

## GENDÈR BARUNG, ITS TECHNIQUE AND FUNCTION IN THE CONTEXT OF JAVANESE GAMELAN\*

Sumarsam

In the *gamelan* of Central Java there are three types of *gendèr*: *gendèr panembung*,<sup>1</sup> *gendèr barung* and *gendèr panerus*. The construction of these three instruments is similar. They are metallophones with bronze, iron, or brass keys suspended by cords over tube resonators. *Gendèr panembung* has six or seven keys and a range the same as the lowest section of the *gendèr barung*'s. *Gendèr barung* usually consists of two and one-half octaves. *Gendèr panerus* has the same number of keys as *gendèr barung* but is pitched one octave higher. As a result, it overlaps *gendèr barung* by one and a half octaves. Here we are going to discuss only *gendèr barung* (hereafter referred to as *gendèr*), its technique and function in the context of the *gamelan*.<sup>2</sup>

*Gendèr* is generally accepted as an important instrument in the *gamelan*.<sup>3</sup> *Gending* (*gamelan* compositions) with *bukà* (introduction) by *gendèr* are named *gending gendèr*. In other *gending*, except *gending bonang*,<sup>4</sup> if the *rebab* is absent from the ensemble, *gendèr* is called upon to play *bukà*. Either the *bonang barung* or the *gendèr* has the right to play *bukà* for *gending lancaran*.<sup>5</sup> The pitch of *gendèr* is in the low and medium range. It produces full yet soft sounds. If *gendèr* is absent from the *gamelan*, the sound of the ensemble is not as full and sonorous. Thus *barung* (verbs, *ambarung*, *binarung*), the second half of the full name for *gendèr*, means playing or singing together in order to create a full sound. The *céngkok* (melodic patterns) created by *gendèr* frequently suggest patterns to other instrumentalists or vocalists.

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\* This paper was delivered at the spring 1974 conference of the northeast chapter of the Society for Ethnomusicology, Brown University. Wesleyan *gamelan* students have helped in its preparation. We demonstrated all *gendèran* examples and two *gending* for *gamelan gadon* as part of the presentation of the paper.

1. *Gendèr panembung* is also called *slentem*. The latter name is more common than the former.
2. Two principal tuning systems, *sléndro* and *pélog*, are used in the *gamelan*. We will only discuss *gendèr barung* in *sléndro* tuning.
3. The *rebab*, a two-stringed bowed lute, is frequently accepted as a leader of the ensemble. The *kendang*, two-headed barrel-drums, are also considered important instruments, as the *kendang* player is responsible for setting, maintaining, and signaling changes in *tempi*.
4. *Gending bonang* are compositions in which the *bonang barung* is featured as leading the melodic line of the ensemble. *Bonang* is an instrument which has a double row of small horizontal gongs.
5. *Lancaran* is a name for a *gamelan* compositional structure. There are many structures (*ketawang*, *ladrang*, and *srepegan* are others)--each differing in the number of melodic patterns in a basic structural unit.

### Melodic Patterns in Gendèr Parts for Genḡing

Basically the gendèr player works with melodic patterns. Two kinds of gendèr technique are *lambà* and *rangkep*. The word *lambà* means "single" (unmarried) referring to the usual or regular speed (104-176 on the Maelzel Metronome), while *rangkep* means "doubled" (208-320). Each full melodic pattern in *lambà* gendèr parts consists of sixteen pulses, and each in *rangkep* gendèr of thirty-two, but the length of time taken in playing a full melodic pattern of gendèr *lambà* and *rangkep* is the same.

Example 1:

A full céngkok of gendèran <i>lambà</i> . <sup>6</sup>	6 .56 i	5 .6i 6	. 2̣ .3̣.	3̣ 2̣ i 6
	.21 6 3	.21 6 .	1 2 6 1	2 3 5 2
A full céngkok of gendèran <i>rangkep</i>	.6.5.6.i	.5.6.i.6	..i.i.i.2̣	..i.i.i.6
	.23.3.3.	3.216.6.	.161.6.1	.2.321.2

Most of the céngkok in *lambà* style are in essence compatible with their counterparts in *rangkep*. Most gendèr céngkok have names based on melodic ideas from the vocal repertoire, gendèr melodic lines, or other technical gamelan terms. Some of these names are: *Rujak-Rujakan* (a peppery fruit dish), *Ājā Ngono* (don't be like that), *Genḡuk Kuning* (yellow maiden), and *Nḡduduk* (hurrying). Traditionally, in teaching gendèr a teacher calls out the céngkok by name to the student. The names have evocative meanings that relate to exciting melodies so they are easily remembered.

Example 2: céngkok *Rujak-Rujakan*.

gendèran <i>lambà</i>	5 6 5 .	5 6 5 3	6 .56 3	6 5 6 i
	. . .61	2 1 2 .	.65 3 .	6 216 1
gendèran <i>rangkep</i>	.5.6.5.2	.5.6.5.3	.6.5.6.2̣	.6.5.6.i
	2.21612.	2.21612.	..212.2.	2.321.1.
vocal	. . . .	2 2 3 3	3 3 3 2	1 2 2̣1
		Rujak nangkā rujakē pārá sarjānā (Rujak made of jack-fruit is the favorite of scholars.)		
gendèran <i>lambà</i>	6 5 6 i	6 .6i 6	5 .35 i	5 6 i 6
	. 216 3	.23 5 2	.16 1 5	6 3 5 6
gendèran <i>rangkep</i>	.6.5.6.i	6.6.6i.6	.5.3.5.i	.5.6.i.6
	.23.3.3.	.5.5.53.	2.161.1.	5.356.6.
vocal	. . . .	3 3 3̣2	2 2 1 3	3 1 1̣6
		Ājā nyéngkā dimèn lestari widādā (Never rest in seeking to be safe and sound.)		

