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# GENDHING GAMBIR SAWIT : CONTEXT AND ASSOCIATION IN JAVANESE GAMELAN MUSIC

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VOLUME ONE

by

DAVID MARK POSNETT

Ph.D. 1990




18 AUG 1992

UNIVERSITY of DURHAM

# Gendhing Gambir Sawit : Context and Association in Javanese Gamelan Music

(Two Volumes)

Volume One

A Thesis Submitted to the Department of Music for the degree of Doctor of Philosophy

by

David Mark Posnett

1990

# ABSTRACT

## GENDHING GAMBIR SAWIT: CONTEXT AND ASSOCIATION IN JAVANESE GAMELAN MUSIC

by

David Mark Posnett

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This dissertation examines the nature and influence of one piece of Central Javanese gamelan music (Gendhing "Gambir Sawit") from as many standpoints as possible. The central premise is that greater understanding of the music and its cultural context results from the compatibility afforded to a broad spectrum of information by a concentrated focus on one composition. "Gambir Sawit" was chosen because of its popularity, accessibility, educational value and the wide variety of applicable contexts.

Chapter I discusses general background, the "one composition" idea and the research methods employed, concluding with the basic musical material of "Gambir Sawit". Chapter II deals with the relevant traditional and contemporary literature - historical texts, vocal texts and aspects of "Gambir Sawit" in recent scholarly writings. Chapter III concerns interpretation - the theoretical and practical elements of gamelan are brought together in a description of selected possibilities for realising a single version.

In the fourth chapter, different possibilities for tempo and levels of subdivision (irama) are discussed, as is the influence of "Gambir Sawit" on the repertoire as a whole. This includes a change of tuning system, experimentation, melodic connections, and adapting to different formal structures. Chapter V examines how "Gambir Sawit" adjusts to a variety of performance contexts, including shadow-puppetry (wayang kulit), two contrasting dance categories (bedhaya-srimpi and gambyong) and praise singing (santiswara). In the regional contexts described in Chapter VI, the four selected locations - Yogyakarta, Tulungagung, Surabaya and Banyumas - all display their own sense of place as well as interrelated connections in performances of "Gambir Sawit".

In the final chapter, a summary of the accumulated information provides an overview of the relevant contexts and associations. The concluding pages relate these to the individuality of "Gambir Sawit" and the underlying philosophies of the Javanese musical system. Appendices include range-charts, notations, bibliography and a list of recordings cited.

# TABLE OF CONTENTS

## VOLUME ONE


| | |
|---|---|
| Abstract | i |
| Table of Contents (Volume One) | iii |
| Acknowledgements | vi |
| Notes to the Reader | viii |
| CHAPTER ONE: INTRODUCTION | 1 |
| I-1: An Art of Context | 1 |
| I-2: The Ensemble | 2 |
| I-3: Interaction | 7 |
| I-4: The "One Gendhing" Approach | 10 |
| I-5: The Choice of "Gambir Sawit" | 13 |
| I-6: The Title "Gambir Sawit" | 18 |
| 1-7: A Basic Anatomy of "Gambir Sawit" | 20 |
| CHAPTER TWO: HISTORICAL AND LITERARY CONTEXTS | 31 |
| II-1: Theories of Origin | 31 |
| II-2: Reported Contexts | 41 |
| II-3: Vocal Texts Specific to "Gambir Sawit" | 52 |
| II-4: Further Elements of Gendhing | 59 |
| II-5: Aspects of "Gambir Sawit" in Recent Literature | 69 |
| CHAPTER THREE: INTERPRETATION | 78 |
| III-1: Melodic Structure | 78 |
| III-2: Pathet as a Basis for Interpretation | 87 |
| III-3: Information Within the Ensemble | 89 |
| III-4: Garapan I - Kendhang | 95 |
| III-5: Garapan II - Bonang and Saron Penerus | 99 |

III-6: Garapan III - Rebab 107

III-7: Garapan IV - Sindhèn 115

III-8: Garapan V - Gérongan 128

III-9: Garapan VI - Gendèr 135

CHAPTER FOUR: THE EXTENDED FAMILY 150

IV-1: Extending Irama Possibilities - Irama 1/4 150

IV-2: Extending Irama Possibilities - Kosèk Alus 155

IV-3: Extending Irama Possibilities - Irama 1/16 159

IV-4: Changing Laras - "Gambir Sawit" Pélog Nem 168

IV-5: A Different Continuation - Gendhing "Wangsaguna" 176

IV-6: Transpositions - "Malarsih" and "Prawan Pupur" 182

IV-7: Experimentation - "Gambir Sawit" Pélog Barang 189

IV-8: Adaptations - Lancaran, Ketawang and Ladrang "Gambir Sawit" 197

IV-9: Further Formal and Melodic Associations 206

IV-10:Items that Introduce and Follow "Gambir Sawit" 216

CHAPTER FIVE: NON-KLENÈNGAN CONTEXTS 222

V-1: "Gambir Sawit" in Wayang Kulit - General Background 222

V-2: Garapan Wayang for "Gambir Sawit" 230

V-3: The Dhalang's Role in Interpretation 240

V-4: Bedhaya and Srimpi "Gambir Sawit" : Background 251

V-5: Background to the Texts and Overall Structure 257

V-6: The Music of "Gambir Sawit" in Bedhaya-Srimpi 261

V-7: General Background to "Tari Gambyong" 268

V-8: The Forms of "Gambir Sawit" in "Tari Gambyong" 273

V-9: The Interpretation of "Gambir Sawit" in "Tari Gambyong" 282

V-10: Santiswara and "Gambir Sawit" 289

CHAPTER SIX: REGIONAL AND DIFFERENT ENSEMBLE CONTEXTS 298

VI-1: "Gambir Sawit" in Yogyakarta 299

VI-2: Dance Contexts in Yogyakarta 321

VI-3: Yogyanese Gendhing Related to "Gambir Sawit" 329

VI-4: Tulungagung - the Tayuban and its Music 338

VI-5: Tayuban "Gambir Sawit" 345

VI-6: An East Javanese "Gambir Sawit" 357

VI-7: Banyumas : Background and Central Java Style 382

VI-8: Angklung "Gambir Sawit" 388

VI-9: Calung "Gambir Sawit" 426

CHAPTER SEVEN: SUMMARY AND CONCLUSIONS 446

VII-1: Summary 446

VII-2: Context, Association and Individuality 454

VII-3: A General Overview 462

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# NOTES TO THE READER

## 1: Spelling

I use the orthography adopted by the Indonesian government in 1972 for the spelling of Indonesian and Javanese words in this study. The main differences between the old and the new spellings are as follows:

| Old | New | English Equivalent |
|---|---|---|
| dj | j | jade |
| j | y | yonder |
| oe | u | moon |
| tj | c | chime |

In Javanese, there is a distinction between the dental 'd' and 't' (as in the English words 'day' and 'later' or the Javanese instrument names 'demung' and 'siter') and their retroflex counterparts 'dh' and 'th' (earlier systems use 'd' and 't'). The latter have no equivalent sounds in English; examples among Javanese instrument names include 'kendhang and 'kethuk'.

Concerning vowels, Javanese has three distinct sounds which are encompassed by the single letter 'e' in the conventional Roman orthography. These I distinguish with diacritical accent symbols, the same method as Horne employs in her Javanese-English Dictionary of 1974 (see over).

| Vowel | English Equivalent | Javanese Example |
|---|---|---|
| é | d<u>a</u>te | gérong |
| è | s<u>e</u>t | sindhèn |
| e | c<u>u</u>t | gamelan |

If a Javanese word ends with an open 'a', it is pronounced as a shorter version of the English sound 'aw' (as in '<u>jaw</u>'), and should the penultimate syllable also be an 'a', both will be similarly pronounced. With a few exceptions, all such words retain the 'a' throughout the present text.

The relevant exceptions also obtain for the distinctions mentioned above, and occur in the event of dealing with extant published material. Thus, original spellings are maintained in quotations from earlier writings, in the quoting of proper names and in the titles of books, articles and other publications.

## 2: Terminology

The translation of Javanese technical terms involves a number of risks. Firstly, there is often no precise English equivalent either for the word or the concept. Secondly, one term may have a variety of different meanings and applications, and thirdly, these may not all be agreed upon by Javanese musicians. To try and minimise these and other potential difficulties, I have provided explanations of terms either in the main body of the text or in the notes, the purpose being to clarify the meaning according to the context of the principal threads of argument. Although I have endeavoured to place these explanations in

advance of the need for familiarity with them, it may help some readers to know that most of the definitions are contained in sections I-2, I-6, I-7 and II-4.

All instances of technical terms are underlined, unless they occur in previously published material where no underlining was used. This does not apply to the designations of musical forms such as Lancaran, Ketawang, Ladrang or Gendhing. Thus, the musical form 'Gendhing', as used in the title Gendhing "Gambir Sawit", is distinguished from '<u>gendhing</u>', a generic term for any gamelan piece.

The titles of articles and pieces of music are given in inverted commas; book-titles are underlined. No underlining is used for quotations taken from spoken interviews unless they contain technical terms.

<u>3: Language</u>

The Javanese language employs a number of different levels, which operate in accordance with personal status as dictated by social context. Horne lists as many as ten subdivisions within the three major categories <u>ngoko</u> (low, informal Javanese), <u>madya</u> (middle Javanese) and <u>krama</u> (polite, high Javanese). In this system, many of the same words serve the same purpose at more than one level, and differing options abound. Moreover, many have been incorporated into Indonesian, which does not in itself distinguish social speech-levels, but which frequently preserves the distinction in words taken from Javanese.

The need to limit such distinctions to practical

requirements has resulted in a policy which is clarified in the following list:

i) With a few exceptions in English (notably Sri Hastanto and Harjito), all interviews were conducted in Indonesian, so no specific language designation is used for quotations from spoken sources.

ii) The majority of instrument names and technical terms are used at all levels of Javanese and do not have equivalents in Indonesian. Since they are already distinguished by underlining, no further indications are required.

iii) The Javanese written sources referred to in this study use the polite level, krama, so again, no separate designation is required. Vocal texts, however, are only rarely in krama, being primarily composed in ngoko with some archaic poetic words (kawi) and occasional krama items, the latter being used to fulfill metric requirements. For present purposes I have not attempted to unravel the mixture, so the level designation remains open.

iv) If any terms or quotations do not fall into any of the above categories, or the language and/or relevant level is not made clear in the main text, the following system is employed (the limited madya or 'middle Javanese' category is not included):

IND - Indonesian

JAV - Javanese (all levels)

HJ - High Javanese (krama)

LJ - Low Javanese (ngoko)

Full honorific titles of individual persons are omitted, but with respectful intentions, I have in a number of instances made use of 'Pak' (from 'Bapak' = father) and 'Bu' or 'Ibu' (= mother).

4: Notation

Throughout this dissertation I use the "kepatihan" system of musical notation, which ascribes numbers to the steps of the scale. In the two tuning systems of Javanese music, the five tones of the sléndro system are notated 1 2 3 5 6, and the seven available tones in the pélog system 1 2 3 4 5 6 7. Tunings are not standardised in Java, so these numbers may refer to any set of pitches and intervals that conform to the sléndro or pélog tuning systems.

Although a full gamelan has a compass of over six octaves, Javanese melodic thinking is in relative terms and distinguishes only three. Of these the lower octave is indicated by dots underneath the relevant numbers, and the upper octave is indicated by dots placed above them. In practice, only the tonal ranges within the brackets are normally required:

Sléndro: $\dot{1}$ ($\dot{2}$ $\dot{3}$ $\dot{5}$ $\dot{6}$ 1 2 3 5 6 $\dot{1}$ $\dot{2}$ $\dot{3}$) $\dot{5}$ $\dot{6}$

Pélog: ($\dot{1}$ $\dot{2}$ $\dot{3}$ $\dot{4}$ $\dot{5}$ $\dot{6}$ $\dot{7}$ 1 2 3 5 6 7 $\dot{1}$ $\dot{2}$ $\dot{3}$) $\dot{4}$ $\dot{5}$ $\dot{6}$ $\dot{7}$

Charts showing the complete range of each instrument and vocal part for both tuning systems are given as Appendix 1.

When the skeletal framework (balungan gendhing) of a piece is notated, the tones are arranged in groups of four,

primarily to facilitate reading and clarify structural organisation. The strong beat in each group is the fourth (and not the first as in Western music), so the feeling is of progress towards a "destination tone", as frequently as tempo and formal structure allow. Rests are indicated by dashes in the place of ciphers, although the "space" is in fact filled by the continuing sound of the previously played tone.

At this level, the notation makes no provision for rhythm, since the system must be able to accommodate changes, fluctuations and transitions of tempo. Should a subdivision of the framework of tones be required, a system of crossbeams (—,=— etc.) is employed above the relevant tones. This system may be used in other parts, such as the gérongan (unison male chorus), and assists also with the less rhythmically-structured lines performed by rebab and sindhèn (solo female singer), should some form of rhythmic orientation be needed. In the texts of the vocal parts, syllables applying to two or more notes are indicated by a continuous line underneath the syllable concerned.

Any further additions to the above conventions in the kepatihan system are explained as and when they first occur in the main text. These include the symbols for formal structure and the method of designation used to identify particular moments or passages.

# CHAPTER I

# INTRODUCTION

## I-1: An Art of Context

The playing of Javanese gamelan music is an art of context, at all levels, audible and abstract. It is also an ensemble music whose performance practice is rooted in oral tradition - the players know what to play not from notation, but from direct practical experience, gained from information within the music itself and from the sight of the gamelan being played by others. The majority of gamelan musicians become at least competent on all the instruments.

In one sense, the function and design of gamelan music are one and the same thing. That which reaches the listener, while undoubtedly intended to have a beautiful effect, also represents a system of signals, cues and structural markers which lead to and at least partially determine the next event. Certain sounds have an effect on other sounds, creating the audible contexts to which each player owes a vital part of his experience. On this level, the music of the Central Javanese gamelan does what the listener perceives it to be doing.

There are, however, aspects of gamelan performance that are hidden from the direct perceptions of the listener, but which are as vital to the player as the musical sound: in other words, the music he makes consists of more than the notes he plays. In general terms, these



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abstract contexts consist not just of a player's knowledge and theoretical experience, but of imagined melodies, patterns and pulses which have the power to influence sounds in the ensemble, but without being sounded themselves. Thus each gamelan player is marshalling musical experience drawn from the realms of the conceptual as well as the actual when he plays.

This combination naturally renders each musician's playing unique, an observation which is potentially divisive in an art-form strongly motivated by a sense of community. Indeed, it is the ways in which the music embraces this potential division that provide a key to the nature of gamelan music, a nature reflected in the structure of the ensemble itself.

## I-2: The Ensemble[1]

Although the majority of the sounds from a full gamelan are made by the impact of various mallets on bronze, most other conventional playing techniques are also represented. Among the more technically elaborate group of instruments are the following:

i) rebab - a bowed spike-fiddle.

ii) gendèr - a bronze metallophone with thin keys suspended over tube resonators. There are two sizes, namely gendèr barung (hereafter simply 'gendèr') and the smaller gendèr penerus.

iii) gambang kayu (hereafter simply 'gambáng') - a xylophone.

iv) celempung or siter - kinds of zither. Only one would be included per ensemble. The siter is smaller, higher in range and technically the simpler of the two.

v) suling - a bamboo end-blown flute.

vi) pesindhèn - a solo female voice.

vii) gérong - a male chorus who sing in unison.

The above list itemises the "embellishing" group of interpreters. I use the word "embellishing" here to denote the musical function of elaborating on and decorating an underlying progression of tones. This progression, which in the confines of this introduction I shall call the "basic melody", is manifested at a relatively less complex level by a group of single-octave instruments known as saron[2] (metallophones with thick keys mounted on wooden trough-shaped resonators) and the slenthem (similar to the gendèr in construction, but with larger and deeper-sounding flat keys).

In the majority of situations, these instruments play the basic melody in unison, so it is the product of a consensus in this respect. Meanwhile, the gong-chime instruments bonang barung (hereafter "bonang") and bonang penerus, along with the highest of the saron (the saron penerus, or peking), perform elaborations close to the basic melody itself.[3] I distinguish these latter instruments from the embellishing group, because they depend on a precise form of the basic melody for what they play - the embellishing group perform around a more abstract

representation of the same progression.[4]

The final group consists of the large gong (gong ageng), smaller hanging gongs (kempul) and further gong-chime instruments kenong, kethuk and kempyang. This group plays single strokes to mark principal structural points, and plays at the same junctures for any piece with the same formal structure. I include the drums (kendhang) in this group, although the kendhang-player has a continuous part and is also responsible for tempo, rhythm and the signalling of transitions and endings.[5]

The above divisions of the many musical functions within a Javanese gamelan are intended to give only a general idea, but they show that there are stable elements to balance the scope for individual expression in the embellishing group. The musical functions of the instruments are thus the first way in which individual and communal forces are reconciled in the structure of the ensemble.

A second way stems from acoustic aspects, in the sense that several musical lines of a technically individual character are able to blend into a satisfying texture and not hinder or tire the listening ear. This remarkable acoustic feat is the result of a number of determining factors.

Firstly, a combination of the sound-making properties and pitch range of each instrument ensures that, in general, the deeper the sound source, the less often it

plays. This is linked in turn to the relative density of each instrument's realisation of the basic melody. The instruments of the embellishing group, for example, lie mostly in the upper middle range of the ensemble, so that their function is partly a natural consequence of playing either more sustained notes or a greater number of them.

Secondly, the acoustic differences and technical variety of the instruments ensure that none of the lines become lost. Although the resultant paths are simultaneous and occasionally mask each other, they are still able to function as "listening routes", reflecting the fact that the textural blend is achieved as much by the distinctiveness of a line as by its compatibility with others.

Thirdly, both the distinction and the blend are further demonstrated by each instrument's characteristic realising patterns. A given piece of Javanese gamelan music determines only the order and selection of patterns - it does not determine the patterns themselves unless exceptional circumstances pertain. Factors which do help to determine the patterns include the modal atmosphere (pathet),[6] the speed and relative density of the basic melody, the particular tones employed at important points in the formal structure, and the physical and acoustic properties of the instrument.

On the gendèr, for example, the construction of the instrument allied to the use of padded mallets in both hands gives rise to patterns commensurate with a long resonance after a soft attack on each tone. The resonance

in turn means that the notes must be damped, and this helps to determine the choice and speed of the notes that follow. One consequence is that the smoothness and "harmony" of the resulting patterns conveys information that helps the surrounding instruments to agree on the prevailing pathet context.

The gambang, while also using padded (though longer and thinner) mallets in both hands, compensates for the comparative lack of resonance in its wooden keys first of all by playing predominantly in octaves, and secondly by the frequent reiteration of tones. Liberated by the octave-playing from any harmonic responsibility, the gambang-player is able to move around the range of his instrument in a more agile manner than the gendèr-player. Moreover, aided by the clarity of attack and the frequency of its tones, the gambang may also guide the temporal stability of the ensemble by sounding the fastest pulse. One Javanese musician went so far as to say that it is necessary to be good on the gambang before you can become a competent kendhang-player.

Ironically, it is precisely the distinguishing factors which allow the characteristic patterns of gendèr and gambang to blend successfully in the context of the ensemble - the gambang has a clear attack and little resonance, while the gendèr has a long resonance and an almost imperceptible attack when combined with the rest of the ensemble. Although similar comparisons between the

other gamelan instruments would involve differences in specific detail, the gendèr and gambang have provided a sufficiently representative example of the general principle.

I-3: Interaction

In all the "reconciliations" described hitherto - between conceptual and actual, individual and communal, distinctiveness and the ability to blend - the key process is interaction. The players do not leave it to the natural balance of the ensemble to make the music satisfying. Rather, they themselves make use of what I have described as "listening routes", so that each can relate his playing to that of the other musicians. Within the functional and acoustical constraints previously outlined, they can anticipate, echo, separate from and rejoin, imitate, guide and otherwise draw on each others' playing. Thus, to give some general examples, the rebab guides the pesindhèn in her choice of realising pattern; in fast tempo, a selection of the embellishing instruments may momentarily imitate the kendhang; and certain other patterns may be taken from lines with different characteristics, as when a vocal phrase is taken up by instruments other than the voice-oriented rebab (an example of the conceptual here: it is not necessary for the voices to be singing the relevant phrase at the time).

This interaction is itself subject to the philosophy of balance that underlies so much of the discussion so far,

as is clearly illustrated by two situations (one second-hand, the other first-hand) in which the element of balance was lacking from a Javanese point of view.

The first was an occasion described to me by the STSI musician, Slamet Riadhi.[7] It was a formal gamelan performance that took place, he estimated, about ten years ago. It was a special occasion for which many renowned and experienced musicians from different areas had been invited to play. Despite a wonderful sense of expectancy, the results were disappointing, since the players - all strong musical personalities but not accustomed to playing together - were unable to suppress their individuality to a sufficient degree. Slamet Riadhi likened the situation to the problems of an international football side - the best available talent did not necessarily make the best available team.

The second contrasting situation arose in 1986, when, in order to familiarise myself with the basic material of Gendhing "Gambir Sawit", I asked Joko Purwanto, an STSI musician then working in England, to record all the parts played by the embellishing group. As there were no other musicians to call on, I used three tape recorders to overlay each part, and played the accumulated results back to him as he recorded each successive instrument. Technologically, it was an admittedly primitive procedure, but it succeeded in its aim, and Mr Purwanto took part willingly and with interest. He confided afterwards, however, that he had found it a strangely cold experience -

his own rhythmic and melodic gestures were so familiar to him, that he felt increasingly restricted as the experiment went on; here was no opportunity for true interaction.

This illustrates a further point about the gamelan ensemble - that although anticipation is an important feature of gamelan-playing, it should not be carried as far as complete predictability. This would stifle the musicians' need for a vision of the immediate musical "future", and sacrifice their control over the listeners' expectations. It is a primary reason why individual expression and interaction (within the structural guidelines) are essential to this music. After all, no musician in any culture likes simply to reproduce his music, he will always try to recreate it.[8]

These, then, are the most important of the general forces acting within and around gamelan music. Although I have yet to furnish them with a specific musical context, it should already be clear that by the nature of the music he plays and the set of instruments he plays it on, the Javanese musician develops qualities of awareness and sensitivity to others in the ensemble that are the envy of musicians from other cultures.

I was made acutely aware of this during my first kendhang lesson with the Solonese kendhang-player, Ki Wakijo. As he demonstrated the required patterns, he sang melodies simultaneously with the drum that alternated between different instruments and voices according to which

carried the clearest information at the appropriate point. He also interrupted these various lines to insert vocally the principal markers of the structure, including the final gong. Clearly, as he played, he was filling in the kendhang part of a continuous and complete multi-layered performance taking place in his mind. Around my own efforts there was only silence; I could imitate his actions, but not his awareness. More significantly, I could not draw on the information available to him from his imagined colleagues.

As a Western musician better accustomed to the self-reliance afforded by piano-playing and composition, I interpreted that silence as initial resistance to the intricate face presented by the Central Javanese gamelan in those moments. It had the character of a chartless labyrinth, one through which the clearest possible path needed to be found.

## I-4: The "One Gendhing" Approach

The search for a suitably clear path ended with the realisation that no full-length study had yet been devoted to a single Javanese gendhing (used here in the sense of 'any gamelan piece').

Although excerpts from full-length works do concentrate on one gendhing for a time, and a number of articles also confine themselves in this way, the scope of such passages is only intended to treat the gendhing as an example of specific theoretical aspects. Sumarsam, for example, gives a historical perspective of Gendhing

"Kalunta",[9] but with only a brief mention of interpretation (Sumarsam 1980:47). Vetter concentrates on distinguishing the fixed and variable elements of gamelan music by comparing three versions of Ketawang "Puspawarna",[10] but with no historical, literary or detailed contextual information (Vetter 1981). I imply no criticism here, but simply make the point that only a limited number of perspectives have ever been drawn together under the "umbrella" of a single gendhing.

A number of investigations hitherto have concentrated on a theoretical aspect of gamelan - Sutton's study of variation (1982) and those by Hood (1954) and Hastanto (1985) on pathet are examples. Others have centred around formal structure (Vetter 1977) or particular genres (Dea 1980 on bawa, and Brinner 1985 on pathetan), and there are several analyses available of the various vocal and instrumental parts, including Susilo (1967) on drumming, Walton (1974) on sindhèn and pathet, and Sutton (1975,1978) on the gambang and the gendèr respectively. Even from this selective list, it should be possible to accumulate knowledge of individual pieces if the right elements could be separated from central concerns and directed towards that purpose.

In trying this procedure for several gendhing, I find it has always left a disparate impression. Because the threads of investigation lie elsewhere, there is an absence of the kind of connection that makes specific examples compatible with one another, or renders the underlying

processes of a piece discernible from its constituent events. The approach proposed here attempts to provide these connections, relating the discussions of classification, formal structure, interpretative aspects and individual realisations in such a way that their relevance to each other is demonstrated through the shared context of the one gendhing.

The most pressing reason for such a concentrated focus is the need to provide a still point from which variation can be observed. Variation represents surface evidence of interaction in the ensemble, and as such it is one of the dominant issues in gamelan scholarship. Major contributions have been made by Becker (1972,1980), Hatch (1980), Sutton (1982) and Lindsay (1986). Of these, Hatch's Lagu, Laras, Layang: Rethinking Melody in Javanese Music has most influenced my own approach, since his discussions of issues such as history, tuning and literature are ultimately brought to bear on a single item of unaccompanied sung poetry (LJ-tembang). There is, however, no question of any duplication of approach in this or any of the works mentioned above - variation is a pervasive issue, and no study of the Javanese arts can fail to take it into account.

As a result, it would not be enough in the context of a "one gendhing" approach simply to present an anatomy of the piece concerned, no matter how detailed. Such an idea does merit inclusion, but only as the basis for deeper

enquiry, the procedure for which is best clarified when something is known of the chosen gendhing.

I-5: The Choice of "Gambir Sawit"

Of the many reasons for which I selected "Gambir Sawit", the following four have the most relevance.

Firstly, "Gambir Sawit" is a popular gendhing and represents something of lasting value to the society for which and by which it was created. Evidence suggests that the piece is ca. 400 years old (see the first section of the following chapter), so it has gained the approval of many successive generations and survived the immeasurable changes in Central Javanese society over that time.

Secondly, it is a gendhing which is accessible. Notations, recordings and live performances exist in abundance, as do opinions - every musician and listener knows "Gambir Sawit", and it is mentioned regularly in literary sources. Not only is there much material to draw on, but it exists in considerable variety.

Thirdly, "Gambir Sawit" is a piece which the Javanese view as having educational value. It is the first piece of its length and formal structure to be taught at STSI Solo, for example, where it is introduced to students in only their second semester. Knowledge of "Gambir Sawit" is a necessary part of basic practical competence, and a recognised foundation for the exploration of further repertoire.

The fourth reason pursues the latter point further,

for "Gambir Sawit" has found its way into a variety of different contexts. Some are purely musical (such as a change of tuning system or formal structure), some are found in the accompaniment of different though interrelated performing arts (the shadow play wayang kulit and dance, for example) and others are social contexts, such as religious festivals or drinking and dancing parties. In short, the approval given to "Gambir Sawit" by Javanese society has been rewarded by an adaptability to any purpose that society may require of it. As the experienced Solonese Court musician Mloyowidodo has said: "Gambir Sawit, ya, bisa apa saja" ('you can do anything with Gambir Sawit' - interview, 16.1.89).

This being the case, it is not just the world of gamelan music generally that is describable as a labyrinth, but also the specific world of each gendhing - especially a gendhing as versatile as "Gambir Sawit" - so a study of its variations and diverse contexts requires organisational principles as broad and flexible as the performance practice. While a single selected version is sufficient to provide the previously mentioned "still point" (see section I-7 and Chapter III), "Gambir Sawit" as an object of contextual analysis does not stay still, and therefore a study of its mobility is necessary.

Accordingly, the thread of investigation is comparative, as each version of "Gambir Sawit" provides coordinates from which the path of its motion can be examined. Information comes from both differences and

similarities between versions, and is assessed in two broad categories, which I refer to as "context" and "association". On the one hand are the factors manipulated to adapt "Gambir Sawit" to its various guises (contexts), and on the other, are those which enable us to connect one "guise" to another and identify the common material as "Gambir Sawit" (associations). Above all, it must always be clear what the criteria for such associations are, and as these shift with each comparison, they must be assessed separately as they arise according to their particular relevance. For this reason, the categories are not rationalised into a specific theory, but are used as an underlying principle of organisation.

The place and time of my study period was Solo, Central Java, from March 1987 to February 1989. This is why the major part of the following investigation is given to the form, interpretation, influence and versatility of "Gambir Sawit" as observed in that city during that time. It is not that Solonese versions have preferential authority over other styles and regions, but rather that a point of departure has to be determined, and this is the particular tradition I am most familiar with. There is no suggestion that other versions stem from Solonese ones, and no qualitative distinctions between versions are intended.

One direct and intentional effect of choosing "Gambir Sawit" was that it removed the need to request particular performances or aspects of performance. As far as possible

the recordings I made were of renditions taking place in the natural course of events, and I was also able to use a large number of past recordings and commercial cassettes. This part of the collecting operation was greatly facilitated by the choice of such a popular and accessible gendhing.

In view of the point about educational value, I was also able to draw on many of my own and other students' lesson tapes of individual instruments. Again, "Gambir Sawit" featured regularly and naturally in the relevant courses of study, so I felt justified to request, for example, the rebab part of "Gambir Sawit" from the Yogyanese musician Suhardi, on the grounds that I would have done so in any case. To borrow film-makers' parlance, I was anxious at all times that my subject matter should emerge directly from footage, and not from the potentially prejudicial process of editing.

I made as few exceptions to this principle as possible, but found it an unavoidable necessity while investigating the regional contexts (see Chapter VI) since my time in the relevant areas was strictly limited. In Tulungagung (East Central Java), for instance, I could have waited months before one of the guests at a dancing party (tayuban) requested "Gambir Sawit". Likewise, the near disappearance of groups of angklung players in the Banyumas region (West Central Java) compelled me to request the piece specifically when one of the few remaining groups kindly consented to a recording.

It was also essential in both instances that I observed the performance directly, in Tulungagung to ascertain the effect of the social event on the progress of the gendhing, and in Banyumas to see for myself exactly who played what - the homogenous sound of the bamboo ensemble gives little away to the transcriber with only an audio recording to work from. Moreover, in neither case was there any recourse to prescriptive notation.

At other stages of the project, I used prescriptive notations only if I could not confirm the notation with an example from performance practice, or when a notation communicated the essence of the music more efficiently. The best instances of the latter usage are the various forms of drumming (kendhangan), where in the present context, the problems of precise transcription would have far outweighed the relevance of its application.

Finally, I have made extensive use of remarks, conversations, discussions during lesson times and a number of more formal encounters, all of which are cited where appropriate under the general term "interview". These sources of information, no matter how casual, are vital to understanding "Gambir Sawit" from the musicians' side. Wherever possible, it is this view, in combination with the evidence of living musical practice, that I am most concerned to present.

## I-6: The Title "Gambir Sawit"

The adaptability of "Gambir Sawit" raises the question of labels - one cannot make assumptions about the sound or interpretation of a performance simply from the title.

The words "Pierrot Lunaire" convey more to a Western ensemble in this respect than do the words "Gambir Sawit" to the players of a Javanese gamelan. The Javanese players would still need to know the leading instrument, the formal structure (bentuk), tuning system (laras) and modal classification (pathet). Accordingly, the full designation for "Gambir Sawit" in Solo reads: "Gendhing Rebab (leading instrument) Gambir Sawit (title) kethuk 2 (formal structure of first main section) minggah 4 (formal structure of second main section) laras sléndro (tuning system) pathet sanga (modal classification)." Only with all this information in hand could the piece begin.

It is indicative of the system's flexibility that the designation of a gendhing needs to be so specific. Moreover, any part of the designation could be changed and still identify a performance item related in some way to "Gambir Sawit", as is clearly illustrated by the following examples:

i) Any of the surrounding information can change - different instruments can play "Gambir Sawit" in a different form with different sections, in a different tuning system and a different pathet.

ii) An extra word in the title will produce a list of

particular treatments or different pieces linked together by the influence of "Gambir Sawit". Examples include "Gambir Sawit Wangsaguna", "Gambir Sawit Pancerana", "Gambir Sawit Mangun Arja", "Gambir Sawit Sumedhangan", and "Calung Gambir Sawit". Many musicians in Solo speak of "Gambir Sawit biasa" ('normal' or 'usual' "Gambir Sawit") to distinguish their idea of "Gambir Sawit" from other treatments or styles.

iii) The actual words "Gambir Sawit" can change. One phrase regarded by Javanese as synonymous is "Menur Dadu", although it is not interchangeable with the title of the full gendhing.[11] Other examples include "Malarsih" and "Prawan pupur", which are not actually synonyms of "Gambir Sawit", but are the titles of separate gendhing with a degree of correspondence to it in their basic melodies.

iv) Finally, the words "Gambir Sawit" can be interpreted in different ways. On one level, the meaning is simply "the gambir plant" (JAV - "sa-wit = 'one plant or tree'). On another, there are symbolic and philosophical associations. Flowers are symbols of growth - ("perkembangan", or 'flowering', is a common Indonesian word for 'development') - and of decoration. In gamelan music, for example, the term kembangan saron (LJ) refers to a decorative pattern or phrase played on the saron barung.

Philosophical associations arise with the word "sawit", which has meanings other than the one given above. According to Hastanto (1970:1), it has the basic meaning of

'small' or 'refined', but is given greater significance by an association with traditional Javanese costume. In this context the meaning is 'matching pairs', as in "sindjang saksawit" (HJ - 'matching ankle-length batiks'), or 'batik garment with headdress of matching material' (Horne 1974:530).

Hastanto goes on to link this with certain "matching" elements of gamelan music, such as lagu (in the general sense of 'melody') and pathet, or cèngkok (basic pattern) and wilet (realisation of a basic pattern).[12] Further interpretations of the words "Gambir Sawit" are reported in section I of the following chapter, and these confirm as well as add to the ones given here. Underlying all of them is the idea of matching, whether of pairs or of opposites, thereby echoing the previously noted ideas of balance and reconciliation within the gamelan ensemble.

## 1-7: A Basic Anatomy of "Gambir Sawit"

In this final section of the first chapter, some basic elements of the piece itself are introduced, in particular the main sections, their formal structures, and what I have hitherto described as the "basic melody". Although the next chapter is primarily concerned with historical and literary contexts, these raise some purely musical issues which require prior familiarity with both the music and the associated terminology.

The particular version used is "Gambir Sawit" as taught in STSI Solo. Its basic melody is the one most

readily identifiable as "Gambir Sawit" in that institution as well as the rest of the city and other areas influenced by its style. The music described pertains only to "Gambir Sawit" sléndro sanga - no sections are substituted and no extra ones are inserted. Although notations, recordings and live performances frequently follow its procedure, it has not been selected as a "standard" or "typical" version, but as an appropriate basis for developments described in later chapters.

The main formal sections of "Gambir Sawit" are as follows:

1.Buka: means 'opening', and refers to an introductory melody played on one instrument (rebab, in the case of "Gambir Sawit"), joined later by the kendhang.

2.Mérong: the first main section, beginning on the same gong tone that marks the end of the buka. The formal structure of this section has 64 melody beats in one repeatable cycle. The end of each cycle is marked by the large gong and every such cycle is called one gongan.

In this form, each 64-beat gongan is divided into four sub-sections of 16 beats each. The end of each is marked by a stroke on the kenong - including the one also marked by a gong stroke - and each sub-section is called a kenongan. The designation of this formal structure ('kethuk 2 kerep') refers to the fact that each kenongan contains two strokes on the kethuk, and that, in comparison with certain larger structures, they are played relatively close together ("kerep" = 'frequent; at short intervals of space

or time', Horne 1974:278).

The formal structure of mérong kethuk 2 kerep is summarised below in Figure I-1, where 't' indicates a kethuk stroke,')'a kenong stroke, and '()' a stroke on the large gong. Melody beats are arranged in groups of four, i.e. in gatra ('slot'), a standard procedure in this form of gamelan notation which facilitates both reading and structural organisation:

```
        t                       t
- - - -   - - - -   - - - -   - - - -)
- - - -   - - - -   - - - -   - - - -)
- - - -   - - - -   - - - -   - - - -)
- - - -   - - - -   - - - -   - - -(-)
```

Figure I-1

3.Ngelik: a verb form of 'lik' denoting a section which is actually still a part of mérong (Hastanto: interview, 7.5.87). The one for "Gambir Sawit" has the same formal structure as in Figure I-1, but the melody has a higher register for the first ten gatra.[13]

4.Ompak Inggah: a transition from the first main section (mérong) to the second (inggah). In the present version, this section consists of two kenongan which replace the last two of the mérong while retaining the same formal structure.

5.Inggah: the second main section. In terms of formal structure, the inggah, like the mérong, consists of a repeatable 64-beat cycle divided into four sub-sections of 16 beats each. The only structural differences are that

there are now four differently positioned kethuk strokes per kenongan, and the kempyang (y) is added at the rate of two per kethuk ( = eight per kenongan):

```
y t y     y t y     y t y     y t y
- - - -   - - - -   - - - -   - - - -)
- - - -   - - - -   - - - -   - - - -)
- - - -   - - - -   - - - -   - - - -)
- - - -   - - - -   - - - -   - - -(-)
```

Figure I-2

Before proceeding to a notation of "Gambir Sawit" itself, two important concepts need to be introduced: balungan and irama.

Balungan means 'skeleton' or 'framework', and musicians associate the term with the melodic consensus of a gendhing as played by the saron barung, demung and slenthem. Hastanto (1985:39) extends the term to "balungan gendhing" in order to distinguish the melody's true multi-octave range - the saron family and slenthem are single-octave instruments.

Three principal types of balungan gatra occur:

i. Balungan mlaku ('walking' balungan) - one tone or rest per beat (3532 -16̣5̣, for example).

ii. Balungan gantungan ('hanging' or 'suspended' balungan) - a gatra or group of gatra "suspended" on the same tone (66-- 66--).

iii. Balungan nibani ('falling' balungan) - one tone every two beats (-6̣-5̣ -1-6̣ -1-6̣ -2-1).

Since the configurations and range of the balungan gendhing convey enough melodic information for the other

players to realise the gendhing, and since it is itself the level of realisation most frequently selected for notation, it is this form of basic melody for "Gambir Sawit" that is presented later in the section.

Balungan gendhing, however, refers only to a succession of pitches - the speed with which its tones follow one another must also be considered, and this is determined by irama.

Irama is a technique of expansion and contraction. It allows for relatively more or less "filling in" by the realising instruments, in accordance with the relative frequency of balungan gendhing tones. The five principal irama levels are illustrated below by means of a comparison between the balungan gendhing tones (x) and the pulses provided by the saron penerus (.).

a. xxxx

b. .x.x.x.x

c. ...x...x...x...x

d. .......x.......x.......x.......x

e. ...............x...............x...............x...............x

Figure I-3

In this diagram of irama expansion, it is clear that each successive level is a binary subdivision of the last, so the saron penerus plays respectively 1,2,4,8 and 16 pulses for each tone of the balungan gendhing.

Changes from one level to another are signalled by the kendhang and effected by smooth transitions of tempo, slowing down to expand and accelerating to contract. The other instrumentalists (including the saron penerus player) choose their own most appropriate moment to halve or double the relative density of their playing in accordance with this.

A number of terminology systems are available to distinguish the irama levels of Central Java. The three most common systems are as follows (lines a to e correspond to those in Figure I-3).

| | | | |
|---|---|---|---|
| a. | Irama Lancar | Irama Lancar | Irama 1/1 |
| b. | Irama Tanggung | Irama I | Irama 1/2 |
| c. | Irama Dados | Irama II | Irama 1/4 |
| d. | Irama Wilet | Irama III | Irama 1/8 |
| e. | Irama Rangkep | Irama IV | Irama 1/16 |

Figure I-4

Of these, I use the method in the third column (irama 1/1, 1/2 etc.) during the rest of this study, since it is not subject to word variation (which can be considerable, especially from region to region), and it conveys the nature of irama as a ratio between different levels of realisation. This is important, because although musicians do speak of the irama being fast or slow, it would be misleading to think of irama only as the equivalent of the Western term "tempo"; a balungan gendhing can be played at MM ♩ =80 or MM ♩ =90 and still be in the same irama.

This introductory chapter concludes with the balungan

gendhing of "Gambir Sawit", the sections being interspersed with comments concerning irama and the repetition procedure for each cycle. The numbers of the main sections correspond to those used in the previous discussion of their formal structures.

For the four sections after the buka, capital letters (A to N) refer to each kenongan (= one line of notation). $A^1$ represents the alternative first kenongan as played from the second gongan onwards (a distinctive feature of "Gambir Sawit"). Small letters refer to gatra positions (a to d for each line) and specific kenong strokes are identified by Roman numerals (I to IV in each cycle).[14]

Of the irama procedures available for the last section (inggah) I have chosen irama 1/8 accompanied by the medium-sized dance-drum (ciblon) for the present discussion, since in my experience it was the most common procedure for "Gambir Sawit" in informal, concert-like renditions (klenèngan) and radio broadcasts (siaran - IND).

1.Buka: played on the rebab as follows ( ↑ = kendhang entry):

$$\dot{5} \quad \overline{\dot{5}\dot{6}1} \quad 2 \quad - \; 2 \; - \; 2 \quad - \; 1 \; 2 \; 1 \quad - \; \overline{232} \; \underset{\uparrow}{2} \quad - \; \overline{\dot{6}1\dot{6}} \; (\dot{5})$$

Figure I-5

After the buka, the rest of the ensemble enter at the first gong tone in irama 1/1.

2. Mérong:

| | | | | |
|---|---|---|---|---|
| | | | | (5) (Gong tone) |
| A | -3̣5̣2 | -3̣5̣6 | 22-- | 2321)I (1st time only) |
| A1 | ---5̣ | 2̣3̣5̣6 | 22-- | 2321)I |
| B | --32 | -12̣6 | 22-- | 2321)II |
| C | --32 | -165 | --56 | i653)III |
| D | 22-3 | 5321 | 3532 | -16(5̣)IV |
| | a | b | c | d |

Figure I-6

The tempo slows to allow irama 1/2 to be entered before the first kenong stroke (A-d), and further to reach irama 1/4 by the second one (B-d). Both tempo and irama are now stable. The next gong stroke marks the end of the first cycle (D-d). The whole cycle is then repeated as often as desired before the ngelik section, which begins with the same gong tone after having been signalled principally by the rebab, bonang and gérongan.

3. Ngelik:

| | | | | |
|---|---|---|---|---|
| E | 66-- | 66-- | ..<br>2̇2̇-- | ...<br>2̇3̇2̇i)I |
| F | --..<br>3̇2̇ | -..<br>i2̇6 | ..<br>2̇2̇-- | ...<br>2̇3̇2̇i)II |
| G | --..<br>3̇2̇ | -i65 | --56 | i653)III |
| H | 22-3 | 5321 | 3532 | -16(5̣)IV |
| | a | b | c | d |

Figure I-7

In the case of "Gambir Sawit", the ngelik differs from the mérong only in its first two gatra (E-a/b) and in the higher register of its tones, evident as far as gatra G-b. It is played in irama 1/4 throughout, and is not repeated in successive gongan. Alternatively, it can even be omitted, but when present, it is followed by a return to the mérong.

The kendhang now signals an acceleration and the music is in irama 1/2 by the first kenong ($A^1$-d in Figure 1-6). After the second kenong stroke, instead of completing the mérong as before, the musicians move directly to the transitional section ompak inggah. This section retains the formal structure of the mérong, but changes to balungan nibani style in anticipation of the inggah. The balungan gendhing from the end of the ngelik onwards is given below:

(Return to) Mérong:

4. Ompak Inggah:

| | a | b | c | d |
|---|---|---|---|---|
| $A^1$ | ---5 | 2356 | 22-- | 2321)$^{I}$ |
| B | --32 | -126 | 22-- | 2321)$^{II}$ |
| I | -2-1 | -6-5 | -6-5 | -3-2)$^{III}$ |
| J | -3-5 | -2-1* | -2-1 | -6-(5)$^{IV}$ |

Figure I-8

The tempo begins to slow down just prior to the third kenong stroke (I-d) and arrives in irama 1/4 by the second tone of gatra J-a. At '*', the drummer switches to the dance-drum (ciblon), guiding the ensemble into irama 1/8

before the gong.

Although Figure I-8 covers only one gongan, there are a lot of tempo and irama changes within that short time. In a performance which follows this procedure, there is no stability in those aspects between the end of the ngelik and the beginning of the inggah. Once underway, however, the inggah can then be repeated in irama 1/8 as often as required. The balungan gendhing is as follows.

5. Inggah:

| | | | | |
|---|---|---|---|---|
| K | -6̣-5̣ | -1-6̣ | -1-6̣ | -2-1)$^{I}$ |
| L | -2-1 | -2-6̣ | -1-6̣ | -2-1)$^{II}$ |
| M | -2-1 | -6-5 | -i̇-6 | -3-2)$^{III}$ |
| N | -3-5 | -2-1 | -2-1 | -6̣-(5̣)$^{IV}$ |
| | a | b | c | d |

Figure I-9

The ending (suwuk) is signalled initially by an acceleration just before the second kenong, followed by another slight increase in tempo at N-a/b. Slowing down to the final gong is underlined by a return to the large drum (kendhang gendhing) during the penultimate gatra (N-c).

A complete notation of "Gambir Sawit" (combining Figures I-5 to I-9) is given in Appendix 2a. Like the description given above, it is based on the notation in Mloyowidodo (1976 I:82-83), the only difference being that the latter source does not supply the different balungan gendhing for the very beginning (-3̤5̤2̤ -3̤5̤6̣). Recording 1

(STSI Solo, 1.9.88) also follows the procedure in the foregoing description, except that the piece is introduced vocally and not by buka rebab.[15]

Thus armed with a description, a notation and a recording of one version of "Gambir Sawit", I move on now to the information available from gamelan literature, and the musical matters arising from it.

# CHAPTER II

## HISTORICAL AND LITERARY CONTEXTS

The aim of this chapter is to provide historical and contemporary background to the musical study of "Gambir Sawit" through the medium of literature about gamelan. The discussion has three stages:

i) Historical Javanese texts concerning "Gambir Sawit" and related issues (sections II-1 to II-3).

ii) Current thought on the elements of gendhing, (section II-4).

iii) "Gambir Sawit" in recent Javanese and Western writings on gamelan (section II-5).

Of these, the first and third deal with specific references to "Gambir Sawit", and the second with issues relating to an understanding of gendhing in general. The investigation begins with the Titi Asri and Weda Pradangga, two Javanese texts which refer to the origins of "Gambir Sawit".

### II-1: Theories of Origin

According to the above texts, "Gambir Sawit" originated in the early decades of the Mataram Empire (ie. between ca. 1575 and the early 17th century). It was during this time that Islam was being spread throughout Java, and the religious leaders (wali, from "wali Ullah" = 'one close to God') responsible for the conversion now have the status

of legendary folk-heroes in the minds of Javanese. The most famous of the nine wali was Sunan Kalijaga, an Islamic leader of Javanese rather than Arabic descent, to whom the idea of conversion to Islam through gamelan is attributed. Accounts of his activities, including those in Titi Asri and Weda Pradangga, were compiled hundreds of years after the events they describe, and this renders their accuracy open to question.[1] They are, however, valuable as sources of information which otherwise would not be available.

The Titi Asri deals with the origins of a number of gamelan and gendhing associated with the period described above. It is a mixture of folk-tales, philosophical dialogue and reported "historical" information. The second canto (pupuh) contains the following passage:[2]

25."Sang wiku wiyasa gendhing mirit saking pathet sanga, Ladrang Ganjing iku rane, jumbuh manjing pathetira, nulya salin aranya, Gonjang Ganjing wastanipun, kabul tekeng ing samangkya.

26. Tumulya jinujud dadi, ngemu surasane tunggal, gendhing lan papathetane, ngaran gendhing Sanga-sanga, ya iku purwanira, dumadya salin ranipun, Gambir Sawit tekeng mangkya."

(Hardasukarto 1978:29)

Freely translated, this tells how "Sang wiku" ('the learned, ascetic man') created a Ladrang "Ganjing" in pathet sanga and how its name later changed to Ladrang "Gonjang-ganjing".[3] He then created a gendhing called "Sanga Sanga" which was later renamed "Gambir Sawit". This is the substance of the passage, but certain details are

open to interpretation and should not pass without comment.

To begin with, although the immediate context in the original Javanese does not identify "Sang Wiku", there is no doubt over the source as a whole that it is Sunan Kalijaga. In a summary (ringkasan) of the Titi Asri in Indonesian, Hendrato equates "Sang Wiku" with Sunan Kalijaga and attributes the creation of "Gonjang-ganjing" and "Gambir Sawit" directly to him (Hendrato 1978:5). In a student essay on "Gambir Sawit", however, Hastanto advocates the influence of two men, basing his argument on the background supplied in previous verses.

Accordingly, the main instigator for the two pieces was Pangeran Karanggayam, who, frustrated with the lack of regard for gamelan shown by his ruler, Sultan Prabuwijaya, vented his frustration in the names of the gendhing he composed. The reason given for changing these names at a later date was that he came under the conciliatory influence of Sunan Kalijaga. One such change was that Gendhing "Sanga Sanga" became "Gambir Sawit", although the significance of the former name is not made clear and there is no direct statement concerning the actual composing of the gendhing.[4] Nor is it clear whether or not Sunan Kalijaga had a role in the creation of the pieces beyond influencing their titles, yet the evidence is significant enough for Hastanto to attribute "Gambir Sawit" to both men (Hastanto 1970:7).

Such differences of interpretation also apply to the musical aspects, but these are best considered in the

combined light of the Titi Asri and the other text to deal with the origins of "Gambir Sawit", Weda Pradangga.

Like Titi Asri, Weda Pradangga is primarily a written manifestation of oral tradition. It was compiled by the Solo Kraton musician R.T.Warsadiningrat and collates the views of Solonese musicians on the history of gamelan music and its related issues.[5] A reference to the origins of "Gambir Sawit" displays both similarities and differences compared to that in Titi Asri. The relevant passage is as follows:

"Kacariyos, Kangjeng Sunan Kalijaga, kagungan karsa iyasa gendhing slendro, pathet sanga, pethikan saking laguning pathet sanga.

1. Ginjang (sic)-ganjing (ladrang)
2. Gambirsawit (gendhing kethuk 2, kerep, minggah 4)."

(Warsadiningrat 1979:23)

Walton translates:

"It is said that Kangjeng Sunan Kalijaga created gendhing in laras slendro pathet sanga by using lagu [melodies] from pathet sanga."

1. Gonjang-ganjing (ladrang)
2. Gambir Sawit (gendhing kethuk 2 kerep minggah 4)

(Becker 1987:58)

Both texts mention two musical connections - the one between Ladrang "Gonjang-ganjing" and "Gambir Sawit", the other between "Gambir Sawit" and pathetan sanga, or "melodies from" pathet sanga. The exact nature of these connections, however, depends again on interpretation.

Hastanto, for example, ascribes to the Javanese word

"djinudjut" in Titi Asri ("jinujud" in Hardasukarto 1978:29) the meaning of "drawn out, lengthened" (IND - 'diperpandjang'), arguing on this basis that "Gambir Sawit" was originally the result of extending "Gonjang-ganjing" from Ladrang to Gendhing form (Hastanto 1970:7).

This is a difficult argument to sustain on the evidence of current performance practice. There are two principal sections of "Gambir Sawit" (mérong and inggah) and two versions of Ladrang "Gonjang-ganjing", distinguishable by length and context. "Gonjang-ganjing Liktho" (notated as Appendix 2b) is the longer of the two (four gongan), the other being a shortened version for use in the srimpi dance accompaniment, and known as "Gonjang-ganjing Srimpèn" (Appendix 2c).

In comparing the balungan gendhing of "Gambir Sawit" and "Gonjang-ganjing", it is apparent that important structural points do not tally, regardless of which versions or sections are applied. Figure II-I selects as an example the gongan which both versions of "Gonjang-ganjing" have in common, and compares it with the inggah of "Gambir Sawit" (which employs the same density of balungan tones).

| Gonjang-ganjing | | Gambir Sawit | | | |
|---|---|---|---|---|---|
| -2-1 | -6̣-5̣) | -6̣-5̣ | -1-6̣ | -1-6̣ | -2-1) |
| -2-5 | -2-1) | -2-1 | -2-6̣ | -1-6̣ | -2-1) |
| -2-1 | -2-1) | -2-1 | -6-5 | -i̇-6 | -3-2) |
| -2-1 | -6̣-(5̣) | -3-5 | -2-1 | -2-1 | -6̣-(5̣) |

Figure II-1

(Mloyowidodo 1976I:151,83)

Although this example gives only one of many possible methods and levels of comparison, the level of correspondence is characteristically low. Only two kenong tones and one mid-kenong point agree, and although the kenong tones are the strongest two (the second and fourth), it is too general a progression on which to build a theory of kinship.

Weda Pradangga is less open to interpretation here than the Titi Asri. In the quotation given above (Warsadiningrat 1979:23), Sunan Kalijaga is unequivocally the creator of "Gambir Sawit", and it is one of two separate pieces he created from the melody or melodies ("laguning") of pathet sanga - there is no hint of "Gambir Sawit" being derived directly from "Gonjang-ganjing".

Nevertheless, the two pieces do have strong associations in the minds of musicians, and are often performed in conjunction. If, for example, "Gambir Sawit" is to be followed by a Ladrang, the smoothest and most keenly-felt choice is "Gonjang-ganjing". It is one of the choices mentioned by Kunst in this connection (Kunst 1973

I:315), and is the hitherto unchallenged Ladrang in the accompaniment for "Srimpi Gambir Sawit" in Solo, as well as being specified for the opening talu ("overture") in wayang kulit from the Banyumas region (see further section VI-7).

The second theory concerning the musical origins of "Gambir Sawit" is that it is based on the melody of "Pathetan Sanga Wantah" (see Appendices 2d and 2e for notations).[6] The general nature of gamelan music suggests that such a derivation is certainly possible, since distinct instrumental and vocal lines are unified within one piece by the same underlying "melody" or tone progression. Also it is not in itself unusual for gamelan pieces to be based on vocal melodies.[7]

Even so, the theory enjoys only a variable degree of acceptance. Supanggah (interview, 10.11.88) supported it, and Mloyowidodo (interview, 16.1.89) was dismissive, though he would not elaborate on why. Suraji (22.3.88) felt that the only real connection lay in the buka (opening) of the gendhing ('*'onwards in Figure II-2):

Pathetan
(rebab): 2 3 2 1 1 2 6̣ 1 1 1* 1 1 $\overline{12}$ 1 $\overline{21}$ $\overline{232}$ - 6̣ 1 6̣ 5̣

Buka
(rebab): {2 $\overline{\overline{261}}$ ↗2 - 2- 2 \ 1 1 2 1 - $\overline{\overline{232}}$ 2 - 6̣16̣(5̣)
{5̣ -61̣↗

Figure II-2

(Suraji, 22.3.88)

This represents a spontaneous judgement on Suraji's part (Figure II-2 is a transcription of an impromptu demon-

stration), one which required every detail of each line to correspond. Since performances of both pieces are subject to a range of melodic and rhythmic variations that depend on individual and regional preferences, a more realistic initial approach would be to compare more abstracted versions of the two melodies. The subsequent method will then be to assume the theory is correct, and look for the maximum degree of correspondence.

By taking the kenong tones and the mid-points of the four kenongan from one section of "Gambir Sawit", they can be compared to the eight destination tones of the pathetan, as follows:

| | | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| Gambir Sawit: | 6 | 1) | 6 | 1) | 5 | 3/2) | 1 | (5) |
| Pathetan: | 2 | 1 | 2 | 5 | 5 | 6 | 1 | 5 |
| | (a) | (b) | (c) | (d) | (e) | (f) | (g) | (h) |

Figure II-3

Half the tones correspond (including three of the last four). This can be increased by two if we take into account the balungan of the mérong section of the gendhing. At positions (a) and (c) in Figure II-3, the low 6 is followed by a gatra in which movement is suspended on tone 2 (gatra gantungan). This 2 is regarded by musicians as sufficiently important for the rebab and vocal parts (sindhèn and gérongan) to "slip" (mlèsèd) immediately to 2 after touching the low 6. Thus, if 2 replaced 6 in Figure II-3, two more structural points would match.

These "slipped" tones (plèsèdan) do not, however, apply to the inggah section of "Gambir Sawit", and indeed, the correspondence between the pathetan and the mérong section is somewhat closer in general than that with the inggah. This can be further demonstrated by moving away from the rigid comparison of particular tones, and allowing the pathetan melody (which obeys no rigid rhythmic or marking structure) to float more freely over the fixed structure of the gendhing. In Figure II-4, the pathetan enters only in the second kenongan of "Gambir Sawit", and its last six lines are juxtaposed with the third and fourth kenongan. Selected additional tones convey the overall direction of the pathetan melody (compare Appendix 2d), and the bracketed letters indicate its destination tones as given in Figure II-3 above:

Pathetan: 2 2(a) 2 1(b)

B: - - 3 2 - 1 2 6 2 2 - - 2 3 2 1)II

Pathetan: 2 2(c) 3 5(d) 6 i 6 5(e)

C: - - 3 2 - 1 6 5 - - 5 6 i 6 5 3)III

Pathetan: 2 1 2 6(f) 2 1(g) 2 2 6 1 6 5(h)

D: 2 2 - 3 5 3 2 1 3 5 3 2 - 1 6(5)IV

Figure II-4

This comparison still does not eradicate all the problems (tone 6(f) in the pathetan is a definite stumbling block), but it does represent, I believe, the closest

possible correspondence between "Pathetan Sanga Wantah" and a section of "Gambir Sawit". While it does not prove the theory (only the individual can decide the'truth' or otherwise in such cases), the similarity between the two pieces at least helps to account for the association between them in the minds of musicians. My final word on the point is reserved for section V-3, where a performance context is proposed that juxtaposes the mérong of the gendhing with the dhalang's "mood song" (sulukan) on which the pathetan itself is based.

Returning to the Titi Asri and Weda Pradangga, both texts continue from the origins of "Gambir Sawit" with interpretations of its meaning. The former contains the following passage:

"27..... sawit iku ing karsane, dalu kalawan rahina, kawula lan bandara, titah lawan gustinipun, kang becik lawan kang ala."

(Hardasukarta 1978:29)

Lichtenstein (working from Hendrato's summary of the Titi Asri in Indonesian) translates as follows:

"'Sawit' carries the meaning of the unity between day and night, high and low, people and government and good and evil."

(Lichtenstein 1981:12)

The interpretation given in Weda Pradangga includes "Gonjang-ganjing", linking its meaning to that of "Gambir Sawit", as Walton's translation shows.

"[It was believed that] these gendhing would be symbolic of the state of mind of the Javanese who has recently converted to Islam. Such a person feels confused, like the earth when it is 'gonjang-ganjing' [agitated, shaking]. But when he thinks the matter through, to the very core of his being, he will come to realise that [Islam] is in accord with the teachings of the old religion, Buddhism. Only the style is different. Another path [is followed] but the essence is the same, for the goals are the same. When a person can integrate [Buddhism /and Islam] in his mind, he feels clear, pure, content and happy because [the two religions] agree on all points. He is truly 'gambir sawit' (actually 'gambira sawit').

(Walton 1987:88)

In this passage 'gambir' gains a different interpretation from those mentioned hitherto, one based on word association ('gambira' = happy, glad) rather than meaning as such. It is nevertheless easily reconciled with the idea of cosmic balance underlying the interpretation of "sawit" in Titi Asri, and the specific religious association given to "Gambir Sawit" in Weda Pradangga. Indeed, it is part of the essence of such interpretations, whether literary or musical, that they can differ and yet not be mutually exclusive.

I-2: Reported Contexts

Whereas the Titi Asri and Weda Pradangga were written long after the events they describe, the epic Solonese romantic poem known as the Serat Centhini reports events and customs up to and including its own time. It was compiled in the first two decades of the 19th century by Court scholars under the auspices of the future Paku Buwana V (reigned 1820-1823). Pigeaud describes the general contents as follows.

"Information of all kinds on things Javanese, topography, art, music, magic, divination, and erotics, but also religious speculations and mysticism."

(Pigeaud 1967 I:229)

References to "Gambir Sawit" in the Centhini are informative in a number of ways, particularly as descriptions of the music are interwoven with their contexts. Even if no specific performance is being described, one can still identify contextual associations, including some of those mentioned by Pigeaud. The following passage, for instance, has religious and mystical connections:

"24...gending ginedong ing kalbi
nges wileté dadya tangisé ing niat

25. niat loehoeng kang noegé mring Hjang maha goeng
tetesing kasidan
ginambar ing gambir-sawit..."

(Soeradipoera 1912-15: VII-VIII:205)

Freely translated, the passage is as follows:

"24...the inner experience of the gendhing and the emotional feeling in its realisation move the heart to intense longing.

25. It is as if one could approach God and know the day on which life will end. This is what the feeling of Gendhing 'Gambir Sawit' conveys..."

This view of "Gambir Sawit" reinforces the interpretation of its meaning as given in Weda Pradangga, where it is associated with the lofty idealism of those newly converted to Islam. To a Javanese, there could be no more noble association for a gendhing than to have it reflect

the view of gamelan music as a means of communication with God. Equally, the next example could scarcely provide a greater contrast:

| | |
|---|---|
| "22... Ki dipati ngandika | Ki Adipati said |
| Noerwitri di-madjoe | "Nurwitri, come closer |
| soen saré singeben ingwang | I want to sleep next to you. |
| sembari rengeng-rengenga | Softly sing melodies |
| lompong kèli | like 'Lompong Kèli' |
| montro petoeng-woeloengan | 'Montro', 'Petungwulungan', |
| 23.gambir-sawit lawan | 'Gambir Sawit' and |
| gandrung manis" | 'Gandrung Manis'. |

(Soeradipoera 1912-15 I-II:12)

The context of this encounter is the proposed seduction of a female impersonator, Nurwitri, in the wake of a wild impromptu village dance. Thus, there are strongly contrasting associations - mystical and erotic - encapsulated in the above two references to "Gambir Sawit", although in the second instance, mention of the listed gendhing merely indicates their existence and popularity. In neither passage is there any purely musical information.

Of the Centhini passages that do contain actual musical information about "Gambir Sawit", the first is taken from the Serat Cebolang, a separate poem that was not considered part of the Centhini itself until later in the 19th century (Pigeaud 1967I:228).[8] Although not included in the 1912-15 edition of the Centhini, it is cited by Martopangrawit in the second volume of his Pengetahuan Karawitan (Martopangrawit 1972a).

Accordingly, the central figure in the poem, Mas Cebolang, is taken to a klenèngan at the home of a rebab-

player named Kyai Bawaraga. The following description ensues:

"Samya rahab sakèh tatamuné, miyarsakken gendhing Gambirsawit, jeng ngidung nyindhèni, wilet swara rum."

Hatch translates as follows:

"Copious food and drink were served, enjoyed by many guests, who meanwhile listened to Gendhing Gambir Sawit. A young girl sang the sindhèn with pleasing sounding wilet".

(Becker 1984:170)

Here the term 'wilet' again refers to the particular way in which the melodic patterns were sung (as opposed to 'cèngkok', which would refer to the patterns themselves). Mas Cebolang then asks about the piece they are listening to, which "deeply touches my heart, and stirs all who listen, raising the hairs on the back of the neck". Kyai Bawaraga replies that "it is useful for staying awake, and better than gossiping about the faults of others".

Following these self-explanatory reactions to "Gambir Sawit" is a list of gendhing in use at the time, twenty-seven in pathet manyura and twenty-six in each of the other five pathet (Becker 1984:171-175). The list includes, in addition to "Gambir Sawit", "Wangsaguna" sléndro sanga and, interestingly, "Amalarsih", which is also classified as sléndro sanga. Martopangrawit ( Ibid:177) takes this to be the equivalent of the gendhing now known as "Malarsih" sléndro manyura. Both "Wangsaguna" and "Malarsih" are acknowledged by Javanese as having musical connections with

"Gambir Sawit" and are examined more closely in sections IV-5 and IV-6 respectively.

Later in the same volume, Martopangrawit quotes another passage from the Centhini that has relevance for "Gambir Sawit" (the translation is again by Hatch):

| | |
|---|---|
| "Nulya Ki Jayèngragèku<br>Anyenggrèng rebabira ris,<br>Anganti sendhon pathetan,<br>Laju buka Gambir Sawit<br>Tibaning nem beming<br>kendhang<br>Tibaning lima den-gongi." | "Then Ki Jayèngraga softly<br>touched the bow to the rebab<br>strings and played the<br>pathetan, then the buka for<br>Gambir Sawit, the bem of the<br>kendhang entered at pitch<br>nem, and the gong fell on<br>pitch lima." |

(Becker 1984:192)

Two pitches are mentioned here, 6 for the kendhang entry and 5 at the gong tone. In present day performance practice the gong tone can sometimes be changed (according to circumstances dictated by the following piece), but it is the tone on which the kendhang enters that catches Martopangrawit's eye. For him, this represents a difference between former and present practice in the playing of the buka ( ↑ indicates the kendhang entry):

| | | | | | |
|---|---|---|---|---|---|
| Current: | 5 | 612 | -2-2 | 1121 | 3212 -16(5) |
| | | | | | ↑ |
| Centhini: | 5 | 612 | -2-2 | 1121 | 3216 216(5) |
| | | | | | ↑ |

Figure II-5

(Becker 1984:192)

The question arises as to whether the buka described above can be found in current practice. To my knowledge, there are three instances, all three of which require

qualification. They are presented below in Figure II-6 before being identified separately:

1) 5 6 1 2 - 2 - 2 1 3 2 1 - 2 1 6 5 5 - (5)

2) 5 -61 - 2 - 2 - 21 - 12- 1 -232 62 216 (5)

3) 5 -612 - 12- 1 - 2 - 6 - 1 - (5)

Figure II-6

1) The first is taken from a balungan notation of Yogyanese gendhing (Sukardi and Sukidjo 1976 II:10). The instrument is not specified, but the tone configurations strongly suggest bonang barung rather than rebab. The progression in the last two gatra is the same as in other versions, but has shifted to an earlier point (becoming -216 55-(5) instead of 3212 -16(5)). The reason for this shift is to allow the gong tone to be anticipated, and although it is rare in Solo or Yogya to hear the bonang play the buka for "Gambir Sawit", such a procedure is a recognised feature of buka bonang in general. It is not, however, practised by rebab-players and does not constitute a valid comparison with the buka rebab mentioned in the Centhini.

2) This buka is taken from a wayang kulit recording on which the dhalang is Ki Nartosabdho (Fajar 928-5). Here, the 6 at the relevant point is only touched on by the rebab, in the manner of the "slipped" tones (plèsèdan) mentioned in the previous section. The fundamental tone is the 2.

3) The oldest example is taken from an early disc

recording of "Gambir Sawit" on Columbia GJ-231. This buka is noticeably shorter than the other two, and the qualifications for the other two examples do not pertain: it is already a performance context, and tone 2 does not occur between the 6 at the kendhang entry and the gong tone 5.

The truth of the matter emerged during a conversation with Marc Perlman (22.4.90). Since these early recordings were severely limited for time (3 minutes maximum per side), this and other early versions of "Gambir Sawit" frequently consist only of the inggah section of the gendhing. Accordingly, it is not the full buka which is used to begin the piece, but a curtailed version of it that refers to the realising pattern immediately prior to the beginning of the inggah.[9]

Thus, assuming the Centhini reference reflects the practice of its time, there has indeed been a change in the playing of the buka for "Gambir Sawit". Although examples resembling the "former" practice can still be found, they are each accompanied by extenuating circumstances.

Another scholar who refers to the Centhini is Kunst, who quotes almost thirty passages from it in the course of his famous study Music in Java (1973). Among them is the following:

| | |
|---|---|
| "110... lajeng buka gendhing sanga Gambir Sawit ingegongan lega tyasé samya suka | "...then the bebuka of the gendhing (patet) sanga Gambir Sawit was beaten. All had a feeling of liberation when the gong beat fell. |

| | |
|---|---|
| 111. Kabèh baud pada rasané nenabuh rereming irama adu wileting malatsih ukur jawil sejejereng-ing dalang | 111. The players were all experienced musicians and attuned to one another in their conceptions. The wirama which found its expression in the wilet strove after touching the heart. The manner of playing was light and supple comparable to the janturan of the dalang. |
| 112. Langkung runtut rasan-ing gendhing pakantuk dadya ngantak-antak dangu dènira anggend-ing tan antara aneseg gendingé munggah." | 112. It was exceedingly harmonious; the character of the gendhing was express-ed in the right manner: thanks to this, one felt fascinated and moved. For a long time they played (the mérong of) this gendhing. After this the tempo accel-erated, and they proceeded to the munggah."<br><br>(Kunst,1973 I:275) |

Among further descriptions of the fascination of playing and listening to gamelan, this passage establishes the use of "Gambir Sawit" in wayang (verse 111) and testifies to the existence of two formal sections (mérong and "munggah", i.e. inggah - verse 112) in addition to the buka. Also in this passage, as in others, the poet uses important facets of the gendhing (buka, gong-tone, formal sections) to "mark" his description. This conveys atmosphere as well as information - while the piece is in progress, conversations are being held, food is served and the reactions of those present are recorded, all of which helps to impart a feeling for the contexts being described. Such is also the case in my next example, which comes not from the Centhini, but from the Babad Srikarongron.

There are twenty-eight sections (pupuh) in the first of three volumes of Babad Srikarongron, and an author's date is supplied at the end of the fourteenth section: 7th January 1912 (Satranaryatmo and Hadisucipto 1981:12). Two major events are described: a visit of the Solonese Sultan Paku Buwana X (reigned 1893-1939) to Yogyakarta, and the celebration of the religious festival Garebeg Besar in Surakarta (Solo) after his return. It is towards the end of this celebration that "Gambir Sawit" is played, the location being Bangsal Sanaséwaka (the large pendhapa, or pavilion, where dance performances are held). The gamelan is "Kaduk Manis", which informs us that the performance in question was in laras pélog (see Kunst 1973 I:245).

Again, the progress of the gendhing is described in the context of hospitality rituals, in this case between Paku Buwana X and a Dutch Government representative. Compared to modern broadcasts and cassette recordings, the performance in question is a long one, stretching to five gongan of the mérong section and six of the inggah. The relevant passage also refers to the ngelik, which to my knowledge is the first literary use of the term to identify this section in "Gambir Sawit":

"Nganyut-anyut prapta limang gongan ngelik
raras nem gongira
amung sacengkok gya bali
kadya sakawit rarasnya."

(Satranaryatmo and Hadisucipto 1981:262)

('After continuing for five gongan, the ngelik began with a gong stroke on six. Only one cengkok later it returned [to five] as if beginning again').

"Cèngkok" is used here to mean the melody of one complete cycle or gongan (see also section II-4). The main point of interest, however, is the change of gong tone to 6 at the point of entering the ngelik, for it is a procedure which does not appear to have survived to the present day.

There is still evidence of its continued usage after Babad Srikarongron, as can be seen in the last three of the five Solonese notations of "Gambir Sawit" presented by Sutton (1982:351-353). They are dated 1964, 1918 and 1957, and indicate the change by suggesting alternative gatra for the balungan immediately prior to the relevant gong tone (-126, -5-6 and -126 respectively). Of Sutton's other two Solonese notations, one is undated and the other is from Mloyowidodo (1976 I:82-3), neither of which have indications for changing the gong tone at this point. The clinching factor, however, is that not one of the available recorded performances employs the change. Sadly, no further information is available from early recordings of "Gambir Sawit" since they do not contain the ngelik section, most probably for the previously stated reasons of limited recording time.

This apparent eradication of the alternative gong tone at the ngelik is a puzzling discrepancy. It represents a former "agreement" (between basis and realisation) becoming a disagreement, since rebab, bonang and gérongan

now play to 6 where the balungan gendhing play 5̣ - and this on the strongest tone of the gongan. One would expect the tendency to be in the opposite direction, towards agreement rather than away from it.

My own view - formed without the benefit of consulting Javanese musicians - is that the technique of "slipped" tones (plèsèdan) may again play a part. Purely in terms of the balungan gendhing, gong 5̣ preserves the original tone of the gendhing at its strongest structural point, while the plèsèdan (anticipated by rebab, bonang and gendèr), conveys the equal if not greater importance of the following tone. In this way both the 5̣ and the 6 are afforded their appropriate structural weight and neither is compromised.

This explanation, however, can only indicate why this more usual procedure may have been considered preferable to the change of gong tone. Alternatives add to rather than replace possibilities, so one could not say, for example, that the relevant gong tone was 6 in one performance, 5̣ in the next, and has remained 5̣ ever since. Nor can the extent of either practice at the time of Babad Srikarongron be determined, although it is certain that the kind of overview available nowadays was not available then. In the final analysis, it is equally possible that knowledge of more versions standardised the procedure of playing gong tone 5̣, or that it represents one influential musician's personal preference. At least it does not mean that the

practice of changing a gong tone in present-day performances of "Gambir Sawit" has completely disappeared (see section VI-1).

The remainder of the information available from the above sources applies to particular contexts for "Gambir Sawit" and is therefore better placed where these contexts arise. Thus, for example, a reference to the "Gambyong" dance in the Centhini is introduced in section V-7. I move on instead to another type of text associated with "Gambir Sawit", the vocal texts used in performance.

## II-3: Vocal Texts Specific to "Gambir Sawit"

This section reviews the vocal texts that are specific to "Gambir Sawit" in the sense that they refer directly to the gendhing in the course of a performance. They are found in solo vocal introductions (bawa), in one of the realising patterns (cèngkok) for the sindhèn, and in one of the texts for the male unison chorus (gérongan). This last example does not contain a direct reference to "Gambir Sawit" as such, but the connection suggested in its last line is enough for it to merit inclusion here.

The practice of attaching vocal introductions (bawa) to gendhing dates from the second half of the nineteenth century, as Martopangrawit observes (Becker 1984:209). The metres for the relevant texts are divisible into three categories:

i) Sekar (HJ = 'sung verse') macapat (JAV) - Javanese metres, used also for gérongan texts.

ii) Sekar tengahan (JAV) - also Javanese metres.

iii) Sekar ageng (HJ) - Indian metres, in which the majority of bawa are composed.

The metres encompassed by these categories reflect the origins of bawa melodies in unaccompanied sung verse (sekar or, in low Javanese, tembang), in which form they were applied to a wide range of uses, from "evenings in a palace to letters to a friend" (Hatch 1976:59). Those melodies and texts that were adopted as bawa then underwent certain modifications to fit them for the new context. These included conforming to the pathet of the gendhing, and, in the case of bawa attached to particular pieces (bawa gawan gendhing), a change of text to incorporate the gendhing title.

The following four bawa texts are specific to "Gambir Sawit":

a) "Dhandhanggula Padhasih" (sekar macapat), sléndro sanga.

b) "Rarabéntrok" (sekar ageng), sléndro sanga.

c) "Rarabéntrok 'cèngkok Mangkunegaran'" (sekar ageng), sléndro sanga.

d) "Raraturida" (sekar ageng) pélog nem.

(Slamet Suparno 1981:1,50,51,52)

The two versions of "Rarabéntrok" are distinguished by text, and by the melody on which realisations are based (the second being 'for realisation as in the Mangkunegaran'). Martopangrawit observes that the first version of

"Rarabéntrok" can also be applied to "Gambir Sawit" in pélog nem (Becker 1984:214), the point being that this involves transposing a part of it upwards by one tone. The text is able to remain the same, since there is no mention of tuning system or pathet.

In "Dhandhanggula Padhasih", however, there are more indications of the gendhing to follow. In presenting this text below, the number of syllables and the ending vowel of each line are indicated in brackets, since those factors determine the metre (Dhandhanggula):

a. Anyarkara linagu Padhasih, (10-i)
b. Laras sléndro pathetira sanga, (10-i)
c. Yeku minangka bawané, (8-e)
d. Gendhingan dimèn runtut, (7-u)
e. Gambir Sawit tibaning gendhing, (9-i)
f. Binarung kineplokan, (7-a)
g. Mrih hascaryèng kayun, (6-u)
h. Sagarwa putra wandawa, (8-a)
i. Tekèng dasih jroning suka ingkang mugi, (12-i)
j. Kalisa duka cipta. (7-a)

Freely translated, this text reads as follows:

"Singing Dhandhanggula with the melody "Padhasih", in the sléndro tuning system and in pathet sanga, in the form of a bawa to fit the gendhing, cadencing to gendhing Gambir Sawit, with some clapping to gladden the hearts of the wives, children and relatives. Hopefully, they will be invulnerable to negative thoughts."

The text is thus specific as regards gendhing, tuning system and pathet. It also gives a hint of the form, since the presence of clapping (k-in-eplokan = keplok) indicates a section accompanied by the dance-drum (ciblon). A social gathering is indicated, but the text does not specify of what kind. The two texts for "Rarabéntrok" are not so

specific in this respect, although they do refer directly to "Gambir Sawit".

One context for which bawa are known to have been created is "panembrama", in which the combination of sung poetry and gendhing is used to commemorate special ceremonies or the welcoming of important guests to the palaces. Volume VI of Weda Pradangga (Warsadiningrat 1979) records a list of gendhing specially composed as panembrama during the reign of Paku Buwana X, along with five existing gendhing that were adapted for the same purpose. Each entry identifies the event or ceremony concerned, together with the date and the name of the gendhing. In the course of this list (Warsadiningrat 1979:85) there is an entry for "Gambir Sawit", which Walton translates as follows:

> "2.A panembrama commemorated the gift of a medal, called Kumandhur Orde Nederlan Seleo [Commander of the Order of the Netherlands Lion, the third-highest rank of the Dutch civil knighthood], on...July 31, 1896 A.D. This panembrama was attached to Gendhing Gambir Sawit slendro pathet sanga."
>
> (Walton 1987:154)

One can only speculate as to whether its text was from one of the three bawa in sléndro sanga mentioned above although it is also possible that an entirely different text was used, one that specified the occasion as well as the gendhing. A more recent usage of bawa "Dhandhanggula Padhasih" demonstrates this possibility, since its last three lines have been altered (in a somewhat contrived

manner) to specify an Independence Day celebration:

| | |
|---|---|
| "Sukaning rakyat sadaya Republik Indonesia sanagari Mardika salaminya." | "The wish of all the people of the united Republic of Indonesia is to be free for ever." |

(Umbul Donga,n.d.:6)

The fourth bawa text for "Gambir Sawit" (i.e. "Raraturida") is precise about the event it commemorates, since it mentions the presentation of another Dutch medal (the "Star of the Order of the Netherlands"), with a ceremony "enhanced by the beauty of 'Gambir Sawit'" ('linut srining Gambirsawit'). The context is therefore similar to that of the panembrama cited above, although it is not mentioned in Weda Pradangga. According to the notation by Slamet Suparno (1981:52), this bawa and text are associated not with "Gambir Sawit" sléndro sanga, but with "Gambir Sawit Pacarcina" pélog nem, i.e. with a performance of "Gambir Sawit" in laras pélog that uses "Pacarcina" as the second principal section (inggah).

It is interesting to note that, although the name of this bawa is given as "Raraturida" by Slamet Suparno, the title referred to in its text is "Rarabéntrok". Closer examination reveals that it has the same underlying melodic progression as the "Rarabéntrok" given by Martopangrawit for "Gambir Sawit" pélog nem (Becker 1984:214). The individual realising patterns (cèngkok) are not all identical, and the text is different, but the metre and essential melodic line are the same. Thus, even in the

restricted world of vocal introductions for just one gendhing, bawa "Rarabéntrok" illustrates two facts of importance to this study: that the same piece can have a different title ("Rarabéntrok" and "Raraturida"), and that different pieces can have the same title ("Rarabéntrok" and "Rarabéntrok 'cèngkok Mangkunegaran'").

The sindhèn text specific to "Gambir Sawit" consists of just four words: "Gambir Sawit mawur mawur" ('blossoms of the gambir dispersing'). Hastanto (1970:2) reports hearing of this "sindhèn gawan" from his teacher, Martopangrawit, who said it referred to the petals of old flowers falling naturally one by one (IND - "berderaian" = 'in drops'). The information is preceded by the Indonesian word "dahulu" ('formerly'), and indeed, the use of this text in performance is a rarity nowadays (see section III-7).

The sindhèn gawan is independent of the word riddles in verse form (wangsalan) that make up the vast majority of sindhèn texts, and is not part of any gérongan text (which the sindhèn must follow after the gérongan has entered). Its position during a performance would be at the end of the mérong, delivered towards and beyond the gong tone, the musical intention being to extend the usual pattern for several beats after the gong has sounded. This gong tone should lead to a repeat of the same section (i.e. not to the ngelik), and the gérongan should not be singing during the special sindhèn pattern.

For this reason, Martopangrawit favoured the six-

line Kinanthi metre for the gérongan, since it would be over in time for the sindhèn gawan to be employed. According to Hastanto (interview, 30.4.87), he preferred a particular text that ends with an implied connection (rather than a direct reference) to "Gambir Sawit". The last two lines of this text are as follows:

| | |
|---|---|
| "Gelung rinusak sekarnya<br>Sumawur gambir melathi." | "The flowers of the traditional hairstyles are ruined, gambir and jasmine blossoms are dispersing." |

Here, the mention of 'gambir' and the idea of spreading or dispersing ('sumawur') suggest a self-evident connection with the special sindhèn text mentioned above.[10] In fact, this Kinanthi text for "Gambir Sawit" is presented in Martopangrawit's collection of gérongan notations, Dibuang Sayang (1988:13). It is not, however, presented in such a way as to allow the special sindhèn text to be used, since it comes only in the ngelik, and employs a repetition of the fifth line to stretch the metre to seven lines (thereby occupying the whole gongan). So, despite Hastanto's assertion that Martopangrawit favoured this text because of its allusion to the sindhèn gawan, the latter's use of it in Dibuang Sayang suggests that he did not always take the sindhèn text into account. Moreover, in the same publication he uses the same text for both mérong and inggah sections of Gendhing "Kembang Gayam" pélog nem, so although this Kinanthi text is a logical choice for

the gérongan of "Gambir Sawit", it is not an exclusive one.

A major omission from the above discussion is the texts associated with "Gambir Sawit" when it accompanies the graceful bedhaya-srimpi Court dances. The major source for these texts is the Serat Pesindhèn Badhaya (Depdikbud 1983), but since they pertain only to the one context, their information is reserved for sections V-4 to V-6. For the present, the emphasis shifts to the thoughts of Javanese and Western scholarship with respect to those elements of gendhing that affect the following chapters.

## II-4: Further Elements of Gendhing

In translating a passage from the Centhini (cited in section II-2), Kunst writes that "the players were all... attuned to one another in their conceptions" (Kunst 1973 I:275). The idea of "attuning" suggests the achievement of unity in the performance of a gendhing from potential disunity beforehand, the progression from an overall sense of available music (conceptual) to the particular part of it used and determined by the specific context (actual).

It is along a similarly imagined line of gradually sharpening focus that the following elements of gendhing and their definitions are arranged. In the same way as particular performances or the playing of individual instruments, the terminology of gamelan music is a matter of context, so the aim is not to account for every possible usage of a term, but to provide working definitions that serve the relevant purpose.

In his Pengetahuan Karawitan of 1972, Martopangrawit makes the following remarks on the subjects of lagu and gendhing (as translated by Hatch):

> "With regard to lagu, we will....limit ourselves to its relationship to gendhing. The meaning of 'lagu' is 'an ordered arrangement of tones that sound pleasant when played.' The arrangement of tones, then, must take a certain form. Many different forms have arisen and these are called 'gendhing'. So, for example, the title 'Gendhing Gambir Sawit' refers to melodic elements... arranged into a form... ; this is called a gendhing, and the gendhing is entitled "Gambir Sawit".
>
> (Becker 1984:11)

Although the example given is "Gambir Sawit", my main purpose here is to show that the "general to specific" (lagu to gendhing) direction described is not so much an analytical convenience as a prominent Javanese musician's attitude to his music, and as such it pervades much of the following discussion.[11]

As a result of Martopangrawit's approach to lagu, it would not be adequate to translate the term simply as "melody". The concept is perhaps more clearly communicated by the phrase "potential melody", since not only does it require a form of gendhing to render it audible, but its inherent, "potential" possibilities will always remain greater than those contained in a specific performance. Indeed, it is one level at which the Javanese predilection to vary or newly filter their forms of expression can be understood - in music, it happens simply because there is infinite "potential melody" to explore.

If the "potential melodies" of gamelan music are

infinite, the main formal structures through which they gain expression are few. In fact, the term '<u>gendhing</u>', when referring generally to these structures, is only being used in one of two possible ways, the second of which narrows the focus still further. Gitosaprodjo (in the translation by Becker) writes:

> "'Gendhing' has two meanings:
> 1.'Any gamelan piece'...
> 2.'A particular formal structure'. The formal structcalled 'gendhing' consists of two parts:
> a. mérong: sometimes has a ngelik and does not use kempyang.
> b. minggah: sometimes contains an umpak and then sometimes a ngelik, and uses kempyang.
> Pieces that are not in gendhing form use kempul, while pieces in gendhing form do not use kempul."
>
> (Becker 1984:365)

The "particular formal structure" referred to above is actually a group of formal stuctures, since the minimum number of melodic beats in one section (64) can be expanded proportionally to make larger forms with suitably extended marking structures.[12] "Gambir Sawit" obeys the minimum requirement, as described in section I-7.

