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Abstract

THE CONCEPT OF PATHET IN CENTRAL JAVANESE GAMELAN MUSIC

Pathet, one of the most important elements of Central Javanese gamelan music making, is a kind of 'musical quality' which is often related to the concept of mode in Western music.

There are two kinds of tuning system operative in gamelan music, namely slendro and pelog. The Javanese distinguish three pathet in each system: pathet manyura, pathet sanga and pathet nem in slendro, and pathet lima, pathet nem and pathet barang in pelog.

Some attempts at explaining the concept of pathet have been made by both Western and Indonesian theorists and indeed their theories have succeeded in identifying some characteristics of each pathet. The characteristics thus identified, however, are often too general or too specific and consequently are unable to predict the pathet of a given melody reliably.

In exploring the concept of pathet, the present study gathers the materials of musical phenomena which are agreed by native musicians as being strong or even invariable in terms of impressions of pathet and constructs them into a theory. It introduces a method of analysis for Javanese gamelan music based on the structure of melodic sentences, phrases, and figures, taking into account contour, content, and context.

The impressions of pathet are felt when a melody is being performed and in fact an impression of a particular pathet is established in the musicians' and listeners' minds by three

interdependent aspects: contours, content and contexts of the melody constituents - melodic figures, phrases and sentences. Through the interlocking of these three aspects the process of establishment, further growth, consolidation and change of pathos in the musicians' minds and their performances are described.

**THE CONCEPT OF PATHET
IN CENTRAL JAVANESE GAMELAN MUSIC**

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his prior written consent and information derived
from it should be acknowledged.

Submitted for the degree of Ph.D. at University of Durham by

SRI HASTANTO

September 1985



15 APR. 1986

In memory of my dearest guru, Gendhon Humardani, who taught me every aspect of this life, and for my children who will bring the music to the next generation.

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My study in the United Kingdom was made possible by a British Council scholarship. I am grateful to the British Council staff in Jakarta, London, Edinburgh and Newcastle, who took care of me and gave every necessary assistance.

PREFACE

Of the several studies of pathet in Javanese music which have been made by a number of scholars, both Indonesian and Western, only one is a full-length book wholly devoted to the subject: Mantle Hood's The Nuclear Theme as a Determinant of Patet in Javanese Music (1954). Some are short articles, such as Judith Becker's "Some Thoughts about Pathet" (1977), and Vincent McDermott and Sumarsam's "Central Javanese Music: The Patet of Laras Slendro and the Gender Barung" (1975). Other discussions of this matter appear as chapters or smaller sections in more general works on Javanese music, such as Jaap Kunst's Music in Java (most recent edition 1973), Becker's Traditional Music in Modern Java (1972) and Martin Hatch's Lagu, Laras, Layang: Rethinking Melody in Javanese Music (1980).

Before reaching their main discussion, the above-mentioned writers always include an historical, social or anthropological background to Javanese music. The information thus made available seems to me quite adequate, so that it is not necessary to repeat it in this present study, which concentrates on pathet.

Another reason for not including such information here is that I am not a trained historian, sociologist or anthropologist, but a Javanese musician. Consequently I prefer to include some necessary information about practical aspects of Javanese music-making which are germane to the subject of pathet. In other words, this present study discusses the concept of pathet from a musical and musician's point of view.

As a Javanese musician, I know my music: I play it and I can feel it. But to analyse pathet, which is the most complicated aspect of the music, remains a very difficult task. One of my intentions here is to show what Javanese feel about their own music, which I believe - because of the different cultural habits and background - is somewhat different from what outsiders think about it. During the rapid changing of social and cultural patterns in Indonesia in which some things may be lost, I want to do something which may help to preserve knowledge about traditional Javanese music.