6. Each key, or note, has a given name: barang, gulu, ḡḡḡ, limā, nem. Cipher notation now is commonly used as a teaching device and for analysis. In slendro the arrangement is 1 (barang), 2 (gulu), 3 (ḡḡḡ), 5 (limā), and 6 (nem). A dot in the place of a number indicates a rest. A dot above a number indicates the upper octave, below the number, the lower octave. No dot indicates the middle octave. A

The gendèr player varies a céngkok to accord with the prevailing mood, to avoid repetition, or to agree with the dramatic situation in a *wayang*<sup>7</sup> or dance drama scene he is accompanying. However, because the flow of melody in a gendèng is important, the gendèr player makes smooth connections between céngkok.

Example 3: The same céngkok in different variations.

1.	$\begin{array}{ccccccc} 5 & 3 & 5 & \overline{3} & 5 & 6 & 5 & \dot{1} & 5 & 6 & \overline{1} & \dot{1} & \dot{2} & \dot{1} & 6 \\ . & . & \overline{1} & 6 & 1 & 5 & 6 & 3 & . & 5 & 3 & 5 & 6 & 1 & 2 & 6 \end{array}$
2.	$\begin{array}{ccccccc} 5 & 3 & 5 & \overline{3} & 5 & 6 & 5 & \dot{1} & 5 & 6 & 5 & \dot{1} & 5 & 6 & \dot{1} & 6 \\ . & . & \overline{1} & 6 & 1 & 6 & 1 & . & . & 1 & . & 5 & 6 & 3 & 5 & 6 \end{array}$
3.	$\begin{array}{ccccccc} 5 & \dot{1} & 5 & . & 5 & 6 & 5 & 3 & 5 & \dot{1} & 5 & . & 5 & 6 & \dot{1} & 6 \\ . & 1 & \overline{6} & 5 & 3 & 5 & \overline{3} & 3 & . & 1 & . & 5 & 6 & \overline{3} & 5 & 6 \end{array}$
4.	$\begin{array}{ccccccc} 5 & 3 & 5 & \dot{1} & 5 & 6 & 5 & 3 & \overline{5} & . & 5 & 6 & \overline{5} & . & 5 & 6 \\ \overline{1} & 6 & 1 & \overline{1} & \overline{6} & 5 & 6 & \overline{5} & 3 & 5 & 5 & 3 & 5 & 6 & 1 & 2 & 6 \end{array}$

Lâmbâ and rangkep create different moods. The feeling of a gendèng and the playing technique of other instruments may determine when the gendèr player should play one style or the other. For example, if the drummer plays the lively *kendangan kendang ciblon*<sup>8</sup> style, the gendèr player will play rangkep; and when the drummer plays *kendangan kendang kalih* or *kendangan kendang satunggal*<sup>9</sup> style, the gendèr player will play lâmbâ. There are two styles in lâmbâ: (1) *kembang tibâ* (falling flowers) and (2) *ukel pancaran* (curling and radiating). The latter is more elaborate: the left hand usually has more notes than the right hand. Ukel pancaran may even become similar to rangkep. The choice of rangkep over ukel pancaran or plain lâmbâ depends on the character of the piece being played or the individual preference of the gendèr player.

Example 4:

kembang tibâ	$\begin{array}{ccccccc} \dot{2} & \dot{1} & \dot{3} & \dot{2} & 6 & 5 & 3 & 2 & 5 & 6 & \overline{1} & \dot{1} & 6 & 5 & 3 \\ 2 & \overline{1} & 2 & 3 & 2 & 6 & \overline{5} & 6 & 3 & 5 & . & 2 & 1 & 2 & 3 & 5 & 6 & 3 \end{array}$
ukel pancaran	$\begin{array}{ccccccc} \dot{2} & \dot{1} & \overline{6} & \dot{1} & 6 & 3 & 5 & 3 & 2 & 5 & 6 & 5 & \dot{1} & 5 & 6 & 5 & 3 \\ \overline{2} & 1 & 2 & 3 & 5 & 2 & \overline{6} & 3 & 6 & 5 & 3 & 5 & \overline{5} & 3 & 5 & \overline{5} & 5 & \overline{6} & 5 & 3 & \overline{3} \end{array}$

dash above a number or numbers indicates a fractional duration of the notes. A gendèr sléndro usually has the following keys:  $\dot{1} \dot{2} \dot{3} \dot{5} \dot{6} 1 2 3 5 6 \dot{1} \dot{2} \dot{3}$ . Numbers above a line indicate notes created by the right hand, below a line, notes created by the left.

7. Wayang is the Javanese shadow play. The most popular kind of wayang, *wayang purwa*, tells stories from the Ramayana and Mahabharata epics. It is traditionally performed from about 9:00 P.M. until sunrise.
8. Drum melodies (*kendangan*) played on the *kendang ciblon*, a drum originally used only for dance accompaniment, but now used in concerts also. *Kendang* means drum. *Ciblon* is an onomatopoeic name based on the sound made by people slapping water.
9. *Kendangan kendang kalih* (drum part for two drums) refers to melodies played on the *kendang ageng* and *kendang ketipung*. *Kendangan kendang satunggal* (drum part for one drum) denotes melodies played on the *kendang ageng* alone.