In fact, there is a choice of formal structures for the <u>inggah</u> of "Gambir Sawit" - either <u>inggah kethuk 4</u> or <u>inggah</u> Ladrang, although the vast majority of performances go to <u>inggah kethuk 4</u>. Should an <u>inggah</u> Ladrang be used (such as Ladrang "Janggalana" in <u>pélog</u> renditions), it would not compromise the overall designation 'Gendhing', despite a cycle of only 32 melodic beats and the use of <u>kempul</u>. Other examples include Gendhing "Kutut Manggung"

sléndro manyura, which goes regularly to inggah Ladrang for its second main section.

The term 'laras' has the general meaning of "... appropriate, harmonious (with)..." (Horne 1974:333), and is used by gamelan musicians to refer to aspects of tuning. These include the tuning of a set of instruments, the tuning of one set in comparison with another, the pitch of individual tones, and the tuning systems sléndro and pélog. Thus, at the level of tuning system, the potential for hypothetical "disunity" extends only to two possibilities, although this in itself provides alternative musical contexts - "Gambir Sawit" is one of a number of pieces equally viable in sléndro or pélog, and this has consequences for interpretation. It affects the choice of inggah, for example - in Solo it is usual to hear either the original inggah or "Sembung Gilang" in sléndro and inggah "Pancerana" in pélog. This in turn is linked to irama, since "Pancerana" is played only in irama 1/8. There are also melodic differences in the realisation of the gendhing itself, and these become more involved at the next level of focus, the division of each laras into modal classifications (pathet).

A methodical pathet analysis of "Gambir Sawit" is reserved for the following chapter, but it is worth pointing out in advance, that despite the divisions implied by the notion of classification, pathet is primarily a cohesive process. It is in order to know how this cohesion is achieved that much scholarly attention has been given to

distinguishing or identifying the pathet of a gendhing. It is not, however, a problem for the musicians, as Hastanto points out:

> "When native musicians hear a gendhing, they immediately recognise the pathet...People outside the culture, on the other hand, require analysis to identify the pathet of a gendhing."
>
> (Hastanto 1985:34-5)

"Native recognition" of pathet is based on experience of listening to and playing the music, whereas analysis requires a more tangible focus. McDermott and Sumarsam (1977), for example, concentrate on the gendèr part, Hood (1954) on the balungan or "nuclear theme" and Hastanto (1985) on the balungan gendhing. Because musicians require the cohesive process to be recognisable in each others' playing, these parts (along with others in the ensemble) conform to melodic configurations and cadential procedures that allow their information to be communicated within the gamelan, as well as providing a fortuitously convenient focus for analysis outside it.

The resulting modal atmospheres extend beyond the ensemble to associations with times of night or day (see Kunst 1973 I:338,345). The night periods, for example, are divided according to the structure of the story or plot (lakon) in the shadow-puppet play wayang kulit. According to Martopangrawit, the divisions of a wayang performance can determine the pathet of a gendhing, and this has led to some ambiguities in classification (Becker 1984:47). Once

again, this presents no difficulty to the musicians, whose information comes from listening and playing experience. That is not to say, however, that the pathet is always clear within the ensemble. It is not unusual for a gendhing to contain one or more passages where the pathet is ambiguous - see for example Hastanto's analysis of Gendhing "Damarkèli" sléndro manyura (1985:124-7). Such passages are frequent talking points among Javanese musicians because of the underlying threat to the appropriateness of their playing. "Gambir Sawit" is relatively uncontroversial in this respect, and this is one reason why it is successfully transposable to laras pélog (specifically to pathet nem). Although certain aspects of interpretation are affected by the transposition (see section IV-4), musicians experience no difficulty in realising the gendhing in a manner appropriate to the changed musical context. On the other hand, the essential question in the minds of the musicians attempting the experimental transposition to pélog barang (reported in section IV-7) was whether or not this appropriateness could still be preserved in the new and unfamiliar procedural surroundings.

The principle of configurations expressing the pathet process in the different parts of the gamelan is already present in the balungan gendhing. Nevertheless, the fact that this level of realisation can itself vary is evidence of a deeper level of melodic thinking that guides the progress of a gendhing. Sumarsam refers to this concept as "inner melody".

"It seems that no single instrument or vocal part in the ensemble is solely responsible for guiding the melodic motion of a gendhing. I believe the real "authority over melody" is a melodic idea sung in the minds of the individual musicians. This directs the melodic motion. This melodic conception could be called "inner melody".

(Becker 1984:262)

The fact that inner melody is not outwardly realised on any instrument or voice means it is free of conforming to configurations, and thus reserves its information purely for the individual. It also eludes notation, and consequently appears to differ from Suhardi's similar notion of lagu:

"...he [Suhardi] often writes down the lagu of difficult pieces as a guide for his students..."

(Sutton 1979:61)

In writing down the lagu, however, Suhardi is not compromising its function as a conceptual melodic guide to what is played. It is the act of performance that is crucial, and in this respect the two theories of inner melody and lagu are mutually supportive. Although still in the realms of the conceptual, they narrow the focus of what I have described earlier as "potential melody", providing a theoretical link with the melodic procedures of each particular gendhing.

If inner melody and Suhardi's notion of lagu are a guide to the individual and pathet is a guide to the ensemble, the filter through which both must pass on the path to performance is 'garap' or 'treatment'. Sumarsam

explains the link with inner melody as follows:

> "Javanese musicians wisely use the term "garap" ('way of working', 'processing' or 'fashioning') when referring to the playing of an instrument. This means that the musician has to work, to fashion, or to model the melody of his part by co-ordinating his inner melody with the characteristics of his instrument."
>
> (Becker 1984:303)

Similarly, Martopangrawit equates garap with distinguishing the pathet of a gendhing:

> "Pathet is performance practice or treatment (garap)...The term 'pathet' came into use to refer to the different treatments associated with different pieces in different pathet...Thus, each instrument - with its characteristic treatment and playing technique - can delineate differences in pathet."
>
> (translated by Hatch; Becker 1984:47-8)

Thus, garap combines the expression of an individual gendhing's melody with the generally applicable configurations that enable it to conform to the pathet context. The following selection of musical uses for the term 'garap' reveal how it permeates different facets of realising a gendhing. All are taken from conversations with musicians:

i) Treatment according to instrument, for example 'garapan rebab'.

ii) Treatment according to melodic range, for example 'digarap kecil'(IND), 'cilik'(LJ) or 'alit' (HJ) means 'to be treated as high'.

iii) According to the pathet of a particular passage - 'digarap manyura' means 'to be treated as in pathet manyura'.

iv) According to the drumming - '<u>digarap ciblon</u>' means 'accompanied by the dance-drum, <u>ciblon</u>'.

v) According to the associated feeling (IND, LJ - '<u>rasa</u>') evoked by a certain interpretation - '<u>garapan lincah</u>' (IND) means 'a lively treatment', or '<u>digarap tenang</u>'(IND) means 'interpreted calmly'.

As a result, once the <u>gendhing</u> and the <u>garap</u> are known, the singer(s) and the instrumentalists know the extent of their choice of realising patterns. I am speaking primarily of the embellishing group here (as listed in section I-2), since the rest of the ensemble know their task from the predetermined consensus represented by the <u>balungan gendhing</u>. The point about the embellishing group is that it is not the <u>balungan gendhing</u> that they embellish, but an outline that leads from one particular point in the formal structure to the next. In this excerpt from the <u>mérong</u> of "Gambir Sawit" in <u>irama</u> 1/4, for example, the majority of the embellishing group (voices excepted) are concerned not with every tone of the <u>balungan gending</u>, but with the final one of each <u>gatra</u>:

D: 2 2 - 3 5 3 2 1 3 5 3 2 - 1 6 (5)$^{IV}$

<u>Figure II-7</u>

This does not mean that all the parts converge and agree on each of these tones, but they are the ones musicians look to in the above or similar passages. The basis of their realisations is therefore a chain of melodic units,

characteristic of the relevant instrument, with regularly occurring destination tones (nada sèlèh) as the links.

This process too has its conceptual and its actual side - what I have hitherto described as "realising patterns" are accordingly divisible into cèngkok (the basis in the musician's mind) and wiletan (the performed results). The term 'cèngkok' does have other musical meanings (see the earlier quotation from the Babad Srikarongron in section II-2 for an example), but its usage in the present study is confined to the one given above.

Cèngkok in this sense can be assigned to a player, a region, an instrument, a feeling, or a particular irama level. It is therefore this concept, rather than wiletan, which forms the basis of interpretation, since it reflects the musician's intention - wiletan, unless deliberately employing imitation, is discoverable only at the moment of actual performance. Moreover, cèngkok can be notated, and are therefore more accessible to the student of gendhing.

Using a purely conceptual unit as an analytical focus can sometimes provide idiosyncracies. Forrest, for example, writes of "a previously played cèngkok" in the wake of emphasising that cèngkok is not played (Forrest 1980:77). It is important in such cases that the meaning of cèngkok be extended to include its realisations in performance, and my subsequent use of the term reflects this.

To summarise, a list of the foregoing elements of gendhing and their working definitions is presented below.

i) Lagu: 'potential melody'.

ii) Gendhing: particular gamelan melodies and their formal structures.

iii) Laras: the tuning systems sléndro and pélog.

iv) Pathet: recognised and classifiable modal atmospheres in the realisation of a gendhing.

v) Inner melody/lagu: a conceptual melodic guide to the progress of a gendhing.

vi) Garap: the 'working out' of a gendhing, the type of interpretation.

vii) Cèngkok: conceptual melodic unit as the basis of individual interpretation.

viii) Wiletan: the actual playing of the melodic unit for which cèngkok is the basis.

Even without the previously discussed notions of balungan gendhing and irama, it is indicative of the importance of what is not played in gamelan music that in the above list, only 'gendhing' and 'wiletan' refer directly to what is played. The rest represents guidance, which, while allowing for personal expression, interaction and variation within a performance, nevertheless helps the players to "attune to one another in their conceptions".

## II-5: Aspects of "Gambir Sawit" in Recent Literature

In the literature of the last two decades, "Gambir Sawit" is frequently used to exemplify fundamental information about gamelan. Instances include the previously cited remarks of Martopangrawit concerning lagu and gendhing, and Sumarsam's demonstration of cèngkok gendèr

in pathet sanga, which uses two kenongan from the mérong (Sumarsam 1975 b: 168). This chapter concludes, however, by drawing attention to two interrelated aspects of gendhing for which "Gambir Sawit" has been used as the main focus rather than as a passing example, namely the melodic relationship between the two main sections (mérong and inggah) and variation in the balungan gendhing.

The basis of the relationship between mérong and inggah is that musicians do not classify inggah sections purely in terms of formal structure, but also according to the source(s) of their particular melodies. The relevant categories are:

i) inggah gendhing, in which the melody is taken from a source other than the preceding mérong. The type of balungan gatra can be either mlaku or nibani (see section I-7).

ii) inggah kendhang, in which the melody has the same underlying progression of tones as the mérong, and the balungan type is almost invariably nibani.[13]

"Gambir Sawit" has an inggah kendhang, although the required correlation with the mérong is not as immediately clear as in some other gendhing. The respective second gongan of Gendhing "Pujangga Anom" sléndro manyura, for example, are as follows.

| Mérong | Inggah |
|---|---|
| -6̣6̣6̣ 3532 3532 -126̣) | -1-6̣ -3-2 -3-2 -1-6̣) |
| -6̣6̣6̣ 3532 3532 -126̣) | -1-6̣ -3-2 -3-2 -1-6̣) |
| -6̣6̣6̣ 3532 33-- 1123) | -1-6̣ -3-2 -5-6 -5-3) |
| i̇i̇-- i̇2̇i̇6 3532 565(3) | -2̇-i̇ -2̇-6 -3-2 -5-(3) |

Figure II-8

(Mloyowidodo 1976 I: 115)

With one exception (the third gatra of the third kenongan), the destination (= final or fourth) tone in each gatra of the inggah corresponds to the same point in the mérong. Martopangrawit gives Gendhing "Gliyung" sléndro manyura as his example of a similarly close correspondence, but goes on to demonstrate how, in Gendhing "Onang Onang" sléndro sanga, similar correspondences can be present at differing levels of comparison (Becker 1984: 26-29).

Forrest, basing his method on Martopangrawit, uses underlining to demonstrate this mixture of correspondence levels with respect to "Gambir Sawit" (in Figure II-9, my own method of kenongan and gatra designation is retained).

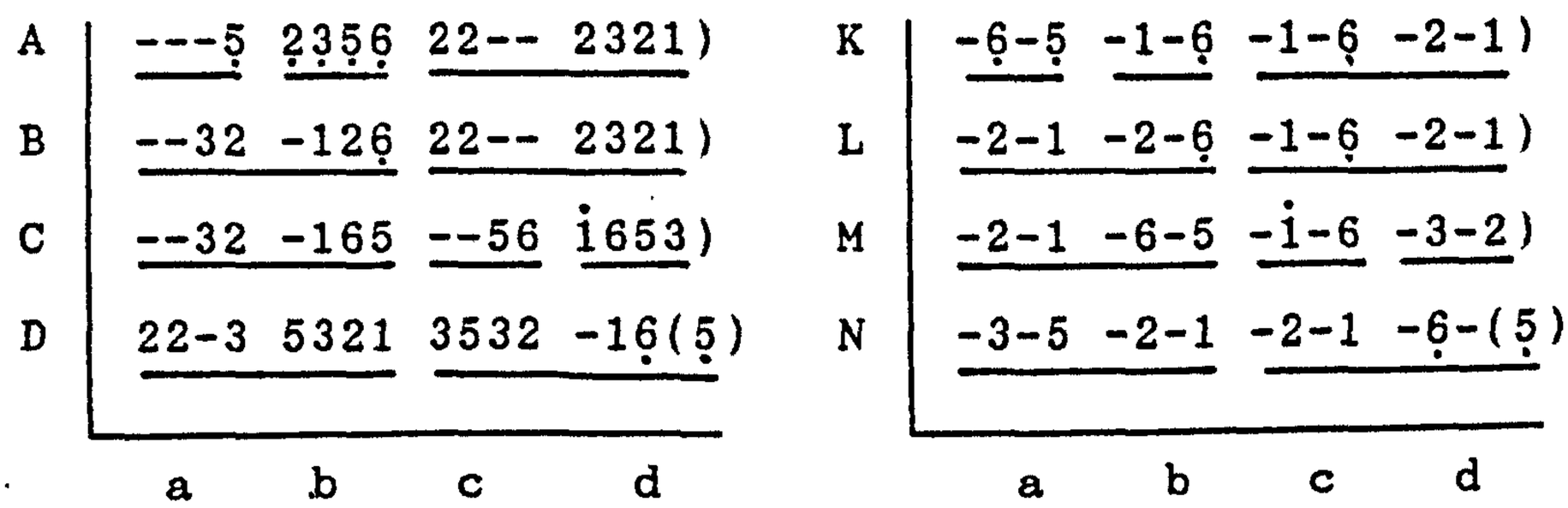



Figure II-9

(Forrest 1980: 76)

Here, the predominant level of correspondence is every two gatra, and this holds true even at the respective third kenong strokes (C–d/M–d), where the balungan instruments play 3 in the mérong but 2 in the inggah. The reason is that the mérong tone is followed by a plèsèdan – the embellishing group slip directly to 2 after the kenong stroke, so in this sense they are playing to the 2 rather than the 3. Thus if the garap is taken into account, the correspondence between the two sections is preserved at this point.

In view of the above explanation, there is also a case for considering a gatra by gatra correspondence between gatra D–a and N–a, where the relevant destination tones are 3 in the mérong and 5 in the inggah. When the garap is considered, however, the embellishing instruments all play to 5 at the mérong tone 3, as is mentioned by Sutton in his discussion of lagu.

"In the first section (mérong) of Gendhing Gambir Sawit, the thirteenth gatra ends on balungan tone 3, but with lagu tone 5 — a step away in the pentatonic sléndro tuning system in which the composition is usually played".

(Sutton 1979:67)

He goes on to say that the gambang (the focus of his attention in this case) is not deliberately avoiding tone 3 even though it is the tone of weakest stress in pathet sanga. Indeed, at the third kenong, the gambang still plays to 3 before the plèsèdan to 2. Instead, it is because the lagu, in Suhardi's estimation, dictates that it go to 5. The lagu is not the determining factor in every case (Sutton 1979:68), but is consistent with performance practice in this one, and the correspondence between the mérong and the inggah of "Gambir Sawit" is closer by one gatra as a result.

In fact, while fully acknowledging that the notions of lagu, garap and cèngkok are inseparable in the process of performance, this particular moment is more readily understood in terms of cèngkok. It is one of three instances in the mérong of "Gambir Sawit" where the special cèngkok known as "puthut gelut" is used, the other two having kenong strokes I and II as their destination tones (gatra A/A$^{I}$—c/d and B—c/d). "Puthut gelut" is realised over two gatra, so the moment under discussion falls at its mid-point.

Forrest (1980: 83-89) analyses several guises of this cèngkok, concluding that the underlying tonal progression of 2-5-2-1 (for sléndro sanga realisations, irrespective of

register) is "widely shared" – he eschews the assertion that all such cèngkok adhere to this outline, although my own experience would support such a conclusion. This being the case, the embellishing instruments always play to 5 at the end of gatra D–a, thereby corresponding to the balungan gendhing tone in the inggah (gatra N–a).

The relationship between mérong and inggah is one of the areas addressed by Sutton in his analysis of the balungan of eleven different versions of "Gambir Sawit" (Sutton 1982: 101-116). Others include the extent of variation within each of the two main sections, variation within each of the two regions represented (Solo and Yogyakarta), and a comparison of the balungan styles of those regions. The discussion is limited to the part played by balungan instruments and pertains only to versions in sléndro.

Concerning variation within the mérong and inggah, Sutton finds that the mérong varies considerably more (ten different versions out of eleven) than the inggah. In fact, the inggah displays only four different versions, and all the differences revolve around the same gatra positions (K–c, L–c, M–c and N–a in Figure II-9). In the mérong, some gatra positions vary to the extent of five different balungan across the eleven versions, although as Sutton himself points out, the differences are in many cases slight (Sutton 1982: 107).

In the inggah, as would be expected from the sparser

tones of balungan nibani, there is less information from the balungan gendhing for the other levels of performance. Moreover, their comparative consistency between versions means that any variation of a destination tone would have greater significance than a similar discrepancy in the mérong, as is the case with gatra M-c in two of Sutton's versions. The alternatives in question are -6-5 (Sutton's first and fourth versions) and -i̇-6 (the other nine versions - Sutton 1982:348-353). He explains the difference in terms of a more general assertion, that:

> "...the final of a gatra in the minggah section often corresponds to a stressed tone other than the gatra final in the mérong."
>
> (Sutton 1982:121)

This notion accomodates the two alternatives as follows:

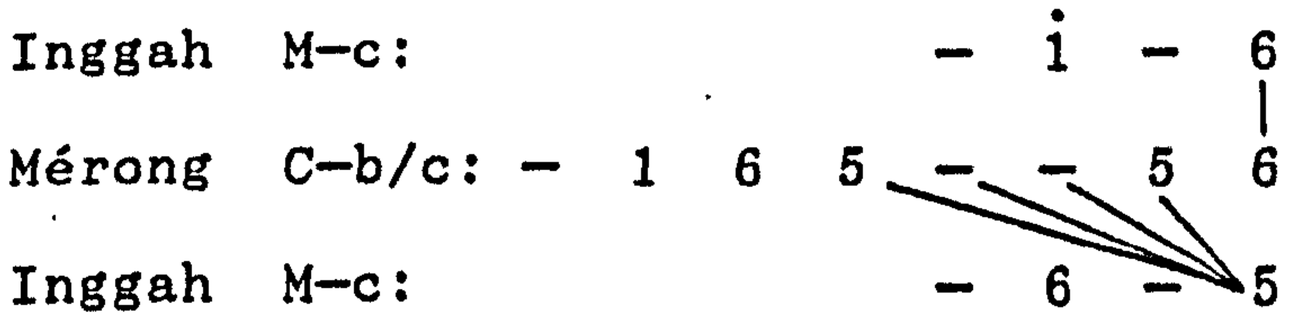



Figure II-10

(Sutton 1982: 348-353)

Relating the above observation back to the previous discussion of the melodic connections between the two main sections of "Gambir Sawit", it can be seen that at gatra M-c, the correspondence is still supportable at the level of each gatra, despite the variation of destination tone in different versions of the inggah.

To summarise, the extent of the correspondence between the mérong and the inggah is tenable at all gatra positions where the equivalent destination tones are the same, and at the following additional places in the inggah:

i) gatra K-a, where the correlation is with the balungan gendhing of the second time through the mérong.

ii) gatra M-c and N-a, where the garap of the inggah corresponds to the mérong tone.

iii) gatra M-d, where the correspondence at the two-gatra level is subject only to the plèsèdan at the third kenong stroke in the mérong.

Beyond this, a number of musicians in Solo believe that inggah sections obey their own logic within one version. Thus, if the inggah of "Gambir Sawit" were to follow the mérong gatra by gatra at the beginning of the second kenongan, the feeling suggested to the musicians would be of pathet manyura (Hastanto, interview, 7.9.87):

Inggah, L-a/b : - 3 - 2 - 1 - 6̣ (Hypothetical)

Inggah, L-a/b : - 2 - 1 - 2 - 6̣ (Actual)

Figure II-11

(Hastanto: interview, 7.9.87)

According to Figure II-11, the tones followed in the "actual" version obey the priority of preserving the modal atmosphere of pathet sanga, rather than the secondary consideration of corresponding exactly to the mérong.

For musicians, the correlation between mérong and

inggah is not in dispute, since the tradition classifies "Gambir Sawit" as having an inggah kendhang. The correspondence, however, is not consistent at the level of individual gatra, and is best understood as existing at the two-gatra level. In connection with this, and on the basis of comparing eleven versions of the two main sections of "Gambir Sawit", Sutton proposes:

> "a very generalised succession of tones, regardless of the style of balungan, the register of multi-octave parts, the irama level, or the instrumentation [that] defines Gendhing "Gambir Sawit".
>
> (Sutton 1982:103)

The tones in question are 6 1) 6 1) 5 2) 1 (5). They represent the gong tone, the three kenong tones and their mid-points, and reflect not only the melodic thinking presented above, but the level at which other formative aspects of interpretation apply, in particular the pathet analysis presented in section III-2.

Several of the musical issues raised in this chapter have involved possible change or variation of the kind that distinguishes one version from another. However, as a basis for describing how "Gambir Sawit" is interpreted on the most prominent information-carrying instruments and voices, I will now concentrate on just a single version of the balungan gendhing - the "still point" referred to in the introduction. In doing so it is essential to remember, as Sutton has shown, that there is no one authoritative version of "Gambir Sawit", or indeed of any gendhing.

# CHAPTER III

## INTERPRETATION

As observed in the previous chapter, the concept of gendhing is itself something which provides context for otherwise potentially diverse elements. This chapter therefore deals with "Gambir Sawit" as context rather than in context; the formal, structural, instrumental and vocal elements are brought together under the "umbrella" of the gendhing itself, in a description of selected possibilities for realising a single version.

### III-1: Melodic Structure

Whereas the basic formal structure of "Gambir Sawit" may apply to any gendhing with the same classification in this respect, its melodic structure, as carried by the balungan gendhing, is unique. This is not just because of its particular tone progression, but because of that progression's implications for internal structure and interpretation in performance. I am therefore concerned initially with points of interest to be found in the balungan gendhing itself before using it as a means to describe the underlying melodic and pathet structure. The first point to note is that the first kenongan at the beginning of the piece is replaced by a different "first kenongan" from the second time onwards ('t' = kethuk stroke).

1st. time: -3$\overset{t}{5}$2 -3$\overset{t}{5}$6 22-- 2321) (A)

2nd. time: ---5 23$\overset{\cdot}{5}$6 22-- 2321) ($A^{I}$)

Figure III-1

The difference extends to the first tone of the second gatra, and is a distinctive feature of "Gambir Sawit". Indeed, although several gendhing have differenct beginnings compared with subsequent repeats (Gendhing "Génjong" sléndro sanga and Gendhing "Marasanja" sléndro nem are examples), they do not go so far as to have a different destination tone (nada sèlèh) at the first kethuk stroke.

The second point concerns the ompak inggah, i.e. the transition section that carries the music from the mérong into the inggah. As previously observed, it combines the formal structure of the former with the balungan style (nibani) of the latter, yet it is also something of a melodic hybrid. It consists in all of eight gatra (two kenongan), the last five of which correspond to the equivalent gatra in the inggah:

| | | | | | |
|---|---|---|---|---|---|
| I | -2-1 | -6-5 | -6-5 | -3-2) | $^{III}$ |
| J | -3-5 | -2-1 | -2-1 | -6-(5) | $^{IV}$ |
| | a | b | c | d | |

Figure III-2

(Mloyowidodo 1976 I:83)

Gatra I-a also corresponds to the same position in the

inggah (M-a), but the next two gatra are excepted from correlation with either of the main sections. Gatra I-b goes to low 5 (as apposed to the octave above in the mérong), and the next gatra is a repeat of I-b, whereas both mérong and inggah go to 6. Furthermore, gendèr players often choose to play to low 2 at the third kenong (I-d), this being smoother in terms of connecting the previous cèngkok with the succeeding one. Rebab and pesindhèn, however, treat the same tone as 'middle' 2.

In listing the three main types of balungan gatra as 'mlaku','gantungan', and 'nibani' (section I-7), I was in a sense mixing their functions. 'Mlaku' and 'nibani' refer to the relative density of the balungan gendhing, whereas gantungan is distinguishable because it suspends the movement of the melody. The alternation between mlaku and gantungan is important for all the interpreters, since all have their individual ways of expressing the suspended melody when required. Figure III-3 indicates this alternation with respect to the mérong (first and second kenongan) of "Gambir Sawit":

A: - - - 5 2 3 5 6 2 2 - - 2 3 2 1)I

G G M M

B: - - 3 2 - 1 2 6 2 2 - - 2 3 2 1)II

G M M G M

Figure III-3

(G = Gantungan, M = Mlaku)

This represents a particularly clear-cut example of gantungan operating in conjunction with mlaku. It proceeds for the most part gatra by gatra, but occasionally a single gatra will be equally divided among the two (as in gatra B-a, Figure III-3). It should also be noted that although balungan nibani does not in itself indicate gantungan, this does not preclude it from being expressed in other parts of the ensemble during the inggah section.

As regards the internal structure of the two main sections of "Gambir Sawit", Sutton makes a brief comment concerning which gatra correspond to each other within eleven versions of one gongan, but reserves his main argument for "different versions of one type of section" (Sutton 1982:103). Confining myself initially to just the mérong section of the present version, I believe it is especially revealing to realign the material in such a way as to demonstrate the similarities between the relevant gatra, while maintaining the order in which the tones would be played.

| | a | b | c | d | e | f | g | h |
|---|---|---|---|---|---|---|---|---|
| I | {-3̣5̣2 / ---5̣} | {-3̣5̣6 / 2̣3̣5̣6} | 22-- | 2321) | --32 | -12̣6̣ | | |
| II | | | | | | | | |
| III | | | 22-- | 2321) | --32 | -165 | --56 | i̇653 |
| IV | | | 22-3 | 5321 | 3532 | -16̣(5̣) | | |

Figure III-4[1]

Counting the two pairs of gatra on line I as

alternatives, we have in all eight pairs of gatra to consider. Of these, only two pairs (those in the first two and last two columns of Figure III-4) do not fit into the repetition scheme, and these I shall call "phrase X" and "phrase Y", since they continue to have significance in a number of issues still to be raised. The main effect of the diagram, however, is to realign the three groups of gatra beginning with 22 (columns c to f). This demonstrates firstly how economic the mérong of "Gambir Sawit" is with respect to its melodic material, and secondly, how this is not immediately apparent because of the two gatra displacement of the repeated progression.

Lines II to IV (in columns c to f) are not exact repeats - indeed, line IV consists entirely of alternative gatra for those in the corresponding columns of Lines II and III (the link in the case of the first three being in the garap rather than the precise succession of balungan gendhing tones). Also, the fourth gatra in each progression goes to a different destination tone, linking to the following gatra in contrasting ways - II-f by a plèsèdan to III-c, and III-f and IV-f by means of gantungan to III-g and I-a respectively. This does not, however, compromise the effect of the material being restricted, and it is part of the separate significance of the gatra in columns a/b and g/h, that by their "displacing" of the repeated progression, they form the element which disguises the full extent of repetition within the gongan.

Although the balungan gendhing of the inggah section

is less forthcoming in terms of melodic information, the internal repetition scheme observed in the mérong is still discernible if the pairs of gatra are aligned exactly as in Figure III-4:

| | a | b | c | d | e | f | g | h |
|---|---|---|---|---|---|---|---|---|
| I | -6̣-5̣ | -1-6̣ | | | | | | |
| II | | | -1-6̣ | -2-1) | -2-1 | -2-6̣ | | |
| III | | | -1-6̣ | -2-1) | -2-1 | -6-5 | -i̇-6 | -3-2) |
| IV | | | -3-5 | -2-1 | -2-1 | -6̣-(5̣) | | |

Figure III-5

In this case, gatra IV-c does not fit the scheme, but the others still show the correspondence indicated by Figure III-4. It is worthy of note that this should still be the case even though the individual tones do not always correspond between the two main sections. Furthermore, it is less immediately noticeable in performance because of the different character of realisation between mérong and inggah. Indeed, in pointing out that the inggah is "a place for elaboration, ornamentation, and variation" compared to the "simple and calm cèngkok" used in the mérong, Martopangrawit says that it is not always clear that the two sections are related at all:

> "Because of these differences in the character of mérong and inggah, we sometimes fail to recognise that the motif of the lagu is the same ....."
>
> (Becker 1984:26)

Later in Pengetahuan Karawitan, Martopangrawit

provides another approach to melodic structure, the notion of padhang-ulihan, an aspect of phrasing that links formal structure with balungan gendhing. Padhang-ulihan takes the form of question/proposal (padhang) and answer/resolution (ulihan), and operates at various levels throughout the different formal structures of Javanese gendhing (Becker 1984:66-67). Thus, certain phrases "propose" (-3̣5̣2̣) what others "resolve" (-3̣5̣6̣), according to the particular tone configurations and their position in the formal structure. Javanese perceive "resolutions" (ulihan) as stronger than "proposals" (padhang) in this respect, so one can also think of this structural notion as "weak-strong", whether at the level of individual tones or whole sections (inggah "resolving" what the mérong has "proposed").

The different levels of padhang-ulihan are formed by one complete unit becoming the padhang of the next level, and so on. Hastanto presents three levels for the formal structure kethuk 2 kerep, which, when applied to the first kenongan of "Gambir Sawit", may be presented as follows:

Balungan Gendhing Line A:

- 3̣ 5̣ 2̣ - 3̣ 5̣ 6̣ 2 2 - - 2 3 2 1)

P-U Level 1: └— P —┘ └— U —┘ └— p —┘ └— U —┘

P-U Level 2: └——— P ———┘ └——— U ———┘

P-U Level 3: └————————— P —————————┘

Figure III-6

Levels 1 and 2 in Figure III-6 apply to each of the four kenongan in a complete gongan. The form of padhang-ulihan, however, can sometimes require three padhang for one ulihan, as is the case with the unit begun at level 3 above. This constitutes one limb of a padhang-ulihan unit not complete until the gong tone at the end of the cycle:

| | | |
|---|---|---|
| $A^1$ | —— P —— | kenong I |
| B | —— P —— | kenong II |
| C | —— P —— | kenong III |
| D | —— U —— | Gong/kenong IV. |

Figure III-7

These levels are present thoughout the piece. Purely in terms of balungan gendhing, they are more clearly a feature of balungan nibani, and therefore of the ompak inggah onwards. In the mérong, however, the situation is not always so straightforward. While for the most part, padhang-ulihan structure does provide a balance for the phrasing, discrepancies do occur, and in the context of gendhing construction, these constitute a device for manipulating expectations. As such, the interpreter must be aware of any of these moments in the balungan gendhing he is realising.

In the mérong of "Gambir Sawit", the previously noted plèsèdan at the third kenong is an example of just this type of discrepancy. The underlying notion of padhang-

ulihan shows that the end of the balungan gendhing phrase does not coincide with the marking structure:

C-c,d/D-a: - - 5 6 i 6 5 3)III 2 2 - 3

└— P —┘ └—— U ————————┘

Figure III-8

Using precisely this example, Martopangrawit explains it in terms of "the strength of the sèlèh tone...[being]... sapped by the repeated tone which follows it". The point is that the repeated tones after the kenong stroke are one pitch degree lower than on the destination tone marked by the kenong. The same effect of "sapping the strength" of the kenong tone would also have been produced had the following tones been one pitch degree higher (Becker 1984:86).

There are other examples of plèsèdan in the mérong of "Gambir Sawit" (gatra $A^1$-b/c, B-b/c for example), but the preceding tones retain their strength because the ensuing gantungan are more than one pitch degree away. Thus, with regard to the plèsèdan formed when the ngelik is entered (gatra D-d/E-a), the gong tone loses none of its authority as the strongest tone in the cycle, because the repeated 6s which follow are distant by more than an octave (one gembyangan). Although the player must clearly be aware of these plèsèdan, they do not constitute discrepancies between the melodic structure and the formal structure, as did the first example.

## III-2: Pathet as a Basis for Interpretation

In order to link the above discussion directly to the interpretation of "Gambir Sawit", I will use the ideas presented to examine the relative weight of tones in determining pathet (as if the player is on hand waiting to know the pathet context before deciding how he will realise the gendhing). Much work has been carried out in this area, among others by Hood (1954) and Becker (1972; 1980), culminating in a method devised by Hastanto (1985). He has extended the ideas of all these scholars, but in particular those of his teacher, Martopangrawit, into a method of determining the pathet, or choice of pathet at given moments in gendhing.

Hastanto's method identifies the features of different pathet through the individual "phrase contours" in balungan gendhing and the relative stress or importance of its tones. In other words, the important factors are melodic direction (kalimat lagu) and destination tones (nada sèlèh). In analysing gendhing with the formal structure kethuk 2 kerep in the mérong, Hastanto combines two levels of padhang-ulihan structure (levels 1 and 2 in Figure III-6), and this delimits each pair of gatra as the principal unit of analysis. In each kenongan, therefore, there is an ulihan point in both levels at the kenong or gong tone itself, and an ulihan point in the first level at the mid-point. This is also the level of focus at which the mérong and inggah of "Gambir Sawit" were found to correspond most

clearly, in which case the present analysis need only focus on the mérong.

Each unit, or "phrase", is assigned a short code consisting of the initial letter of the pathet, the initial letter of the "direction" words applied to the melodic direction (ascending, descending or, for gatra gantungan, "reciting"), and a cipher to represent the destination tone. Thus, 'SD1', for example, means 'a melodic phrase in pathet sanga that descends to destination tone 1'. Accordingly, in conjunction with Hastanto's own summary of the features of pathet in laras sléndro (Hastanto 1988: 113), the following pathet analysis of the mérong of "Gambir Sawit" can be presented:

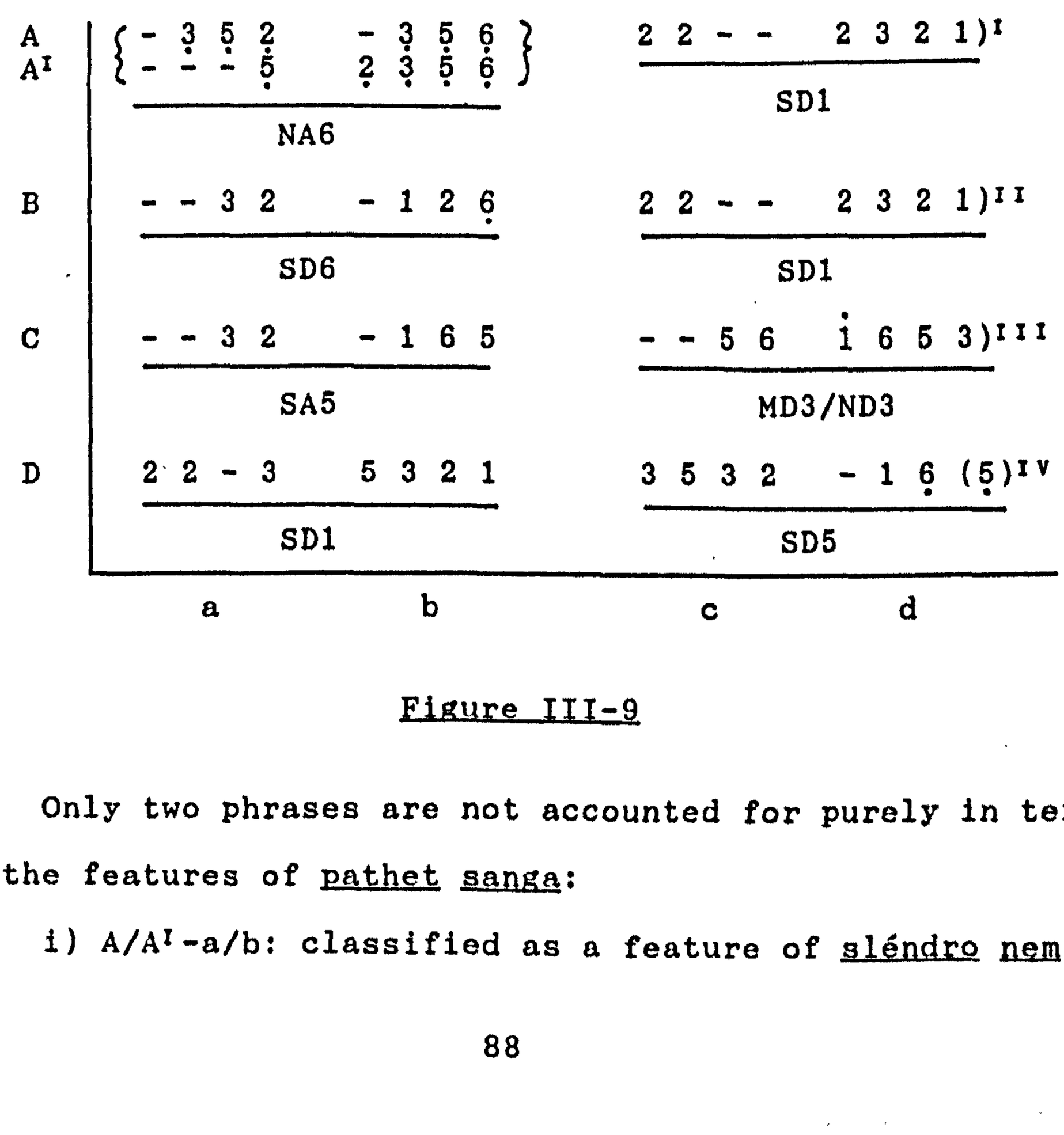



Figure III-9

Only two phrases are not accounted for purely in terms of the features of pathet sanga:

i) $A/A^I$-a/b: classified as a feature of sléndro nem.

ii) C-c/d: classified as features either of sléndro nem or sléndro manyura. (In this second instance, the classification would be unaffected if the balungan gendhing went directly to tone 2 at the third kenong, as happens in some Yogyanese versions - see Sutton 1982:350).

In fact, these are the two phrases I have previously referred to as "X" and "Y". Although they are exceptional in terms of not conforming directly to the features of pathet sanga, and as such, certainly affect interpretation, they do not disturb the modal atmosphere of the prevailing sanga context.

## III-3: Information Within the Ensemble

The aim of this section is to summarise the role of each instrument within the ensemble as a basis for the ensuing description of what they play (section III-4 to III-9 and Appendices 3 to 9). Figure III-10 is intended as a basic reference guide to these roles, although it should be understood that the process of interaction during a performance renders several of its categories impossible to unravel. Accordingly, the reasons for the categorisations are explained in the ensuing commentary. The chart applies to the mérong with some comments added later about changes in function for the inggah.

| Instrument | Marking | Irama | Choice of Piece | Section Repetition | Balungan | Range | Pathet |
|---|---|---|---|---|---|---|---|
| Gong | ✓ | - | - | - | - | - | - |
| Kempul | - | - | - | - | - | - | - |
| Kethuk | ✓ | - | - | - | - | - | - |
| Kenong | ✓ | - | - | - | ✓ | ✓ | ✓ |
| Kendhang | ✓ | ✓ | - | ✓ | - | - | - |
| Slenthem | - | - | - | - | ✓ | - | ✓ |
| Saron Demung | - | - | - | - | ✓ | - | ✓ |
| Saron Barung | - | - | - | - | ✓ | - | ✓ |
| Saron Penerus | - | ✓ | - | - | ✓ | - | ✓ |
| Bonang Barung | - | - | - | ✓ | ✓ | ✓ | ✓ |
| Bonang Penerus | - | ✓ | - | ✓ | ✓ | ✓ | ✓ |
| Rebab | - | - | ✓ | ✓ | - | ✓ | ✓ |
| Pesindhèn | - | - | - | - | - | ✓ | ✓ |
| Gérongan | - | - | - | - | - | ✓ | ✓ |
| Suling | - | - | - | - | - | ✓ | ✓ |
| Gendèr | - | - | - | - | - | | ✓ |
| Gendèr Penerus | - | ✓ | - | - | - | | ✓ |
| Gambang | - | ✓ | - | - | - | ✓ | ✓ |
| Siter | - | ✓ | - | - | - | - | ✓ |

Figure III-10

i) Marking: Of the group of instruments normally associated with marking structure, the kempul is omitted (it does not play in "Gambir Sawit"), but the kendhang is

included, since its part is constructed in such a way as to distinguish between gatra positions within the cycle.

ii) Irama: The kendhang is in overall control here, guiding the beginning, ending and transitions between sections. Although perceived as slower or faster tempi, what is actually being controlled is the expansion or contraction of the balungan gendhing while the other realising instruments adjust their patterns accordingly. These include all the other instruments indicated in this group, which, while not in control of irama, are nevertheless responsible for conveying either its steadiness or the adjustments signalled by the kendhang. This may be either because they are playing the most notes, or, as is the case with saron penerus or gambang, because their patterns are realised in a steady and prominent pulse.

iii) Choice of Piece: "Gambir Sawit" is a gendhing rebab, so this instrument determines the piece by playing the buka.

iv) Repetition: Although this is partially determined by convention nowadays, especially in commercial recording or broadcasting contexts, certain instruments signify whether the convention is to be followed or not. The signal may come from the rebab or the bonang (both of whom anticipate entering the ngelik, for example), or from the kendhang in the form of a transition to ompak inggah or a cue for the ending procedure.

v) Balungan: This group is headed 'balungan' and not

'balungan gendhing' because the instruments concerned cannot play the complete range covered by the balungan gendhing. The saron penerus, bonang barung and bonang penerus are included since they rely almost exclusively on the balungan (saron penerus) or balungan gendhing (the two bonang) for the notes that make up the patterns they play. As such they are anticipating the balungan - conveying information about it - and are indispensable to this group. The rebab also on occasion anticipates balungan tones or simply decorates the balungan gendhing, although this is just one of several functions linked by the rebab into its single, continuous line. The kenong also anticipates certain tones in the balungan, particularly when the kenong tone itself is followed by a gatra gantungan or an interval of more than one tone.

vi) Range: Since the balungan instruments cannot convey this aspect of balungan gendhing, it is left to others to distinguish and clarify it. Most of the instruments concerned are in the embellishing group, but again the kenong is included (see below). The two bonang have already been mentioned, and this group of range-indicators also includes the voice (pesindhèn, gérongan) vocally-inspired instruments (rebab and, to a lesser extent, suling), the gambang, and finally the gendèr, which is less efficient in conveying information about range, but is nevertheless affected by it.

vii) Pathet: All instruments except kethuk, kempyang,

kendhang, and gong express the pathet context - all are aware of it and accommodate it within the properties of the instrument being played. Thus, no instrument is "restricted for pathet" in the way a balungan instrument is "restricted for range", and the pathet of the gendhing pervades all the other functions, appearing against the name of every instrument except those mentioned above.

A diagram similar to Figure III-10 but for the inggah section would place the two bonang exclusively in the pathet category, since their use in this section of the interlocking technique imbalan gives configurations specific to the pathet rather than to the individual piece (although within these guidelines they can still take account of the range - see Figure III-19).

The kendhang still performs a marking function in the form of patterns played towards the important structural points, but it is more filled in and therefore just as important to the steadiness of the irama. The saron penerus now joins the embellishing group, constructing its own path between the less frequent tones of the balungan gendhing. The other embellishing instruments all maintain their mérong functions, but are less restricted in terms of realising patterns because of the expanded irama and the sparseness of tones in relation to the mérong.

Figure III-10 and the subsequent description of it provide a general view of the musical information carried within the gamelan ensemble, and of the manner in which many of its functions combine and interact. To summarise

with a specific example, the following diagram and commentary are focused on a possible kenong part for "Gambir Sawit" - a part which combines a variety of functions within its allotted four tones per gongan:

| | Mérong | | | | Ngelik | | | | Inggah | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Kenong: | 5 | 5 | 2 | 5 | 1 | 1 | 2 | 5 | 5 | 5 | 6 | 5 |
| Bal.Gd.: | 1 | 1 | 3 | 5̣ | i̇ | i̇ | 3 | 5 | 1 | 1 | 2 | 5̣ |
| | a | b | c | d | e | f | g | h | i | j | k | l |

Figure III-11

i) Columns a,b,i,j: the principal function is to indicate pathet, hence the kenong 5 together with balungan gendhing tone 1 for pathet sanga.

ii) Columns c and g: this is the plèsèdan point where the balungan gendhing has repeated 2s after the kenong stroke, and these are anticipated by the kenong itself playing 2.

iii) Column k: the kenong tone is anticipating not the balungan gendhing but the garap, which treats the next tone 3 as gantungan 6.

iv) Columns e and f: the kenong plays i̇ here (and not 5) to distinguish the range of the high 1 in the balungan gendhing.

v) Columns d,h and l: the kenong plays 5̣ to agree with both the balungan gendhing tone and the pathet.

There is even a case for including the kenong in the

irama category, since the player will delay the stroke until after the relevant balungan tone if the irama is 1/4 or more. One could hardly say it was an efficient indicator of irama, however - the point is that the boundaries between functions within the ensemble are seldom as clear-cut as they appear. In one sense, every function is present and effective on every instrument or voice; if a particular part is not presenting musical information, it is certainly making use of it.

In the manner of the definitions in section II-4, the focus has now narrowed to a consideration of what is actually played. For the following description of the garap of "Gambir Sawit", I have selected certain instrumental and vocal parts that are prominent in conveying the relevant musical information, or which otherwise reflect the individuality of the gendhing. The aim is not to explore every possible nuance of interpretation - such an investigation would be endless - but to elucidate the basic procedure for interpreting "Gambir Sawit" together with some possible variations. All the introductory, historical and theoretical background presented up to now has been directed at a working knowledge not just for the discussion which now follows, but as a foundation for comparing "Gambir Sawit" in a variety of different contexts.

## III-4 : Garapan I - Kendhang

The kendhang part for the mérong of "Gambir Sawit" and other gendhing in sléndro with the same formal

structure is played on the largest drum (kendhang gendhing). The pattern is as follows ('t', 'p' and 'b' indicate the principal sounds 'tak', 'thung' and 'dhah' respectively):

| | a | b | c | d |
|---|---|---|---|---|
| Buka: | | | | b - - - (-) |
| A/A[1] | - - - b | - - - t | - P - b | - - - b) |
| B | P - P - | - P - P | b - P - | - P - t) |
| C | - P - b | - - - P | P b P - | - P - b) |
| D | P - P - | - P - b | - P - - | b P - (-) |

Figure III-12

(Martopangrawit 1972:47)

The full designation for this kendhangan is "kendhangan I (= one drum, the kendhang gendhing) mérong (the section of the piece) kethuk 2 kerep (the marking structure) laras sléndro". Within the umbrella of larger Gendhing form, the pattern would be different for:

1. A mérong section with a different marking structure (e.g. kethuk 4 kerep).
2. A different section (e.g. the inggah).
3. Mérong sections with either the same or different marking structures, but in laras pélog.
4. A different section in laras pélog.

The notation in Figure III-12 conveys the marking

function of the kendhang more clearly than its control of irama. Each column is different on each line except in gatra B-a and D-a. Only line C contains two identical gatra-length patterns (C-a and C-d). Furthermore, this same mérong progression does not vary with the irama (whether irama 1/1, 1/2 or 1/4), and the right-handed "ket" strokes that control the tempo are not notated. In practice, most kendhang-players insert three such strokes between each beat of the balungan gendhing, varying this slightly in the final gatra to indicate the forthcoming gongstroke. The same prescriptive pattern and performance practice apply to the ngelik section.

In the ompak inggah, however, the kendhangan does show considerable modification to the equivalent pattern for the third and fourth kenongan of the mérong. The irama expands gradually from 1/2 up to kenong III to 1/4 one gatra later, arriving at irama 1/8 just before the gong. In the last two gatra ('*' onwards in Figure III-13), the kendhang ciblon takes over from the kendhang gendhing. Javanese refer to this passage as 'angkatan ciblon' and it leads to the gong stroke that begins the inggah section proper (⟶ indicates the continuous slowing of tempo as the irama expands).[2]

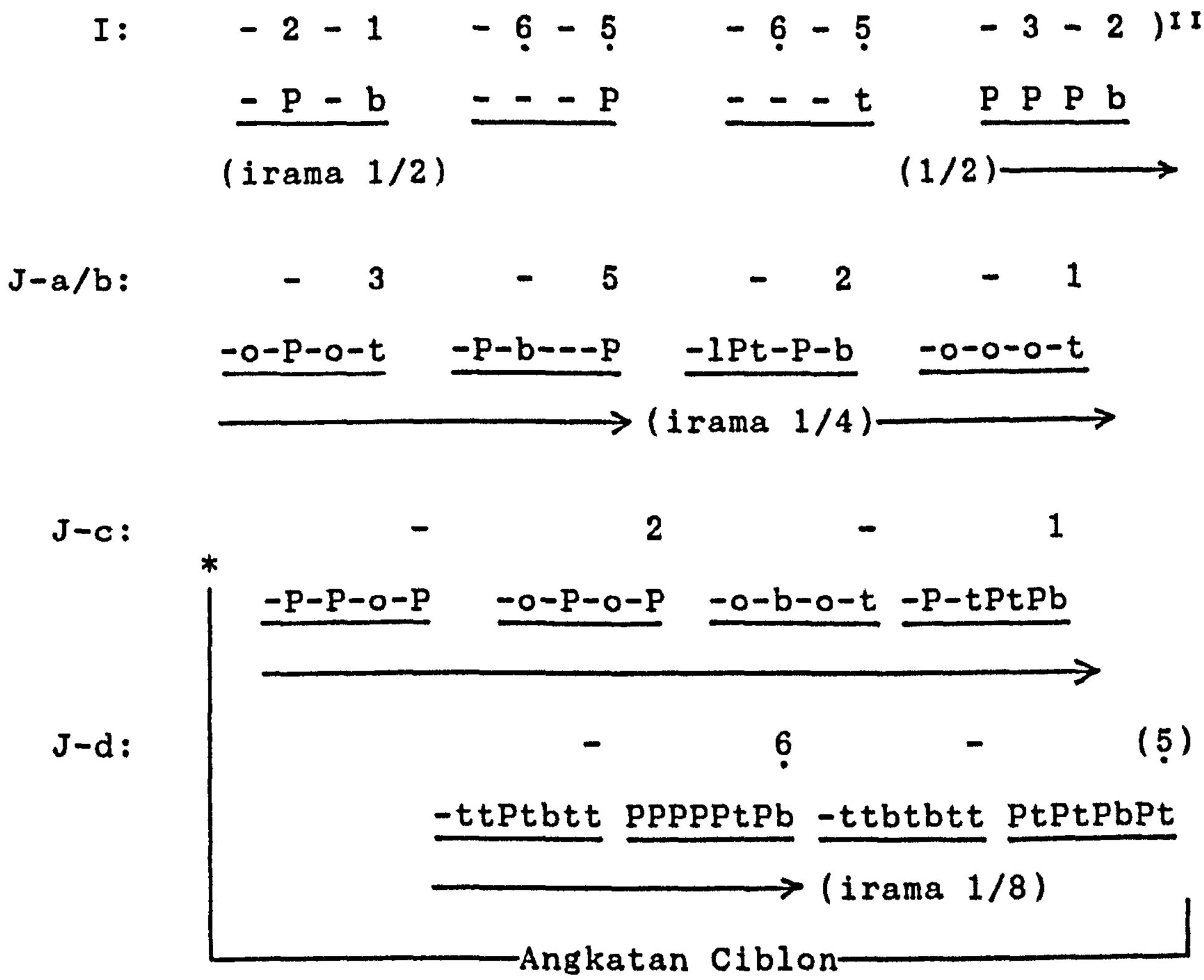



Figure III-13

(Martopangrawit 1972:150)

The inggah itself is accompanied throughout by the kendhang ciblon, reverting to the kendhang gendhing only at the very end. Ciblon drumming is of a lively nature and is closely related to Javanese dance, in particular to "Tari Gambyong" (see section V-9). The drum patterns (sekaran) concerned have the same names as dance-movements and must alternate between those which are performed 'on the spot' (sekaran mandheg = 'stopped or stopping pattern') and those carried out while moving around (sekaran mlaku = 'walking pattern').[3] While the principal function here is the control of irama, the marking function is still present in

the form of further patterns called singgetan, which separate the sekaran from each other and anticipate strokes on the kenong and gong. Like sekaran, they are based on and named after particular dance-movements.

The first five sekaran are played in a fixed order. According to both Martopangrawit (1972b:166) and Sumarsam (Becker 1987:198), once the fifth sekaran has been used (i.e. after two gongan of inggah kethuk 4) it is no longer necessary for the sekaran to follow in a traditionally pre-ordained sequence, providing sekaran mandheg and sekaran mlaku continue to alternate.

At the end of the desired number of gongan, the music may continue into another piece in a shorter form, or it may end there, in which case the signal to accelerate (called ngaplak seseg) will have been given just before the second kenong stroke. There are then two alternatives for the ending procedure, depending on whether the context is klenèngan or dance, and on whether a gérongan is present. Appendix 3 provides further information, and alternative possibilities for the inggah of "Gambir Sawit" are described in the following chapter.

### III-5 :Garapan II - Bonang and Saron Penerus

The bonang barung (hereafter 'bonang') is dependent on the balungan gendhing for the notes it plays, being able to take into account its pitches, multi-octave range and gatra type. In mérong sections, there are two fundamental bonang techniques (not including the simple playing of

balungan gendhing tones at the very beginning), which are appropriate for the most part to the realising of balungan mlaku and balungan gantungan. These techniques are known respectively as 'mipil' and 'gembyangan', and are adjustable according to the level of irama in operation. They are depicted below in their irama 1/2 forms during the first kenongan of "Gambir Sawit":

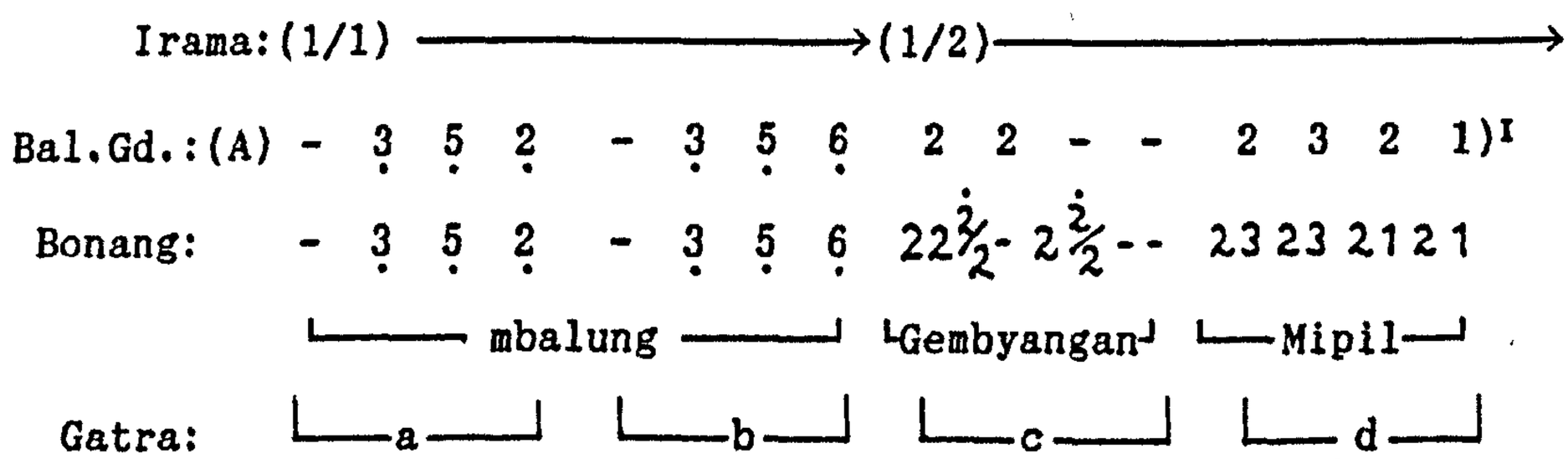



Figure III-14

i) Gatra a-b: Bonangan mbalung - the bonang plays tone for tone with the balungan gendhing.

ii) Gatra c: Gembyangan - octave-playing for gatra gantungan.

iii) Gatra d: Mipil ('to pick off one by one') - the use of each pair of balungan gendhing tones to perform a simple elaborating pattern around balungan mlaku. When the irama changes to 1/4 (i.e. before the second kenong stroke), the player chooses the most appropriate moment to double the number of notes in the relevant realising technique. At this latter irama level, Javanese refer to the mipil technique as 'mipil rangkep' ('doubled' mipil), as opposed to 'mipil lamba' ('single' mipil) in irama 1/2.

When the bonang barung is employing the above techniques, the bonang penerus is imitating them at the next level of subdivision, and therefore at twice the speed. The saron penerus is also concerned with each pair of balungan tones, but has a different manner of elaborating them, as gatra B-c/d (which include one gatra gantungan and one balungan mlaku) indicate:

```
    B - c/d        2   2   -   -       2   3   2   1)II
                   |   |   |   |       |   |   |   |
Sar. Penerus   1122332233221122   2233223322112211
```

Figure III-15

In Figure III-15 (irama level 1/4), the saron penerus uses the tones either side of the gantungan 2 to keep the part moving (gatra B-c) and plays the 2 on each beat of the gatra. In gatra B-d, however, the point of agreement occurs only every two beats of the balungan gendhing, as if playing mipil lamba with each tone repeated.

Sample parts for bonang barung and saron penerus in the mérong (irama 1/4) of "Gambir Sawit" are provided in Appendix 4. Accordingly, the capacities of the respective instruments as providers of musical information differ in two important ways. Firstly, the saron penerus does not have the range-indicating capacity of the bonang, and secondly, the bonang uses its gembyangan techniques in more ways than simply to convey gatra gantungan in the balungan gendhing.

"Gambir Sawit" presents two examples of the latter



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point. The first is in gatra C-b (-165), where gembyangan on tone 5 is played instead of following the full melodic contour of the balungan gendhing.[4] In this instance, the bonang is indicating a change of register - the rebab, for example, plays to high 2 at the mid-point of the gatra, which although attainable on the bonang, does not provide it with a smooth connection from the preceding gatra.

The second use of gembyangan to convey specific information is the playing of gembyangan 6 at gatra D-d in the event of proceeding to the ngelik. In providing this signal, the bonang (in addition to being imitated by the bonang penerus) is joined by the rebab and the gérongan, who convey the same information with their characteristic patterns. The pesindhèn, however, must take account of the plèsèdan at the gong tone and does not come to rest on tone 6 until after it has sounded.

The bonang can also convey information through the particular form of gembyangan technique it uses, as Sumarsam has shown (Becker 1984: 284-5). In this respect it is not necessary to depart from expressing the balungan gendhing directly in order to reflect separate information (in this case its multi-octave range). A case in point can be found in gatra $A^{I}$-a of "Gambir Sawit", where instead of a gembyangan technique involving both hands, the player may play a sparser version of it on low 5, using just one hand.

Bal.Gd.:($A^1$-a)(5) - - - 5

Bonang: (5)- - 5 - - 5 - - 5 - - 5 - - 5-

Figure III-16

To my ears, the effect is of a tolling bell. Sumarsam refers to this technique as "nduduk tunggal" ('syncopated single tones'), its purpose being to distinguish one gembyangan technique for realising low 5 in the balungan gendhing from the previously described gembyangan for middle 5, thereby distinguishing the register of the balungan gendhing tones.

The most common variation of the mipil technique is known as mipil "ndhawahi" (='to fall or drop'), which in mipil rangkep (irama 1/4) is played as follows:

Bal.Gd.:(B-b) - 1 2 6 - 1 6 (5) (D-d)

OR

Bonang: --1-551--515-6616 --6-336--363-5535

a b

Figure III-17

Figure III-17 gives the two main examples to occur in the mérong of "Gambir Sawit". The first (gatra B-b) provides a contrast of direction to low 6 (i.e. from above) with the direction in gatra $A^I$-b, which approaches the same destination tone from below:

Bal.Gd.($A^1$-b): 2 3 5 6

Bonang: 2 3 2 - 2 3 2 3 5 6 5 - 5 6 5 6

Figure III-18

The second example from Figure III-17 is reserved for approaching the gong tone, which, as in the above example, is a destination tone in the lower register. There is, however, one further example of this technique which does not end at a tone in the lower octave, namely at gatra B-a and C-a (--32). The strange factor here is that no notice is taken of the gantungan-mlaku construction of the gatra. The ndhawahi technique itself is also associated with balungan nibani in irama 1/4, and it may be the case that this gatra is being treated as a nibani alternative (-3-2). Nevertheless, I know of only one version of "Gambir Sawit" that displays this form of the gatra, the Yogyanese version presented by Sutton as his version III (1982:349). The only other evidence to offer in support of the above explanation is that some gendèr-players also do not recognise the gantungan in gatra C-a of the present version (see section III-9).

During the ompak inggah, the bonang plays mipil - the style is that of mipil rangkep, although the balungan gendhing is now of the nibani type in irama 1/2. The only exceptions are at gatra J-a where gembyangan 5 is used and gatra J-d, where mipil ndhawahi is played to approach the gong tone. The saron penerus is likewise employing the same technique as for balungan mlaku (as in Figure III-14), but subdividing its pattern at appropriate moments as the irama expands to 1/8 by the gong tone.

Once irama 1/8 is fully established (i.e. from the gong tone onwards), the saron penerus player connects the

tones of the balungan gendhing together by conceiving "of a more filled in balungan as a guide to creating his part, in which case the balungan is reinforced on gatra finals but may be obscured at other points" (Sutton 1982: 138). A case in point is given by Sumarsam (Becker 1984: 282) at gatra M-a/b (-2-1 -6-5, in which the saron penerus plays to both balungan tones in gatra M-a, but anticipates the 5 at the end of M-b by playing 5 together with the 6. The resulting sequence on the saron penerus for the balungan gendhing tones is therefore -2-1 -5-5.

I mentioned above that the bonang plays mipil ndhawahi when approaching the gong tone that begins the inggah section. This is so even when entering irama 1/8 (despite its slowness - it is usually employed only in irama 1/4). In fact, mipil ndhawahi at half its usual irama 1/4 speed persists until the first kenong stroke of the inggah section, at which point both bonang change to the 'interlocking' technique known as imbal:[5]

| | | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| Bonang Barung: | - 6 - 2 | | OR | - 3 - 6 | | OR | - 5 - i | |
| Bonang Penerus: | 1 - 3 - | | | 5 - 1 - | | | 6 - ż - | |
| | └──A──┘ | | | └──B──┘ | | | └──C──┘ | |

Figure III-19

Figure III-19 provides three examples of imbal technique. The order of the tones in each group may be varied (especially by the bonang penerus), but they would nevertheless suffice for the inggah of "Gambir Sawit". Each group is compatible with a particular pathet, although

many of the available groupings do overlap in this respect. Of the three examples in Figure III-19, 'A' is compatible with nem or sanga, 'B' with nem or manyura, and 'C' with sanga. In applying them to the inggah of "Gambir Sawit". 'A' may actually be used throughout the first two kenongan. For the third and fourth kenongan, however,'B' and 'C' are used for the places of higher register in the balungan gendhing:

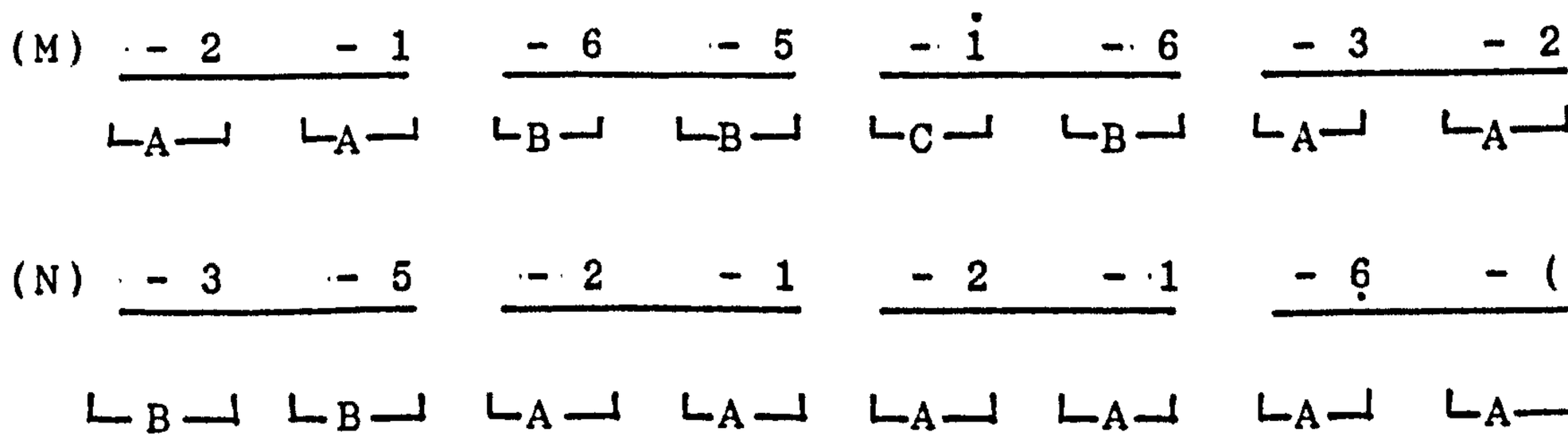



Figure III-20

In irama 1/8, each imbal pattern is played four times before a cadential phrase (sekaran) leads to the destination tone, i.e. at each tone of the balungan gendhing. A selection of these as provided by the STSI musician, Supardi, is given in Appendix 4. Despite the overlap mentioned above whereby the two bonang do not begin to play imbal until the first kenongan of the inggah, it is the kendhang ciblon which indicates the use of imbal to the bonang players. On the return to kendhang gendhing in advance of the final gong, both bonang return to mipil technique.

The remainder of this chapter deals with the rebab,

vocal parts and finally the gendèr barung.[6] As each of these effects transitions and changes of irama without altering the technique of realisation in such passages, it will no longer be necessary to describe beginning, ending or transition procedures unless they affect interpretation directly.

III-6: Garapan III - Rebab

The rebab provides a link between instrumental and vocal aspects as well as between those instruments dependent on the balungan gendhing and those enjoying a freer role. This latter observation is possible because the rebab connects functions together successively in the production of a single, continuous melodic line. No simple lists of patterns (cèngkok) exist for the rebab as they do for the gendèr, for example - only notations of complete pieces (such as those in Djumadi 1975) give an adequate impression of its true role. Furthermore, cipher notation is less efficient for vocally-inspired instruments than for those of fixed pitch, and many of the forces at work are conceptual. The following discussion is conducted with these considerations firmly in mind.

After the buka has been played and the mérong has begun, the rebab is basically concerned with linking the destination tones which come at the end of each gatra. This may, however, be affected by certain other considerations, and different melodic "routes" can be followed in between, depending on the particular situation. These factors are

epitomised in two examples applicable to "Gambir Sawit" and presented here as Figure III-21:

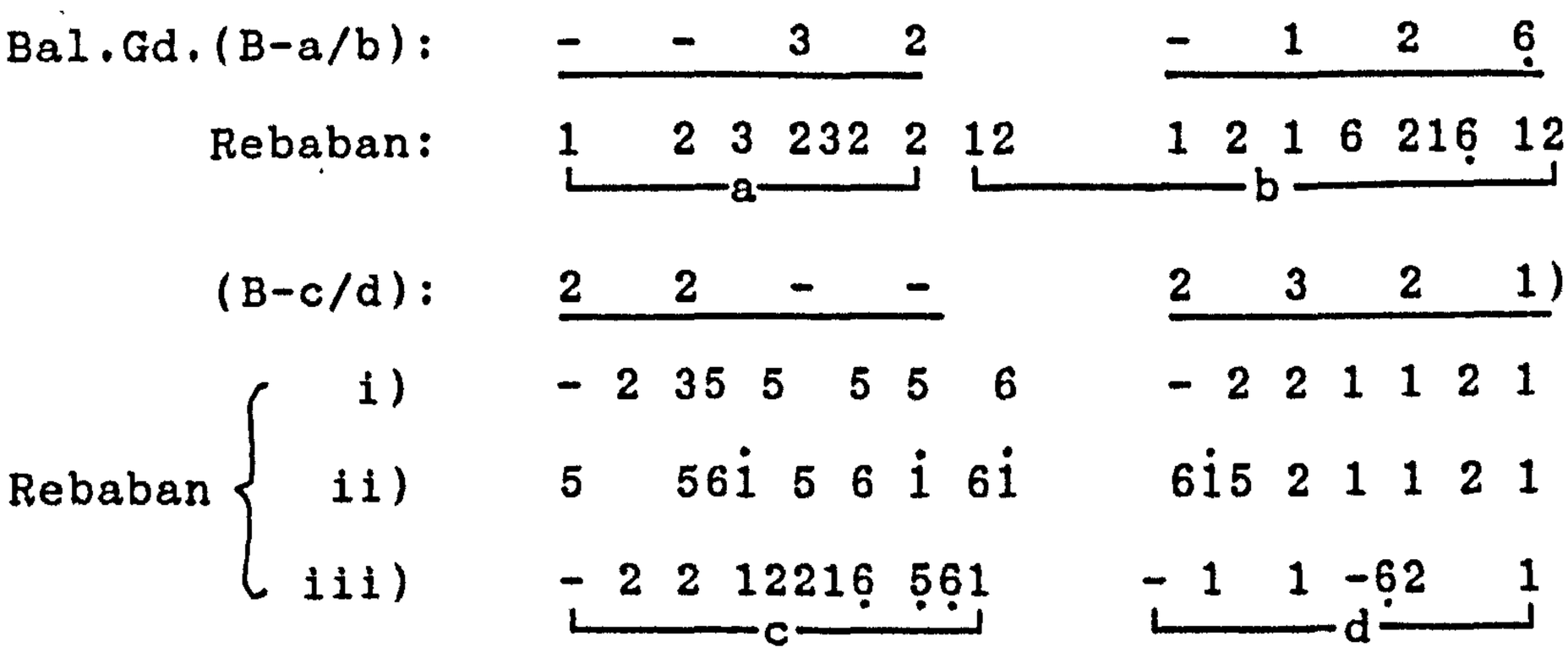



Figure III-21

(i/ii: Djumadi 1975:4)

(iii: transcribed from Suraji, 8.3.88)

Gatra a: The rebab decorates the balungan gendhing, anticipating both its tones.

Gatra b: Instead of agreeing with the destination tone 6, the rebab anticipates it before signalling the following balungan gendhing tones, indicating the plèsèdan to the repeated 2s in the next gatra.

Gatra c-d: An instance of the two-gatra progression realised by the cèngkok "puthut gelut", which is primarily a cèngkok for the gendèr, but one for which all the embellishing instruments have their own equivalent realisations. Figure III-21 shows three possible routes for the rebab. The first two are alternatives presented by Djumadi (1975:4) and the third is my transcription of a recording made by the young STSI musician, Suraji. He also

made use of the other two routes at different times in the same rendition.

The different routes represent a distinction drawn by the Yogyanese musician Suhardi between '<u>rebaban vokal</u>', which guides the vocalists, and '<u>rebaban gendhing</u>', which concerns itself more with the <u>balungan gendhing</u> (interview, 15.12.88). Routes i and ii represent the former (guiding the choice of <u>cèngkok sindhèn</u>), and route iii the latter (matched by the <u>gendèr</u> in the left hand and by the <u>gambang</u>). In irama 1/2 a different procedure can be followed, which is simply to trace the <u>balungan gendhing</u>, rather than move to an intermediate destination tone after the first of the two <u>gatra</u>.

In the next <u>gatra</u> (C-a), the <u>rebab</u> plays the same as in <u>gatra</u> B-a (Figure III-21), but on the last tone moves up, signalling a vocal pattern for the following <u>gatra</u> that distinguishes the higher register. This is also where the <u>bonang</u> plays <u>gembyangan</u> 5 (see previous section), and the <u>rebab</u> equally has no choice of melodic path:

| | | |
|---|---|---|
| C-a/b: | <u>- - 3 2</u> | <u>- 1 6 5</u> |
| Rebaban: | 123 3 2 232 3556 | 5 6i2 6i6 5 |

<u>Figure III-22</u>

There is also little choice in basic interpretation immediately afterwards (--56 i653)[111]) since the <u>gérongan</u>, <u>pesindhèn</u> and <u>balungan gendhing</u> all follow the same route, and must take account of the <u>plèsèdan</u> at the third <u>kenong</u>. The problem for the <u>rebab</u> here is fingering; by borrowing a

cèngkok (and also a fingering position) used in either pathet nem or pathet manyura (see the pathet analysis in section III-2), the fingers are out of position when it comes to the plèsèdan. The solution all players use is the one given by Djumadi (1975:4) who suggests a change of fingering position just before the kenong tone itself:

C-d: i 6 5 3)III (a, b, c = fingers 2,3,4)

Rebab: 6 6 i 5 32

Fingering: b b c a ba (└──┘ = Position change)

Figure III-23

(Djumadi 1975:4)

At the end of the following three gatra, the rebab-player decides whether or not to signal entry to the ngelik (by reiterating tone 6). In this he would be supported principally by the bonang and gérongan. If the ngelik is not signalled, the rebab descends to a full resolution at the gong tone.

For the extended low 5 after the gong tone (gatra $A^1$-a) several paths are again possible. The simplest is to remain on 5, possibly making use of the neighbouring tones for variation. Another common route, however, goes to 2 in mid-gatra before resolving on low 5 again at the end. According to Harjito (interview, 12.11.88), the first choice allows the gendèr to remain in sanga, while the second obliges him to follow to low 2 in mid-gatra, giving more of a feeling of pathet nem ('rasa nem').

Choices for the rebab do not extend to the following gatra (2356), which is realised in the same way as in gatra B-d in Figure III-21. The gendèr-player, however, may choose either the pattern "Dua Lolo" for the destination tone 6 in pathet sanga,[7] or he can interpret it as pathet nem and treat the mid-point of the gatra as a separate destination tone (low 3) in addition to the usual one at the end of the gatra (low 6). The latter choice adheres more closely to the balungan gendhing, since the "Dua Lolo" pattern goes to 2 at the mid-point and not 3. Either way, the gendèr has a choice of cèngkok that briefly evoke different pathet, irrespective of what the rebab plays.

In the ngelik, the rebab distinguishes the upward transposition of one octave for as long as necessary, while maintaining its other functions of guiding the vocal parts and anticipating important junctures in the balungan gendhing (such as plèsèdan). Occasionally, a pattern will adopt a lower route because of the high register:

| Mérong | | Ngelik | |
|---|---|---|---|
| B-a: | - - 3 2 | F-a: | - - 3 2 |
| Rebab: | 123 3 2 232 2 | Rebab: | 2 6 1 1 2 2 |

Figure III-24

(Djumadi 1975:4)

The same principles of melodic guidance as described for the mérong persist also throughout the inggah, despite the greater distance between balungan gendhing tones. If

anything, leading the melody is now more important than in the earlier sections, where more information is available from the balungan instruments. In the first kenongan, for instance, the first half of the second gatra is interpreted as a gantungan ('a'in Figure III-25, below), and, as in the corresponding point of the mérong, the last gatra has rebaban for "puthut gelut" ('b' in Figure III-25):

K-a/b: - 6 - 5 - 1 - 6

61-11-1-11
└──a──┘

K-c/d: - 1 - 6 - 2 - 1)[1]

-2 355-556-221121
└──────b──────┘

Figure III-25

(Djumadi 1975:5)

The second kenongan begins with two successive patterns derived from vocal melody, namely "Debyang-debyung" and "Ayu Kuning" ('a' and 'b' respectively in Figure III-26, below). "Ayu Kuning" is obligatory for this balungan gendhing in sléndro sanga, so the rebab's use of the high range is due to the path of the original vocal line rather than the indicating of octave register (see Martopangrawit, in Becker 1984:113). The kenongan then ends exactly as the first, with rebaban for "puthut gelut".

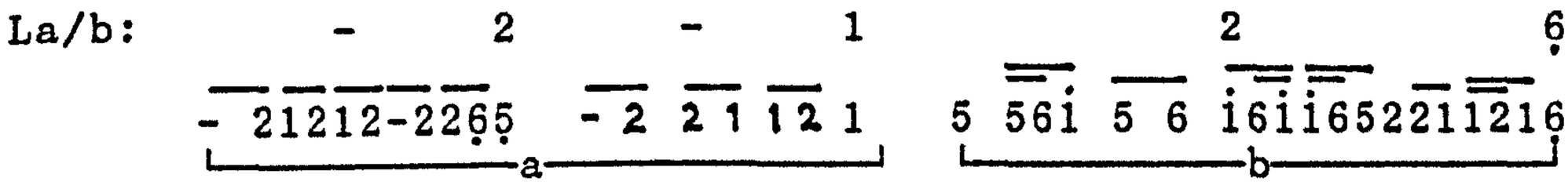



Figure III-26

(transcribed from Suraji, 8.3.88)

The most prominent features of rebaban in the third kenongan are the change of octave register in the second gatra and the ensuing cèngkok gantungan (on high 1) that signals the entry of the gérongan (see section III-8). The fourth kenongan is characterised by gantungan 6 immediately after the third kenong, which acts as a bridge to the following destination tone 5. This is followed by further instances of "puthut gelut" and "debyang-debyung" before the final two destination tones of the cycle, 6 and 5 respectively. In between the special patterns mentioned above, the rebaban is little different from the equivalent patterns in the mérong, once the expanded irama and some livelier bowing techniques are taken into account; there is no marked contrast in playing technique as there is for bonang or gendèr, for example.

One issue remains concerning the rebab - that of cèngkok minir, or realising patterns that contain sléndro tones of lowered pitch. Although all vocalists and vocally-inspired instruments are capable of producing such tones, traditionally only the rebab and pesindhèn actually do so. Almost all the players consulted told me cèngkok minir could not be used in "Gambir Sawit". I did, nontheless, discover some instances in recordings and in conversations

with musicians, so the notion does merit some attention.

The first two examples concern the mérong phrases previously referred to as 'X' and 'Y'. For gatra $A^1$-a (just after the gong) I mentioned above that there were two possible routes. One further possibility for varying the second one (through 2 at the gatra mid-point) is the use of a cèngkok minir:

$A^1$ - a: (5) - - - $\dot{5}$
- 1 2 $\not{3}$ 2 $\not{1}\dot{6}$ $\dot{5}$ ($\not{3}$ and $\not{1}$ = lowered tones)

Figure III-27

(transcribed from Suraji, 8.3.88)

Suraji was the musician who suggested this pattern, and he claims also to have used it to approach the gong-tone itself. The intention was simply variation ('variasi saja'), and he reported it as one of several such usages of cèngkok minir he had heard in village performances (interview, 8.3.88).

The second example is the use of a cèngkok minir to the third kenong in both mérong and inggah, the destination tone in this instance being 2 in both sections. The player was Pancapangrawit, and the recording one of the rebab alone made ca. 40 years ago. As several players (including Hastanto and Supanggah) point out, however, this is rebaban at its most individual and should not be taken as representative. The presence of a gérongan in both sections would preclude cèngkok minir in a full ensemble performance

anyway.

This is not true of my final example, however, which was suggested by Supanggah (interview 10.11.88), after he had initially reacted negatively to the whole idea. It involves using a cèngkok minir to approach the tone 6 at the end of the third gatra of the first or second (but not both) kenongan of the inggah (gatra K-c or L-c), in the event of the gamelan stopping briefly for a short pesindhèn solo (andhegan sindhèn). To allow for cèngkok minir, the sèlèh 6 must be treated as high, when traditionally it is low.[8]

The above are not the only cèngkok minir I have come across in "Gambir Sawit" - further instances occur in the Pancapangrawit recording, for example, but the point is already made. In some Gendhing ("Laler Mengeng" and "Tlutur", both sléndro sanga, are examples), cèngkok minir are obligatory and enhance their melancholy atmosphere (rasa susah). In "Gambir Sawit", however, despite the examples given above, they are generally felt to be inappropriate.

III-7: Garapan IV - Sindhènan[9]

I mentioned in section II-4 that the voices are excepted from concern with the destination tone of each gatra when they are performing gendhing. Thus, the pesindhèn (hereafter 'sindhèn') is primarily concerned with kenong tones and the mid-point of kenongan for the destinations of the principal patterns, although in performance the final

tone is usually held back until after it has been sounded in the balungan. The main tendency in the patterns themselves is to approach destination tones from above, as happens in all those notated in the first gongan of Appendix 6, for example. It should be remembered, however, that such notations can only approximate to the floating, rhythmically free manner in which the cèngkok are performed. Furthermore, in performance, a degree of ornamentation is applied - only a pattern's basic tones are notated in the Appendix.

Unlike cèngkok rebab, cèngkok for the sindhèn are easily discernible one from another. In part, this is because of the necessary breathing spaces in between, but it is also due to the divisional organisation of the texts she is singing. Each unit of text (wangsalan) consists of two lines of twelve syllables each. The texts, their meaning, and the cèngkok to which they are sung, are not designed for individual gendhing, but represent a corpus from which the sindhèn selects according to her personal preference.

Wangsalan are, in fact, word-riddles, the solutions for which are discovered by the unlocking of cryptic literary devices within the wangsalan itself, and which usually turn out to contain a message of moral instruction. As an example, the first wangsalan presented in Appendix 6 is as follows.

"Witing klapa, klapa kang amaksih muda,
Saluguné, wong mardi pikir raharja."

(Slamet Suparno 1985/86: 29)

A solution for the word riddle contained in the above can be arrived at in the following manner:

i) "Witing klapa" (JAV) = "pohon kelapa" (IND) = 'coconut tree'.

ii) Another Javanese word connected with the coconut tree is "glugu" ('trunk of a coconut palm' - Horne 1974:212).

iii) "klapa kang amaksih muda" (JAV) = "kelapa muda" (IND) ='young coconut'.

iv) Another Javanese word for 'young coconut' is "cengkir" (Horne 1974:637).

v) The words "glugu" and "cengkir" have the following connections with the second line of the wangsalan: "Sa(lugu)né (glugu)" and "wong mardi pikir (cengkir) raharja" (JAV) = "orang berusaha mendapatkan ketenteraman" (IND) ='he who strives to do his best will attain peace and tranquility'. In the context of Appendix 6, this wangsalan is not actually completed, the reason for which will be explained presently.

The singing of wangsalan is divided up into units usually of 4+8 syllables, with the 8-syllable cèngkok being sung to the kenong tone. Sindhènan is then a matter of projecting this formula on to the various forms of gendhing that incorporate it (slower sections of Lancaran, Ketawang, Ladrang and all Gendhing except Gendhing Bonang). A simplified scheme for such a procedure in the mérong of

"Gambir Sawit" can be represented as follows (numerals underneath gatra indicate the number of syllables):

| | a | b | c | d |
|---|---|---|---|---|
| A | - - - 5 | 2 3 5 6 | 2 2 - - | 2 3 2 1)$^{I}$ |
| | | 4 | | 8 |
| B | - - 3 2 | - 1 2 6 | 2 2 - - | 2 3 2 1)$^{II}$ |
| | | 4 | | 8 |
| C | - - 3 2 | - 1 6 5 | - - 5 6 | i 6 5 3)$^{III}$ |
| | | 4 | | 8 |
| D | 2 2 - 3 | 5 3 2 1 | 3 5 3 2 | - 1 6 (5)$^{IV}$ |
| | | 4 | | 8 |

Figure III-28

The situation would be different at the very beginning of the gendhing, however. The sindhèn usually enters with a cèngkok to the second kenong stroke, by which time the irama has already settled at 1/4. Since the syllable division is 4+8, she cannot begin with eight syllables (as is otherwise obligatory for a kenong tone), and is left with a choice either of four or twelve. With the more practical option of four, the same four syllables are repeated at the next kenongan mid-point (gatra C-b). This unit (a) is then completed with an eight-syllable cèngkok at the third kenong (gatra C-d), leaving the second line of the wangsalan (4b+8b) to be completed by the gong tone. The whole procedure may be summarised as follows.