NOTES TO THE READER

Spelling

(1) With some exceptions, Indonesian and Javanese words are spelled according to the new orthography for the Indonesian language adopted by the Indonesian government in 1972. The following chart shows the differences between the new and the old spellings.

new spelling	old spelling	English equivalent
c	tj	<u>ch</u> alk
j	dj	<u>j</u> uice
y	j	<u>y</u> ou

(2) Javanese consonants , , and are spelled as follows:

ᮊᮧ sounding like th in thus is spelled d as in dados

ᮊᮦ sounding like d in domestic is spelled dh as in gendhing

ᮊᮥ sounding like t in teacher is spelled t as in tambang

ᮊᮧᮦ no equivalent sound in English is spelled th as in kethuk

(3) Titles of books, articles and other publications, and also personal names are spelled as they appear in the originals. Terminology within quotations from earlier writings are similarly spelled as they appear in the originals.

Terminology

There is often no precise equivalent in English for the technical terms used in Javanese gamelan music. Some scholars have attempted to translate them (pathet, for example, becoming 'mode' and kempyung becoming 'fifth'), but this can lead to

confusion and misunderstanding. For this reason, difficult terms are left untranslated in the present study. Those who are unfamiliar with the Javanese terms used are encouraged to refer to the index which is located at the end.

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CHAPTER I

JAVANESE GAMELAN MUSIC: OUTLINES AND DEFINITIONS

By gamelan I mean the use of the term in current Javanese musical life, and I will not argue its meaning from either a linguistic or a historical point of view. Gamelan has the sense of a physical thing in Java: it refers to a collection of instruments, not to the music which they play. The Javanese have a separate term for the latter: krawitan or karawitan. Popular music studies in the West do not always seem to be aware of this distinction as they often use the word 'gamelan' indiscriminately in both senses. However, it would be merely pedantic in the present thesis to insist on strict Javanese usage when anglicized expressions are available, such as 'gamelan ensemble' and 'gamelan music', which are unambiguous and meet all practical needs.

A gamelan is a traditional music ensemble in the islands of Java and Bali. Most instruments of the ensemble are percussion, made of metal. Besides the metal instruments, a large gamelan has a set of drums, two or three string instruments and some flutes.

Basically there are four styles of gamelan music in Indonesia: Balinese style, found in the island of Bali; Sundanese style, found in West Java, Javanese style itself which in fact belongs to Central and most of East Java, and East Javanese style which is found in some parts of the province of East Java: Surabaya, Malang, Jombang and a few other places. The Javanese



style has begun to spread to many parts of Sumatra, Kalimantan (Borneo) and Irian Jaya (West Papua), as a result of the transmigration which is occurring in Indonesia nowadays. This thesis is limited to Javanese style.

Javanese gamelan music uses two kinds of scale called slendro and pelog. The slendro scale consists of five notes at almost equidistant intervals. The pelog scale has seven notes available, including both large and small intervals, but individual compositions basically use only five at time, so that the music in both systems is essentially pentatonic. A more detailed discussion of scales is found later in this chapter.

A set of either slendro or pelog gamelan instruments is called gamelan sepangkon; both sets together are called gamelan seprangkat (see plate 1). In other words, a gamelan seprangkat consists of two sets (pangkon). Each pangkon consists of about nineteen instruments, thus a gamelan seprangkat consists of about thirty-eight instruments.

Instruments, Voices, and their Functions

The instruments can be divided into two categories: those which produce only a soft sound, and those which may produce both soft and loud sounds. Another system of categorising the instruments is according to their function in performing a piece of music. They can be divided into three groups: firstly, those which concentrate upon melody (these instruments of course are also concerned with rhythm but their melodic function is dominant); secondly, those which, in contrast to the first group, are more concerned with rhythm than melody; and finally, a group of instruments which are equally concerned with both rhythmic and melodic elements.

The following is a brief description of each instrument. More detailed accounts are given in Music in Java (Kunst 1973), and "The Javanese Rebab" (Hood 1961).

Saron barung (plate 2)

This instrument has five or six keys in slendro, and seven keys in pelog. The keys are laid above a wooden case which also acts as a resonator. Each key is secured by two nails through holes placed about one and a half inches from each end, and rests on rattan cushions below each hole. The dynamic characteristic of this instrument can be categorised as both soft and loud; functionally it concentrates upon melody.