The most exciting melodies played on gendèr are rangkep in *irama rangkep*.<sup>10</sup> Here, a full céngkok has sixty-four pulses, double the number of pulses of a céngkok of rangkep in *irama wilet*. Thus, although the gendèr player plays twice as many notes, the number of céngkok in a section of a composition remains the same as in *irama wilet*. The gendèr player may fill the sixty-four pulses by putting together two new céngkok, each thirty-two pulses long, as in example 5a.

Example 5a:

a céngkok of gendèran rangkep

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

a céngkok of gendèran rangkep in irama rangkep

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

Or the gendèr player may repeat a section of one céngkok and then add a section of another céngkok as in example 5b.

Example 5b:

a céngkok of gendèran rangkep

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

a céngkok of gendèran rangkep in irama rangkep


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

Occasionally, within these céngkok constructions, a player may briefly imitate the rhythmic pattern of other instruments or the vocalist. These moments of imitation increase the atmosphere of excitement in *irama rangkep*.

Example 5c:

a céngkok of gendèran rangkep in irama rangkep

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



imitates drum rhythm

### Gendèr in the Wayang

It is important to discuss the function of gendèr in the wayang since the gendèr player has a demanding task to fulfill and must play more than any other musician in the gamelan. During the wayang night, gendèr has three functions: it must be played in gending, *sulukan* and *grimingan*. Gending is a generic term for compositional structures

10. Irama or wirama is the element in gamelan compositions which involves tempo and the length and number of melodic patterns. There are five irama: lancar, tanggung, dadi, wilet, rangkep. Each irama has three distinct speeds: seseg (fast), sedeng (medium), and tamban (slow).

which require the participation of all the gamelan instruments. Sulukan are the chants of the *dalang* (puppeteer) which set the mood. There are three groups of sulukan: *paṭetan*, *sendon*, and *ādā-ādā*. In *paṭetan*, rebab, gendèr, *gambang*, *suling*, kendang, kempul and gong suwukan accompany the dalang's chant. Sendon are accompanied by the same instruments except the rebab. *Ādā-ādā* are accompanied by gendèr, kendang, kempul, and gong suwukan and also have continuous *ḍoḍogan* or *kepyakan*<sup>11</sup> by the dalang. Grimingan is played by gendèr, kendang, kempul and gong suwukan during the dalang's dialogue to support the mood of the scene. Also, it keeps *paṭet* (mode)<sup>12</sup> established continuously so that the dalang can more easily begin melodies in the right mode when he wishes to chant or sing. Here the gendèr player chooses freely from all or part of any melodic pattern used in a gending or sulukan. Whatever he feels exemplifies the mood of the scene.

### Gendèran in the Sulukan

Sulukan are basically the chants of the dalang accompanied by instruments. However, in my experiences as a gamelan musician, I have found that village gendèr players have considerably more freedom to improvise rhythmically and melodically when accompanying the sulukan than their counterparts in the courts. They often alternate free and fixed tempo sections. In court techniques, however, this type of improvisation is limited by the fact that sulukan accompaniment has been divided into two parts (*pipilan* and *gembyungan*) with content well defined. As a result, the dalang and gendèr player work together more closely.<sup>13</sup>

The two playing techniques in gendèran sulukan are *gembyungan*<sup>14</sup> and *pipilan*. The former is a combination of the words *gembyang-an* and *kempyung-an*. *Gembyang* means "octave" (approximately 1,200 Ellis cents) and *kempyung* means the musical interval which results from playing two notes which flank two gendèr keys (approximately 700 Ellis cents). In *gembyungan* technique, *gembyangan* and *kempyungan* are important accent points in the melodic flow. Gendèran *gembyungan* is used particularly in *ādā-ādā* to create tense or serious moods.<sup>15</sup>

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11. *Ḍoḍogan* is the sound of the wayang chest being struck by the dalang with a type of mallet (*cempālā*). *Kepyakan* is the sound of bronze plates which hang on the side of the wayang chest being tapped by the right foot of the dalang while he sits cross-legged.
  12. See below, p. 166.
  13. In 1961 I began my gamelan studies at the Konservatori Karawitan Indonesia in Surakarta. Most of my gamelan teachers there had been court musicians. Thus, most of what is taught at this school grows out of court gamelan style. Prior to 1961, I played gamelan in my home village of Ḍanḍer, Bojonegoro, East Java.
  14. Another term for *gembyungan* is *debyang-debyung*.
  15. There are *ādā-ādā* in *pélog* tuning accompanied by gendèr *pipilan*. However, this happens only in wayang *geḍog*.

Example 6: Excerpt from the *âdâ-âdâ* named *Girisâ* (paṭet nem).

dalang's sulukan

2 3 5 5 5 5 3 5 6  
leng ngeng gatini kang

gendèran

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

3 5 3 2 2 2 2 2 1 1 2  
ha- wan sa- bha sa- bha

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

In pipilan the gendèr player usually sounds notes one at a time. Sendon and paṭetan may be played with pipilan or a combination of pipilan and gembyungan. Generally, most of the gendèran sulukan are played without strictly fixed tempi. However, some sulukan have a part called *ompak-ompakan* which is played in fixed tempo.