Kenongan A and B: - -)$^{I}$ - 4a)$^{II}$

Kenongan C and D: 4a 8a)$^{III}$ 4b 8b( )$^{IV}$

Figure III-29

This is the procedure adopted, for example, in the notation given as Appendix 6, in Walton's notation of cèngkok sindhèn for "Gambir Sawit" by Ki Wasitodipura (Walton 1974:101), and on Recording 1. A notation by Martopangrawit (1967:120), however, provides an interesting contrast to these sources. Accordingly, the first cèngkok is sung to the first kenong tone rather than the second, while the irama is still 1/2. The same four syllables are repeated two gatra later (B-b), so the first twelve-syllable unit is closed at the second kenong (gatra B-d) rather than the third. Hereafter, the first four syllables of the second line of the wangsalan (4b) are sung three times to fill in the intervening positions (including the third kenong) before its resolution with an eight-syllable phrase (8b) at the gong tone. The contrast with Figure III-29 is evident in the following summary:

Kenongan A + B: - 4a)$^{I}$ 4a 8a)$^{II}$

Kenongan C + D: 4b 4b)$^{III}$ 4b 8b(-)$^{IV}$

Figure III-30

A performance using the above procedure would be rare in Solo. Indeed, I have only heard one version of "Gambir Sawit" in which the sindhèn enters at the first kenong, and that was a performance from the Yogya kraton (see

section VI-1). It would also be rare to hear a gongan performed exactly as in Figure III-27, the reason being that "Gambir Sawit" has a gérongan for its mérong section. The exact position at which the gérongan enters is determined by the metre, although in the majority of cases it is the third gatra of the first mérong repeat ($A^{I}$-c). From this point on, the sindhèn is obliged to follow the gérongan text instead of continuing to sing wangsalan.

The sindhènan in all the main sections of gendhing can be filled in during the otherwise silent spaces between cèngkok by means of additional patterns known as isèn-isèn. There are no hard and fast rules for their usage, and the texts consist simply of isolated words with meanings unrelated to either wangsalan, gérong texts or gendhing (examples include "gonès", which means 'charming' as of a young girl, and "ya mas", which means 'yes/isn't that so, elder brother/husband/boy friend'). It is just such a phrase that precedes the cèngkok sung to the gong tone on the first page of Appendix 6.

One way in which cèngkok sindhèn reflect particular situations in gendhing is through plèsèdan. If the beginning of the ngelik section is included, there are three different plèsèdan in the mérong of "Gambir Sawit", all of which are expressed by extending the relevant cèngkok to the tone of the following gatra gantungan.[10] In this the sindhèn is following the lead given by the rebab, although the plèsèdan that begins the ngelik (gatra D-d to E-a) is an exception. Here the sindhèn does not signal the

gantungan 6 before the gong as the rebab does, but simply adjusts the destination tone to 6 after it has sounded. Thus, although the functions of rebab and sindhèn are closely interlocked, when moving to the destination tone the rebab arrives early and anticipates it, while the sindhèn arrives later and echoes it.

It is at the gong tone leading to a repeat of the mérong that the most distinctive feature of the sindhèn part for "Gambir Sawit" occurs. This is the cèngkok gawan Gendhing "Gambir Sawit" ('a pattern that goes with the particular Gendhing "Gambir Sawit" '), and it extends the cèngkok beyond the gong to the first kethuk stroke of the following kenongan. It is this that prevents the previously cited wangsalan from being completed (see Appendix 6). According to Suhardi (interview,15.12.88), an extended cèngkok such as this (whether gawan gendhing or not) has no special rebaban either to indicate its use or to accompany its progress. The rebab is not in a position to alter its allegiance to the gong tone at the moment of its sounding, whereas the cèngkok sindhèn is effectively a two-gatra pattern without a resolution at the gong tone itself.

D-d/$A^1$-a: 1 6 (5) - - - 5

Sindhèn: 6 6 6 6 6i 5 3 5 3 - 1 3 2 1 6 5 6 5

Gambir Sawit ma-wur ma - —— wur ——

Figure III-31[11]

(transcribed from Recording 1)

It is not just the musical pattern, but the conjunction of pattern and text that makes this cèngkok special to "Gambir Sawit". Hastanto (interview, 30.4.87) for example, did not class Bu Bei Mardusari's use of the musical pattern as authentic use of the "Gambir Sawit" cèngkok, because she used a different text (cassette "Ranumenggala", ACD-236).[12]

The precise usage of this cèngkok in relation to the gérongan has already been described in section II-3. However, despite Martopangrawit's preference for the gérongan to sing in Kinanthi to make room for it, the cèngkok gawan is facilitated in the performances available by its appearance only at the end of the first gongan. In this way, the gérongan, which does not usually enter until the second gongan, has no effect at all on whether or not it is used. Since all the performances available to me (with or without the cèngkok gawan) move on to new sections after only one repeat of the mérong, it is only possible to speculate what the procedure might have been in performances such as that mentioned in Babad Srikarongron (section II-2), where the mérong is played five times before going to the ngelik.

The positioning of the cèngkok gawan in performance is therefore identical to that of another distinctive feature of "Gambir Sawit", namely the alternative first kenongan for the balungan gendhing from the second time through the mérong onwards. To my knowledge, it is the only gendhing with a cèngkok gawan at this point; musically it extends the destination tone at the gong as far as the next

kethuk stroke, and only in this gendhing is the balungan gendhing changed to give a different destination tone at the same point. On this evidence, I propose that these two distinctive features of "Gambir Sawit" may be linked together as cause and effect, although I can make no claims as to the initial direction of the influence, partly because of the evidence of performances and notations.

The notational evidence is inconclusive, but does not dismiss the "cause and effect" possibility. Of the eleven versions given by Sutton (1982:348-353), only the ninth begins with a first gatra ending on 2 which is not altered to 5 later on. Others begin with a first gatra on gantungan 5 which subsequently remains in the mérong repeat, and still others contain the alternative gatra on which the notion depends. Nowadays, however, one never hears performances of "Gambir Sawit" in Yogya or Solo that begin with gantungan 5̣ - the norm is to incorporate both alternatives for the first kenongan into each performance. Also, the musicians consulted all concurred that the cèngkok gawan was older than any possible evidence that could be gathered to prove or disprove the theory.

What is clear from the evidence of recent recordings and notations, however, is that use of the cèngkok gawan has almost died out. Notations for the sindhènan of "Gambir Sawit" in Walton (1974:101-107) and others received from teachers and students of sindhènan do not contain it. In more than fifty full ensemble recordings in sléndro sanga,

I have only heard the full cèngkok with its appropriate text twice: firstly on a historical recording (HMV-N9234) where it is used as buka celuk (i.e. a vocal buka) going straight into a curtailed inggah section, and secondly on Recording 1, where the sindhèn is Ibu Supadmi (1.9.88). There was also an occasion when Supadmi was due to sing "Gambir Sawit" (complete with cèngkok gawan), but she arrived late and none of the other sindhèn knew of the pattern. Under these circumstances, the future of the cèngkok gawan would appear, at the very least, to be finely balanced.

As with the other embellishing parts, the sindhèn has greater freedom in the inggah. Here the rule is one wangsalan (2x12=24 syllables) per kenongan, at least for the first two. In the third kenongan, the wangsalan must be finished by the mid-point, to allow the gérongan to enter. As in the mérong, the sindhèn follows the gérongan text from then onwards. Should there be no gérongan, the syllable structure would continue as in the first two kenongan (bracketed in Figure III-32).

| | a | b | c | d |
|---|---|---|---|---|
| K | - 6 - 5 / 4 | - 1 - 6 / 8 | - 1 - 6 / 4 | - 2 - 1)I / 8 |
| L | - 2 - 1 / 4 | - 2 - 6 / 8 | - 1 - 6 / 4 | - 2 - 1)II / 8 |
| M | - 2 - 1 / 12(4) | - 6 - 5 * / 12(8) | - i - 6 / 4 | - 3 - 2)III / 8 |
| N | - 3 - 5 / 4 | - 2 - 1 / 8 | - 2 - 1 / 4 | - 6 - (5)IV / 8 |

(*=entry of gérongan)

Figure III-32

A device used almost exclusively in <u>inggah</u> sections is the <u>andhegan</u> (LJ - 'stopping place'). As mentioned briefly in the previous section, the gamelan may obey a <u>kendhang</u> signal to stop at a particular place, allowing the <u>sindhèn</u> to sing a short solo before they join in again. <u>Andhegan</u> <u>sindhèn</u> for "Gambir Sawit" are placed towards the end of the first two <u>kenongan</u> (* = beginning of <u>andhegan</u>, ** = gamelan re-enter).

K: - 6 - 5 - 1 - 6 - 1 - 6* - 2 - 1)I**

L: - 2 - 1 - 2 - 6 - 1 - 6* - 2 - 1)II**

Figure III-33

(Suparno 1984/5:49)

According to Slamet Suparno (1984/5:9), it is the configuration of <u>balungan</u> <u>gendhing</u> tones which determines

the places for stopping and restarting, and not the fact that the piece is "Gambir Sawit". The same cèngkok for the sindhèn solo itself may also be used in other pieces (Gendhing "Lentreng", sléndro sanga, for example) providing the same context of balungan gendhing pertains.

Although the re-starting place is marked at the kenong in Figure III-37, in practice most instruments not in the balungan or marking groups will rejoin on the penultimate tone 2. There may also be some variation in the approach to the andhegan. The sindhèn may sing either to high or low 6 (although according to the balungan gendhing it should always be low), and sometimes the rebab, gendèr and gambang will continue past this 6 to give the sindhèn her starting note. The cèngkok she sings during the andhegan itself is given in two versions in Figure III-34 (A and B) below. Version B goes to 2 instead of 6 before the resolution on the kenong tone.

A. 2i i ' i2i6 56'-6i65-6i2 ' 6-i53-26 - 6

ka-wi se- kar se- kar

i 2 i 6i 5 2 321 1

se-kar pe-pun-dhen sri-kres-na

B. ṗ i ' i̱ṗ-i̱6 5-6'-6i̱65-6i̱ṗ ' 6ṗi-65-2-3216ṗ 2

Lir-pus - pi - ta war - na

i ṗ i 6i̱ 5 2 321 1

War-na-ning ku-su-méng pu - ra

Figure III-34

(Hastotomo 1986:32)

An example of both versions of the cèngkok andhegan may be heard on Recording 2 (KGD-016), in which they occur after a return to irama 1/8 from irama 1/16.

One possible cèngkok for variation at the beginning of the inggah is the one known as "Rujak-rujakan". Supadmi uses a version of it on Recording 1 (as does Bu Bei Mardusari on the cassette ACD-236) immediately after the gong. It exists in different versions applicable to different situations (see, for example, Sumarsam 1975b: 162). The Supadmi version is as follows (rests and precise rhythm in the sindhèn part are not presented).

K-a/i: - 6

Sindhèn: 1 1 2 2 2 2 5 1 2 5 1 6

kem-bang mla-thi a-rum ngam-bara mirik wangi

K-a/ii: - 5

Sindhèn: 2 2 25 1 1 1 3 2 2 6 1 5

Si-yang ra - ti tan-sah ma-nem-bah Hyang Widhi

Figure III-35

(transcribed from Recording 1)

The cèngkok "Rujak-rujakan" is distinctive for being singable practically in a metric pulse (Hastanto, interview 30.4.87), although unlike the equally distinctive cèngkok gawan, it may be applied to any gendhing containing comparable musical circumstances (the inggah of Gendhing "Bondhèt" sléndro sanga is an example). Indeed, it is a testament to the uniqueness of the cèngkok gawan that no other individual pattern is specific only to this gendhing, and more is the pity that it is now performed so rarely. Still, due to the efforts of Ibu Supadmi (who includes it in her teaching) and a growing awareness of traditional practice in institutions such as STSI, the special "Gambir Sawit" cèngkok may yet be reinstated.

III-8: Garapan V-Gérongan

The gérongan (male unison chorus) is the other major element apart from balungan gendhing that proceeds by consensus, and in this respect the configurations of its melodic patterns are relatively fixed in comparison with

the rebab, for example. They are also less rhythmically independent, so although they do emerge above the texture of the ensemble, it is without the floating, flexible quality that characterises cèngkok sindhèn. In describing the gérongan part for "Gambir Sawit", I am primarily concerned with the relevant metres and melodic patterns, although texts are included in the notations given in Appendices 6 and 7.

Gérongan can be used in any non-transitional sections of a piece, although there are occasions when a transition of irama will be instigated before it has finished. In the large majority of Gendhing, especially those with the more expanded formal structures, gérongan may either not be used, or may appear only in the inggah section. There are no gérongan in Gendhing Bonang. The precise usage in terms of length and position within a gendhing or section depends on the poetic metre used in the text, and although a great variety of texts are available, the number of metres is relatively few. Martopangrawit (1988:143-162), for example, gives only a selection of possible gérongan, but still lists more than 150 texts in only thirteen different metres, the majority of which are sekar macapat (see section II-3).

In "Gambir Sawit" it is possible to use gérongan in three sections - mérong, ngelik and inggah. Of the four possible metres, three are sekar macapat (Asmaradana, Kinanthi, Sinom) and one a sekar tengahan (Jurudemung). All four are possible in either mérong or ngelik, but only

Kinanthi is ever heard in the inggah. Figure III-36 illustrates how these metres are structured. In each case the left hand column indicates the number of syllables per line, and the right hand one its ending vowel.

| Line | Jurudemung | Asmaradana | Kinanthi | Sinom |
|---|---|---|---|---|
| I | 8 - a | 8 - i | 8 - u | 8 - a |
| II | 8 - u | 8 - a | 8 - i | 8 - i |
| III | 8 - u | 8 - e | 8 - a | 8 - a |
| IV | 8 - a | 8 - a | 8 - i | 8 - i |
| V | 8 - u | 7 - a | 8 - a | 8 - i |
| VI | 8 - a | 8 - u | 8 - i | 8 - u |
| VII | 8 - u | 8 - a | | 8 - a |
| III | | | | 8 - i |
| IX | | | | 12 - a |

Figure III-36

(Kartomi 1973:41)

(Jurudemung - from Martopangrawit 1988:161)

Concerning the two metres I have found to be most common in the mérong/ngelik of "Gambir Sawit" (Jurudemung and Asmaradana), the syllable count is different only on the fifth line, so the two metres are easily interchangeable. For the seven-syllable line in Asmaradana, the first note of the melodic pattern for line V (a repeated note away) is simply omitted. In both metres, the gérongan begins in the third gatra of the mérong, though not usually until the second gongan, by which time the irama will be stable. It ends with the gong-tone, covering the last seven of the available eight pairs of gatra in the cycle.

In gendhing generally, the degree to which cèngkok

gérongan agree with the balungan gendhing varies from gatra to gatra. In the mérong of "Gambir Sawit", on five of the seven lines of either metre they correspond very closely, as in the following example where the gérongan simply adds a few embellishing notes in between tones of the balungan gendhing:

B-a/b/c: - - 3 2 - 1 2 6 2 2 - -

Gérongan: - - 3 3 352 - 2 1-6 23216 -12

Figure III-37

(transcribed from Recording 1)

Figure III-37 includes the following gatra (B-c) to illustrate that the gérongan, like the rebab and sindhèn, takes account of the plèsèdan to 2. There are, however, two passages in the "Gambir Sawit" mérong where the gérongan do not follow the balungan gendhing so closely. They are realisations in a higher register of two pairs of gatra interpreted as "puthut gelut" by, among others, the gendèr, gambang and rebab (gatra B-c/d and D-a/b). However, whereas those gatra give the other players a choice of melodic path, in the gérongan part they are fixed. The following two cèngkok gèrongan, for instance, do not have interchangeable melodies.

Gatra A/B-c/d:

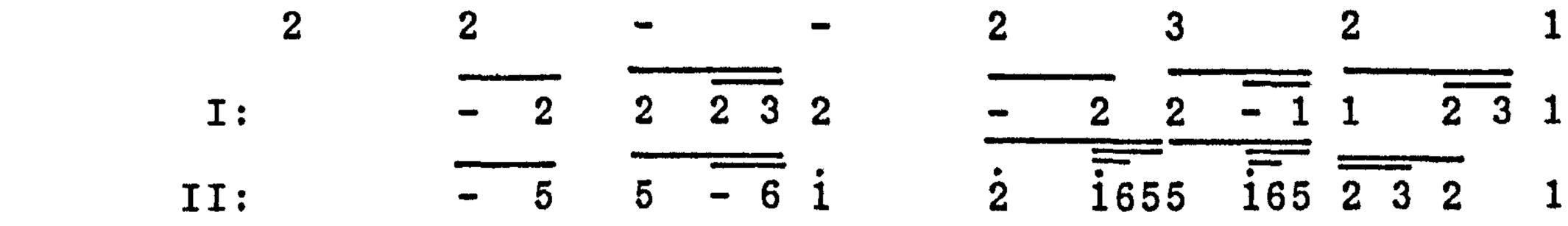



Figure III-38

(transcribed from Recording 1)

In the ngelik, however, the same route as for B-c/d (cèngkok II in Figure III-38) is not possible at the equivalent gatra (F-c/d) because of the higher register. It is replaced by the same cèngkok as for A-c/d of the mérong (I in Figure III-38), but transposed up one octave.

Although the above observations concern primarily the Jurudemung and Asmaradana metres, they can also be applied to the third possibility for these sections of "Gambir Sawit", Kinanthi. The cèngkok would be exactly the same as for Jurudemung or Asmaradana, although a line of metre would have to be repeated to fill out the entire gongan. The use of the original six-line metre has already been discussed in section II-3.

At first glance, Sinom (the fourth possible metre) seems an unlikely choice for the mérong or ngelik of "Gambir Sawit", since it has nine lines, the last of which has no less than twelve syllables. Yet it is frequently used at the radio station (RRI) in Solo by the simple means of employing music from both sections (as on the Ira-Record cassette WD-565). The adjustment is achieved by beginning in the first gatra of the mérong's fourth kenongan (D-a) -

with a cèngkok that follows the balungan gendhing more closely than its counterparts in the other metres - and proceeding directly to the ngelik. After the gong, an additional cèngkok from 6 to ṡ occupies the gatra gantungan 6 (E-a/b), after which the melody can link up with the same progression as for the other metres in this section. The difference is that three lines of metre have already been used. The whole progression runs as follows:

| | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| D-a/b: | 2 | | 2 | | - | | 3 | | 5 | | 3 | | 2 | | 1 |
| Gérongan: | | | - | 2 | 2 | -2 | 3 | | 5 | 56 | 3 | -5 | 23 | 2 | 1 |
| D-c/d: | 3 | | 5 | | 3 | | 2 | | - | | 1 | | 6 | | (5)IV |
| Gérongan: | - | 3 | 5 | 61 | 5 | 653 | 2 | | - | 6 | 6 | -5 | 5 | 61 | 1 6 |
| E-a/b: | 6 | | 6 | | - | | - | | 6 | | 6 | | - | | - |
| Gérongan: | - | | - | 6 | 6 | -i | 6 | | - | 6 | 6 | -i | i | 62 | 2 |
| E-c/d: | 2 | | 2 | | - | | - | | 2 | | 3 | | 2 | | i)I |
| Gérongan: | - | | - | 2 | 2 | 23 | 2 | | - | 2 | 2 | -1 | i | 23 | i |

Figure III-39

(transcribed from cassette Ira Record WD-565)

By the third kenong of the ngelik (gatra G-d), eight lines of metre have been used, so the twelve-syllable ninth line is divided up among the final two cèngkok. The division is 4 + 8, in the manner of wangsalan sindhèn (see Appendix 7 for a complete transcription of the use of Sinom in "Gambir Sawit").

Whatever the metre, certain other adjustments become necessary in the ngelik section because of the higher register. The second line of Figure III-39 (D-c/d), for example, shows how gérongan adjust their pattern to the gong tone if entering that section. Apart from the previously mentioned occasion when a certain cèngkok is replaced because of the register (gatra F-c/d), the transposition up one octave works for as long as the balungan gendhing itself is transposed. Only once is there an alternative route:

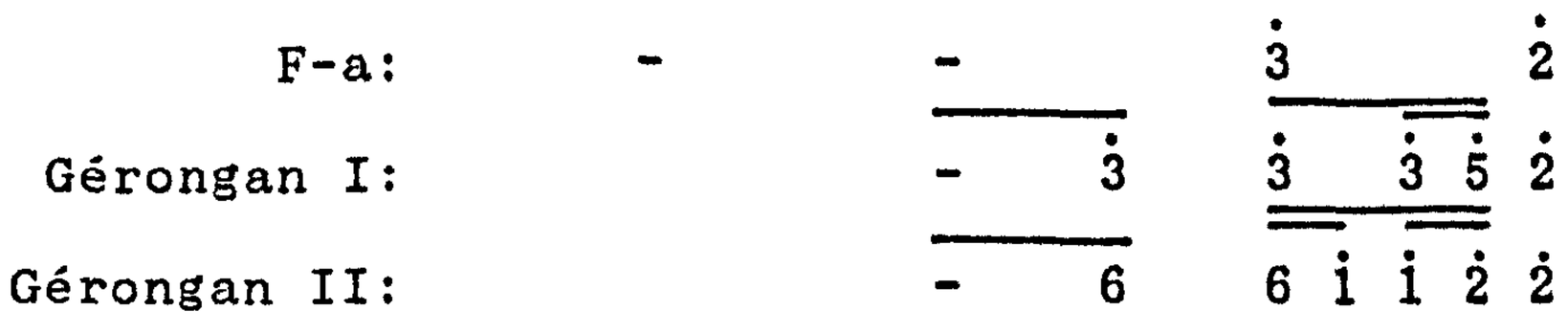



Figure III-40

(I: Martopangrawit 1988:77)

(II: Recording 1)

Of the two, I have heard the second, lower route more often, and it is also worth noting that Suhardi feels the adjustment keenly enough to alter his gendèran at this point (see the following section).

The gérongan for the inggah of "Gambir Sawit" is more straightforward. Only the Kinanthi metre can be sung for this section, the point of entry being just after the mid-point of the third kenongan (see Appendix 6 for a complete notation).

M: - 2 - 1 - 6 - 5 - i - 6 - 3 - 2)III

gérongan

Figure III-41

There is, however, some variation in the matter of register. On several recordings (including Recording 2), the gérongan for the last kenongan is sung one octave higher. There are also performances (such as Recording 1 and one from the Mangkunegaran, Solo, 8.7.88), where, in two gongan of Irama 1/8, the same cèngkok are sung high the first time and at the usual register the second time. Suraji (interview, 10.9.88) explained that the higher version was used simply to make the gérongan clearer ('untuk menonjolkan gérongannya'), and that it did not affect the register of his rebab-playing. Hastanto (7.9.87) disapproved of this kind of transposition, but added that it can be tolerated providing it does not occur in the last gongan of all. Perlman (in prep.) is more enlightening. Collating the views of his teachers, he concludes:

> "What is interesting is that they deny it [the practice of raising gérongan into the upper register] the respectability of great age, and invoke contingencies (a king's whim, palace acoustics) or hint at incompetence... had other things been equal, the gérongan would be low...)"
>
> (Perlman: in prep.)

III-9: Garapan VI - Gendèr

Cèngkok for the gendèr are characterised by being in two simultaneous parts which, in general terms, diverge in mid-pattern and converge again at the destination tone. The

two-note chords formed at the end of each pattern are important in that they help to distinguish pathet, although they are not a completely reliable guide in this respect (McDermott and Sumarsam 1975:235). When all the parts of each cèngkok are linked together, however, it is the gendèr that contributes most clearly to the modal atmosphere evoked by each pathet. Although not conspicuously audible from outside the ensemble, the characteristic long resonance of its tones provides a continuous "cushion" in support of the other instruments and voices.

In irama 1/4, the destination tones fall on the final tone of each gatra of the balungan gendhing. The left hand for the most part plays the same tone as the balungan instruments, while the right hand tone forms an interval either of one gembyangan ("octave" - four silent sléndro keys in between) or of one kempyung ("fifth" - two silent keys between) with it, and the pathet decides which of these will be employed for a particular destination tone. In sléndro sanga, tones 5 and 6 are treated as gembyang and tones 1 and 2 as kempyung. If tone 3 should occur, players treat it either as gembyang or kempyung according to the context, and this is itself determined by connections with the previous and succeeding cèngkok, and by considerations of register and interaction with the other instruments. Certain cèngkok in irama 1/4 are realised over two gatra rather than one, as is the case with "puthut gelut".

The particular progression of realising patterns for "Gambir Sawit" is best conveyed by the system of cèngkok

names advocated by Martopangrawit, the majority of which come from the names of vocal patterns (Becker 1984:103-120). As such, musicians have been using these names for generations, but it was Martopangrawit who organised them into a system of learning (Harjito; interview, 12.11.88).

In Figure III-42, cèngkok used in the mérong (irama 1/4) of "Gambir Sawit" are listed as taught to me by Slamet Riadhi (7.5.87). The left hand column gives the destination tones (sèlèh) and their treatment either as gembyang (g) or kempyung (k). The bracketed abbreviations for the cèngkok names will also be used presently in Figure III-43, which acts as an interpretation summary.

| Sèlèh | Pattern | Pathet | Realisation | | | |
|---|---|---|---|---|---|---|
| 5g | Gantungan(Gt) | - | 323-<br>--16 | 3235<br>5555 | 323-<br>--16 | 3235<br>5555 |
| 6g | Dua Lolo<br>(DL) | Sanga | 535-<br>--21 | 5352<br>6153 | 3536<br>2-23 | 5356<br>5126 |
| 5g<br>1g | Puthut Gelut I<br>(PG-I) | Sanga | --i6<br>-2-61 | -i-6<br>2222 | 3536<br>-323 | 3565<br>5615 |
| | | | 6i6-<br>--61 | 6i62<br>2615 | -i-2<br>-656 | -i65<br>1231 |
| 2k | Cengkok Mati<br>(CM) | Sanga | i2i-<br>--12 | i2i5<br>3-3- | i6i-<br>--53 | i2i6<br>2312 |
| 5g | Duduk<br>(Dd) | Sanga | -5-6<br>--12 | -56i<br>1231 | 2-i2<br>2-12 | -i65<br>-165 |
| 3g | Sèlèh 3g(S3)<br>or Kacaryan (KC) | Nem<br>Manyura | 5651<br>-61- | 5653<br>6126 | 2125<br>535- | 2353<br>2123 |
| 5g<br>1k | Puthut Gelut II<br>(PG-II) | Sanga | 2-32<br>-2-- | -3-2<br>2222 | 3536<br>-32- | 3565<br>5615 |
| | | | 6i6-<br>--61 | 6i62<br>2615 | -i-2<br>-656 | -i65<br>1231 |
| 5g | Tumurun<br>(TM) | Sanga | 5356<br>-152 | 3565<br>1231 | 3236<br>6532 | -565<br>-3-5 |
| 6g | Gantungan<br>(Gt.) | - | -35-<br>--21 | 5356<br>6666 | 535-<br>--21 | 5356<br>6666 |

Figure III-42

(Slamet Riadhi, 7.5.87)

As with the other embellishing instruments, these cèngkok gendèr are rarely if ever played as notated - each player realises them in his own way.[13] Moreover, the same patterns would be used in the same circumstances in different pieces, like motifs in cathedral architecture - from the motif alone, the artisan can be identified, but

not the building. Bearing this in mind, the above method does at least provide a basis through which a gendèr part can be effectively summarised in the context of a gendhing. Accordingly, the gendèran for the mérong and ngelik of "Gambir Sawit" may be presented as follows:

Mérong:

A-B: ---5 2356 22-- 2321)I --32 -126 22-- 2321)II

Gt.5 DL PG CM DL PG

C-D: --32 -165 --56 i653)III 22-3 5321 3532 -16(5)IV

CM Dd Gt./DL S.3 (or KC) PG CM TM

Ngelik:

E-F: 66-- 66-- ..22-- ..232..1)I --..32 -..126 22-- ..232..1)II

Gt. Gt. PG CM DL PG

--..32 -..165 --56 i653)III 22-3 5321 3532 -16(5)IV

CM Dd. (as mérong)

Figure III-43

(Slamet Riadhi, 7.5.87)

With this basis in mind, it is possible to observe differences in individual interpretations. As Harjito has remarked, there are some parts of "Gambir Sawit" where there is a degree of choice for the gendèr-player, and other parts where the interpretation is fixed (interview, 12.11.88). The cèngkok "puthut gelut", for example, is always used to the first and second kenong (of whichever section), whereas gatra A1-b and C-d (the gatra ulihan of

phrases 'X' and 'Y') allow for different options.

The alternatives for the first of these gatra (A[1]-b) have already been discussed in relation to the rebab (in section III-6). The second one (C-d) is referred to by Forrest (1980: 122), who reports two alternatives for the gendèr, to play either to 3 gembyang or to 2 kempyung. The latter choice is rarely heard nowadays according to the musicians consulted in Solo, although there is a recording in the library at SMKI Solo of a former Court musician, Prawiropangrawit, playing just such a cèngkok. The Yogyanese musician Suhardi (interview, 19.12.88), also said he had heard gendèr-players play directly to 2 kempyung, despite tone 3 in the balungan gendhing at the kenong tone. He disapproved, believing that players should play to the balungan gendhing unless otherwise directed by the lagu, and this was not such a case.

Forrest's first alternative (to 3 gembyang) is overwhelmingly the most common interpretation of gatra C-d, and was certainly the one favoured by Martopangrawit, according to his students at STSI Solo (including Slamet Riadhi). There is, however, a third possibility, which is not mentioned by Forrest, but which I have heard a number of musicians use, namely to play to 3 kempyung. Examples from recordings of live performances include renditions by Turahyo (Mangkunegaran, 8.7.88), Gino (same venue, 3.7.86), Ngasinah (RRI, Solo, 9.10.86) and Srekanto (private recording). Since this approach to the third kenong is not included in Figure III-42, the basis of the Srekanto

version is given below:

C-d:

| | | | | |
|---|---|---|---|---|
| i | 6 | 5 | 3)III | 2 |
| --56 | i656 | 5-5- | 656i | 6-56 |
| 23-- | ---- | -3-3 | 2123 | -2-- |

Figure III-44

In Ngasinah's rendition, he used this pattern only in the ngelik section, having first played to 3 gembyang at the corresponding juncture in the mérong. The alternatives here are possible not just because of the different cèngkok available, but also because of the choices for the process of connecting with the following "puthut gelut" (listed as PG-I and PG-II in Figure III-42). PG-I begins from 2 kempyung and thus allows a simple plèsèdan of one step from 3 kempyung, and PG-II begins from 2 gembyang (plèsèdan from 3 gembyang). In this way, both versions of "puthut gelut" connect smoothly from the alternative cèngkok to the third kenong tone. As Suhardi remarked, high or low is not the important thing; either can be chosen providing there is a satisfactory continuation ('asalkan bisa berjalan' - interview, 19.12.88).

The above instances do not provide the only examples of choice in the interpretation of the mérong of "Gambir Sawit". Harjito (interview, 12.11.88) mentioned the following:

i). Gatra B-a and C-a ( --32 ): this can be treated (digarap) as half gatra Gt.1k and half CM, instead of CM for the whole gatra, an alternative which follows the

balungan gendhing more closely.

ii). Gatra C-c/d ( --56 i653 ): Half-gatra Gt.5, then DL but to the mid-point of the next gatra at sèlèh 6k, followed by half a cèngkok to 3g, as in the top line of Figure III-45:

```
-    -    5    6    i    6k    5    3 )III
└ Gt──┘    └──────── DL ────────┘ └ S.3g──┘ (Harjito)
└──────── DL ────────┘    └──────── S.3k ────────┘ (Turahyo)
```

Figure III-45

For the same two gatra, Turahyo (Mangkunegaran, 8.7.88) plays DL followed by the sèlèh 3k pattern quoted as Figure III-44 (this interpretation is given as the second line of Figure III-45 above).

These two interpretations in fact involve realisations of "Dua Lolo" that differ from the one listed in Figure III-42. Thus, in Harjito's version, the two half-gatra for which he uses the pattern (balungan gendhing 5 6 i 6) are in the upper register, and require the cèngkok known as "Dua Lolo cilik" ('small' or 'high' Dua Lolo). It is modified as follows to resolve on 6 kempyung:

```
C-c/d:   -    -    5    6    i    6    5    3)III
         i6i5 i2i6   565i 5653
         -61- 3212   161- 6126
```

Figure III-46

(transcribed from Harjito, 12.11.88)

Turahyo uses the full "Dua Lolo cilik" pattern for the

previous gatra (C-c), resolving on to 6 gembyang:

C-c - - 5 6

| | | | |
|---|---|---|---|
| i6i5 | i2i6 | 565i | 56i6 |
| -61- | 3212 | 161- | 216- |

Figure III-47

(transcribed from Turahyo, 8.7.88)

The interesting fact here is not the cèngkok itself but Turahyo's use of it in that particular position, since it takes no account of the gantungan 5 over the first two beats of the gatra. Two explanations are possible, firstly, that he is following the rebab, which also moves upwards at this point (although one would expect this gendèran to be more common if the explanation were justified), and secondly that a different, more filled in balungan gendhing is being imagined. Such balungan gendhing do exist in Central Javanese notations, as witness Sutton's versions II, VI (balungan 1216; Yogyanese; no date) and X (2356; Solonese; 1918). However, to my knowledge, such balungan gendhing are not now performed at the relevant gatra (C-c), although this in itself does not refute the explanation for Turahyo's interpretation of it.

iii). Gatra D-d (-16$\dot{5}$) : one variation for the last gatra of the mérong (if going to ngelik) uses the high "Duduk" pattern (as for gatra C-b) instead of Tumurun $\dot{5}$. The player concerned was Gino (Mangkunegaran, Solo, 3.7.86). Harjito acknowledged this as a possibility, but said he would not use it himself since entering the ngelik

does not in fact change the register of the balungan gendhing at this point. Such gendèran follows neither the balungan gendhing nor the rebab.

iv). Gatra E-a/b (66-- 66--): In this variation of gantungan 6, the left hand descends to low 2 at the mid-point of the two gatra, which, according to Harjito, stresses the ensuing rebaban and the gérongan entry. As far as I can tell, this variation is unique to Harjito:

E-a/b: 6 6 - - 6 6 - -

Rebab: - 6 6 -6 - 6 6 6 6 i 2 - 2 2

Gendèr LH: 6532222232323 56

Figure III-48

(Harjito, 12.11.88)

In general, the gendèr will realise the ngelik section with the same patterns as for the mérong, although some players do distinguish their interpretations at particular points, as is evident from the first two kenong tones. Martopangrawit, for example, played 1 kempyung at both kenong strokes, but with the left hand one gembyang lower. Suhardi, on the other hand, plays to 1 gembyang, and is adamant that the gendèr cannot play kempyung here as it would do in the mérong. The point is to agree with the kenong, which should always play 1 in the ngelik to distinguish the higher register. Moreover, in the following gatra (--32) he plays to 6 at the mid-point, explaining that his primary concern here would be not the rebab but

the gérongan, who have adjusted their melody line, again because of the high register (see also Figure III-40, above):

Gatra E-d/F-a:

| | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | 2 | 3 | 2 | 1)[1] | | - | - | 3 | 2 |
| Gérongan: | - | 2 | 2 | -i | i | 23 | i | | - | 6 | 6 | i | i | 2 | 2 |
| Gendèr: | 6165 | 6162 | 6162 | 6161 | | 6161 | 5616 | 1612 | 1616 |
| | ---1 | 2165 | -656 | 1651 | | --32 | 1216 | 1-61 | 2162 |

Figure III-49

(transcribed from Suhardi, 19.12.88)

In the inggah, the gendèr plays to each tone of the balungan gendhing. In most instances, irama 1/8 equivalents of the irama 1/4 patterns from the mérong are used for the same destination tones in the inggah, although taking the section as a whole, some cèngkok need to be added to the list in Figure III-42. Forrest (1980:74-75) presents a commendably clear method of demonstrating which cèngkok are taken from the mérong of "Gambir Sawit" and which need to be introduced for the inggah in irama 1/8. Each pattern is given a letter of the alphabet, with those corresponding to letters A to J being used in the mérong and those designated K to P (= six) cèngkok being introduced for the inggah.

In Slamet Riadhi's interpretation, Forrest's 'N' and 'O' patterns are merged into one and named "Kacaryan". The irama 1/8 version of Forrest's cèngkok D is presented for

the first time in the following list, since its initial occurence in Forrest's analysis comes while the mérong is still in irama 1/2. In the present version it occurs in two guises, called respectively "Jarik Kawung" and "Puthut Semèdi", and distinguished by different melodic routes to the same destination tone.

These, then, are the cèngkok not present in Figure III-42, but which are introduced to complete Slamet Riadhi's interpretation of the inggah of "Gambir Sawit". All are presented in their irama 1/8 form.

i) Gantungan 1k (Gt.1k) to sèlèh 1k:

| | | | |
|---|---|---|---|
| -----6-5 | --6-56-5 | -i--6i-5 | --6-56-5 |
| -------5 | 61-1-161 | --61---5 | 61-1-161 |

ii) "Jarik Kawung" (JK) to sèlèh 1k:

| | | | |
|---|---|---|---|
| -5-3-5-6 | -3-5-6-5 | --6-6-6i | 6-6-6-65 |
| -12-2-2- | 2-165-5- | -656-5-6 | -1-2-231 |

iii) "Debyang-debyung"(DD) to sèlèh 5g (balungan gendhing 2)

| | | | |
|---|---|---|---|
| -2-6-2-5 | -2-6-2-5 | -2-6-2-5 | -3-5-6-5 |
| 5656121- | 1216121- | 5656-5-2 | --165-5- |

iv) "Puthut Semèdi" (PS) to sèlèh 1k:

| | | | |
|---|---|---|---|
| -6---6i2 | -i-i-6-- | 6i6--565 | --2--235 |
| --235--- | -56-5-32 | ---23-3- | -1-56-61 |

v) "Ayu Kuning" (Ak) to sèlèh 1k (balungan gendhing 2)

+ DL to sèlèh 6g:

| | | | |
|---|---|---|---|
| ---i-6-5 | -2-3-5-6 | --53-5-6 | -3-5-6÷5 + DL |
| 215-5-5- | 1656-656 | ---12-2- | 61561231 |

vi)"Kacaryan" (kc) to <u>sèlèh</u> 2g over two <u>gatra</u>, via 3k at the mid-point:

| | | | |
|---|---|---|---|
| -55--5-6 | ---5-6-- | i--6-2i5 | -5-3-2-1 |
| ----2-2- | -16212-1 | --1612-1 | -5-25323 |
| -3-2-3-5 | -3---3-2 | -1--61-3 | ---2-3-2 |
| -2123212 | 3-653-35 | --321-16 | -1612-2- |

vii) Gantungan 6g (Gt.6g) to <u>sèlèh</u> 6g, <u>balungan</u> <u>gendhing</u> 3 (or 6 in some other versions). The pattern can be as in Figure III-42, but expanded to <u>irama</u> 1/8.

The information from Figure III-42 and the above list can now be combined to give the following interpretation chart for the <u>inggah</u> of "Gambir Sawit" as taught to me by Slamet Riadhi:

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| K: | - 6 / DL. | - 5 / TM. | - 1 / Gt.1k | - 6 / DL. | - 1 / JK | - 6 / DL. | - 2 - 1 / PG )I |
| L: | - 2 / DD | - 1 / PS | - 2 - 6 / AK. | - 1 / JK | - 6 / DL. | - 2 - 1 / PG )II | |
| M: | - 2 / DD | - 1 / PS | - 6 / DL | - 5 / Dd | - i / Gt. | - 6 / DL | - 3 - 2 / KC )III |
| N: | - 3 / Gt.6 | - 5 / Dd | - 2 - 1 / PG | - 2 / DD | - 1 / PS | - 6 / DL. | -(5) / TM. )IV |

Figure III-50

(Slamet Riadhi, 7.5.87)

In <u>irama</u> 1/8, the <u>gendèr</u> fills in more notes (8 per <u>balungan</u> beat as opposed to 4 in the <u>mérong</u>) and plays in a generally more lively manner than in <u>irama</u> 1/4. Variations are more in the way a pattern is played rather than in the

basic interpretation itself, despite the comparatively simpler form of the balungan gendhing. Three examples of the cèngkok "Dua Lolo" provide an illustration:

i)

| | | | |
|---|---|---|---|
| -3-5-3-2 | ---5-3-2 | -5--35-6 | -5--35-6 |
| --16561- | -32-2-2- | 5325235- | 16516516 |

(Sukamso)

ii)

| | | | |
|---|---|---|---|
| -------1 | -----5-2 | ---6--5- | 35-3-5-6 |
| ----56-1 | -----5-3 | -2-----3 | -5-165-6 |

(Martopangrawit)

iii)

| | | | |
|---|---|---|---|
| ---2---- | -3-2---6 | ---3---6 | -5--35-6 |
| -61--656 | 1-1-532- | -323235- | 6-516516 |

(Prasadiyanto)

Figure III-51

The above point illustrates that in the necessarily selective description of the performance practice of "Gambir Sawit" presented in this chapter, I have been concerned less with different realisations of particular patterns than with the initial choice of the patterns themselves. Thus, the proliferation of sekaran bonang was of less relevance than, for example, different melodic paths available to the rebab, the variety of gérongan metres for the mérong, or places where the gendèr can choose patterns evoking momentarily a different pathet or even employing a choice of destination tone.

Where interpretations (or, indeed, the actual cèngkok) vary, it is for a variety of reasons. Among those encountered here were a desire not to repeat what was played in a previous cycle or section, the influence of specific musicians (as in STSI Solo, where the outstanding

influence is Martopangrawit) and each player's knowledge of the other parts of the ensemble. Although, as mentioned in the introduction, the interaction implied by the latter reason is essential to the blend and perpetuation of the ensemble, many musicians do specialise, or find that they are called on to play certain instruments rather than others in performance. Thus, for example, not every gendèr-player will be equally familiar with the rebab or vocal parts of a gendhing. This remains a potential factor, even in a piece as popular as "Gambir Sawit", since ultimately, all interpretive decisions depend on the personal view taken by each musician according to his competence and experience.

One such view concerning "Gambir Sawit" was explained to me by Supanggah (interview, 10.11.88). While there are several possible interpretive choices in the mérong, it is not varying the interpretation that makes the inggah of "Gambir Sawit" popular with players, but the smooth flow of standard cèngkok ("Puthut Gelut", "Debyang-debyung", "Ayu Kuning") and the fact that many of them recur within one gongan, allowing for maximum opportunity to vary the patterns themselves. This particular musician is highly knowledgeable in all areas of gamelan, so he was not confining his remarks to a particular instrument - in "Gambir Sawit" they apply to all the parts of the ensemble.

# CHAPTER IV

# THE EXTENDED FAMILY

The aim of this chapter is to extend the foregoing description of "Gambir Sawit" in two ways - firstly to indicate different *irama* possibilities for the *inggah* section, and secondly to explore the influence of the *gendhing* in other items of the Central Javanese repertoire. The latter phase includes changes of *laras* and *pathet*, experimentation, adaptation to shorter forms and *gendhing* that have melodic connections with "Gambir Sawit". The first phase, however, begins with the *inggah kendhang* in *irama* 1/4.

## IV-1: Extending Irama Possibilities - Irama 1/4

In the vast majority of renditions, the *mérong* of "Gambir Sawit" does not vary with respect to *irama*, and follows the procedure described in section I-7. The *inggah*, however, may be played in *irama* 1/4, in 1/8 (with two contrasting styles of drumming) and in *irama* 1/16. Indications as to which *irama* will be used after the *mérong* are given during the *ompak inggah* section by the *kendhang*. These signals are described below, along with the different interpretations of the *inggah* to which they lead.

If proceeding to the *inggah* in *irama* 1/4 there is no change of drum, the designation for *inggah kendhang* form

being "kendhangan I". The pattern for ompak inggah (see Martopangrawit 1972b:47) is played complete, beginning in irama 1/2. The tempo begins to slow down approximately two gatra before the gong, arriving at irama 1/4 just before the beginning of the inggah itself. The drum pattern for inggah kendhang is as follows:

| | a | b | c | d |
|---|---|---|---|---|
| K : | --P----- | --P----- | --P--P-b | ---t-P--)$^{I}$ |
| L : | -----P-- | -P-----P | -P---P-b | ---t-P--)$^{II}$ |
| M : | -------P | --P----P | -P-----P | -P---P-t)$^{III}$ |
| N : | -b---b-t | ---b-P-- | -P-b-P-- | -t-P---(-)$^{IV}$ |

Figure IV-1

(Martopangrawit 1972b:47-48)

The whole section is then played as often as the kendhang-player (or prior agreement) requires before either stopping, changing to another irama, or changing to a different, shorter form of gendhing.

If stopping, there is an acceleration (seseg) at gatra L-b/L-c and a slowing down (tamban) towards the gong tone (N-c to N-d). The drumming for the last two kenongan is as follows (o = 'tong', l = 'ket'):

| | a | b | c | d |
|---|---|---|---|---|
| M: | ootPP-P | -P-b---P | -P-----P | -b-P---b)$^{III}$ |
| N: | -P---b-P | ---b-Pbl- | ---P---b | l-l-l-l(-)$^{IV}$ |

Figure IV-2

(after Martopangrawit 1972b:48)

If moving on to irama 1/8 with kendhang ciblon, the changeover to the ciblon comes at the end of gatra N-b, proceeding to the new gongan as shown in Figure III-13. If going to irama 1/8 but without kendhang ciblon (i.e. the kendhang gendhing pattern known as 'kosèk alus'), the transition is delayed until the end of the first kenongan in the new cycle (at gatra K-d):

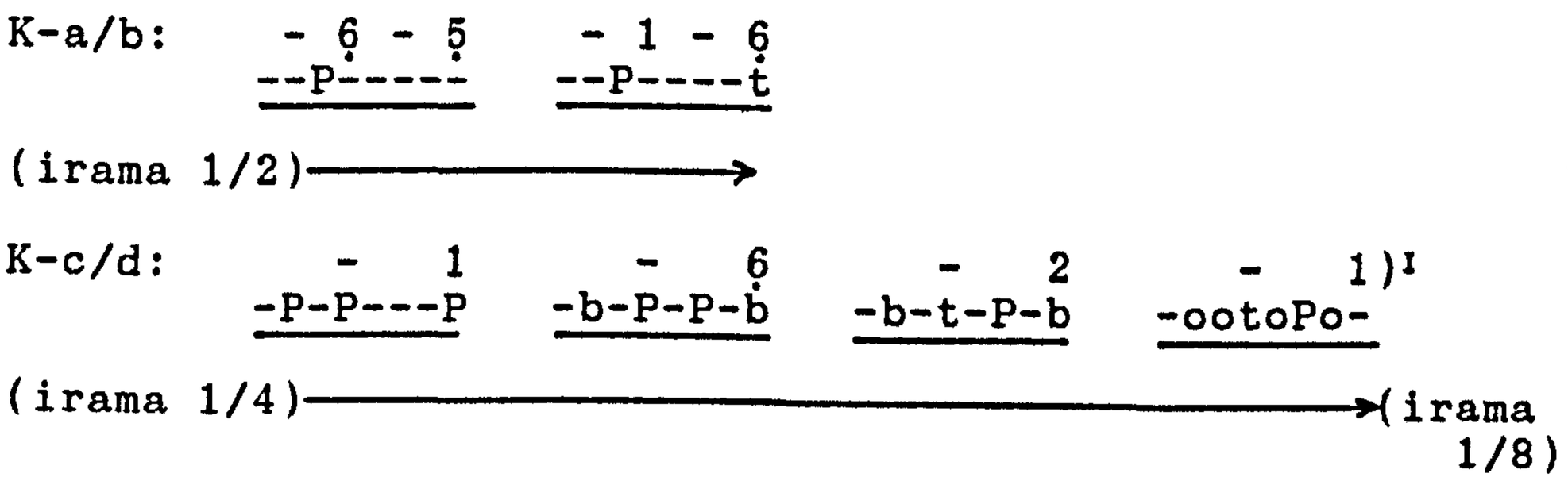



Figure IV-3

(Martopangrawit 1972b:64)

The irama expands throughout this kenongan, allowing irama 1/8 to begin at the first kenong tone. Irama 1/16 cannot be reached directly from irama 1/4.

If changing to a shorter form of piece, such as Ladrang or Ketawang, there is a changeover to kendhangan II (i.e. the large drum kendhang gendhing in conjunction with the small drum called ketipung). The new form is signalled by sounding the kendhang part of its buka during the last two gatra before the gong (gatra N-c and N-d).

The principal, though not the exclusive bonangan technique for the inggah of "Gambir Sawit" in irama

1/4 is mipil rangkep ndhawahi (see Figure III-17 above). It is used in successive gatra for the most part, with the player linking each individual pattern as smoothly as he can. In Figure IV-4, a 'ndhawahi' pattern is linked in this way to the simpler form of mipil leading to the first kenong tone.

K-c/d: - 1 - 6̣ - 2 - 1)[I]

Bonangan: -21-5̣5̣1--5̣1̣5̣-6̣6̣1- -6̣12-212-212--121

Figure IV-4

(Supardi, interview, 9.5.87)

Examples of the "octave" technique gembyangan occur in the third and fourth kenongan, their purpose being to indicate outer range and change of register. In this they correspond to the different pitch levels of the imbal for irama 1/8 (see Figure III-19) and are indicated by square brackets in Figure IV-5 below:

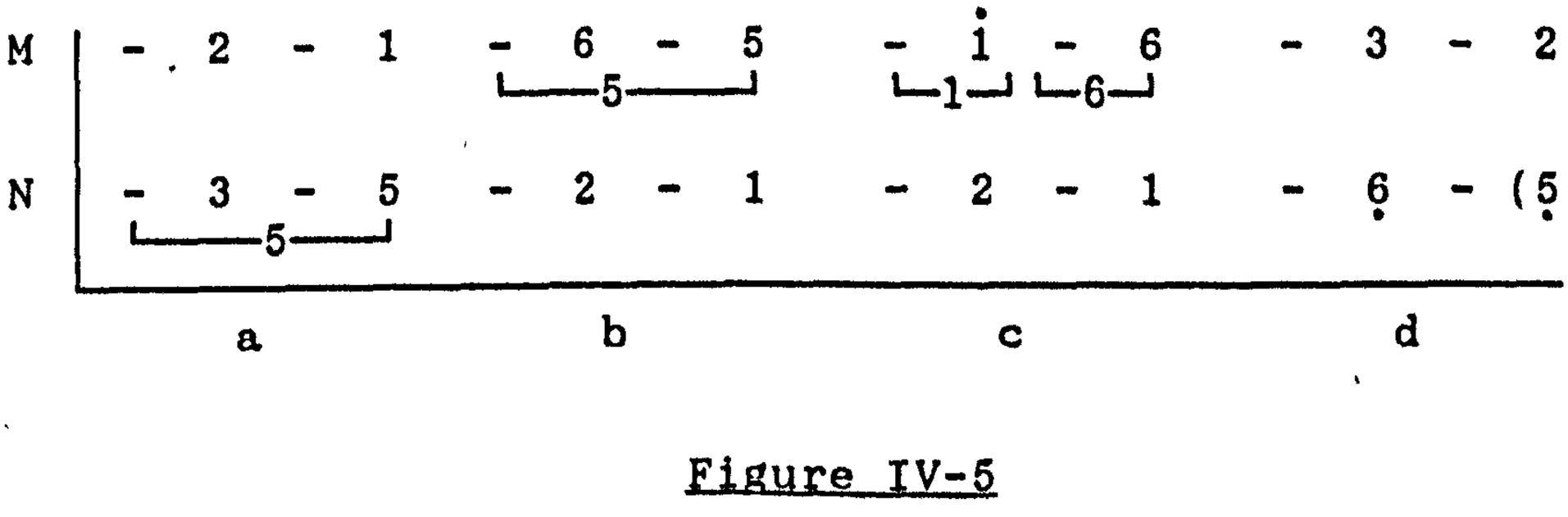



Figure IV-5

(Supardi, 9.5.87)

The rebab, sindhèn and gendèr are concerned with the same balungan gendhing tone-positions as in the mérong.

Some rebab-players, including Suraji, interpret the second halves of the first two kenongan in the same way as for "puthut gelut", although the low 6s in gatra K-c and L-c prevent the gendèr-player from following suit. The rebab also plays gantungan 1 at M-c and may interpret N-a/b as another "puthut gelut", bringing the interpretation directly into line with the mérong.

The three gendèr patterns used in this irama which have not been mentioned so far are the following:

a)"Kuthuk Kuning Gembyang" (KKG):

| | | | |
|---|---|---|---|
| 353- | 3536 | 3536 | 3565 |
| --35 | 6-6- | -323 | 5615 |

b)"Kuthuk Kuning Kempyung" (KKP):

| | | | |
|---|---|---|---|
| 6i6- | 6i62 | 6i62 | 6i65 |
| --61 | 2-2- | -656 | 1231 |

c)"Ela-elo"(EE):

| | | | |
|---|---|---|---|
| 565- | 5651 | 5651 | 561 6 |
| --56 | 1-1- | -5-1 | -5-6 |

Figure IV-6

(Slamet Riadhi: interview, 7.5.87)

The same method as for Figure III-43 can now be used to show how the balungan gendhing does not allow the gendèr to echo the mérong interpretation in the manner of the rebab.

| | | | | |
|---|---|---|---|---|
| K: | -6-5 | -1-6 | -1-6 | -2-1)[I] |
| | KKG | ½Gt./½DL | EE | JK |
| L: | -2-1 | -2-6 | -1-6 | -2-1)[II] |
| | KKP | DL | EE | JK |
| M: | -2-1 | -6-5 | -i-6 | -3-2)[III] |
| | KKP | Dd | DL | KC |
| N: | -3-5 | -2-1 | -2-1 | -6-(5)[IV] |
| | KKG | KKP | KKP | TM |
| | a | b | c | d |

Figure IV-7

(Slamet Riadhi: 7.5.87)

For the inggah of "Gambir Sawit" in irama 1/4, there is neither a gérongan part nor an alternative for the kendhang. In irama 1/8, however, the kendhang has the choice of two contrasting styles, either switching to the lively kendhang ciblon (as described in section III-4) or remaining on the kendhang gendhing for 'kosèk alus'.

IV-2: Extending Irama Possibilities - Kosèk Alus

'Kosèk alus' is a drum pattern for the kendhang gendhing (i.e. kendhang I) in irama 1/8, which may be used in either pélog or sléndro. Unlike the other kendhangan I mentioned so far it is internally repetitive, having the same pattern for the second kenongan as for the first. Also, the sections marked by a square horizontal bracket in Figure IV-8 recur in the fourth and final kenongan.

| | | |
|---|---|---|
| K-a: | - 6 | - 5 |
| Kendhang: | .o.p.o.p.o.b.o.t | .o.p.o.b.o.o.o.o |
| K-b: | - 1 | - 6 |
| Kendhang: | .p.o.p.ltb.p.o.b | ...o...o...o...o |
| K-c: | - 1 | - 6 |
| Kendhang: | .p.o.o.p.o.o.o.p | .o.b.o.p.o.p.o.b |
| K-d: | - 2 | - 1)[I] |
| Kendhang: | .o.b.o.t.o.p.o.b | ...o.o.t.o.p.o.. |

Figure IV-8

(Martopangrawit 1972b:64)

The pattern in the third kenongan for gatra M-a/b is the same as for K-a/b (above) and L-a/b. The last two gatra of this kenongan (M-c/d) are distinguished by employing only two main sounds (' tong' and 'dhung') until the third kenong tone itself (which has 'tak'):

| | | |
|---|---|---|
| M-c/d: | - i | - 6 |
| Kendhang : | .p.o.o.p.o.o.o.p | .o.o.o.p.o.o.o.p |
| | - 3 | - 2)[III] |
| | .o.o.p.o.o.o.o.p | .o.p.o.o.o.p.o.t |

Figure IV-9

(Martopangrawit 1972b:64)

The fourth kenongan is a mixture of the old and the new. In each pair of gatra, the second half of the first one and the first half of the second are identical to the equivalent positions in Figure IV:8, as indicated here by the words "as for...".

N-a: - 3 - 5

Kendhang: .o.p.o.b...o.o..(as for K-a)——→

N-b: - 2 - 1

Kendhang: (as for K-b)——→ ...p.....p.tbl

N-c: - 2 - 1

Kendhang: oo.o.o.b...o.o. (as for K-c)——→

N-d: - 6 - (5)

Kendhang: (as for K-d)——→ .p.ltlploo.o.o.o

Figure IV-10

(Martopangrawit 1972b:64-65)

After the required number of gongan, there would be a return to irama 1/4 before ending, the transition taking place just before the first kenong tone. This is the only procedure given by Martopangrawit (1972b:65), although other musicians such as Supanggah (10.11.88) and Harjito (12.11.88) say that it is possible to proceed directly to irama 1/8 ciblon and on to irama 1/16 if desired.

Compared to garapan ciblon for irama 1/8, the embellishing instruments play in a more restrained style. The bonang continues to play mostly mipil rangkep ndhawahi patterns as in irama 1/4, but at half the speed in order to maintain the ratio of eight beats per tone of the balungan gendhing (as in Figure IV-4). The rebab concentrates less on varying its patterns than on keeping the melodic line smooth and clear ('lagunya harus polos dan jelas' - Suraji, interview, 8.3.88). The same musician was also in favour of

andhegan sindhèn in this context, although others, including Hastanto, disagreed, feeling that the andhegan should be reserved for less serious ('serius') interpretations (interview, 25.7.88). He saw no reason, however, not to use a gérongan as in the ciblon section, but added that there should be restraint in the use of additional calling phrases (alok).

Finally, it is the gendèr which demonstrates most clearly the more reserved style for kosèk alus, as these two examples of the cèngkok "Dua Lolo" indicate:

Ciblon:

| | | | |
|---|---|---|---|
| -3-5-3-2 | -3-5-3-2 | --5-5-56 | 5-5-5-56 |
| 1-6.1.5.6.1- | 5-3.5.2.3.5.3 | 2.3.2.3.2.3.5- | 6-5.1.6.5.1.6 |

Kosèk Alus:

| | | | |
|---|---|---|---|
| -3-5-3-2 | -3-5-3-2 | -5-6-5-2 | -5-3-5-6 |
| -6.5.1-5-6 | -5-6.1.5-3 | -2---3-- | 5--5.1.6.5.6 |

Figure IV-11

(transcribed from Harjito, 17.12.88)

Kosèk alus is one possibility for the performance practice of "Gambir Sawit" which is heard much less often nowadays than formerly. In the view of many musicians (and not just the older generation represented by Mloyowidodo), an explanation may be found in the increasing dominance of kendhang ciblon in the inggah sections of gendhing since the turn of the century. One consequence of this for "Gambir Sawit" is that Javanese now perceive the piece as lively (IND - lincah), cheerful and flirtatious (JAV - pernès), a view which has partially eclipsed the alter-

native reading of it as serious (IND - serius), calm (IND - tenang) or meditative (JAV - rasa semèdi, Supanggah, interview, 10.11.88). Still, despite a dearth of performances using the more "serious" interpretations (inggah kendhang I in irama 1/4 and kosèk alus), they have not been completely replaced by the livelier renditions with ciblon, even though cassettes and broadcasts over the last few years do give this impression. Rather, they are thought of as co-existing alongside them - the key factor is that kendhang-players know and still use the patterns (Wakijo, interview, 28.3.88), and they are recorded in important notations such as Martopangrawit 1972b.

## IV-3: Extending Irama Possibilities - Irama 1/16

In comparison with irama 1/8, the number of beats between balungan gendhing tones is doubled for irama 1/16, hence the more usual term irama rangkep ('rangkep' = 'double'). It is associated with kendhang ciblon and therefore with gendhing regarded as capable of lively and cheerful interpretation. Unlike irama 1/4 and 1/8, irama rangkep has no original material; essentially, the embellishing instruments are expanding their realisations for irama 1/8.

Irama 1/16 can only be entered from ciblon sections in irama 1/8, although a transition from irama 1/4 to 1/8 can be followed immediately by another one from irama 1/8 to 1/16. The former type of transition takes place in the last gatra before the gong (gatra N-d), although the change

is not heralded until the transition gatra itself. There is then a slackening of tempo in the first half of the gatra leading to the subdivision of the kendhang pattern in the second, entering irama 1/16 half a gatra before the gong. After this, the same succession of sekaran as for irama 1/8 is followed, the first one depending on how many gongan have already been played. There is no irama rangkep for the dance contexts with which the sekaran are associated, and no ground-rules have emerged to govern how they are expanded. Each kendhang-player therefore has his own method of effecting the expansion, although each sets a faster tempo than for irama 1/8.

The presence of the kendhang ciblon means that the bonang plays the interlocking technique imbal in conjunction with sekaran bonang for each tone of the balungan gendhing, just as in irama 1/8 accompanied by ciblon. Because the balungan gendhing tones are further apart, the amount of imbal is extended in proportion to the sekaran, each interlocking 4-note group being played twelve times before the sekaran:

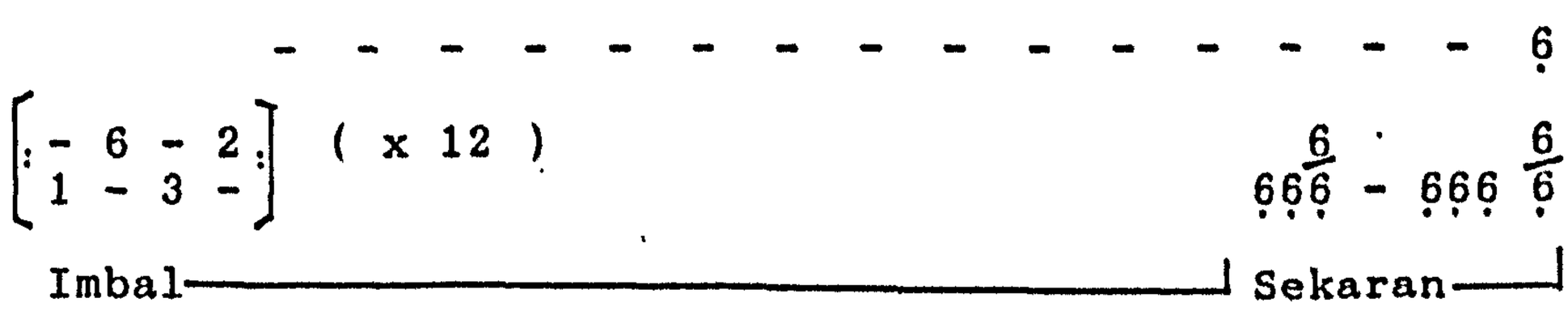



Figure IV-12

(Supardi: interview,8.9.88)

This procedure can be varied by changing the order of the

interlocking tones, most commonly at the mid-point between destination tones. Many players take the opportunity to vary the balance between the imbal and sekaran techniques, either by playing sekaran to the mid-point between balungan gendhing tones as well as to the tone itself, by lengthening the actual sekaran, or by running two sekaran together. Account is also taken of range and octave register at the appropriate gatra in the same manner as for irama 1/8 (see Figure III - 20).

The rebab has similarly greater scope in irama 1/16 than in irama 1/8, but is still basically engaged in stretching out the irama 1/8 patterns. This is done by lengthening each note bowed rather than by increasing their number, and is facilitated by the faster tempo set by the kendhang (Suraji, interview, 11.4.88.). A prescriptive notation - with all the implied limitations - might therefore look identical to one for irama 1/8, for example just after the gong:

K-a : - - - - - - - - 6 - - - - - - - - 5

Rebab : -1 2 -1 2 2 16 21 6 2 21 12 1 23221 65 61

Figure IV-13

(Suraji, 11.4.88)

In cèngkok gantungan, greater use is frequently made of the upper and lower tones to keep the melody line moving ('biar bisa berjalan' - Suraji, 11.4.88).

K-b : - - - - - - - - 1 - - - - - - - - 6

Rebab : -1 1 21656161 -1 1 6562 1

Figure IV-14

There may also be some interplay between the realisations of different irama levels. The rebaban for "puthut gelut" provides an example, since it may either be expanded to fill the appropriate gatra in irama 1/16 (as in Figure IV-15a), or it may be used in the same irama but at the level of irama 1/8 as an alternative cèngkok to tone 1 (as in Figure IV-15b):

K-d: - - - - - - - - 2 - - - - - - - - 1)[1]

5 56 61 6 6 56 6i i i i2 5 2 -2 21 12 1

Figure IV-15a

L-a: - - - - - - - - 2 - - - - - - - - 1

-5 6i 56 i i6522 112 1

Figure IV-15b

(Suraji, 11.4.88)

In explaining these procedures, Suraji emphasised that they did not conform to fixed rules; they simply represent possibilities for the rebaban of "Gambir Sawit" in irama 1/16, based on the expansion of rebaban for irama 1/8. Over and above this procedure, there is more scope for individuality in all aspects of rebaban than in any other context of interpretation.

Concerning sindhènan, the syllable structure as given in Figure III-32 is also valid for irama 1/16. There is

greater use of the filling-in patterns (isèn-isèn), and their function is occasionally extended to play with the expectations inherent in the basic syllable structure - all of which is made possible by the extended time between balungan gendhing tones. Nor does the irama expansion affect the stopping places for sindhèn solos (andhegan sindhèn) - they are exactly as given in Figures III-34A and III-34B in terms of position and cèngkok. There are exceptions, but these are in the form of additional andhegan rather than different ones in the same places. Some examples can be found on Recording 2 (KGD-016), which contains a complete gongan in irama 1/16, and does not therefore employ a gérongan during that cycle. This provides more opportunities for andhegan, and two more occur, one in each of the last two kenongan ( * = beginning of andhegan, ** = gamelan re-enter).

```
                                    *          **
M :   - 2 - 1    - 6 - 5    - i - 6    - 3 - 2)III
                 *   **
N :   - 3 - 5    - 2 - 1    - 2 - 1    - 6 -(5)IV
      └─a─┘      └─b─┘      └─c─┘      └─d─┘
```

Figure IV-16

(as in Recording 2)

Different cèngkok apply, since the stopping and restarting tones in the balungan gendhing are different.

M -c/d: i 2 3 2 i 6 i 5 5 3 5 3 2 2 3 5 6 5 6 6

5 6 i2 i6i 6i 5 23 2 3 21 1 3 3

N - a : 6 i i i 6 5 6 i 2 6 5 i 6 5 6 5 5

FIgure IV-17

(transcribed from Recording 2)

For the second of these additional andhegan (gatra N-a) the starting tone is 6, and not the balungan gendhing tone 3. It is to 6 that the embellishing group play, and, as previously noted, several versions of the balungan gendhing itself also have 6 at this point, especially the versions from Yogyakarta.

Traditionally there is no irama 1/16 gérongan for "Gambir Sawit" or any other gendhing - a gérongan can only be accommodated by first returning to irama 1/8. In most cases, this happens in the gatra before the gérongan is due to enter, as in Figure IV-18.[1]

M-a/b/c : - - - 2 - - - 1 - - - 6 - - - 5 - i - 6

(Irama 1/16) (slow)⟶Ir.1/8 ↑ gérongan

Figure IV-18

(Recording 2)

An alternative procedure makes use of the andhegan sindhèn just before the second kenong. Since the cèngkok andhegan for irama 1/16 are identical to those for irama 1/8, the transition can be effected smoothly if the gamelan simply

re-enter directly in irama 1/8 after the andhegan (an example occurred in a radio broadcast from SMKI Solo on 11.4.88). This is possible in "Gambir Sawit" because of the position of the andhegan sindhèn in relation to that of the gérongan entry. Whichever method of transition is employed, the gérongan itself proceeds exactly as in irama 1/8 from then on.

Should a return to irama 1/16 be desired for the following gongan, there are again two methods of transition available, and the same two performances provide an example of each. Either the change of irama takes place in the last gatra of the gongan (N-d), in which case the cèngkok gérongan must also be expanded (Recording 2), or the gérongan finish the gongan in irama 1/8, and the transition is effected in the first gatra of the new one (gatra K-a; SMKI broadcast 11.4.88).

The gendèr is again concerned with resolving its patterns on to each tone of the balungan gendhing, so a summary of its irama 1/16 interpretation of "Gambir Sawit" would not show any differences from irama 1/8 (see Figure III-46). There are, however, many methods of expanding the individual cèngkok, including the following four examples:

i) Add two cèngkok from irama 1/8 together. In this example (Sukamso, 24.6.88), the first irama 1/8 pattern is itself the product of two processes, namely the reiteration of the previous tone 6 and the resolution on to 1 kempyung.

| | | | |
|---|---|---|---|
| - | - | - | - |
| ----5-6- | ---5---6 | ---5---6 | -5--56-5 |
| -1232--- | 216-561- | 216-561- | 2-12-3-1 |
| - | - | - | 5 |
| -3---3-6 | -3-5-3-2 | 3-3-3-35 | 3-3-3-35 |
| ---56-65 | 3--32532 | ---63-23 | -5-65165 |

Figure IV-19

(transcribed from Sukamso, 24.6.88)

ii) Make an existing irama 1/8 pattern internally repetitive, as in the first half of "Jarik Kawung" played by Slamet Riadhi:

| | | | |
|---|---|---|---|
| -5-3-5-6 | ---5---6 | ---5---6 | -3-5-6-5 |
| -12-2-2- | 2161561- | 2161561- | 2-165-5- |
| | └──x──┘ | └──x──┘ | |

Figure IV-20

(transcribed from Slamet Riadhi, 29.10.87)

iii) Insert material from one cèngkok into another. Notegroup 'x' in Figure IV-20 is taken directly from "Debyang-debyung". According to Slamet Riadhi, this is possible because of its interchangeability with cèngkok gantungan (i.e. patterns used where actual melodic movement is temporarily suspended).

iv) Briefly imitate another instrument. Sumarsam (1975b:164) gives the example of a kendhang imitation in pathet manyura. In "Gambir Sawit", Sumarsam's example would be transposed to sléndro sanga (down one tone), and used as a variation for the second half of the cèngkok "Jarik Kawung", as in this example from the playing of Martopangrawit (└──┘ = kendhang imitation).

| | | | |
|---|---|---|---|
| -----3-- | 2-21--2- | -6-3-5-6 | -i-i-6-5 |
| -----235 | ----65-- | -216-1-5 | 61-1-321 |

Figure IV-21

(transcribed from Martopangrawit, n.d)[2]

Note also the use of low 1 in the left hand at the destination tone (1 kempyung), otherwise used to emphasise cèngkok gantungan or to distinguish register (see section III-9).

If different instruments, interpretations, moods, pieces or contexts bring different aspects of musicianship to the fore, then in the case of gendèran for irama rangkep, those aspects are technical virtuosity and spontaneity in interpretation. If the two can be combined, then so much the better, as in my last example (Sukamso, 24.6.88). Crosses indicate stopped or immediately damped tones.

| | | | |
|---|---|---|---|
| x x x x | x x x x | x x x x | x x x x |
| -2-6-i-5 | -2-6-i-5 | -2-6-i-5 | -2-6-i-5 |
| 1-121-16 | 1-12161- | 1-12--56 | -1-2-1-- |
| x x x x | x x x x | x x x x | x x x x |
| -2-6-i-5 | -2-6-i-5 | -2-6-i-5 | -2-6-i-5 |
| 5-56--56 | -5-6-1-2 | ------23 | -5-6-5-- |
| x x x x | x x x x | x x x x | x x x x |
| -2-6-i-5 | -2-6-i-5 | -2-6-i-5 | -2-6-i-5 |
| -2-2-2-2 | -2-2-2-2 | -2-2--56 | -1-2-5-- |
| x x x x | x x x x | | |
| -2-6-i-5 | -2-6-i-5 | 6-6i6-65 | --6--565 |
| -2-2-2-2 | -2-61-16 | 5--2-5-6 | -1-21231 |

Figure IV-22

(transcribed from Sukamso, 24.6.88)

The cèngkok in Figure IV-22 is "Debyang-debyung", expanded to a final resolution on 1 kempyung for the gatra L-a or M-a (just after either of the first two kenong tones of "Gambir Sawit"). In its use of left-hand syncopation, suspensions, reiterated tones, imaginative use of range and the same four-note figure in the right hand no less than fourteen times, this passage epitomises the style and spirit of irama rangkep (see Appendix 9 for a full transcription).

## IV-4: Changing Laras - "Gambir Sawit" Pélog Nem

As previously noted, "Gambir Sawit" is one of a number of sléndro pieces that are equally viable in laras pélog. The same is not true of all gendhing -"Laler Mengeng" sléndro sanga, for instance, would lose its sad atmosphere (rasa susah) in pélog. Some pélog versions of gendhing have practically replaced their sléndro originals, as with "Onang-onang" sléndro sanga, which is now played almost exclusively in pélog nem. In other cases, such as "Kutut Manggung" or "Bondhèt", sléndro and pélog versions exist side by side, and "Gambir Sawit" is in this latter category.

Of the two sub-scales in pélog (12356 = pélog bem; 23567 = pélog barang), gendhing in sléndro sanga transfer to the bem scale, specifically to pélog pathet nem. In this pathet tone 4 can substitute for 3 and, less frequently, tone 7 for 1 (see, for example, Ladrang "Semar Mantu" pélog nem, Mloyowidodo 1976 II:163-4). Tone 7 is not used in

"Gambir Sawit" pélog nem but there are instances of 4 replacing 3. The only change of this kind found in all versions examined is at the third kenong of the mérong (gatra C-d):

C-c/d: - - 5 6 i 6 5 4)III

Figure IV-23

It is usual for a similar change to occur at the corresponding gatra of the inggah (see, for instance, Martopangrawit 1988:14):

I -c/d: - i - 6 - 4 - 2)III

Figure IV-24

Commercial cassettes provide evidence of the other most common variation. In the mérong at gatra D-c (3532 in most sléndro versions), the large pélog interval 3-5 is avoided by using 3212 instead (as on cassettes KGD-002, ACD-001 and ACD-101, for example).

Although there is a distinct drum pattern for the form mérong kethuk 2 kerep in laras pélog (see Martopangrawit 1972b:46), in practice many kendhang-players (including Wakijo and Supanggah) retain the sléndro pattern for pélog versions of pieces originally in sléndro. An example occurs on the cassette "Ayun-Ayun" KGD-002, where the kendhang-player is Wakijo. Thus Figure III-12 is also valid for "Gambir Sawit" pélog nem. Wakijo (interview, 23.3.88) mentioned one further difference with respect to

kendhangan: in comparison to sléndro, he prefers to set a slightly faster tempo for "Gambir Sawit" pélog nem, in order to emphasise its more cheerful character ('untuk mengemukakan rasa gobyog'). Thus, although changing the laras of "Gambir Sawit" need not affect the kendhang patterns themselves, it can affect certain interpretive decisions and the choice of tempo.

The bonang plays the same as for "Gambir Sawit" sléndro sanga, except that changes to the balungan gendhing must be taken into account. The change of laras is, however, more marked in the case of rebab and vocal patterns. In rebaban, for instance, the use of tone 4 affects one of the cèngkok for "puthut gelut":

A-c/d : 2 2 - - 2 3 2 1)[1]

-2 4-5 - 5 5 -6 - 2 2 1 1 2 1

Figure IV-25

(Suraji: interview, 10.5.88)

In this example, fingering and cèngkok remain the same as in sléndro; only the intervals and the use of tone 4 are different. For some other patterns, however, the melody and fingering cannot be simply transferred, as Martopangrawit warns (Becker 1984:154). In a complex theory grouping rebab fingerings into a system of what he calls "modes" covering all pathet, one of Martopangrawit's conclusions is that the sléndro mode consisting of tones 5-6-i-2 (using respectively fingers a/1st, b/2nd, c/3rd and d/4th) is not directly transferable to the pélog bem scale (and therefore, to

pathet nem). The reason is that the natural lie of the fingers cannot comfortably produce the interval series small (5-6) large (6-i) small (i-2), and since this mode represents the usual third fingering position in sléndro sanga, there is a problem for all pieces using this pathet when they are transposed to laras pélog. The solution is to substitute a different pélog fingering mode, 4-5-6-i (fingering a-b-c-d) and to alter the melodic pattern within the rebab line to accommodate it. In "Gambir Sawit", this applies to the rebaban for gatra C-a/b of the mérong – a comparison of the cèngkok and fingering for sléndro and pélog in this passage is given below.

| | | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| C-a/b: | - | - | 3 | 2 | - | 1 | 6 | 5 |
| sléndro: | 3556 | | 5 | 61 2 | | 616 | | 5 |
| Fingering: | aaab | | a | bc d | | bcb | | a |
| pélog: | 45 5 | | 5 | 6 | 564 | 5654 | | 5 |
| Fingering: | ab b | | b | c | bca | bcba | | b |

Figure IV-26

(transcribed from Suraji, 1988)

This comparison demonstrates one of the effects of a change of tuning system on melodic patterns – because of the different fingering mode required for pélog, the destination tone 5 is surrounded by tones 4 and 6, rather than approached from above (2165) as it is in sléndro. The other positions for sléndro sanga can be transferred directly to pélog nem.

In the above instance, the inherent problem lay in the relative positioning of large and small intervals in laras pélog. According to Suraji (interview, 22.3.88), one comparable consideration for the sindhèn is the avoidance of larger intervals (3-5 and 6-1), exemplifying a different aspect of the same circumstance. Compare, for example, the first two cèngkok sindhèn for "Gambir Sawit" pélog nem with the equivalents in sléndro sanga. In the sléndro patterns the interval 6-1 is prominent, but is not transposed to pélog in the same positions.

| | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| B-c/d: | 2 | 2 | - | - | 2 | 3 | 2 | 1)II | | | | | | | |
| sléndro: | | | | | 5 | 6i65 | 2 | 1i61 | | | | | | | |
| pélog: | | | | | 2 | 3 | 321 | 1 | | | | | | | |
| C-a/b: | - | - | 3 | 2 | - | 1 | 6 | 5 | | | | | | | |
| sléndro: | | | | | i | i | 6 | i | 6 | 5 | 5 | | | | |
| pélog: | | | | | i | 2 | 3 | i | 2 | i | 6 | 5 | | | |

Figure IV-27

(Suraji,MSS, 1988)

One consequence is that the use of tone 3 is more frequent in patterns for pélog nem, whereas in sléndro sanga it is generally avoided (the two can be compared in Appendix 6). Its greater significance in pélog is also due to possible substitution by tone 4. Compare, for example, the cèngkok sindhèn to the third kenong of the mérong with its hypothetical counterpart in the inggah, as notated by Suraji.

| | Mérong: | | | | | | | | | | | | | | Inggah: | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| C-d : | i | | 6 | | 5 | | 4)III | | 2 | | | | | | - | | 3 | | - | | 2)III | | | | | |
| | 6 | 6 | 5 | 5 | 4 | 6 | 4 | 6 | 5 | 4 | 2 | | | | 5 | 5 | 6 | 5 | 3 | 2 | 3 | 212 | 2 | | | |

Figure IV-28

Here, the inggah is notated with tone 3, so the vocal pattern is adjusted accordingly, although both cèngkok finish on 2. A further example is provided by the cèngkok andhegan. Changing the laras of "Gambir Sawit" does not affect the position of the andhegan, but the melodic pattern is different:

| K/L-d: | | | | | | | | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | | | | | | | | | | 2 | | - | | - | | - | 1) | | | | | | | |
| i | i | i21656 | | | | | 6--561-2 | | | | | 54246545 | | 5 | | 5 | 5 | 6 | 5 | 3 | 2 | 321 | 1 | | | |

Figure IV-29

(Suraji, MSS, 1988)

According to Suraji, the 4 in the first part of the pattern is used purely to decorate the 5, but the 3 in the second part is essential to the cèngkok. Also, the mid-gatra tone 5 is already different from sléndro, so instruments re-joining the texture must adjust their approach to the kenong-tone accordingly.

Concerning the gérongan, only their melodic patterns are affected by the change of laras. The same variety of metres and texts are still available, as witness the use of the Sinom alternative on two pélog recordings - Kusuma KGD-002 and a broadcast from the Mangkunegaran (23.7.86). As in sléndro, the patterns themselves are less variable than

those for the sindhèn, being designed for several singers in unison. Thus, discrepancies between 4 and 3 in the following examples are simply the result of how the patterns are ('begitu aja' - Suraji, 22.3.88):

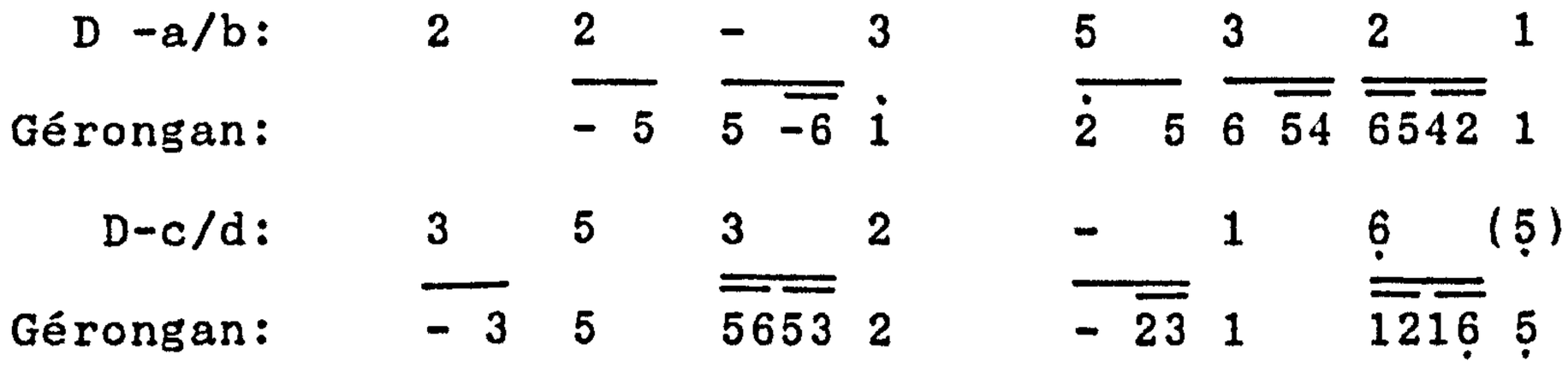



Figure IV-30

(Martopangrawit 1988:13)

The fact that the cèngkok gérongan has 4 and then 3 in successive patterns where the balungan gendhing has 3 each time is immaterial, since it is simply a standard cèngkok in each case. The only situation where the gérong must be aware of the local context in a specific piece is when tone 4 appears as a destination tone itself, as in gatra L-d of the inggah:

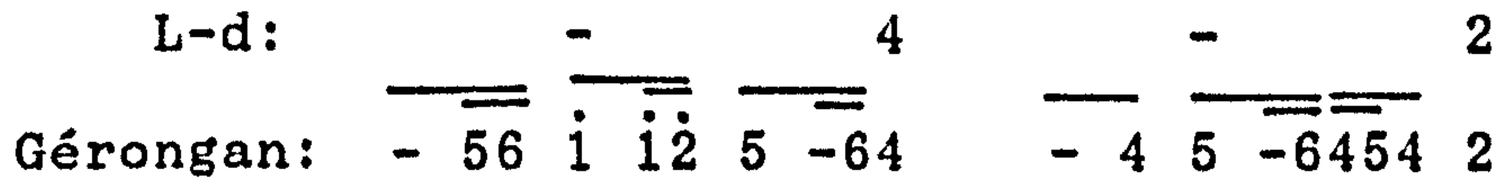



Figure IV-31

(Suraji, MSS, 1988)

Certain other small adjustments are made to keep smaller intervals together (3 3 $\overline{21}$ 2 instead of 3 3 $\overline{35}$ 2 at gatra C-a, for example), but on the whole this is the gérongan

for "Gambir Sawit" sléndro sanga, only with the characteristic cèngkok of pélog nem (again, the two can be compared directly in Appendix 6).

The situation is somewhat different for keyed instruments such as the gendèr. Although two separate gendèr exist for laras pélog, they reflect the two sub-scales - 7 for pélog barang replaces the 1 from pélog bem - rather than the pathet subdivisions. Tone 4 is not available, so the gendèr simply uses tone 3 where it would have been required. Thus the player may simply transfer his interpretation of "Gambir Sawit" from the keys of a gendèr sléndro to those of a gendèr pélog bem, which is precisely what happens in a private recording made by Sukamso (n.d.).

According to Harjito (interview, 12.11.88), most players do not use the greater variety of interpretations and cèngkok available in pélog nem when playing pieces such as "Gambir Sawit", "Onang-Onang" or "Bontit" precisely because of their sléndro origins. Suhardi confirmed that vocal cèngkok are much more affected by a change of laras than the patterns for keyed instruments, and added that the cèngkok gendèr, gambang and others were always taken from the original scale of the piece, which in the case of "Gambir Sawit", is clearly sléndro (interview, 19.12.88).

