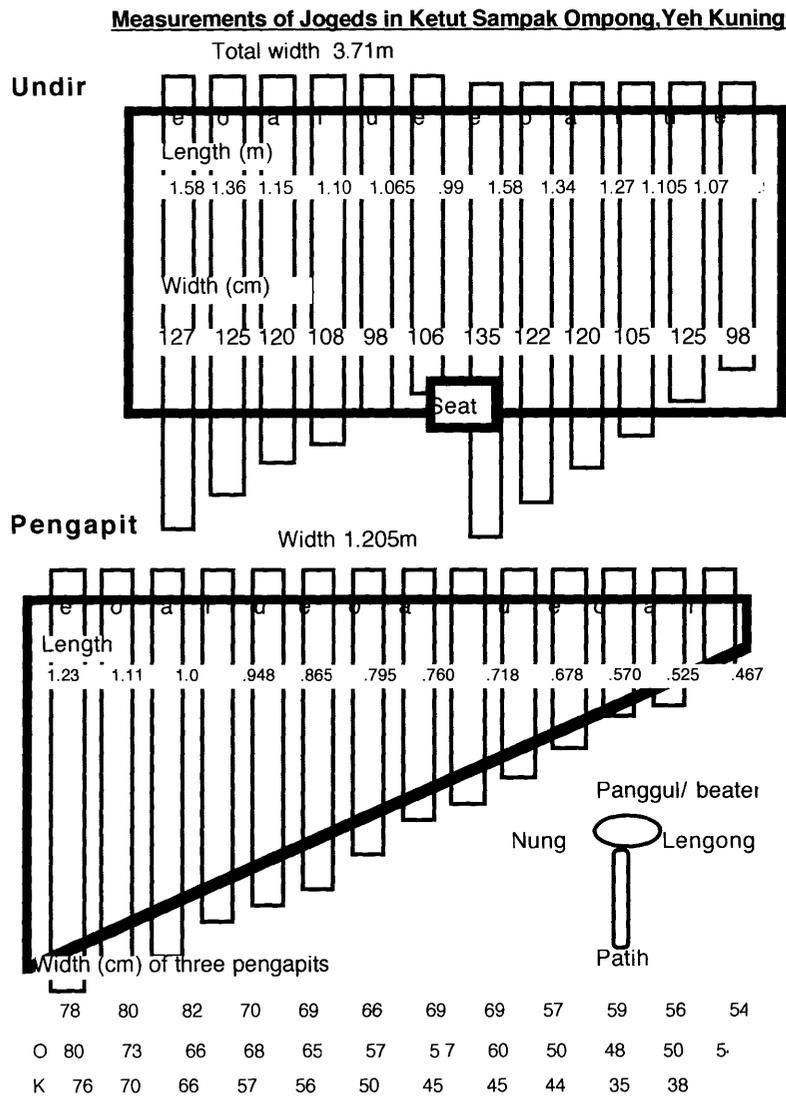


Fig76: Joged Bumbung –Measurements at Yeh kuning

**Measurements of Jegogs in Sekhe Jegog "Suara Ulangan", Desa Delod Brawa, Negara**

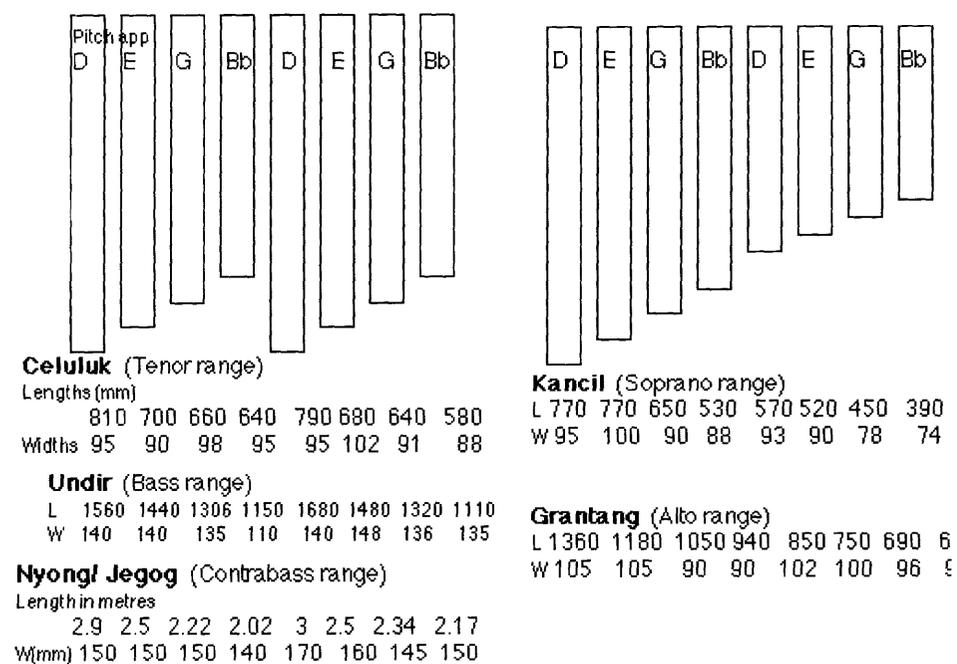


Fig77: Seni Jegog – measurements at Suara Ulangan

| <b>Table :</b><br>District   | <b>List of</b><br>Forms          | <b>relevant researchers</b><br>Researcher      |
|--|----------------------------------|--|
| <b>Central and border areas</b>  |                                  |  |
| Bali   | <i>Gamelan gambang</i>           | McPhee, Kunst, Schlager, Schaareman, Salisbury |
| Bali   | <i>Seni Jegog, Joged Bumbung</i> |  |
| Banyuwangi   | <i>Angklung</i>                  | Crawford, Sutton                               |
| East Java  | <i>Patrol</i>                    |  |
| Madura   | <i>Galundang</i>                 | Body   |
| Central Java   | <i>Gambang kayu</i>              | Kunst, Sutton, Barbara, STSI Solo, Brinner     |
| Banyumas   | <i>Calung</i>                    | Sutton   |
| Cirebon  | <i>Gambang</i>                   | Thomas   |
| Sunda  | <i>Gambang</i>                   | Weintraub, Cook, Goldsworthy, Upandi, Suryana  |
| Jakarta  | <i>Gambang kromong</i>           | Yampolsky                                      |
| <b>"Outer" areas</b> (not treated in this work, other than in passing) |                                  |  |
| Sumatra  | <i>Gamolan, gambang</i>          | Goldsworthy, Kartomi, Kunst                    |
| Flores   | various                          | Kunst, Kartomi                                 |
| Nusa Tenggara(other)   | Kartomi                          |  |
| Sulawesi   | Kartomi                          |  |
| Kalimantan   | Kartomi                          |  |
| Mollucas   | Kartomi                          |  |
| Irian Jaya   | Kunst                            |  |