Example 7: An excerpt from *Paṭet Keḍu* (a paṭetan in paṭet nem).

dalang's sulukan

2 2 2 2 2 1 2 1 6 2 1  
wreksâ gung tinunu o

gendèran pipilan (free tempo accompaniment)

...353...i..2i66..53....6.....i62i6....i  
6i2...22i.232...16.653356356666.....i22i.

gendèran ompak-ompakan (fixed tempo continuation of pipilan)

.i.i.i.i .i.2.i.6 .i.i.i.3 .5.6.i.6 .3.5.3.2 .5.3.5.6  
1.111.11 1.16.1.2 .16.6i2. ..2i6.6. 53.56535 32.352i6

Besides accompanying the dalang's sulukan, paṭetan are also played during gamelan concerts. Here the rebab player leads the other instrumentalists. Kempul, gong suwukan, kenong, kenḍang, bonang and celempung do not play. Paṭetan are always played after the end of a gendèng. They also precede gendèng which are in a different paṭet from the gendèng just completed. If a gendèng is to have *bâwâ* (introduction by a male singer) as *bukâ*, paṭetan for the gendèng is played prior to the *bâwâ*. The rebab player determines whether or not a gendèng should be introduced by a *bâwâ*.

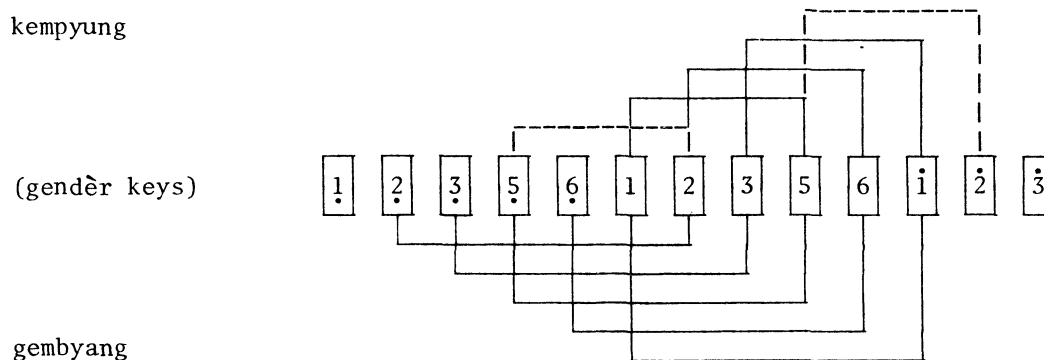
### The Role of the Gendèr in Paṭet

In sléndro tuning there are three paṭet: *nem*, *sàngâ* and *manyurâ*. Each paṭet has its appropriate time period in the gamelan performance because the relationship of paṭet, time, and mood is important for both musicians and listeners. Paṭet can be described by investigating these factors: (1) the hierarchy of tones played; (2) how the *balungan* (skeletal melody) of a gendèng relates to the céngkok played on other

instruments; (3) *gendèr céngkok* and the *gembyang kempyung*; (4) possibilities of transposition from one *patèt* to another; (5) how the vocalists and *rebab* adapt to the tuning of the fixed pitch instruments; and (6) the way modulation transpires.<sup>16</sup> Here I would like to introduce the idea of *patèt* in a general way, especially from the standpoint of melodic patterns played on the *gendèr*.

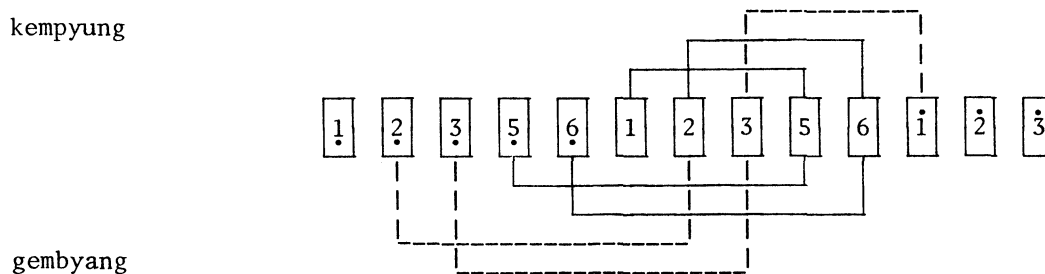
Each paṭet has a tonic (*ḍong/ḍasar*) to which the other tones are subordinate to a greater or lesser degree. In paṭet sāngā, limā (5) is tonic and barang (1) is next in importance. Secondary tones in paṭet sāngā are gulu (2) and nem (6). The tone that has least importance is ḍāḍā (3). Primary tones in paṭet manyurā are nem (6) as tonic and gulu (2). Secondary tones are ḍāḍā (3) and barang (1). The tone that has least importance is limā (5). Unlike the two other paṭet, paṭet nem is mysterious. Its tonic is gulu (2), but the other tones seem to have equal secondary importance.

Patet in céngkok gendèran can be identified by analyzing the character of gendèr céngkok and how the céngkok end. All céngkok end with the sound of two tones which form either gembyang or kempyung. All possible combinations for ending céngkok with gembyang and kempyung are given in the diagram below.



Solid lines indicate the gembyang and kempyung which are used most often. Broken lines indicate the gembyang and kempyung which appear less frequently. Cengkok ending with certain gembyang or kempyung are frequently used in order to evoke the particular pañet with which they are associated.