Changing the laras of Gambir Sawit" from sléndro to pélog thus affects different aspects of theory and practice at varying degrees. Much is simply retained (drumming, gendèr patterns, for example), but certain purely pélog aspects also pertain (the positioning of large or small

intervals, use of tone 4). One aspect which musicians say cannot be transferred, however, is the duality of feeling ('dua rasa' - Supanggah, interview, 10.11.88). Even when given a so-called serious interpretation (the kendhang pattern 'kosèk alus', for example, applies to pélog as well as to sléndro), the feeling is already less calm ('sudah tidak tenang').

This is, of course, a subjective area, and feeling depends on the feeler. Even so, the use of inggah sections associated with lively dances such as "Tari Gambyong" provides harder evidence of the lighter feel attributed to pélog nem versions of "Gambir Sawit". Although much basic interpretation remains from sléndro, certain technical procedures and the overall feeling are altered - a different expression from the same impression.

## IV-5: A Different Continuation - Gendhing "Wangsaguna"

Gendhing "Wangsaguna" sléndro sanga marks a departure from our consideration of "Gambir Sawit" as a complete gendhing. It is, however, one of several pieces the Javanese associate with "Gambir Sawit" for differing reasons, enabling us to trace the influence of "Gambir Sawit" on the rest of the gendhing repertoire. In the case of "Wangsaguna", the association is already made plain in Weda Pradangga (Warsodiningrat 1979:57), where, in a list of pieces attributed to Paku Buwana IV (reigned 1788-1820 A.D.), it is entered as "Wangsaguna sawenèh amastani: Gambir Sawit Wangsaguna" ("'Wangsaguna', called by some

'Gambir Sawit Wangasaguna'" - Walton 1987:110). More recent confirmation can be found on two commercial cassettes, where the words "Gambir Sawit" are brightly proclaimed on the cover, but the piece on the tape is actually "Wangsaguna" (Pusaka cassette "Gambir Sawit - Sinom Parijatha" and Kusuma KGD-001).

The musical mainstay of this association becomes apparent as soon as the piece begins. Here is the opening gongan of "Wangsaguna", as transcribed from seven performances, including the two commercial cassettes mentioned above.

| | | | | | |
|---|---|---|---|---|---|
| A | - 3 5 2 | - 3 5 6 | 2 2 - - | 2 3 2 1)$^{I}$ | |
| B | - - 3 2 | - 1 2 6 | 2 2 - - | 2 3 2 1)$^{II}$ | |
| C | - - 3 2 | - 1 2 6 | 2 2 - - | 2 3 2 1)$^{III}$ | |
| D | 2 3 5 6 | 1 6 5 6 | 5 3 2 12 | 3561-2(1)$^{IV}$ | |
| | a | b | c | d | |

Figure IV-32

The third kenongan of "Wangsaguna" is an exact repeat of the second, so it parts company with "Gambir Sawit" at gatra C-b. The exact length of the correspondence between the balungan gendhing is therefore two kenongan plus one gatra, and the two pieces are realised identically for as long as it lasts. After that point, "Wangsaguna" proceeds along its own path, not completing its mérong cycle until the end of a third gongan. Nine gatra may be more than half the mérong section of "Gambir Sawit" (counting ngelik as another version of mérong), but it is only just over a

sixth of the mérong of "Wangsaguna"; the identity of the longer gendhing is not negotiable.

Nevertheless, other associations do accrue from this primary one of balungan gendhing. Firstly, the two pieces are introduced either by the same buka rebab or the same vocal introduction (bawa). Although notations differ (compare, for example, Djakoeb 1919:111 and 152) all the buka rebab I have heard for the two pieces have been indistinguishable from each other and do not differentiate the gendhing.

This holds true for performance practice in the respective first two gatra as well. Again the notations make a distinction which is not borne out in the performances. None of the notated sources in Figure IV-33 (below) distinguish the first occurrence of these gatra from the second (as in "Gambir Sawit"), yet all three distinguish "Gambir Sawit" from "Wangsaguna":

| | Gambir Sawit: | Wangsaguna: |
|---|---|---|
| a. | - - - 2 - 3 5 6 | - - - 5 2 3 5 6 |
| b. | - - - 2 - 3 5 6 | - - - 5 2 3 5 6 |
| c. | - - - 5 2 3 5 6 | - - 5 2 - 3 5 6 |

Figure IV-33

(a.Djakoeb 1919:152,111)
(b.Kodrat 1986:78,108)
(c.Mloyowidodo 1976I:82-4)

All performances, however, whether private, cassette or broadcast, use the standard "Gambir Sawit" practice of

playing -3̣5̣2̣ -3̣5̣6̣ for the first occurrence of these gatra and ---5̣ 2̣3̣5̣6̣ for the second and subsequent ones in both pieces, thus reinforcing the association. When asked about the discrepancy in his own notation, Mloyowidodo replied that it was immaterial, since everyone knows "Gambir Sawit" ('semua bisa Gambir Sawit'). He did not consider there was any need to distinguish the two pieces until the ninth gatra, where the rebab then indicates the melodic path of the chosen gendhing (interview, 16.1.89). Certainly the differences are reconciled in the respective inggah kendhang, which for the equivalent nine gatra correspond to each other in all three sources:

| | | | | | |
|---|---|---|---|---|---|
| K: | -6̣-5̣ | -1-6̣ | -1-6̣ | -2-1)$^{I}$ | Both pieces |
| L: | -2-1 | -2-6̣ | -1-6̣ | -2-1)$^{II}$ | Both pieces |
| M: | -2-1 | -6-5 | -i̇-6 | -3-2)$^{III}$ | Gambir Sawit |
| | | -2-6̣ | -1-6̣ | -2-1)$^{IV}$ | Wangsaguna |

Figure IV-34

(Mloyowidodo 1976I:83,84)

Since all the performances emulate "Gambir Sawit" with respect to the opening two gatra, there is a case for using the cèngkok gawan "Gambir Sawit" in "Wangsaguna" as well, but the musicians consulted all agreed it was not possible. Suhardi (interview, 15.12.88) for example, said he would in any case encourage the sindhèn to lengthen the pattern ('pakai perpanjangan') at the gong in order to fill out the following empty gatra (---5̣), but he would not

describe the pattern as '<u>cèngkok gawan</u>' because it does not use the right text. This concern for text is not equally shared, however. The texts of each of the vocal introductions (<u>bawa</u>) on the two commercial recordings of "Wangsaguna" mentions "Gambir Sawit" by name. They could have been changed, since the title has the requisite syllable count of four, but it remains "Gambir Sawit" in both cases. Thus, "Gambir Sawit" is announced, "Wangsaguna" is actually played.

Two further observations remain concerning the notation and performance of "Wangsaguna", namely the positioning of the <u>ompak inggah</u>, and the choice of <u>inggah</u> sections to which it leads. In both cases, performance evidence again reinforces the association with "Gambir Sawit", but again it contradicts the notations. In the former case, all three notated sources present an <u>ompak inggah</u> (one <u>kenongan</u> in length) to replace the final <u>kenongan</u> of the <u>mérong</u> in "Wangsaguna":

| | | | | |
|---|---|---|---|---|
| <u>mérong</u>: | -2̣2̣- | 2̣3̣5̣6̣ | -2-1 | -6̣-(5̣)$^{IV}$ |
| <u>Ompak Inggah</u>: | -2̣-3̣ | -5̣-6̣ | -2-1 | -6̣-(5̣) |

<u>Figure IV-35</u>

(Mloyowidodo 1976 I:84)

However, five of the seven performances return to the first <u>gongan</u> of the <u>mérong</u> (i.e. to the nine <u>gatra</u> that correspond to "Gambir Sawit") before proceeding to the <u>inggah</u> - in other words, exactly as if the piece were

actually "Gambir Sawit". In fact, they use the ompak inggah of that gendhing instead of the one for "Wangsaguna" - an apparently effective procedure for entering the inggah of "Wangsaguna" itself, except that none of the available performances actually do so. The two renditions which do not use the ompak inggah of "Gambir Sawit" do indeed use the one for "Wangsaguna", but go directly into a Ladrang, transferring to kendhang ciblon towards its first kenong tone. The pieces in question are Ladrang "Sri Nindita" (Paku Alaman, Yogyakarta, 13.10.85) and "Rarasdriya" (same venue, 28.9.88).

Of the other five performances, four go to inggah Ladrang "Sembung Gilang" and one to "Pacar Cina", both of which are frequent alternatives to the inggah kendhang of "Gambir Sawit", although "Pacar Cina" is usually played in pélog versions. Both also require a melodic adjustment in the ompak inggah, subdividing the balungan gendhing tones as they approach the gong (see section IV-9).

These procedural variations may give the impression that "Wangsaguna" is more flexible than it is. The presence of material in common with "Gambir Sawit" does not, for example, enable "Wangsaguna" to be used for dance accompaniment or to be played in pélog. Nor is it unusual in gamelan music for different pieces to begin with identical balungan gendhing - compare Gendhing "Senggrèng" sléndro nem (Mloyowidodo 1976 I:55) with Gendhing "Laya" sléndro manyura (Ibid:130), for example - still less for

them to have sections in common. Yet in the case of "Wangsaguna", the association with "Gambir Sawit" is always invoked, and it may be one reason why it has remained such a popular gendhing for its length. Certainly, important aspects of its introductory and transitional material are eschewed in many performances in favour of procedures which exploit the "Gambir Sawit" connection still further.

IV-6: Transpositions - "Malarsih" and "Prawan Pupur"

Despite its classification in the Centhini as a gendhing in sléndro sanga ("Amalatsih" in Parto Kusumo 1986 II:90), Gendhing "Malarsih" is a standard light-hearted item (gendhing pernès) in the sléndro manyura repertoire. Its counterpart in pélog barang, Gendhing "Prawan Pupur", is not mentioned in the Centhini, but, like "Malarsih", is attributed to Paku Buwana V (reigned 1820-23) in Weda Pradangga (Warsadiningrat 1979:34,68). Informally, musicians often refer to these two gendhing as "Gambirsawit manyura" and "Gambirsawit pélog barang" respectively.

Once again, the principal association with "Gambir Sawit" lies in the balungan gendhing at the beginning and in the corresponding section in the inggah. For its first two kenongan, "Malarsih" represents a transposition of "Gambir Sawit" up one tone, although the two balungan gendhing do show slight differences in the actual patterns ( ML = "Malarsih"; GS = "Gambir Sawit").

| | | | | | | |
|---|---|---|---|---|---|---|
| A | ML: | (6) | -5 6 3 | -5 6 1 | 33-- | 6532)$^{I}$ |
| $A^{I}$ | GS: | (5) | -3 5 2 | -3 5 6 | 22-- | 2321)$^{II}$ |
| B | ML: | | 5653 | 2121 | 33-- | 6532)$^{II}$ |
| B | GS: | | --32 | -12 6 | 22-- | 2321)$^{II}$ |
| | | | a | b | c | d |

Figure IV-36

(Mloyowidodo 1976 I:126,83)

After the second kenong, the path of "Malarsih" is sometimes shared with other gendhing and sometimes unique. Its third kenongan is shared with "Widasari", "Randhanunut" (at least the RRI Solo version on Lokananta ACD-034)[3] and "Carang Gantung", and the first three kenongan of the ngelik correspond to "Widasari" and "Carang Gantung" again, but also to "Banthèng Warèng". The "Gambir Sawit" connection resumes in the inggah, the first three kenongan of which are again a faithful upward transposition:

| | | | | | |
|---|---|---|---|---|---|
| K | ML: | -1-6 | -2-1 | -2-1 | -3-2)$^{I}$ |
| K | GS: | -6-5 | -1-6 | -1-6 | -2-1)$^{I}$ |
| L | ML: | -3-2 | -3-1 | -2-1 | -3-2)$^{II}$ |
| L | GS: | -2-1 | -2-6 | -1-6 | -2-1)$^{II}$ |
| M | ML: | -3-2 | -i-6 | -2-i | -5-3)$^{III}$ |
| M | GS: | -2-1 | -6-5 | -i-6 | -3-2)$^{III}$ |
| | | a | b | c | d |

Figure IV-37

(Mloyowidodo 1976 I:83,126)

The fourth kenongan of the inggah of "Malarsih" (-2-1 -2-3 -1-2 -1-(6̣)) corresponds not only to the mérong (212-2123 6532 -12(6̣)), but to the buka, ngelik and ompak inggah as well. If all four gatra are taken together, this progression is unique to "Malarsih" and distinguishes it from those pieces that share some of its material. Its significance for current purposes is that it occupies all the structural points at which musicians are able to exploit the "Gambir Sawit" connection in "Wangsaguna", effectively preventing the same thing from happening. Only the gong tone resumes the correspondence by transposition to "Gambir Sawit", although the opening two gatra of "Malarsih" (-5̣6̣3̣-5̣6̣1) do not change in subsequent repeats, as they do in "Gambir Sawit".

By and large, the upward shift of one tone from "Gambir Sawit" means a direct transposition of the realising patterns involved. Certainly this is true for sindhèn and gendèr and, in principle, for bonang and rebab as well, although they must take account of different cèngkok balungan on top of the transposition. Thus, at gatra B-a for example, the rebab will require a different pattern than the equivalent in "Gambir Sawit", even though the particular fingering positions involved are the same as those for pathet sanga.

| | | |
|---|---|---|
| ML/B-a/b: | 5 6 5 3 | 2 1 2 1 |
| Rebab : | 3 566 ị65 5 6 | 6 2 2 1 1 2 23 |
| GS/B-a/b: | - - 3 2 | - 1 2 6 |
| Rebab: | - 1 3 232 2 | 1 2 1 6 216 12 |

Figure IV-38

(Suraji: interview, 8.3.88)

Andhegan sindhèn are used within that part of the inggah that corresponds to "Gambir Sawit", and fall in exactly the same position, using the same (transposed) melodic pattern. In this respect, "Malarsih" is identical to "Widasari" which, like "Gambir Sawit", has melodic links with twelve gatra of "Malarsih" (but gatra K-c to N-b rather than K-a to M-d).

"Malarsih" has no gérongan until the inggah, where the metre is Kinanthi (see, for example, Martopangrawit 1988:118). According to the previously noted melodic relationship between these sections of the two gendhing, the gérongan begins as a transposed version of the "Gambir Sawit" gérongan at the mid-point of the third kenongan, but parts company with it two gatra later.

Patterns for the gendèr effect the transposition from sanga to manyura with ease, and without altering their names. The cèngkok "Dua Lolo", for example, goes to 6 gembyang in sanga and to 1 gembyang in manyura. A summary chart for the transposed "Gambir Sawit" material in "Malarsih" would therefore look identical to the

corresponding gatra in Figure III-43 and III-50, with the exception of the opening two gatra. The required patterns for these are "Kacaryan" followed by "Dua Lolo" (see section III-9 for their sanga equivalents):

| | | | | | |
|---|---|---|---|---|---|
| A-a: | -5̣6̣3̣ | --51<br>--1- | 5653<br>-5-3 | 2325<br>535- | 2353<br>653- |
| A-b: | -5̣6̣1 | 5653<br>--61 | 5i53<br>2165 | 6i6-<br>3-35 | 656i<br>6261 |

Figure IV-39

(transcribed from Slamet Riadhi, 7.5.87)

These cèngkok can also be transposed directly into pélog barang and applied to "Prawan Pupur". In fact, a considerable number of gendhing in sléndro manyura can be transposed in this way, among them "Kutut Manggung", "Irim-Irim" and "Kuwung-Kuwung".

Despite some confusion on commercial cassette covers (Lokananta ACD-073 has "Malarsih Pelog Barang" and Kusuma KGD-054 has "Prawan Pupur Slendro Manyura"), "Prawan Pupur" is accepted in Solo as the pélog barang equivalent of "Malarsih", and matches it in both the nature and extent of its association with "Gambir Sawit". However, since this now concerns the pélog barang sub-scale, two kinds of changes are made in the balungan gendhing: tone 7 replaces 1 and certain balungan configurations are adjusted for the sake of smoothness - 2121 in sléndro manyura becomes 2767 in pélog barang, for example. Here, then, are the sections of "Prawan Pupur" that correspond to "Gambir Sawit".

| | | a | b | c | d |
|---|---|---|---|---|---|
| Mérong: | A | -5̣6̣3̣ | -5̣6̣7̣ | 33-- | 6532)I |
| | B | 5653 | 2̣7̣6̣7̣ | 33-- | 6532)II |
| Inggah: | K | -7̣-6̣ | -2-7̣ | -2-7̣ | -3-2)I |
| | L | -3-2 | -2-7̣ | -2-7̣ | -3-2)II |
| | M | -3-2 | -7-6 | -2̇-7 | -5-3)III |

Figure IV-40

(Mloyowidodo 1976 II:145)

While taking the balungan gendhing changes into account, bonangan, rebab fingering and cèngkok sindhèn for "Malarsih" can otherwise be applied directly to "Prawan Pupur". With respect to gérongan, Martopangrawit (1988:59-60) clearly considers "Prawan Pupur" a suitable case for vocal treatment. Unlike the entry for "Malarsih" (Ibid: 118), he presents gérongan for both main sections of "Prawan Pupur", giving a text in the Jurudemung metre for mérong and in Kinanthi for the ngelik. However, not one of the twelve performances of "Prawan Pupur" available used gérongan in either of these sections. Traditionally, as in "Malarsih", only the inggah section uses gérongan.[4]

Both "Malarsih" and "Prawan Pupur" are informally classified as pernès (appealing, light-hearted). This is reflected in the fact that all the performances examined used kendhang ciblon for the inggah, and several of them included irama 1/16. In this, both pieces resemble "Gambir Sawit" and many others, yet both are also popular gendhing

in their own right. "Prawan Pupur" is especially so in the Mangkunegaran, Solo, where half the performances available took place. Unlike "Gambir Sawit", however, "Malarsih" and "Prawan Pupur" do not take to less lively interpretation ('tak bisa digarap tenang'- Supanggah, interview, 10.11.88)

According to Hastanto (7.5.87), the main association between "Gambir Sawit", "Wangsaguna", "Malarsih" and "Prawan Pupur" is motivic - the first two kenongan of "Gambir Sawit" are "catchy" and could easily have inspired re-working, thus producing the three other pieces. He cited as a further example the "theme" of Gendhing "Lagu Dhempel" sléndro sanga, which also opens Ketawang Gendhing "Larawudhu" and provides the basis of Ladrang "Srikasusra", also sléndro sanga. We should not, however, ignore the fact that the complete associations stretch considerably further than this - indeed, the inggah sections of "Malarsih" and "Prawan Pupur" are 75% faithful transpositions of "Gambir Sawit".

Concerning the informal terminology "Gambir Sawit Manyura" and "Gambir Sawit Pélog Barang", Hastanto explained that it reflects a "cultural habit" of the Javanese, to seek reassurance in associations or links with the familiar whenever possible. Should a man of strong character such as Pak Gendhon Humardani emerge in Bandung, West Java, for example, he might be referred to in Solo as "Humardani Bandung".[5]

## IV-7: Experimentation - "Gambir Sawit" Pélog Barang and "Malarsih" Pélog Nyamat

This section deals with two experiments by musicians from STSI Solo, carried out in a spirit of "let's see what happens if . . .". Two recordings of "Gambir Sawit" pélog barang were made privately, with just a small core of instruments on each occasion (rebab, gendèr, gambang and kendhang on 5.5.87, and rebab, gendèr, slenthem, kendhang and gong bambu on 21.11.87, included here as Recording 3).[6] They were the direct result of the musicians' own curiosity. A casual remark after the second recording led to the working-out and eventual broadcast of "Malarsih" in pélog nyamat at SMKI (3.12.87), this time with a full ensemble. The following descriptions reflect discussion with the musicians involved, who included Suraji (rebab), Sukamso (gendèr) and Sarno (gambang).[7]

For "Gambir Sawit" pélog barang, the same types of adjustment are made to the balungan gendhing as for "Prawan Pupur": 7 replaces 1, tone 4 plays no part and some individual gatra are changed to make the progression smoother. The difference is that this time no transposition is involved. The necessary changes for the mèrong are underlined in Figure IV-41 below, and fall interestingly on seven out of the eight gatra ulihan.

| | a | b | c | d |
|---|---|---|---|---|
| A | ---5 | 2356 | 22-- | 2327)I |
| B | --32 | -756 | 22-- | 2327)II |
| C | --32 | -765 | --56 | 7653)III |
| D | 22-3 | 5327 | 3532 | -76(5)IV |

Figure IV-41

(transcribed from Recording 3)

The ngelik (lines E-H) corresponds exactly to the mérong in this respect. One discrepancy did emerge between the ompak inggah and the equivalent (fourth) kenongan of the inggah, however. In the earlier section, 6 was felt to be more appropriate than 2 in gatra J-b/c (see Figure IV-42, below). The faster tempo made the 2 feel awkward between tones 5 and 7 (according to the slenthem player, Sunardi), although tone 2 was later restored for the inggah. The cèngkok rebab could not encompass this change, and were directed through 2 in both sections. Thus the balungan gendhing of the ompak inggah and inggah were played as follows.

Ompak Inggah:

| | | | | |
|---|---|---|---|---|
| I | -2-7 | -6-5 | -6-5 | -3-2) |
| J | -3-5 | -6-7 | -6-7 | -6-(5) |
| Inggah: | | | | |
| K | -6-5 | -7-6 | -7-6 | -2-7)[I] |
| L | -2-7 | -2-6 | -7-6 | -2-7)[II] |
| M | -2-7 | -6-5 | -7-6 | -3-2)[III] |
| N | -3-5 | -2-7 | -2-7 | -6-(5)[IV] |
| | a | b | c | d |

Figure IV-42

(transcribed from Recording 3)

Early on in the discussions, it was decided that although the appropriate drumming was kendhangan sléndro - the piece was still "Gambir Sawit" after all ('pokoknya "Gambir Sawit" '), the best policy for rebab and gendèr would be to treat it as an original pélog barang piece rather than attempt to transfer a sléndro sanga interpretation directly. The rebab experiences fewer problems than the gendèr in this respect, since it has only a single melodic line. A good deal of the barang interpretation can be based on "Gambir Sawit" pélog nem, employing the same fingering modes for the new pathet, and taking account of the replacement tones (7 for 1 and 3 for 4). This is possible because the three principal fingering modes for pélog nem may also be applied to pélog barang - despite the re-arranged intervals, they still avoid the technically unfavourable sequence of small-large-small.

The effect of this change of pathet is more clearly marked for the gendèr. As noted in section III-2, the basic balungan gendhing for "Gambir Sawit" in sléndro consists principally of sanga configurations, with the exception of two phrases (gatra A/A$^{I}$-a/b and C-c/d, i.e. the previously noted phrases 'X' and 'Y') in the mérong. In each case a cèngkok from sléndro manyura or sléndro nem is borrowed, and since these are directly transferable to pélog barang, they survive into this new interpretation. Elsewhere in the piece, the situation is less simple.

Even though this balungan gendhing is faithful to the original one for sléndro sanga, the change to 7 in the barang sub-scale means it is not realised with cèngkok sanga. If the destination tone itself is 7, for example, the gendér treats it as gembyang (octave, i.e. with cèngkok "Dua Lolo"), since a sanga cèngkok would resolve on to the interval 5-7, which, although recognised as kempyung, does not provide an appropriate resolution for tone 7 (as 5-1 would in sléndro sanga). As a result of this, and the presence of tone 7 in other cèngkok anyway, the pélog barang context is already felt so strongly that it cannot be compromised elsewhere in the piece. Gendèr patterns for pélog barang are in any case mostly equivalent to those in sléndro manyura, the only exception in "Gambir Sawit" being the cèngkok for tone 5 (gatra C-b and D-d in Figure IV-41), which is avoided at strong positions (such as gong tones!) in manyura. Sukamso's solution was as follows.

$$\left(\frac{6}{2}\right) \quad \underline{-5-6} \quad \underline{3532} \quad \underline{3536} \quad \underline{3565}$$
$$\quad\quad 2\dot{7}32 \quad\quad \underline{6532} \quad\quad \underline{-323} \quad\quad \underline{5675}$$

Figure IV-43

(transcribed from Sukamso, Recording 3)

He also observed at the time that this cèngkok falls short of the original sléndro sanga interpretation, since it fails to distinguish the different registers of the balungan gendhing in these two gatra.

Considering this new interpretation as a whole, it was felt the main effect of the new territory was to disrupt the familiar flow of cèngkok that make up "Gambir Sawit", especially the run of well-known (IND - 'terkenal') patterns in the inggah. An example from the mérong: gatra A-c/d (and B-c/d, D-a/b) cannot now be realised with "puthut gelut", so the gantungan 2 kempyung lasts right through the first of the two gatra , leaving the second to be realised with "Dua Lolo", as can be seen in the following chart of the gendèran for the whole section.

| | a | b | c | d |
|---|---|---|---|---|
| A[I] | - - - 5 | 2 3 5 6 | 2 2 - - | 2 3 2 7)[I] |
| | Gt.5 | Sèl3/KKG6 | Gt.2 | DL |
| B | - - 3 2 | - 7 5 6 | 2 2 - - | 2 3 2 7)[II] |
| | Gt.7/KKP2 | KKG6 | Gt.2 | DL |
| C | - - 3 2 | - 7 6 5 | - - 5 6 | 7 6 5 3)[III] |
| | Gt.7/KKP2 | Sèl.5 | Gt.5/KKG6 | KC |
| D | 2 2 - 3 | 5 3 2 7 | 3 5 3 2 | - 7 6(5) |
| | Gt.2/CM | DL | JK | Sel.5 |

Figure IV-44

(Sukamso, Recording 3)

In fact, the cèngkok "puthut gelut" only appears once now in the entire piece, at gatra M-d in the inggah (see Figure IV-45). Also in this section, "Ayu Kuning" is no longer viable at gatra L-b, and is replaced by "Jarik Kawung" and "Tumurun"; "Debyang-debyung" disappears altogether. The musicians nevertheless pronounced this inggah a reasonable success (IND - 'cukup énak') - in places it even recalls standard pélog barang items such as "Gandrung Manis" (gatra K-d to L-b) and "Kuwung-kuwung" (N-a to N-c). Sukamso's interpretation was as follows (irama 1/8 and 1/16 were used on both occasions).

| | a | b | c | d |
|---|---|---|---|---|
| K | - 6 - 5 | - 7 - 6 | - 7 - 6 | - 2 - 7)[I] |
| | TM/Sèl.5 | DL/TM | DL/TM | Gt.2/DL |
| L | - 2 - 7 | - 2 - 6 | - 7 - 6 | - 2 - 7)[II] |
| | JK/DL | JK/KKG6 | DL/TM | Gt.2/DL |
| M | - 2 - 7 | - 6 - 5 | - 7 - 6 | - 3 - 2)[III] |
| | JK/DL | TM/Sel.5 | Gt.7/TM | PG |
| N | - 3 - 5 | - 2 - 7 | - 2 - 7 | - 6 -(5)[IV] |
| | Gt.2,Sèl.3/ Sèl.5 | JK/DL | JK/DL | TM/Sèl.5 |

Figure IV-45

The cèngkok "Jarik Kawung" at gatra N-b is slightly modified because the previous tone is 5 and not 7, as also occurs in "Kuwung-kuwung":

| | a | b | c | d |
|---|---|---|---|---|
| $\binom{5}{5}$ | ---6---3 | --5-35-6 | -2-2--76 | -2-2-676 |
| | ---6--53 | -5-7-276 | --53-6-7 | -2-32352 |

Figure IV-46

In "Gambir Sawit" pélog nem it is the vocal and rebab patterns that are more affected by the change from sléndro sanga - the gendèr can keep its interpretation intact. Here, that situation is reversed; the gendèr feels the change to pélog barang more profoundly.

The adaptation of "Malarsih" to pélog nyamat (also commonly referred to as 'pélog manyura' was taken more seriously (culminating in a broadcast) but involved less risk in terms of interpretation. There is a repertoire for this pathet, and it includes several popular gendhing,

among them "Rujak Sentul" and "Randhu Kintir", all classified as pélog pathet nem (see Hastanto 1985:199). As the term "pélog manyura" implies, these gendhing are realised with patterns from sléndro manyura but are only played in pélog.

In transposing a sléndro manyura melody to pélog nyamat (in this case the balungan gendhing of "Malarsih"), the notation is not changed, since substitute tones do not normally apply - only the intervals sound different. In this particular performance, however, one such tone was used, 4 replacing 3 in gatra B-a (see Figure IV-47). According to Suraji (interview, 1.3.88), this was felt to be right ('terasa begitu') despite Hastanto's statement that tone 4 "never appears in this pathet at all" (Hastanto 1985:203). The resulting initial two kenongan were as follows:

| | | | | | |
|---|---|---|---|---|---|
| A | (6) | -5 6 3 | -5 6 1 | 33-- | 6532)$^{I}$ |
| B | | 5654 | 2121 | 33-- | 6532)$^{II}$ |
| | | a | b | c | d |

Figure IV-47

With this exception (which affected the balungan instruments, bonang, saron penerus and rebab), the interpretation was as for "Malarsih" sléndro manyura, including inggah (with kendhang ciblon) in irama 1/8 and irama 1/16. Andhegan sindhèn and gérongan (Kinanthi) were also used in the same way as for the original laras and pathet.

Hastanto's view was that these kinds of exercises are fun, but "not suitable for artistic expression" (interview 25.7.88). Indeed, as far as I am aware, two gendhing pernès have not been added to the repertoire as a result of the above two experiments, but this should not detract from their value as examples of trial and error in living practice.

IV-8: Adaptations - Lancaran, Ketawang and Ladrang "Gambir Sawit"

All the examples discussed so far, whether they concern all or just part of "Gambir Sawit", are in the form kethuk 2 kerep minggah 4, the minimum length of marking structure to qualify for the designation 'Gendhing'. There have also been occasions, however, when "Gambir Sawit" has proved adaptable to some of the shorter forms in gamelan music.

A notation under the title Lancaran "Gambir Sawit" appears in Mloyowidodo 1976 I on page 199. It consists of the inggah of "Gambir Sawit" sléndro sanga, punctuated with the kenong and gong structure appropriate for Lancaran form. There are some errors in octave register indications, but these would not affect performers, since the only elaborating instruments would be the two bonang, which play the simplest form of octave (gembyangan) technique throughout. The bonang barung also plays the buka, which has been curtailed to suit the shorter form.

5 6 1 2 - 1 - 6 - 1 -(5)

Figure IV-48

(Mloyowidodo 1976 I:199)

The balungan gendhing then proceeds as follows. Kethuk (t) and kempul (v) strokes are indicated only above the top line, but apply to every gongan (S = Gong Suwukan, A = Gong Ageng):

| | a | b | c | d |
|---|---|---|---|---|
| | t t | t v t | t v t | t v t |
| K | - 6 - 5) | - 1 - 6) | - 1 - 6) | - 2 -(1)S |
| L | - 2 - 1) | - 2 - 6) | - 1 - 6) | - 2 -(1)S |
| M | - 2 - 1) | - 6 - 5) | - i - 6) | - 3 -(2)S |
| N | - 3 - 5) | - 2 - 1) | - 2 - 1) | - 6 -(5)A |

Figure IV-49

(Mloyowidodo 1976 I:199)

The kendhangan for Lancaran form can be found in Martopangrawit (1972b:21-3). The gembyangan bonang anticipates each kenong tone, and coincides with each kethuk beat. Strictly speaking, the inggah of "Gambir Sawit" does not obey the padhang-ulihan structure for Lancaran since the arrangement is P U P U and not P P P U (see Hastanto 1985:223), but in the present context this is not a primary consideration for the musicians.As Mloyowidodo said (interview,16.1.89), basically it's up to the bonang-player ('seadanya yang main bonang') and you just follow him.

The context for Lancaran "Gambir Sawit" was always the welcoming of guests for important occasions such as

weddings, circumcisions or other social functions. These were Chinese events more often than not ('orang Tiongkok yang punya kerja') since they were in a position to hold more elaborate ceremonies than most Javanese. According to Mloyowidodo, the musicians would be required to play a dozen or more pieces and repeat them many times over, hence the need for greater variety, and the spontaneous adapting of "Gambir Sawit" to Lancaran form.

The circumstances of Ketawang "Gambir Sawit" are different, although the structural conversion is equally straightforward. This time the mérong is the section adapted, only the marking instruments and kendhang being affected. As in the Lancaran version, one kenongan of the original Gendhing "Gambir Sawit" becomes one gongan of the new form, although Ketawang form has two kenongan per gongan instead of four. The mid-point of each second kenongan is marked by the kempul (v). The kethuk (t) and kempyang (y) have an alternating pattern in each gatra, again marked only on the first line of Figure IV-50, below, but applicable throughout. All gong-strokes are on the large gong.

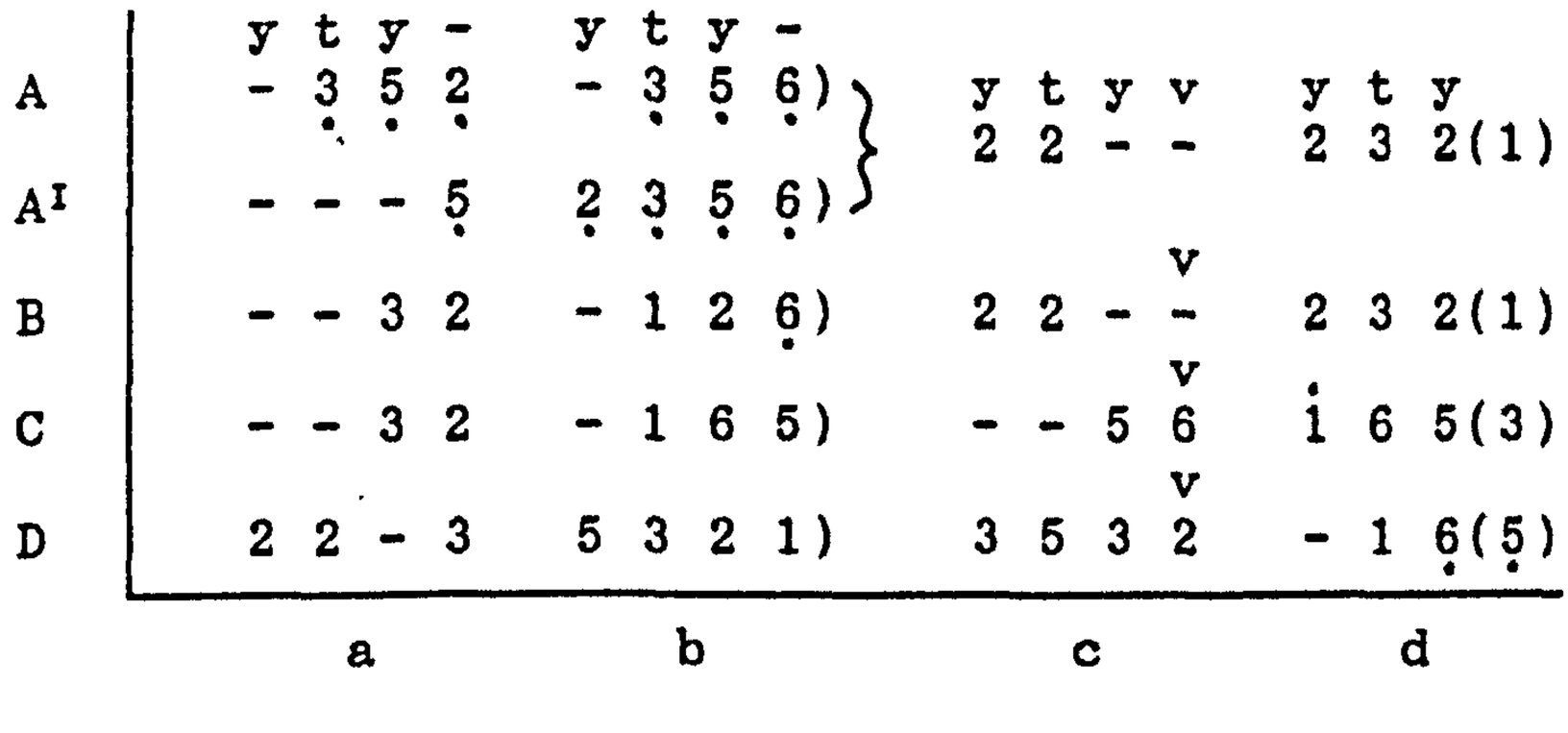



Figure IV-50

(Mloyowidodo; interview, 19.1.89)

Also in Ketawang form, irama 1/4 is reached at the first kempul stroke (gatra A-c), rather than at the end of the sixth gatra (B-b/c) as in the original gendhing (see Martopangrawit 1972b:24). Pak Mloyo also said it was usual practice to include the gérongan (confirmed by Mitro, interview, 25.1.89) to fill out the texture and to make it complete ('untuk melengkapinya' - interview,19.1.89).

Ketawang "Gambir Sawit" owes its existence to the association between two different forms of wayang, namely the traditional stories told with shadow-puppets (wayang kulit) and the same stories told with human actors and dances (wayang wong). Both forms use gamelan accompaniment but traditionally it is wayang kulit that employs the longer forms of gendhing, while wayang wong, whose dances are not complex ('jogednya sederhana sekali' - Mloyowidodo, 16.1.89), uses predominantly shorter forms such as Ladrang or Ketawang. Formerly, however - Pak Mloyo estimated during the reigns of Paku Buwana X and XI (i.e. between the turn of the century and Independence), - wayang wong would

borrow pieces from the wayang kulit repertoire, adapting them to the new context by making them into Ketawang with kendhangan II drumming ('diketawangi kendhang II'). Other Gendhing mentioned in this context were "Bondhèt", "Renyep" and "Génjong", all sléndro sanga. Nowadays, he added, this is no longer necessary because there are more than enough new Ladrang and Ketawang for the purpose.

Thus the Lancaran and Ketawang forms of "Gambir Sawit" are adaptations from the original Gendhing to suit unfamiliar contexts. By contrast, the Ladrang form represents the use of part of "Gambir Sawit" in a relatively recent composition, with no apparent motivation from an external context. I first came across it at a broadcast from the Mangkunegaran (25.11.87), where the gendèr-player on that occasion was Mulyono. He told me the gamelan were about to play Ladrang "Gambir Sawit", adding that the composer ('pembuat gendhing') was Pak Mitro. In fact, the piece is more generally known as Ladrang "Menur Dadu", a title that, in the context, Javanese regard as synonymous with the words "Gambir Sawit".

Pak Mitro was unable to recall exactly when he composed "Menur Dadu", but estimated ca.fifteen years ago, with the simple aim of adding it to the klenèngan repertoire (interview, 25.1.89). He began with the balungan gendhing, employing the same buka as for Ladrang "Gonjang-ganjing" or "Pangkur".

- 2 - 1  - 2 - 1  2 2 1 1  - 6 - (5)

Figure IV-51

Thereafter the piece consists of two main sections, the second of which Pak Mitro designated 'lik' from the beginning of its second kenongan. The first section is made up of the second half of the inggah of "Gambir Sawit" adapted to Ladrang form (capital letter designations apply only to "Menur Dadu" in this and the next Figure).

| | a | b | c | d |
|---|---|---|---|---|
| A | - 2 - 1 | - 6 - 5) | - 1 - 6 | - 3 - 2) |
| B | - 3 - 5 | - 2 - 1)* | - 2 - 1 | - 6 -(5) |

Figure IV-52

This section places "Menur Dadu" alongside a group of other Ladrang in sléndro sanga that have balungan nibani, for instance "Kembang Tanjung", "Utama", "Raranangis" and "Gonjang-ganjing". Unlike these pieces, however, "Menur Dadu" is accompanied by ciblon, the transition coming in the last two gatra of the first gongan ('*' onwards in Figure IV-52).

The second section is transcribed below.

| | a | b | c | d |
|---|---|---|---|---|
| C | --i- | 3 2 i 2 | --2 3 | 5635)I |
| D | i i-- | 2 6 i 2 (v) | -2 i 6 | 2 i 65)II |
| E | 66-- | 5 5 6 i (v) | 3 2 i 2 | -i 65)III |
| F | 22-- | 5321 (v) | 3532 | -1 6 (5)IV |

Figure IV-53

(transcribed from Mangkunegaran, 17.9.86)

Pak Mitro acknowledges his use of Ladrang "Pangkur" (first kenongan and gatra E-a/b of the third, above), Ketawang "Tèplèg" (second kenongan) and the mérong of "Gambir Sawit" (fourth kenongan), but he said he had no particular piece in mind for gatra E-c/d ('cèngkoknya biasa saja'). In fact, the same progression as this third kenongan does occur in Ladrang "Pembangunan" (over two kenongan), but Pak Mitro denies any intentional connection.[8]

Four performances of Ladrang "Menur Dadu" were available, all from broadcasts (Mangkunegaran 17.9.86, 25.11.87 and 18.2.88, and one from the Solo Kraton, 6.7.87), and each followed a different formal procedure. In introducing the piece, the buka rebab was used only once (25.11.87), the other performances employing Bawa "Rarabéntrok", which, as previously noted, is one of the two vocal introductions for gendhing that are specific to "Gambir Sawit". It was the 'cèngkok Mangkunegaran' version (Slamet Suparno 1981:51) that was used on all three occasions including the one in the Kraton; on two out of

the three the words "Gambir Sawit" were replaced by "Menur Dadu" on the last line.

The most recent performance of "Menur Dadu" (18.2.88) used only the first section. Three gongan in irama 1/8 were played using a gérongan Kinanthi exactly as in the inggah of "Gambir Sawit". The only difference for the embellishing instruments comes immediately after the gong, where they go directly to "puthut gelut" instead of "debyang-debyung". Irama 1/16 was entered after these three gongan, the absence of a gérongan making way for andhegan sindhèn. The andhegan were almost the same as the "additional" ones in the third and fourth kenongan of "Gambir Sawit" on Recording 2 (see section IV-3, above), the difference being that the gamelan stopped one balungan tone later for the first one, thereby shortening the cèngkok itself (compare Figures IV-16 and IV-17):

A-c/d: - i̇ - 6 - 3 - 2)II

Sindhèn: 5 6 i̇i̇6i̇6i̇i̇ 5 23 2321 13 3

Figure IV-54

(transcribed from Mangkunegaran, 18.2.88)

After one gongan of irama 1/16, irama 1/8 returned to close the piece.

Of the other three performances, only the Solo Kraton version uses the second section in irama 1/8 and gives it a gérongan (again the metre is Kinanthi, and it begins after the first kenong tone, i.e. at the start of the ngelik).

The last kenongan is in fact transposed up one octave (gembyangan) in the manner described at the end of section III-8. At the end of the first section's third gongan this higher register is used to enter the second section more smoothly, resolving on to high 1.[9] Octave transpositions also occur in the other two performances, but this time only where the second section is being entered. It is also in these two versions that the second section is given in irama 1/16, but there are no andhegan sindhèn, and in each case there is a return to irama 1/8 before the close.

As with Gendhing "Wangsaguna", the links between Ladrang "Menur Dadu" and "Gambir Sawit" lie in the sharing of common material in the respective balungan gendhing and in consequent aspects of formal procedure which then emphasise the association. In this particular instance, we also know it is intentional, since "Menur Dadu" is a composition whose first section consists deliberately and entirely of material from "Gambir Sawit". There is another example of "Gambir Sawit" being used in composition, only this time the material involved is the whole gendhing. I refer to the Cantata with gamelan "Jaya Manggala Gita", in which Ki Wasitadipura juxtaposes "Gambir Sawit" simultaneously with the ancient gamelan piece "Kodhok Ngorèk", for a section of the work dealing with the Pajang period of Javanese history. Becker (1972) devotes a whole chapter to it.

## IV-9: Further Formal and Melodic Associations

This section deals mostly with pieces encountered as alternative *inggah* for "Gambir Sawit", although in some cases there are also melodic connections. The section ends with mention of other *gendhing* that can be linked to "Gambir Sawit", albeit in more remote ways.

"Gambir Sawit Pancerana" *pélog nem* is another light-hearted piece attributed to Paku Buwana V in *Weda Pradangga* (Warsadiningrat 1979:68). Its other title "Pacar Cina" is also given ; musicians make no distinction between the two. Its most frequent context is as part of the connected suite of pieces that accompany the "Gambyong" dance (see Chapter V below), but it is often heard in *klenèngan* contexts as well.

As with "Menur Dadu", the connection with "Gambir Sawit" is in the second two *kenongan* of the *inggah*:

| | a | b | c | d |
|---|---|---|---|---|
| A | 3-3<u>2</u> | 3-3<u>1</u> | 3-3<u>6</u> | 3-3<u>5</u> |
| B | 3-3<u>1</u> | 3-3<u>6</u> | 3-3<u>5</u> | 3-32)$^{III}$ |
| C | 3-3<u>6</u> | 3-3<u>5</u> | 3-3<u>2</u> | 3-3<u>1</u> |
| D | -66- | 6542 | 4565 | 21<u>6</u>(<u>5</u>)$^{IV}$ |

Figure IV-55
(transcribed from Recording 6)

Here the underlined tones correspond to the third *kenongan* plus the first two *gatra* of the fourth *kenongan* of "Gambir Sawit", but with the addition of a '*pancer*' tone (a tone

inserted between those of the balungan gendhing). Musicians interpret the title "Gambir Sawit Pancerana" as "Gambir Sawit with pancer" ('yang diberi pancer' - Rono Suripto, 16.4.88, for example). In Figure IV-55 the pancer is 3; in the first kenongan of the whole piece it is 6, changing to 2 just before the kenong:

6i62 6i65 6i62 6i65

6i62 6i65 2-23 2-21)[1]

Figure IV-56

The second kenongan is the same as the first. This passage adds nothing to the link with "Gambir Sawit" other than the "puthut gelut" at each of the first two kenong (Harjito, interview 11.12.88). Elsewhere in the repertoire, high 1 is the most usual pancer tone - as the highest tone available to balungan players it can easily stand proud of the melody, as happens when it is applied to the original inggah kendhang of "Gambir Sawit" (although this did not occur "naturally" during my period of study).

Returning to Figure IV-55, most of the "Gambir Sawit" tones are unaffected by the insertion of the pancer tone. However, two positions (B-c and C-a) have been altered. The balungan gendhing may not repeat the same tone successively, so positions where the balungan tone is the same as the pancer (in this case 3) are not feasible. It is the balungan tone which gives way each time - in the first case (B-c) it changes to 5, and in the second (C-a) to 6. The latter case is uncontroversial - as previously noted,

several versions of the balungan gendhing also have 6 at this point - but the former provides an interesting discussion topic.

The progression 3-34 3-32 is perfectly possible in practice on balungan instruments, but the theoretical perception of 4 as a substitute tone for 3 produces just the kind of repetition to disallow it (3-33 3-32). This explains the use of the 5 instead. Nevertheless, in a conversation with Marc Perlman (2.4.88), it transpired that Martopangrawit would treat the tone as 4 and employ a cèngkok gérongan to match, thereby echoing the same passage (but without the pancer tone) in pélog nem versions of "Gambir Sawit". In all the performances examined, however, (eleven recordings, and numerous unrecorded versions of the "Gambyong" dance) the tone used at this point is invariably 5.[10]

The kendhangan for "Pancerana" is kendhang ciblon in irama 1/8. This is the only irama in which I have heard it performed, whether in dance or klenèngan, and indeed, Martopangrawit (Becker 1984: 29) cites "Gambir Sawit Pacar Cina" as an example of a piece associated with a particular irama.

The question now arises as to how individual interpretations are affected by the pancer tones. According to Mloyowidodo (interview, 16.1.89), the imbal bonang remains the same ('sama saja'). The rebab, however, like the sindhèn, reserves the choice. In a notation by Suraji

(MSS., 1988), for instance, the sindhèn part uses the pancer 3 just after the second kenong tone to employ more filling in patterns (isèn-isèn), which gives the passage a much livelier feel than otherwise:

3 - 3 2 3 - 3 1

1 3 3 2 3 3 6 5 6 13 2 1 2 3 6 - 262 1 12 3

Figure IV-57

(Suraji: MSS.,1988)

When this same passage recurs, however, it is after the gérongan has entered, so the cèngkok sindhèn is a more usual one:

3 - 3 2 3 - 3 1

i i23i 6 5 3 2 653 21

Figure IV-58

(Suraji: MSS.,1988)

Perlman (in prep.) addresses the same question with respect to the gendèr. He finds varying degrees of melodic allegiance among the musicians, from ignoring the pancer to taking full account of it. Most follow the latter course, although no hard and fast rules emerge.

The gérongan is in the Kinanthi metre, as are those for "Janggalana" and "Sembung Gilang", the two pieces discussed below. In "Pancerana" it follows the same path as for "Gambir Sawit" until the last half-kenongan (see Figure IV-55, line D). This part of the balungan gendhing

replaces the last two gatra of the ompak inggah in "Gambir Sawit", marking the entry of the kendhang ciblon and the subdivision of the balungan gendhing. The same happens in "Janggalana" pélog nem and "Sembung Gilang" sléndro sanga, although the latter has a modified balungan:

Pancerana : -3-5 -2-1 $\overline{66}$ -6 $\overline{54}$ $\overline{24}$ $\overline{56}$ $\overline{52}$ $\overline{16}$(5)

Janggalana : -3-5 -2-1 $\overline{66}$ -6 $\overline{54}$ $\overline{24}$ $\overline{56}$ $\overline{52}$ $\overline{16}$(5)

S. Gilang : -3-5 -2-1 $\overline{66}$ -6 $\overline{53}$ $\overline{23}$ $\overline{51}$ $\overline{62}$ $\overline{16}$(5)

Figure IV-59

In some instances (especially on commercial cassettes), these transitions go directly from the last kenongan of the ngelik of "Gambir Sawit", as on Kusuma KGD-002, which goes to a lively kébar section before inggah "Pancerana".

Melodic links between "Gambir Sawit" and Ladrang "Janggalana" are not as clear as those with "Pancerana". The balungan gendhing consists of a single gongan notated here in balungan mlaku. Again the drumming is kendhangan ciblon, this time for Ladrang (the letter designations refer only to "Janggalana" in this case).

| | a | b | c | d |
|---|---|---|---|---|
| A | 6 2 4 5 | 6 2 4 5 v | 6 2 4 5 | 6 i 6 5) |
| B | i i - - | 3 2 i 6 v | 2 i 5 2 | 5 4 2 1) |
| C | 5 5 - - | i 2 i 6 v | 2 i 5 2 | 5 4 2 1) |
| D | - 6 6 - | 6 5 4 2 v | 4 5 6 5 | 2 i 6(5) |

Figure IV-60

(Mloyowidodo 1976 II: 101)

The only discernible melodic links with "Gambir Sawit" are in the second and third kenongan, where three out of four destination tones correspond to its mérong (underlined below):

| | Janggalana | | | | | Gambir Sawit | | | | |
|---|---|---|---|---|---|---|---|---|---|---|
| | a | b | c | d | | a | b | c | d | |
| B | ii-- | 32i6 | 2i52 | 5421) | A | ---5 | 2356 | 22-- | 2321) | |
| C | 55-- | i2i6 | 2i52 | 5421) | B | --32 | -126 | 22-- | 2321) | |

Figure IV-61

(Mloyowidodo 1976 II: 101, 1976 I: 83)

As regards garapan, only the cèngkok "puthut gelut" to the kenong-tone adds to the connection. Unlike "Pancerana", "Janggalana" can go to irama 1/16 (cassette WD-565 for example), and may use andhegan sindhèn at the first "puthut gelut" (gamelan stops at 6 and re-enters at 2), but this is standard procedure rather than specific to "Gambir Sawit".

The formal link with "Gambir Sawit" lies in the use

of "Janggalana" as an alternative inggah section for versions in pélog nem, as was the case in broadcasts from the Mangkunegaran, 23.7.86, and SMKI, 11.2.85. On commercial cassettes, it appears exclusively in versions using a succession of different pieces that alternate between the two tuning systems (wolak-walik), an example occurring on Lokananta ACD-101. The only time I encountered Ladrang "Janggalana" in a different pathet was at the Paku Alaman, Yogyakarta (28.9.88), where it was transposed to pélog barang as the inggah for "Prawan Pupur"! As far as I am aware, it is never performed in sléndro.

"Pancerana", on the other hand, is occasionally performed in sléndro sanga; in the performance I heard (SMKI, 14.9.87) it was used as the inggah to "Wangsaguna". A more common inggah for both "Wangsaguna" and "Gambir Sawit", however, is "Sembung Gilang", which also features in commercial 'wolak-walik' versions, but is more frequently met as an inggah in its own right.[11] As with "Wangsaguna" and "Pancerana" (but unlike "Janggalana"), a link with the name "Gambir Sawit" is recorded in Weda Pradangga (Warsadiningrat 1979: 68), where "Gambir Sawit Sembung Gilang" is listed as another of the light-hearted pieces attributed to Paku Buwana V. The form presented here has four kenongan, of which the first two are sometimes repeated, for example on the cassette Fajar 9207 (lettering designations again apply only to this Figure).

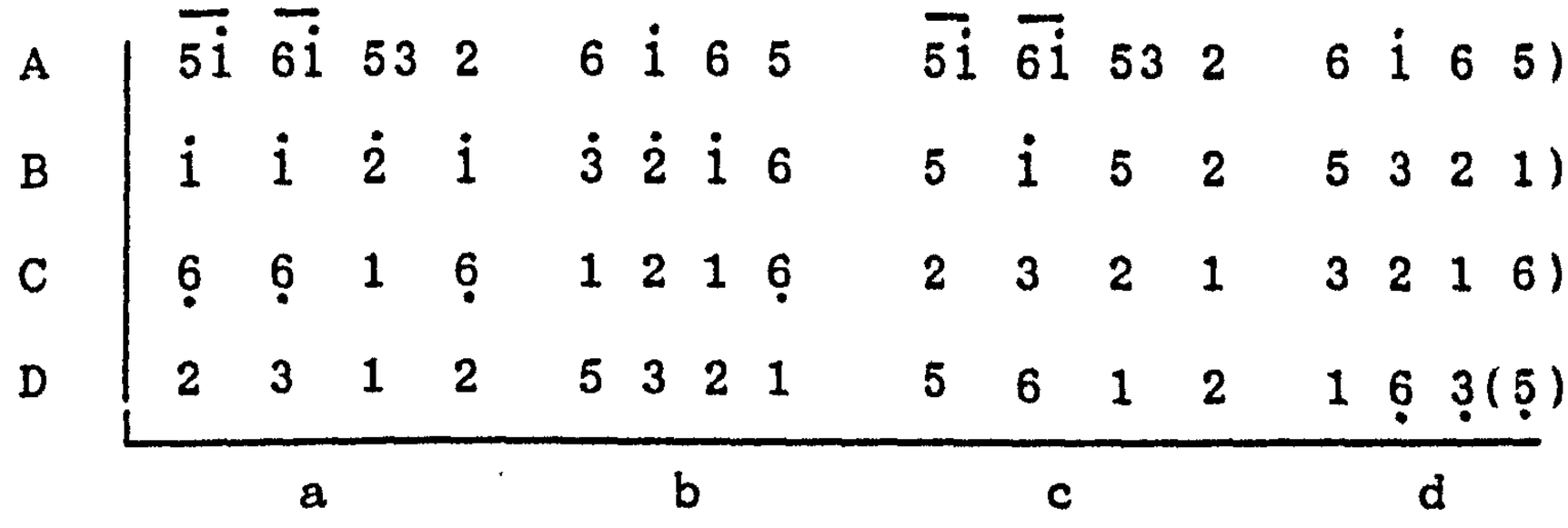



Figure IV-62

(transcribed from Fajar cassette 9207)

In this case, there are correspondences with all the pieces under consideration. Like "Janggalana", "Sembung Gilang" has an easily identifiable 'motif' in its first kenongan (Hastanto, interview 19.10.87). In "Janggalana", it is confined to balungan gendhing, rebab and sindhèn, although for the latter it is not obligatory. In "Sembung Gilang", however, the gérongan is also involved, so the sindhèn should follow suit:

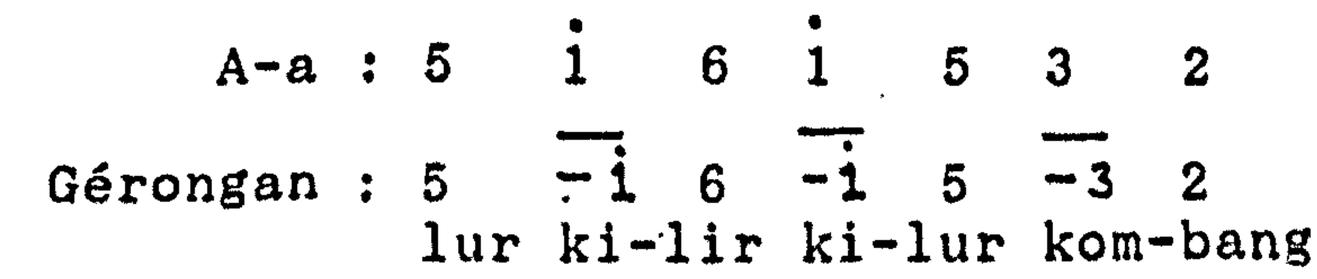



Figure IV-63

(transcribed from Lokananta cassette ACD-268)

According to Hastanto (interview, 19.10.87), this 'motif' is 'gawan "Sembung Gilang" ': balungan, rebab, gérongan and sindhèn should all be together, as on the recording led by Ki Wasitadipura on Lokananta ACD-268.

The second kenongan of "Sembung Gilang" corresponds almost exactly to that of "Janggalana" if the different

laras are taken into account. It is, however, in the fourth kenongan that we find the most explicit link with "Gambir Sawit", specifically in the fourth kenongan of the mérong:

Sembung Gilang: 2312 5321 5612 16̣3̣(5̣)

Gambir Sawit: 22-3 5321 3532 -16̣(5̣)

Figure IV-64

(transcribed from Fajar cassette 9207)

(Mloyowidodo 1976 I-83)

In fact, the correspondence is closer with Yogyanese versions of "Gambir Sawit" (see Sutton, 1982:350, for an example). Pursuing this notion further, another interesting correspondence is discoverable, this time between "Sembung Gilang" and "Pancerana". Compare the first kenongan of "Pancerana" with the first gongan of the Yogyanese Bubaran "Sembung Gilang":

Pancerana: 6i6ȧ6i65 6i6ȧ6i65 6i6ȧ6i65 2-232-21)

S. Gilang: 2 - 2 5) 2 - 2 5) 2 - 2 5) 6 5 6(1)

Figure IV-65

(Mloyowidodo 1976 II:101)

(Sukardi/Sukidjo 1976a:3)

It is, I believe, a revealing comparison, opening up the possibility that "Gambir Sawit Pancerana" is a hybrid gendhing, part "Sembung Gilang" and part "Gambir Sawit". There are other examples of such joinings in the repertoire - Ladrang "Pakumpulan" sléndro sanga is one, as

the title suggests (LJ,IND -'kumpul'= 'to collect, join with'). Thus, the introduction of "Sembung Gilang" into the discussion has shown that those pieces used as alternative inggah sections for "Gambir Sawit" display independent links between themselves as well as with "Gambir Sawit".

On the evidence of the available performances, inggah "Sembung Gilang" is more frequently used for "Gambir Sawit" in Yogyakarta (cassettes Lokananta ACD-268, "Kesenian Jawa", Fajar 9207), whereas in Solo the original inggah kethuk 4 has precedence. "Sembung Gilang" has, however, been used for "Wangsaguna" in Solo (Mangkunegaran, 2.8.84; RRI Solo, 11.11.88; cassette Kusuma KGD-001), but otherwise appears on commercial cassettes only as one of the pieces that make up wolak-walik versions (Lokananta ACD-001 and ACD-101, WD-565). In laras pélog, none of the performances examined go to the original inggah kethuk 4, the preference being either for "Pancerana" ( cassette Kusuma KGD-002, broadcast from Mangkunegaran 16.1.86) or for "Janggalana" (broadcasts from SMKI, 11.2.85, and Mangkunegaran,23.7.86). Both these alternatives also appear in the wolak-walik versions mentioned above.

There are two final observations to make on melodic associations with "Gambir Sawit". Firstly, the last two kenongan of the inggah are an exact transposition (down one tone) of the same kenongan in inggah "Paréanom" (Mloyowidodo 1976 I:121). This brings several other pieces into the 'extended family' of "Gambir Sawit", notably the Gendhing "Cucur Bawuk", "Gondhèl" (both sléndro manyura)

and "Kembang Gayam" pélog nem. Secondly, mention should be made of two Gendhing which are also said to invoke briefly the feeling of "Gambir Sawit", namely "Udan Soré" sléndro nem and "Sambul Laras" pélog nem. In both cases the relevant passage is in the first kenongan. That of "Sambul Laras" ((5) --56 -532 --23 2121 --3- 23$\dot{1}$6 --2- 12$\dot{6}$1)[I]) was said to correlate with the first two kenongan of "Gambir Sawit", especially in the last six gatra of the example. In the case of "Udan Soré" ((5$\dot{}$) -3$\dot{5}$- 2$\dot{3}\dot{5}\dot{6}$ -2-1 6$\dot{5}\dot{3}\dot{5}$)[I]), the first three gatra were deemed redolent of the first four of "Gambir Sawit". I mention these examples because they were volunteered without prompting by musicians - "Udan Soré" by Slamet Riadhi (interview, 8.5.87) and "Sambul Laras" by Suraji (interview, 15.7.88).

IV-10: Items that Introduce and Follow "Gambir Sawit"

In this final section, the 'family' extends to vocal introductions (bawa) for "Gambir Sawit" (some of whose texts have been discussed in section II-3), and to the possibilities for pieces in successively shorter forms that may follow after the inggah.

Bawa divide broadly into two types, the one specific to particular gendhing (gawan ='that goes with'), the other not specific (JAV - srambahan = 'generally applicable'). There are two bawa which fall into the category of gawan "Gambir Sawit", namely "Dhandhanggula Padhasih" (Slamet Suparno 1981:1) and "Rarabéntrok"(Ibid:50-51). A recording of "Dhandhanggula Padhasih" may be found on Kusuma KGD-001

and of "Rarabéntrok" on KGD-016 or Lokananta ACD-115.

On commercial cassettes, only one bawa srambahan was found for "Gambir Sawit" in sléndro sanga, the bawa "Dhadhapmanteb" on the cassette "Tanjung Gunung" (Fajar 9095). Slamet Suparno does give a notation, but in pélog nem (1982:47). The text is the same as the recording, but many of the cèngkok are different, being transposed both into sléndro and down one tone from the pélog notation (with the exception of the last line). One further bawa srambahan I heard for sléndro versions of "Gambir Sawit" was "Jiwanggana", performed at RRI Solo, 9.4.87 (Slamet Suparno 1982:54).

Concerning related gendhing in sléndro sanga, both "Wangsaguna" and "Menur Dadu" have used bawa gawan "Gambir Sawit" in the performances examined, specifically "Dhandhanggula Padhasih" for "Wangsaguna" and "Rarabéntrok" for Ladrang "Menur Dadu". For one performance at RRI Solo (11.11.88), Bawa "Jurudemung Natakusuman" was used for "Wangsaguna" (Slamet Suparno 1982:24). For Gendhing "Malarsih" sléndro manyura, recordings are more rare - the only bawa I heard for it was "Sudirawarna" (SMKI 3.3.88), transposed up a tone and with a different text from that notated by Slamet Suparno (1981:56). For pélog versions of "Gambir Sawit" the bawa gawan is "Rara Turida", whichever inggah is employed. A recording which uses the second text alternative from the Slamet Suparno source can be heard on Kusuma KGD-002.

Although there are no bawa gawan for "Prawan Pupur" pélog barang, it was found that at least five bawa srambahan have been used during live performances in the last seven years. A sixth bawa, given by Slamet Suparno (1981:54) as gawan Ladrang "Sri Widada", is Bawa "Retnamulya" and can be heard on the Lokananta cassette ACD-102. The five bawa srambahan are:

- "Pangajabsih" (Mangkunegaran, 15.3.84; 6.9.84; 24.6.87),
- "Ciptamaya" (Mangkunegaran, 16.10.85),
- "Citrarini" (Solo Kraton, 3.11.86),
- "Puspamadya" (Mangkunegaran, 24.2.88),
- "Puspanjali" (Paku Alaman, Yogyakarta, 20.7.86).

In the Slamet Suparno notations, these appear respectively in 1981:13, 24, 26, 46 and 1982:79.

On the above evidence it is clear that the divisions of gawan and srambahan are flexible in practice. The bawa gawan are not obligatory for their specific gendhing - others may be used, and they themselves may be found elsewhere, even if transposition is involved. According to Hastanto (interview, 8.5.87) the main criteria for associating a bawa with a gendhing are the right laras, pathet, the 'feel' of the melody and the same gong-tone; length is not a factor. Only when we consider the pieces that may follow "Gambir Sawit" do we take length into account, for in addition to the criteria mentioned above, the progression subsequent to the main Gendhing must

proceed in successively shorter forms. A full compliment of pieces would therefore proceed in the order of Ladrang, Ketawang, Lancaran, Ayak-ayakan, Srepegan, Palaran, Sampak, Pathetan "Jugag" (see, for example, Hastanto 1985:220).

The most keenly felt association between a Ladrang and "Gambir Sawit" is that with Ladrang "Gonjang-ganjing" (Mloyowidodo 1976 I:162), as has already been mentioned in section II-1. Almost all the musicians consulted suggested that this was the most frequent and important connection of its type where "Gambir Sawit" is concerned. The only other immediate suggestion was Ladrang "Utama", "Gonjang-ganjing" and "Utama" being the respective Ladrang used in Srimpi "Gambir Sawit" and Bedhaya "Gambir Sawit" (see Chapter V). Technically it is possible for nearly all Ladrang in sléndro sanga to be used, since most have at least one gong tone of low 5. Solonese cassettes and broadcasts yielded the following further possibilities:

- Ldr. "Bribil" (WD-509),
- Ldr. "Pakumpulan" (WD-565; Mloyowidodo 1976 I:157),
- Ldr."Kagok Madura" (RRI Solo 9.4.87 - Ibid:153),
- Ldr."Sri Wibawa" (Mangkunegaran 3.7.86 - Ibid:160),
- Ldr."Wèsmèster" (RRI Solo - 9.10.86).

The most popular Ketawang in these contexts would be "Sinom Parijatha", which also appears after "Wangsaguna" on both the available commercial recordings (Pusaka "Gambir Sawit" and Kusuma KGD-001). In live performances I have

also heard four Ladrang after "Wangsaguna", namely "Pakumpulan" (Mangkunegaran, 2.8.84, given in Mloyowidodo 1976 I: 157), "Sri Nindita" (Paku Alaman, Yogyakarta, 13.10.85), "Rarasdriya" (same venue, 28.9.88) and "Anglèng" (RRI Solo, 11.11.88).

For the related Gendhing "Prawan Pupur", three Ladrang and three Ketawang appear on the recordings available. The Ladrang are:

- Ldr. "Manis" (Mangkunegaran, 6.9.84; Solo Kraton 3.11.86, Mloyowidodo 1976 II:191),
- Ldr. "Kuwung Wirèng" (Paku Alaman, Yogyakarta, 20.7.86 - Ibid:208),
- Ldr. "Sri Dirga Yuswa" (Mangkunegaran, 24.2.88 - Ibid:202).

The Ketawang are as follows:

- Ktw."Langengita" (Mangkunegaran 15.3.84 - Mloyowidodo 1976II:211),
- Ktw."Sri Naréndra" (Mangkunegaran 24.6.87),
- Ktw. "Larasmaya" (Lokananta cassette ACD-102 - Ibid:209).

For Gendhing "Malarsih", only Ladrang "Sri Yatna" (SMKI 29.9.86 - Mloyowidodo 1976 I :180) and the Ketawang "Sri Kacaryan" (SMKI 3.3.88; Ibid:190) are in evidence, although the experimental version in pélog nyamat did go into Ketawang "Brangta Mentul" (SMKI 3.12.87) in the same pathet.

The remaining pieces are standard forms, although several different Ayak-ayakan can be played within the basic framework of that form. They include:

- Ayak-ayakan "Rangkep" (Mangkunegaran 3.7.86),
- "Prabot" (SMKI 19.10.87),
- "Jangkep" (private recording 27.8.86),
- "Mijil Larasati" (RRI 9.10.86).

In his own list of 'Typical Klenèngan Programmes', Hastanto (1985:220) also suggests Ayak-ayakan "Gadhung Mlathi", having previously included Ladrang "Gadhung Mlathi" (Mloyowidodo 1976 I:159) immediately after the main Gendhing.

Finally, a variety of palaran (solo vocal items sung to various macapat metres and accompanied by a reduced ensemble) may be inserted, usually into the Srepegan. A list of all the complete performances cited in this study is presented in Volume Two.

# CHAPTER V

## NON-KLENÈNGAN CONTEXTS

The versions or different guises of "Gambir Sawit" examined in the previous two chapters are subject to external factors only in the sense of time available for a broadcast, or space on a cassette. Even these influences do not pertain if the ensemble is playing at social events, since many continue through the night. In these informal, semi-concert situations, which the Solonese call '<u>klenèngan</u>', the gamelan players respond to <u>irama</u>, tempo and formal procedures as set by the <u>kendhang</u>. In other contexts, however, there is a direct effect from outside the ensemble on how the piece proceeds - the role of the gamelan is to provide accompaniment (IND -<u>iringan</u>), and the <u>kendhang</u>-player's responsiblity is subject to another, higher authority. Paramount among these contexts in Central Java is the shadow-puppet play <u>wayang kulit</u>, in which the higher authority is the narrator and puppeteer known as the <u>dhalang</u>. Of the several branches of <u>wayang kulit</u> found in Central Java today, the following discussion is focused specifically on <u>wayang kulit purwa</u> (JAV = 'original' or 'ancient' <u>wayang kulit</u>).

### <u>V-1: "Gambir Sawit" in Wayang Kulit - General Background</u>

The main story or plot (<u>lakon</u>) in <u>wayang kulit</u> is built around a succession of developments housed in a

structure which all lakon have in common. As is well known, a wayang kulit performance is divided into three sections, governed musically by the three pathet of laras sléndro - pathet nem (ca. 9pm. to midnight), pathet sanga (midnight to ca. 3am.) and pathet manyura (ca. 3am. to dawn). The succession of developments in each section is as follows:

i) Pathet Nem: a long opening Court scene into which the main 'problem' of the lakon is introduced (frequently through the agency of a foreign visitor), followed by decisions as to the best course of action and the ordering of certain characters to set out and implement them.

ii) Pathet Sanga: the refined warrior-hero is introduced, along with some comic relief from his clown-servants (punakawan) and finally an inconclusive battle - the first confrontation between the principal warring factions.

iii) Pathet Manyura: all is resolved as the final battle takes place, a solution to the original problem is provided and the forces of order emerge triumphant.

This general scenario can apply to a story from any source, but the vast majority of stories for wayang kulit are taken from episodes in the "Javanised" Indian epics, the Mahabharata and, less frequently, the Ramayana. Many have a degree of content as well as structure in common.

Traditionally, only the sléndro tuning system was used in the gamelan accompaniment, so the time of night was sufficient to determine both laras and pathet of the chosen pieces. Now, however, it is commonplace for the pélog ensemble to be employed as well, although, as Brandon

points out, wayang kulit purwa could never be performed solely in pélog (Brandon 1970:52).

At any stage of the performance when a gamelan piece is called for, the dhalang draws from the repertoire of gendhing in accordance with his requirements. Each scene presents a set of possible choices, although selection is more limited on some occasions than others. The first scene in pathet nem, for instance, requires one of three possible gendhing ("Karawitan", "Kawit" or "Kabor") according to which kingdom is required at the beginning of the story. Sometimes the possibilities are directly linked to certain formal structures, as when the shortest gong-structure (sampak) is used to raise the level of tension for battle scenes or quick entrances and exits. In the middle range of formal structure (Ketawang, Ladrang, Gendhing kethuk 2 minggah 4), the choice varies between obligatory pieces for certain characters and groups of alternatives for individual scenes. Some gendhing are possible for more than one context, and in any case, each dhalang will have his favourites, and will be limited by his own personal repertoire and that of his musicians.

Before proceeding to discuss "Gambir Sawit" in wayang kulit, I will look more closely at the pathet sanga period with which it is associated. Like the other two periods, pathet sanga is divisible into several individual scenes. Van Ness and Prawirohardjo (1980:53-4) give three such divisions.

i) Gara-gara: the Universe in sadness and confusion.

ii) Jejeran Pandhita: scene in a mountain-top or otherwise remote hermitage.

iii) Perang Kembang: literally 'flower battle', in which the fighting is highly stylised but without a conclusive result.

Brandon (1970:23-26) gives two more:

i) Adegan Wana: a forest scene during the return from the hermitage or mountain top.

ii) Perang Sampak Sanga: a second fight scene, also inconclusive.

Van Groenendael (1985:224-5) gives one further category, that of adegan sintrèn or adegan srambahan, "a regularly recurring scene the subject of which may be anything". This acknowledges that in practice, the dhalang may add as many extra episodes and skirmishes as he requires.

The story content of the pathet sanga period concerns the inner conflict in the heart of the refined warrior-hero (Arjuna, for example), and how this disturbs the natural balance of the Universe. He consults the wisdom of an old priest in seclusion at his remote hermitage, and returns through a dangerous and unfamiliar forest, in which he confronts wild animals, ogres and possible agents of the enemy kingdom. He defeats them, but the main confrontation is saved for the pathet manyura section. It is also in pathet sanga that the clown-servants (punakawan) first appear, and indeed, the hero himself may be held back until this point. The punakawan usually enjoy an extended scene

of their own within the gara-gara, doing their best to cheer up the hero in his hour of conflict and despair. They then accompany him on his subsequent adventures.

In my experience, pathet sanga is at once the most reflective of the three wayang divisions and the most internally contrasted. Two contrasts that spring to mind are those between meditation and violence, and between sorrowful despair and humorous clowning. Here also the threads of the plot are at their most complex, and yet here the seeds of the ensuing victory of order are sown, as the hero's depression is transformed into resolve. It is hardly surprising, then, that in the matter of how and when "Gambir Sawit" may be appropriately used, I encountered flexible rather than rigid criteria.

In fact, there is no consensus on how specific it is possible to be. Nojowirongko (1960 I:42) lists "Gambir Sawit" as the appropriate gendhing for scenes involving the religious ascetic (Wasi) Jaladara, but elsewhere gives an example of its usage that is not specific to a scene with one principal character.[1] Instead it sets a new scene in Arjuna's domain, Madukara, in the story "Irawan's Wedding" ("Irawan Rabi" - Nojowirongko 1954 III: 3-4). A collection of gendhing notations for wayang kulit by Walidi (1978: 102) simply echoes the association with Wasi Jaladara.

Another recent notation book (Kodrat 1982:28-29) lists three possibilities for using "Gambir Sawit" in wayang kulit, two of which are mentioned as occurring after

the perang kembang. A number of scenes are possible at this point in the story including the adegan sampak tanggung ("scene of a skirmish, or 'middle battle' "), the opening of which is where Nojowirongko's second example is positioned. Kodrat's first instance of "Gambir Sawit" usage again involves Wasi Jaladara, seen praying in a place of meditation (pertapan) called Argasonya. In the second, "Gambir Sawit" accompanies a priest (pandhita) together with his daughter or granddaughter (endhang). The third possibility also concerns a priest, this time in consultation with a noble or 'superior' character (bambangan)[2] or a refined warrior (kesatriya) as part of the hermitage or mountain-top scene (jejeran pandhita or jejeran pertapan = 'priest scene' or 'hermitage scene').

"Gambir Sawit" is accordingly linked with an atmosphere of holiness and meditation, in keeping with the literary interpretations of its origins (section II-1). Musicians and dhalang at STSI Solo are in agreement with this, but said that it represents a more restricted view of "Gambir Sawit" in wayang kulit than is reflected in their experience. They also said that the above instances are specific examples rather than general policies, and remind them of former times ('masa dulu') rather than present practice. Indeed, according to Suratno (interview, 10.11.88), "Gambir Sawit" can be used at any time during the pathet sanga period except during actual fights or when evil characters are present.

We can add to this view with an example from Western

scholarship. It is given by Heins (1970: 114-116) in a summarised translation of an excerpt from the "Parta Krama" story (Probohardjono 1966). An inconclusive battle has just finished and a new scene is being set, this time with a description of the kingdom of Ngamarta and the ruling Pandhawa Brothers. Heins adds his own comment on the appropriateness of using "Gambir Sawit" at this point:

> "The enjoyable feeling of expectation [in the audience] is all the more enhanced by the beautiful popular composition "Gambir Sawit", which Javanese audiences usually associate with the few things they value highest. Like the scene which it anticipates, accompanies and, as it were, confirms (Ngamarta and the Pandhawa Brothers). "Gambir Sawit" is ethically highly-charged, and therefore the proper gendhing to play with this scene"
>
> (Heins 1970: 118)

There is in fact a second example of a wayang excerpt in English which uses "Gambir Sawit", this time by Brandon (1970: 221-2), although it is similar to the Nojowirongko example, being taken from the same story ("Irawan's Wedding") and occupying the opening of the scene after the perang kembang. As with Nojowirongko, the narration consists of a lengthy description of the kingdom of Madukara, ruled by the refined warrior-hero, Arjuna, and as with Heins, "Gambir Sawit" is being used to evoke an atmosphere of beauty and expectation, along with florid descriptions of the characters present.

On two commercial recordings, in which the dhalang are Ki Anom Suroto (Dahlia 340-5, included here as Recording 4) and Ki Narto Sabdho (Fajar 928-5), "Gambir

Sawit" is played during the descent from the mountain-top (i.e. in the forest scene, JAV - jejeran wana) and at the beginning of the gara-gara respectively. In both renditions, the clowns appear during the first section, although they do not as yet become the subject of an extended scene. When they do become the focus of attention, gendhing gecul (humorous pieces) or gendhing dolanan (pieces for fun) are required.

Any use of a gendhing is specific to an actual performance of course, and in the case of "Gambir Sawit" its different applications mean that only general criteria of association can be offered. Even its very popularity can sometimes lead to unusual circumstances. I was told of one occasion where a dhalang who was performing for the first time with new musicians, asked (inappropriately) for "Gambir Sawit" to evoke deep sorrow in the heart of Arjuna. He did not yet trust the group to play "Laler Mengeng" to his liking, and replaced it with the more reliable "Gambir Sawit" (Slamet Riadhi, interview, 10.5.87).

This kind of exception apart, the associations that emerge are not with specific stories or scenes, but with certain types of character and scenes of a certain mood, all within a framework applicable to any story. Traditionally, the relevant character types are the refined warrior and the wise holy man, or priest. The mood is philosophical, in the sense that the imbalance in the universe is being tackled by temporary withdrawal from the world, and the ascetic practice of meditation is being

directed towards the right course of action. Within this, "Gambir Sawit" has a specific association with Wasi Jaladara, and a more general one with scenes in which the warrior-hero consults religious advisors. In the broader perspective, there is also the view that "Gambir Sawit" is not restricted to a particular part of the pathet sanga period, since the appropriate types of character or mood may appear at any time according to the dhalang's discretion. Thus, "Gambir Sawit" may be used simply to evoke beautiful surroundings as in the examples given by Nojowirongko and Heins, or even as an all-purpose item for pathet sanga, providing the focal point is not the clowns, a fight, or an evil presence.

Reserving the interpretative aspects of the dhalang's performance for section V-3, I am concerned in the following section with how the gamelan adapts "Gambir Sawit" to his requirements. In doing so, I am treating the piece as a specific example of how gendhing with the same formal structure would be adapted, although this in itself does not guarantee a comparable context of usage.

V-2: Garapan Wayang for "Gambir Sawit"

The balungan gendhing and marking structure of "Gambir Sawit" do not change for this context unless new material is deliberately inserted. All the main sections of the piece are used - it is the manner of their usage which differs from klenèngan, especially in matters of irama, tempo, repetition, formal procedure and instrumentation.

After the opening cue from the dhalang, the piece proceeds initially according to klenèngan practice, beginning in irama 1/1 and arriving in irama 1/4 by the second kenong. The mérong section is then repeated as often as the dhalang requires. The ngelik has a special function and is not played until after a signal from the dhalang that he is ready to begin his next narration (janturan). This signal comes in the form of a stroke ('dhog') from a wooden mallet (called 'cempala') on the side of the puppet-box (kothak). Once the signal has been given the tempo accelerates (seseg), arriving in irama 1/2 almost immediately, and entering the ngelik at the next gong. The music then remains in irama 1/2 until the first kenong of the ngelik. At this point the ensemble becomes suddenly quiet and calm (sirepan), so that the dhalang can begin his narration. The whole procedure may be summarised as follows ($\overset{|}{x}$ = 'dhog', the signal from the dhalang):

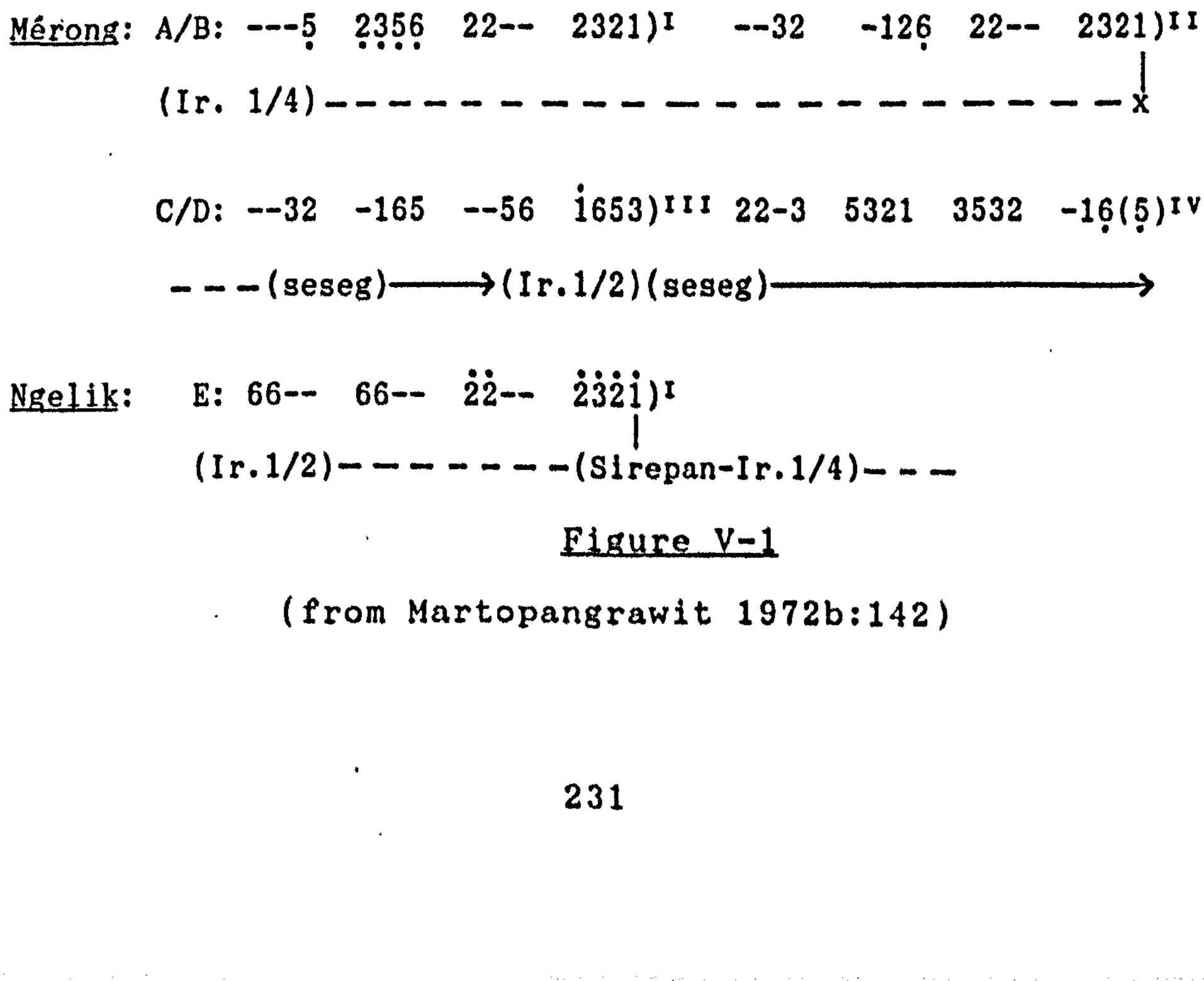



Figure V-1

(from Martopangrawit 1972b:142)

The change to sirepan ('calm once again') is abrupt in a number of ways. Most significantly, the ensemble itself is reduced to just rebab, gendèr, kenong and gong, with only the kendhang to co-ordinate the rhythm. The irama in now 1/4 again, but at a slower tempo than would be acceptable in klenèngan, and the players take care to play softly enough for the dhalang to be heard clearly. At the end of the gongan, the music returns to the mérong section, repeating it as many times as the dhalang requires. The ngelik is not played again, its special role in wayang kulit being confined to cueing the change to sirepan and providing the first three kenongan of the ensuing narration.