Fig78: Table of *gambang* research

## Appendix 3 - Glossary

|                            |   |
|----------------------------|---|
| <i>aduh manis</i>          | Interval of a fifth used by <i>bonang</i> or <i>gambang</i> (Central Java)  |
| <i>adu rasa</i>            | Intervals or cross-rhythms used for their “appealing conflict” (Sunda)  |
| <i>angklung</i>            | (Sunda) shaken bamboo idiophone; ensemble of such   |
| <i>angklung Banyuwangi</i> | bamboo xylophone of two types: <i>angklung pajak</i> , with a low frame; <i>angklung caruk</i> , a high seated frame. Also, the <i>angklung Banyuwangi</i> ensemble including gongs, metallophones and drums; the music played by these ensembles |
| <i>barang</i>              | a note; adj: instrument bearing that note; one of the <i>pelog</i> modes.   |
| <i>bareng/barung</i>       | “standard”, often middle range of a family of instruments   |
| <i>barong</i>              | lion-dragon, often the head as icon   |
| <i>batu</i>                | stone, milestone  |
| <i>balungan</i>            | “skeleton”, nuclear melody  |
| <i>banyumili</i>           | the sound of running water, <i>gambang</i> technique using steady octaves   |
| <i>bawa</i>                | introductory vocal passage (CJ); <i>angklung</i> passage of similar nature (Banyuw)   |
| <i>becat</i>               | interlocking pattern in <i>gamelan gambang</i> , based within a fourth  |
| <i>bem</i>                 | note 1 ; adj: instrument bearing that note; one of the <i>pelog</i> modes.  |
| <i>bonang</i>              | series of kettle-gongs on a frame   |
| <i>cacahan</i>             | Repetition of the melody notes in one part, as part of <i>timpalan</i> (see below)  |
| <i>cacagan</i>             | interlocking parts, subdivision or enumerate  |
| <i>carukan</i>             | imbal, hocket   |
| <i>caruk</i>               | 1 metallophone (Bali) 2 trough xylophone (Madura) 3   |
| <i>cengkok</i>             | a variable phrase for <i>gambang</i> , <i>gender</i> , etc strung between <i>seleh</i> points   |
| <i>cinquillo</i>           | Latin isometric rhythm with five beats over quadruple time  |
| <i>demung</i>              | low metallophone, also called <i>saron demung</i> ; lowest metallophone (Banyuwangi)  |
| <i>gatra</i>               | four note group in a Javanese <i>balungan</i>   |
| <i>gamelan</i>             | Music played on tuned percussion instruments in Indonesia ( <i>gamel</i> = to hit)  |
| <i>gambang</i>             | xylophone of wood, bamboo slats or bamboo tubes played with paired beaters, many versions throughout Indonesia  |
| <i>gabbang</i>             | Sumatran xylophone  |
| <i>galong</i>              | “clay”, name of East Javanese <i>patet</i>  |
| <i>gambang gangsa</i>      | <i>gambang</i> -shaped metallophone played with paired beaters, generally obsolete  |
| <i>gandrung</i>            | <i>gamelan</i> genre in Banyuwangi and Bali; female singer for <i>gandrung</i> ensemble   |
| <i>gangsa</i>              | bronze for <i>gamelan</i> instruments (3 parts tin, 10 parts copper); Balinese bronze metallophone  |
| <i>gawa</i>                | second player in Banyuwangi paired instruments  |
| <i>gejek/kecek</i>         | Balinese percussive plate stack   |
| <i>geter</i>               | <i>gambang</i> technique involving constant rebound   |
| <i>gendhing</i>            |   |
| <i>gembyang</i>            | interval of an octave, also <i>kempyang</i> ; technique based on parallel octaves   |
| <i>gerong</i>              | male chorus in Javanese <i>gamelan</i> ; -an, the vocal part  |
| <i>giro</i>                | metrical structure in East Javanese <i>gamelan</i> , generally eight notes in a <i>gongan</i>   |