The diagram below shows *gembyang* and *kempyung* for *céngkok* in *paṭet sângâ*.



16. Vincent McDermott and I have discussed some of these aspects of *paṭet* in our essay, "Central Javanese Music: The *Paṭet* of Laras *Sléndro* and the *Gendèr Barung*," in *Ethnomusicology*, XIX, 2 (May 1975), pp. 233-44.





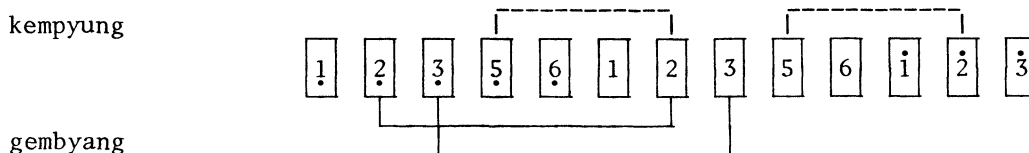
$\begin{array}{ccccccc} & & & & 3 & & 2 \\ 5 & \bar{.3}5 & 6 & \bar{.2} \bar{.3} \bar{.2} \bar{.1} & 6 & \bar{.5}6 & \bar{.1} \\ \hline . & 2 & 1 & \bar{.6} & 2 & 1 & \bar{.6} & 1 & \bar{.2}3 & 3 & . & \bar{.2}3 & 5 & \bar{.2} \end{array}$	$\begin{array}{ccccccc} & & & & 6 & & 3 & & 2 & & 1) \\ 5 & 6 & 5 & \bar{.3} & 5 & 6 & 5 & 3 & 6 & \bar{.5}6 & 3 & 6 & \bar{.5}6 & \bar{.1} \\ \hline . & . & \bar{.6}1 & 2 & 1 & 2 & . & \bar{.6}5 & 3 & . & \bar{.2}1 & 6 & 1 \end{array}$
$\begin{array}{ccccccc} & & & & 3 & & 1 & & 2 \\ 6 & 5 & 6 & \bar{.1} & 5 & \bar{.6}1 & 6 & \bar{.1} \bar{.2} \bar{.1} \bar{.3} & \bar{.1} \bar{.2} \bar{.1} \bar{.6} \\ \hline . & \bar{.2}1 & 6 & 3 & \bar{.2}1 & 2 & 6 & . & 3 & . & 1 & 2 & \bar{.6}1 & \bar{.1}2 \end{array}$	$\begin{array}{ccccccc} & & & & 1 & & . & & (6) \\ 5 & 3 & 5 & \bar{.3} & 5 & 6 & 5 & \bar{.1} & 5 & 6 & 5 & \bar{.1} & 5 & 6 & \bar{.1} \bar{.6} \\ \hline . & . & \bar{.1}6 & 1 & 5 & 6 & 3 & . & 1 & . & 5 & 6 & 3 & 5 & \bar{.6} \end{array}$

The gembyang 6-6 and 2-2 and the kempyung 2-6, circled in examples 8 and 9 above, are common to céngkok in paṭet sângá and manyurá. Because of this, it may be thought that these céngkok can be applied in either paṭet. However, this is not the case. Instead, céngkok which end with the kempyung 3-1 and the gembyang 1-1 in manyurá will be transposed down one tone to become the patterns which end with kempyung 2-6 and gembyang 6-6 in paṭet sângá.

Example 10 shows how céngkok are transposed from manyurá to sângá and vice versa.

manyurá kempyung 3-1 $\begin{array}{ccccccc} 2 & \bar{.1}2 & 6 & \bar{.2} \bar{.3} \bar{.2} \bar{.1} & 6 & \bar{.5}6 & \bar{.1} \\ \hline . & 1 & 2 & . & \bar{.2}1 & 6 & 1 \end{array}$	sângá kempyung 2-6 $\begin{array}{ccccccc} \bar{.1} & \bar{.6}1 & 5 & \bar{.1} \bar{.2} \bar{.1} & 6 & 5 & \bar{.3}5 & 6 \\ \hline . & 6 & 1 & . & \bar{.1}6 & 5 & 6 & . & 1 & 6 & 1 & 2 & 1 & 2 & . \end{array}$
manyurá gembyang 1-1 $\begin{array}{ccccccc} \bar{.2} \bar{.3} \bar{.2} \bar{.1} & \bar{.2} \bar{.3} \bar{.2} & 6 & \bar{.2} \bar{.3} \bar{.2} & . & \bar{.2} \bar{.3} \bar{.2} \bar{.1} \\ \hline . & . & \bar{.6}1 & 2 & 1 & 2 & . & . & 6 & . & 2 & \bar{.1}6 & 2 & 1 \end{array}$	sângá gembyang 6-6 $\begin{array}{ccccccc} \bar{.1} \bar{.2} \bar{.1} \bar{.6} & \bar{.1} \bar{.2} \bar{.1} & 5 & \bar{.1} \bar{.2} \bar{.1} & . & \bar{.1} \bar{.2} \bar{.1} & 6 \\ \hline . & . & \bar{.5}6 & 1 & 6 & 1 & . & . & 5 & . & 1 & \bar{.6}5 & 1 & 6 \end{array}$

Now let us turn to the mysterious paṭet nem. Céngkok characteristic of paṭet nem frequently end with gembyang 2-2 or gembyang 3-3, and less often with kempyung 5-2 or 5-2. However, these are not the only céngkok of paṭet nem, because paṭet nem uses céngkok from the other two paṭet. It is for this reason tones other than the tonic have equal secondary importance. Gembyang and kempyung in paṭet are shown below.