According to the Court rules of the Solo Kraton, it is not possible to progress from the mérong to the inggah section until after the dhalang has finished his narration (Suratno, interview 10.11.88). It is rare now, however, to hear a performance which abides by this rule, and the players usually progress directly to the inggah while the dhalang's narration is still continuing. This is what happens, for example, in two performances, one a recording of the lakon "Kilat Buwana" (dhalang Sujarno, n.d.), the other a commercial recording of "Pandhawa Maneges" (dhalang Ki Anom Suroto, Recording 4). Neither uses the ompak inggah of "Gambir Sawit", the first going directly to inggah "Gambir Sawit" and the second to inggah "Sembung Gilang".

These renditions also depart from Court rules with respect to irama. Originally only irama 1/4 was possible

for the *inggah* in *wayang kulit*, but now it is usual not just to go to *irama* 1/8 as in the above two examples, but to use *kendhang ciblon*. According to Suraji (interview, 26.4.88), the *ciblon* should not enter until the *dhalang* has already finished his narration, in which case the alternative *irama* 1/8 *kendhang* pattern *kosèk alus* should be used while it is still in progress. Although this does occur in the Narto Sabdho rendition ( Fajar 528-5), it is not a view borne out consistently in actual performances. Anom Suroto's use of *inggah* "Sembung Gilang" (Recording 4) for example, is accompanied softly by *ciblon*, even though his narration is barely half over when it begins. The presence of *ciblon* also admits the possibility of going to *irama* 1/16 after the narration, and this is the procedure followed on the Narto Sabdho recording mentioned above.

The end of the narration (and, therefore, of *sirepan*) is signalled again by a stroke of the *cempala*, the rest of the ensemble joining in again immediately afterwards. In the Sujarno recording, this is timed to be just before the entry of the *gérongan*, which then proceeds exactly as in a *klenèngan* performance. The signal for ending would be conveyed by the *kendhang* one *gatra* before the second *kenong* of the *inggah*, again as in *klenèngan*.

Alternatively, the *dhalang* may require the gamelan to continue into another piece, in which case the progression would be to shorter forms. The most frequent circumstance for this, according to Suraji (interview, 7.4.88) is when

the focus of attention shifts to the clowns, in which case humorous and light pieces are played. Thus, on the Anom Suroto cassettes of "Pandhawa Maneges", for example, inggah "Sembung Gilang" is followed by the popular jineman "Uler Kambang".[3]

The drum plays a special kind of kendhangan for wayang kulit, known as 'kosèk wayangan'. It does not occupy the whole of the gendhing, but applies to passages where the irama is 1/4 and the tempo is stable - in other words, where no transitions are being effected. Where there are transitions (except the one going into the ngelik), the kendhang reverts to the klenèngan pattern. In the following notational summary, 'KK' refers to kendhangan as for klenèngan, and 'KW' to kosèk wayangan.

Mérong: A: -3̣5̣2 -3̣5̣6 22-- 2321)$^{I}$ } KK(Ir.1/1 to 1/4)
B: --32 -12̣6̣ 22-- 2321)$^{II}$ }

C: --32 -165 --56 i̇653)$^{III}$ }
D: 22-3 5321 3532 -16̣(5̣)$^{IV}$ } KW (Ir.1/4)
A$^{I}$:---5̣ 2̣3̣5̣6̣ 22-- 2321)$^{I}$ }
(continue repeating A$^{I}$ to D as required).

Transition:

C: --32 -165 } KW (Ir.1/4)

(C) --56 i̇653)$^{III}$ }
D: 22-3 5321 3532 -16̣(5̣)$^{IV}$ } KW (Ir.1/2)

Figure V-2

(continued on following page)

Ngelik:

E: 66-- 66-- 2̇2̇-- 2̇3̇2̇1)$^{I}$ } KW (Ir.1/2)

Sirepan: F: --3̇2̇ -1̇26 2̇2̇-- 2̇3̇2̇1)$^{II}$ } KK (Ir.1/4)

G: --3̇2̇ -1̇65 --56 1̇653)$^{III}$

H: 22-3 5321 3532 -16̣(5̣)$^{IV}$

Mérong:

A$^{I}$:---5̣ 2̣3̣5̣6̣ 22-- 2321)$^{I}$

(continue repeating A$^{I}$ to D as required)

B: --32 -12̣6̣ 22-- 2321)$^{II}$ } KK (Ir.1/2)

Ompak Inggah:

I: -2-1 -6̣-5̣ -6̣-5̣ -3-2)$^{III}$ } KK (Ir.1/4)

J: -3-5 -2-1 -2-1 -6̣-(5̣)$^{IV}$

Inggah:

K: -6̣-5̣ -1-6̣ -1-6̣ -2-1)$^{I}$ } KK (Ir.1/2-1/4)

L: -2-1 -2-6̣ -1-6̣ -2-1)$^{II}$ } KW (Ir.1/4)

M: -2-1 -6-5 -1̇-6 -3-2)$^{I}$

N: -3-5 -2-1 -2-1 -6̣-(5̣)$^{IV}$

K: -6̣-5̣ -1-6̣ -1-6̣ -2-1)$^{I}$

(continue repeating K to N as required)

Figure V-2 (continued)

(Martopangrawit 1972b: 141-144)

Figure V-2 is a summary of the procedure presented by Martopangrawit, where "Gambir Sawit" is the example used. It is representative of the Court rules mentioned by Suratno (interview, 10.11.88), so the narration (and sirepan in the gamelan) is completed before the ompak inggah effects the transition to the inggah section itself.

The actual drumming called kosèk wayangan consists of varied and filled-in versions of the kendhang I patterns in the same progression as for klenèngan renditions. This applies to both mérong and inggah sections in irama 1/4, although this single passage from the mérong is sufficient to demonstrate the point:

```
A^I-a/b:      -   -   -   5      2   3   5   6
     KK:    - - - - - - - - b  - - - - - - - - t
     KW:    .o.o.o.tpb.p.o.b  ...1ooo1tbo1tbot

A^I-c/d:      2   2   -   -      2   3   2   1)^I
     KK:    - - - p - - - b  - - - - - - - - b
     KW:    p1t1p1t1pb.p.o.b  .......1oo.o.o.b
```

Figure V-3

(Martopangrawit 1972:141-2)

The principle was confirmed in a recording I requested from the RRI Solo kendhang-player Ki Wakijo (13.6.88). He also added abundant detail to the outline of kosèk wayangan notated by Martopangrawit (1972:141-4), and in a conversation after the recording, explained his view concerning the level of detail ('isinya') with respect to the tempo.

Compared to klenèngan, there is a wider range of tempo - the fast passages in irama 1/1 or 1/2 (such as the transition to ngelik just prior to sirepan) are faster than in klenèngan and allow for only minimal additional detail. Usually this can be added as the irama expands. In wayang kulit, however, there is differentiation of tempo

('cepatnya') within one irama (1/4), as is clear if the mérong before sirepan is compared to the same section once the sirepan is under way. Before sirepan it is played faster than klenèngan, but considerably slower during it. Contrary to expectations, however, it is the faster of the two passages which displays the greater additional detail.

Wakijo explained this by saying that, in wayang it is not opportunity that provides the main motivation behind filling more detail in, but atmosphere ('suasana') and feeling ('rasa'). Thus, a lively atmosphere is enhanced by greater detail in a faster tempo, whereas a calm "feel" requires a slower tempo and minimal extra detail. He made two further points in conclusion - first, that the kendhang should not draw attention away from the rebab and gendèr in sirepan, and second, too much filling in by the kendhang-player would introduce unwanted tension to the accompaniment of the dhalang's narration ('mengganggu janturannya'), which is essentially descriptive in character.

The views of Wahyopangrawit (interview, 19.7.88) and Harjito (interview, 12.11.88) concerning the rebab and gendèr respectively, are consistent with those of Wakijo on the above points. While these two instruments do not have special realising patterns for wayang kulit as the kendhang does, they must still be sensitive to the prevailing mood. Wahyopangrawit, the regular rebab-player for Ki Anom Suroto and now Head of karawitan at RRI Solo,[4] told me he keeps his playing simple in order to be clear ('cèngkoknya

sederhana supaya jelas') during passages of narration, and declared himself happiest at those times, feeling as if under pressure to be elaborate in the faster sections. Harjito stated no preference, but did say he relished the contrasts of gendèr-playing in wayang kulit, elaborate ('almost like a ciblon section') before sirepan, and greatly simplified during it.

Harjito is also among a number of musicians who are conscious of a traditional way of playing for wayang kulit ('gaya dulu') and a style of today ('gaya masa kini'). In a number of interviews about wayang with many different musicians, the answers to questions would begin with "dahulu" ('formerly') and continue with "tapi sekarang" ('whereas now...'). Furthermore, "formerly" refers to a set of definite rules, but "whereas now" refers to any number of different possiblities, as if the past is a handle with which musicians can grasp the variety of directions performance practice has taken. Formerly the situation was simple, whereas now it is complex.

I have already noted this duality with respect to formal procedure and irama, but it also applies to the ensemble itself. Formerly, according to Suratno (interview, 10.11.88), the Solo Kraton used a smaller instrumentation for wayang kulit - there was no saron demung, saron penerus, bonang, sindhèn or gérongan. To fill in the texture, the two saron barung would employ either the hocket-like kinthilan technique or the interlocking imbal

saron. Versions of these techniques may be used in either irama 1/2 or 1/4 for the balungan types mlaku or nibani. The important distinction is that the kendhangan must be kosèk wayangan (Suraji, interview, 16.4.88), so it is not used for irama 1/8 or 1/16. Nowadays it is customary to employ the full ensemble, and even to include a variety of additions to it.

Thus bonang, sindhén and gérongan have not always been an accepted part of the gamelan for wayang kulit - Mloyowidodo (interview, 19.1.89) estimates that they have been present since approximately the 1920s. Now that they are well established, they interpret "Gambir Sawit" as in klenèngan for those sections of the rendition compatible with that context. Thus the bonang, for instance, is silent during sirepan. The gérongan - whose role is after all somewhat restricted in klenèngan contexts as well - falls silent once the tempo has accelerated for entry to the ngelik, and does not reappear unless there is a section in irama 1/8 after the dhalang's narration (as happens in the Sujarno recording mentioned previously). The sindhén may be silent during sirepan ( as on Recording 4), or she may continue to sing, but more quietly (Fajar 928-5). If the performance continues to a ciblon section in irama 1/8 or 1/16, andhegan sindhèn may also be used. According to Suratno (interview, 10.11.88), this would constitute a long time for a single gendhing in wayang kulit, but many dhalang like to have versatile pieces such as "Gambir Sawit" available, since the audience and players can be

occupied at length while they gain valuable respite.

In comparison to klenèngan versions, then, "Gambir Sawit" in wayang kulit exhibits wider contrasts of tempo, a specialised sirepan section to accompany narration, a different instrumentation for that section, and a different internal irama and repetition scheme which affords compatibility with the dhalang's requirements. In contrast to the traditional Court rules, there are now many influences from klenèngan which give the dhalang greater scope in his manipulation of the mood and atmosphere, even within the one gendhing. It is to his role in interpretation that I now turn my attention.

## V-3: The Dhalang's Role in Interpretation

Having chosen the gendhing he requires, the dhalang must first signal to the members of the gamelan which piece it is and when they should start playing it. The technique used, along with others in the art of communication between the dhalang and his musicians, is the special concern of an article by Heins (1970). Accordingly, the cue, or sasmita ( = 'sign'or'signal') for identifying the required piece is delivered in the form of a word-riddle (wangsalan) which suggests the title of the gendhing clearly but indirectly. Heins (Ibid:120), in a list of sasmita for gendhing, gives two for "Gambir Sawit";

i) "pinda pandjrahing sekar gambir mangambar" = 'like the blooming of the 'gambir'. Here the association with

"Gambir Sawit" is contained in a reference to the 'gambir' flower ('sekar gambir').

ii) "katon lir tjunduk sekar menur dadu" = 'looking like a hair ornament of pink jasmine flowers'. Here the reference is in the words 'sekar menur', 'menur' (jasmine) being interchangeable with 'gambir' in this context. The reader will recognise in the phrase 'menur dadu' the title of the Ladrang that makes use of "Gambir Sawit" material (discussed in section IV-8).

There are countless versions of these two word-riddles, but all contain the key words 'gambir' or 'menur dadu'. After delivering this verbal cue, the dhalang signals the start of the gendhing by knocking the puppet-box (kothak) in the rhythm referred to onomatopoeically by the Javanese as 'dherogdhog' (Heins 1970:103). On hearing this, the rebab-player (in the case of "Gambir Sawit") immediately introduces the piece required by playing the buka. During the piece itself, the dhalang is manipulating its formal aspects to his requirements, which include time to bring on new characters and position them appropriately according to allegiance and status (Ibid:114-116). Once this is finished, he can signal his readiness to begin the next narration (janturan).

Entrances and the cueing of the gamelan are signalled with the wooden mallet (cempala), either with single knocks (dhog), groups of the same sound, or the dherogdhog rhythm on the side of the puppet-box. Entrances may also be accompanied by the kepyak, a set of loose metal plates on

the side of a box, made to sound by a second mallet held between the toes of the dhalang's right foot (Van Ness and Prawirohardjo 1980:45). Figure V-4 shows how Anom Suroto uses both cempala (cp.) and kepyak (kp.) to heighten the expectation as he brings the clowns (punakawan) on to the screen. This happens during the mérong to begin with, but continues into the transition from the mérong to ngelik immediately prior to sirepan and the beginning of his narration (as Figure V-4 illustrates). To convey the rhythm, I have treated each gatra as the equivalent of one bar of 4/4 in Western notation and attached the appropriate symbols:

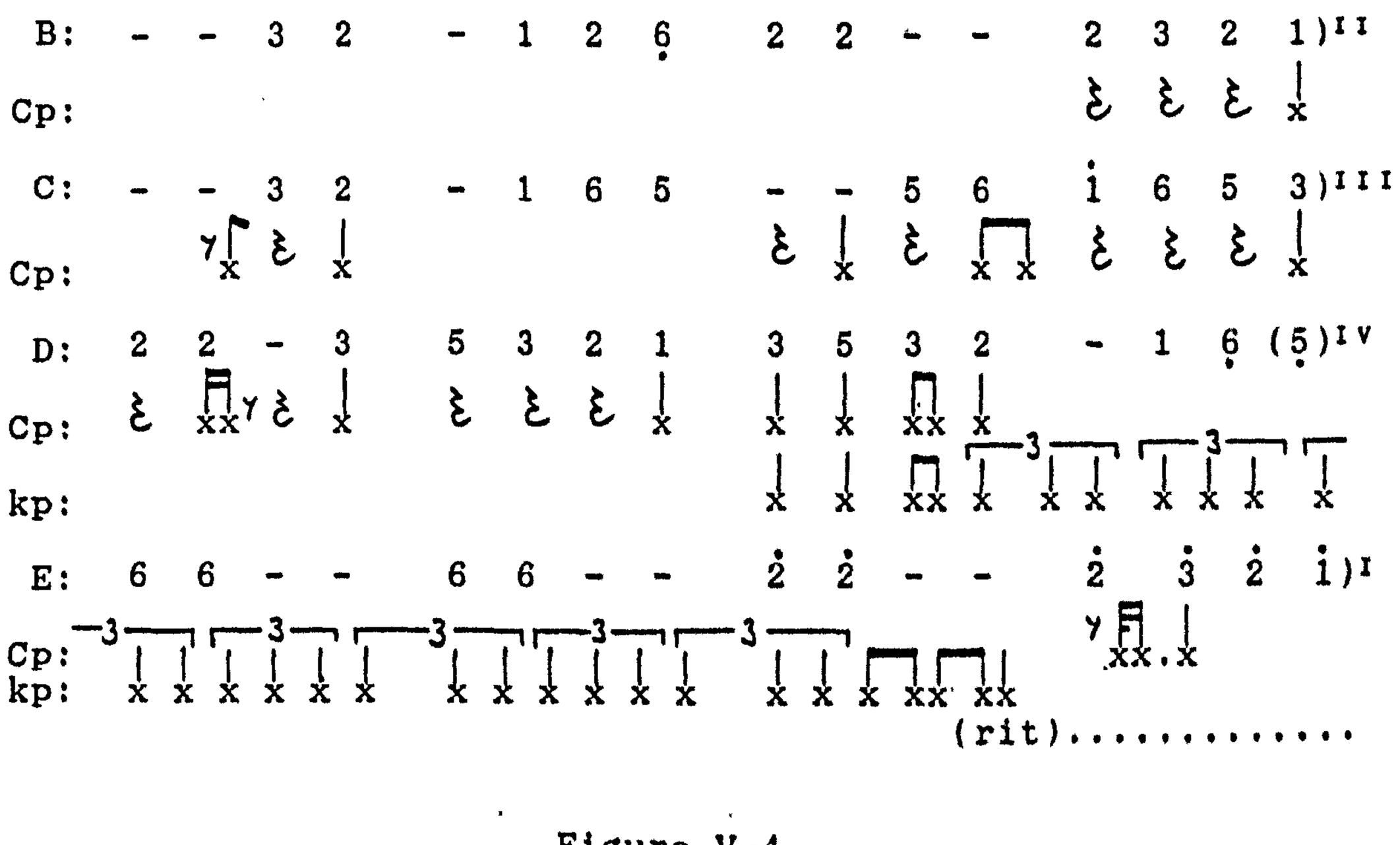



Figure V-4

(transcribed from Recording 4)

These percussive aspects constitute one category of sound-making contributed by the dhalang. A second is vocal sound, which is itself divisible into two categories, corresponding to the two contrasted styles of gamelan accompaniment - full ensemble and sirepan.

In the case of the full ensemble section (i.e. before the transition to sirepan) there is again a distinction between former and present practice (Suratno, interview, 10.11.88). Before the sindhèn and gérongan became a regular part of the gamelan in wayang kulit, the dhalang himself would insert a vocal melody into the gendhing. For texts, he used either words from the sulukan (special songs or chants sung by the dhalang at particular points in the performance), or from the larger repertoire of Javanese sung verse (tembang). The notes to which these texts were sung would depend on the principal destination tones (or "slipped" tones (plèsèdan) at the same points) of the accompanying gendhing.

In the case of "Gambir Sawit", a proposed example of the practice of singing sulukan within the gendhing lends credence to the previously noted correspondence between "Gambir Sawit" and Pathetan "Sanga Wantah" (see section II-1). Some musicians use the terms 'sulukan' and 'pathetan' interchangeably, but most commonly, pathetan are regarded as instrumental pieces based on the vocal melodies called 'sulukan'. In Figure V-5, the Sulukan "Sanga Wantah" (Probohardjono 1984:461) is superimposed on the balungan gendhing of "Gambir Sawit".[5]

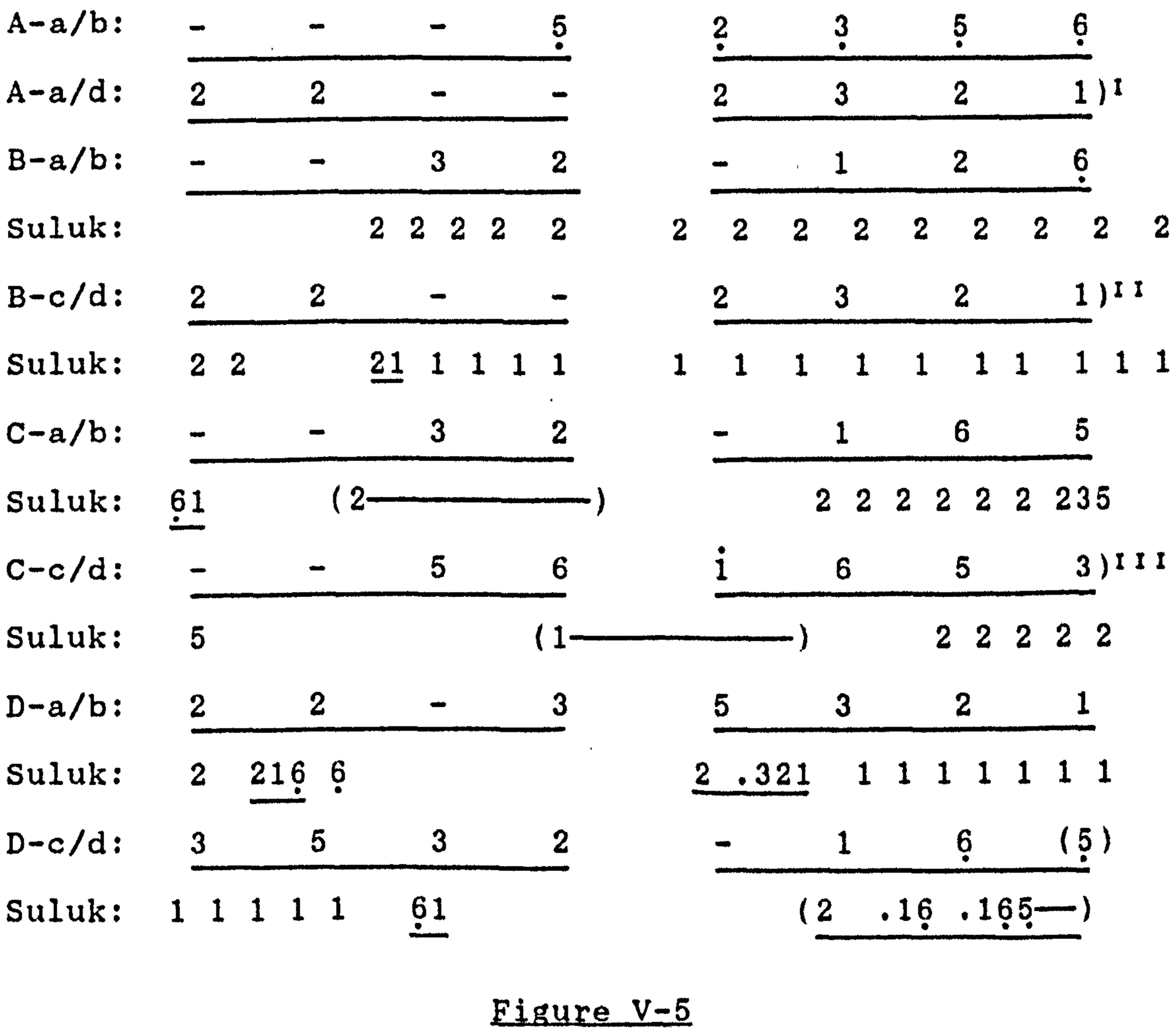



Figure V-5

The above juxtaposition proposes a performance context in which the gendhing could have been derived from the sulukan melody. The notation can only approximate to the timing of simultaneous events, and texts and length of line are flexible in sulukan, but there has been no adjustment to the melodies of either sulukan or balungan gendhing. The sulukan falls within the constraints for simultaneous rendition with the gendhing - use of the principal destination and plèsèdan tones - while keeping its own melodic line completely intact. However, as in the pathetan comparison in section II-1, there remains the problem of the sèlèh 6 in the sulukan, which none of the

musicians consulted could reconcile with the 2 in the gendhing.[6]

The three bracketed phrases in Figure V-5 (gatra C-a, C-c/d and D-d) are sung simply to the syllable "O" and are called kombangan. They are a feature not just of sulukan, but of the vocal aspects of the dhalang's art in general.

Now that the section preceding sirepan is performed by the whole gamelan ensemble, the dhalang does not perform a vocal item with text during gendhing, but intersperses the relevant section with kombangan and snatches of vocal melody. This is done at best sparsely or, as in the Sujarno version, not at all. Anom Suroto uses two kombangan and one fragment of melody in the first two gongan of his performance, all within the space of three kenongan:

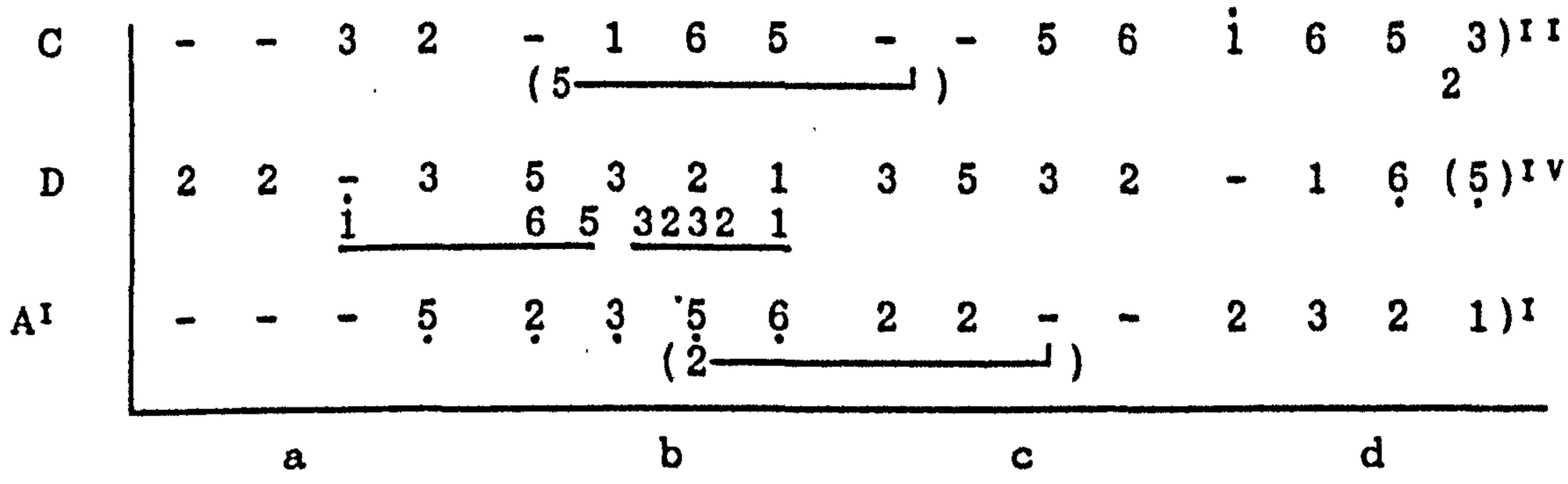



Figure V-6

(transcribed from Recording 4)

In Figure V-6, the kombangan are again bracketed. The phrase sung at gatra C-d to D-b is a fragment of melody that resembles a melodic pattern for sindhèn. According to Rasitopangrawit (interview, 22.1.89), it is a special kombangan for use with "puthut gelut". The first kombangan

(gatra C-b/c) comes immediately after the tempo has settled, and the second (gatra $A^{I}$-b/c) immediately precedes the entry of the gérongan (who use the Asmaradana metre in this case). After this, the dhalang's voice is not heard again until the calm sirepan section.

As previously mentioned, it is in conjunction with sirepan that the dhalang gives the descriptive narrations known as janturan. They are descriptions either of a character and his state of mind, or of the setting for the following scene. The dhalang again uses selected principal tones from the accompanying gendhing, but does so more frequently than in the previous section, since the tempo is slower to allow a greater volume of words to be delivered. These words are broken up into manageable lengths of line and one tone is then applied to each line.

In the Anom Suroto version (Recording 4), the description is of a dangerous, unfamiliar forest through which Arjuna and his companions must pass before reaching the kingdom of Madukara. Sixteen lines of narration are delivered between the beginning of sirepan and the next gong, three kenongan later. The gamelan then proceed directly to inggah "Sembung Gilang", so the narration continues as before, but selecting tones now from "Sembung Gilang" instead of "Gambir Sawit". Figure V-7, below, gives the selected tone for each line of narration in the passage just described. Its position approximates as closely as possible to the point at which it begins. An 'x' indicates

speech-voice from which no specific single pitch can be extracted. Although the balungan instruments are not playing, a notation of the balungan gendhing here serves as an essential reference:

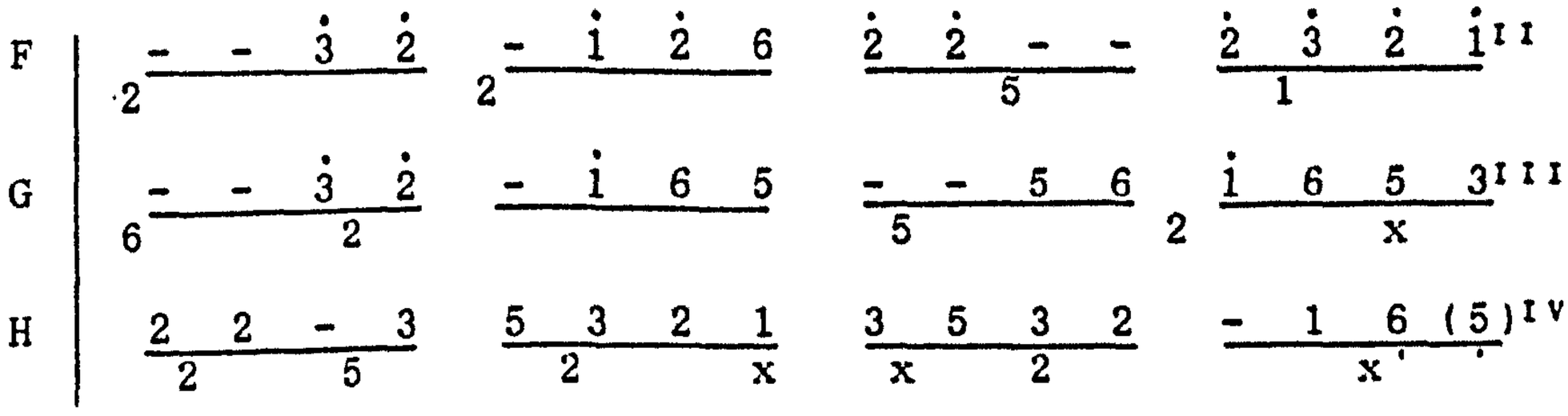



Figure V-7

(transcribed from Recording 4)

Sometimes the selected tone is anticipatory (as in the tone 1 before the kenong at gatra F-d) and sometimes it echoes a principal tone from the gendhing (the 5 at gatra G-c). At other times the tone is not selected from the balungan gendhing, but from the garap. Thus at gatra F-c/d and H-a/b, the tone selected at the mid-point in each case is 5, since the garap is "puthut gelut" and rebab and gendèr must therefore play to 5 at that point. The 6 at gatra G-a provides another illustration, since it again marks the path of the rebab (and of the gérongan in a full rendition).

Finally, to give an idea of how the dhalang incorporates his text, I include its first four lines in

Figure V-8, below, where they are comfortably contained in the space of one kenongan:

F-a: - - 3 2
(2) Minangka madyaning cariyos anenggih punika ta warnané

F-b: - 1 2 6
(2) ingkang ana jroning wana tribasara

F-c: 2 2 - -
(5)Mila wasta wana Tribasara. Tri telu basara bebaya

F-d: 2 3 2 1
(1)Nyata lamun madyaning alas wonten bebaya tigang prekawis

Figure V-8

(transcribed from Recording 4)[7]

As is demonstrated by the use of inggah "Sembung Gilang" (see Figure V-7, above), the broadening of Court rules to include inggah sections during narration is possible because the dhalang can simply adjust his selection of tones according to whichever gendhing is being played at the time. Although in practice this is effected by prior arrangement or the mutually long experience forged between a dhalang and his musicians, theoretically it could still happen spontaneously.

This is not true, however, of my final example of the dhalang's role in interpretation, which is again taken from the Anom Suroto recording. It is the insertion of musical material from another context into the main framework of the gendhing, and provides yet another means by which the dhalang can enhance the situation on the screen. In this

particular case, the dhalang is allowing the newly arrived clowns an opportunity to dance around, and the specific borrowing is the kébar section from the "Gambyong" dance (see sections V-7 to V-9). In that context it is usually played in pélog pathet nem (in Solo at least), although it is equally viable, as here, in sléndro sanga. It is inserted between successive repeats of the mérong cycle, and is approached via the following transition (angkatan kébar) played on the saron group:

D-a/b: 2 2 - 3 5 3 2 1

D-c/d: 3 5 36 5 3 2 36 5 1 6 2 1 6 (5)

Figure V-9

(transcribed from Recording 4)

The balungan gendhing of the kébar section then makes its own reference to "Gambir Sawit" in the form of quoting two gatra from the beginning of the mérong. In the original dance context this progression is known as mérong-kébar, and involves direct changes of irama (i.e. from irama 1/2 to 1/4 and back) with no transition. This is indicated in Figure V-10 by the extra space between the tones of the balungan gendhing.

Kébar:

6 6 6 5 6 6 6 2 6 6 6 5 6 6 6 1) (x2)

- 3 - 5 $\overline{36}$ 5 3 2 $\overline{36}$ 5 1 6 2 1 6 (5)

Mérong:

- - - - - - - 5 - 2 - 3 - 5 - 6

- 3 - 3 $\overline{36}$ 5 3 2 $\overline{36}$ 5 1 6 2 1 6 (5)

Figure V-10

(transcribed from Recording 4)

This short dance episode is accompanied by frequent strokes on the metal plates (kepyak), until the third reference to the mérong of "Gambir Sawit" continues with the gendhing itself instead of reverting to kébar, thereby bringing the borrowed section to a close.

Wayang kulit is certainly not the only context in which this inserting of external material can occur, but it is a significant one in view of the formerly more restrictive Court rules. Yet in considering the former situation, it should not be forgotten that the dhalang have been able to broaden their techniques for manipulating the gamelan accompaniment to wayang because of room for expansion and flexibility within the system tradition has provided. It is clearly an oversimplification to say that formerly the system was straightforward whereas now it is complex, but the trend it describes is real enough, and "Gambir Sawit" has provided a fertile case in point.

V-4: Bedhaya and Srimpi "Gambir Sawit" : Background

The other main context for which the gamelan provides accompaniment is dance, and "Gambir Sawit" has found its way into two important kinds of Javanese dance, bedhaya-srimpi and gambyong. I shall examine the gambyong versions in three sections later in the chapter, concentrating for the present on the use of "Gambir Sawit" to accompany bedhaya and srimpi.

Both are slow, graceful Court dances performed by young female dancers, nine for Kraton versions of the bedhaya, and four for srimpi. The terms bedhaya and srimpi refer to certain Court offices and to the young unmarried girls employed in them, as well as to the refined dances they perform as part of their duties. In addition to official duties, dancing, and - if honoured with selection - concubinary obligations, these two groups of young women prepare offerings (sesaji), refreshments (caos dahar) and look after the Court heirlooms (pusaka). They would have the status of "abdi dalem" (Court servant) and could count themselves among the symbols of their sultan's power and prosperity (see Rahayu and Prihatini 1988:6).

The slowness and grace so immediately evident to any observer of the bedhaya-srimpi dances requires a high degree of suppleness and muscular control on the part of the performers, together with perfect uniformity of figure and costume. For these reasons, most dancers would begin to perform regularly at the age of about twelve, and cease doing so in their mid-twenties at the latest (Geertz

1960:284). Now that the dances have spread outside the Courts and are included, for example, in the teaching programmes of the cultural academies, dancers tend to retain their abilities for longer, and do not need an official Court background to demonstrate or perform them.

Although the forms of bedhaya and srimpi were in existence before Yogya and Solo styles were separately identifiable (Soedarsono 1974:41), the specific items involving "Gambir Sawit" are more recent and, according to Weda Pradangga, were created in the Solo Kraton. In the case of "Srimpi Gambir Sawit" there is the following entry:

"10. Beksa sarimpi gendhing Gambirsawit, kalajengaken Ladrang Gonjang-ganjing, raras Pl. Nem. lyasan ing tahun 1771, sinangkalan Jalmakuda Maharsi Narendra Putra. Sareng jumeneng dalem P.B.IX rarasipun lajeng Sl. pt. Sanga" (Warsadiningrat 1979:77).

Walton translates as follows:

"10. The srimpi dance [accompanied by] Gendhing Gambir Sawit, followed by Ladrang, laras pelog pathet nem. This dance was choreographed in the year 1771 A.J. [1843 A.D.], coded with the chronogram Jalmakuda Maharsi Narendra Putra ['man, horse, priest, and son of the king']'. When Paku Buwana IX was crowned King, this gendhing was changed to laras slendro pathet sanga". (Walton 1987:135).

The system of dating used in the above citation is one of chronograms (sengkala). Warsadiningrat uses them throughout Weda Pradangga for historical events, ceremonies and origins of certain gendhing or their usages in particular contexts. In the case of the bedhaya-srimpi

repertoire, chronograms are contained in the texts sung by the accompanying unison chorus. Although the dates are sometimes changed (see Warsadiningrat 1979:73-5 for a few examples), no such alterations are indicated for those relating to "Gambir Sawit".

The system works by associating numbers with particular words. The associations for Srimpi "Gambir Sawit" are Jalma (1) Kuda (7) Maharsi (7) Naréndraputra (1), giving a date in the Javanese calendrical system of 1771 AJ ( = Javanese years). In fact, the chronograms give the constituent numbers in reverse order, although this is not reflected in the palindromic arrangement of "1771". In the course of a general description of the sengkala system, Walton (1988:4-6) also points out that chronogram interpretation is not always straightforward. There is, however, no such difficulty in this case - the correct date for 1771 AJ is 1843 AD (Ibid.:135) and not 1847 AD, as the Ensiklopedi Tari Indonesia has it (Depdikbud 1985:7).

Although, in other contexts, "Gambir Sawit" is and has been frequently performed in pélog nem, such is the strength of its sléndro identity in the minds of musicians, that the evidence quoted above - that it began a new context in laras pélog - comes as something of a surprise. Indeed, Mloyowidodo (interview, 30.4.88) stated clearly that Srimpi "Gambir Sawit" could not be performed in pélog unless only pélog instruments were available. Yet according to certain of the texts in Serat Pesindhèn Badhaya

(Depdikbud 1983), not only was Srimpi "Gambir Sawit" not the first usage of "Gambir Sawit" in the bedhaya-srimpi repertoire, but the earlier usage was itself in pélog nem. I refer to the insertion of "Gambir Sawit" into the accompaniment for Bedhaya "Ela-ela". Accordingly, it is possible that the choice of pélog nem and not sléndro sanga for the original Srimpi "Gambir Sawit" could have arisen from the existing model of "Gambir Sawit" in Bedhaya "Ela-ela".

There are several bedhaya and srimpi dances that use Gendhing "Ela-ela", but not all of them go on to incorporate "Gambir Sawit". Those which do (see the relevant Javanese texts in Depdikbud 1983:129-131; 184-186; 676-678; 726-728) share the earliest of the chronograms associated with Bedhaya "Ela-ela", namely "Pawaka Ro Wiku Raja" = 1723 A.J. (1796 A.D.), indicating that "Gambir Sawit" was already part of the bedhaya-srimpi repertoire about half a century before first receiving a separate choreography of its own. This same chronogram can be found in Weda Pradangga (Walton 1987:112), where the laras and pathet of "Bedhaya Ela-ela" are given as pélog nem. No mention of "Gambir Sawit" is made, but all the corresponding texts in Serat Pesindhen Badhaya do mention it. Thus, in marrying information from the two sources, it is logical to conclude that "Gambir Sawit" could have been first used in the bedhaya-srimpi repertoire in or before 1796 A.D., and that this is the first chronological documentary evidence of "Gambir Sawit" being played in

pélog nem. In fact, the practice of inserting "Gambir Sawit" into Bedhaya "Ela-ela" survives to this day, albeit in reduced form: the Martopangrawit notation for Bedhaya "Ela-ela" incorporates just the inggah of "Gambir Sawit" (1982/3:30-31).

In contrast to the Srimpi and Bedhaya "Ela-ela" versions, Bedhaya "Gambir Sawit" was in sléndro sanga from the beginning, according to Warsadiningrat (1979:83). Walton translates the relevant passage as follows:

> "3. The bedhaya dance [accompanied by] Gendhing Mangun Arja (Gambir Sawit Bedhaya), followed by Ladrang Utama, laras slendro pathet sanga, choreographed in 1788 A.D. [1859 A.D.], coded with the chronogram Hesthi Murti Dwijawara Sri Narendra ['the purpose of the holy man Sri Narendra']"
>
> (Walton 1987:144).

Like its equivalent for Srimpi "Gambir Sawit", the above reference for Bedhaya "Gambir Sawit" occurs in a list of bedhaya and srimpi dances either choreographed or in some way reorganised under the auspices of particular rulers on, before, or after their coronations. Accordingly, Paku Buwana IX changed the laras and pathet of Srimpi "Gambir Sawit" to sléndro sanga upon his coronation in 1861 A.D., and, approximately two years beforehand, instigated the creation of Bedhaya "Gambir Sawit" in the same laras and pathet. This clear attribution of both ruler and date solves a problem of chronogram interpretation raised in the Serat Pesindhen Badhaya (Depdikbud 1983), where the chronogram "Hesthi Murti Dwijawara Sri Narendra" is given

two different solutions. The first (Depdikbud 1983:288) gives the Javanese year as 1718, and the second (Ibid:559) gives 1788, which in the light of the Warsadiningrat reference, is clearly the correct one.

According to the evidence of Warsadiningrat given above, there was a brief period just before the coronation of Paku Buwana IX during which Srimpi and Bedhaya "Gambir Sawit" were distinguishable by laras and pathet, as well as by the still applicable distinctions of text, repetition procedure and following piece. These are further underlined by the differences between the actual dances, although interpretations concerning the number of dancers and the symbolism of their movements have no direct effect on the music itself and need not detain us here.

I should mention, however, that the bedhaya and srimpi dances accompanied by "Gambir Sawit" are regarded as among the easiest of the repertoire (Rahayu and Prihatini 1988:16). Although a complete performance of "Gambir Sawit" would last up to an hour, the movements are so basic and so frequently repeated that the progression as a whole is easy to memorise. This fundamental simplicity also applies to the positions of the dancers in relation to each other, and to the transitions from one group position to another (Ibid:17). Srimpi "Gambir Sawit" is thus more useful for the instruction of young, inexperienced dancers than for full performance. Indeed, performances as such are extremely rare. Not for nothing is the above mentioned STSI

document (Rahayu and Prihatini 1988) labelled "Laporan Penggalian" ('report on an excavation').[8]

## V-5: Background to the Texts and Overall Structure

It is in the vocal rather than the instrumental realm that the more marked distinctions between bedhaya-srimpi and klenèngan versions of "Gambir Sawit" may be found. Vocal aspects determine the use of the text and extend to the distribution of the singers, their melodic patterns and the way they are used in different sections of the dance.

The texts are specific to the dances and provide a convenient method of distinguishing them. Indeed, the words "Gambir Sawit" are frequently dropped from the title, leaving simply Srimpi "Jalma Kuda" or Bedhaya "Mangun Arja". Sometimes the piece itself is referred to simply as Gendhing "Jalma Kuda" or Gendhing "Mangun Arja" (Depdikbud 1983:559). In each case "Jalma Kuda" and "Mangun Arja" are the first words of the respective texts for that part of the dance accompanied by "Gambir Sawit", and "Jalma Kuda" is part of the chronogram by which the text and choreography of Srimpi "Gambir Sawit" have been dated. In informal conversations, the most common references in this context are to "Gambir Sawit Jalma Kuda" or "Gambir Sawit Mangun Arja", which neatly encapsulates both the similarity and the distinction.

The texts and musical divisions for both dances are in four principal sections and are listed below.

i) Pathetan: the dancers enter the main performing area.

ii) Gendhing: "Gambir Sawit".

iii) Ladrang: "Gonjang-ganjing" or "Utama".

iv) Pathetan: the dancers exit.

A group of three pathetan is designated for the opening section of Srimpi "Gambir Sawit", namely "Sanga Wantah", "Sanga Ngelik" and "Sendhon Abimanyu" (notations by Probohardjono can be found in Becker 1984:461, 462 and 467). In this context there is a vocal part for the pathetan, sung by male voices in unison. Whether or not all three pieces are used depends on how long the dancers take to reach the main performing area (Suraji, interview, 7.4.88).

The same pathetan are ascribed to Bedhaya "Gambir Sawit", but on both the recordings available (SMKI, 13.10.88 and Mangkunegaran, 21.10.88) the third pathetan is omitted. This also happens on the first of the two recordings available for Srimpi "Gambir Sawit" (STSI at RRI Surakarta, 23.3.86). The second Srimpi recording, made by Ki Nartosabdho's group "Condong Raos" and included here as Recording 5 (Ira-Record WD-510), uses only Pathetan "Sanga Wantah" and does not employ the vocal part. A notation with texts of the three pathetan for bedhaya-srimpi "Gambir Sawit" can be found in Rahayu and Prihatini (1988: 157-8). The same source indicates that only Pathetan "Sanga Wantah" and "Sanga Ngelik" would be used at the end of the dance,

although neither of the recordings mentioned above in fact does so. The reasons were most likely limited recording time and the fact that they were not actually accompanying the dance.

After the opening pathetan, Srimpi "Gambir Sawit" employs a short monologue (pocapan), announcing the presentation of the dance and describing the performers. According to Suraji (interview, 7.4.88), there is no equivalent pocapan for the bedhaya version.

The respective texts for the main central sections of the two dances are presented in a number of different versions in Serat Pesindhen Badhaya (Depdikbud 1983). Some carry more verses for the Ladrang sections than others - indeed, two of the texts for "Mangun Arja"(Ibid:236-7, 691-3) indicate an extra section to be accompanied by Ladrang "Kembang Tanjung". It is this section of text that Martopangrawit ascribes to Ladrang "Utama" (1982/3:42-4), although Serat Pesindhen Bedhaya gives another ten verses for this Ladrang (Depdikbud 1983:237, for example). I shall confine the following discussion to texts and notations in the Martopangrawit source, since they either provided the material for the recordings cited, or, as in the Narto Sabdho version, they correspond to it.[9]

The texts contain abundant literary devices and word-riddles (wangsalan). They consist of a series of verses with a syllable structure familiar to us from the texts used by the solo sindhèn in klenèngan and wayang kulit, only with two frequently used additional phrases (isèn-

isèn) sung to the words "andhé" and "babo". A verse from the main Gendhing section has twelve syllables, with two of its four-syllable groups repeated, as in this, the first verse of "Gambir Sawit Jalma Kuda":[10]

"Jalma kuda, babo, Jalma kuda
Maharsi Naréndra Putra
Réndra Putra."

(Martopangrawit 1982/3:36)

In fact, each verse of text is set astride the end of one gongan of "Gambir Sawit" and the beginning of the next. In this case, the repeat of the last four syllables ("Réndra Putra") fills in the passage where the tempo was too fast at the beginning of the piece to allow the singers to enter. This is valid for the sections of both dances accompanied by "Gambir Sawit"; in the Ladrang sections, there are two sets of twelve syllables to each verse.

In Srimpi "Gambir Sawit" the following Ladrang is "Gonjang-ganjing" and in the Bedhaya version it is Ladrang "Utama". The following wangsalan are taken from the latter:

"Babo, Masjid Sunda, pakaryaning dwijawara
babo, babo, nggarjitèng tyas mandheg ing kéblat memuja
babo, babo, nggarjitèng tyas .....andhé."

(Martopangrawit 1982/3:43)[11]

Both the above Ladrang have three gongan in bedhaya-srimpi, each complete play-through being covered by one verse of text. Compared with the "Gambir Sawit" sections, there is less repetition of the principal words, but a higher instance of additional phrases ("babo").

From the distinguishing aspects of text and following Ladrang in the music of Bedhaya and Srimpi "Gambir Sawit", I now move on to how the gendhing itself adapts to the bedhaya-srimpi context, beginning with a necessary clarification of the terms 'sindhènan' and 'bedhayan'.

## V-6: The Music of "Gambir Sawit" in Bedhaya-Srimpi

The text is sung by a unison chorus of both male and female singers together. Their singing is referred to as 'sindhènan', as in the title of the relevant notations by Martopangrawit (1982/3): Gending dan Sindenan Bedaya Srimpi. As previously noted, the Javanese have another use for the term 'sindhènan', namely for the singing of the solo sindhèn, so there is a need for caution when using these terms.

Another case in point is the word 'bedhayan', which refers to a particular kind of garap (interpretation, treatment) in which a gamelan piece is performed in the style of an accompanient for bedhaya-srimpi. Even though there are no actual dancers present, the most distinctive aspect of the accompaniment (i.e. the unison sindhènan) is employed as if there were. Confusion can arise because the term 'bedhayan' may apply equally to Srimpi and to Bedhaya versions of gendhing. Thus, Srimpi "Gambir Sawit" can be called Bedhayan "Gambir Sawit", if performed in bedhayan style, as is indicated on the original cassette sleeve of Recording 5.

The unison male and female voices sing throughout the Gendhing and Ladrang sections of the dance, never dividing into solo female voice (sindhèn) and male chorus (gérong) as in klenèngan or wayang kulit. The number of text repetitions within each verse is fixed, and their divisions cannot be varied as they may be by a solo voice.

The melodic patterns involved fall between those characteristic of the solo sindhèn and the gérongan, but without those aspects of ornamentation, variation and relative rhythmic independence that keep the two lines distinct and separate in other contexts. The requirement of unison, at a faster tempo than for klenèngan, results in a melodic line that resembles a simplified gérongan, while maintaining the cengkok sindhèn feature of delaying the final syllable until after the destination tone. Figure V-II is taken from the first gongan of the Gendhing section of Srimpi "Gambir Sawit", and includes the equivalent melody line for the gérongan as a reference for comparison.

B-c/d: 2 2 - - 2 3 2 1)[II]

Sindhènan: - - 2 - 3 | 2 3 2 - 1
Jal—— | ma ku———

(Gérongan: - - 2 2 232 | - 2 2 -11 231)

C-a/b: - - 3 2 - 1 6 5

Sindhènan: 1 - 6 1 2 | 6 - 5 5
da——— | ba——— bo

(Gérongan: - - 3 3 352 | - 6 i -2616 5)

Figure V-11

(Sindhènan: Martopangrawit 1982/3:34)

(Gérongan: transcribed from Recording 1)

Also like the solo sindhèn, this sindhènan enters as soon as the irama allows it to do so ( i.e. approaching the second kenong), rather than waiting until the second gongan as the gérongan would do (the tempo is in any case faster than the klenèngan, so the irama takes less time to settle).

As in other contexts, it is the kendhang-player who carries the responsibility of setting an appropriate tempo. In bedhaya-srimpi it is faster than in klenèngan, more on a par with the tempo of the mérong in wayang kulit renditions, despite using only the basic klenèngan pattern with kendhangan I for both mérong and inggah in irama 1/4. One of the reasons given for this was the danger of overstretching the slow muscular control required of the dancers (Sutikno, interview, 12.3.88). A second reason was to make the long vocal phrases easier for the singers.

According to Suraji (interview, 7.4.88), teachers at STSI Solo introduce the bedhayan early in their vocal training programme because of the exercise it affords for good breathing habits.

The balungan gendhing for "Gambir Sawit" in this context is the same as the one given by Mloyowidodo (1976 I:82-3), and serves for both the Bedhaya and Srimpi versions. In his notation for Bedhaya "Gambir Sawit", Martopangrawit (1982/3:41-44) provides actual notation only for the following Ladrang, giving just the text of the section accompanied by "Gambir Sawit": "lagunipun sami Gambirsawit Srimpi" ('the melody is the same as for Srimpi Gambir Sawit', Ibid:41). However, as previously mentioned, the following Ladrang is not the only musical distinction between Bedhaya and Srimpi "Gambir Sawit" - there is also the question of how many times the formal sections of the piece are repeated.

For Srimpi "Gambir Sawit", Martopangrawit presents six verses for the "Gendhing" section (1982/3:36), but does not indicate the position of the ngelik, telling us only that the sixth verse should be sung to the inggah. We do, however, have the evidence of the recordings by STSI Solo (23.3.86) and "Condhong Raos" (Recording 5), which is summarised below in Figure V-12. Here the left hand column gives the verse number in Martopangrawit (1982/3:36), and initial letters designate the formal sections mérong (M), ngelik (N), ompak inggah (OI) and inggah (I).

| Verse | STSI | Recording 5 |
|---|---|---|
| 1 | M | M |
| 2 | M | M |
| 3 | M | M |
| 4 | N | - |
| 5 | OI-I | N |
| 6 | - | OI-I |

Figure V-12

Both performances use only five verses, missing out the sixth and fourth verse respectively. Both go to ngelik after three verses and use only one gongan of the inggah before proceeding to the following Ladrang section. The Ladrang itself is played only twice in each rendition, instead of the eleven times required by the full text. Omissions made here because of the constraints of broadcasting would not be possible in the original dance context.

The two available recordings of Bedhaya "Gambir Sawit" are identical to each other with respect to formal procedure. This is hardly surprising, since the performances took place within eight days of each other (SMKI, 13.10.88 and Mangkunegaran, 21.10.88), and involved a number of the same musicians. When compared to the "Gendhing" sections of the srimpi performances, however, two simple but significant differences emerge.

| Gongan | Srimpi | Bedhaya |
|---|---|---|
| 1 | M | M |
| 2 | M | M |
| 3 | M | N |
| 4 | N | M |
| 5 | OI-I | M |
| 6 | | N |
| 7 | | OI |
| 8 | | I |
| 9 | | I |
| 10 | | I |

Figure V-13

Firstly, the bedhaya version is longer - there are ten verses in the "Gendhing" section. In fact, Martopangrawit provides three more verses of text for the inggah (Martopangrawit 1982/3:41) but the recordings omit numbers four to six. In Srimpi "Gambir Sawit" only one verse is allotted to both ompak inggah and inggah.

Secondly, the ngelik section of the bedhaya is performed twice (the only version in the corpus in which this happens), with the first time positioned after only two verses. The significance of this is twofold - it allows the dancers to keep track of which gongan they have reached, and it distinguishes the two dances from each other. Taken together, these two factors gain a third point of significance, in that there are possible historical implications. According to Perlman, Martopangrawit has made the following observation:

> "Gambirsawit was given a ngelik relatively recently. to aid the usually young and musically-unsophisticated girls who would dance srimpi to this gendhing".
>
> (Perlman 1986:21)

Thus, young dancers would keep their place by counting gongan, and would know that a certain number had passed when the gamelan went to ngelik. Its different position in the bedhaya version may well point to the necessity of avoiding confusion with the srimpi, especially since the "young and musically-unsophisticated girls" who danced the srimpi were also candidates for the office of 'bedhaya' ('putri-putri yang magang ... sebagai golongan bedaya' - Rahayu and Prihatini 1988:5). Unfortunately there are no indications as to how they would keep track of the Ladrang sections - Martopangrawit gives eleven verses for Srimpi "Gambir Sawit" (1982/3:38-9) and fourteen for the bedhaya version (Ibid:42-4).

Faster tempo and subordination to the vocal line are the main factors that affect the different parts of the ensemble. According to Harjito (interview, 12.11.88) the tempo is sometimes in the uncomfortable slot between irama 1/4 and irama 1/2, especially in STSI, where, he felt, there are several drummers who take it too fast. In this situation gendèran can be quite difficult - the realising patterns ('wiletan') cannot always be complete.

The rebab, however, can adjust more readily to different tempi, simply by making the wiletan less ornate and thus more in keeping with the simplified nature of the vocal line. Suraji (interview, 7.4.88) recalled a bedhayan class given by Martopangrawit, in which he was unaware of the need for this, and was directly instructed to simplify his playing. He added that if the tempo were too fast - the

"uncomfortable slot" mentioned by Harjito - those who were playing instruments at the fastest pulse, such as gambang, gendèr penerus or bonang penerus, may play patterns for irama 1/2 simultaneously with the irama 1/4 patterns of other players. To facilitate this, the bonang barung plays mipil lamba instead of mipil rangkep, as happens in the Gendhing section of Srimpi "Gambir Sawit" (Recording 5).

Despite this "quickening" effect on some parts of the ensemble, the feeling (rasa) of the bedhaya-srimpi repertoire lies in the grace and elegance of the dance and vocal line. According to Supanggah (interview, 10.12.88), musicians regard it as 'serius' rather than 'gobyog' (used here in the sense of "lively" or "cheerful"), even when a piece capable of light-hearted interpretation such as "Gambir Sawit" is being used. For this and other reasons, this area of the repertoire provides something of a contrast with the next context of use for "Gambir Sawit", that of the "Gambyong" dance.

## V-7: General Background to "Tari Gambyong"

In the "Gambyong" dance (IND - Tari, JAV - Gambyong) the number of dancers is not fixed, so it may be given either by one or by several dancers employing the same movements. Although there is no one version in terms of either choreography or music, its most characteristic movements are the lively and flirtatious ones accompanied by the dance-drum, ciblon. One result of this is that "Tari Gambyong" is applicable to a much wider variety of social

contexts than bedhaya-srimpi "Gambir Sawit". This stems as much from historical and social associations as from musical aspects, as the following brief review of the general background shows.

According to a number of sources, the term 'gambyong' was originally the name of a dancer. The Babad Sala (Sayid 1984:142) mentions that a street dancer and singer (tlèdhèk) called "Gambyong" was known to the Court of Paku Buwana IV (reigned 1788-1820). Other sources attribute the name to a dancer who lived at the time of Paku Buwana IX (1861-1893). Sedyawati (1984:130) gives the full name of this dancer as "Mas Ajeng Gambyong", saying in addition that she gave her name to a dance that was originally called "Glondrong", as the Ensiklopedi Tari Indonesia confirms (Depdikbud 1985:11). The dancer Mas Ajeng Gambyong is, however, most probably associated only with one particular version of "Tari Gambyong" - the origins of the dance itself undoubtedly lie further back in history. Indeed, there is mention of the term in the Centhini:

"26.....Doelsoeboer lan bodjonira
nedja miloe naoerani
mantengah ngambjong singir
kang goemawang andoedoeloe
seseg tan antoek marga
migag-migeg sroe kapipit..."

(Soeradipoera 1912-15 I-II:5)

('Dulsubur and his wife entered the arena and danced the gambyong dance. All those watching were pressed together, rocking back and forth until there was no space left').

Although its development has gone largely undocumented

until more concrete aspects of it fall within living memory, the above passage supports a general consensus among musicians and choreographers that the origins of "Tari Gambyong" lie outside the Courts.

It would therefore be false to suggest that "Tari Gambyong" only became popular more recently when taken up by the Courts. Indeed, it was precisely because it was "popular" ('of the people') that the Courts in Solo did not develop the dance at first.[12] According to Rono Suripto (interview, 16.6.88), its traditional associations with the street (in the sense of both itinerant performance and prostitution) meant that the nobility considered "Tari Gambyong" beneath their dignity - they could not perform movements designed specifically to attract passers-by.

This attitude changed only gradually. Suripto also reported that, at the time of Mangkunegara IV or V (i.e. in the second half of the 19th century), a dancer named "Gambyong" was invited to dance in the Mangkunegaran Palace, but only in the Prince's quarters (Balai Pèni) and not in the main pendhapa (pavilion). Widyastuti (1985/6:12) reports that in the 1930s, "Tari Gambyong" was already being given at the Solo Kraton, but again not in the main area, and when, in the Mangkunegaran, performances did graduate to the main pendhapa, it was only for the entertainment of unofficial guests.

It was not until after Indonesian Independence that the ladies of the nobility began to study "Tari Gambyong"

seriously. They were able to accommodate their former attitude by interpreting the function and movements of the dance in such a way as to render it worthy of performance at Court. According to Tarwo Suwargio (28.5.88), this new standpoint allowed the dance to be studied independently of the character and lifestyle of its original exponents - the movements were interpreted simply as young girls making themselves up to look attractive.[13]

This was the background to the creation of a specific form of "Gambyong" dance at the Mangkunegaran, namely "Tari Gambyong Paréanom", which uses "Gambir Sawit" pélog nem as the main ingredient of its accompaniment. It was the work of the prominent dancer Ibu Ngabehi Minto Laras, and was first performed in 1950 in the main pendhapa (Widyastuti 1985/6:12). Frequent performances followed, and the refinement of the movements it represented led to its greater acceptance in aristocratic circles outside the Court.

The accompaniment to this "Gambyong" dance is fixed, not just in terms of using a particular gendhing ("Gambir Sawit"), but in the use of its form to determine the progress of the dance. Also, certain aspects were revised in order to disguise its origins. The revisions included introducing dancers who did not also function as singers, as the street performers had (Widyastuti, Ibid:21). Such developments also ensured that more prospective performers were able to study one particular version. As an additional refinement, more sections were added, so that the

"Gambyong" content was balanced with already acceptable Court practices.

The occasion of the first performance was an important Palace wedding in 1950, that of Gusti Siti Nurul, the younger sister of Mangkunegara VIII. The dance took about forty-five minutes to perform, and was subsequently presented in full on several occasions during the following decade (Widyastuti 1985/6:23). Since that time its length has been reduced, and nowadays it takes only ten to fifteen minutes, as witness one of the frequent performances for tourists on 29.3.88. Suripto (interview, 23.6.88) explained that the original longer versions allowed the movements to become more refined, but many spectators became restless. By reducing the number of movements and their repetitions, all the sections of the dance could be retained and the performances could still be entertaining and enjoyable.

Developments in the 1970s concerning versions of "Tari Gambyong Paréanom" include one by the eminent choreographer S.Ngaliman in 1973, and, in 1975, a reworking at STSI Solo that reduced the ciblon section to just two gongan. For a performance in London in 1979, this "two gongan" version was reduced still further to a complete item lasting just five minutes.

Thus, from origins among the people and street performers of Central Java, "Tari Gambyong" gradually became a Court dance, and has now been taken up by independent choreographers and educational institutions. As

each thread of development emerged, it did so alongside the existing ones, so that "Tari Gambyong" can now be found in a great variety of social contexts. These include weddings, birthday celebrations and public holidays, as well as social dancing parties (tayuban). It has also been used among the introductory items to Wayang Orang performances, such as those given at Sriwedari in Solo. Since becoming a Court dance, "Tari Gambyong" has been performed frequently for foreign guests, official visitors and for social activities to do with Government projects.

The connecting thread in all these contexts is that of entertainment, a sign that the dance's "popular" roots are still present in any performance of it.

V-8: The Forms of "Gambir Sawit" in "Tari Gambyong"

The history of a dance is not necessarily also the history of a particular accompaniment for it, yet the associations between "Tari Gambyong" and "Gambir Sawit" are undeniably strong. There are two broad categories of "Gambyong" dance, the one based on Ladrang form ("Gambyong Pangkur", for example) and the other based on the form gendhing kethuk 2 minggah 4. In this latter category, the overwhelming majority use "Gambir Sawit" as the gendhing in question, including all the specifically choreographed versions mentioned in the previous section.

Within each version, formal aspects are again flexible in order to accommodate requirements - much more so than in the bedhaya-srimpi repertoire, where the dance

operates more on its own terms. "Tari Gambyong", for instance, is not tied to a certain length of text. Instead, the principal authority is the kendhang, especially in the ciblon section, where the dancers' movements proceed in strict accord with the kendhang patterns. I cite a particular section here, because some versions incorporate sections other than those accompanied by the main gendhing. As a result, the following discussion is intended as a clarification of the extent to which "Gambir Sawit" is used in the available performances of "Tari Gambyong".

"Tari Gambyong Paréanom Mangkunegaran" is the longest of these, and the one which makes the most extensive use of "Gambir Sawit". The complete progression runs as follows, including two identical outer sections which involve Pathetan "Pélog Nem Jugag" and Ayak-ayakan "Pélog Nem":

Pathetan Jugag
Ayak-ayakan (x10)
Pathetan Jugag

1.Gendhing Gambir Sawit Kethuk 2 (x4)
2.Kébar (x1)
3.Mérong kébar (x3)
4.Gendhing Gambir Sawit Kethuk 4 (x5)
5.Kébar (x4)
6.Gendhing Gambir Sawit Kethuk 4 (x6)

Pathetan Jugag
Ayak-ayakan (x10)
Pathetan Jugag

Figure V-14

(from Widyastuti 1985/6:110)

The middle section of the dance (numbers 1 to 6 in Figure V-14) uses all of "Gambir Sawit" pélog nem. The details of each numbered item are as follows:

1. - i. Buka rebab for "Gambir Sawit" pélog nem.
   ii. Two gongan of mérong.
   iii. To ngelik at the third gongan.
   iv. Return to mérong (fourth gongan).
   v. Fourth gongan ends with transition to kébar.

Figure V-15

The transition to "kébar" (1-v, above) is called angkatan kébar, and replaces the last two gatra of the mérong while the drummer changes from the large kendhang gendhing to the dance-drum, ciblon.

```
C:      - - 3 2    - 1 6 5    - - 5 6    i 6 5 4)III
D-a/b:  2 2 - 3    5 3 2 1
        |_ -33-3532  3516216(5)IV
           |___angkatan kébar___|
```

Figure V-16

2.- The kébar section is in irama 1/2, and is not related musically to "Gambir Sawit", but represents an influence from Yogyakarta.[14]

3.- The section called mérong-kébar contains the entire kébar section, but also incorporates a short excerpt from the mérong of "Gambir Sawit" (gatra $A^{I}$-a/b). Although only two gatra in length, this excerpt is played in irama 1/4, so the tempo steadies slightly as it approaches. Afterwards the same transition is used as for the initial entry to

kébar. This procedure is summarised below in Figure V-17.

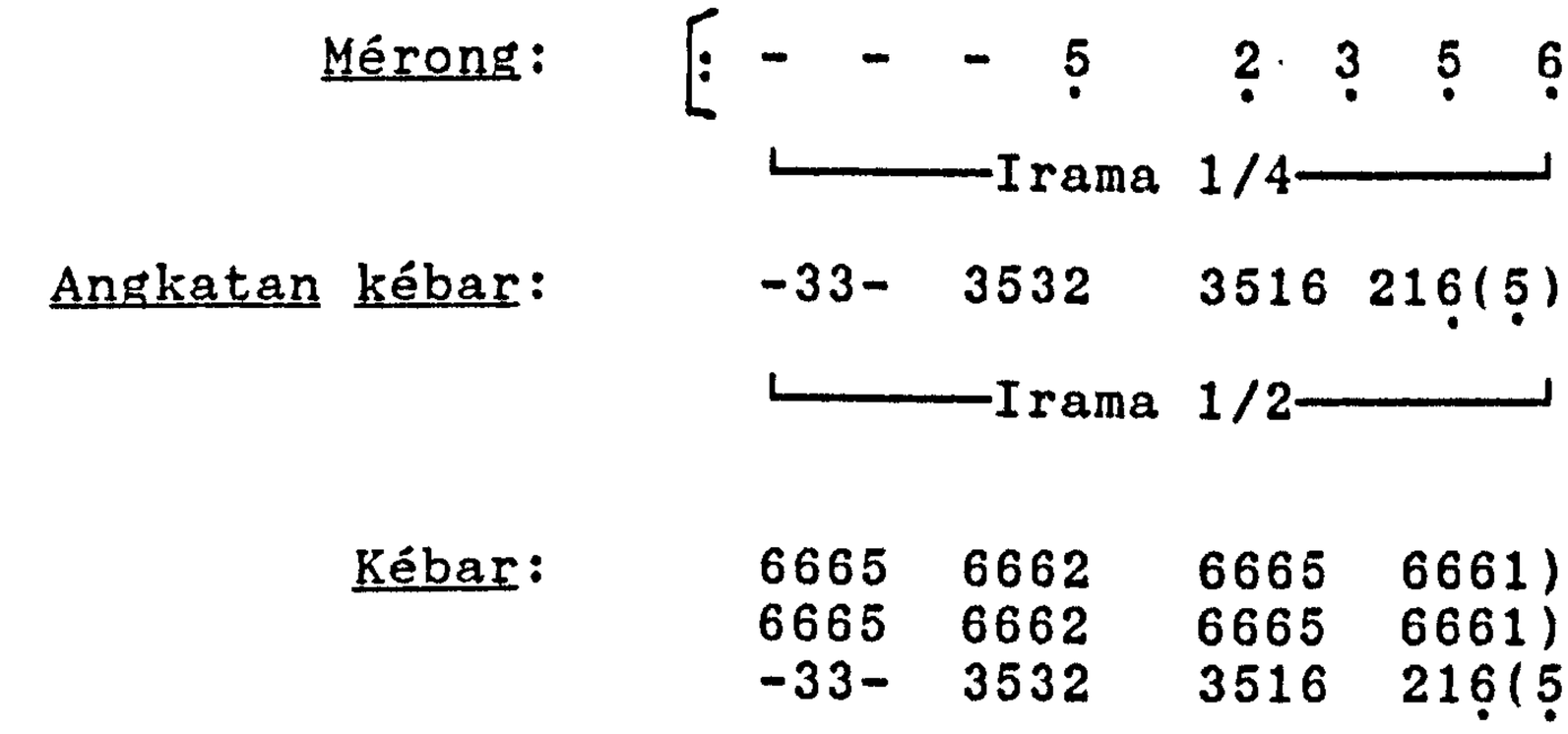



Figure V-17

(transcribed from Archive STSI, 1986).

This is the same passage as Ki Anom Suroto inserts into his wayang kulit performance of "Gambir Sawit" (see section V-3, although his version is in sléndro sanga and not, as here, in pélog nem.

4. - After mérong-kébar has been played three times, it is followed by "Gambir Sawit Pancerana", and it is this form of the piece that is invariably used for this part of "Tari Gambyong". It is also the most extended section to use the kendhang ciblon and contains the group of patterns (sekaran) for that instrument which correspond to the most characteristic movements of the dance (see Appendix 3).

5/6. - A total of eleven gongan of "Pancerana" is interrupted after the first five by a reprise of the kébar section, but without inserting the excerpt from the mérong. Four gongan of kébar are followed by the remaining six of "Pancerana", to complete the middle phase of the dance. The performance concludes as it opened with Pathetan "Jugag",

Ayak-ayakan and a repeat of Pathetan "Jugag", all in pélog nem.

As well as using all the sections of "Gambir Sawit inggah Pancerana", the version described above has the most repetitions of each section. Thus, the commercial recording entitled simply "Gambyong" (Lokananta ACD-045, included here as Recording 6) is considerably shorter even though it too makes use of the whole gendhing. There are no outer sections with Pathetan or Ayak-ayakan, so this version begins directly with the buka rebab of "Gambir Sawit" pélog nem, followed by four gongan of mérong (the third of which goes to ngelik). Up to the end of the third gongan, this rendition proceeds identically to the Mangkunegaran version. It does not then go to kébar, however, but makes use of the ompak inggah of "Gambir Sawit" to proceed straight to inggah "Pancerana":

A[1]: - - - 5̣ 2 3 5 6 2 2 - - 2 3 2 1)[I]

B: - - 3 2 - 1 2 6̣ 2 2 - - 2 3 2 1)[II]

I: - 2 - 1 - 6̣ - 5̣ - 6̣ - 5̣ - 3 - 2)[III]

J-a/b: - 3 - 5 - 2 - 1 → -66- 6542 4565 216(5̣)[IV]
└angkatan ciblon┘

Pancerana: 6 i 6 2 6 i 6 5 etc.

Figure V-18

(transcribed from Recording 6)

"Pancerana" is then played four times, the fourth time including the transition back to the kendhang gendhing that

signals the conclusion.

This version represents a shortening of "Tari Gambyong Mangkunegaran", omitting the pathetan, ayak-ayakan, kébar and mérong-kébar sections and reducing the ciblon section from eleven to four gongan. According to Suraji (interview, 7.4.88), it is often referred to informally as "Gambyong Gambir Sawit" for the simple reason that it makes use of material exclusively from the Gendhing itself.

All the other available performances containing elements of "Gambir Sawit" use a Ladrang in irama 1/2 instead of the mérong of "Gambir Sawit", which means they approach the kébar section without the need to change irama. The recordings on Kusuma KGB-006 and Fajar 9299, for example, use Ladrang "Tirtakencana" pélog nem:

| | | | | | |
|---|---|---|---|---|---|
| Buka bonang: | 1 5 6 1 | 3 2 1 6 | 5 4 2 4 | 5 6 4 (5) | |
| Tirta kencana: | 2 1 2 6 | 2 1 6 5) | 2 1 2 6 | 2 1 6 5) | |
| | 1 5 6 1 | 3 2 1 6) | 5 4 2 4 | 5 6 4 (5) | x2 |
| Kébar: | 6665 | 6662 etc. | | | |

Figure V-19

(transcribed from Kusuma KGB-006)

On the cassette "Jaka Tarub" (Lokananta ACD-068) the Ladrang is "Paréanom", the balungan gendhing of which ends with the same progression as for the transition to kébar (i.e. angkatan kébar).

Paréanom: 6562 6561) 6562 6561) } x2
-33- 3532) 3516 216(5) }

└——angkatan kébar——┘

Figure V-20

(transcribed from Lokananta ACD-068)

All of these last three performances use mérong-kébar (see Figure V-17) followed by ciblon sections with "Gambir Sawit Pancerana" reduced to just two gongan. In the second gongan, the kendhang-player changes from ciblon back to the large kendhang gendhing (just before the third kenong) as if to bring the piece to an end. A change back to the ciblon just before the gong, however, leads to a reprise of the opening Ladrang, and it is this which closes the performance.

Another "two gongan" version is the one devised at STSI Solo in the mid-1970s. The essential differences between this and the versions described above are the opening Ladrang, a return to kébar after the ciblon section with "Pancerana", the drumming patterns (and therefore also the choreography) during ciblon, and the use of a short Lancaran to effect a speedier conclusion. A notation of this form of "Gambyong Paréanom" appears in Tasman (1987:88-90).

This source has reliable notation, but the labelling of the sections is confusing. The section hitherto referred to as "mérong-kébar" is here called 'Pancerana', and the section employing "Gambir Sawit Pancerana" is labelled

simply 'Ciblon'. Furthermore, the opening Ladrang, although entitled "Paréanom", is in fact an adaptation of the last section (sesegan) of Gendhing Bonang "Bremara" pélog lima (see also Mloyowidodo 1976 II:2):

1 2 1 6  1 2 1 5) 1 2 1 6  1 2 1 5)
1 2 1 6  1 2 1 5) 1 2 1 6  4 2 4(5)
3 3 2 3  6 5 3 2) 3 2 1 6  2 1 6 5)
3 3 2 3  6 5 3 2) 3 2 1 6  4 2 4(5)

Figure V-21

(Tasman 1987:88)

This draws attention once more to the problems of being specific in a realm of theoretical generality. Tasman's labellings are inconsistent with others, and I draw attention to them only to indicate which music is being referred to. A similar issue arises with the very title "Gambyong Paréanom". While "Gambyong" refers to the name of the dance, the meaning of "Paréanom" is less certain, since it has several connotations even within this single context.

In one case (Lokananta ACD-068) it is the name of the opening Ladrang. The Mangkunegaran version, however, does not use a Ladrang, yet "Paréanom" is still present in the title of their "Gambyong" dance. Enquiries among Palace officials revealed that in their view, it is a reference to the green and yellow "Paréanom" motif, these being the official colours and symbol of the Mangkunegaran. In their

opinion it was used to distinguish this version of the dance from the various forms it took outside the Palace.

On the Kusuma recording of "Gambyong Paréanom" (KGB-006), however, there is no known connection with the Mangkunegaran and no use of Ladrang "Paréanom". The most likely connection is in the use of inggah "Pancerana", which, it should be remembered, is common to all the versions examined. The point is that the passage in "Pancerana" that corresponds to "Gambir Sawit" is also a transposition of a part of the inggah of Gendhing "Paréanom" (Mloyowidodo 1976 I:121), as noted in section IV-9.

To summarise: there are four basic categories of "Gambyong" dance that employ some form of "Gambir Sawit" in the accompaniment:

1) - "Gambyong Paréanom Mangkunegaran" uses the following main sections: buka, mérong, ngelik, ompak, mérong-kébar and inggah "Pancerana". There are also the following additional sections: Pathetan "Jugag", Ayak-ayakan and kébar (Archival recording, STSI Solo.)

2) - "Gambyong Gambir Sawit" uses all the main sections given above except mérong-kébar. No additional sections (Recording 6).

3) - "Gambyong Paréanom" has mérong-kébar and inggah "Pancerana". An additional Ladrang is employed at the beginning and the end (Kusuma KGB-006 and Fajar 9299).

4) - "Gambyong Paréanom ASKI Surakarta" (now STSI Solo)

uses the same "Gambir Sawit" content as item 3, above. Additional sections are the opening Ladrang, a return to kébar after inggah "Pancerana", and a concluding Lancaran that replaces a reprise of the opening Ladrang. "Pancerana" consists of two gongan only (private recording, 18.7.83).

All the above forms of "Gambyong" accompaniment are in pélog nem. According to both Wakijo (interview, 28.3.88) and Rono Suripto (16.4.88), a sléndro sanga "Gambir Sawit" would be too 'classical' ('rasa klasik') for the spirit of "Tari Gambyong", even in the longer versions which also use the mérong. This brings us to the question of how the gamelan reflects the different forms and lively spirit of "Gambyong". In the following section, a brief comment on the performances that use mérong "Gambir Sawit" is followed by a discussion focused on the interpretation of "Gambir Sawit Pancerana" in this context.

V-9: The Interpretation of "Gambir Sawit" in "Tari Gambyong"

Unlike their bedhaya-srimpi counterparts, the mérong passages in certain versions of "Tari Gambyong" are aurally indistinguishable from their interpretation in klenèngan. Although the dance movements in these sections are akin to those of srimpi (Widyastuti 1985/6:21), there is no accompanying sindhènan, so the irama is not as fast as in bedhaya-srimpi.

This similarity to klenèngan versions holds true for the formal aspects as well. "Gambyong" versions follow the standard klenèngan practice of playing the mérong section

twice followed by the ngelik and a return to mérong before proceeding to other sections. Realisations on separate instruments are also exactly as for klenèngan, including the kendhang, which does not exert its full authority for the dance until either the kébar or the ciblon section, whichever is used first.

The kendhang is therefore the main instrument to consider in the interpretation of inggah "Pancerana" in "Tari Gambyong". Whether directly or via kébar, attention is now focused on the ciblon for the only section of "Gambir Sawit" to be present in all the versions under consideration. As the conveyor of the choreography to the dancer(s), it is through the ciblon that the reworkings of the accompaniment for different versions of the dance are perceptible. In the discussion which follows, the terms 'sekaran' (the changing patterns corresponding to successive dance movements) and 'singgetan' (unchanging patterns that mark the approach of important structural points such as kenong or gong) are retained, since the English word 'pattern' does not distinguish them.

A basic scheme of how sekaran and singgetan interact, together with separate notations for each, are given in Appendix 3. The fundamental ordering procedure for sekaran as used in klenèngan contexts is described in Section III-4, but there are a few distinctions which should be borne in mind when comparing different versions of "Tari Gambyong".

Firstly, the ordering of sekaran is fixed only for the first three, and not the first five as in klenèngan (Suripto, interview, 16.6.88). After this, the choice of which sekaran comes next is a free one, providing that "moving" and "stationary" patterns continue to alternate (Sumarsam, see Becker 1987:198).

Secondly, "Tari Gambyong" has a fixed order for the last gongan of "Pancerana" which is not always applied in klenèngan versions. In a list of twenty-eight sekaran given by Martopangrawit (1972b:151-3), those involved in the last gongan of "Tari Gambyong" are numbers 26a and b (called 'Ménthogan' ('duck-like') and 27 (called 'Wedikèngser'). The change back to kendhang gendhing occurs two gatra before the third kenong stroke, and there is no gérongan, even if it has been present in previous gongan.

The sekaran encountered in the performances available are listed in Figure V-21 below, in the order given by Martopangrawit (1972b:151-3). Their names are supplied where possible (from Widyastuti 1985/6:11-14) and "moving" and "stopping" patterns are distinguished respectively by "ML" (HJ - 'mlampah' = 'to move or walk') and "MD" ( = 'mandheg', 'to stop').

1.Batangan (ML)

2.Pilesan (MD)

3a.
} Laku Telu (ML)
3b.

4.Ukel Pakis (MD)

5a.
} Tumpang Tali (ML)
5b.

6.Tatapan (MD)

7.Prenjakan (ML)

8.Natap (MD)

9.(ML)

10a.
} Piles Udhet (MD)
10b.

11.Lampah Gélo Asta (ML)

15.mBatang dhengkling asta (ML)

16.Ogèk Gélo Kebyok Sampur (MD)

23.Mlampah ngoling Wedikèngser (ML)

26a.
} Ménthogan
26b.

27.Wedikèngser

Figure V-22

These names all correspond to particular dance movements. The sekaran "Ménthogan" and "Wedikèngser" are not distinguished as moving or stationary , since they have a fixed position with respect to the ending procedure. A separate signal (angkatan ménthogan) is played by the ciblon at the end of the penultimate gongan to indicate that "Ménthogan" will be the following sekaran and that the next gongan will be the last.

One clear method by which different versions of "Tari Gambyong" can be distinguished is by the ordering of sekaran in between the fixed opening and ending procedures. A comparison of the Mangkunegaran "Gambyong Paréanom" with "Gambyong" (Recording 6) provides a simple illustration. Of the three phases divided off by vertical lines in Figure V-23, numbers I and III represent those sections where the

sekaran appear in a fixed order:

Mangkunegaran:

1 2 3a/b | 4 5a/b 6 7 8 11 10a/b 15 16 23 | 26a/b 27

Recording 6:

1 2 3a/b | 4 5a/b 6 9 - - - - - - | 26a/b 27

└─I─┘ └──────────II──────────┘ └─III─┘

Figure V-23

Thus the version on Recording 6 employs a different sekaran after the sixth, and one which does not appear at all in the Mangkunegaran version. It is also clear from the sekaran in phase II of the Mangkunegaran performance that the numbering in Martopangrawit (1972:151-3) does not in itself imply any specific order for this stage of the dance, and that sekaran can simply be omitted to produce a different but equally authentic version. In all these cases, the singgetan patterns keep the sekaran separate from each other, ensuring that no lack of continuity results.

A third method of varying the "Gambyong" dance is by reducing the number of repeats for each sekaran. Thus sekaran I ("Batangan") can occupy the appropriate positions throughout the first gongan in one version (Recording 6), while other versions (those on Kusuma KGB-006 and Fajar 9299, for example) use the first four sekaran in the same time. Since these latter versions consist of only two gongan each, they must omit the freely-ordered middle

section of the dance in order to accommodate the beginning and ending rules, so "Ménthogan" is signalled at the end of the first gongan.

These three varying techniques of re-ordering, omission and compression are all exhibited in the STSI Solo version of "Gambyong Paréanom". The principal distinction between this and the other "two gongan" versions is in the second gongan of "Pancerana", where the usual ending procedure is ignored in favour of fitting in more sekaran. There is no change back to the kendhang gendhing, so the ciblon continues right to the end of the second gongan, which concludes with an acceleration of tempo (indicated by the ciblon pattern ngaplak seseg in the penultimate gatra) and a transition back to the kébar section.

It is in this way that the kendhang reflects different versions of the "Gambyong" dance in the ciblon section. This apart, the interpretation of "Gambir Sawit Pancerana" in this context proceeds like a klenèngan rendition, although there is clearly no place for devices which interrupt or delay the progress of the structure, such as andhegan sindhèn.

The remaining observations describe embellishments that enhance the light-hearted spirit of the performance. The first of these is to be found in the balungan instruments. In the first two kenongan of "Pancerana", the saron barung may fill in between the principal tones of the balungan gendhing, linking them smoothly together while the

pancer tone 6 is in operation:

| | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Saron: | $\overline{2}$ | $\overline{45}$ | $\overline{65}$ | $\overline{42}$ | $\overline{12}$ | $\overline{45}$ | $\overline{61}$ | $\overline{31}$ | $\overline{25}$ | $\overline{45}$ | $\overline{65}$ | $\overline{42}$ | $\overline{12}$ | $\overline{45}$ | $\overline{65}$ | $\overline{46}$ | 5 |
| Balungan: | | 6 | | i | | 6 | | 2 | | 6 | | i | | 6 | | 5 | |

Figure V-24

(transcribed from Kusuma KGB-006)

This is usually reserved for the second gongan, as is the case on the Kusuma and Lokananta (ACD-068) recordings cited above. In the latter example, the saron hint at what is to come by playing a short three-note "motif" in the same passage of the first gongan:

| | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Saron: | 456 | --- | 1 | - | 456 | --- | 2 | | -456 | --- | 1 | - | 456 | --- | 5 | |
| Balungan: | 6 | | i | | 6 | | 2 | | 6 | | i | | 6 | | 5 | |

Figure V-25

(transcribed from Lokananta ACD-068)

Returning briefly to Figure V-24, the saron pattern to 2 (1312) is the same as a short interjected phrase (alok) sung by the gérong at the same point. If the saron "motif" in Figure V-25 is the precursor of a more complete progression in the following gongan, then this one for the gérong (given below) is the echo of a more complete version that first occurs during kébar.

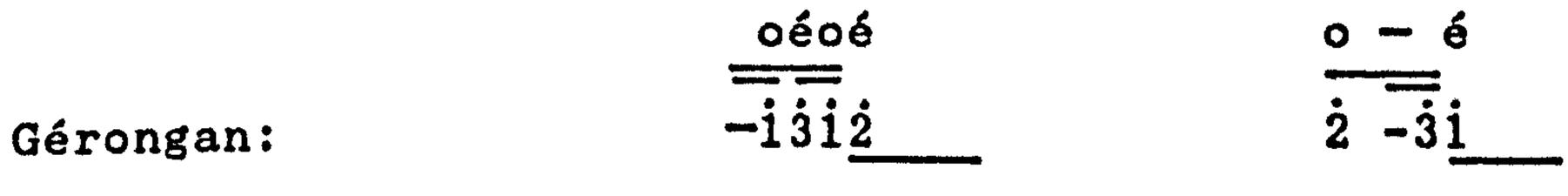



Figure V-26

(transcribed from Lokananta ACD-068)

The use of hand-clapping (keplok) during the first two kenongan of "Pancerana" also serves to underline the lively feeling.