|                     |   |
|---------------------|---|
| <i>gong, goong</i>  | the large gong in a set of hanging gongs; the endpoint in a cycle marked by gong  |
| <i>gongan</i>       | cycle leading up to gong; the sequence between two gong endpoints   |
| <i>golek</i>        | doll-like puppets with three rods, <i>wayang golek</i> predominant in Sunda   |
| <i>grantang</i>     | Balinese xylophone  |
| <i>garantang</i>    | xylophone in other parts of Indonesia   |
| <i>gupakan</i>      | drum in Balinese <i>joged Bumbung</i>   |
| <i>halus</i>        | refined, soft   |
| <i>irama</i>        | general term for rhythm; relative density of rhythms  |
| <i>jegog</i>        | large bamboo xylophone, Seni - ensemble of such instruments   |
| <i>joged</i>        | social dance in Indonesia and Malaysia; - <i>bumbung</i> ( <i>bungbung</i> ), ensemble of bamboo xylophones in Bali   |
| <i>kamprangan</i>   | <i>gembyangan</i> ) parallel octaves, or based on octaves   |
| <i>kempyang</i>     | interval of an octave, or six keys on a pentatonic instrument; two small horizontal gongs in a frame in Javanese <i>gamelan</i>   |
| <i>kempyung</i>     | interval of a fifth, or four keys on a pentatonic instrument  |
| <i>kancil</i>       | high bamboo xylophone in <i>Joged Bumbung</i> and Seni <i>jegog</i> ensembles   |
| <i>karawitan</i>    | the practice and theory of <i>gamelan</i> music and related music in Java   |
| <i>kecrek</i>       | percussive plate stack in Java and Sunda  |
| <i>kelituk</i>      | small horizontal gong in a frame in Balinese bamboo ensembles   |
| <i>kenong</i>       | large horizontal gongs in a frame in Javanese <i>gamelan</i> marking half and quarter points in gong cycles; half and quarter points in Sundanese gong cycles, not a specific instrument, also, Sundanese note name |
| <i>kempul</i>       | small gongs in a set of hanging gongs; point in gong cycle marked by <i>kempul</i>  |
| <i>kendang</i>      | drum, common Indonesian term  |
| <i>ketawang</i>     | cyclic form in Javanese <i>gamelan</i>  |
| <i>ketipung</i>     | small drum in Javanese <i>gamelan</i>   |
| <i>ketuk</i>        | small horizontal gong in a frame  |
| <i>ketukan</i>      | <i>gambang</i> technique involving separated left hand rhythms like <i>ketuk</i> rhythms  |
| <i>kidung</i>       | ancient sung texts  |
| <i>klenengan</i>    | <i>gamelan</i> performance without accompanying dramatic or ceremonial function   |
| <i>korek</i>        | scratching ; a technique particularly employed on bamboo <i>gambang</i> s for melodic or signalling purposes  |
| <i>kulintang</i>    | wooden xylophone in North Sulawesi, also <i>kolintang</i>   |
| <i>kulit</i>        | rawhide; <i>wayang</i> -, shadow puppet drama   |
| <i>ladrang</i>      | cyclic form in Javanese <i>gamelan</i>  |
| <i>lagu</i>         | song; melody created or embellished in Javanese <i>gamelan</i> ; descriptor for goal tone cycles from which many melodies may be created  |
| <i>lamba, lombo</i> | slowly, or simple <i>irama</i> level  |
| <i>lanang</i>       | male: one of a pair, drums/ <i>kendang</i> , or <i>bonang</i> kettles of two different shapes   |
| <i>lancaran</i>     | Central Javanese term for a fast, short cycle piece also: <i>bubaran</i> , <i>giro</i>  |
| <i>lesung</i>       | rice pouding mortar   |
| <i>lima</i>         | five; note on <i>gamelan</i> instruments; name of a pathet  |