There are two types of genḍing in paṭet nem. The first type mixes some céngkok from the other two paṭet, but always has céngkok characteristic of paṭet nem. The second type of genḍing in paṭet nem is found much less frequently. This type uses only céngkok from paṭet manyurá and paṭet sângá, but in combinations which are peculiar to paṭet nem. These combinations may be found in the first type of genḍing as well. Paṭet nem céngkok taken from manyurá or sângá which end in gembyang 5-5 or 6-6 may be changed as a result of their relationship to the balungan in paṭet nem, so that they become céngkok characteristic of paṭet nem. For instance, the genḍer player may change the first half of these céngkok and leave the second half practically unchanged.

Example 11 shows the first type of gending in paṭet nem, excerpted from Gending Titipati.

$1 \begin{array}{cccc} \overset{2}{5} & \overset{3}{\bar{3}5} & 2 & 5 \ 6 \ 5 \ 3 \\ \hline \bar{5} \bar{3} & 5 & . & 2 \ \bar{5} \bar{3} 2 \ 3 \\ & . & 1 & . \ 5 \end{array}$	$2 \begin{array}{cccc} \overset{3}{3} & \overset{5}{5} & \overset{3}{3} & \overset{2}{2} \\ \hline 3 \ 6 \ 3 & . & 3 \ 5 \ 3 \ 2 & 3 \ 6 \ 3 & . & 3 \ 5 \ 3 \ 2 \\ \hline . & 3 & . & 6 & \bar{5} \bar{6} & 1 \ 5 & . & 3 \ 5 \ 3 & 2 & \bar{3} \bar{2} 1 & 2 \end{array}$
$3 \begin{array}{cccc} \overset{5}{1} & \overset{3}{1} & \overset{2}{3} & \overset{5}{5} \\ \hline 1 & . & 1 \ 2 & 1 \ \bar{2} 3 \ 2 & 3 \ 5 \ 3 \ 6 & 3 \ 5 \ 6 \ 5 \\ \hline . & \bar{5} \bar{3} 2 & 6 & \bar{5} \bar{3} 5 \ 2 & . & 6 & . & 3 & 5 & \bar{2} \bar{3} \bar{3} 5 \end{array}$	$4 \begin{array}{cccc} \overset{2}{3} & \overset{3}{3} & \overset{5}{5} & \overset{6}{6} \\ \hline 3 & . & 3 \ 5 & 3 & . & 3 \ 2 & 5 \ 6 \ 5 \ 3 & 5 & \bar{3} 5 \ 6 \\ \hline . & 6 & 1 & \bar{6} & 5 & \bar{6} 1 5 & 3 & 2 & . & 2 \ 3 & \bar{1} 6 \ 5 \ 6 \end{array}$
$5 \begin{array}{cccc} \overset{1}{i} & \overset{1}{6} & . & . \\ \hline i & . & 6 & . & 6 & \bar{5} 6 \ i & 6 & \bar{5} 6 \ i & 6 & \bar{5} 6 \ i \\ \hline . & 1 & . & 3 & \bar{2} 1 & 1 & . & \bar{6} 1 & 2 & . & \bar{3} 2 \ 1 & . \end{array}$	$6 \begin{array}{cccc} \overset{3}{6} & \overset{2}{5} & \overset{1}{3} & \overset{6}{6} \\ \hline 6 \ 5 \ 6 \ i & 6 & \bar{6} i & 6 & 5 & \bar{3} 5 \ i & 5 & \bar{3} 5 \ 6 \\ \hline . & \bar{2} 1 6 & 3 & \bar{2} 3 & 5 \ 2 & \bar{1} 6 & 1 & . & \bar{2} 1 & 6 & . \end{array}$
$7 \begin{array}{cccc} \overset{3}{5} & \overset{3}{i} & . & . \\ \hline 5 \ i \ 5 \ 3 & 6 & \bar{5} 6 \ i & 5 \ 6 \ 5 \ i & 5 \ 6 \ i \ 6 \\ \hline 3 \ 3 \ 3 & . & \bar{2} 1 & 6 \ 3 & . & 1 & . & 5 & 6 & 3 \ 5 \ 6 \end{array}$	$8 \begin{array}{cccc} \overset{6}{i} & \overset{5}{2} & \overset{3}{i} & \overset{(2)}{6} \\ \hline i \ 2 \ i \ \bar{6} & i \ 2 \ i \ 3 & i \ 2 \ \bar{3} & 3 \ 2 \ i \ 6 \\ \hline . & . & \bar{1} 6 & 3 \ 2 \ 3 & . & 1 & 6 & 1 & 2 \ 3 & \bar{2} 1 2 \end{array}$

Line 1 is a characteristic cengkok of paṭet nem ending with gembyang 6-6. Compare this to the cengkok of paṭet manyurá in the last line of example 9. Line 2 is a special cengkok of paṭet nem. Line 3 is a characteristic cengkok of paṭet nem ending with gembyang 5-5. Line 4 is a characteristic cengkok of paṭet nem ending with gembyang 6-6. Lines 5, 6 and 7 are cengkok from paṭet manyurá.