This is the principal object of all these embellishments - to enhance the atmosphere. They are not a necessary part of the gendhing. There is even a sense in which the gendhing is not a necessary part of the dance, even though the above forms of "Gambir Sawit" have such a prominent place in the accompaniment of "Tari Gambyong". According to Wakijo (interview, 28.3.88), the kendhang is the only really essential ingredient in the accompaniment and he himself would frequently rehearse informally that way. The texture is almost as sparse in the next context to be examined, that of santiswara. Here, however, the accompaniment is supporting not a dancer, but an almost continuous and complete vocal line.

## V-10: Santiswara and "Gambir Sawit"

The term 'santiswara' means 'praise in song', the praise concerned being connected exclusively with the Islamic religion (Srihascarya 1981:1). The form 'Santiswara' is one of a number of vocal genres accompanied by a

small ensemble that includes one or more frame-drums called terbang (or trebang), and for this reason the pieces used are also referred to as 'gendhing terbang'. This is, however, a more general term - Santiswara is just one of a number of forms that use gendhing terbang.

Weda Pradangga (Walton 1987:126-8) presents a list of seventy such gendhing terbang attributed to the reign of Paku Buwana V (reigned 1820-23), but goes on to explain that, along with others composed around the same time, they fell into disuse. Indeed, Kunst , in a passage concerned with another frame-drum ensemble called "singir", writes in the past tense:

> "Its repertoire appears to have consisted of typical, more or less Arabian-like 'gendhing terbang' with, in addition, some compositions borrowed from the gamelan (such as Gambir Sawit, Gonjang-ganjing, Lahela, Sinom Pangrawit, Lompong Keli, Sekar Gadung etc.)."
>
> (Kunst 1973 I:217)

However, the passage from Weda Pradangga goes on to describe how these gendhing terbang were revived during the reign of Paku Buwana X (reigned 1893-1939), and even gives a chronogram (sengkala) for the time when a certain group of musicians began to study them (1837 A.J. = 1907 A.D.). Also at this time a pair of kemanak (hand-held banana-shaped bronze tubes, played with mallets by two players in alternation) were added to the accompanying ensemble, and the pieces came to be called 'santiswara'. The sung poetry genres sekar ageng and sekar tengahan were also revived to serve as buka (opening, introduction) to the santiswara

pieces (Walton 1987:128).

One of the ways Javanese distinguish different forms in the repertoire accompanied by frame-drums (i.e. forms such as 'Kentrung' or 'Slawatan') is by instrumentation. According to Srihascarya, the ensemble for santiswara consists of:

1 x pair of kemanak
1 x small frame-drum (terbang cilik)
1 x medium-small frame-drum (terbang tengahan)
1 x medium-large frame-drum (terbang banggèn)
1 x large frame-drum (terbang besar)
1 x kendhang ciblon
Group of male and female singers

Figure V-27

(Srihascarya 1981:2)

The ciblon drumming for santiswara is based on patterns used in klenèngan contexts, but does not use the sekaran from "Tari Gambyong". According to Ngatiman, the leader of the santiswara group "Puspita Sari" from Wonosobo, it is simply filled in appropriately ('pamatut' - interview, 27.7.88). Singers who are not also playing instruments frequently add hand-clapping (keplok) in support.

The kemanak, which are usually tuned to the pélog interval 7-6 but are not necessarily restricted to this choice (Hastanto, interview, 25.7.88), alternate in the manner depicted in Figure V-28 below. Some groups use saron barung or separate bonang kettles if no kemanak are available - it makes no difference to the function of

supplying the singers with pitch orientation ( - = rest, x = a damped tone):

```
Player I:  [ 7  -  7  -     7  -  7  -
           :          x                 :
Player II: [ -  6  -  6     -  6  -  -  ]
```

and etc.

Figure V-28

The frame-drums, with the exception of the terbang banggèn, have their own alternating patterns, which are organised hierarchically to produce a lively, interlocking texture. Four basic sounds can be produced on each, the equivalents with the left hand of 'tong' (o) and with the right hand of 'ket'(.),'dhung' (p) and 'dhah' (b) in klenèngan drumming. In Figure V-29, their patterns are notated underneath that of the kemanak to illustrate how the whole texture fits together. Ingeniously, only dissimilar sounds will coincide until the final beat, when all play together on 'dhah':

```
                                  x
      Kemanak:    7  6  7  6     7  6  7  -
  Terb. Besar:    o  p  o  .     o  p  o  b
Terb. Tengahan:  o p o . o p o .  o p o . o p o b
  Terb. Cilik:  opo-opo-opo-opo-  opo-opo-opo-opob
 Terb. Banggèn:  -  -  -  -     b  -  b  -
```

Figure V-29

The terbang banggèn, also included in Figure V-29, has a marking function, which, in santiswara based on the gamelan form gendhing kethuk 2 anticipates the equivalent of the kenong and gong tones (i.e. where all the frame-drums coincide on 'dhah').

Although all pieces in the santiswara repertoire are referred to as 'gendhing santiswara', this is the term 'gendhing' in its general sense rather than its specific structural one. In fact, gendhing santiswara may come from a number of different sources. Srihascarya cites five categories:

i). Existing Arabic praise-songs (sometimes translated into Javanese).
ii). Gamelan pieces.
iii). Sung poetry (sekar ageng and sekar tengahan).
iv). Gendhing dolanan ("fun" pieces).
v). Javanese pieces unconnected to the other four categories.

Figure V-30

(Srihascarya 1981:1-3)

Santiswara "Gambir Sawit" is made up from the first three of these sources - part of the text from the first, the main gendhing from the second and the introduction to it from the third. The notation given by Martopangrawit (1977 II:34-38) has three sections, the first of which is Bawa "Rarabéntrok", which introduces it.[15] The bawa is performed, as in klenèngan contexts, by a solo male voice, with optional pitch orientation available from a light accompaniment on the gendèr. Its last line gives the tempo for the rest of the ensemble just before the "Gambir Sawit" section begins. The text is the same as that given by Slamet Suparno for the 'cèngkok Mangkunegaran' version of this bawa (Suparno 1981:51), but with one significant change on the last line, where the words of the cèngkok gawan "Gambir Sawit mawur mawur" replace "Gambir Sawit

maratani". The melodic patterns to which the bawa is sung are not the cèngkok Mangkunegaran, but simplified versions of those given by Slamet Suparno for the alternative "Rarabéntrok" (1981:50).

The santiswara text for "Gambir Sawit" itself alternates Javanese with a praise-text in Arabic. The Javanese is in the Girisa metre, which has eight lines of eight syllables each, all ending on the syllable 'a'. One verse takes up the first gongan and is sung by male and female voices in unison, with cèngkok that resemble most closely those for gérongan.[16] The santiswara version, however, does not always follow the same melodic path as the gérongan. At the beginning, for instance, the vocal line begins straight away after the entry of the kemanak and frame-drums:

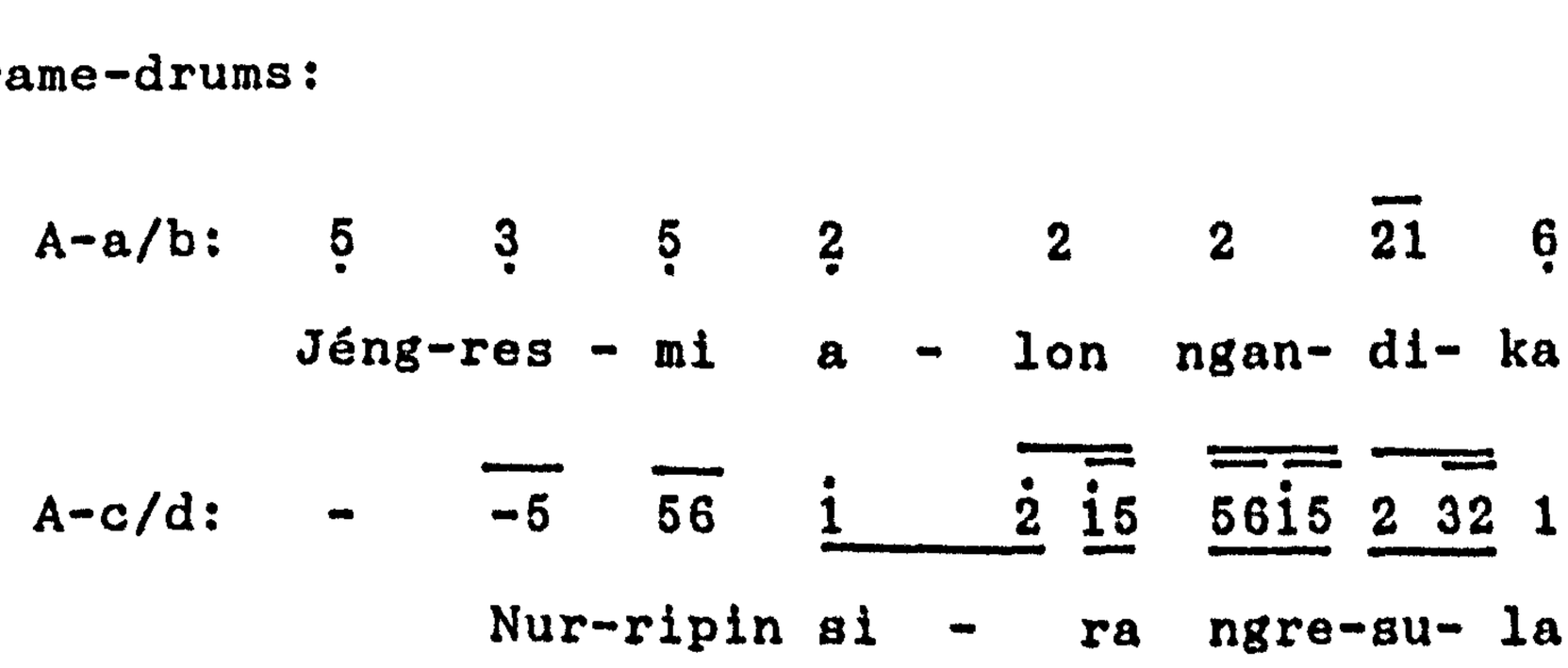



Figure V-31

(Martopangrawit 1977 II:34)

This fills in the part of the gendhing in which the irama is settling before the singers can enter. In santisawara, however, the irama is 1/4 from the start and the length of text also requires that the singers enter immediately.

Having entered, they follow the (imaginary) balungan gendhing for four notes, adapting to a more characteristic vocal line immediately afterwards. According to Hastanto (interview 25.7.88), the initial four tones could not be sung strongly because they lie so low. The second line (A-c/d) is already recognisable from the gérongan of other contexts. However, since it is an answering phrase (ulihan) and not an opening one (padhang), the cèngkok is not the same as the the one used by the gérongan of "Gambir Sawit" at the same juncture. It is not until beyond this point that the same path as for klenèngan versions is followed closely until the end of the cycle.

Interestingly, the second gongan begins with the same cèngkok as the first, according to Martopangrawit's notation (1977 II 34:35) - there is no adjustment to a 5 at the end of the following gatra as in gamelan versions. The only musical difference is in the eighth and last line of the cycle (again sung to the text of the cèngkok gawan), where the melody goes to high 6 in anticipation of the ngelik section. This line apart, the text of this second gongan is in Arabic, consisting simply of the repeated formula:

Hulailla Haillalah (x3) ('Allah is the one true God
Muhamadun Rasullulah (x4) and Muhammed is his prophet').

The singing of this Arabic section of the text alternates line by line between the male and female groups until the last line, where they join together again.

The text for the ngelik is a repeat of the Javanese text of the first gongan, but again the last line may be substituted, this time in the event of proceeding to the inggah. The inggah section given by Martopangrawit (1977 II:36-8) is "Sumbung Gilang" (sic); the substitute text announces it (as it does in each cycle during this section), and the melodic pattern resolves on high 5 to complete the connection.

Again a Javanese text (in the Jurudemung metre this time) alternates with an Arabic one (the same as in the "Gambir Sawit" section), and the groups of singers alternate during the latter. Two gongan are presented in the notation, the second of which gives an alternative cèngkok for the ending (suwuk) that goes to low instead of high 5 - a reminder that, even when the gérongan or other vocal realisation is transposed up one octave (or one gembyang), the transposition should not occur in the last gongan of all: the higher tones do not carry the necessary final authority.

In the Weda Pradangga list of gendhing terbang (Walton 1987:127), "Sembung Gilang" is present and "Gambir Sawit" is not. This is scant evidence indeed, but it is possible to speculate that the previously noted associations between the two pieces contributed to the eventual inclusion of "Gambir Sawit" in the santiswara repertoire, most probably during the reign of Paku Buwana X, when gendhing terbang were in the process of being revived. Yet despite frequent opportunities to hear

santiswara at RRI Solo or from the Solo Kraton, and despite the current possibility that the practice will be revived for certain occasions in the Mangkunegaran, I did not, in two years' study, encounter a single performance of Santiswara "Gambir Sawit". The groups who visited RRI Solo knew of its existence in notation form, but described it as too classical ('klasiek'), or, as in the case of Ngatiman (27.7.88), too "heavy" ('berat').

This view of "Gambir Sawit" is rather at odds with that of the Solonese gamelan musicians, who, as previously noted, regard it as a versatile gendhing capable of both serious and light-hearted interpretation. It is, however, a view that we shall shortly meet again as the focus of study moves away from Solo in favour of perspectives from selected regions. In some areas, there are versions of "Gambir Sawit" for ensembles other than the standard gamelan, and in one sense, santisawara has been the first of these, as well as the final non-klenèngan context.

# CHAPTER VI

## REGIONAL AND DIFFERENT ENSEMBLE CONTEXTS

Much of the previous part of the investigation has been concerned with the different guises (contexts) of "Gambir Sawit" within the performing tradition of the city of Solo, Central Java. At this point, however, the emphasis shifts to the familiar aspects of "Gambir Sawit" (associations) in the performing traditions of different Javanese locations. By "familiar aspects", I therefore mean elements of the Solonese versions used in the present chapter to make sense of the less familiar performing styles of other regions. The comparative procedure employed is therefore a direct result of the organisational principles inherent in the "one gendhing" approach, and of the relative unfamiliarity of the traditions to be described.

Nowhere in this study was the process of selecting material more necessary, more difficult or more brutally applied. Java abounds in local styles distinguished by characteristics ranging from the striking contrast to the barely perceptible nuance, and "Gambir Sawit" is certainly well enough known in all parts of Java for the majority of these traditions to merit inclusion. Simply to ensure realistic aims, four such traditions have finally been selected, each of which introduces a new contextual aspect in addition to features of the relevant local style. In

Banyumas, for example, this contextual aspect is the performing of "Gambir Sawit" on different instruments, specifically the bamboo angklung and calung ensembles. These choices apart, the "one gendhing" approach still has much to offer beyond the scope of present requirements.

One further point: in describing the present chapter's contexts as "regional", there is no desire to infer any qualitative distinction between Solo style as examined up to now, and the styles of gamelan playing in the other, equally important areas. It is essential, however, to acknowledge that Solo style has been strongly influential in many areas beyond the borders of the city itself, not least in the other main cultural centre of Central Java some 60Km to the south, the city of Yogyakarta.

## VI-1: "Gambir Sawit" in Yogyakarta

It was not until the year 1755 - some 150 years after the reported creation of "Gambir Sawit" - that the Giyanti agreement was signed, dividing the former kingdom of Mataram into the separate sultanates of Surakarta (Solo) and Yogyakarta (Yogya). Thus, versions of "Gambir Sawit" that can now be perceived as distinctly belonging to either Solo or Yogya were probably developed along separate lines, but from a common stylistic source rather than either one being a by-product of the other.

Although there is more documentary evidence to chart the progress of the Solonese versions, there is reason to

believe that the Yogyanese ones are closer to pre-Giyanti "Mataram" performances, although allowance must be made for the subsequent effects of change. In stating this, I am projecting my own particular focus of study on to one conclusion formed by Sutton in the course of an article concerning the identity of Yogya style:

> "It is conceivable ... that efforts were made in all courts to distinguish themselves and that subsequently in Yogyakarta there were greater constraints on change within the tradition."
>
> (Sutton 1984b:225).

It is one indicator to this assertion that the term "Mataram" is still used to designate Yogyanese versions of gendhing, dances or other performance items (Ibid:227).[1] Also, it is worth pointing out that the notion of a pre-Giyanti "Gambir Sawit" resembling identifiably Yogyanese versions more closely than Solonese does not necessarily run counter to the theories of origin presented in section II-I. Despite their Solo Kraton perspective, sources such as Titi asri and Weda Pradangga are still dealing with the legendary Mataram figures at this stage of gamelan music history. The outstanding problem is that not enough is known about the form in which the piece was either created, or first came to the attention of those to whom its creation is attributed.

Among Sutton's other conclusions, it is made clear that much gamelan music within Yogyakarta reflects the styles of other regions, as is evident from the

"predilection for things Solonese" displayed by the other royal court in Yogya, the Paku Alaman (Sutton 1984b:226). In my experience, Solo is much less stylistically cosmopolitan in this respect - regional influences are not absent, but one could not, for example, say that either of the courts in Solo displayed "a predilection for things Yogyanese". Also within Yogya, there is a good deal of mutual and cross influence as the various styles absorb or reject elements of different styles they come into contact with. Still, the very acknowledgement of such influences implies that there are aspects of Yogya style which distinguish it from others, and we would expect these to be reflected in a piece as popular and flexible as "Gambir Sawit".

In Yogya, "Gambir Sawit" has the same marking structure as in Solo, but is regarded as a gendhing alit ('small or short piece') and not as a gendhing tengahan ('medium-length piece'), which, according to Kunst, is how it is classified in Solo (Kunst 1973 I:207). The Yogyanese alit category embraces several alternative drumming patterns for the relevant forms (to be discussed presently), but the first aspect of Yogyanese performance practice to consider is the interpretation of the formal sections found in "Gambir Sawit".

In many of the versions examined in this chapter, associations are provided by melodic connections which establish the identity of "Gambir Sawit", while other aspects (including formal sections) serve to distinguish

the regional context. In the present case, the discussion centres initially around three formal sections, lamba for which there is no Solonese equivalent), ngelik, and dhawah (the Yogyanese term for 'inggah').[2] In the case of the first two, the issue is primarily their presence or absence in a particular version, but in the third, a certain technique of realisation is described, that although rare in Yogya itself nowadays, would never be heard in Solo. Thus lamba and ngelik are optional sections, and the dhawah provides an example of one option for the interpretation of an obligatory section.

The lamba is played immediately after the buka of the gendhing, and continues for at least two but not more than three kenongan. Compared with the dados ( = Solonese 'mérong'), it consists of a sparser realisation of the balungan gendhing, using the technique of irama 1/2 to act as a bridge from the buka to the main dados section in irama 1/4:[3]

| | | | | | | |
|---|---|---|---|---|---|---|
| A: | (5) | -3-2 | -1-6̣ | -2-3 | -2-1$^{I}$ | } lamba |
| B: | | -3-2 | -1-6̣ | -2-3 | -2-1$^{II}$ | |
| C: | | -3-2 | -6-5 | -5-i̇ | -3-2$^{III}$ | |
| D: | | --23 | 5321 | 3532 | 16̣3̣(5̣)$^{IV}$ | |

Figure VI-1

(Sukardi and Sukidjo 1976 II:11)

The nature of the lamba as a transitional passage is underlined by the fact that different versions change to

balungan dados ( = Solonese 'balungan mlaku') at different points. In a recording from the Yogya Kraton (22.8.86, included here as Recording 7) for example, the change comes at the mid-point of the third kenongan (compare with Figure VI-1).

C : - 3 - 2 - 6 - 5 - - 5 6 5 3 1 2)III
→—— lamba ——┘ └—— dados ——→

Figure VI-2

(transcribed from Recording 7)

In this case the irama has expanded sufficiently for the change to be appropriate at an earlier point. The presence of an alternative is suggestive of the individual player deciding when to sub-divide his own patterns.

Although the presence of a lamba section would be sufficient to identify a performance of gendhing such as "Gambir Sawit" as Yogyanese, its usage must be counted as the exception rather than the rule in Yogya today. Although equally applicable to pélog renditions of "Gambir Sawit" (as on two cassettes directed by Ki Condrolukito, "Palaran Lasem", P2SC-Record, and "Jineman Moncowarno" on Dahlia Record), a lamba section is present in only one of seven performances cited by Vetter (1986:356).

Evidence suggests that the ngelik of "Gambir Sawit" is originally from Solo, not just because of the theory of its creation reported in section V-6, but also because of the eleven notations given by Sutton (1982:348-353), in which all five Solonese versions contain a ngelik, but none

of the six Yogyanese. On this evidence, despite the fact that a ngelik section is again optional, its presence would at one time have identified a rendition of "Gambir Sawit" as Solonese. Nevertheless, the ngelik section of "Gambir Sawit" is now commonplace in Yogya as well (Vetter 1986:356, for example, or Samudra Record cassette "Gendhing Renyep"), although there are occasions when it does not follow the familiar path:

E: i i - - i i - - 2 3 2 i 6 5 3 5)I

F: i i 2 i 3 2 i 6 5 i 5 2 5 3 1 2)II

G: 1 6 1 2 1 6 3 5 1 2 1 6 5 3 1 2)III

H: - - 2 3 5 3 2 1 5 6 1 2 1 6 3(5)IV

Figure VI-3

(transcribed from Fajar cassette 9207)

This ngelik is inserted into "Gambir Sawit" on the cited recording, although it is based not on the mérong (dados) of that piece, but on "Sembung Gilang" (Hastanto, interview 19.10.87). On the second side of the same cassette, the more usual ngelik is used during a performance of "Gambir Sawit" in pélog nem.

In section IV-9, I noted the predilection in Yogya for dhawah ( = inggah) sections other than the "indigenous" one, there being a preference for more filled in alternatives such as "Pancerana" or "Sembung Gilang". From the evidence of notations and one recording, it is also apparent that the original dhawah for "Gambir Sawit" can

itself be filled in. Once again, however, it has to be acknowledged that this is a rare practice in Yogya today, and although it has never been a feature of Solonese performances, it cannot either be said to represent a distinctively Yogyanese approach.

The musical principle, which is applicable only to irama 1/8 and 1/16 (Suhardi, interview 19.12.88), involves the playing of balungan tones that fill in the otherwise conceptual beats within the framework of the dhawah:

K : - 6̣ - 5̣ - 1 - 6̣ - 1 - 6̣ - 2 - 1)I

1216̣ 2165̣̣ 1121 3216̣ 2521 3216̣ 2232 5321)I

Figure VI-4

(Suhardi, interview, 19.12.88)

On the single Yogyanese recording to display this feature (the cassette "Monggangan", Pusaka, no number), this filling in is carried out by the slenthem, and continues throughout the required gongan. Unfortunately, the details of the relevant part are not all clear on the recording, so I am compelled to exclude it from the ensuing comparison of different versions.

The rarity of this kind of realisation in Yogya nowadays was confirmed by Suhardi (interview, 19.12.88), who remarked that it was commonplace - especially in the surrounding villages - during his boyhood (i.e. thirty to forty years ago), but not now. He did, however, go on to say that he keeps this "filling in" principle in mind for

his teaching of dhawah sections in the relevant irama, and offered his own version by way of demonstration. This is presented in Figure VI-5 alongside two other versions taken from published notations. The kenongan are designated K-L-M-N, as in all other examples involving the dhawah of "Gambir Sawit", but the number of gatra positions has necessarily been expanded from four per kenongan to eight (a-h):

| | | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| K1: | 6356 | 2165 | -621 | 5316 | 2321 | 3216 | 5652 | 5321 |
| 2: | 1216 | 2165 | 1121 | 3216 | 2521 | 3216 | 2235 | 2321 |
| 3: | 1216 | 2165 | 1121 | 3216 | 2521 | 3216 | 2232 | 5321 |
| L1: | 5612 | 5321 | 5631 | 5216 | 2321 | 3216 | 5652 | 5321 |
| 2: | 5612 | 5321 | 5612 | 3216 | 3216 | 2521 | 2235 | 2321 |
| 3: | 2132 | 5321 | 5621 | 5216 | 2521 | 3216 | 2232 | 5321 |
| M1: | 5612 | 5321 | 5616 | 2165 | 11-1 | 3216 | 2153 | 6532 |
| 2: | 5612 | 5321 | 5316 | 2165 | 1121 | 3216 | 2153 | 6532 |
| 3: | 2132 | 5321 | 5516 | 2165 | 1121 | 3216 | 2153 | 6532 |
| N1: | 66-6 | 2165 | 6152 | 5321 | 2632 | 5321 | 3216 | 216(5) |
| 2: | 66-6 | 2165 | 6152 | 5321 | 5612 | 5321 | 5616 | 216(5) |
| 3: | 6356 | 2165 | 2232 | 5321 | 2132 | 5321 | 3216 | 216(5) |
| | a | b | c | d | e | f | g | h |

Figure VI-5

(1 : Siswanta, Kawindrasutikna and Sumanggakarsa 1977:47)

(2 : Sukardi and Sukidjo 1976b II:10)

(3 : Suhardi: interview, 19.12.88)

As a result of the filling in, more variation occurs between different versions, and of a type not found in dhawah sections with balungan lamba ( = Solonese 'nibani'). Some examples are given below.

i) Variations occur between different versions within one gatra, but with the same destination tone (for example, gatra N-e).

ii) There are instances where the realisation is over two gatra, and the destination tone of the first one varies. An example is gatra K-g/h where the realising pattern is "puthut gelut". Versions 1 and 3 follow the balungan gendhing (...2 ...1) and version 2 the garapan (...5 ...1). According to Suhardi's approach, the key instrument is the saron penerus which, being bound by the balungan gendhing tones may therefore be left in disagreement with the other elaborating instruments. For this reason, he would alter the balungan gendhing in order to make it match (cocog) with its realisation, using the tones in version 2 rather than those in version 3. As another example he cited gatra L-a/b, suggesting 2135 6521 as the alternative he would have used.

iii) There is one place where the destination tones of two gatra in succession do not tally, version 2 differing from versions 1 and 3 in gatra L-e/f. In consultation with Suhardi, the only convincing explanation to emerge was that the two gatra had been typed in reverse order.

iv) Partly for the reasons given under ii), and partly because of the greater relative weight attached to the even-numbered (or ulihan) gatra, there is greater variation between the tones of the odd-numbered (or padhang) gatra.

Thus, although the current incidence of this kind of realisation of the dhawah section is not high, there is

considerable variation among these available examples, much more than between less filled in versions of the balungan gendhing. As further corroboration of its rarity, it should be noted that in Vetter's meticulously documented list of pieces performed during one year of research at the Yogya Kraton, only two pieces in this form are listed as having the option of a filled in dhawah for irama 1/8 and 1/16, namely "Gandrung Manis" and "Kuwung Kuwung", both pélog barang (Vetter 1986:363,405) - it is not listed as a possibility for "Gambir Sawit" (Ibid:356-8). In the collection of balungan gendhing notations by Sukardi and Sukidjo, there are again only two pieces with this option - "Gambir Sawit" and again "Gandrung Manis" (Sukardi and Sukidjo 1976bII:10;51), this out of a total of some 180 pieces in Gendhing form.

Although rare in Yogya, the practice of filling in the dhawah section is still in regular use in and around the town of Tulungagung, some 180 km.to the east, so I shall return to this aspect in section VI-5. In the case of the ngelik, it is now commonplace in all areas where "Gambir Sawit" can be heard in Solo style, and no longer distinguishes a version from Solo itself. Thus, of the three formal sections discussed above, only the lamba would still be capable of identifying a version as Yogyanese, despite its own comparative rarity and optional status.

There is firmer ground in identifying Yogyanese versions of "Gambir Sawit" if the generally applicable

factors of balungan gendhing style and drumming patterns are considered. On the former question Sutton precedes his comparison of eleven versions of "Gambir Sawit" with a discussion of balungan variation using the "Yogya-Solo rivalry" as its main focus (Sutton 1982:93-101). Using dados/mérong sections from the repertoire as a whole, three of his main conclusions are that Yogyanese balungan are more often filled in than Solonese, that Solonese versions have a higher incidence of "hanging" gatra (gatra gantungan) than Yogyanese ones, and that they are generally smoother (less disjunct).

These observations can be illustrated by comparing the balungan gendhing of the Yogyanese style version on Fajar 9207 with that of the Solonese style version on Recording 2 (dados/mérong section only in each case):

| | | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| A$^{I}$ : | ---5 | 2356 | 5i52 | 5321)$^{I}$ | | ---5 | 2356 | 22-- | 2321)$^{I}$ |
| B : | 3532 | 1216 | 5i52 | 5321)$^{II}$ | | --32 | -126 | 22-- | 2321)$^{II}$ |
| C : | 3532 | 1635 | i2i6 | 5312)$^{III}$ | | --32 | -165 | --56 | i653)$^{III}$ |
| D : | --23 | 5321 | 5612 | 163(5)$^{IV}$ | | 22-3 | 5321 | 3532 | -16(5)$^{IV}$ |
| | | I | | | | | II | | |

Figure VI-6

( I: transcribed from Fajar cassette 9207)

(II: transcribed from Recording 2)

The fact of the differing destination tones at the third kenong has been discussed elsewhere, and as Sutton himself points out, this and the differences observed above "are of

a lower order than the similarities which bind them together and make them 'the same gendhing'" (Sutton 1982:101). Taken individually, they are not necessarily sufficient to imply the Solo-Yogya distinction, but when combined in the context of each gendhing, the regional identity of a particular version is usually made apparent. Pélog renditions contain nothing to affect these conclusions, although some different balungan configurations do occur at places where tone 4 replaces tone 3:

C : - 3 - 2 - 6 - 5 - - 5 6 5 4 2 4)[111]

Figure VI-7

(transcribed from P2SC cassette "Palaran Lasem")

As in Solo, the sléndro and pélog tuning systems have different drumming patterns (kendhangan) in Yogya, and both are distinguishable from their Solonese counterparts. The Yogyanese gendhing alit category, to which "Gambir Sawit" belongs, has two principal drumming patterns for the relevant marking structure in sléndro. The first and most common is kendhangan candra, played on the large kendhang gendhing, and the second, called kendhangan gandrung-gandrung, is played on both kendhang gendhing and the small ketipung (i.e. kendhangan II). The gandrung-gandrung pattern is more frequently found in dance contexts, and is therefore presented in the following section.

The equivalent drumming pattern to kendhangan candra in laras pélog is kendhangan sarayuda. Like its sléndro

counterpart, it enters the buka of a gendhing one gatra earlier than the Solonese patterns:

| | | | |
|---|---|---|---|
| Buka : | 5 6 1 2 | 2 2 1 1 | 1 2 6 1 | 5 5 5 (5) |
| Kd. Candra : | | t | b P - b | - - - (-) |
| Kd. Sarayuda : | | b | - P - b | - - - (-) |

Figure VI-8

This example is taken from Siswanta, Kawindrasutikna and Sumanggakarsa (KONRI, Yogyakarta, 1977), which contains simplified notations of kendhangan, the symbols of which I have changed so that they correspond with the system used by Martopangrawit (1972b). In presenting the candra and sarayuda drumming patterns below, the balungan gendhing of "Gambir Sawit" has been omitted for reasons of space, but the designation of each kenongan by a capital letter is retained to provide the necessary orientation.

| | Kd. Candra | | | | Kd. Sarayuda | | | |
|---|---|---|---|---|---|---|---|---|
| Dados: | | | | | | | | |
| A: | -P-b | ---P | --P- | --P-)$^{I}$ | -P-b | ---t | bP-b | ---P)$^{I}$ |
| B: | P-P- | -P-b | -t-P | -P-t)$^{II}$ | ---P | -P-t | ---t | ---b)$^{II}$ |
| C: | bP-b | ---P | -P-b | -P--)$^{III}$ | P-P- | -b-b | P-Pt | P--P)$^{III}$ |
| D: | PbP- | bP-b | P-Pt | bP-(-)$^{IV}$ | P-P- | -b-b | P-Pt | bP-(-)$^{IV}$ |
| Pangkat ndhawah: | | | | | | | | |
| E: | bP-b | -t-P | -t-P | -tP-)$^{III}$ | -b-- | -b-t | P-Pb | -tP-)$^{III}$ |
| F: | PtbP | -bP- | bP-b | -tP(-)$^{IV}$ | -t-P | -bP- | bP-b | ---(-)$^{IV}$ |

Figure VI-9

(continued over the page)

| | Kd.Candra | | | | Kd.Sarayuda | | | |
|---|---|---|---|---|---|---|---|---|
| Dhawah: | | | | | | | | |
| K: | -b-b | -b-P | P-Pb | -tP-)$^{I}$ | -b-- | -b-t | P-Pb | -tP-)$^{I}$ |
| L: | -b-b | -b-- | P-Pb | -P-b)$^{II}$ | -P-P | -b-t | P-Pb | -tP-)$^{II}$ |
| M: | -b-b | -b-- | PP-P | -P-b)$^{III}$ | -P-P | -b-t | P--P | -P--)$^{III}$ |
| N: | -PbP | -bP- | bP-b | -Pb(-)$^{IV}$ | b-bP | -bP- | bP-b | --b(-)$^{IV}$ |

Figure VI-9

(KONRI, 1977:40-42)

The patterns given for the dhawah are for irama 1/4. For ending the piece in this irama, the same source gives the following drumming for the last two kenongan:

| | Kd.Candra | | | | Kd.Sarayuda | | | |
|---|---|---|---|---|---|---|---|---|
| M: | ---P | ---P | --Pb | --tb)$^{III}$ | -b-b | -b-t | Pb-P | .P.bPb)$^{III}$ |
| N: | -P-P | b-Pb | tttP | b--(-)$^{IV}$ | P-bP | --P- | --b- | - P-(-)$^{IV}$ |

Figure VI-10

Although there are no instances of the dhawah in irama 1/4 on any of the recordings available, an example of the dados section with kendhangan candra can be heard on the cassette Ira Record WD-509. As in Solo, the sléndro drumming patterns are frequently retained for versions in laras pélog, so it is again kendhangan candra that is heard in the pélog rendition on Fajar 9207, and not kendhangan sarayuda. An example of the latter can, however, be found on the P2SC cassette "Palaran Lasem".

For dhawah sections in irama 1/8, the drumming is

kendhangan ciblon, organised exactly as in Solo, but referred to as (kendhangan) 'batangan'. According to Siswanta, Kawindrasutikna and Summanggakarsa (1977:47-48), this drumming would be the same whether or not the balungan is filled in. Irama 1/16 may also apply, organised on the same principle of expanding the patterns for irama 1/8 as is found in Solo.

At this point, it is useful to take stock of the elements described above, in the form of a comparison between two versions of "Gambir Sawit" recorded in the Yogya Kraton. Version I was recorded on 22.8.86 (included here as Recording 7), and version II in September 1972 (Deutsche Grammaphon disc 2535-462). The latter conforms to the characteristics of balungan gendhing found also in renditions from Solo, whereas version I (Figure VI-11, below) is more characteristic of Yogya style:

| | a | b | c | d |
|---|---|---|---|---|
| $A^{I}$ | - - 5 3 | 2 3 5 6 | - - 6 2 | - 3 2 1)$^{I}$ |
| B | - - 3 2 | - 1 2 6 | - - 6 2 | - 3 2 1)$^{II}$ |
| C | - - 3 2 | - 6 - 5 | - - 5 6 | 5 3 1 2)$^{III}$ |
| D | - - 2 3 | 5 3 2 1 | 3 5 3 2 | 1 6 3(5)$^{IV}$ |

Figure VI-II

(transcribed from Recording 7)

The distinction between the two versions is further emphasised when the drumming and the formal sections are taken into account. Version II has the Solonese kendhangan

for mérong kethuk 2, version I has kendhangan candra. Both versions progress to dhawah with kendhangan ciblon, but in version II, it is preceded by one gongan of the dhawah with the drumming pattern kosèk alus (see section IV-2). In version I, the dhawah goes into irama 1/16 after one gongan of irama 1/8, the transition coming just before the first kenongan. The respective formal sections may be summarised as follows:

| I | II |
|---|---|
| 1. Bawa | 1. Buka Rebab |
| 2. Lamba | 2. - |
| 3. Dados (x2) | 3. Dados (x2) |
| 4. - | 4. Ngelik |
| 5. Dados-pangkat ndhawah | 5. Dados-pangkat ndhawah |
| 6. Dhawah Ir. 1/8 (x1) | 6. Dhawah Ir. 1/8 (Kosèk Alus) |
| 7. Dhawah Ir. 1/16 | 7. Dhawah Ir. 1/8 (ciblon) |
| 8. Dhawah Ir 1/8 - suwuk | 8. Ketawang "Rajaswala" |

Figure VI-12

(I:Recording 7)

(II:DGG 2535-462)

Although neither version makes use of a filled in dhawah section, the above comparison does reflect the other two aspects of the discussion on formal sections - version I contains a lamba and no ngelik, while in version II the situation is reversed. In terms of tempo, the two versions resemble each other closely (the dados of version I has ca.

29 balungan beats per minute, version II has 27) but both contrast with the somewhat faster tempo usual in Solonese klenèngan renditions (Recording 2, for example, has 36 beats per minute). Thus, version II has embraced Solo style in some ways (balungan gendhing and drumming patterns), but not in others (tempo for example), while version I displays features characteristic of Yogyanese practice. Overall, these versions reflect both the mixture and distinction of the two performing styles. If, as previously noted, they developed from a common stylistic source, it is interesting to note that they have come to be played side by side in the same location, but as the fruits of different performance traditions.

There is another important distinction between the two versions, namely their respective functions - the balungan gendhing of version I corresponds to that used in bedhayan, that of version II to usages in uyon-uyon (= Solonese 'klenèngan') or wayang kulit. Despite differences of detail, the distinction is consistent with the balungan notations given by Vetter (1986:345,358), although that source gives a specific irama and formal procedure for the bedhayan version which the recording of version I does not follow (see the following section).[5]

For further confirmation, I am grateful to Marc Perlman, who in a recent communication (13.5.90) furnished me with a balungan gendhing of "Gambir Sawit" that closely resembles that of version I and the bedhayan version

provided by Vetter. The source was Pak Riya Mangkuasmara, and the date, 12.10.84. Of Sutton's six Yogyanese versions, the closest match is with the oldest datable notation, that from the "Pakem Wirama" manuscript (Sutton 1982:349), although no particular function is ascribed to it.

The interesting aspect in Perlman's information is that Pak Riya referred to his version as "Gambir Sawit Mataram", with the additional qualification that there is no specifically Yogyanese "Gambir Sawit". Perlman observes in the light of this that Pak Riya was making a distinction between Yogyanese versions and versions that precede the Giyanti agreement and the founding of Yogya (i.e. "Mataram" versions), a view consistent with the earlier proposal that versions identifiable as Yogyanese are closer to pre-Giyanti forms of "Gambir Sawit" than those in the now more widespread Solonese style. Moreover, while it is true that not all bedhayan versions are representative of "Mataram Gambir Sawit" and that some uyon-uyon renditions use its balungan gendhing, the fact remains that these different contextual usages of "Gambir Sawit" in Yogyakarta are reflected in different balungan gendhing, whereas in Solo, this is not the case.

Concerning the individual instrumental and vocal realisations of gendhing in Yogya I will confine myself to some general remarks concerning version I (Recording 7), since the relevant details of interpretation have already been discussed in relation to a Solonese version in Chapter III. The bonang for example, can embrace the different

balungan style within the same function as for Solonese versions. In the lamba section it anticipates each balungan tone with the octave technique gembyangan, employing mipil or gembyangan in the rest of the dados. In both versions, the playing is more syncopated than would be the case in Solo, although the basic technique is the same. The latter point also holds true for the dhawah, where imbal and sekaran are used in the manner of the Solonese examples.

Instruments in the embellishing group are less affected by the different balungan style, since their information is taken from the important structural points rather than the intervening tones of the balungan gendhing. An example is provided by the rebab part for "puthut gelut" (gatra $A^{I}$-c/d, B-c/d), which follows the same path as in Solonese practice, despite the different configurations in the balungan gendhing:

| | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|
| $A^{1}$-c/d | : | 6̣ | 2 | 2 | - | - | 2 | 3 | 2 | 1)$^{I}$ |
| $A^{1}$-c/d | : | 6̣ | - | - | 6̣ | 2 | - | 3 | 2 | 1)$^{I}$ |
| Rebab | : | 6̣12 | - | 235 | - | 55 | 5 | 221 | 12 | 1 |

Figure VI-13

(transcribed from Recording 7)

Features of interest in the sindhènan of version I include the first entry, which comes before the first kenong of the lamba section, a feature not found in other renditions, including those employing lamba.[6] Also, during the second gongan of the dhawah (the one in irama 1/16),

there are three <u>andhegan</u> <u>sindhèn</u> (referred to as '<u>kèndelan</u>' in Yogya), as indicated below in Figure VI-14 (* = gamelan stop, ** = restart):

| | | | | |
|---|---|---|---|---|
| K | - 6̣ - 5̣ | - 1 - 6̣ | - 5̣ - 6̣ | - 2 - 1)$^{I}$ |
| L | - 2 - 1 | - 2 - 6̣ | - 5̣ - 6̣* | - 2**-1)$^{II}$ |
| M | - 2 - 1 | - 6 - 5 | - i̇ - 6* | - 3**-2)$^{III}$ |
| N | - 6*- 5 | - 2**-1 | - 2 - 1 | - 6̣ -(5̣)$^{IV}$ |
| | a | b | c | d |

<u>Figure VI-14</u>

(Recording 7)

These <u>kèndelan</u> are not quite in the same positions as those described for renditions in Solo, since the second (<u>gatra</u> M-c/d) begins a tone later than those on Recording 2, for example. It is also worth noting that the <u>gérongan</u> is not used until the <u>dhawah</u> in this version, but enters during the first <u>kenongan</u> of the <u>ngelik</u> in the predominantly Solo-style version previously designated 'version II' (DGG 2535-462).

This section concludes with mention of two procedures used in particular circumstances for "Gambir Sawit" and which feature only in Yogyanese performances of it. According to Vetter (personal communication, 26.3.90), the first is a tradition both of the the Yogya Kraton and Yogyanese musical practice in general. It involves progressing directly from the <u>dhawah</u> of "Gambir Sawit" to the <u>ngelik</u> of either Ladrang "Pangkur" or Ladrang

"Srikarongron" (both sléndro sanga) through a change of gong tone from low 5 to high 1. Such a procedure is anticipated by the rebab, bonang, and gérongan, whose final cèngkok is transposed up by one octave. After the ngelik gongan, the Ladrang then continues without returning to "Gambir Sawit" (Vetter 1986:231-2). This technique can be heard on two commercial cassettes, "Surung Dhayung" (Lokananta ACD-154) and "Tanjung Gunung" (Fajar 9095) - on this latter recording, the performers are "Condhong Raos", directed by Ki Narto Sabdho.

It was because of a commercial recording that my attention was first drawn to the second procedure. On the cassette "Gending Rondo Nunut" (Samudra Record), instead of settling into irama 1/4 during the first gongan, the performance of "Gambir Sawit" remains in irama 1/2 for two entire gongan. The second of these is accompanied by the kendhang ciblon and involves a gérong, who, since the irama is 1/2, can only sing four lines of metre to one cycle. On the present recording, they sing a wangsalan with eight syllables to each of the four lines, although according to Suhardi (interview, 12.5.90), a more usual alternative in these circumstances would be to use the Salisir metre.[7] The whole procedure pertains to what Suhardi described as a specifically Yogyanese usage of "Gambir Sawit" in the talu (opening sequence of gamelan pieces) for wayang kulit. The point was to arouse expectations and to entertain, so this lively beginning of the piece is intended to attract the attention of the gathering audience. After the initial

ciblon section, the drummer reverts to the kendhang gendhing and the performance continues as in uyon-uyon, that is, it moves to irama 1/4 in the gongan after the ciblon has finished.

Thus, "Gambir Sawit" reflects the complexity of the performing situation in Yogyakarta today. Whereas there are aspects which distinguish a Yogyanese rendition from a Solonese one, and certain particular procedures are associated only with Yogya, the overall impression is one of an intermingling of influences and styles. In the Yogya Kraton, one finds a use of form, drumming and balungan gendhing more readily associated with Solonese renditions as well as aspects which distinguish Yogyanese practice. In the other Yogyanese court, the Paku Alaman, performances are firmly couched in Solo style, and are referred to elsewhere in this study as a result. Among notations and commercial recordings in Yogya there is more evidence of the mixture of influences. The KONRI 1977 source of drumming notation gives the Yogyanese candra, gandrung-gandrung and sarayuda patterns underneath a balungan gendhing characteristic of Solo style, and the performance on the cassette "Surung Dhayung" (Lokananta ACD-154) is played in Solo style, but by musicians from RRI Yogya.

The general points to emerge from the above observations are applicable not just to Yogyakarta, but to any consideration of the music-making in different areas of Java. Before moving on to selected regional contexts,

however, I shall discuss briefly the Yogyanese versions of "Gambir Sawit" in the two dance categories examined from the Solonese point of view in Chapter V (bedhaya-srimpi and gambyong), and then conclude with some Yogyanese additions to the repertoire of pieces related to "Gambir Sawit".

## VI-2: Yogyanese Dance Contexts for "Gambir Sawit"

There are frequent performances of bedhaya and srimpi dances in the Yogya Kraton, and these include a bedhayan interpretation of "Gambir Sawit". Although no recordings were available, two notated sources - the one prescriptive (Sukardi and Sukidjo 1976bII:11), the other descriptive (Vetter 1986:358) - together with information received have enabled the following observations to be made.

In the previous section it was noted that in Yogya, the balungan gendhing of bedhayan versions of "Gambir Sawit" are distinguishable from those of uyon-uyon renditions. It is also true, however, that different performances within the same usage do not necessarily conform to one version of the balungan gendhing. This much is clear from comparing the two notations mentioned above and need not detain us further.

However, as regards formal sections both notations present the same procedure (lamba - dados - pangkat ndhawah - dhawah), although the Sukardi-Sukidjo version contains the alternative first two gatra at the beginning of the dados, while the Vetter does not. Also in both versions, the pangkat ndhawah changes to balungan lamba only after

the third kenong stroke of the relevant gongan, instead of after the second one, as happens in the uyon-uyon version.

The dhawah section of the Sukardi-Sukidjo notation is marked "demung imbal saron pancer barang". Accordingly, the saron play tone i in between each tone of the balungan gendhing, while two demung players play alternate notes leading to each destination tone in the manner of a hocket.

In conjunction with demung imbal, the slenthem may anticipate each balungan tone three times in a technique known as gemakan, which "is said to imitate the call of the gemak, a small female quail" (Vetter 1986:324). An example of the complete texture would run as follows:

| | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| K-a : | (5) | | | - | | | 6 | | | - | | | 5 | | |
| Saron : | | | | i | | | 6 | | | i | | | 5 | | |
| Demung I : | | | 6 | 6 | 6 | 6 | 5 | 5 | 5 | 5 | | | | | |
| Demung II : | | i | i | i | i | 6 | 6 | 6 | 6 | | | | | | |
| Slenthem : | | | 6 | 6 | 6 | - | 5 | 5 | 5 | - | | | | | |

Figure VI-15

According to Suhardi (interview, 12.5.90), there are certain points during the dhawah where the demung do not adhere precisely to the balungan gendhing. An example occurs at gatra M-b, where demung I plays 5 instead of the 6 of the balungan gendhing, and may use i for variation while demung II plays 6. The point was that the lagu dictates the reiteration of 5 - note that this is the same gatra mentioned by Sumarsam in connection with the saron

penerus also playing 5 instead of 6 (see section III-5). A second instance of this procedure comes where one gatra is the repeat of the preceding one. Here, according to Suhardi, demung I again anticipates the final tone of the gatra and may use the tone two steps higher for variation:

K/L-a : - 2 - 1)I - 2 - 1

Demung I : -2-2-2-2-1-1-1-1 -1-3-3-1-1-3-3-1

Demung II : 3-3-3-3-2-2-2-2- 2-2-2-2-2-2-2-2-

Figure VI-16

As a final observation, Suhardi added that he also remembered performances in which the pancer tone in the saron part was played low (LJ - 'gedhé') instead of high.

The drumming in the Sukardi-Sukidjo notation is indicated as kendhangan candra. In one of the two bedhayan performances documented by Vetter (1986:358) however, the kendhangan was gandrung-gandrung, for which the KONRI 1977 source gives the following simplified notation.

Dados:

A : b P b P b -tP b -t-t-t-t -tt t t)I

B : b P b P b t P b - t - t t t t t)II

C : P P b P b -tP b - t t t - t t t)III

D : P P b P b -tP b tP-tP bP -tP b(p)IV

Pangkat ndhawah:

J : - b - P - b P - b -tP bP -b P b t)IV

Figure VI-17 (continued on following page)

Dhawah:

K : b P b tP b P b t bP-btP b - t - P)I

L : -bP b tP -bP b t bP-btP b - t P-P)II

M : -bP b tP -bP b tP PP-P-b-P -b-tP b)III

N : Pb-P-tPb tPPPtPPb P bP-b - -tt b(t)IV

Figure VI-17 (continued)

(Siswanta, Kawindrasutikna and Sumanggakarsa 1977:43-44)

Vetter's notation is a record of two actual performances that took place in the Yogya Kraton on 2.1.83 and 20.3.83. His documentation confirms the treatment described above for the dhawah in bedhayan renditions, but also clarifies the formal procedure with respect to irama. Accordingly, the dados section is performed in irama 1/2 (compare the Solonese mérong, which, despite a faster tempo, is still in irama 1/4) and the dhawah is in irama 1/4. In Yogya, this is the standard treatment for bedhayan versions of gendhing in this form. It is also the procedure for which the drumming pattern gandrung-gandrung is most appropriate, as is indicated by the provision of only one line of pangkat ndhawah in the above notation (as opposed to two lines in kendhangan candra). A reason for this is suggested by the irama procedure - the bedhaya version changes irama only once, from dados in irama 1/2 to dhawah in irama 1/4, while the uyon-uyon renditions require two changes, irama 1/4 to 1/2 and back to 1/4 for the dhawah. Even so, both drumming patterns have been used in bedhayan versions of "Gambir Sawit", as witness the two performances

notated by Vetter. In a personal communication (26.3.90), Vetter replied to my enquiry on this point with the information that the two drummers concerned in these performances simply chose different patterns, the one candra and the other gandrung-gandrung, applying it to the same irama procedure in each case.

One final point: the notation by Suhardi and Sukidjo appears in a list of separate gendhing, so there is no indication of a following Ladrang for bedhayan "Gambir Sawit". On the other hand, the two performances documented by Vetter do indicate their Ladrang, and in fact go to different ones. The first one (2.1.83) reflects Solonese practice for Srimpi "Gambir Sawit" by going to Ladrang "Gonjang-ganjing", but the second chooses the Yogyanese Ladrang "Larassombaga" (Sukardi and Sukidjo 1976a I:79). Unlike Solonese bedhayan, both versions conclude with Ayak-ayakan sléndro sanga.

The co-existence of Solonese style alongside indigenous elements in Yogyakarta is further reflected in contrasting recorded versions of "Tari Gambyong". The first of these, "Beksan Gambyong" (Ira-Record WD-776) is directed by Djoko Waluyo, who is well known in Yogya as an exponent of Solo style. Indeed, his performance suggests strong links with the Solonese versions described in the previous chapter, being closest to the recording on "Jaka Tarub" (Lokananta ACD-068) in terms of formal procedure;

1) - Buka bonang, followed by two gongan of Ladrang

"Paréanom". The dance-drum enters during the second of these.

2) - Kébar (x1), with added vocal part, sung by male and female singers in unison.

3) - Mérong-Kébar (x1): the unison vocal part is silent during the mérong excerpt, joining in again for the transition back to kébar (i.e. at angkatan ciblon). The balungan intruments perform an embellishing pattern in the repeat of kébar that includes the interlocking variation (with syncopation) given below:

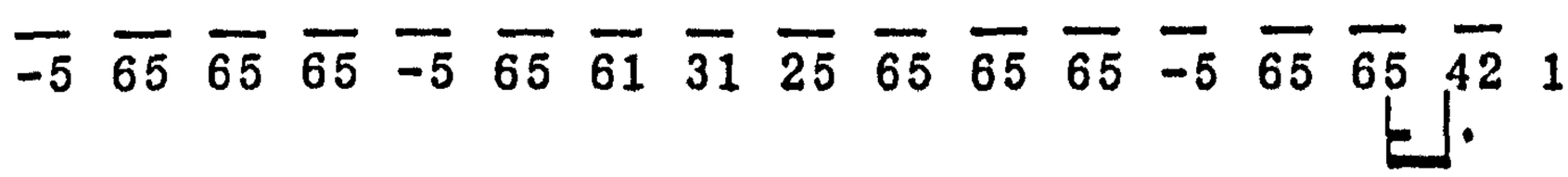



Figure VI-18

(transcribed from cassette WD-776)

4) - "Gambir Sawit Pancerana" (x2), with kembangan saron similar to that given in Figure V-24. The drum-signal angkatan ménthogan indicates that the second gongan will be the final one. The dance-drum continues throughout the final gongan.

5) - Two concluding gongan of Ladrang "Paréanom", including a return to the kendhang gendhing for the last two kenongan.

The first point of contrast between this performance and the recording on "Beksan Gambyong Mataraman" (Ira Record WD-704) is the tuning system and pathet, the former being in pélog nem and the latter in sléndro sanga. Secondly, the sléndro sanga rendition has an opening

pathetan ("Sanga Wantah"), which uses a unison male vocal part in the manner of, for example, the Solonese Srimpi "Gambir Sawit", where it was used to accompany the entrance of the dancers. Thirdly, use is made throughout the sléndro version of the keprak, a small slit-drum (reminiscent of a wood-block) that guides the dancers by means of rhythmic motifs (see Heins 1967:138 and Kunst 1973 I:192). The formal procedure of this performance is as follows:

1) The buka of "Gambir Sawit" is played on the bonang as soon as the pathetan is over and a short signal has been sounded on the keprak.

2) The gendhing itself opens with a lamba section, settling into balungan dados half-way through the third kenongan. The tempo is slow by this time (28 balungan beats per minute), more so than in the mérong sections of the Solonese "Gambyong" recordings.

3) A gérong enters in the second gongan. A transition to kébar follows in the last two gatra before the gong, employing the same alternative balungan for this transition as Ki Anom Suroto in his wayang kulit performance (see Figure V-9).

4) The kébar is played three times, and does not use the usual two-gatra excerpt from the mérong (dados) of "Gambir Sawit".

5) The main ciblon section in this sléndro sanga "Gambyong" is not "Pancerana" as in all other versions, but the dhawah of "Gambir Sawit" in irama 1/8 (all other versions are, in any case, in pélog nem). Three gongan are

played, during which the slenthem anticipates each destination tone in a manner similar to gemakan but delayed by one slenthem beat:

K-a/b : (5̣) - 6̣ - 5̣ - 1 - 6̣

Slenthem : (5) - 6 6 6 - 5 5 5 - 1 1 1 - 6 6 6

Figure VI-19

(transcribed from WD-704)

As in the dados , the tempo of this ciblon section is not as fast as in the corresponding Solonese versions in pélog nem.

6) The performance closes with Pathetan "Jugag" sléndro sanga which, as in the beginning, includes a unison male vocal part.

In comparison with other versions of "Tari Gambyong", this one is less directly light-hearted, at least until the ciblon enters. Suhardi (interview, 12.5.90) commented that although in his view this form of "Gambyong" dance is from Solo, when he was a boy he heard it performed more frequently in sléndro and with a relatively slower irama than is usual nowadays. In formal terms, its closest affinity with another version is with "Tari Gambyong Paréanom Mangkunegaran", which uses the same sections plus Ayak-ayakan and mérong-kébar. The Mangkunegaran· performance, however, is in pélog nem and uses "Gambir Sawit Pancerana" for the ciblon section. Moreover, the Yogyanese identity of the present version is firmly established by

devices such as the use of lamba at the beginning, the candra drumming pattern in the dados, and the slower irama. Although these aspects also pertain to performances of gendhing outside the realm of dance, the present version does show that elements characteristic of performances in Yogya can be accommodated within the structured though flexible framework of "Gambyong" choreography.

## IV-3: Yogyanese Gendhing Related to "Gambir Sawit"

It is, in fact, to "Tari Gambyong" that the first related gendhing from Yogya owes its association with "Gambir Sawit". The piece in question is Lancaran "Sumedhangan" sléndro sanga, which, according to Joan M. Suyenaga (personal communication, 7.10.89), is often inserted into "Gambir Sawit" to form "Gambir Sawit Sumedhangan". The balungan part is as follows:

| | | | | |
|---|---|---|---|---|
| 6 - 6 5 | 6 - 6 2 | 6 - 6 5 | 6 - 6 1 | (x2) |
| - 3 3 - | $\overline{3}65$ 1 6 | $\overline{3}65$ 1 6 | 2 1 6(5) | |
| 6 6 6 5 | 6 6 6 2 | 6 6 6 5 | 6 6 6 1 | (x2) |
| - 3 3 - | $\overline{3}65$ 3 2 | $\overline{3}65$ 1 6 | 2 1 6(5) | |
| 1 6 1 5 | 1 6 3 2 | 1 6 1 5 | 1 6 2 1 | (x2) |
| - 3 3 - | $\overline{3}65$ 3 2 | $\overline{3}65$ 1 6 | 2 1 6(5) | |

Figure VI-20

(transcribed from cassette "Asmaradana Kebar" WD-512)

The point at which the Lancaran is inserted into "Gambir Sawit" is the end of a gongan in the dados section,

but the context then decides whether or not there is a return to the dados afterwards. In the wayang kulit rendition on Recording 4, for example, a return to dados is imperative since it is the only section which can lead to the ngelik (and therefore to sirepan and the dhalang's narration). This procedure does not apply to dance contexts, however, where Lancaran "Sumedhang" forms the basis of the kébar section in "Tari Gambyong". As previously noted, the vast majority of such renditions are in pélog nem, and go directly from kébar to the ciblon sections without returning to the mérong/dados. The only performance in which a return to that section occurs after kébar is in "Tari Gambyong Paréanom Mangkunegaran", where repetitions of the ciblon section take place in two separate phases. In the STSI Solo version of "Tari Gambyong", the kébar section is used as a bridge between the ciblon section and the closing Lancaran, so again no return to the mérong/dados is warranted.

The next piece associated with "Gambir Sawit" in Yogya is "Condhong Campur" sléndro sanga, which, like "Gambir Sawit", is classified as a gendhing alit using kendhangan candra. The full designation "Gambir Sawit Condhong Campur" refers to a complete gendhing that uses:

i) the buka and dados section of "Gambir Sawit", including ngelik if desired.

ii) a pangkat ndhawah which replaces the last one-and-a half kenongan of the dados and incorporates a change of balungan gendhing for the changeover to ciblon in the last

two gatra (-66- 6532 3516 216(5) ).

iii) a dhawah section accompanied by ciblon in irama 1/8, in which there are eight melody beats to every tone if compared with balungan lamba (see Figure VI-23).

iv) a simplified version of the dhawah's fourth kenongan as part of the ending procedure (suwuk).

In the present context, it is the dhawah section which is of interest, although in Vetter's notation of the dados (Vetter 1986:359), there is a variation in the first and second kenongan that does not appear in any other version except "Gambir Sawit Sembung Gilang" from the same source (Ibid:360):

A : - - 5 5 2 3 5 $\overline{61}$ $\overline{56}$ 1 5 2 5 3 2 1)$^{I}$

B : 3 5 3 2 1 2 1 $\overline{61}$ $\overline{56}$ 1 5 2 5 3 2 1)$^{II}$

Figure VI-21

(Vetter 1986:359-360)

Concerning the dhawah section, the question arises as to the precise relationship between "Condhong Campur" and "Gambir Sawit". The version used as a basis for the following remarks is a transcription of "Condhong Campur" from the cassette "Gambirsawit Gobyog" (Ira-Record WD-509), where it forms part of an alternating (wolak-walik) succession of pieces associated with "Gambir Sawit". In fact, the even numbered destination tones in the first kenongan (the second is an exact repeat) suggest a closer correspondence with "Pancerana" than with "Gambir Sawit" itself .

| | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| C.Campur: | 2 | 6 | 2 | 1 | 2 | 6 | $\overline{23}$ | $\overline{-3}$ | 2 | 6 | 2 | 1 | 2 | 6 | 3 | 5 |
| Pancerana: | | 6 | | 1 | | 6 | | 2 | | 6 | | 1 | | 6 | | 5 |
| C.Campur: | - | - | 5 | 6 | 1 | 6 | 2 | 1 | 5 | 6 | 5 | 2 | 5 | 3 | 2 | 1)[I] |
| Pancerana: | | 2 | | - | - | 2 | - | 3 | - | 2 | - | - | - | 2 | - | 1) |

Figure VI-22

(transcribed from cassette WD-509)

The correspondence with "Pancerana" continues through the third and fourth kenongan, and thus into that part of the piece based on the destination tones of "Gambir Sawit" (see section IV-9). Figure VI-23 compares this passage from "Condhong Campur" (CC) directly with the relevant section of "Gambir Sawit" (GS):

CC : -3-- -3-2 -635 2321 -3-- -3-2 -5-2 -3-5

GS : - 2 - 1 - 6 - 5 (M-a/b)

*

CC : -1-1 -2-1 -3-2 -1-6 -5-1 -5-3 -6-5 -3-2)[III]

GS : - i - 6 - 3 - 2 (M-c/d)

CC : ---- -2-3 -5-6 -3-5 -2-- -5-2 -5-3 -2-1

GS : - 3 - 5 - 2 - 1 (N-a/b)

CC : 2656 5612 3256 5621 -66- 6532 3516 216(5)

GS : - 2 - 1 - 6 - (5)(N-c/d)

Figure VI-23

(transcribed from cassette WD-509)

The asterisk in Figure VI-23 marks the entry of the gérong in this recording. Unaffected by the detailed balungan gendhing, they sing the same gérongan part as in

"Gambir Sawit" itself. This is true even during the underlined passage (gatra N-c), where a special realising technique is used in which the saron play suddenly louder than elsewhere, and the marking structure changes ')'= kenong, 'v'= kempul and '()'= gong suwukan):

```
                    v   v       v           v   v       v
CC (N-c):   2)6)5)6)    5)6)1)(2)       3)2)5)6)    5)6)2)(1)
```

Figure VI-24

(transcribed from cassette WD-509)

Suhardi (interview, 15.12.88) used the term 'gobyogan' for this passage, which represents an interjection of srepegan structure ( = 'playon' in Yogya). It ceases as suddenly as it began immediately after the relevant gatra.

On the WD-509 recording, "Condhong Campur" is followed by Ladrang "Bribil" sléndro sanga and does not therefore employ the ending procedure (suwuk) which would apply if "Condhong Campur" were the final piece. This procedure involves replacing the last kenongan (including the gobyogan passage) with a more simplified version. Vetter gives the following notation, in which the last quarter of the original kenongan is expanded to cover the last half of the final one. The final kenongan thus runs as follows.

| | | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| N-a/b : | -6-6 | ---- | -6-1 | -6-5 | -6-1 | -5-2 | -5-3 | -2-1 |
| N-c/d : | ---6 | -6-- | -6-5 | -3-2 | -3-5 | -1-6 | -2-1 | -6-(5)[IV] |

Figure VI-25

(Vetter 1986:359)

The two related gendhing discussed so far are associated with "Gambir Sawit" by means of a formal addition (in the case of Lancaran "Sumedhangan") and an underlying correspondence with the dhawah of "Gambir Sawit" ("Condhong Campur").[8] The next example takes the latter correspondence a stage further, in the sense that it is observable in both principal sections.

The piece in question is Gendhing "Madusari" sléndro sanga. According to Sukardi and Sukidjo, Yogya also possesses a "Madusari" in sléndro manyura (Sukardi and Sukidjo 1976b III:92-3), but it is not related either to the other "Madusari" or to "Gambir Sawit". For one thing, the manyura gendhing has two gongan in both its dados and dhawah sections, whereas "Gambir Sawit" and "Madusari" sléndro sanga have only one.

The two latter gendhing also share the same formal classification and drumming pattern, being gendhing alit accompanied by kendhangan candra. Both have optional lamba sections (although the one for "Madusari" is not included in Sukardi and Sukidjo's notation - 1976 II:12) and employ the transitional pangkat ndhawah in proceeding from dados to dhawah. But the closer links are again melodic, and in this case they are sufficiently strong for two musicians at

RRI Yogya (Suhardi and Suhirjan) to have volunteered a description of "Madusari" as "the Yogyanese 'Gambir Sawit'" (personal communication from Marc Perlman, 27.7.88). A recording directed by Suhardi is available on the commercial cassette "Sinom Jenggleng" (Lokananta ACD-261).

Figure VI-26 compares the balungan gendhing of "Madusari" with that of the previously discussed Yogya Kraton rendition of "Gambir Sawit" (Recording 7). The matching destination tones are underlined:

| | Madusari | | | | Gambir Sawit | | | |
|---|---|---|---|---|---|---|---|---|
| A: | 121- | 1216 | 5612 | 5321)$^{I}$ | --53 | 2356 | --62 | -321)$^{I}$ |
| B: | 561- | 1216 | 5612 | 5321)$^{II}$ | --32 | -126 | --62 | -321)$^{II}$ |
| C: | 5635 | --56 | i656 | 5312)$^{III}$ | --32 | -6-5 | --56 | 5312)$^{III}$ |
| D: | --23 | 5321 | 5612 | 163(5)$^{IV}$ | --23 | 5321 | 3532 | 163(5)$^{IV}$ |

Figure VI-26

(Madusari - transcribed from Lokananta ACD-261)

(Gambir Sawit - transcribed from Recording 7)

This represents a high incidence of agreement between destination tones for the two gendhing (twelve out of sixteen), considering that only four out of sixteen gatra correspond in all four tones. The correspondence is clearer still when the less detailed lamba and dhawah sections are compared. In lamba, the two gendhing are almost a perfect match for two kenongan, differing only in the first tone of all.

| | Madusari | | | | Gambir Sawit | | | |
|---|---|---|---|---|---|---|---|---|
| A : | -1-2 | -1-6 | -2-3 | -2-1)$^{I}$ | -3-2 | -1-6 | -2-3 | -2-1)$^{I}$ |
| B : | -3-2 | -1-6 | -2-3 | -2-1)$^{II}$ | -3-2 | -1-6 | -2-3 | -2-1)$^{II}$ |

Figure VI-27

(transcribed from Lokananta ACD-261 and Recording 7)

In the dhawah section, the incidence of similarity is such that only the non-matching tones need to be underlined:

| | Madusari | | | | Gambir Sawit | | | |
|---|---|---|---|---|---|---|---|---|
| K | -2-1 | -2-6 | -1-6 | -2-1)$^{I}$ | -6-5 | -1-6 | -5-6 | -2-1)$^{I}$ |
| L | -2-1 | -2-6 | -1-6 | -2-1)$^{II}$ | -2-1 | -2-6 | -5-6 | -2-1)$^{II}$ |
| M | -6-5 | -6-5 | -i-6 | -3-2)$^{III}$ | -2-1 | -6-5 | -i-6 | -3-2)$^{III}$ |
| N | -6-5 | -2-1 | -2-1 | -6-(5)$^{IV}$ | -6-5 | -2-1 | -2-1 | -6-(5)$^{IV}$ |
| | a | b | c | d | a | b | c | d |

Figure VI-28

(transcribed from Lokananta ACD-261 and Recording 7)

Here the final tones of all gatra correspond except two (K-a and M-a), and only in three others does the first of each pair of tones differ. Thus the degree of correspondence between the two separate Gendhing is actually higher than that between the two different sections (dados and ndawah) of "Gambir Sawit", and this in a piece whose form requires that the two sections be derived from each other (Yogyanese pieces with kendhangan candra are the equivalents of mérong / inggah kendhang in Solo - Suhardi, interview, 19.12.88). These melodic and structural ties are the reason

why "Madusari" is referred to by Yogyanese musicians as "the Yogyanese "Gambir Sawit". Suhardi (interview, 19.12.88) confirmed that the dhawah was "90% "Gambir Sawit" in terms of realisation as well as balungan tones. In fact, the last seven gatra correspond exactly, so the gérongan is the same as, for example, "Condhong Campur" as well as for "Gambir Sawit". In my final example, however, the correspondence is again reduced to the balungan gendhing of one section.

The related gendhing which concludes both this section and the discussion of "Gambir Sawit" in Yogyakarta is "Kebogiro Gambir Sawit" sléndro sanga, a piece in Lancaran form which appears in notation books (Probohardjono 1964, for example), but on which no Javanese musician was able to shed any light. A copy of the Probohardjono source (Siswoharsoyo, n.d.) gives the following balungan:

| | a | b | c | d |
|---|---|---|---|---|
| A | - 6 - 5) | - 1 - 6) | - 1 - 6) | - 2 - (1) |
| B | - 2 - 1) | - 2 - 6) | - 2 - 6) | - 2 - (1) |
| C | - 2 - 1) | - 3 - 5) | - 6 - 5) | - 3 - (2) |
| D | - 5 - 6) | - 2 - 1) | - 3 - 2) | - 3 - (5) |

Figure VI-29

(Siswoharsoyo n.d.:80)

Comparing this to the dhawah of "Gambir Sawit" (in Figure VI-28, for instance), there are again many tones that correspond, including the destination tones at each gong

and each half-way point between. The first two kenongan match exactly with the exception of one tone (the first tone of gatra B-c), so there is enough of a similarity to "Gambir Sawit" to establish the association without labouring the point further. There is, however, only limited information as to contexts in which the piece would be used.

Both the sources mentioned above concern the accompaniment to wayang kulit, and Probohardjono states that "Kebogiro Gambir Sawit" can be used for a horse-riding scene, such as that now accompanied by Lancaran "Tropongbang" pélog nem (Becker 1984:378). Vetter, on the other hand, asserts that the practice of generating smaller form pieces from larger forms - especially dhawah sections - is not uncommon in the Yogya Kraton, especially for the rehearsal of dance accompaniments (personal communication, 26.3.90). This is in the same spirit as Mloyowidodo's explanation of Lancaran "Gambir Sawit" (see section IV-8), and the most likely reason for such a practice is, in both cases, to create more variety in the repertoire of pieces with shorter forms, adding to the choices available in contexts where such pieces are used.[9]

## VI-4: Tulungagung - the Tayuban and its Music

Situated nearly 200km to the south-east of Solo and Yogya, the town of Tulungagung comes easily under the bureaucratic jurisdiction of East Java. Yet such is the

strength of cultural influence from Central Java, that its gamelan repertory and style display a predominance of Central Javanese features, even when performed in the context for which Tulungagung is most famous - the social parties known as tayuban. Tayuban may be held to commemorate any special event, including weddings (pernikahan), circumcisions (supitan or khitanan), moving house (boyongan), religious holidays, birthdays and so on. In Tulungagung and the surrounding area, they are the major form of celebration, more common than klenèngan, for example, or wayang kulit.

Tayuban are not unique to this region, although a contributory factor to their prominence here is their waning importance in other areas. The Solonese kendhang-player Ki Wakijo regretted the decline of tayuban in Solo over the last two or three decades (interview, 17.7.88), and Geertz, writing over thirty years ago, reports that they were dying out in the area to the North West (Geertz, 1960:300). Thus tayuban in Tulungagung represents something of a special regional and social context for "Gambir Sawit", and the term merits clear definition.

Geertz (Ibid.299) defines it as "a combination drinking and dancing party given usually on the occasion of rites-of-passage celebrations and so forth". According to Soedarsono (1974:24), the factor that distinguishes tayuban from other forms of social dancing is the active participation of male spectators. Choy (1984:59) describes how one kind of tayuban was formerly a pastime for Central

Javanese noblemen, and confirms that the term itself means literally a 'drinking party' . Certainly the drinking at these events is often heavy, as was the case in all six of the tayuban I witnessed, four of which were sponsored by beer companies. The atmosphere can become raucous and uncontrolled, as is reflected in the daring and frequency of the liberties the male guests take with the female hostesses (tlèdhèk, or waranggana).

These hostesses have a versatile role at a tayuban, involving the serving of drinks, chatting or joking with spectators, and singing. In view of this latter function, Pak Yono Prawito, the founder and director of the local gamelan group "Mardi Budhoyo", prefers to describe them as waranggana (an alternative to the term 'pesindhèn'), rather than as 'tlèdhèk'. The term tlèdhèk, as noted in connection with the history of "Tari Gambyong", has strong associations with street-dancing and prostitution (see Choy 1984: 58-60), associations which are clearly present in tayuban, and which Pak Yono appeared anxious not to emphasise.

In addition to the waranggana, the guests and the gamelan musicians, there are the pramugari, who supervise the course of the event by making announcements and organising the order in which the male guests dance with the waranggana. The chosen guests are presented with yellow scarves which, in addition to identifying them as the current participants, serve as a useful prop during the dance itself. According to Yono Prawito (interview,

21.9.88), tayuban used to last until dawn ( 4:30-5:30 a.m.) because only one or two waranggana were usually present and the number of guests could be as many as a hundred or more. At the tayuban I attended, the number of waranggana varied between fourteen and twenty, and events that began between seven and eight o'clock in the evening were over shortly after midnight.

For each round of dancing there is a period when the waranggana dance as a group in the middle of the dance-area, while taking it in turns to hold the microphone and sing the solo vocal part of the accompanying gendhing. There is then a second period, accompanied by a more lively piece or section of a piece, when the men join in the dance. This is the major part of the proceedings, so gamelan pieces are usually connected into medleys according to the requirements of this section of the dancing. If a longer gendhing (such as "Gambir Sawit") is used, the dhawah may be employed repeatedly, followed by a succession of different pieces in progressively shorter forms. There is no set choreography for the dancing, which is simple and approximate throughout so that anyone can take part. After each dance, the yellow scarves are collected and redistributed (visitors from other areas are given priority), while the waranggana chat and serve drinks to the other guests.

The pieces to be played by the gamelan are requested from the dance-floor. The requests are delivered either by the waranggana or directly by the guests themselves,

accompanied by a small gift of money to the kendhang-player. According to Yono Prawito, there are not nearly enough pieces originally from Tulungagung to fulfill requirements, so many gendhing are imported, primarily from Solo or Yogya, but also from East Java. Because the guests are frequently from other areas, several regional styles may be imitated within the ensemble in their honour: Pak Yono's group "Mardi Budhoyo" are especially resourceful in this respect.[10]

The instruments at each of the tayuban I attended constituted a full Central Javanese gamelan, although emphasis in the repertoire was firmly on the loud-playing elements, there being no rebab, suling or gendèr in many of the pieces. Pak Yono referred to the repertoire as "mostly unrefined" ('kebanyakannya gendhing kasaran'), although some more refined pieces could be incorporated in the early stages of the evening. "Gambir Sawit" was actually played to accompany the first appearance of the waranggana - Pak Yono explained that a "classical" piece ('gendhing klasik') such as "Gambir Sawit" or "Bondhèt" would never be requested later on.

The musical terminology in Tulungagung can be traced to Central Java, being something of a mixture of Solonese and Yogyanese practice. The musicians in "Mardi Budhoyo" described the two main sections of "Gambir Sawit" as mérong and dhawah - Pak Yono was quite adamant that although he knew the word 'inggah' it is not recognised as a musical

term in Tulungagung. This applies also to the names of the drums. The large drum is referred to as kendhang bem and the ketipung as simply tipung, but the terms 'batangan' and 'ciblon' (for the medium-sized drums) are reversed in comparison with their usage in Solo or Yogya. Thus 'batangan' is the name given to a smaller kind of dance-drum (not much larger than a ketipung), which gives a characteristically high-pitched sound to the appropriate sections of the tayuban. According to Ismuji, another drummer in Tulungagung (interview, 21.9.88), the term 'ciblon' refers to a larger kind of dance-drum which could be used for Solonese-style klenèngan. The point of the smaller batangan is that it is clearly audible from the dance-floor.

This mixture of terminologies reflects not only the influence of other areas and a certain irregularity in their usage, but also the lack of a pressing need on the part of the musicians to rationalise their music beyond the point of immediate practical requirements. As an example, pathet, according to Pak Yono, is not heeded much in tayuban - he said the musicians know little about gendhing as such, but the basic melodic progression (lagu) is known, and that is enough for the performance to proceed. In other words, from within the tradition, no analysis is necessary to demonstrate what they already feel to be adequate for their needs.

With regard to more famous "imports" like "Gambir Sawit", Pak Yono was unaware of any questions having been asked as to how it should be played, and he had never

needed to present his players with any prescriptive form of it. It is their concern how they play it, and they draw on both their individual and group experience in doing so. Moreover, "Gambir Sawit" is so well known that many groups less capable than "Mardi Budhoyo" include it in their repertoire. Concerning less well known gendhing, the fact emerged that the players cannot always name the gendhing they play. The question "what is this piece called?" often gave rise to long and inconclusive discussion, but they knew what to play from the buka, which, in circumstances such as tayuban, obviates the need for verbal identification.

On the subject of the tayuban repertoire as a whole, Pak Yono explained that, in his opinion, it is in this area that tayuban in Tulungagung has changed most in the last twenty or thirty years. In fact, there has been a reduction in the number of longer, more refined (JAV - alus) pieces such as Ladrang "Pangkur" or the Gendhing "Bondhèt", "Montro" and "Gambir Sawit", in favour of pieces in shorter forms played in a louder style ('pukulan keras'). He attributed this to a change in the people's character - they are less patient nowadays, with the result that the youngsters no longer know how to dance to the more classical pieces. Moreover, the number of guests from other regions has greatly increased, resulting in a higher percentage of pieces that imitate other regional styles.

Thus, the repertory of tayuban in the Tulungagaung

area is something of a melting pot in which the pieces and styles of many regions are the ingredients. Imported and indigenous pieces are included alongside the direct imitation of completely separate traditions, such as those of Bali, Banyuwangi, Surabaya and Sunda. Still, despite the reduction in its usage, and the fact that it is not used to imitate other styles, "Gambir Sawit" easily maintains its place in the repertoire. Although the live performance cited in the following section had to be specially requested by me, no special arrangements were necessary beyond a word in the ear of the bonang player. It is also worth noting that my attention was first drawn to the gamelan music of this area by the large number of commercial cassettes of gendhing for tayuban available, and the fact that fourteen of them include some form of either "Gambir Sawit" or a related gendhing.[11]

VI-5: Tayuban "Gambir Sawit"

The recordings mentioned above exhibit both the similarities and the differences between klenèngan and tayuban versions of "Gambir Sawit". In actual performance, the tayuban versions employ more repetitions of the dhawah than their recorded counterparts, but this apart, the recordings are an accurate guide to understanding the procedure involved, providing they are examined with knowledge and experience of a tayuban's progress.

In terms of formal sections, the tayuban versions of "Gambir Sawit" are more straightforward than either

Solonese or Yogyanese klenèngan renditions. There are no lamba or ngelik sections, and use of the pangkat ndhawah is the exception rather than the rule.[12] In ten recordings of the actual gendhing (as opposed to a related form of it), the pangkat ndhawah is used only once in full (cassette "Angleng Panceng", Kencana IR-119) and once in part (cassette "Godril Lumajang", Fajar 9138). In the former case, the second kenongan is actually omitted from the mérong, and in the latter, the pangkat ndhawah is only one kenongan in length, in the manner of bedhayan versions from Yogya. It is in these transitional sections that a major point of contrast emerges, since unlike other Central Javanese versions, there is no change of irama in either case - a slight acceleration in tempo is sufficient to signal the transition. In all the other tayuban recordings the small batangan drum takes over half-way through the fourth kenongan of the mérong. Only on the cassette "Jula-Juli Telon" (Ira Record WD-566) is the mérong played more than twice before the above transition takes place.

The balungan gendhing of the mérong differs hardly at all between these versions and is similar to the one given by Mloyowidodo (1976 I:83-4).

| | a | b | c | d |
|---|---|---|---|---|
| A | - 3 5 2 | - 3 5 6 | 2 2 - - | 2 3 2 1)I |
| B | - - 3 2 | - 1 2 6 | 2 2 - - | 2 3 2 1)II |
| C | - - 3 2 | - 1 6 5 | - - 5 6 | i 6 5 3)III |
| D | 2 2 - - | 2 3 2 1 | 3 5 3 2 | - 1 6(5)IV |
| $A^1$ | - 6 5 - | 2 3 5 6 | 2 2 - - | 2 3 2 1)I |

Figure VI-30

(transcribed from cassette WD-566)

The only differences are in gatra D-a/b, where the configuration for the progression realised by cèngkok "puthut gelut" (22-- 2321) matches gatra A-c/d and B-c/d exactly (unlike versions from Solo or Yogya), and at $A^1$-a, where the otherwise "hanging" gatra is given some impetus by the addition of a low six on the second beat of the gatra (-65-). Two versions from the neighbouring town of Trenggalèk (cassettes WD-553N, included here as Recording 8, and WD-729) add tone 2 to this, producing the variation -265 -356.

The original dhawah of "Gambir Sawit" is used in six out of the ten tayuban recordings. Three of these use balungan dados, and all three are identical to the Mloyowidodo notation, except that 6 replaces 3 as the first tone of the fourth kenongan (as happens in Yogyanese versions). The other three versions provide examples in living practice of filling in the balungan gendhing of the dhawah section, a technique described earlier as "a rare practice in Yogya today" (see section VI-1). For Pak Yono

(interview, 15.8.88), however, it is a constant feature of his musical life ('selalu begitu'), and he encourages the technique in order to make the texture more supportive ('royong') to the dancers. Also, it is more in keeping with his view of the function of the balungan instruments in tayuban: to be lively and busy (ramé), and preserve a cheerful atmosphere (rasa gobyog). The three cassette versions display a uniformity in the filled in dhawah that was not present in those examined in section VI-1.

| | | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| A : | 1216 | 2165 | 1121 | 3216 | 2521 | 3216 | 22-- | 5321)I |
| B : | 1216 | 2165 | 1121 | 3216 | 2521 | 3216 | 22-2 | 5321) |
| C : | 1216 | 2165 | 1121 | 3216 | 2521 | 3216 | 2232 | 5321) |
| | | | | | | | | |
| A : | 2132 | 5321 | 5612 | 5216 | 2521 | 3216 | 22-- | 5321)II |
| B : | 5612 | 5321 | 2132 | 1216 | 2521 | 3216 | 22-2 | 5321) |
| C : | 5612 | 5321 | 2132 | 1216 | 2521 | 3216 | 2232 | 5321) |
| | | | | | | | | |
| A : | 2132 | 5321 | 5216 | 2165 | 1121 | 3216 | 2153 | 6532)III |
| B : | 5612 | 5321 | 5616 | 2165 | 1121 | 3216 | 2153 | 6532) |
| C : | 5612 | 5321 | 5616 | 2165 | 1121 | 3216 | 2153 | 6532) |
| | | | | | | | | |
| A : | 66-- | 2165 | 22-- | 5321 | 6532 | 6521 | 5216 | 216(5)IV |
| B : | 6356 | 2165 | 22-2 | 5321 | 6532 | 6521 | 5616 | 216(5) |
| C : | 6356 | 2165 | 2232 | 5321 | 6562 | 6521 | 5616 | 216(5) |

Figure VI-31

(A : transcribed from cassette IR-090
B : transcibed from cassette WD-729
C : transcribed from cassette Recording 8)

This is explicable in terms of each version in Figure VI-31 being performed in awareness of the others, a consequence of living practice within a known context, as opposed to notations prepared in isolation. Version A was directed by Pak Yono, and the other two by Pak Tambir of Trenggalèk, with his group "Ngesthi Wirama". The two men respect and

learn from each others' performances, but there is an important difference between their approaches to the filled in ndhawah.

In the two Tambir renditions (versions B and C) the dhawah is filled in by the whole balungan group, and thus represents a predetermined consensus. In version A, however, the notated line is played only on the slenthem - the demung drops out altogether and the saron play kembangan. Thus the slenthem-player is free between destination tones to vary his realisation in subsequent repeats of comparable passages and repeats of the same gongan.[13] Although this is not demonstrated on the cassette "Thengul" (IR-090), it is a feature of the live recording made on 21.9.88, as Figure VI-32 shows (line K-I = 1st. gongan, line K-II = 2nd. gongan):

K-I : 1216 2165 1121 3216 2521 3216 2232 5321)ı

K-II : 1216 2165 1121 5316 2321 3216 2232 5321)ı

Figure VI-32

(transcribed from .live recording, 21.9.88)

According to Pak Yono, the slenthem-player decides for himself whether or not such variation takes place and, if it does, to what extent. He commented further that there is not the same freedom to vary once the gérongan has entered (i.e. half-way through the third kenongan), since the slenthem must then take account of their melody, which is relatively fixed in comparison to the other parts. Even in

the case of complete freedom for the slenthem to vary his playing throughout the gongan, I would not argue for a case of balungan gendhing variation within one performance on this basis. The slenthem-player's freedom from consensus represents a change of function (to that of embellishing instrument) rather than variation within its original one.