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| <i>lincak</i>        | second <i>angklung</i> Banyuwangi  |
| <i>manyura</i>       | name of a pathet   |
| <i>miring</i>        | microtonal variations on <i>gamelan</i> notes; vocal, <i>rebab</i> or <i>suling</i>  |
| <i>nem</i>           | six; note on <i>gamelan</i> instruments; name of a pathet  |
| <i>nyong</i>         | massive bass bamboo xylophone (Bali)   |
| <i>Osing</i>         | Banyuwangian ethnicity and language  |
| <i>oncangan</i>      | variation technique in balinese <i>gamelan gambang</i>   |
| <i>pantus</i>        | <i>Angklung</i> Banyuwangi: control and leader   |
| <i>patus</i>         | Balinese bamboo <i>gambang</i> s: control and leader   |
| <i>pengapit</i>      | medium bamboo xylophone in Joged Bumbung and Seni jegog ensembles  |
| <i>patus kancil</i>  | leader of the kancil section   |
| <i>pamero</i>        | xylophone of the <i>Gamelan gambang</i> , Bali   |
| <i>pametit</i>       | xylophone of the <i>Gamelan gambang</i> , Bali   |
| <i>penggede</i>      | largest xylophone of the <i>Gamelan gambang</i> , Bali   |
| <i>penutup</i>       | closing; final piece, or coda to a performance   |
| <i>prapatan</i>      | Banyuwangian variation technique   |
| <i>peking</i>        | <i>saron panerus</i> of Javanese <i>gamelan</i> , high metallophone  |
| <i>pola</i>          | goal tone structure of Sundanese <i>gamelan</i> , also <i>patokan</i>  |
| <i>patokan</i>       | occasionally used in Sunda for nuclear melody, <i>patokaning</i> : primary pitch in mode   |
| <i>patrol</i>        | East Javanese bamboo percussive music, essentially non-pitched   |
| <i>pesindhen</i>     | female singer in Javanese <i>gamelan</i>   |
| <i>pinjalan</i>      | <i>gambang</i> technique involving parallel octaves, with two notes in the right hand for each one in the left   |
| <i>rancak</i>        | any stand for a <i>gamelan</i> instrument  |
| <i>rangkep</i>       | maximum density for decoration of a nuclear melody, may mean fast, but <i>rangkep</i> sections can be slow when the nuclear melody is extremely slow   |
| <i>rincik</i>        | lit. "child" Sundanese term for high instrument, esp. <i>bonang</i>  |
| <i>saih</i>          | Balinese scale   |
| <i>salendro</i>      | see <i>slendro</i>   |
| <i>sanga</i>         | "nine" - a pathet, also <i>saron sanga</i> : nine-keyed <i>saron</i>   |
| <i>saron</i>         | mid-range 6-10 keyed metallophone  |
| <i>selang-seling</i> | alternating technique; <i>seling kerep</i> , <i>-lombo</i> , Banyuwangian variation techniques   |
| <i>sepuluh</i>       | ten; name of a pathet  |
| <i>serang</i>        | "clay"; name of a pathet   |
| <i>sesegan</i>       | variation technique in <i>Angklung</i> Banyuwangi  |
| <i>sesillo</i>       | invented term to represent an isometric division of six accents across a quadruple beat, eg. 3+3+3+3+2+2, found in Indonesian and most amplified music |
| <i>slenthem</i>      | lowest metallophone in Javanese <i>gamelan</i> , with resonating bamboo tubes; second lowest metallophone in <i>angklung</i> Banyuwangi                |
| <i>slendro</i>       | an hemitonic pentatonic scale found in various versions throughout Indonesia, also <i>salendro</i> ; related to the 8thC. Sailendra dynasty            |

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| <i>sorog</i>          | a <i>pelog</i> -related hemitonic scale in Sunda  |
| <i>susulan</i>        | variation technique in Sundanese <i>degung</i> gamelan  |
| <i>tari</i>           | dance   |
| <i>tarompet</i>       | double reed instrument throughout Indonesia   |
| <i>tayuban</i>        | <i>gamelan</i> accompanied dance form   |
| <i>tembang</i>        | vocal genres common throughout Indonesia  |
| <i>teng</i>           | plate gong used in <i>Joged Bumbung</i>   |
| <i>timpalan</i>       | variation technique in <i>Angklung</i> Banyuwangi; such as - empat  |
| <i>tingklik</i>       | Balinese bamboo xylophone   |
| <i>tresillo</i>       | Latin term representing an isometric division of three accents across a quadruple beat, eg. 3+3+2, found in Indonesian and most amplified music |
| <i>undir</i>          | immense Balinese bamboo xylophone, <i>Jegog</i> or <i>Joged</i>   |
| <i>Wedha Prdangga</i> | an ancient Javanese text  |
| <i>wadon</i>          | female; one of a pair ( <i>kendang</i> or <i>bonang</i> )   |
| <i>wolu</i>           | "eight" (Java) one of the <i>patets</i> in East Java and Cirebon  |

**The goal tone series, or nuclear melody:** variations in name and concept:

in Central Java *balungan*

in Sunda *pola*, *pokok*, occasionally *lagu*

in Bali *gendhing*, *pokok*

in Banyuwangi *lagu*, *gending*

in Cirebon *lagu*

*Terms for tempo and density variation:*

Sundan/Cirebon *irama*, *wilet*, *rangkep*, *sawilet*, *sawilet setengah* or *antara*, *duawilet*

Central Java *irama* (*lancar*, *dados*, *tanggung*, *wilet*, *rangkep*) *kerep*, *arang*

Banyuwangian: *lombo*, *rangkep*

Balinese: *kerep*