Example 12 is a gendèr part from Ladrang Remeng showing the second type of gending in paṭet nem composed wholly of mixed cengkok from the other two paṭet.

$1 \begin{array}{cccc} \overset{3}{6} & \overset{2}{\bar{5} 6} & \overset{1}{i} & \overset{2}{i} \\ \hline 6 & \bar{5} 6 \ i & 6 & \bar{6} i & 6 & i \ 2 \ i \ 3 & i \ 2 \ i \ 6 \\ \hline \bar{2} 1 & 6 \ 3 & \bar{2} 1 & 6 & . & . & 3 & . & 1 & 2 & \bar{6} 1 \bar{1} 2 \end{array}$	$2 \begin{array}{cccc} . & \overset{1}{5} & \overset{6}{3} & \overset{(5)}{5} \\ \hline 5 & 3 \ 5 \ 6 & 3 & \bar{5} 6 \ 5 & 3 & \bar{2} 3 \ 6 & 3 & \bar{5} 6 \ 5 \\ \hline . & \bar{1} 6 5 & 2 & \bar{1} 2 & 3 \ 1 & \bar{6} 5 & 6 & . & \bar{1} 6 & 5 & . \end{array}$
$3 \begin{array}{cccc} . & \overset{6}{i} & \overset{1}{i} & \overset{2}{i} \\ \hline i & \bar{6} i & 5 & i \ 2 \ i \ 6 & i \ 2 \ i \ 5 & i \ 2 \ i \ 6 \\ \hline \bar{1} 6 & 5 & . & \bar{1} 6 & 5 \ 6 & 1 \ 2 \ 3 & . & \bar{3} 2 & 1 \ 2 \end{array}$	$4 \begin{array}{cccc} . & \overset{1}{5} & \overset{6}{3} & \overset{(5)}{5} \\ \hline 5 & 3 \ 5 \ 6 & 3 & \bar{5} 6 \ 5 & 3 & \bar{2} 3 \ 6 & 3 & \bar{5} 6 \ 5 \\ \hline . & \bar{1} 6 5 & 2 & \bar{1} 2 & 3 \ 1 & \bar{6} 5 & 6 & . & \bar{1} 6 & 5 & . \end{array}$
$5 \begin{array}{cccc} . & \overset{6}{i} & \overset{1}{3} & \overset{2}{5} \\ \hline i & \bar{6} i & 5 & i \ 2 \ i \ 6 & 3 & . & 5 \ 6 & 5 & \bar{3} 5 \ 6 \\ \hline \bar{1} 6 & 5 & . & \bar{1} 6 & 5 \ 6 & . & 2 & \bar{1} 6 & \bar{1} 2 & 2 & . \end{array}$	$6 \begin{array}{cccc} . & \overset{1}{5} & \overset{6}{3} & \overset{(5)}{5} \\ \hline 5 & 3 \ 5 \ 6 & 3 & 5 \ 6 \ 5 & 3 & 2 \ 3 \ 6 & 3 & 5 \ 6 \ 5 \\ \hline . & \bar{1} 6 5 & 2 & \bar{1} 2 & 3 \ 1 & \bar{6} 5 & 3 \ 2 & 3 & \bar{2} \bar{3} \bar{3} 5 \end{array}$
$7 \begin{array}{cccc} . & \overset{6}{i} & \overset{1}{i} & \overset{2}{i} \\ \hline i & 2 \ i & . & i \ 2 \ i \ 5 & i \ 6 \ i \ \bar{6} & i \ 2 \ i \ 6 \\ \hline . & . & \bar{1} 2 & 3 \ 2 \ 3 & . & . & . & \bar{5} 3 & 2 & \bar{3} 2 1 & 2 \end{array}$	$8 \begin{array}{cccc} . & \overset{1}{5} & \overset{6}{3} & \overset{(5)}{5} \\ \hline 5 & 3 \ 5 \ 6 & 3 & 5 \ 6 \ 5 & 3 & 2 \ 3 \ 6 & 3 & 5 \ 6 \ 5 \\ \hline . & \bar{1} 6 5 & 2 & \bar{1} 2 & 3 \ 1 & \bar{6} 5 & 3 \ 2 & 3 & 2 & 3 \ 5 \end{array}$
$9 \begin{array}{cccc} \overset{i}{1} & \overset{i}{1} & . & . \\ \hline i & \bar{6} i & 5 & 1 & \bar{6} i & 5 & 6 & i & \bar{2} & 2 & i & 6 \ 5 \\ \hline 1 & 1 & 1 & \bar{6} & 1 & 1 & 1 & . & . & 6 & 5 & 6 & 1 & \bar{2} 1 6 & 1 \end{array}$	$10 \begin{array}{cccc} \overset{3}{6} & \overset{2}{5} & \overset{i}{3} & \overset{(6)}{6} \\ \hline 6 & 5 \ 6 \ i & 6 & \bar{6} i & 6 & 5 & \bar{3} 5 \ i & 5 & \bar{6} i & 6 \\ \hline . & \bar{2} 1 6 & 3 & \bar{2} 3 & 5 \ 2 & \bar{1} 6 & 1 & . & \bar{2} 1 & 6 & . \end{array}$

Line 1 is a *céngkok* of *paṭet manyurá*. Lines 2-9 are *céngkok* of *paṭet sângá*. Line 10 is a *céngkok* of *paṭet manyurá*.