Despite Suhardi's remark that this form of dhawah could also be applied to irama 1/16, none of the tayuban renditions available actually do this. If irama 1/16 is used (cassette "Balung Pakel", WD-720, for example), the balungan type is invariably dados.

We have already noted that transitions are not accompanied by changes of irama, and this is also true of the ending procedure, where a quick acceleration and slowing down are condensed into the final two gatra (as on WD-729). Pak Yono explained that this stems from the dancing - transitions should not interfere with its progress, and the ending should not be drawn out (interview, 15.8.88). In the course of a tayuban, signals and shouted requests from either the dance-floor or the spectators may occur at any time, so the irama and cueing procedure must be sufficiently uncomplicated to deal with them swiftly and without interrupting the flow of the event.

The irama procedure at the very beginning of the piece is the only exception. As in Solonese practice it progresses from irama 1/1 immediately after the buka to 1/4 by the second kenong stroke. There is no special procedure

because the waranggana (those not singing the solo vocal part) are simply engaged in organising their partners for the dance to come. When they are ready the main part of the dance begins with the entry of the batangan drum, an arrangement whose essential spontaneity precludes any elaborate transitional procedure, especially with respect to irama.[14]

The buka in tayuban "Gambir Sawit" is invariably played on the bonang, even if the rebab is present. The musicians do not see the rebab as having a function in tayuban, and indeed it is sometimes omitted from the ensemble altogether, for example on Pusaka cassette "Tengol Sontoloyo" (included here as Recording 9) and WD-729. If included, it enters only during the second kenongan along with the other soft instruments. According to Pak Yono, the patterns it then plays are Solonese, but they do not carry any of the authority associated with the Solonese rebab. Indeed, in that tradition, one of the rebab's principal functions is to guide the sindhèn, a role which is not recognised and which, under the contextual circumstances, it cannot fulfill in tayuban.

This in turn reflects on the different role played by the waranggana, who must look after the guests and dance in addition to singing. Those I spoke to said their singing reflected their own musical experience rather than any formal training, and that this experience came from listening to other waranggana and from commercial

cassettes, especially those from Yogya and Semarang (where "Mardi Budhoyo" made their tayuban recordings.) Solo was not mentioned, a significant omission in view of Pak Yono's view that the rebab would play Solonese cèngkok when present.

Although the basic Central Javanese rules of sindhènan accommodate several different styles, there were some individual points of performance practice discovered in tayuban renditions which were not found in any Solonese versions of "Gambir Sawit". The first occurs in the third kenongan of the mérong section in one of the two Trenggalèk versions.

Waranggana : 2 2 1 1 6 2 2 6 6 1 6 5

C-a/b/c : - - 3 2 - 1 6 5 - - 5 6

Figure VI-33

(transcribed from Recording 8)

Here the balungan gendhing goes to high 5 at the end of gatra C-b, but the pattern sung by the waranggana is to low 5. The discrepancy is not repeated in the second gongan and is unique to this performance, so it is therefore not just a surprising, but an isolated interpretation. One feels that had the rebab been present, this cèngkok to low 5 would not have been possible.[15]

Similar circumstances pertain to my second example, which involves the use of a cèngkok minir, a device felt by the majority of Solonese musicians to be inappropriate to

"Gambir Sawit". Nevertheless, it represents a practical instance of the cèngkok minir usage suggested by Supanggah (see section III-6), and appears on Recording 9. The passage concerned comes in the dhawah (irama 1/16), the relevant destination tone being the 6 one gatra before the first and second kenong (4,5 and 6 are the lowered tones):

Waranggana : 2 2 5 5 2 4 6 4 5 6 4 5 6

K-c : - 1 - 6

Figure VI-34

(transcribed from Recording 9)

The cèngkok is used immediately prior to an andhegan sindhèn, and depends on treating the balungan 6 as high instead of low. As in the previous example, there is no guiding rebab: unlike the previous example, the pattern is repeated at the same place in the next kenongan, a ploy that would not meet with Supanggah's approval - in suggesting this cèngkok minir, he stipulated that it should be used only sparingly, and certainly not more than once per gongan (interview, 10.11.88).

There is nothing to prevent the use of andhegan sindhèn in tayuban - it is the concern of the drummer to read the situation appropriately. If andhegan are used, they are in the same positions as for Solonese versions -as on Recording 2, for example. An unusual situation occurs, however, later in the third kenongan of the performance on Recording 9, where an andhegan is employed at the very

place where the gérongan enter (* = gamelan stop, ** = gamelan re-enter).

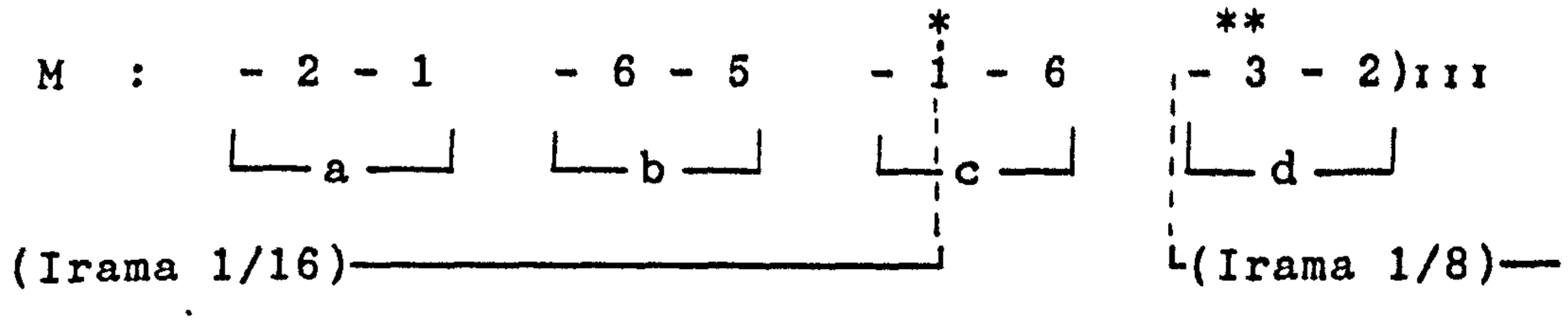



Figure VI-35

(transcribed from Recording 9)

As Figure VI-34 shows, this andhegan acts as a bridge between irama 1/16 and irama 1/8 - the unusual aspect is that the gérongan still enter, but only after the andhegan instead of in the usual place (gatra M-c). The cèngkok gérongan "covered" by the andhegan are simply omitted. In another instance (cassette "Balung Pakel", WD-720), the gérongan actually enter in irama 1/16, and have completed one full pattern (to 6 at gatra M-c) before the kendhang signals the transition to irama 1/8. These examples apart, the gérongan in tayuban reflects Solonese practice, using the Asmaradana or Jurudemung metre for mérong and Kinanthi for the dhawah. All the versions examined transpose the patterns up one octave for the fourth kenongan of the dhawah - Pak Yono said this was to make sure they were audible. As in Solo when this technique was used, the pattern to the final gong is always at the original pitch.

Several of the gendhing associated with "Gambir Sawit" are also used in tayuban, although those that share its length and formal structure ("Malarsih" and "Prawan

Pupur") are also somewhat eclipsed by the current preference for shorter forms and the imitation of different traditions. There is no filled in dhawah on either of the "Malarsih" recordings available ("Poncowarno", Fajar 9235 and Kencana Record IR-116) or on the one of "Prawan Pupur" (Pusaka cassette "Orek-orek Jess"). Pak Yono offered no explanation other than that of the responibility lying with the slenthem-player. One further point - "Malarsih", with a balungan gendhing identical to that given in Mloywidodo (1976 I:126), is classified in the Tulungagung area as sléndro nem. Again, Pak Yono disclaimed knowledge of such questions - wrong or right, "Malarsih" had always been sléndro nem in his experience.

Of those pieces which, in the context of the present study, function as alternative dhawah sections for "Gambir Sawit", "Sembung Gilang", "Janggalana" and "Pancerana" also feature in tayuban. "Sembung Gilang" appears without "Gambir Sawit" on the cassette "Sasar Susur" (Fajar 9176) as part of a "Gambyong"-like progression that includes Ladrang "Paréanom" and kébar. A version of "Gambir Sawit" with "Sembung Gilang" as an alternative dhawah appears on "Godril Lumajang" (Fajar 9138); only one performance of "Janggalana" is available in this context, on Ira Record WD-675.

"Gambir Sawit Pancerana" can be used either specifically for "Tari Gambyong" (in which case it would be performed separately before the main part of the tayuban)

or during the tayuban itself if requested. In the rendition on the cassette "P.K.K" (Fajar 9167), there is an interesting moment in the gérongan, highlighted in Figure VI-34 by a comparison with the same passage from a different version:

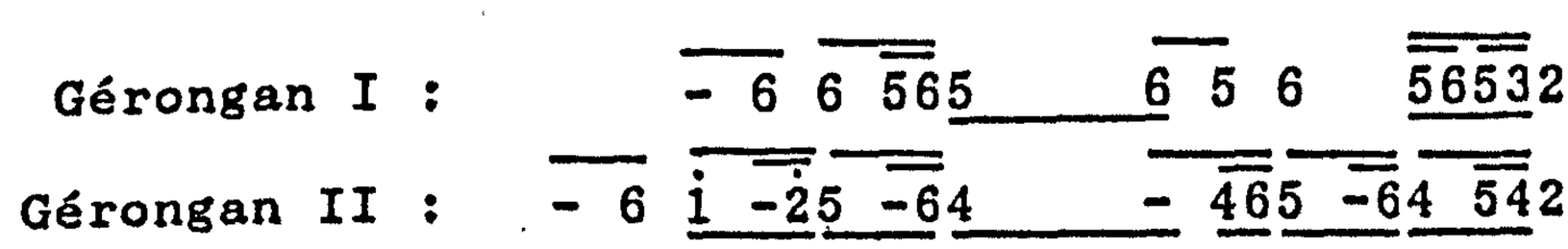



Figure VI-36

( I:transcribed from "Jaka Tarub", ACD-068)

(II:transcribed from "P.K.K", Fajar 9167)

The use of tone 4 in the second gérongan reflects the equivalent destination tone in "Gambir Sawit", but before the addition of the pancer tone. In all other versions, as noted in section IV-9, this tone has been changed to 5 and the gérongan adjusted accordingly.

Tayuban "Gambir Sawit" thus represents further manipulations of the gendhing in accordance with context. These manipulations can be formal (omitting or repeating sections), technical (the preference for louder elements in the ensemble) or circumstantial (no irama changes for transitions during the dance). There is also a certain interpretative freedom (treatment of range, use of cèngkok minir, optional filling in of the dhawah) in contrast to Solonese or Yogyanese renditions, despite those areas being the recognised source for pieces such as "Gambir Sawit".

Certainly in terms of social context and spontaneity in performance, these tayuban versions of the piece could hardly be further removed from the kraton-based traditions of Solo or Yogya.

VI-6: An East Javanese "Gambir Sawit"

When not accompanying tayuban, musicians in and around Tulungagung revert to the usual Central Javanese procedures when they perform "Gambir Sawit" for klenèngan. Further to the North-east, in Java's second major city, Surabaya, differences of style are greater and represent more than just adaptations of the same piece to a different context. Here, "Gambir Sawit" is present in two separate performance traditions, a situation thrown into sharp relief at RRI Surabaya one evening when the local style "Gambir Sawit" was followed by a Solo style rendition in pélog nem (24.8.88). On that occasion, the musicians distinguished their own performance as "Jawa Timuran" (East Javanese), but felt no need to qualify the Solonese version. The gendèr-player, Pak Giran (interview, 26.8.88) was even apologetic about his local tradition, describing it repeatedly as "kurang halus" ('less refined', 'not refined enough'). Although the following description is of necessity couched in terms of a comparison with Solo style, no such qualitative distinction is intended.

In an article introducing three regional styles of gamelan playing, Sutton gives the names of thirteen East Javanese categories of gendhing structure, most of which

are also the titles of pieces (Sutton 1985:66). One of these is "Gambir Sawit" form, which proceeds as follows:

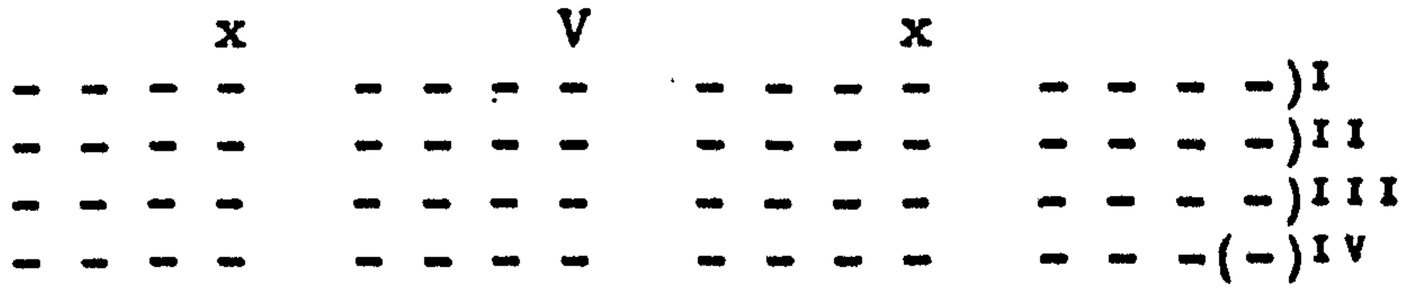



Figure VI-37

(Sutton 1985:66)

The only distinction between this and the Solonese kethuk 2 kerep structure on paper is the addition of the kempul stroke at the mid-kenongan point.[16]

The equivalent East Javanese pathet designation for Central Javanese pathet sanga is pathet wolu (= pathet 8), the two pathet sharing the same general characteristics of emphasis on tone 5 and avoidance of tone 3 (Sutton 1985:67). Form does not determine pathet, so a piece in "Gambir Sawit" form is not necessarily also in pathet wolu.[17]

The style of balungan gendhing is one area in which this East Javanese "Gambir Sawit" differs considerably from the Central Javanese one (capital letter designations for each kenongan apply to this version only).

| | a | b | c | d |
|---|---|---|---|---|
| A | 3 2 1 2 | 5 3 5 6 | 3 5 6 5 | 2 3 2 1)$^{I}$ |
| B | 3 2 1 2 | 5 3 5 6 | 3 5 6 5 | 2 3 2 1)$^{II}$ |
| C | 6 5 3 5 | 6 1 6 5 | 2 3 5 6 | 3 5 3 2)$^{III}$ |
| D | 3 5 6 5 | 6 5 2 1 | 3 2 3 1 | 6 5 3(5)$^{IV}$ |
| E | 3 2 1 2 | 5 3 5 6 | 2 1 6 5 | 2 3 2 1)$^{I}$ |
| F | - 3 - 2 | 5 3 5 6 | 2 1 6 5 | 2 3 2 1)$^{II}$ |
| G | 6 5 3 5 | 6 1 6 5 | 2 3 5 6 | 3 5 3 2)$^{III}$ |
| H | 5 2 3 5 | 6 5 2 1 | 6 2 6 1 | 6 5 3(5)$^{IV}$ |

Figure VI-38

(Jumali, 1.7.87; included here as Recording 10)

This balungan gendhing is completely filled in except for one gatra (F-a). The destination tones of all gatra are the same in both sections, but other tones do vary in some odd-numbered gatra. Thus, in kenongan I, II and IV, the third gatra varies, and in kenongan II and IV, the first one - only kenongan III is the same throughout in both sections. In fact, for subsequent performances of "Gambir Sawit" at RRI Surabaya (on 24.8.88, for example), even this amount of variation was reduced, since the third gatra of kenongan I and II (3565) was not changed (to 2165) in the second section. The group's leader (pimpinan - IND), Pak Jumali, said this made no difference at all - it was his practice to write up the balungan of the required pieces on a white board before each broadcast, and he could not guarantee it would always come out the same.

Compared with the destination tones of a Solonese balungan gendhing, the correspondence is closest not with either the mérong or inggah, but with both sections at different times. Thus, the first two Surabayan kenongan

correspond with their counterparts in the Solonese mérong, except that tone 5 in gatra A-c and B-c match the garap (5) rather than the balungan tone (2), and there is no change to 5 in the first gatra of the second gongan. The third kenongan in Surabaya begins with a final tone of 5 in the first as well as the second gatra (C-a/b), whereas the Solonese equivalent tones are 2 (C-a) and 5 (C-b). From this point onwards, all the Surabayan destination tones to the end of the gongan correspond with those of the Solonese inggah. Correspondence with the mérong is not absent, but it is not as precise since the relationship between mérong and inggah in Solo is not thoroughly consistent within itself (see section II-5).

By contrast, there is little on paper to distinguish between the two sections of "Gambir Sawit" in Surabaya. Each is repeatable in accordance with requirements, the respective balungan differ little in their constituent tones, and there is no Central Java-style change of balungan density or style to indicate contrasting interpretation - it is only their treatment in performance that makes the distinction between the two sections apparent. It is therefore this "treatment in performance" which is of primary concern in the discussion which follows - how different irama procedures, ensemble techniques and realising patterns are applied to "Gambir Sawit" by musicians from a separate performing tradition.[18]

The buka is played on the rebab, joined by the kendhang and gendèr as the gong-tone is approached. Apart

from beginning on tone 6, this buka is comparable to a Central Javanese one:

Rebab: 6 - 6 1 2 6 2 2 2161 1 2 2 216 (5)

Figure VI-39

(transcribed from Recording 10)

The rest of the ensemble join in at the gong tone. The tempo is settled from the beginning (ca. 66 balungan beats per minute), and remains so until the transition to the second section. There is no gradual settling of tempo over two or three kenongan as there would be in Central Java, although some of the realising instruments are content just to play the balungan (mbalung) for one or two gatra, allowing the tempo to settle in their minds as well as in the ensemble. When the transition to the second section comes, it is signalled and carried out by the single process of slowing down until the new, contrasting tempo is reached. The process begins in gatra D-c (see Figure VI-38) and is complete by the end of the first kenongan of the second section (i.e. gatra E-d) - there is no separate balungan material comparable to the Solonese ompak inggah.

The tempo of the new section is ca. 15 balungan beats per minute. In terms of the irama relationship between the two sections, the balungan melody is being expanded by a factor of 4.

| | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 1st. section: | 3 | 2 | 1 | 2 | | 5 | 3 | 5 | 6 | | 3 | 5 | 6 | 5 | | 2 | 3 | 2 | 1 |
| 2nd. section: | | | | 3 | | | | | 2 | | | | | 1 | | | | | 2 |

Figure VI-40

After the required number of gongan, the music either ends or progresses to another piece. If ending, the kendhang signals a slowing down from gatra H-b, and guides the ensemble up to the final gong. If moving on to another piece (Gendhing "Semarangan" sléndro 8 was the piece in question on the three occasions I witnessed), the kendhang signals an acceleration just before the second kenong (i.e. at gatra F-d). This acceleration is sudden in comparison with Central Java, arriving at the same tempo as the first section within two gatra. There is also a substitute balungan for the last kenongan, which has the same destination tones but with different gatra configurations in between:

| | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 1.7.87: | 3 | 5 | 6 | 5 | | 3 | 2 | 3 | 1 | | 3 | 2 | 3 | 1 | | 6 | 5 | 3(5) | |
| 24.8.88: | 5 | 2 | 3 | 5 | | 6 | 5 | 2 | 1 | | 3 | 2 | 3 | 1 | | 6 | 5 | 3(5) | |

Figure VI-41

As Figure VI-41 shows, this substitute balungan may itself vary while remaining distinct from the previous sections of "Gambir Sawit".

As represented in Surabaya, East Javanese drumming patterns are more internally repetitive than Central Javanese ones, and employ distinctive playing methods. In each of the available performances, the patterns were

played on a single instrument, the gambyak, which, in Central Javanese terms, is larger than the ciblon but not as large as the kendhang gendhing. It is played at an angle to the floor (Sutton 1985:78), and Pak Jumali plays it left-handed, which, for East Javanese drumming, is the norm rather than the exception. With the drum being the other way round, added prominence is given to the right-handed stroke '.tok' on the smaller head (Jumali, interview 24.8.88). In the following transcription of the pattern for the first section of "Gambir Sawit", this sound is represented by capital 'T', to distinguish it from the Central Javanese '.tak' (t). The letters 'P' and 'b' still represent 'thung' and 'dhah' respectively:

A/B/C: P PP -PbT -T -T-T-T - - b -b - - - T -)I/II/III

D: P PP -PbT -P -P-P-P-P - b -b - PPPP-P(-)IV

Figure VI-42

(transcribed from Jumali, 24.8.88)

Given the lively tempo in this section, and the filled in nature of its drumming (only the basic sounds are reproduced here), the casual listener might be forgiven for equating this procedure with Central Javanese wayang kulit, where a fast, energetic mérong gives way to the calm sirepan (see section V-2). This impression would be confirmed by the drumming for the second section, bearing in mind that the tempo has slowed in addition to the irama being expanded. The pattern for the first kenongan is as

follows (each line of drumming equals one gatra of the balungan, and ⌐——¬ indicates a triplet rhythm used on the second line):

| | | | |
|---|---|---|---|
| ---Pb-Pb | ---T-T-T | Pb-b---- | P-T-TPb- |
| PbTPPPTb | ---T-T-⌐T T¬ TTPTPTb- | | Pb-Pbb-- |
| PT-P--Pb | ---T-T-T | PT-b---- | PbTPTPbT |
| Pb-PP-Pb | -PPb-PPP- | bTPTPTb- | Pb-T-T--) |

Figure VI-43

(based on a transcription from Jumali, 24.8.88)

At the quoted tempo of 15 balungan beats per minute, each quarter of a line takes a fraction over 4" to play, so Figure VI-43 consists of more than a minute's music. The same pattern is repeated for the second and third kenongan, and for three gatra of the fourth. The last gatra of the gongan shows small but important differences in the pattern employed, and involves slowing down slightly as the gong is reached:

| | | | | |
|---|---|---|---|---|
| F-d: | Pb-PPTPb | --b-PP-P | --Pb-P-- | Pb-P--P(-) |

Figure VI-44

(transcribed from Jumali, 24.8.88)

The basic procedures employed by the two bonang in East Java have been described by Sutton (1985:73-75). Although both instruments work towards destination tones in the balungan, they differ from Central Java by frequently employing independent techniques - indeed, the bonang

penerus operates more closely in conjunction with other instruments in the ensemble. A case in point is its combination with the saron penerus technique tetegan or timbangan (Sutton 1985:74), as demonstrated during the first section of "Gambir Sawit", where the relevant tones are the second and fourth of each gatra:[19]

```
Bon.Pen.:  2 2 2 2 2 2 2 2    3 3 3 3 6 6 6 6
           2 2 2 2 2 2 2 2    3 3 3 3 6 6 6 6

Peking:   -3-3-3-2-3-3-3-2   -5-5-5-3-i-i-i-6

A-a/b:       3   2   1   2       5   3   5   6
```

Figure VI-45

(transcribed from Recording 10)

The bonang barung (also called bonang 'babok' in Surabaya) employs a mixture of techniques founded on pancer (tones taken from the first and third beats of the gatra and inserted between balungan beats), with additional tones to link certain gatra together and to anticipate more important structural points, such as kenong tones:

```
   B-a/b:  3     2     1     2     5     3     5     6
Bon.Bar.:3 - 3 - 1 - 1 - 6 22 6 - 6 - 6 -
   B-c/d:  3     5     6     5     2     3     2     1)[11]
Bon.Bar.:3 1 3 -2 6 - 6 - 62 - 2 - 2 61 2 1
```

Figure VI-46

(transcribed from Recording 10)

In the second section, the player is concerned with every balungan tone rather than every second one. Two principal

techniques are at work, the one being the reiteration of the next important balungan tone in octaves (comparable to the Central Javanese gembyangan technique), and the other being melodic phrases that provide links from one balungan tone to the next (a technique known as 'racikan'). Figure VI-47 shows the two techniques alternating with each other immediately prior to the gong (x = gembyangan, y = racikan):

```
          H-c:              6           2           6           1
                6   6                       6   6
Bon.Bar.: { 666- 666- 6121 3212 666- 666- 2123-2121
              x     x     y     x     y

          H-d:              6           5           3           (5)
                6   6                       3   3
Bon.Bar.: { 666- 666- -523 6535 333- 333- -523 6535
              x     x     y     x     y
```

Figure VI-47

(transcribed from Recording 10)

This alternation is treated flexibly in practice, since there are instances of complete gatra connected together without gembyangan:

```
          E-c:          2           1           6           5
Bon.Bar.: -61- -212 -2123 -2121 -612 -616 -6-63 6535
```

Figure VI-48

(transcribed from Recording 10)

When the gembyangan technique is used, however, it is for the weaker first and third tones of a gatra, unless the

circumstances are unusual. Such is the case at gatra F-b, where low 6 is reiterated through two balungan tones. When the second of these balungan tones is sounded (i.e. tone 3) the bonang plays a "triplet" rhythm (still on low 6) before alternating with the next balungan tone (5) and finishing the gatra with a hint of the fuller melodic link (in this and subsequent Figures, ⌊——⌋ indicates a triplet):

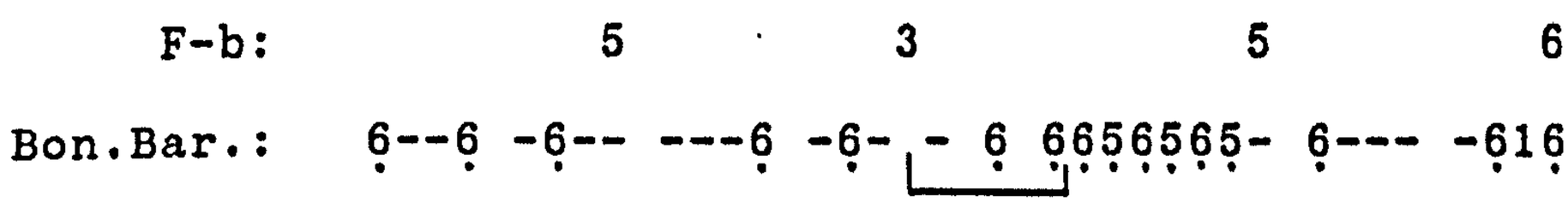
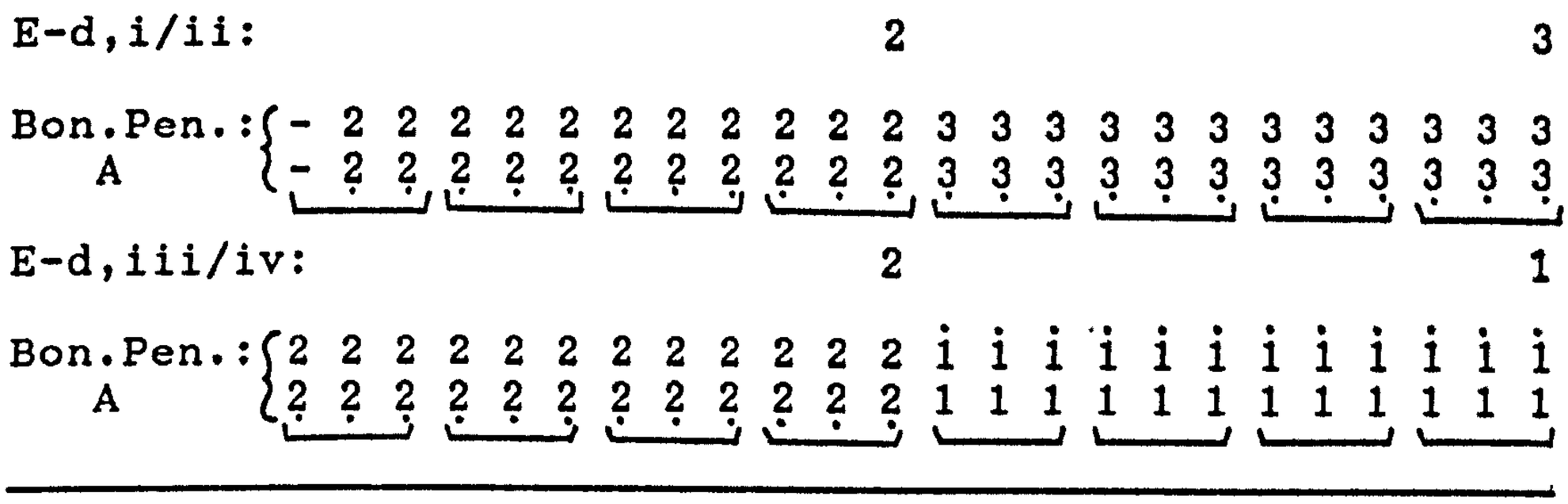



Figure VI-49

(transcribed from Recording 10)

The triplet coincides precisely with that played by the kendhang at that point, and the same reference to that part is made in each of the first three kenongan.

Whereas this represents a special moment for kendhang and bonang barung alike, triplet rhythms are a prominent feature of the parts played by bonang penerus and gambang for this section. In the case of the bonang penerus, an entire gatra can be negotiated this way (bonangan A in Figure VI-50), but it is more frequently interspersed with different gembyangan realisations, and rounded off with a doubled version of the cadential phrase played by the bonang barung (bonangan B).



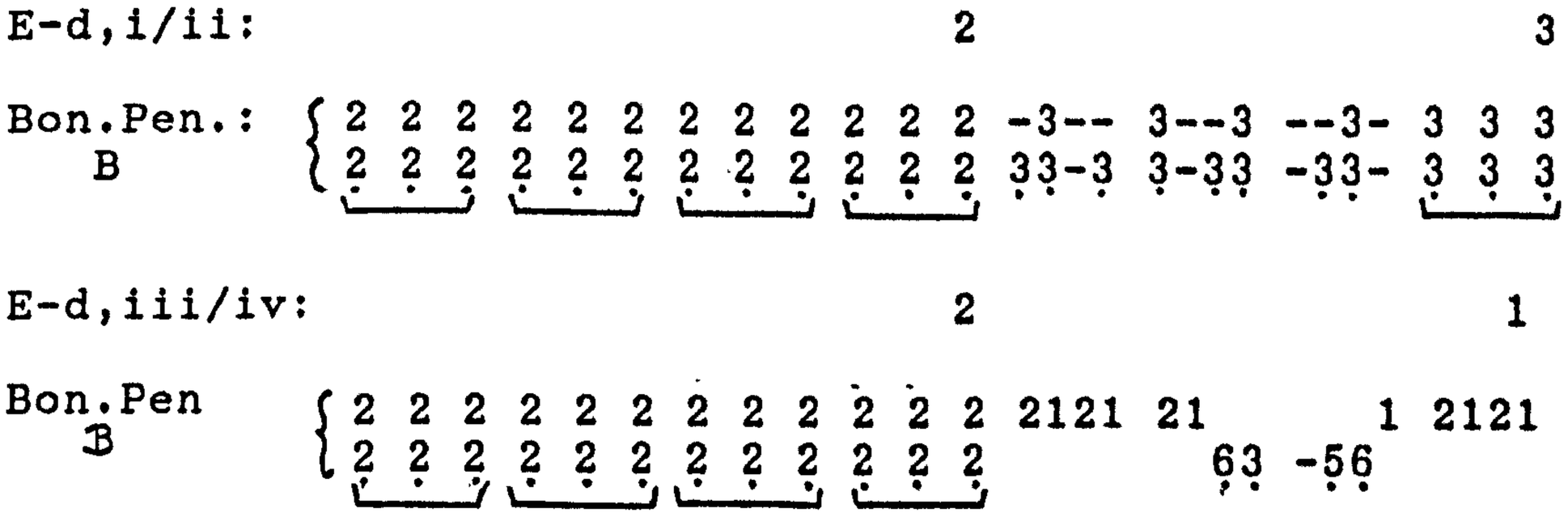




Figure VI-50

(transcribed from Recording 10)

There are considerable similarities between the parts played by the bonang penerus and gambang, especially in the areas of rhythm and the predominance of playing in octaves. The gambang, however, is not as closely tied to each individual note of the balungan, obeying instead an overall tendency to begin each gatra near the top of its range and then descend after the mid-point towards the destination tone. Gatra E-d again provides a characteristic example (although represented by a single tone, the gambang part in Figures VI-51 and VI-52 is played in octaves).

E-d,i/ii: 2 3

Gambang: - ṡ ṡ ṡ ṡ ṡ ṡ ṡ ṡ ṡ ṡ ṡ 5 6 i i i i 6 ṡ i i i i

E-d,iii/iv: 2 1

Gambang: 5 5 5 2 2 2 1235 -523 216̣5̣ --5̣- -5̣61 6̣161

Figure VI-51

(transcribed from Recording 10)

As the pattern descends, so the rhythm settles from triplets into multiples of four. Only where the next gatra is treated low is this directional pattern substantially different, as in the penultimate gatra of the gongan (i.e. gatra H-c):

H-c,i/ii: 6 2

Gambang: 1215̣ 5̣112 2115̣ 5̣116̣ -2-2 -216̣ 5̣612 3212

H-c,iii/iv: 6 1

Gambang: 56i5 i2i3i 5i52 2353 216̣5̣ --5̣- -5̣61 216̣1

Figure VI-52

(transcribed from Recording 10)

In this case, not only does the gambang begin the gatra in middle range, but it is in fours throughout - the only gatra to be so in the entire transcription. Even so, in the third quarter of the gatra (between 2 and 6) it is noticeable how the gambang momentarily climbs up the range in order to approach the final destination tone of the gatra from the same direction as in Figure VI-51.

In Central Java, the gambang only rarely varies the regular rhythm with which its continuous flow of cèngkok proceeds and does not play loudly. On the evidence of the Surabaya recording, the playing in East Java is more vigorous, which, together with the conspicuous use of the high register, gives the instrument a more prominent role in the context of the ensemble.

According to Jumali (24.8.88), the bonang penerus and gambang are vital in East Java for indicating the patterns sung by the sindhèn.[20] This suggests a more direct approach to the conveying of information within the ensemble than is apparent in the Central Javanese tradition - certainly the twelve repetitions of a tone on the bonang penerus immediately before the same tone is sounded in the balungan could never occur in Solo. The use of triplets is another device by which these instruments are able to stand clear of the ensemble, and in guiding the sindhèn, they are incorporating a principal function of the Central Javanese rebab.

The rebab in the Surabayan ensemble is less prominent in terms of relative loudness or function than its Central Javanese counterpart, although as previously mentioned, it still has the authority to play the buka. Thereafter, in the first section, it is content for the most part to join the balungan tones together, there being little opportunity for significant elaboration.

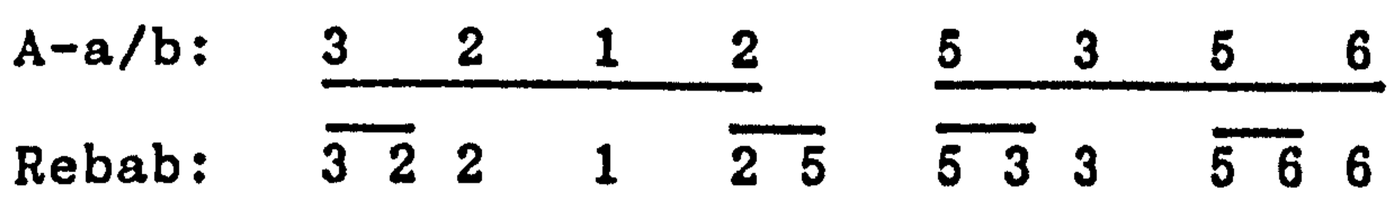



Figure VI-53

(transcribed from Recording 10)

The third kenongan, however, provides a notable exception and a decisive indication of register, distinguishing the two gatra ending on 5 from the low 5 at the end of the gongan:

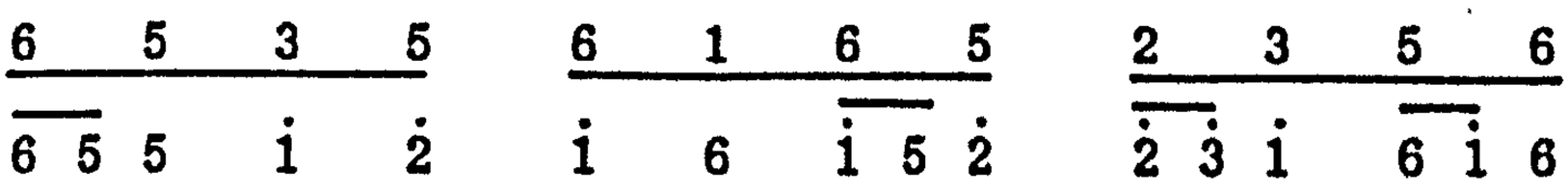



Figure VI-54

(RRI Surabaya, 1.7.87)

This rebab pattern for destination tone 5 is spread over two gatra, diverging from the balungan in the first and converging again in the second, before moving away at the last moment.

These are characteristic features both of Central Javanese rebaban, and of how the East Javanese rebab interprets the second section of "Gambir Sawit" in this recording. In Figure VI-55 the sindhèn pattern is also included, to show how it is anticipated and guided by the rebab.

C-c: 2 3 5 6

Sindhèn: ṡ ṡ5ṡ5ṡ ṡ 6ṡ ṡi6i6 6

Rebab: ṡ i 6 i ṡ 5ṡ ṡ i 6i ṡ i 6 i2 6 i ṡ

Figure VI-55

(transcribed from Recording 10)

The sindhèn pattern, however, displays two main features that distinguish it from a Central Javanese one. Firstly, the use of high 5 is beyond the range of rebab, sindhèn and gendèr in Central Java, where musicians normally consider high 3 to be the highest available sléndro tone. Secondly, the East Javanese sindhèn does not delay the final note of her pattern until after the relevant destination tone in the balungan as a Central Javanese sindhèn would, but sings it either exactly together with that tone or even slightly before it.

In the fast first section, the sindhèn sings to every kenong tone, adding filling in patterns (isèn-isèn) for the mid-points of kenongan III and IV in all subsequent repeats of the section (three in this case). The isèn-isèn use the same words as in Central Java ("ya mas, ya mas", "gonès gonès" are examples), but the main texts are not wangsalan of regular syllable structure but song texts consisting in this case of nine or ten-syllable lines. The principal sindhèn at RRI Surabaya referred to these texts as 'parikan', the following example being taken from the first gongan of "Gambir Sawit" on the present recording.

Nok [ndhok?] alam donya pira lawasé
Ayuk sing rukun mbarèk kancané
Gesing angel iku aranè
Tepa slira iku saraté

Figure VI-56[21]

(Recording 10)

It is the final tones of each gatra that form the destination tones for the sindhèn in the second section. The choice of isèn-isèn or silence in the odd-numbered gatra alternates with main text in the even-numbered ones. In general, the melodic patterns display a tendency to begin high, to reiterate the first tone or return to it after a small variation on the notes above (most frequently high 3 and 5) and then to descend towards the destination tone. The steepness of this descent depends on the final tone, as can be seen in the first three patterns of the second gongan, all of which end differently after beginning on 2:

Pattern for gatra E-b: $\dot{2}\ \dot{3}\ \dot{3}\ \dot{3}\ \dot{5}\ \dot{2}\ 6\ \dot{2}\ \dot{1}\ 6\ \dot{1}\ 6\ 6$

Pattern for gatra E-c: $\dot{2}\ \dot{2}\ \dot{2}\ \dot{3}\ \dot{2}\ 6\ \dot{2}\ \dot{1}\ 6\ \dot{1}\ 6\ 5$

Pattern for gatra E-d: $\dot{2}\ \dot{2}\ \dot{2}\ \dot{2}\ \dot{3}\ \dot{2}\ \dot{1}\ 5\ \dot{1}\ 6\ 5\ 2\ 3\ 2\ 1$

Figure VI-57

(transcribed from Recording 10)

The range of the 14-keyed gendèr on which I recorded Pak Giran playing "Gambir Sawit" is from $\dot{1}$ to $\dot{5}$, as opposed to the Central Javanese variety, whose range over the same number of keys is $\dot{6}$ to $\dot{3}$. The recording was made separately

from the ensemble version cited above, taking place on a visit to the player's home on 13.10.88. Pak Giran insisted on writing out the balungan first, and referred to this notation constantly during the recording. It showed one change from that cited in Figure VI-38, 3565 replacing 2165 at gatra E-c and F-c in the second section.

Pak Giran and the other RRI musicians in Surabaya were careful in conversation to distinguish East Javanese gendèr patterns from Central Javanese, while observing that certain basic principles are common to both traditions. Thus the basic realisation of the balungan is accomplished by patterns played in accordance with the characteristics of the instrument, and the player is guided in his choice of pattern by the succession of balungan tones and by the pathet. The characteristics of the instrument in both areas of Java give rise to similarities of playing technique and function, while the actual patterns played give scope for the musicians to assert distinctive individual and regional playing styles. Before examining the patterns themselves, however, it is necessary to consider just how similar the similarities really are.

Certain aspects of the balungan, for example, are different from the Central Javanese versions as are the formal and irama procedures applied to it. The principal effect for the gendèr lies in the frequency of destination tones, which, while important for all realising instruments is doubly so for the gendèr, whose two-note "chords"

at these points are strong indicators of pathet. The density of balungan tones also determines the extent to which a pattern can move away in between them - there is, for instance, no situation in the East Javanese "Gambir Sawit" comparable to that of the Central Javanese gendèr player in inggah irama 1/16, where a span of fifteen toneless beats between balungan tones must be realised. In East Java the filled in gatra remain intact for the second section, and all four balungan tones must be accounted for in the realisation.

In the first section, the tempo is such that very little elaboration is possible. After the first gatra, where Pak Giran simply played the balungan (mbalung), the left hand continues to follow the balungan closely as the following example shows. Only in the last four gatra is there any significant divergent movement:

| | | | | |
|---|---|---|---|---|
| B: | 3 2 1 2 | 5 3 5 6 | 3 5 6 5 | 2 3 2 1 |
| Gendèr: | 56-65656<br>-3-2-1-2 | -6535-56<br>-653-126 | -5356-65<br>-3-5-635 | 6i62-i65<br>-6561621 |

Figure VI-58

(Giran, 13.10.88)

Elsewhere in this section the left hand part is enlivened by auxiliary notes and syncopated rhythms in a manner reminiscent of the Central Javanese gendèran for ciblon sections. The right hand negotiates a melodic line of its own, but within a more restricted frame of reference than the left hand, partly because it operates over a narrower

range of tones, and partly because the ending tones of each pattern are restricted by the requirements of pathet (thus 2 or 6̣ in the left hand are both "harmonised" by 6 in the right hand).

Figure VI-58 also shows the four principal destination tones and their interpretation on the gendèr in pathet wolu, i.e. 2 and 1 are kempyung, 6̣ and 5̣ gembyang, exactly as in the Central Javanese pathet sanga. In the actual realisation, however, certain aspects of Pak Giran's gendèran emerge as distinct from Central Java, especially in the second section.

The first aspect is the dropping of the octave where the final tone of a gatra is treated as kempyung ('y' in Figure VI-59):

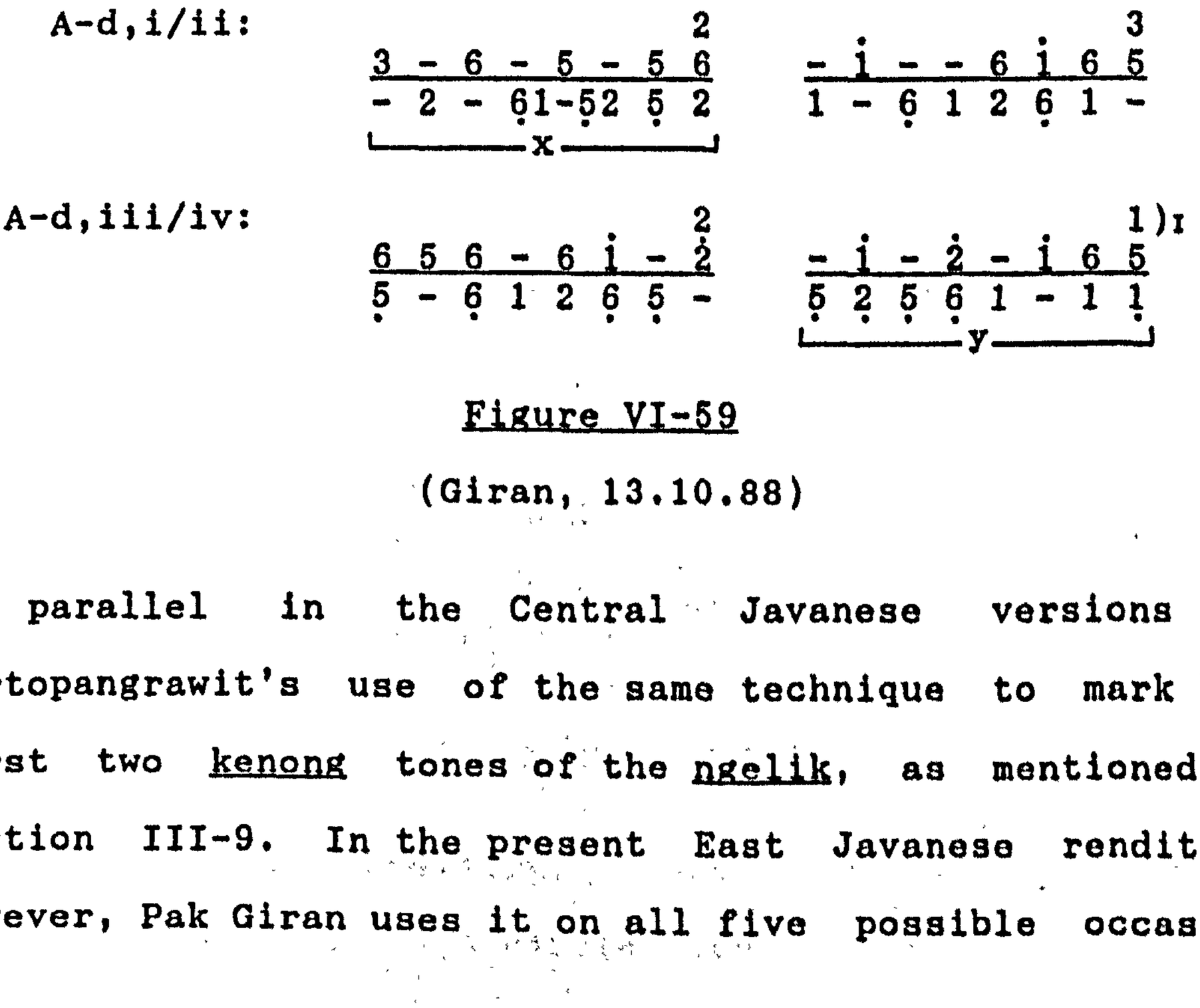



Figure VI-59

(Giran, 13.10.88)

A parallel in the Central Javanese versions is Martopangrawit's use of the same technique to mark the first two kenong tones of the ngelik, as mentioned in section III-9. In the present East Javanese rendition, however, Pak Giran uses it on all five possible occasions

(gatra A-a, A-d, B-a, B-d and C-d in Appendix 13). The passage marked 'x' in Figure VI-59 illustrates the second distinctive aspect, the use of wide left hand leaps in quick succession. This was a striking aspect visually, Pak Giran lifting the mallet high above the keys and using parts of his lower forearm for damping. It is by no means the only example of such wide leaps (as the transcription in Appendix 13 shows), although the succession of notes is not always so rapid.

Although the interpretation of the destination tones suggests comparability between East and Central Javanese pathet, this is not always borne out by the individual patterns and the way they connect together. In the Central Javanese pathet system, for example, the balungan tone 2 is treated as kempyung in either pathet sanga or manyura, but the context and the pattern itself will determine which of the two pathet is appropriate. The significant distinction between the two relevant gendèr patterns in Central Java is at the mid-point, which falls on 5 in pathet sanga and on 3/6̣ in manyura:

| | | | | |
|---|---|---|---|---|
| Sanga: | i2̇i- | i2̇i5 | i6̇i- | i2̇i6 |
| | --12 | 3-3- | --53 | 2312 |
| Manyura: | i2̇i- | i2̇i3̇ | i2̇i3̇ | i2̇i6 |
| | --12 | 3126̣ | -16̣1 | 2352 |

Figure VI-60

In Pak Giran's rendition, a counterpart of the manyura pattern is used at each viable opportunity, despite, in one

example, a destination tone of 5 immediately beforehand (which in Central Javanese terms suggests a sanga context).

G-d,i/ii:

| | | | | | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | | | | | 3 | | | | | | | | | | | | | | | | 5 |
| 5 | - | i | - | 6 | 5 | 6 | i | | 6 | 5 | 3 | 6 | - | 5 | 6 | 5 |
| - | 3 | - | 12 | - | 6 | - | 6 | - | 6 | - | | 3 | - | 2 | 3 | 5 | 3 | 5 | 3 | 5 |

G-d,iii/iv:

| | | | | | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | | | | | 3 | | | | | | | | | | | | | | | | 2 |
| - | 2 | - | - | i | 2 | - | 3 | | - | 2 | - | 3 | - | 2 | i | 6 |
| - | - | 1 | 2 | 3 | 1 | 6 | - | | 6 | 3 | 6 | 1 | 2 | - | 2 | 2 |

Figure VI-61

(Giran, 13.10.88)

One other feature of this example is the previously mentioned resolving of cèngkok on to each balungan tone of the gatra. In view of this, the connecting of cèngkok may be further illuminated by summarising the whole section through the gendèr's realisation of its destination tones:

| | a | | | | b | | | | c | | | | d | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | (3212) | | | | (5356) | | | | (3565) | | | | (2321)I | | | |
| E: | i | 6 | 3 | 6 | 2 | 3 | i | 6 | i | 5 | 6 | 5 | 6 | 5 | 2 | 5 |
| | 3 | 2 | 1 | 2 | 5 | 3 | 1 | 6 | 3 | 5 | 6 | 5 | 2 | 1 | 5 | 1 |
| | (-3-2) | | | | (5356) | | | | (3565) | | | | (2321)II | | | |
| F: | 5 | i | 3 | 6 | 5 | - | i | 6 | 1 | 5 | 6 | 5 | 6 | i | 2 | 5 |
| | - | 3 | 6 | 2 | 5 | 3 | 1 | 6 | 3 | 5 | 6 | 5 | 2 | 3 | 5 | 1 |
| | (6535) | | | | (6165) | | | | (2356) | | | | (3532)III | | | |
| G: | 6 | 5 | 6 | 5 | 6 | 5 | 6 | 5 | 6 | 1 | i | 6 | 1 | 5 | 3 | 6 |
| | 6 | 5 | 6 | 5 | 6 | 1 | 2 | 5 | 2 | 3 | 1 | 6 | 3 | 5 | 6 | 2 |
| | (3565) | | | | (6521) | | | | (3231) | | | | (653(5)IV | | | |
| H: | i | 5 | 6 | 5 | 6 | 5 | 2 | 5 | i | 6 | i | i | 6 | 5 | 6 | 5 |
| | 3 | 5 | 6 | 5 | 6 | 5 | 2 | 1 | 3 | 2 | 3 | 1 | 6 | 5 | 2 | 5 |

Figure VI-62

In Central Java, this would not represent a smooth flow of pathet sanga patterns even if the balungan gatra alone

would suggest otherwise. Because the first and third (i.e. weaker) beats in a four-note gatra become destination tones in the gendèr part, the sanga ( = wolu) context is compromised by the need to interpose cèngkok that resolve on the "interrupting" tones. Although some of these are the mid-points of patterns that cover two balungan tones, their compromising effect on the pathet context is not diminished.

The pathet context of "Gambir Sawit" is compromised especially by resolutions involving tone 3, the tone of weakest stress in either Central Javanese pathet sanga or East Javanese pathet wolu. In Solo, many of the connections between cèngkok implied by Figure VI-62 are considered awkward for their lack of stepwise movement or smoothness. It is even possible to speculate that one area of the problem of pathet in Central Java stems from the attempt to make smooth connections between cèngkok in otherwise unpromising situations. In Pak Giran's East Javanese gendèran, however, attempts at stepwise movement are less evident, and it is commonplace to find connections between cèngkok that would appear awkward to a Solonese. Figure VI-61 above provides one example, there being no smooth link between the first and second halves of gatra G-d. The first two balungan tones of gatra H-a provide another case in point - note also the characteristic intervals and rhythms of the left hand.

H-a,i/ii: 3 5

Gendèr: <u>- - i - 6 - 6 i</u> <u>- 5 3 - 3 2 3 5</u>
<u>- 3 - 1 - 6 3 -</u> <u>- --6 13- 53-35</u>

<u>Figure VI-63</u>

(Giran, 13.10.88)

So, to the onlooker with a Central Javanese bias, Pak Giran's performance represents <u>gendèran</u> of the event (the individual tone) rather than the process (the progression of tones). If certain patterns are repeated in situations where the Central Javanese system provides alternatives, the implication is that East Java has a relatively smaller repertoire of <u>cèngkok</u> <u>gendèr</u>, but each one displays a greater versatility in its usage. There is, therefore, a difference in approach, involving greater constraint from the <u>balungan</u> but greater freedom in the use of individual patterns.

One other aspect of Pak Giran's recording deserves to be mentioned: he was uncertain as to whether "Gambir Sawit" should be preceded by <u>pathetan wolu</u> or <u>pathetan sepuluh</u> (comparable to Central Javanese <u>sléndro nem</u>). In conjunction with the compromising of <u>pathet</u> context deduced from the examples above, the suggestion emerges that the East Javanese classification of "Gambir Sawit" as <u>pathet wolu</u> is inconclusive. Certainly the juxtaposition of <u>cèngkok</u> which, in Central Java would not be consistent with purely <u>sanga</u> or <u>manyura</u> contexts puts one in mind of the following assertion by Hastanto.

"The occurrence of pathet sanga and pathet manyura as a combination will suggest a different pathet altogether: pathet nem."

(Hastanto, 1985:156)

It is equally certain, however, that a great deal more information from a much wider repertoire of East Javanese gendhing would be required before individual cases like "Gambir Sawit" can be considered from an indigenous standpoint. Purely on the evidence presented above, I offer the interim proposal that Pak Giran's gendèr-playing suggests a system of interpretation more tolerant of a mixture of pathet characteristics, more reminiscent in this respect of the Central Javanese pélog system than the sléndro one (see Hastanto 1985:163). At the very least, it is not just in individual features within single patterns, but also in the way they connect together in the context of gendhing that distinguishes the gendèran of East and Central Java.

Further investigation of East Javanese style must therefore take as a basis not just balungan, but the different formal, irama and tempo procedures applied to it. More generally, I have tried in the above sections to show some of the differences resulting from these procedures, even when confining the investigation to fundamentally similar ensembles of instruments. In Banyumas, the final regional context to be examined, there is yet more procedural variety, not least because of the presence of bamboo ensembles as well as gamelan.

## VI-7: Banyumas - Background and Central Java Style

The area known as Banyumas is found in West Central Java, centred around the towns of Banyumas and Purwokerto. They lie some 180 km. to the west of Yogyakarta, approximately the same distance in that direction as is Tulungagung to the east. The area's geographical position (half-way between the Central Javanese cities and Bandung, West Java), its rural character and variable climate (including the occasional drought) make its spiritual and cultural life extremely rich and diverse.

Of musical concern, there are the ceremonies and dances associated with ancient spirit-belief (see Kartomi 1973b) and a gamelan-based repertory made up of pieces from a wide variety of sources. Sutton has provided some valuable background to the "short gongan" forms (Sutton 1985:62-64), while Supanggah (1981:40-41) identifies six sources of repertory used in Banyumas for lènggèr performances (i.e.those involving the female singer-dancers known as lènggèr):

A. Pieces originally from Banyumas

B. Children's Songs and Ndangdut

C. Pieces thought to originate in East Java

D. Pieces from Javanese langgam melodies

E. Javanese gendhing

F. Indonesian pop-songs

Figure VI-64[22]

Against this background, it is hardly surprising that "Gambir Sawit" exists here in several different versions. As in Surabaya, it is performed in more than one separate performance tradition within the same area, although in Surabaya, the distinctiveness is accommodated on the same ensemble of instruments. Banyumas, however, is bamboo country, and the resourcefulness with which the people use this abundant material extends to the making of a variety of musical instruments, primarily for ensemble performance. Prominent among these are the angklung and calung ensembles, and versions of "Gambir Sawit" for each of them are the subjects of the following two sections. For the present, I will concentrate briefly on the Central Javanese style gamelan versions.[23]

Although Banyumas musicians say that Solo style is the predominant Central Javanese influence on gamelan-playing in the area, musical evidence suggests some Yogyanese features as well. In fact, "Gambir Sawit" provides a case in point, partly as a result of having a specific contextual usage apart from klenèngan. That usage is as a gendhing talu (or gendhing pathalon), an opening piece played in wayang kulit before the dhalang begins the main performance. It is only in Yogya that "Gambir Sawit" may also be found in the talu, although the Yogyanese have a particular interpretive procedure for it in that context (see section VI-1). The Banyumas context is confirmed by the Pathokan Pedhalangan Gagrag Banyumas (JAV - 'Rules

for the Art of the Dhalang in Banyumas' - Sena Wangi, 1979: 89), which prescribes the following sequence of pieces for the talu.

a. Gendhing Gambir Sawit, slendro 9.

b. Ladrang Gonjang Ganjing, Slendro 9.

c. Ketawang Rajaswala, Slendro 9.

d. Ayak-ayak, slendro 9.

e. Srepeg, Slendro 9.

f. Sampak, slendro 9.

Figure VI-65

(Sena Wangi 1979:89)

Elsewhere in the same document, "Gambir Sawit" is assigned a feeling or atmosphere (JAV - swasana) of "regu" (JAV - 'dignified'), in contrast to the happy (JAV - "gambira") pieces in sléndro manyura that precede it (Ibid:936).

Musicians in Banyumas (among them Rasitopangrawit) still describe talu "Gambir Sawit" as "Solo style" even though it is never used for that context in Solo itself. Unfortunately, I have been unable to trace a copy of the cassette recording of the wayang story "Abimanyu Kinkin" with the traditional style Banyumas dhalang Sugito Purbocarito. It uses "Gambir Sawit" in precisely this context and might well provide valuable further information, although Rasitopangrawit recalls that the performance was in Solo style (interview, 18.5.90). Pressed as to precisely what he meant by "Solo style", Rasito replied that he was referring to the balungan and the

kendhangan - other aspects of interpretation are open to many possible influences.

This is borne out by the other commercially available cassette of "Gambir Sawit" as a gendhing talu (on Dahlia Record 507). Directed by the same Rasitopangrawit, the style is comparable to performances in Solo, but displays points of interest that would not be found there. The first is an irama (tempo) for the mérong and ngelik sections that is even slower than the Yogyanese versions (ca. 25 balungan beats per minute). Thus, although Rasito describes the drumming as "Solo style", it is only the pattern itself which can be so described - the tempo is considerably slower than current Solonese practice would allow. The second point is a style of solo sindhènan where the individual cèngkok begin and end later than in Central Java, giving the impression at times of a continuous line whose final tones come long after their balungan equivalents (see Figure VI-67, below). The third aspect also concerns the sindhèn (in this case Ibu Suriathi) -on two occasions in the ngelik section she employs miring ("deviating, slanting") tones. These are not fully-fledged cèngkok minir (compare sections III-6 and VI-5), but individual tones whose pitch is deliberately lowered.

The first example (notated in Figure VI-66) occurs in a filling in pattern (isèn-isèn) used for the first gatra after the first kenong of the ngelik.

Sindhén:

i i i i i 2 6 i 6i2i6i65 5 56i 6 6i 2

E-d/F-a:

2 3 2 i)I - - 3 2

Figure VI-66

(Suriathi, Dahlia-507)

The second is sung after the mid-point of the next kenongan, and also provides an example of how "late" the cèngkok is sung compared with Solonese style:

Banyumas:

i 2 2 32i232i 2i6i66 66i 2

Solo :

2 2 i i 6 2 2i2i2i 6 i 2

F-b/c:

- 1 2 6 2 2 - -

Figure VI-67

(Banyumas : Suriathi, Dahlia-507)

(Solo : Supadmi, Recording 1)

Rasitopangrawit (interview, 12.10.89) attributed these miring tones to Ibu Suriathi's individual preference ('cèngkok sendiri'), adding that it is not necessary for the rebab to guide the sindhèn in this respect. Commenting on the instances of cèngkok minir from Tulungagung, he added that the presence of the rebab would have made no difference, even if the player did not indicate minir. The only unacceptable situation would be if the rebab indicated

a cèngkok minir and the sindhèn failed to follow the lead. In the case of individual miring tones, the sindhèn has the choice – they are not anticipated by the rebab. In conclusion, Rasito added that in contexts such as the Banyumas talu or tayuban Tulungagung, the sindhèn is one of the main attractions of the event. She may therefore enhance her performance of pieces such as "Gambir Sawit" with a number of devices, including miring tones and cèngkok minir, in order to impart a more seductive quality.[24]

One further point remains: to my knowledge, this is the only recording of "Gambir Sawit" which has the original inggah kendhang played in its original irama (irama 1/4). All others go either directly to ciblon sections or employ a different inggah anyway. Even if there were a recording from wayang kulit which used the traditional procedure of going to irama 1/4 during the dhalang's narration, the present recording would still be the only instance in which it can be heard clearly, without attention being drawn elsewhere (i.e. to the dhalang's voice). Two irama 1/4 gongan are played, during the second of which an acceleration (seseg) is signalled by the kendhang. This leads to Ladrang "Sriwibawa" at the next gong, followed later by Ketawang "Sinom Parijatha", Ayak-ayak "Sala", Slepeg ( = srepegan), Palaran "Dhandhanggula", Slepeg dados, and finally Sampak. Thus the formal procedure, with the exception of inserting Palaran

"Dhandhanggula", is the same as prescribed for "Gambir Sawit" as a gendhing talu in Sena Wangi 1979 (compare Figure VI-65), although it also shows that different Ladrang and Ketawang (in sléndro sanga and with gong tone 5) may be chosen without affecting the basic requirements.

Because of the information accumulated in previous chapters, it has been necessary only to point out particular aspects of the Central Javanese style "Gambir Sawit" as played on the gamelan in Banyumas. In turning my attention to the bamboo ensembles angklung and calung, however, certain basic information must be presented first, since their very nature gives rise to musical features not present in other versions. These aspects are described in the following section with respect to the angklung ensemble, while the calung version is examined subsequently (section VI-9) in the form of a comparison with the angklung rendition.

## VI-8: Angklung "Gambir Sawit"

Since the angklung version of "Gambir Sawit" is the rarer of the two versions for Banyumas bamboo ensembles, it is this one I shall examine in the greater detail, and from which most of the notated appendices have been transcribed (recording 11). Such an approach is possible because the basis for angklung "Gambir Sawit" serves also for the calung version (recording 12), the differences lying less in the choice of particular interpretations than in the consequences of playing the same piece on instruments with

different characteristics. As a result, this and the following section each begin with a brief description of the actual ensembles.

The term "angklung" has three applications in the present context:

i) an individual, single-tone bamboo shaking instrument, consisting in this case of three different sized hollow bamboo tubes mounted loosely on a frame.

ii) a group of these instruments hooked or otherwise suspended from the crossbeam of a wooden stand (gawangan).

iii) an ensemble (and its music) in which the angklung is the most prominent and characteristic instrument.

In the ensemble I recorded,[25] three players were seated on the floor in front of a stand from which fifteen angklung were suspended. The main horizontal bar of the largest angklung frame was no more than a few inches from the floor, and each player was primarily responsible for five angklung, an arrangement which, together with the tones on each instrument, is depicted in the following diagram:

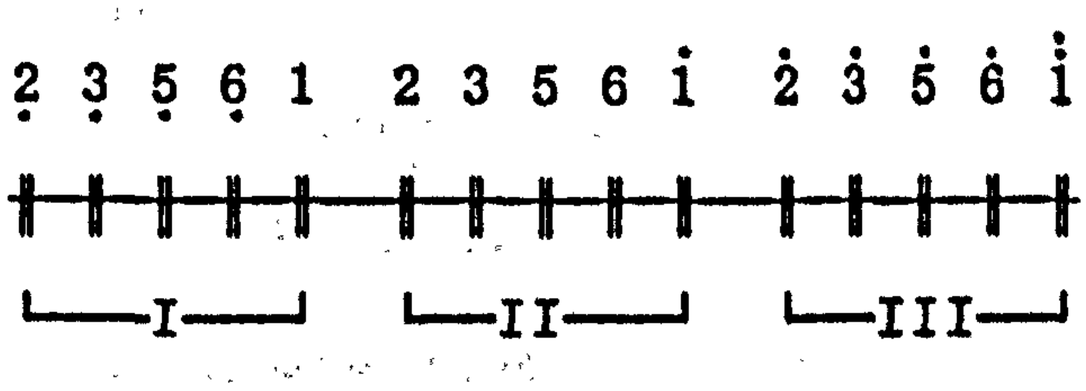



Figure VI-68

The three angklung-players are designated 'slenthem' (I), 'demung' (II) and 'penerus' (III), and their functions

divide broadly into sounding the balungan (I) and employing a variety of interlocking techniques to elaborate in and around it (II and III).[26] The tones of this angklung ensemble are in sléndro, the traditional tuning system of both the angklung and calung repertoire, although pélog and diatonic instruments have also been made. It is worth noting in advance of the main discussion that the use of sléndro instruments does not always mean that the singers are similarly confined in their choice of pitches or cèngkok.

The three angklung players were accompanied by two single-octave instruments from the calung ensemble, namely the slenthem, which supported the first angklung player (also called "slenthem") in the playing of the balungan, and the kethuk-kenong (one instrument), whose function depends on the form and irama of the piece or section being played (see the following section). The angklung ensemble is completed by the kendhang, gong, gérongan and solo female singer (lènggèr). There is no large kendhang gendhing, the basic sounds being produced on the ciblon and ketipung, although players also employ extra drums of differing sizes in order to vary or emphasise certain patterns or sounds. The gong (gong bambu) consists of two bamboo tubes, a thick one closed at one end, and a thin one open at both ends. With the thin tube placed inside the thicker one, the player can imitate the sound of a hanging metal gong by blowing down the thin tube. For this reason, Javanese sometimes refer to this instrument (in Indonesian)

as "gong tiup" ('blown gong'). The term 'lènggèr' can be applied either to a female singer and/or dancer, or to a female impersonator and the accompanying group of musicians. In the present context, the meaning is restricted to that of 'solo female singer' and is used interchangeably with the term 'sindhèn' for that reason.

The balungan (given complete in Appendix 16) is notated over a wider range than the five angklung tones for which each player is primarily responsible. According to Rasitopangrawit, it is neither possible nor desirable for each angklung-player to confine himself to the range of notes indicated in Figure VI-68. This is particularly true of the demung (player II) but applies also to the slenthem (player I), and constitutes an essential flexibility if the complete range of balungan melodies such as "Gambir Sawit" is to be technically available.

The tones of the balungan have been notated (by Rasitopangrawit) in the middle angklung range (6̣12356i̇2̇3̇) and are thus at relative pitch rather than the actual pitches governed by player I. In performance, the question of register is treated freely among the angklung, providing the music always remains within this range of tones. In view of the comparative nature of this discussion, it is worth noting that the range in question differs from that of balungan gendhing in Central Java (1̤2̤3̤5̤61̇2̇3̇5̇6̇1̇2̇3̇), and there are places where the relatively higher and narrower range of the Banyumas version of "Gambir Sawit" produces

differences in the contour, or melodic direction of comparable balungan melodies.[27] Since these discrepancies are the result of technical rather than theoretical considerations, the search for connections between versions of "Gambir Sawit" from the two areas is not compromised by their differing treatment of balungan register.

An aesthetic consequence of these grey areas concerning register and the pitch domains of each angklung-player is the tight, homogenous nature of the angklung ensemble sound. As further testimony to this, each of the three bamboo tubes of an individual angklung sounds the same tone at a different octave; balungan and wiletan are interwoven rather than differentiated; both functions are produced on instruments making the same sound in the same way within a range that is narrower and higher than Central Java; and the interlocking principle in the realisation process gives an element of unpredictability at the moment of performance. In these ways, the homogeneity of sound is consistently enhanced by a full texture.

As with the East Javanese "Gambir Sawit" described in section VI-6, an appreciation of the Banyumas "bamboo" versions must, in the first instance, reassess the basic musical material of the piece. Although there are perceptible connections with Central Javanese renditions, much of the specific content is as yet unfamiliar in the context of this study. The initial approach, then, is exactly as in section I-7, where the formal sections, balungan and irama procedure for the STSI Solo version of

"Gambir Sawit" were first introduced. Accordingly, the formal sections into which angklung "Gambir Sawit" divides are now presented in list form before being separately notated and described below:

1. Buka
2. Ompak
3. Mérong
4. Ompak Inggah
5. Inggah Menuju Guritan
6. Guritan
7. Ompak Sehabis Guritan untuk Menuju Inggah dan Suwuk
8. Inggah

1. Buka - played by the demung (angklung player II) and joined by the kendhang before the first gong. It is somewhat shorter than the Solonese buka rebab, but still employs something of the elaborating process that distinguishes a performer's playing from the basis in his mind:

Basis : - 2 2 - 2 3 5 6 - 2 - 1 - 6 - (5)

Angklung : - 2 2 - $\overline{-}\overline{2}\overline{3}\overline{2}\overline{3}\overline{5}$ 6 2 2 $\overline{1}\overline{2}\overline{1}$ - 6 - (5)

Figure VI-69

(transcribed from Recording 11)

2. Ompak - a section not present in Central or East Javanese versions of "Gambir Sawit". It is comparable in

function to the Yogyanese lamba section in that it appears between the buka and the mérong and does not repeat, but unlike lamba, the Banyumas ompak covers a complete gongan in itself. Moreover, this gongan is somewhat longer than would be expected in Central Java, covering a total of twenty-two gatra. This raises several issues that reflect the nature of this discussion, notably the correspondence with other versions of "Gambir Sawit", and the question of what constitutes comparable balungan material. The Banyumas balungan proceeds as follows (letter designations include section numbers as well as small letters to identify particular gatra).

| | a | b | c | d |
|---|---|---|---|---|
| 2A | $\overline{5}\overline{3}\overline{5}3\overline{5}35$ | 2 3 5 6 | i 5 i 6 | - 2 - i |
| 2B | - 3 - 2 | - i - 6 | - 5 - 6 | - 2 - i |
| 2C | - 3 - 2 | - 6 - 5* | - 5 5 5 | i 2 i 6 |
| 2D | $\overline{5}6$i 5 3 | 6 5 3 2 | $\overline{3}1\overline{6}1\overline{3}12$ | $\overline{3}1\overline{6}1\overline{3}12$ |
| 2E | - 5 - 6 | - 2 - i | - 5 - 5 | - 3 - 2 |
| 2F | 3 2 1 6 | - 3 -(5) | | |

Figure VI-70

(transcribed from Recording 11)

Although there is no separate ompak in Central Javanese versions of "Gambir Sawit", the section quoted above can be shown to correspond melodically to a Central Javanese mérong (compare Appendix 2a). Indeed, as far as gatra 2C-b ('*'in Figure VI-70), the correspondence proceeds according to the destination tones of each gatra.

From this point onwards, however, the relationship is less immediately clear, and must take account of what, in Central Javanese terms, would constitute a section of irregular length.

I asked the leader of the group, Pak Mariadhi, if Banyumas musicians also viewed the length of the section as irregular. The reply was that it had been taught him by his grandfather in exactly that form, and that was how it had always been played in his experience (interview, 13.10.89). The point was not the presence of any irregularity, but that this ompak is representative of time-honoured practice.

While a purely analytical viewpoint cannot explain how this section came to be played as it is, it can demonstrate that the correspondence with Central Javanese mérong sections of "Gambir Sawit" in fact continues to the end of the gongan, despite the greater number of gatra. From 2C-b to the gong tone at 2F-b there are twelve gatra - twice the number that would remain in a Central Javanese mérong from the same point onwards. This observation begs a comparison between each gatra of a Central Javanese version and every two gatra of the present Banyumas one for the passage concerned, a comparison which is especially revealing if the balungan selected from Central Java is Yogyanese.

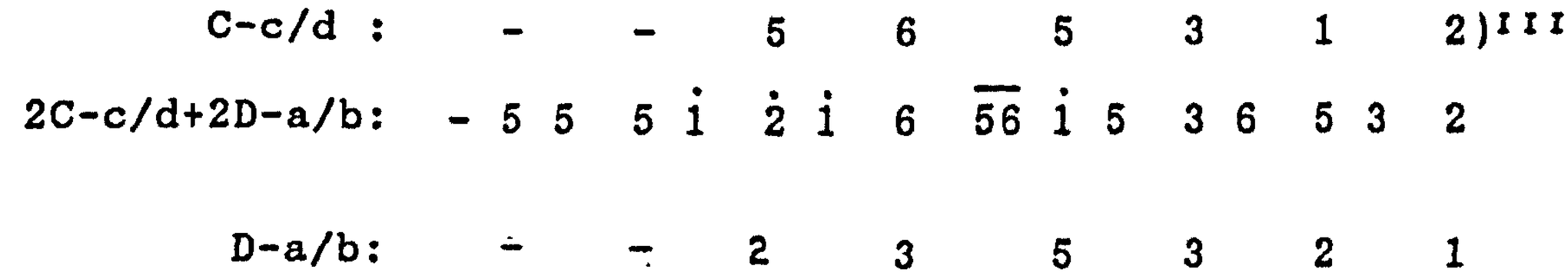



Figure VI-71

(transcribed from Recording 7)

(transcribed from Recording 11)

Despite the change of balungan density after 2C-b of the Banyumas version, the correspondence over the "extra" gatra cannot be accounted for by the irama procedure, since this would require the angklung players to double their playing speed from that point onwards. Indeed, different densities of balungan do not always reflect changes of tempo or different irama (note the contrast between gatra 2D-d and 2E-a in this respect), so it is not consistently possible to identify the irama in terms of the relationship between the balungan and its realisation. The problem is compounded in performance because the balungan is not always distinguishable from its more elaborate realisations on the other angklung (i.e. the wiletan performed by players II and III). Nevertheless, both Mariadhi and Rasit-opangrawit recognised the terms 'balungan' and 'wiletan' as applicable to this context, and both approved the transcriptions given in the Appendices.

So, although there are three different densities of notated balungan in this section, and seven changes from one density to another, the music only accelerates and slows down again once. The acceleration runs from the second gatra to the end of the third (the irama changes from 1/1 to 1/2), and the slowing down from gatra 2C-b until 2D-b. By 2E-a, the irama is 1/4, notated like the Central Javanese balungan nibani in the present section, but as balungan mlaku in the following mérong.

3. Mérong - the first repeatable section, consisting of sixty-four balungan beats per gongan. It differs in length as well as in content from the preceding 'ompak' section and has a direct counterpart in Central Java. In this way, the search for melodic connections is made more direct and straightforward, as Figure VI-72 shows (see Appendix 2a).

| | a | b | c | d |
|---|---|---|---|---|
| 3A | 5 5 3 2 | 2 3 5 6 | i 6 3 2 | 2 2 3 1 |
| 3B | 3 5 3 2 | 2 1 2 6 | i 6 3 2 | 2 2 3 1 |
| 3C | 3 5 3 2 | 5 5 6 i | i i 2 6 | 5 6 1 2 |
| 3D | 1 2 3 5 | i 6 2 3 | 3 $\overline{36}\overline{53}\overline{23}$ | $\overline{21}\overline{65}\overline{23}$(5) |

Figure VI-72

(transcribed from Recording 11)

Again the correspondence operates at the level of each final tone of a gatra. Interestingly, the first gatra of all (3A-a) has a 2 at what would be the kethuk position in Central Java, this after a 5 at the same point in the

ompak. In Central Java, a similar change has been noted within the mérong section, but with the order reversed - 2 in the first gongan, 5 in the second.

Exceptions to the gatra by gatra correspondence occur at 3C-b, 3D-a and 3D-b. In the first case, the final tone in Central Java is 5 rather than 1, but in the present version 5 is emphasised earlier in the same gatra, and the final high 1 is comparable to the melodic path followed by the rebab in Central Java. The second case, 3D-a, also has a final tone (5) that corresponds to the garap rather than the balungan of Central Java. The third instance (tone 3 at gatra 3D-b) does not correspond to any Central Javanese versions of the mérong, but anticipates the 3's at the beginning of the following two gatra.

The irama remains steady at 1/4 throughout the section, which is played twice in all during this performance. At the end of the first time (gatra 3D-b to 3D-d) there is a slight acceleration together with an intensification of texture (especially in the kendhang), all of which becomes calm and steady again after the gong has sounded. This forms a direct contrast with Central Java, where the tempo slows towards the gong and revives after it. In the second gongan of the Banyumas mérong, the kendhang signals another, less sudden acceleration of tempo as gatra 3C-d begins. This continues until the end of the cycle, at which point the new section, ompak inggah, is entered in irama 1/2.

4. Ompak Inggah - This is a transitional section which ostensibly links the mérong to the inggah, but is in fact interrupted by another transition - this to another major section (guritan) played in advance of the inggah. The ompak inggah has the same number of gatra as the first ompak but is subject to a different irama procedure. Also it begins with the same balungan as the ompak, the correspondence lasting as far as gatra 4C-b in the following notation:

| | | | | |
|---|---|---|---|---|
| 4A | 5 5 5 5 | 2 3 5 6 | i 5 i 6 | - 2 - i |
| 4B | - 3 - 2 | - i - 6 | - 5 - 6 | - 2 - i |
| 4C | - 3 - 2 | - 6 - 5 | - 5 5 - | 5 6 i 2 |
| 4D | - i 2 3 | 2 6 2 i | - - - - | - - - 2 |
| 4E | - - - - | - - - 1 | - - - - | - - - 2 |
| 4F | - - - 3 | - - -(5) | | |
| | a | b | c | d |

Figure VI-73

(transcribed from Recording 11)

Thereafter, the balungan employs a different path to the gong tone 5 in comparison with the earlier ompak, although the length of the section as a whole is the same. The tempo slows to a greater degree, allowing the following section to begin in irama 1/8 - the first time this irama has occurred.

5. Inggah Menuju Guritan ('inggah that leads to Guritan'). This term was provided by Rasitopangrawit to describe the function of a section which consists of one

repeatable 2-gatra phrase and one transitional phrase. The section as a whole is not repeatable, but leads directly to the repeatable guritan. Although its length is given below as 64 beats, in practice the two-gatra phrase mentioned above (i̇2̇i6 i̇2̇65) does not have a fixed number of repeats - I have simply notated the number of them played in Recording 11. In fact, the two gatra concerned behave in the manner of a separate self-contained section, being subject to irama changes and the sounding of the gong at each tone 5:

| | | | | |
|---|---|---|---|---|
| 5A | i̇ 2̇ i̇ 6 | i̇ 2̇ 6(5) | i̇ 2̇ i̇ 6 | i̇ 2̇ 6(5) |
| 5B | i̇ 2̇ i̇ 6 | i̇ 2̇ 6(5) | i̇ 2̇ i̇ 6 | i̇ 2̇ 6(5) |
| 5C | i̇ 2̇ i̇ 6 | i̇ 2̇ 6(5) | i̇ 2̇ i̇ 6 | i̇ 2̇ 6(5) |
| 5D | - 6 6 - | i̇ 5 6 i̇5 | 6i̇2̇ 5 2 | - 1 -(6) |
| | a | b | c | d |

Figure VI-74

(transcribed from Recording 11)

In the present performance, the irama remains at 1/8 until gatra 5B-d, where, aided by a slackening of tempo, irama 1/16 takes over just before the gong. To the Central Javanese-oriented listener, tempo and irama now appear settled for some time to come, but in the event they last only until 5C-c, where an acceleration leads to the resumption of irama 1/8 just before the gong tone in gatra 5C-d. From this point on, the tempo gradually slackens and the balungan moves out of the two-gatra phrase used so far to

enter the transitional passage (line 5D - described as 'angkatan guritan' by Rasitopangrawit). Here the texture of the wiletan angklung becomes less full, the players being content to anticipate each balungan tone by means of reiteration. This is so until the last gatra (5D-d), where they anticipate the gong tone 6 throughout. The irama is 1/4 when the guritan begins.

6. Guritan.[29] This section is unique to Banyumas versions of "Gambir Sawit", and is primarily a vocal section in which the instruments of fixed pitch fall silent. According to Rasitopangrawit, the underlying melody is then only perceivable as a series of destination tones ('nada sèlèh') for the cèngkok sung by the vocal parts, six of which constitute one complete cycle. There is therefore no balungan as such - Figure VI-75 simply gives the final tones of the relevant patterns, five of which are the destination tones of cèngkok sindhèn while the remaining one (6B-b in each cycle) is filled in by the gérongan. This exception apart, the sindhèn is primarily being answered (as opposed to echoed) by vocal interjections from the gérongan, but is otherwise accompanied only by kendhang and gong.

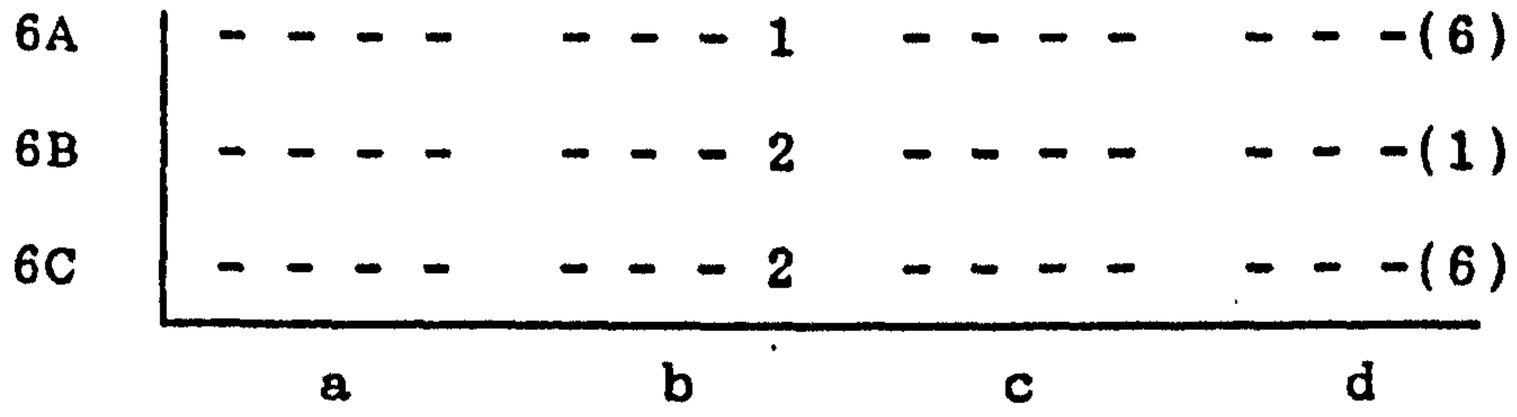



Figure VI-75

(transcribed from Recording 11)

The tempo has not settled completely when the guritan first begins, but does so after a slight acceleration at 6A-c/d. Thereafter, the pulse is allowed to fluctuate in accordance with the relative rhythmic freedom of the vocal part. Members of the group concurred that the piece is not truly a complete "Gambir Sawit" unless a guritan section is employed, this despite the absence of a counterpart in versions from anywhere else. In the present performance, the guritan is interrupted during the last vocal cèngkok of its eighth cycle by the next transitional section.

7. Ompak sehabis Guritan untuk menuju inggah dan suwuk ("ompak played after the guritan to lead to the inggah and ending"). This is Rasitopangrawit's description of a section which leads to the inggah, but is not the same as the previously mentioned ompak inggah. Here the instruments rejoin the voices (by interrupting the last cèngkok of the guritan) and effect the transition to inggah during the next twenty notated gatra. The tempo accelerates as the angklung rejoin the texture, interrupting the final vocal cèngkok firstly with repeated 5's (7A-a/b) and then with a wiletan which briefly rises and falls again to 5 (7A-c/d).

| | a | b | c | d |
|---|---|---|---|---|
| 7A | 5 5 5 5 | 5 5 5 5 | 5 6 i ȧ | ȧ i 6 5 |
| 7B | - i - i | - i - i | - ȧ 6 5 | 6 ȧ 6 1 |
| 7C | i i i i | 5 6 i ȧ | - - - i | - - - 6 |
| 7D | - i - 5 | - 6 - i | - - - 5 | - - - 3 |
| 7E | - - - 6 | - - - 5 | - - - 3 | - - -(2) |

Figure VI-76

(transcribed from Recording 11)

The changes of tempo in angklung and calung music begin more suddenly and are accomplished more rapidly than in Solo or Yogya. In this case, the acceleration continues until gatra 7C-b, by which time the tempo can only be described as precipitous, such passages being able to occur because of the nature of the ensemble. Here, the kendhang-player only has the individual capacity of a small angklung group to consider as he determines stability, contrast and rates of change of tempo. In a complete Central Javanese gamelan, there are many more simultaneous playing techniques and musical reactions to take into account, and one consequence is that changes of tempo are more gradual.

From 7C-c onwards the tempo slackens, and, according to Rasitopangrawit, the inggah section then begins at the gong 2 in gatra 7E-d. Accordingly, the first four notated lines of the inggah would be as follows.

- 3 - 2 - i - 6 - i - 6 - i - (5)

- i - 5 - i - 2 - i - 3 - 2 - (i)

- 2 - 3 - i - 2 - i - 3 - 2 - (i)

- 2 - i - 2 - 6 - i - 6 - i - (5)

Figure VI-77

(transcribed from Recording 11)

There are, however, a number of factors which render this division unsatisfactory:

i) Tempo and irama are still not stable during this passage.

ii) Except in the guritan, all gong tones which begin new sections of "Gambir Sawit" are 5 rather than 2.

iii) In subsequent cycles of the inggah section during this performance, the present passage is not repeated.

Despite these factors, and the fact that the destination tones of every second gatra (together with the 2 at the end of the previous section) correspond to the Yogyanese pangkat ndhawah, Rasitopangrawit rejected the idea that this was another transitional section (interview, 14.10.88). Pointing out that the above mentioned tones also corresponded to the majority of the equivalent positions at the end of the inggah itself, he explained that the main inggah section had indeed been entered, but not at the beginning of its repeatable cycle - irama and tempo were frequently not stable at the beginning of a new section, and the passage would not be repeated exactly because of different wiletan angklung.

8. Inggah - the last main section. It is repeatable and the ending procedure would be incorporated into the last time through. The following notation represents the whole of the repeatable cycle - note that in Banyumas each notated line concludes with a gong, and that Rasitopangrawit described the form of this section as 'Lancaran' (interview, 14.10.88):

| | | | | |
|---|---|---|---|---|
| 8A | - i - 5 | - i - 6 | - i - 6 | - i - (5) |
| 8B | - i - 5 | - i - 2 | - i - 2 | - i - (6) |
| 8C | - i - 6 | - i - 2 | - i - 2 | - i - (6) |
| 8D | - 5 - 6 | - i - 2 | - i - 3 | - 2 - (i) |
| 8E | - 2 - 3 | - i - 2 | - i - 3 | - 2 - (i) |
| 8F | - 2 - 3 | - i - 2 | - 6 - 3 | - 6 - (5) |
| 8G | - i - 5 | - i - 6 | - i - 6 | - i - (5) |
| 8H | - i - 5 | - i - 3 | - i - 3 | - i - (2) |
| 8I | - i - 2 | - i - 6 | - i - 6 | - i - (5) |
| 8J | - i - 5 | - i - 2 | - i - 3 | - 2 - (i) |
| 8K | - 2 - 3 | - i - 2 | - i - 3 | - 2 - (i) |
| 8L | - 2 - 3 | - i - 2 | - 6 - 3 | - 6 - (5) |
| | a | b | c | d |

Figure VI-79
(transcribed from Recording 11)

The notation gives this balungan the look of a Central Javanese balungan nibani, although direct comparison reveals it to be more filled in by a factor of four to one.

8A : - i - 5 - i - 6 - i - 6 - i -(5) (Banyumas)

K-a : - 6 - 5 (Central Java)

Figure VI-80

Again the comparison with Central Java is a fruitful one. Every fourth gong tone in the Banyumas version is comparable to a Central Javanese kenong tone, and reveals a correspondence at the level indicated in Figure VI-80 between the Banyumas inggah and the first, third and fourth kenongan of the Central Javanese one. Not all the tones match precisely (note especially line 8G) but there is no mistaking the underlying progression upon which this angklung realisation is based.

When the beginning of the inggah cycle is first played, the irama is 1/4. At 8D-a/b, two transitional balungan gatra (5̄5̄ 5̄5̄ 5̄5̄ 5̄i̇ 6̄5̄ i̇5̄ 6̄i̇ 2̇) replace those notated in Figure VI-79, after which the angklung change to the imbal technique. This irama and technique remain until gatra 8F-c of the third cycle, where the kendhang signals an acceleration of tempo. Then at 8G-a, the irama settles at 1/2 and the angklung return to the use of wiletan. At 8J-c, however, imbal is resumed, but without a change of irama. From this point onwards, the kendhang urges an increasingly fast tempo, which is held until gatra 8F-b of the last time through, where it slackens somewhat abruptly in the manner of a transition to sirepan in wayang kulit. Finally, the kendhang signals another, brief acceleration at 8I-d, which slows down again to the final

gong 5 between 8K-a and 8L-d. After the final gong, the angklung add one final two-gatra phrase (-336 131(2)), to which Mariadhi ascribed the term 'pathetan' (interview, 13.10.89).

Although the kendhangan for angklung "Gambir Sawit" is notated with the same sound-symbols as elsewhere in this study, it is generally lighter in feeling compared to the kendhangan of Solo or Yogya ('lebih gecul', according to Rasitopangrawit - interview, 12.10.89). Part of the reason is the absence of the kendhang gendhing, but Banyumas interpretations are in any case livelier and less serious than their Central Javanese counterparts. In terms of tempo, extremes are greater and changes more sudden.

This is immediately apparent at the end of the buka and the beginning of the ompak - indeed, the latter section actually begins with a tempo acceleration. As far as gatra 2C-b, the pattern itself is the same as for the equivalent passage in the later ompak inggah.

| | a | b | c | d |
|---|---|---|---|---|
| 2A | P̄P̄P̄P̄P̄P̄P̄P̄ | b P o b | - P - P | - b - P |
| 2B | - - - P | - b - P | - P - P | - b - P |
| 2C | - P b b | - b - P | | |

Figure VI-81

(transcribed from Recording 11)

From here onwards, both sections employ transitional patterns (peralihan) leading to the mérong and inggah menuju guritan respectively.

It is in the mérong that the Banyumas interpretation is closest in feeling to Solo or Yogya. The majority of forms in Banyumas consist of "short gongan" subjected to a variety of tempo and irama procedures. This mérong, however, is 64 beats per gongan in a consistently slow tempo, and although the content of the kendhang patterns is not directly comparable to Central Java, it is performed in a similarly economical manner. The only exception comes at the end of the first gongan, where for the final two gatra (plus the first one of the next gongan) the drumming becomes fuller and more ciblon-like, returning to the sparser mérong style immediately afterwards.

The only direct link with other Central Javanese kendhang patterns comes with the use of sekaran Gambyong in the inggah menuju guritan. The section begins like a full Solonese inggah, moving to irama 1/16 after two repeats of the sekaran "Batangan" in irama 1/8, but it is soon interrupted by the transition to the guritan. Once the guritan itself has begun, the kendhang is of vital significance, being the only instrument still playing a continuous part. It provides a rhythmic basis for the sindhèn and gérongan, but avoids a metric pulse, thereby allowing for a degree of interaction with the relatively freer rhythms of the vocal patterns. The kendhangan for the first six-phrase cycle is not subsequently repeated, but does introduce individual sekaran which are heard again.

Thus, for example, the following sekaran:

| | | | |
|---|---|---|---|
| P̄l̄t - - | P̄l̄t P P̄P̄ | P̄P̄t P P̄P̄ | P̄P̄t P P |
| b t - - | b t - - | b̄b̄b̄bt b | P t b b |

Figure VI-82

(transcribed from Recording 11)

occurs during gatra 6B-d and 6C-a of the first cycle, and reappears at 6A-a/b during the second. According to Rasitopangrawit, the complete kendhangan for these two cycles then forms the basis for all subsequent repeats of the guritan.

The ompak leading to the inggah intervenes with a short repeated pattern (P̄o b̄o P̄o .o) played eight times during the fifth vocal cèngkok of the guritan, this on the eighth time through. From this point until the beginning of the inggah cycle (at 8A-a) there is a transitional passage unique to this ompak. Although the more extreme contrasts of tempo are already over before the inggah is first entered, the irama does not finally settle (at 1/4) until the beginning of its repeatable cycle (8A).

Although both are called inggah, the final sections of the Central Javanese and Banyumas versions of "Gambir Sawit" comprise different formal structures, the former kethuk 4 and the latter, Lancaran. Thus, in terms of the previously demonstrated melodic correspondence between the two, four gongan of the Banyumas version fit into one kenongan of the Central Javanese one. Also within their

respective formal structures, the kendhang parts are somewhat differently organised, employing different irama and different, shorter sekaran and singgetan. One cycle of this kendhangan is organised over four gongan of the Lancaran form, and a characteristic scheme for one such cycle is as follows:

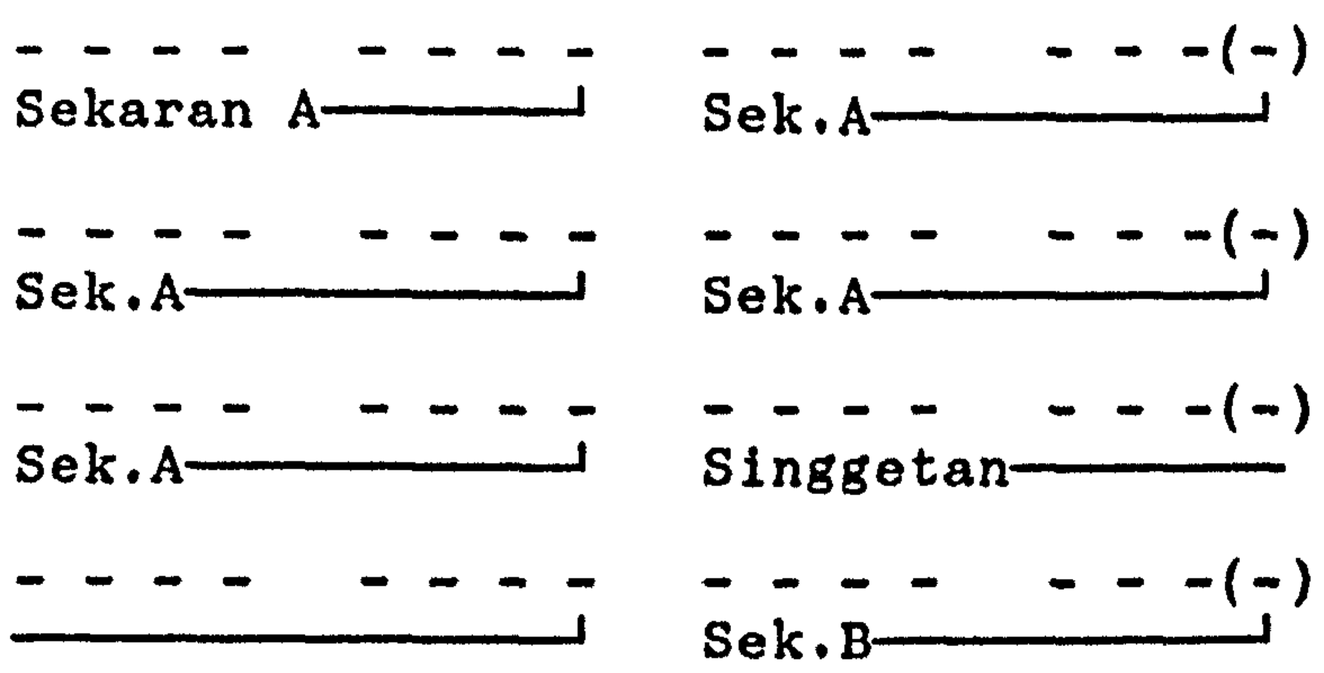



Figure VI-83

Although the inggah of the present performance begins in irama 1/4, it moves into irama 1/2 as early as the third kenongan of the third time through (there are six cycles altogether). In contrast to Central Java, ciblon is used throughout the inggah, even though there is no irama 1/8 or 1/16 (irama 1/4 in a Central Javanese inggah kendhang would be accompanied by the kendhang gendhing). Irama 1/2 remains until the end, which is signalled specifically two gongan from the end by a loud dlang (b) on the gong tone at 8J-d. The slowing down to the final gong at 8L-d is minimal, and the kendhang in fact continues briefly into the short, closing pathetan phrases played by the angklung.[30]

According to Rasitopangrawit (interview, 22.1.89), it

is customary in practice to treat both the patterns and the organisation of Banyumas kendhangan flexibly. Moreover, unlike the borrowing of sekaran and singgetan from the "Gambyong" dance in other areas, it is difficult to define the precise usage of individual patterns in Banyumas - there are more of them, they are appropriate for more contexts (especially humorous ones) and they are subjected to a greater variety of individual drumming styles.

This kind of individuality is more restricted for the angklung players, since they must express it within the bounds of set melodic procedures that rely on precise interaction with the other players. The exact nature of this interaction is determined less by the particular piece they are playing, than by the formal structure, tempo and irama procedure of its constituent sections. The problem of distinguishing balungan and wiletan is especially acute in transition sections, since the above elements may change in quick succession at these times. It is therefore in the mérong, inggah menuju guritan and inggah that the angklung parts are most readily observed and described.

Of the three angklung players mentioned at the beginning of this section, it is player II who serves as melodic leader and has the authority to play the buka. The buka may be preceded by a short phrase (grambyangan) to alert the group before beginning, and to indicate the "tonal range" of the piece to follow (IND - "daerah suara yang akan digunakan" - Supanggah 1981:37) - there was no mention of "pathet sanga".

Player I (angklung slenthem) is concerned only with the balungan regardless of piece, section or irama, so each angklung is shaken continuously until the following tone takes over. After playing the buka, player II joins with the balungan in irama 1/1, and anticipates it with single notes in irama 1/2:

| | | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| 2A-c/d: | i | 5 | i | 6 | - | 2 | - | i |
| Angklung II: | i | 5 | i | 6 | 2 | - | i | - |

Figure VI-84

In irama 1/4, the same player continues to anticipate each tone of the balungan either by repeating it in advance ('a' in Figure VI-85), by alternating each pair of tones in the manner of the Central Javanese bonang barung ('b' below), or by performing the small decorative phrases ('c' below) called 'wiletan'. In the first two cases, the angklung is silent on the balungan beat itself.

| | | | | | |
|---|---|---|---|---|---|
| 3B-b : | | 2 | 1 | 2 | 6 |
| Angklung II | a. | 222- | 111- | 222- | 666- |
| | b. | 212- | 212- | 262- | 262- |
| | c. | -12- | 6261 | 2312 | -126 |

Figure VI-85

These techniques may either be treated as alternatives for realising whole passages, or combined in accordance with the type of balungan. It is the latter option which prevails in the majority of performances

(including the present one), especially the use of wiletan alternating with repeated anticipating tones. The wiletan technique itself affords greater variety of expression than the other two options, and the alternation with repeated notes serves to heighten the interest still further. In terms of the comparison with Central Javanese bonangan, it is as if gembyangan were being directly combined with sekaran:

| | | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| 3A-a/b: | 5 | 5 | 3 | 2 | 2 | 3 | 5 | 6 |
| Angklung: | -55- | -55- | 2226 | 131- | -22- | -33- | -55- | $\overline{3}\overline{5}\overline{6}\overline{5}\overline{3}5$- |
| 3A-c/d: | 1 | 6 | 3 | 2 | 2 | 2 | 3 | 1 |
| Angklung: | ṡiṡi | ṡiṡ- | 222ṛ6 | 131- | -22- | -22- | -ṛ-2 | -ṛ21 |

Figure VI-86

(transcribed from Recording 11)

The repeated notes are used primarily if the balungan itself repeats a note, although gatra 3A-b provides a counterexample. Also, certain wiletan are resolved only at the second of two balungan tones instead of one by one. This for example is the way tone 2 is realised, unless (as in gatra 3A-d) it is itself a repeated balungan tone. Interestingly, it is still realised over two tones at 3D-a (balungan 1235), where 2 is the second rather than the final tone of the gatra.

Elsewhere, the strongest tendency is for the realisation to match the balungan tone on the first, second

and fourth beats of each gatra - although two exceptions immediately present themselves.

Firstly, compare the following treatments of tone 6 in identical positions, but in different pairs of gatra:

3A-b/c: 2 3 5 6 i 6 3 2

6 2i2i2i2i6
└——A——┘

3C-c/d: i i 2 6 5 6 1 2

6 --56--56
└——B——┘

Figure VI-88

(transcribed from Recording 11)

In case A, the realisation resolves on to the 1 in between the two 6s, but in case B, it remains on 6 in the manner of a Central Javanese balungan gantungan.

The second exception is at gatra 3D-c/d (balungan $\overline{33}$ $\overline{36}$ $\overline{53}$ $\overline{23}$ $\overline{21}$ $\overline{65}$ $\overline{23}$ (5)), where both kendhangan and balungan are intensified by subdividing their constituent sounds and tones. The angklung demung part (player II) reflects this along with the other angklung by matching the balungan tone for tone.

The other major technique employed by the angklung demung is imbal. When doing so, it is joined by the third angklung (angklung penerus) in the creation of a fast, motoric texture. When not playing imbal, the angklung penerus is also responsible for sounding the balungan (Supanggah 1981:37), so it is with great economy of means

that the fullness of the angklung texture is achieved. Imbal is played at all possible irama levels from 1/2 to 1/16 during angklung "Gambir Sawit", although the most expanded levels (1/8 and 1/16) are heard only in the inggah menuju guritan. As in the imbal bonang of Central Java, the penerus player plays off the beat and the barung (i.e. angklung demung) plays on the beat. The technique is closely tied to the balungan, as this excerpt from the inggah menuju guritan demonstrates:

```
                                  *
5A-a:          i       2          i       6
Penerus:   -i-i-i-i-i-3-i-   i-3-i-3-i-3-i-i-
Demung:    2-6-2-i-6-2-2-2   -6-2-6-2-6-2-6-6

                   *
5A-b:          1       2          6       (5)
           . . . . . .  . . . . . . . .
Penerus:   3-1-1-1-1-1-1-1-   1-1-1-1-1-3-1-1-
Demung:    -2-6-2---2-2-2-2   -6-6-6-6-6-2-6-5
```

Figure VI-88

(transcribed from Recording 11)

Here, the realisation agrees with all but two of the balungan tones (marked '*' in Figure VI-88), and one of these is a silent beat rather than an alternative tone. The excerpt also makes clear the interlocking nature of the tones for which each player is responsible - each has two, with the demung part sounding the balungan tone as required. It is also noticeable how the varying of the position of the individual tones by each player (see the

penerus part in gatra 5A-a, for example) leads to an exciting and unpredictable result when the two parts are combined. According to the transcription by Rasitopang-rawit, this type of variation in imbal is less apparent in irama 1/16:

| 5C-a: | i | ż |
|---|---|---|
| Penerus: | 1-3-1-3-1-3-1-3- | 1-3-1-3-1-3-1-1- |
| Demung: | -6-ż-6-ż-6-ż-6-ż | -6-ż-6-ż-6-ż-ż-ż |
| | 1 | 6 |
| Penerus: | i-ȧ-i-ȧ-i-ȧ-i-ȧ- | i-i-i-i-i-i-i-i- |
| Demung: | -6-ż-6-ż-6-ż-6-ż | -6-6-6---6-6-6-6 |

Figure VI-89

(transcribed from Recording 11)

The above exerpt does, however, demonstrate the anticipation of the fourth balungan tone of the gatra. After the third balungan tone, the angklung simply reiterate one tone each instead of alternating between two, a technique similar to that of certain sekaran (those played in octaves) in Central Javanese bonangan. Also as in Central Java, the speed at which the separate imbal parts must be played is rather faster than the equivalent passages in irama 1/8.

The above examples were chosen because they are clearer in terms of demonstrating the imbal technique than their counterparts in irama 1/4 or 1/2. Instances of the latter, however, can be found in the inggah section, excerpts of which are transcribed as part of Appendix 18.

As previously mentioned, the vocal parts of angklung "Gambir Sawit" consist of a solo female singer (sindhèn or lènggèr) and the male chorus (gérongan). Concerning sindhènan, there are again certain aspects which are comparable to Central Javanese sindhènan, while others serve to distinguish it. The Banyumas sindhèn performs the same function as her counterparts in Yogya and Solo but with markedly different cèngkok sung in a different style. The voice quality is more nasal as well as higher in register, and the patterns, while displaying a degree of rhythmic independence from the ensemble, are not sung in the smooth, free-flowing manner of the Central Javanese Courts.

While the Banyumas sindhèn makes plentiful use of the wangsalan heard in Central Java, she also enhances the texts by drawing parikan and a greater variety of isèn-isèn into her repertoire. Whereas wangsalan have a fixed structure of 2x12-syllable lines, parikan mostly have 10 syllables per line, with some having more and others less. The resulting variety of possible line-lengths means that the Banyumas sindhèn must manipulate her sung phrases with considerable skill in order to resolve them at or near the destination tone in the ensemble. Unlike the "lateness" in resolving cèngkok sindhèn reported in one Banyumas version for full gamelan (see the previous section), the patterns in the angklung or calung versions resolve directly on to or immediately after the relevant destination tone.

However, the most interesting aspect of sindhènan in

the present performance lies in the position and content of the sindhèn's first entry. It comes at the end of the ompak, being sung over the last three gatra (2E-d, 2F-a, 2F-b) and resolving on to the gong tone 5:

| 5 | 5 | 3 | 2 | ṡ | ṡ | ṡ | ṡ | ṡ | 6 | 5 | ṡ6565 |
|---|---|---|---|---|---|---|---|---|---|---|---|
| Gam- | bir | Sa- | wit | Su- | ma- | wur | gam- | bir | me- | la - | thi |

Figure VI-90

(transcribed from Recording 11)

The text is clearly a version of the Solonese cèngkok gawan, usable only in this gendhing. Moreover, it is practically an exact amalgamation of the text for the cèngkok gawan and the Kinanthi text used by Martopangrawit for part of the Central Javanese gérongan (see section II-3):

Cèngkok gawan : Gambir Sawit mawur-mawur
Kinanthi text : Sumawur gambir melathi
Sindhèn Banyumas : Gambir Sawit sumawur gambir melathi

Figure VI-91

This Banyumas usage is also consistent with the other two sources in terms of position, since the Kinanthi text and the cèngkok gawan both come at the end of a gongan. On the evidence available, however, the two usages in Central Java occur only once in a rendition, whereas the angklung performance uses it in full no less than nine times. On each occasion it is sung to gong 5 and forms the last portion of text in a particular cycle, serving to "herald"

new cycles and new sections. Interestingly, the cèngkok is not used where the inggah is first entered, but is held back until the beginning of that section's repeatable cycle, being sung just before 8A. From that point on, it is used at the end of each cycle of the inggah, making it the last as well as the first cèngkok of the performance, and confirming its function as an end-of-cycle marker whenever the gong tone is 5.[31]

Thus there are several ways in which this cèngkok and text resemble the usage of the cèngkok gawan in Solonese versions of "Gambir Sawit". What cannot be claimed, however, is any "cause and effect" relationships with the balungan, as I have suggested might be the case in Solo (in view of the alternative first kenongan in the mérong). In Banyumas there is no appreciable extending of the cèngkok beyond the gong tone. Indeed, the present version is detrimental to the above theory, since the alternative openings exist within the same rendition independently of vocal influence, albeit in different sections and in the opposite order compared with the versions from Solo.

The most striking general aspect of the cèngkok sindhèn in Banyumas is their tuning, for they sometimes alternate between sléndro and pélog. Although some sections are in sléndro only (notably the two sections with inggah designations), elsewhere the oscillations are frequent enough for Rasitopangrawit to have transcribed them in different coloured ink (blue for sléndro, red for pélog).

The main concentration of examples is in the guritan, but several such cèngkok also appear in the mérong. The special "Gambir Sawit" text mentioned above is invariably sung in sléndro. Pak Rasito has emphasised his preference for the term "mélog" when referring to this practice, drawing a distinction between cèngkok from the pélog tuning system and sléndro patterns which, by virtue of lowering certain tones, simply give the effect of employing pélog intervals (personal communication, 8.7.90). As such "mélog" is more than just a verb form of "pélog", being used as an alternative for the Central Javanese term "minir". Despite this, Pak Rasito's transcription method conveys a different impression, one that implies that both mélog and pélog are used, the former in the mérong, and a mixture of both in the guritan. The reasoning is as follows:

Firstly, for the most part, entire cèngkok are transcribed with red ink, and not just individually lowered tones. Secondly, in cases where differences are indicated within one cèngkok it is at the level of groups of three or more notes rather than separate ones. Thirdly, and most significantly, a number of cèngkok in the guritan contain tone 4, which does not appear in minir, but is a distinctive pélog tone. Other "red" cèngkok in this section are transcribed with tone 3 - in the majority of cases, they are complete phrases begun in sléndro, although there are also some independent ones. Rasito subsequently agreed in consultation with the sindhèn (Mijem), that sléndro, mélog and pélog tunings may all be used in the guritan

according to the singer's preference - her freedom in this respect is one consequence of the main instruments falling silent. This being so, I was further intrigued by the relationships between the sléndro and pélog tunings, since the situation provides no other support in terms of pitch-level, and tuning systems were constantly alternating over several minutes. In reply, Pak Rasito explained that the pitches are treated as those of complementary sléndro and pélog gamelan with an exchange tone (nada tumbuk) of 5, as represented in the following diagram:

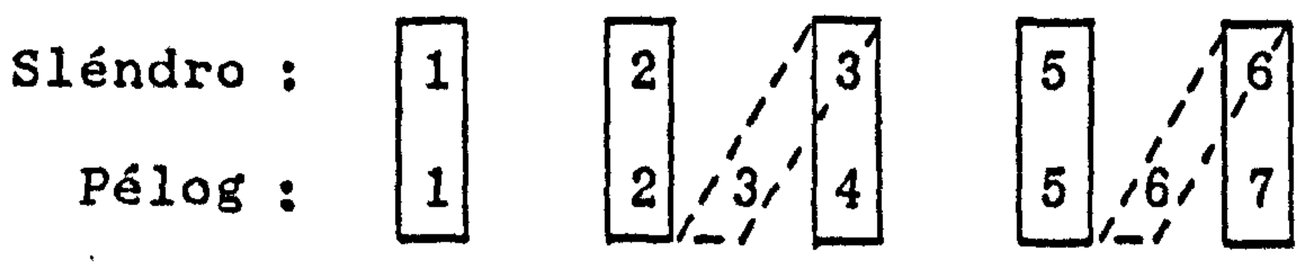



Figure VI-92

(Rasitopangrawit, p.c. 8.7.90)

It is noticeable that this explanation makes no mention of lowering any sléndro tones, which at first would seem to preclude the earlier notion of mélog . However, in view of the fact that some of the pélog patterns are notated with tone 3 instead of tone 4, Figure VI-92 still admits the possiblity of a minir scale in which the sléndro tones 3 and 6 are lowered to produce pélog equivalents:



Figure VI-93

Further investigation revealed that this scale corresponds to the third of three "minir scales" proposed by Martopangrawit. Concerning this scale, he states that it is not transposable to pélog, but if forced (as is possible with the rebab or the voice) it is "approximately similar to the tuning known in Sunda [West Java] as 'madenda'". (Becker 1984:232).[32]

Although she is most prominent in the guritan, the Banyumas sindhèn sings throughout all except the transitional sections ompak inggah and ompak sehabis guritan, to which she contributes only the special "Gambir Sawit" cèngkok leading to the gong tone. These "gaps" do not occur in Central Java, where after the initial entry there is only one transitional section to negotiate (the ompak inggah) and it does not entail sudden changes of tempo. Otherwise, when considerations of regional style are taken into account, the functions of the two sindhèn are not markedly different.

The Banyumas gérongan, however, contrasts in both function and style with its Solonese or Yogyanese counterpart. There is no continuous unison melody entering and ending at specific times according to a poetic text, and it is less restricted as to the sections in which it can appear. In one sense, that which is sung is not "a gérongan" as such, but a series of interjected vocal phrases (senggak) or individual calls (alok). Both are remarkable for their high register - one variation of a "Dua Lolo" phrase in the inggah menuju guritan touches high 6.

5C-a:

| | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|
| | | i | | | 2 | | | i | | 6 |
| i | i | 3 5 | | 2 | 5 | 6 | 5 | 2 | 32 i | 6 |
| Du-a | lo | | lo | lo | lo | lolo | | lo | | wèng |

Figure VI-94

Texts range from phrases taken from the sindhèn, as with "apa sida apa ora" (LJ - 'whether it happens or not'), at the beginning of the mérong, to simple vowel sounds ("o é o é"), an instance of counting and a smattering of appreciative comments. They are not organised for particular sections and often give a spontaneous impression, with one singer initiating a call which others then join in to complete.

This spontaneous feeling in the placement of the vocal phrases is less apparent in the guritan, where the gérong perform a succession of cèngkok sung alternately with those of the sindhèn. In fact, of the six destination tones for vocal cèngkok that make up this section, the third one of each cycle (tone 2) is the responsibility of the gérong alone. They also sing minir and pélog cèngkok in the guritan, as Appendix 19 makes clear, but, as with the sindhèn, the only other such usages in the performance are during the mérong. On the present recording, the gérong hardly appear at all after the guritan, making only a minimal contribution to the final section.

Only one commercial recording of angklung "Gambir Sawit" has come to light - on the cassette "Baladewan" (Fajar 9120), where "Gambir Sawit" is one of six items

played by an angklung group called "Purbo Laras". The major points of difference from Recording 11 are most clearly presented in list form:

i) The buka begins one gatra later.

ii) An extra gong-tone is sounded in the ompak (at the final 2 of gatra 2D-b).

iii) From this extra gong-tone to the end of the section, the balungan is altered as notated below, lengthening the ompak by one gatra, and shifting the tones that correspond to the Central Javanese mérong (compare Appendices 2a, 16):

2D-a/b: $\overline{56}$ i 5 3 6 5 3 (2) ("extra" gong sounded)

$\overline{31}$ $\overline{61}$ $\overline{31}$ 2 $\overline{31}$ $\overline{61}$ $\overline{31}$ 2 3 2 3 5 - 1 $\overline{-5}$ 6

- 2 $\overline{-1}$ $\overline{31}$ $\overline{31}$ $\overline{31}$ $\overline{31}$ 3 $\overline{63}$ * 5 3 2 3 2 1 5

$\overline{\quad}$ $\overline{\quad}$ $\overline{\quad}$

35 23 63 (5)

Figure VI-95

(transcribed from cassette "Baladewan", Fajar 9120)

iv) In Figure VI-95, an '*' appears above the entry of the sindhèn (Pasih), who uses the special "Gambir Sawit" cèngkok to gong 5. Elsewhere in the piece, she uses it in the same way but not as frequently as does Mijem in Recording 11.

v) The mérong is one line longer in the commercial cassette version (line 3B is repeated).

vi) In the inggah menuju guritan, there are fewer repeats of the two-gatra phrase i̇2i̇6 i̇265 before irama 1/16,

which in fact begins during only the second repeat.

vii) The guritan begins precisely on the first of its gong tones, there being virtually no overlap of pitched instruments.

viii) The guritan enjoys greater flexibility and contrast of tempo than is evident in Recording 11.

The commercial recording described above provides further procedural alternatives for the performance of "Gambir Sawit" in Banyumas, in a version which has the same underlying progression of balungan tones as Recording 11. Further conclusions, however, are best drawn in the light of evidence from the calung performances, and it is to these that I now turn my attention.

As previously mentioned, much of the information and analysis presented in connection with angklung "Gambir Sawit" is also applicable to the calung version. I shall therefore relate the discussion of calung "Gambir Sawit" (Recording 12) to the angklung version on Recording 11 rather than to Central Javanese renditions, retaining the same designation system for its sections and individual gatra. There are also, however, a small number of calung versions available on commercial cassette which are based on more purely Central Javanese balungan of "Gambir Sawit", and these will merit some brief attention as the section concludes. I begin as I began the present section, with a description of the ensemble involved.

VI-9: Calung "Gambir Sawit"

'Calung' is the name given to a group or family of instruments consisting of tuned bamboo tubes (or lengths of split bamboo) bound together in a row and mounted on a wooden frame. They are played with one or two long padded beaters, the pitch and range of tones depending on the function of the individual instrument. The calung ensemble is in many ways comparable to a family of different-sized Central Javanese gambang, and indeed, although the ensemble itself is always called calung, musicians frequently refer to the two principal instruments as 'gambang barung' and 'gambang penerus'. It is these latter two instruments that have the widest range of tones, and perform the fastest realisations around the balungan. Unlike their usage in Central Java, the terms 'barung' and 'penerus' do not imply that the latter is a proportionally smaller and higher-sounding instrument than the former, since in Banyumas, the gambang (or calung) barung and penerus have the same number of tones and the same register:

$\dot{3}\ \dot{5}\ \dot{6}\ \dot{1}\ 2\ 3\ 5\ 6\ 1\ 2\ 3\ 5\ 6\ \dot{1}\ \dot{2}\ \dot{3}$ = 16 tones

Figure VI-96

According to Rasitopangrawit (interview, 16.5.90), the gambang barung sometimes has an extra tone ($\dot{5}$) at the top of the range, but he was not sure of its purpose. In the present calung performance (Recording 12), the range of both instruments was as given in Figure VI-96.

Two other members of the calung family are ever present in calung ensembles, called respectively kethuk-kenong (one instrument) and slenthem. Both comprise either five or six tones each - six in the case of the ensemble I recorded. Of the two, the slenthem has the lower register, the kethuk-kenong having the same tones one octave higher:

Slenthem: $\dot{2}\ \dot{3}\ \dot{5}\ \dot{6}\ 1\ 2$ Kethuk-kenong: $2\ 3\ 5\ 6\ \dot{1}\ \dot{2}$

Figure VI-97

In the traditional repertoire, the slenthem is responsible for playing the balungan, making its theoretical function comparable to that of the Central Javanese gamelan instrument that shares its name. The practical application, however, is different in that the Banyumas slenthem reiterates the balungan tone several times, creating the impression of continued resonance.

The function of the kethuk-kenong varies according to the formal structure of the piece or section being played. In shorter forms such as Lancaran (the structure of the present version's inggah section) it combines a simple marking function (comparable to that of the kethuk in a Central Javanese Lancaran) with the sounding of every second balungan tone (i.e. the Central Javanese kenong tones). The following example is in irama 1/2 (the kethuk stroke 't' is sounded by tone 2).

| | | | | |
|---|---|---|---|---|
| 8A : | - i̇ - 5 | - i̇ - 6 | - i̇ - 6 | - i̇ -(5) |
| Kethuk-kenong : | t - t 5 | t - t 6 | t - t 6 | t - t 5 |

Figure VI-98

In Banyumas versions of Central Javanese medium-length forms without ciblon (Ketawang, Ladrang and mérong sections of Gendhing), the kethuk-kenong uses pipilan technique in between balungan tones in the same way as in Solonese bonang-playing, essentially becoming a melodic rather than a marking instrument. In passages or sections using ciblon, the role of the kethuk-kenong depends on the technique employed by the gambang barung. There are two main possibilities:

i) If the gambang barung is playing self-reliant, individual cèngkok, the kethuk-kenong plays imbal together with the gambang penerus.

ii) If the gambang barung is itself involved in imbalan (again with the gambang penerus), the kethuk-kenong plays a fixed repeated ostinato figure composed of two tones (i6i- or 656- for example) in the manner of the kethuk-kempyang of the full gamelan.

As with the angklung ensemble, the calung group is completed by the kendhang, solo female singer (sindhèn, lènggèr) and the 'blown gong' (gong tiup). Figure VI-99 gives an example of how the complete calung ensemble was arranged for the present performance.




Figure VI-99

It is important for the interlocking techniques employed by the calung ensemble that the relevant complementary instruments (such as the two gambang) are situated close to each other. In fact, the whole ensemble takes up only a little space, as witness the small platforms erected for the instruments and musicians at public events. For the performance included here as Recording 12, they fitted easily into an area of approximately 4½ square metres; both calung and angklung are portable and versatile ensembles.

The formal sections and balungan of the present version of calung "Gambir Sawit" are essentially the same as for the angklung version on Recording 11, and such differences as there are represent alternatives rather than obligatory changes. Among them are a number of instances of balungan variation, of which the following three are characteristic examples:

i) The same tones may by played in a different register. A balungan-player in the angklung group may use tones outside his own particular area and thus play a balungan such as line 8E conjunctly (-2̇-3̇ -i̇-2̇ -i̇-3̇ -2̇-i̇).

On the one-octave calung slenthem, however, the same passage could, for example, be played as -2̣-3̣ -1-2 -1-3̣ -2̣-1.

ii) There may be different tones for the same gatra over the two versions. Thus 5612 and 2̇2̇3̇i̇ (at gatra 3C-d and 3A/B-d) in the angklung version become respectively 5632 and 226i̇ in the calung rendition.

iii) Occasionally in the calung version, there are more filled-in variations of the equivalent angklung gatra. A case in point comes again from the mérong:

| | | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| 3A-b/c: | 2 | 3 | 5 | 6 | i̇ | 6 | 3 | 2 |
| Angklung: | 2 | 3 | 5 | 6 | i̇ | 6 | 3 | 2 |
| Calung: | 2 | 3 | 6 5 | 6 i̇2̇ | -2̇i̇2̇ | 6 | 3 | 2 |

Figure VI-100
(transcribed from Recordings 11 and 12)

Such examples are a frequent result of the close intertwining of balungan and realisation in both versions, and do not affect the underlying melodic progression.

Of further interest is a certain flexibility in the boundaries of the formal sections, and the use of alternative ending procedures. The two formal boundaries in question are the beginnings of the guritan and inggah sections; in both versions the same irama procedure is used in the preceding transitions.

In angklung "Gambir Sawit", the pitched instruments drop out of the texture approximately one gatra after the gong 6 which begins the guritan. The calung, however,

extend their playing until more than half-way through its first cycle. The balungan of this passage is as follows:

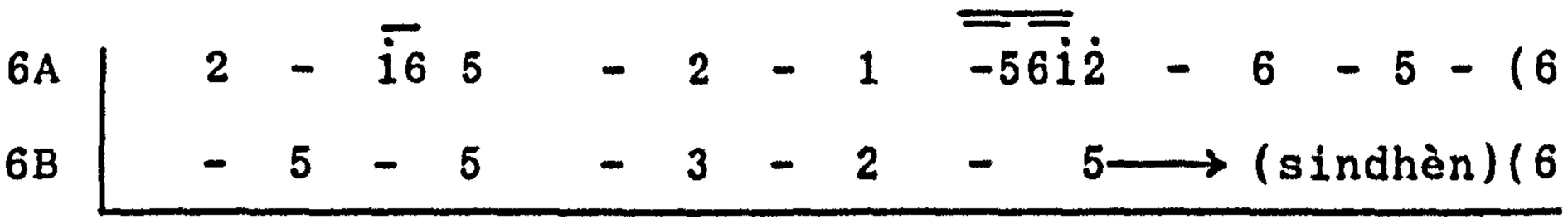



Figure VI-101

(transcribed from Recording 12)

According to Figure VI-101, although there are some further tempo changes resulting in complex balungan rhythms after the guritan has begun, the calung still follow the succession of destination tones which define it, namely 1, 6 and 2 at gatra 6A-b, 6A-d and 6B-b respectively. At 6A-c, the gérong join in the upward 56i2 phrase (using the words "Gambir Sawit"), and continue to be prominent until the sindhèn sings her first pattern of the guritan, to 1 at gatra 6B-d. Since the guritan was defined by Rasito-pangrawit as a vocal section in which the calung (or angklung) play no part, it has not strictly started until the sindhèn enters, despite the calung's use of the same destination tones up to that point.

The second example of a different section boundary comes at the beginning of the inggah - a point I also commented on in the previous section with respect to the angklung performance. The difference in the calung rendition concerns the position of the special "Gambir Sawit" text. Since the other occurrences of this text show

that it is always sung to a cèngkok of destination tone 5 and marks the end of one cycle and the beginning of the next, its usage at the following juncture comes as something of a surprise:

7D: - i - 5 - 6 - i - - - 5 - - - 3

Sindhèn: 3 3 3 3

Gam-bir Sa-wit

7E: - - - 6 - - - 5 - - - 3 - - -(2)

6 6 6 5 5 5 5 3 2

su-ma-wur gam-bir me la - thi

Figure VI-102

(transcribed from Recording 12)

However, although in this instance the sindhèn does not use the usual destination tone of 5 for this text (the pattern in Figure VI-102 finishes on 2), she is still abiding by its function as a sectional marker. In fact, she is drawing attention to the entering of the inggah at a point other than the beginning of its repeatable cycle, since in Recording 12, she sings the special text again four cèngkok later, this time to a destination tone of 5. In this way both the entry and the beginning of the inggah cycle are marked by the special text without the melodic procedure being affected in the rest of the ensemble. This is an important difference from the Central Javanese cèngkok gawan, which requires both text and melodic pattern to be at one particular position in the formal structure

before it is considered authentic.

The ensemble are affected, however, by the ending technique, and the present recordings again provide examples of alternative procedures. The procedure for the angklung version involves an increase of tempo leading to a point two lines from the end (8K and 8L in Appendix 16) where both tension and tempo slacken before the final gong. The calung version follows the same procedure as far as repetition and irama are concerned, but the kendhang signals the slackening of tempo some five lines earlier at 8E-d). According to Rasitopangrawit, the difference is not comparable to the Central Javanese alternatives reported in section III-4 and notated in Appendix 3. Instead, he described the procedure in the calung rendition as an 'increase in or addition to the available kendhangan' (IND - 'penambahan perbendaharaan kendhangan', personal communication, 20.11.90). To my ears, it is a striking contrast and produces different music. For Pak Rasito, it is simply a different realisation of the same procedure, although he also stated a clear preference for the realisation in the angklung version. A final feature of the ending procedure which both Banyumas versions have in common, but which is not heard in Central Java is a substitute balungan on the last line of all, 6 replacing $\dot{2}$ at the mid-point.

| | Angklung | Calung |
|---|---|---|
| 8L(final time): | -5-6 -i̇-6 -352 363(5) | -5-3 -5-6 -3-2 -3-(5) |
| 8L(other times): | -2̇-3̇ -i̇-2̇ -6-3 -6-(5) | -2̇-3̇ -i̇-2̇ -6-3 -6-(5) |

Figure VI-103

(transcribed from Recordings 11 and 12)

The manner in which the two principal calung realise the balungan is theoretically similar to the angklung realisation. For this reason I propose no further detailed analysis of the basic functions of each part, but will make a brief comment concerning the greater freedom available to the calung player (as opposed to the angklung) that result from the differences in playing technique. The musicians play in octaves and in a steady pulse, whether on a single instrument or alternating between two (as in imbal passages). Combined with a greater dexterity and range than is available on the angklung, these factors produce moments reminiscent of Central Javanese gambangan, as the following excerpt from the mérong shows.

| | | | | |
|---|---|---|---|---|
| 3C-a: | 3 | 5 | 3 | 2 |
| Calung: | 6̣6̣112233 | 66666655 | i̇i̇665533 | 2255332 |
| 3C-b: | 5 | 5 | 5 6 | i̇ |
| Calung: | 5̣5̣561235 | 65321235 | 22222225555 | 6666 i̇ |

Figure VI-104

(transcribed from Recording 12)

Here, in addition to the similarities to Central Javanese gambangan (first half of 3C-b), the calung line shows how tones are simply reiterated in a steady pulse (gatra 3C-a), and how both realisation and balungan may be united in support of a vocal interjection if required (second half of 3C-b). So, much flexibility can be gained by the combining of different realising techniques in the progress of a single line.

Although the type of imbal described in the previous section is also possible in a calung ensemble, the preferred technique on the calung is one demonstrated in the inggah of Recording 12. In the angklung version, the imbal players used either two tones each (producing 5123 5123, .for example) or one tone each (producing, say, 3636 3636 or ii̇i̇i̇ 6666). In the technique demonstrated by the calung, the gambang penerus is, in one sense, the leader, as Figure VI-105 a/b shows (a = irama 1/2, b = irama 1/4).

| | | | | |
|---|---|---|---|---|
| 8F: | - i̇ - 5 | - i̇ - ẋ | - i̇ - ẋ | - i̇ - (6) |
| Barung: | -6-3-6-5 | -3̇-i̇-3̇-ẋ | -i̇-3̇-i̇-ẋ | -i̇-5-i̇-6 |
| Penerus: | 5-5-5-5- | ẋ-ẋ-ẋ-ẋ- | ẋ-ẋ-ẋ-ẋ- | 6-6-6-6- |

Figure VI-105a

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| 8F-a/b: | - | i̇ | - | 5 | - | i̇ | - | ẋ |
| | -6-3-6-3-6-3-6-5 | | | | -i̇-3̇-i̇-3̇-i̇-3̇-i̇-ẋ | | | |
| | 5-5-5-5-5-5-5-5- | | | | ẋ-ẋ-ẋ-ẋ-ẋ-ẋ-ẋ-ẋ- | | | |

Figure VI-105b

Thus, the gambang penerus anticipates each destination tone simply by repeating it off the beat, thereby using one tone per pattern. The gambang barung uses the penerus part as an axis, playing alternate tones either side of it until the destination tone itself (which it then sounds together with the balungan-player). The gambang barung therefore uses three tones per pattern. As with the realisations given in Figure VI-104, the above imbal techniques can be woven successively into a single line. The excitement of a performance is generated largely by the discovery of the resulting possibilities at the actual moment of playing them - frequently at a fast tempo.

Although there are further differences between the calung and angklung versions of "Gambir Sawit", they are attributable to preference rather than set procedure, being further examples of the kinds of alternative that are prerequisite for a flexible system. However, on the small number of commercially-recorded versions of calung "Gambir Sawit", the differences are more profound, being based on a different balungan. The performance of angklung "Gambir Sawit" on Fajar 9120 used the same underlying balungan melody (with the differences described) as Recordings 11 and 12, thus enabling further procedural alternatives to be compared. On two commercially recorded calung versions, however, the balungan corresponds to that of a full gamelan rendition, so the comparison returns to Central Java, and reveals characteristic features beyond its simple realisation with Banyumas instruments and voices.

Of the two, the recording "Lènggèr Gambir Sawit" on the Borobudur cassette "Untu Luwuk" follows the more immediately recognisable path. After the buka, the mérong is played twice and the following inggah a total of four times, of which all but one are in irama 1/8 (the third being in irama 1/16). A single male voice sings the gérongan for both mérong and inggah, adding some additional cèngkok and vocal calls as the performance proceeds. During the gongan in irama 1/16, there are four andhegan sindhèn, two at the ends of the first two kenongan and two in the same positions as those indicated in Figure IV-16. The cèngkok gawan is not used. The ensemble is as described at the beginning of this section, although it is difficult to discern the presence of a balungan instrument.

The more distinctive features concern irama and addition to or subtraction from the balungan material. The first comes in the second kenongan, where the irama changes to 1/4 at the mid-point. The tempo has been slackening since the opening gong tone (as in Solo and Yogya), but at the point of reaching irama 1/4, the tempo of the balungan is suddenly halved. To convey this, I have notated it as balungan nibani from the relevant point onwards:

--32 -126 22-- } -2-2 -5-3 -2-1)II
x

Figure VI-106

(transcribed from Borobudur cassette "Untu Luwuk")

Gatra 'x' indicates the point at which the change occurs, and its effect is accurately conveyed if the whole of Figure VI-106 is imagined at a constant pulse. One result is the apparent addition or expansion of the balungan material as it adjusts from one tempo to the other, a feature which reflects a similar procedure in the ompak of the other angklung and calung renditions (Recordings 11 and 12). There, too, the result was an irregular length of section due to the expansion of the balungan material from a certain point onwards (see Figure VI-70).

A second noteworthy aspect of this performance is the lack of an ompak inggah - the music progresses directly from mérong to inggah with only a slackening of tempo to indicate the forthcoming change and to allow the new section to begin in irama 1/8. In this, the performance resembles the majority of tayuban renditions found in Tulungagung, which require just such a simplicity of procedure to keep the dance flowing.

A third feature is that the sindhèn sings to 2 at the equivalent of gatra C-b (in Appendix 2a) rather than 5. In this particular instance, no clues are available from a balungan melody, although the calung play the destination tone that would be expected in Central Java (i.e. 5 rather than 2).

All the above features are also present on the second recording, which is found on the cassette "Dodol Pelem" (Kusuma KGD-102) and labelled simply "Calung Gambir Sawit". This time there is a clear balungan, which serves to

clarify certain formal as well as melodic procedures. The first mérong is as follows (kenongan and gatra designations are as in previous chapters):

| | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| A | 5 | 3 | 5 | 2 | 2 | 3 | 5 | 6 | 2 | 2 | 3 | 2 | 5 | 3 | 2 | 1)$^{I}$ |
| B | 2 | 1 | 3 | 2 | 3 | 2 | 1 | 6 | 2 | 2 | 3 | 2 | 5 | 3 | 2 | 1)$^{II}$ |
| C | 2 | 1 | 3 | 2 | 5 | 2 | 3 | 5 | 2 | 3 | 5 | 6 | 5 | 3 | 1 | 2)$^{III}$ |
| D | 3 | 2 | 3 | 2 | 5 | 3 | 2 | 1 | 2 | 3 | 5 | 2 | 5 | 6 | 3(5)$^{IV}$ | |
| | a | | | | b | | | | c | | | | d | | | |

Figure VI-107

(transcribed from cassette "Dodol Pelem", KGD-102)

In Figure VI-107, every tone is filled in, including those which would be marked by rests (thus gatra A-b begins by repeating the 2 at the end of A-a, for example). In this performance, line B is repeated after the second kenong tone, allowing for a full gérongan from B-c onwards during the first time through the mérong. Concerning the sindhèn singing to 2 instead of 5 at gatra C-b, the same thing happens here, despite the fact that both gérongan and balungan go to 5. The sindhèn in this case does at least touch the 5 just before her melodic phrase descends to 2, but even this is absent from the performance on "Untu Luwuk".

The next point of interest concerns the first gatra (A-a) of the mérong the second time it is played, since the final tone does not change from 2 to 5 as it does in other versions using this balungan. Nor can the manner of this

gatra's realisation be found anywhere else, for both balungan and calung are silent until the destination tone. This leaves only the kendhang, the sindhèn (who sings an isèn-isèn pattern ending on tone 2) and the gérongan, who sing a rising phrase (alok) culminating with the end of the gatra, and using the two syllables "a(k)é" in the Central Javanese manner:[33]

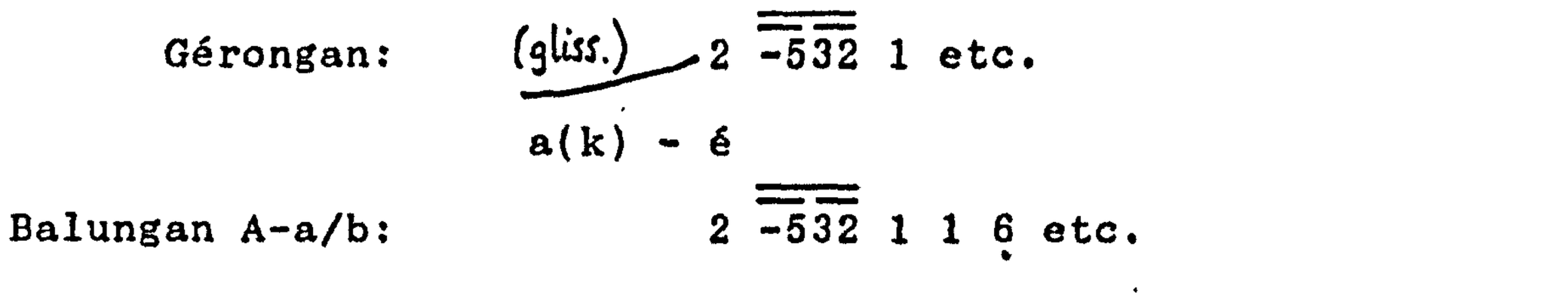



Figure VI-108

(transcribed from cassette "Dodol Pelem", KGD-102)

The balungan subsequently rejoins its usual path at the end of the following gatra, having first accompanied the gérong in part of a short vocal interjection. Such moments are a distinctive feature of Banyumas performances, despite their appearance in versions where a characteristic Central Javanese balungan melody and formal structure is being used.

Another aspect of the Banyumas renditions examined hitherto has been the manipulation of the constituent sections, the clearest case in point being the treatment of the inggah. On the cassette "Untu Luwuk", it is performed complete. In the angklung rendition on recording 11, however, the inggah is entered nearer the end than the

beginning of its cycle, and consists of only three of four kenongan when compared with Central Java. In the version recorded on "Dodol Pelem", the melodic material is again only three kenongan, and further comparisons are invited by the fact that it is completely filled in (thus eight small letters, a to h, to designate individual gatra):

| | | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| K | 1216 | 2165 | 5621 | 3216 | 2521 | 3532 | 2232 | 5321) |
| M | 2132 | 5321 | 5516 | 2165 | 6121 | 3216 | 5153 | 6532) |
| N | 5616 | 2165 | 6512 | 5321 | 6532 | 6521 | 3352 | 562(5) |
| | a | b | c | d | e | f | g | h |

Figure VI-109

(transcribed from cassette "Dodol Pelem", KGD-102)

As in recordings 11 and 12, the correspondence is with the first, third and fourth kenongan of the Solonese inggah (or Yogyanese dhawah). In this case, no other combination would have worked, since the first kenongan continues from the gong tone, while the third and fourth support the Kinanthi gérongan in irama 1/8. In comparison with other filled-in inggah, such as the Yogyanese notations (section VI-1) or the transcriptions from Tulungagung (section VI-5), the above balungan has no gantungan 1 at gatra K-c or M-e, the 2's at K-f and N-g are 6's in the other versions, and the gantungan 5 at M-c is not present elsewhere. Further variations abound among the configurative details, but those given above are the most significnt for the interpreters, since they have to adjust to the melodic context.

In the performance as a whole, the inggah is played three times, with some variation in the balungan each time. Of greatest significance here is the second cycle, which is played in irama 1/16 as far as M-e. In the following transcription of its balungan, note especially the destination tones of the four gatra from K-g to M-b (bracketed in the notation):

K: 1216 2165 5621 3216 2521 3532 [5621 5216)

M: 2521 3532] 5616 2165 Irama 1/8

a b c d e f g h

Figure VI-110

(transcribed from cassette "Dodol Pelem", KGD-102)

I have found this to be an inexplicable departure from the usual destination tones of the inggah of "Gambir Sawit", even when taking into account the possibility of inserting or subtracting material (when material has been inserted, the relevant passage has been "edited in" rather than substituted for something else). There is no question of error, since all parts of the ensemble agree. The only analytical explanation is that more economic use is being made of less balungan material than in a more "familiar" version. The four gatra in question are a repeat of the previous four (except for the minor discrepancy of 5216 replacing 3216), so by employing the realignment technique first used in section III-1, the following picture emerges (designations apply only to this diagram).

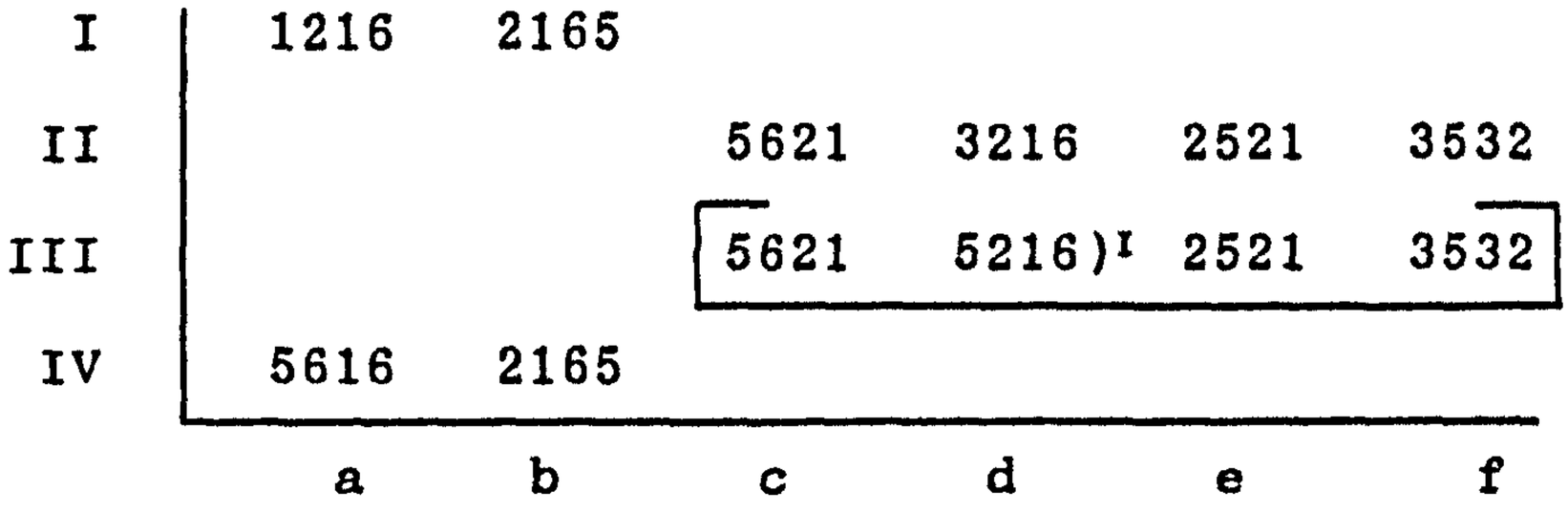



Figure VI-111

(transcribed from cassette "Dodol Pelem", KGD-102)

In this way, a simple pattern is discernible for the material played in irama 1/16. From that point onwards the music returns to irama 1/8 and proceeds as in Figure VI-109 (gatra M-e to the end). The third and final gongan is performed in irama 1/8 throughout and reverts to the more expected path of destination tones.

It is in a sense appropriate that the version described above should be the last performance of "Gambir Sawit" to be examined in the course of this study. Here one finds something of a meeting place for diverse regional elements - a Banyumas ensemble, a Solonese balungan and a filled in realisation of it in the inggah that is reminiscent of current practice in Tulungagung and former practice in and around Yogyakarta. Yet here also there is a significant departure from the progression of destination tones which have defined the inggah of "Gambir Sawit" in all other versions - significant because it involves four such tones in succession, and includes one which differs from a corresponding Central Javanese kenong tone.

Furthermore, the progression is present in only one of three inggah cycles within the same performance - not only is no agreement necessary between two or more versions of "Gambir Sawit", but in this instance, there is not necessarily a consensus over the same passage played within one version. In the context of this study it is an exceptional circumstance, and one that epitomises the challenge of Javanese music.

To conclude in more general terms, the balungan of an angklung or calung ensemble is less prominent than in other ensembles, but more subject to variation. Unlike the full gamelan, it does not depend on consensus and is thus free to follow a relatively more spontaneous path in sections or passages where the structurally important destination tones are relatively far apart (as in the inggah). At such times, it joins with the other instruments in the realisation process at a level beyond the reiteration of its important tones. The other instruments themselves obey the "pulsing" or "filling-in" aspects of realising a balungan rather than the smooth, free-flowing elements which hover around the full gamelan. So, their techniques and associated terminologies recall the bonang and gambang families of these ensembles rather than, for example, the gendèr or vocal parts. The Banyumas sindhèn and gérongan also operate in a more clipped and interjectory manner, and there is no continuous pervasive "listening route" comparable to the one provided by the rebab in Central Java.

In Banyumas, "Gambir Sawit" adapts to a more flexible attitude as regards constituent sections as well as formal and melodic structure. Indeed, there are two "strains" of "Gambir Sawit" in operation. The first brings certain local elements to bear while retaining the essential balungan and the majority of the formal structure and irama procedures of Central Javanese versions. The second introduces new sections, expands the length of some, reduces that of others, interrupts and inserts material at various points, makes use of pélog and 'mélog' in vocal patterns and subjects the whole to great variety and suddenness in changes of tempo and texture. It is this second "strain" (as represented on recordings 11 and 12) with its different ensembles, forms, sections and different positions and degrees of melodic correspondence with Central Java, that represents the furthest musical distance travelled by "Gambir Sawit" from the initial "still point" at STSI Solo. As such, it is a fitting final destination for this particular study of its contexts and associations.

# CHAPTER VII

## SUMMARY AND CONCLUSIONS

This final chapter summarises the content of the previous chapters and juxtaposes the accumulated information in terms of the musical factors which distinguish different versions, and those which connect them together (i.e. contexts and associations). An attempt is then made to see the proliferation of "Gambir Sawit" against a cultural and philosophical background, before a general overview brings the investigation to a close.

### VII-1: Summary

It is through the medium of gamelan literature that the variety of contexts applicable to "Gambir Sawit" first becomes apparent. Titi Asri and Weda Pradangga contain compatible interpretations of the piece's origins, the latter document being especially explicit concerning associations with the spread of Islam through Java. The Centhini, Babad Srikarongron and again Weda Pradangga all contain references to performance, and mention the majority of the "Gambir Sawit" contexts subsequently described. In the Centhini, for example, there are references to a wayang rendition and a number of klenèngan as well as a first mention of "Gambyong" (although the connection here is not specifically with "Gambir Sawit"). In Weda Pradangga, the author, Warsadiningrat, ascribes dates to the usage of

"Gambir Sawit" in further contexts such as bedhaya-srimpi dances and commemorative occasions (panembrama), as well as recording the creation of related gendhing such as "Wangsaguna", "Malarsih", "Prawan Pupur", "Sembung Gilang" and "Pancerana". The Centhini and Babad Srikarongron proceed to mention particular places in "Gambir Sawit" where aspects of its melody differ from present day practice, but also confirm the existence of the formal sections buka, mérong and inggah (Centhini) and ngelik (Babad Srikarongron). Together with the ompak inggah, these sections - in the order buka, mérong, ngelik, ompak inggah and inggah - constitute the most frequently-found scheme for performances of "Gambir Sawit" in Solo today.

As recent Javanese and Western gamelan literature makes clear, the fact of melodic discrepancies such as those mentioned in the Centhini and Babad Srikarongron is not exceptional - indeed, in many ways it is the life-blood of the gamelan tradition. Thus, there are many possible versions of "Gambir Sawit" that exist within and beyond the sectional framework mentioned above, all of them equally viable. Comparisons between versions generally make use of the balungan gendhing, which, although it may vary considerably from one version to another, is stable within one version in the overwhelming majority of cases. Variation within one version is generally confined to the built-in relationship between the mérong and inggah sections, since in pieces with an inggah kendhang, the two

sections represent different manifestations of the same underlying tonal progression, and therefore of each other. In the case of "Gambir Sawit", the correspondence is not thoroughly consistent at every level, but this is true of many other gendhing, and the musicians themselves cast no doubt on the authenticity of the relationship.

The balungan gendhing of one version (a performance at STSI Solo) was chosen as a point of departure for examining how "Gambir Sawit" is interpreted in performance. Although most of the realising patterns used in "Gambir Sawit" also have a permanent value beyond their role in any one gendhing (as do wayang characters beyond any particular story), certain aspects of interpretation emerge which apply only to "Gambir Sawit". The clearest example is the special cèngkok for the sindhèn, which is used at the gong tone of the mérong, but extends to the kethuk stroke of the next cycle. The text is "Gambir Sawit mawur-mawur", although the distinctiveness this imparts has not prevented its near disappearance from present-day performances.

To define the parameters of the discussion on interpretation, it was necessary to limit the balungan gendhing to one version only. In fact the irama procedure was similarly limited - to irama 1/8 in the inggah section - even though the full sweep of possible irama can be applied to klenèngan versions of "Gambir Sawit" if required. Although the mérong in Solo requires a fixed procedure (irama 1/4 with appropriate transitions at the beginning and end), the inggah can be played in irama 1/4,

irama 1/8 and irama 1/16. Two contrasting interpretations are available in irama 1/8, the one accompanied by the kendhang gendhing and known as 'kosèk alus', the other accompanied by the dance-drum (ciblon) and appropriate for livelier renditions.

Concerning the influence of "Gambir Sawit" on the repertoire as a whole, the piece has proved to be especially malleable in this respect, being adaptable to a different tuning system and pathet (pélog nem version), and to smaller formal structures (specifically Lancaran and Ketawang). There is also a Ladrang "Gambir Sawit", composed by Pak Mitro of the Mangkunegaran, and more widely known as Ladrang "Menur Dadu". All these adaptations to smaller forms use only sections of "Gambir Sawit" rather than the whole piece, and the picture broadens again when gendhing containing smaller units or individual tonal progressions from "Gambir Sawit" are considered. Examples include Gendhing "Wangsaguna" sléndro sanga, "Malarsih" sléndro manyura and "Prawan Pupur" pélog barang. More associations are found among pieces employed as alternative inggah sections - in the case of "Pancerana" pélog nem, for example, the correspondence lies in a progression of destination tones within the final two kenongan of "Gambir Sawit". Finally, links are also discernible between some of the alternative inggah themselves - "Sembung Gilang", "Janggalana" and "Pancerana" display connections with each other that are independent of those with "Gambir Sawit",

In wayang kulit, "Gambir Sawit" was traditionally played to accompany the hero consulting a religious advisor, although it is now one of many gendhing that enjoy a much broader range of application than the traditional Court rules would suggest. In fact, "Gambir Sawit" may be used at any time during pathet sanga, providing there is no battle at the time and the focus of attention is not an evil presence or a clown. In Yogyakarta and Banyumas, "Gambir Sawit" is used specifically as one of the introductory pieces (talu) before a performance, the Yogyanese version containing a treatment of the mérong that is unique to this context.

It is not the gendhing itself, but the treatment (garap) that changes in wayang kulit. The overall authority is the dhalang, who manipulates tempo, irama and even formal sections (the ngelik has a special role) to his requirements. There is a contrast of instrumentation and loudness between the mérong and the first kenong of the ngelik onwards, at which point the ensemble suddenly becomes quiet enough to support but not hinder the dhalang's narration. The kendhang has a special, elaborate part in this context (kosèk wayangan), but is the only instrument whose basic material is different from klenèngan.

"Gambir Sawit" is also used in two contrasting categories of Javanese dance, bedhaya-srimpi and gambyong. In the former case, the complete gendhing is given a unison vocal line performed to a specific text by a mixed male and

female "chorus" (sindhènan). The tempo is slightly faster than klenèngan, causing the instrumentalists to adjust and frequently simplify their playing. The gendhing itself is supplemented by a Ladrang that follows on from the inggah ("Gonjang-ganjing" in srimpi "Gambir Sawit" and "Utama" in the bedhaya), and by a group of pathetan which open and close the performance. The different following Ladrang is one way of distinguishing srimpi and bedhaya versions; the others are the respective texts and sectional repetition procedures.

In "Tari Gambyong", versions which use "Gambir Sawit" are primarily distinguishable by the proportion of the gendhing that is actually used. At one extreme is the version created in the Mangkunegaran, Solo, and first performed there in 1950, in which the whole piece is employed and each section repeated several times (the mérong four times and the inggah eleven). At the other extreme is the STSI version which employs only two gongan of inggah "Pancerana". This is the inggah used by all "Gambyong" versions of "Gambir Sawit" in Solo, and all are in pélog nem, although the exact procedure within each version depends ultimately on the choreography. It is therefore the kendhang and the way it manipulates the patterns corresponding to dance-movements which is of primary importance to the ensemble. In santiswara the kendhang and the frame-drums have the different but equally important function of providing rhythmic orientation for a

continuous unison vocal line. Two features of the text for Santiswara "Gambir Sawit" in Martopangrawit's 1977 notation are the use of Arabic interspersed with Javanese, and the use of the words of the cèngkok gawan "Gambir Sawit mawur-mawur". However, the vocal pattern is not prescribed, there being no gatra-length extension of the relevant phrase (as would be the case in the solo sindhèn part for klenèngan versions).

In the four locations selected as the regional contexts for "Gambir Sawit", different styles of balungan and other realising techniques were found alongside an awareness of and the ability to perform Solo style. Further distinctive aspects are different formal sections and drummimg patterns as well as different attitudes to tempo, irama and vocal style.

In Yogyakarta, there is a more disjunct balungan style, one particular example of which was described as "Mataram" or "Pre-Giyanti". It exists alongside performances in Solo style in a city where a mixture of gamelan styles and influences are to be found. Yogya also exhibits differences in terminology, occasionally uses a distinctive lamba section, possesses different drumming patterns to Solo and formerly would fill in the balungan gendhing of the inggah (dhawah) section in irama 1/8 (and according to Suhardi, in irama 1/16). There are also bedhayan and "Gambyong" versions in Yogya, and the number of gendhing related to "Gambir Sawit" can be supplemented by four pieces from the Yogyanese repertoire, Lancaran "Gambir

Sawit Sumedhangan", Gendhing "Condhong Campur", Gendhing "Madusari" and "Kebogiro Gambir Sawit" (all sléndro sanga).

In Tulungagung, "Gambir Sawit" is used to accompany the social parties known as tayuban. The resulting procedures differ not so much in balungan gendhing as in the irama procedure (fewer changes, even during transitions), the relative prominence of different elements in the ensemble (the female singer, waranggana and high-pitched kendhang batangan are the most vital), and in the need to make quick adjustments according to the flow of the event. An important aspect of versions from this area was the regular filling in of the balungan in the dhawah section.

The Surabaya version of "Gambir Sawit" is in two distinct but related sections (not counting the buka), which, although they correspond to Central Javanese versions in terms of the underlying tonal progression, are radically different with respect to tempo, irama procedure, drumming and realisation techniques. The latter situation arises partly from differences in function among the instruments themselves and partly from the individual cèngkok they play, as was demonstrated by the gendèr-playing of Pak Giran (RRI Surabaya).

In Banyumas there are versions for full gamelan and for the bamboo ensembles angklung and calung. Among the calung renditions two distinct "strains" of "Gambir Sawit" were found, the first of which follows the Central Javanese

balungan closely while not using quite all of its material. The second (found also among angklung performances), contains clear connections with the Central Javanese melody, but otherwise constitutes the realisation of "Gambir Sawit" that contrasts most sharply with the STSI Solo version. There are extra sections, much greater variability and suddenness in tempo changes, the expansion of some balungan passages and the omission of others, the use of pélog and 'mélog' in vocal patterns and frequent use of the text for the cèngkok gawan "Gambir Sawit". Indeed, this interpretation affects greatly, if not disproportionately, the aggregate of techniques and treatments applicable to "Gambir Sawit" in the general overview. Equally, however, it could hardly have been excluded on the grounds that it would somehow threaten the neatness of conclusions drawn from the other performances.

## VII-2: Context, Association and Individuality

If all the contexts for "Gambir Sawit" are taken into account together, the accumulated variety of procedures involved is considerable, and certainly too broad and complex to be re-analysed at this stage. To give a simple example, six gérongan metres have been encountered - Kinanthi, Jurudemung, Asmaradana, Sinom, Salisir (for the talu in Yogyakarta) and Girisa (in the santiswara notation). Formal sections are another case in point. Across all contexts, the following have been applied to "Gambir Sawit": buka; mérong/dados; ngelik; ompak

inggah/pangkat ndhawah; inggah/dhawah; lamba; ompak; inggah menuju guritan; ompak sehabis guritan. Moreover, the list does not include adaptations to differently named sections, and even when considering the balungan alone, the music contained in different versions of similarly named sections can itself be realised differently, as is shown by the following comparative notation of five mérong sections:[1]

| | | | | | |
|---|---|---|---|---|---|
| Solo | - B | --32 | -126 | 22-- | 2321)[II] |
| Yogya | - B | 3532 | 1216 | 5152 | 5321) |
| Tulungagaung | - B | --32 | -126 | 22-- | 2321) |
| Surabaya | - B | 3212 | 5356 | 3565 | 2321) |
| Banyumas | - B | 3532 | 2126 | 1632 | 2231) |
| Solo | - C | --32 | -165 | --56 | 1653)[III] |
| Yogya | - C | 3532 | 1635 | 1216 | 5312) |
| Tulungagung | - C | --32 | -165 | --56 | 1653) |
| Surabaya | - C | 6535 | 6165 | 2356 | 3532) |
| Banyumas | - C | 3532 | 5561 | 1126 | 5612) |
| Solo | - D | 22-3 | 5321 | 3532 | -16(5)[IV] |
| Yogya | - D | --23 | 5321 | 5612 | 163(5) |
| Tulungagung | - D | 22-- | 2321 | 3532 | -16(5) |
| Surabaya | - D | 3565 | 6521 | 3231 | 653(5) |
| Banyumas | - D | 1235 | 1623 | 3352 | 262(5) |
| | | a | b | c | d |

Figure VII-1

(transcribed from Recording 2, Fajar 9207, Ira-Record WD-566 and Recordings 10 and 11).

Also, the balungan instruments may employ techniques other than the predetermined sounding of their balungan gendhing realisation. In inggah/dhawah sections, for example, devices such as inserting a pancer tone (found only in a Yogyanese "Gambyong" recording, but applicable to any context), demung imbal (as in Yogyanese bedhayan) or the filling in of silent balungan beats (found mostly in tayuban versions) divide the instruments into separate but simultaneously compatible parts. In the latter two cases, there is also a degree of individual freedom if the instrumentation is suitably arranged. In this way, the principles of distinction (the mérong sections in Figure VII-1) and blend (compatible filling in techniques) are applicable across different contexts while played on the same group of instruments.

The relative individual freedom apparent in certain "balungan" techniques, however, represents a change of function rather than variation of the balungan itself. Among the parts where individual variation is both desired and expected, it is the kendhang which has the broadest range of context-distinguishing material, since it has the function of communicating each context to the ensemble efficiently, whether by irama, tempo, level of detail or change of drum. The other parts respond to contextual adjustment by different degrees, just as they focus with different levels of sharpness on the balungan gendhing. It is easier, for example, to distinguish passages with kendhangan kosèk alus from those with kendhang ciblon by

listening to the gendèr part rather than the gérongan. Likewise, a change of irama is convèyed more clearly by the gambang than by the solo sindhèn. This does not mean, however, that the gérongan and sindhèn parts are less sensitive to context than the gendèr or gambang. In the first place, different parts adjust more or less easily according to different situations - a smooth connection in one context can be awkward in another within the same part. Secondly, it is vital to the whole notion of adjusting to context that connecting, associative forces are preserved across distinctive contextual boundaries - indeed, the existence of boundaries in the first place already implies the potential for them to be crossed.

Although the above observations are cast in general terms, it has been a major concern of this study to use "Gambir Sawit" as a specific example in demonstrating how the elements of gamelan music interact differently according to context. Thus, the same balungan gendhing is applied according to klenèngan and bedhayan versions of "Gambir Sawit" in Solo, but the tempo, vocal line, text and repetition procedure are different. In Yogya, the balungan gendhing itself is a distinguishing factor between the same contexts, as are the kendhangan, the irama and the transition procedure. In each city, however, two hypothetical bedhayan versions are more likely to be similar to each other than two klenèngan renditions, since the garap for bedhayan is relatively more fixed than in

klenèngan, where the available procedures are theoretically unlimited. Indeed, 'garap bedhayan' is itself one of the possibilities available in klenèngan, so the contexts themselves occasionally interact.

Whereas the general elements of gamelan music demonstrate how different contexts are distinguished, the associations between them emerge more clearly from a consideration of particular gendhing. Thus, another important (if rather obvious) consequence of focusing on "Gambir Sawit" is that the gendhing itself forms the primary association between all the contexts described. Also, if more generally applicable elements were helpful in situations where the balungan gendhing does not change, then the specific melodic features of "Gambir Sawit" proved vital in discerning connections between less familiar contexts, especially in the "Extended Family" and "Regional Context" chapters. In these instances, the melodic features helped to determine firstly connections between "Gambir Sawit" and a number of gendhing related to it in different ways, and secondly, to identify the "Gambir Sawit" content in versions named and recognised as "Gambir Sawit" by the musicians concerned, but which on the face of it presented strikingly different music. These contexts also showed how different proportions or amounts of the gendhing may be involved. In the matter of related gendhing, for instance, the formal structure might remain the same while a section of the balungan gendhing was transposed (as with "Malarsih" sléndro manyura and "Prawan Pupur" pélog barang). Equally,

part of the balungan gendhing might remain while the formal structure changed (as in Lancaran or Ketawang versions). In the case of incorporating the angklung version into the general overview, the correspondence with the rest of Central Java proceeds in fits and starts, revealing finally a selection of matching stressed balungan tones, although even these are contained within formal sections that in some cases present only a part of the full Central Javanese structure. So, in this particular instance, the factors which identify the common material as "Gambir Sawit" are at the level of framework rather than specific detail, the central point being that the criteria of association shift with every two versions of "Gambir Sawit" compared, even at the most convenient level of comparing balungan.

If the process of establishing common material over all versions needed constant reassessment, then what of the individuality of "Gambir Sawit"? On the one hand, it is easy to suggest in theory that a gendhing's individuality is reflected in a unique combination of contexts and associations once all the levels of comparison are taken into account. On the other hand, pinning this "unique combination" down in practice becomes deeply problematic unless a similar study to this one were carried out for the whole repertoire. Nor will all aspects of a gendhing's individuality be present in all versions, as witness the rarity of the cèngkok gawan in Solo today. In short, the individuality of a gendhing is better assessed not across

all contexts, but within each single one - criteria of individuality may shift in the same way as those of association, but they are less likely to be obscured in the sharper focus of their immediate environment.

To give the most familiar example, I return to the initial "still point" in Solo, where the first aspect of the individuality of "Gambir Sawit" is its balungan gendhing. Although itself only one of many levels of realisation, it conveys the particular succession of realising patterns for the other instruments, and all other points derive from it. The alternative gatra for the opening kenongan is a distinctive feature, providing a change of destination tone at the first kethuk stroke. Also in the mérong, the plèsèdan points (including the third kenong) and alternation between balungan mlaku and gantungan require the specific attention of the interpreter beyond the realising of a more general gendhing framework. Away from the balungan gendhing, the cèngkok gawan for solo sindhèn provides a unique combination of text and melody applicable only to "Gambir Sawit". Concerning formal aspects, the identities and variety of possible inggah sections is also a factor, "Pancerana", "Sembung Gilang" and "Janggalana" being available as replacements for the original inggah kendhang in Solo. The combination of mérong formal structure and number of gongan is another distinctive point. Of the Gendhing in sléndro sanga with mérong kethuk 2 minggah 4 structure presented by Mloyowidodo (1976I:76-90), only "Lara Lara", "Pancatnyana"

and "Renyep" share one gongan each for mérong and inggah with a ngelik section contained in one further gongan, and "Gambir Sawit" differs from these by taking two kenongan for the ompak inggah instead of one. Finally, to my knowledge "Gambir Sawit" extends to a greater number and variety of contexts than any other piece sharing its formal structure. This was a primary reason for my selecting it for study, and the above factors show to what extent my chosen point of departure is unique in the gamelan repertoire.

Of course the individual features of particular gendhing do not stand on their own, but co-operate with aspects applicable to any piece - the general procedures guide the elements of a specific gendhing just as the overall system of social behaviour provides guidance for individual personalities. Yet this should not detract from the important role played by a gendhing's individuality, since it assists the search for associations between contexts by means of identifying distinctive features. To reflect this, I have endeavoured in this study of "Gambir Sawit" to make the notions of context, association and individuality unfold in the manner of the Javanese musical learning process, for whatever may be applied later to many contexts must first have become familiar as a distinctive aspect of one context.

## VII-3: A General Overview

In the introduction I emphasised the notion of balance, mentioning that it is even implicit in the title "Gambir Sawit". Also, when investigating all the different contexts for "Gambir Sawit", it was impossible not to be aware that as one aspect adjusted to a new requirement it would not do so alone, but be accompanied by further shifts within the ensemble. Thus, as balungan tones spread outwards, other instruments fill in the texture; since the dance requires a faster tempo for bedhayan "Gambir Sawit", the vocal line is simplified; because the kendhang and waranggana are vital in tayuban versions, the rebab no longer has its function as a melodic leader - it does not play the buka, and may even be omitted. In all the adjustments to context made during or between the various performances or recordings of "Gambir Sawit", there is the strong sense of a law of differing proportions that make up the balance.

In the Solonese phase of the investigation, it was especially noticeable how an alteration of the overall authority would bring a counterbalancing adjustment of procedure. The clearest example here is the effect on tempo, irama, drumming and formal procedure in accordance with the dhalang's requirements in wayang kulit. In the different selected regions, however, the approach gave the effect of "Gambir Sawit" adjusting its own balance to the players of different traditions.[2] Although the musicians of Surabaya and Banyumas play with just as strong a sense of

balance as that of a Solonese or Yogyanese musician, it is differently derived, and the content of a Central Javanese "Gambir Sawit" is proportionately less in those versions as the local musicians' sense of place dictates more of the procedure. This does not mean that the importance of the comparison was similarly reduced - just the opposite, for despite the strong sense of place in, for example, the angklung rendition, the Central Javanese version provided an explanation as to why both versions are identified as "Gambir Sawit" by two such different sets of musicians.

Beyond this, the strength of the regional traditions is reinforced rather than threatened by their co-existence alongside Solo style - indeed, it is the above mentioned sense of place that maintains the distinction. This sense remains unique to each individual, being dependent not just on acceptability in the immediate environment, but also on the contexts to which each musician has been exposed. In this way, each musician's experience will connect with others in some ways, differ and overlap in others, forming a "chain of awareness" in which no one individual is aware of all the links, yet contributes vitally to its existence and preservation.[3] Thus, a complete picture of any gendhing must always remain out of reach, being only as complete as each musician's experience will allow.

While taking the chain of awareness into account, the popularity of "Gambir Sawit" ensures that no matter what an individual musician's experience of it, it is constantly

available as a ready means of expression. It is also easy to see, through the example of such a popular gendhing, that Javanese gamelan operates according to principles of flexibility in practice rather than theoretical rigidity. Context, association, interaction, balance and a sense of place all derive from gamelan music being a shared experience, and adjustment to context is a prime motivation behind the consequent need for flexibility. This in turn reflects the principles of oral tradition, as numerous musicians make their own individual sense of a group activity for which there is no one central reference.

This is one reason why I do not propose to conclude with one grand theory for all manifestations of "Gambir Sawit". Such a theory would be too general if it embraced all possibilities, and would fail to make sense of them all if it did not. Although it is probable that "Gambir Sawit" was originally a single distinctive composition within one context, the number and sheer variety of subsequent contexts and associations surely show that a large number of processes are applicable to its development. Besides, proliferation was already well underway before documentary evidence makes us aware of the gendhing's existence, and although each version investigated contains at least the seeds of all the other versions, the many flowerings have long since obscured the path to the roots.

Another important reason is that the approach implied by an all-embracing theory would not be reflected in the thinking of the majority of Javanese musicians. In comp-

arison with the overview now available to the researcher, the musician's view is naturally limited (I do not mean "restricted") as opposed to artificially extended. It is, however, important to understand that the limitations of a sense of place or degree of experience do not reduce the potential melody of a "Gambir Sawit", they simply channel it. This is true of all the categories of melody associated with gamelan music, whether balungan, vocal melody or inner melody, and in the absence of a grand theory, the notion of infinite potential melody at least conveys what I believe to be the correct cultural attitude to the musical processes exemplified in "Gambir Sawit".

It is why, for example, different versions do not replace existing ones - even the apparent eradication of certain interpretative details (for example the gong tone 6 as the ngelik is entered in Solo) does not impair the potential for their reintroduction. In broad terms, the chain of awareness is again important here, as the distribution of individual experience determines the relative completeness of the available picture in each particular context. Also, it allows for differing views of the same object - in Yogyakarta, Solo and Surabaya, for example, the first section of "Gambir Sawit" has the same formal structure, yet is regarded respectively in those locations as "alit" (HJ -'small'), "tengahan" (JAV,IND - 'medium') and "gedhé" (LJ - 'large'). Similarly, a contradictory series of descriptive terms have been

applied, including "regu" (JAV - 'solemn, dignified') in Banyumas, "rasa semèdi" (JAV, IND - 'meditative') or "pernès" (JAV - 'light-hearted, flirtatious') in Solo and "berat" (JAV, IND - 'heavy') in Tulungagung and Surabaya.

If we attempt to distil the overall musical and cultural behaviour of "Gambir Sawit" into a Western analogy, the piece may perhaps usefully be described as a jazz classic from the time of early Monteverdi - it is popular, flexible and enduring, the infinite potential confirmed by infinite variety. The requirement of no justification beyond the contexts of gendhing, ensemble guidelines and immediate social environment maintains not just the musicians' sense of place, but the principles of flexibility and adjustment that will preserve the essential nature of Javanese musical thought for a long time to come. As a musical art of context, its potential remains unreduced for all the proliferation of existing versions or social changes in present-day Java.

In the course of this study, I have at times sought out specific information pertaining only to "Gambir Sawit", while at other times I have made use of "Gambir Sawit" as a specific example of the more general processes applicable to gamelan music. In the former case, "Gambir Sawit" was itself the context, while in the latter it became the association through which its own different contexts were viewed. At all times, I strove to keep the musicians' own view of the piece in mind, primarily through direct consultation and the study of actual performances. It is

their piece after all, and they who have ascribed popularity to it and preserved its renown.

Yet such is the nature of research procedure that the musicians can easily be forgotten, leaving conclusions to be neatly drawn from surface evidence rather than any feeling for process or aesthetics. In the present case, a sharp reminder came when I encountered the changed balungan sequence (including the different kenong tone) for "Gambir Sawit" on the Banyumas calung cassette "Dodol Pelem" (KGD-102). In essence, all responses to my enquiries were that playing it that way (or any way, for that matter) is its own justification, regardless of what happens in other versions, and especially regardless of any notions about what SHOULD happen. In other words, theory should derive from the musicians' practice, and not the other way round.

Taken to its logical extreme, this leads to the essential realisation that without the musicians, there would be no music, no recordings, no notations, no documentation and certainly no researchers, for the musicians are the source of all other sources, and ultimately we owe them not less than everything.



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