More rarely, some *gending* in *paṭet manyurá* and *sângá* may use the characteristic *céngkok* of *paṭet nem*. There are also a few *gending* that use *céngkok* characteristic of another *paṭet* frequently (*Gending Lonṭangkasmaraṇ*, traditionally called *paṭet sângá*; *Gending Majemuk* traditionally called *nem*). The *paṭet* of these *gending* is unclear, even for musicians. But since musicians always have a great respect for tradition, out of politeness they do not change the traditional designation of *paṭet*.

One result of the mysteriousness of *paṭet nem* is that the *gending* in this *paṭet* have a solemn, calm mood (*regu*). For the most part, they are played in the first period of an evening gamelan concert or of *wayang*. *Gending* in *paṭet nem* are not played in daytime gamelan performances. *Gending* in *paṭet sângá* are generally livelier than those in *paṭet nem*, although there are some *gending* in *paṭet sângá* which have sad or solemn moods. *Paṭet sângá gending* are played in the second period of a gamelan concert or *wayang*. The most lively *gending* are found in *paṭet manyurá*. Some *gending* in *paṭet manyurá* may have solemn or sad moods, but the solemnity of *gending* in *paṭet manyurá* is not as deep as that of *gending* in *paṭet nem* or *sângá*.

Transposition of *céngkok* from one *paṭet* to another is another important area of investigation. Most *céngkok* can be transposed from *manyurá* to *sângá* or vice versa. Some *céngkok* can also be transposed from *manyurá* or *sângá* to *paṭet nem*. However, because *paṭet nem* is unique (as has been explained above), its *céngkok* are rarely transposed.

All the gamelan parts for some *gending* can be played in either *paṭet sângá* or *paṭet manyurá*. One such *gending* is *Ladrang Pangkur*.

Example 13a: *Ladrang Pangkur* (*paṭet sângá*)

balungan:	2	1	2	ḡ	2	1	ḡ	5
gendèran:	3 5 3 .	3 5 3 2	5 .35 2	5 3 5 6	5 3 5 6	5 .56 5	3 .23 6	3 5 6 5
	. . .56	1 ḡ 1 .	.53 2 .	5 1ḡ5 6	. 1ḡ5 2	.12 3 1	.ḡ5 6 3	5 2 3 5
	6	5	ḡ	ḡ	3	2	1	ḡ
	6 ḡ 6 .5	6 ḡ 6 2	6 ḡ .2.	2 ḡ 6 5	3 5 3 .	3 5 3 2	5 3 5 ḡ	5 6 ḡ 6
	. . .ḡ1	2 1 2 .	. 6 5 6	1 21ḡ 1	. . .56	1 ḡ 1 .	.1ḡ 1 .	5 1ḡ5 6
	2	3	2	1	5	3	2	1
	5 3 5 6	3 .56 5	6 ḡ 6 2	6 ḡ 6 5	6 ḡ 6 2	6 ḡ 6 5	6 ḡ .2.	2 ḡ 6 5
	. 1ḡ5 2	.1ḡ 1 5	. 2 . ḡ	1 5 6 1	. 2 .1ḡ	5 2 3 5	. 2 . ḡ	1 5 6 1
	3	2	1	ḡ	2	1	ḡ	(5)
	3 5 3 .	3 5 3 2	5 3 5 ḡ	5 6 ḡ 6	5 3 5 6	5 .56 5	3 .23 6	3 5 6 5
	. . .56	1 ḡ 1 .	.1ḡ 1 .	5 1ḡ5 6	. 1ḡ5 2	.12 3 1	.ḡ5 3 2	3 2 3 5

Comparing this with the *gendèran* for *Ladrang Pangkur* (*paṭet manyurá*) we find that the *céngkok* are all the same, transposed up one tone.

Example 13b: Ladrang Pangkur (paṭet manyurà).

balungan:	3	2	3	1	3	2	1	6
gendèran:	5 6 5 .	5 6 5 3	6 .5 6 3	6 5 6 i	6 5 6 i	6 .6 i 6	5 .3 5 i	5 6 i 6
	. . .6 i	2 1 2 .	.6 5 3 .	6 2 i 6 1	. 2 i 6 3	.2 3 5 2	. i 6 1 5	6 3 5 6
	i	6	3	2	5	3	2	1
	i 2 i .6	i 2 i 3	i 2 .3 .	3 2 i 6	5 6 5 .	5 6 5 3	6 5 6 2	6 i 2 i
	. . . i 2	3 2 3 .	. 1 6 1	2 3 2 1 2	. . .6 i	2 1 2 .	.2 i 2 .	6 2 i 6 1
	3	5	3	2	6	5	3	2
	6 5 6 i	5 .6 i 6	i 2 i 3	i 2 i 6	i 2 i 3	i 2 i 6	i 2 .3 .	3 2 i 6
	. 2 i 6 3	.2 i 2 6	. 3 . 1	2 6 . 2	. 3 .2 i	6 3 5 6	. 3 . 1	2 6 1 2
	5	3	2	1	3	2	1	(6)
	5 6 5 .	5 6 5 3	6 5 6 2	6 i 2 i	6 5 6 i	6 .6 i 6	5 .3 5 i	5 6 i 6
	. . .6 i	2 1 2 .	.2 i 2 .	6 2 i 6 1	. 2 i 6 3	.2 3 5 2	. i 6 5 3	5 3 5 6

Both of these gendèr versions are played frequently throughout Java.



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