Demung

The shape, the dynamic characteristic, the function, and the number of keys of this instrument are the same as those of the saron barung. The differences are that the demung is bigger, and its notes are one octave lower.

Saron penerus or peking

The shape, the dynamic characteristic, the function, and the number of keys of this instrument are again the same as those of the saron barung but the saron penerus is smaller in size and its notes are one octave higher.

Bonang barung (plate 3)

The bonang barung is an instrument consisting of small gongs arranged in two equal rows and resting horizontally on stretched cords held in a wooden frame. In slendro this instrument has ten or twelve gongs, while in pelog there are fourteen. It has a range of two octaves. The dynamic characteristic is loud and

soft; functionally it concentrates upon melody.

Bonang penerus

This instrument has the same shape, number of gongs, dynamic characteristic and function as the bonang barung. It differs by being smaller and pitched one octave higher.

Rebab (plate 4)

The rebab is a two-stringed spike fiddle. The resonator box is made of either wood or coconut-shell; the long neck and tuning pegs may be made of ivory, buffalo horn or hard wood. It has a range of more than two octaves, it produces only a soft sound, and it concentrates upon melody.

Gender barung (plate 5)

This instrument has fourteen keys and covers a range of two and a half octaves. The keys are strung together and suspended over individual bamboo or tin resonators. It is a soft, melodic instrument.

Gender penerus

The shape, dynamic characteristic, function and number of keys are all the same as for the gender barung, but the gender penerus is smaller and its pitch is one octave higher. In a gamelan seprangkat there are three types of gender barung and gender penerus, tuned in slendro and two different pelog systems, pelog bem and pelog barang. Both pelog bem and pelog barang have only five principal notes to the octave but they differ in the notes they take from the complete pelog scale.¹

Slenthem (plate 6)

The shape, dynamic characteristic and function of the slenthem are again the same as those of the gender barung. But this instrument basically has only one octave, corresponding to the lowest octave of the gender barung. Slendro slenthem usually have six or seven keys (one octave plus one or two notes) while pelog slenthem have seven keys i.e. the complete seven notes of the pelog scale.

Gambang (plate 7)

This wooden-keyed instrument is also classified as a soft instrument and is melodic in function. It has a range of more than four octaves, there being slight variation in range from one instrument to another.² In a gamelan seprangkat there are three types of gambang, tuned in slendro, pelog bem and pelog barang.

Suling

This instrument is an end-blown bamboo flute, classified as a soft instrument with a melodic function. There are two suling in a gamelan seprangkat, one tuned in slendro and one in pelog. The pelog suling can produce the main notes of both pelog bem and pelog barang.

Kenong (plate 9)

A kenong is a set of gongs: 4 or 5 in slendro and 6 in pelog. The individual gongs resemble those of the bonang but they are larger and each gong is mounted on diagonally-crossed cords in frames holding from one to three gongs. The kenong produces both loud and soft sounds; it also has both rhythmic and melodic functions.

Kethuk-kempyang (plate 10)

Kethuk-kempyang is a set of two gongs similar to the kenong. The larger one is called kethuk and the smaller one kempyang. This instrument produces both loud and soft sounds, the function is rhythmic.

Kempul (plate 11)

This instrument is another set of gongs, but vertically suspended and larger in diameter than those of the kenong. Their number usually corresponds to that of the kenong. The pitches are tuned one octave lower than the kenong. The kempul produces loud and soft sounds and has both rhythmic and melodic functions.

Gong suwukan

This instrument resembles the kempul but is larger and lower-pitched. In a gamelan seprangkat there are only two gong suwukan, one each for slendro and pelog.³

Gong ageng (plate 12)

This is the largest and lowest-pitched of the vertically-suspended gongs. It produces both loud and soft sounds and has a punctuating function. In a gamelan seprangkat there are one or two gong ageng.

Kendhang (plate 13)

The kendhang is a double-headed barrel drum. It produces loud and soft sounds and its function is purely rhythmic. Usually there at least three types of kendhang in a gamelan seprangkat: kendhang ageng (or kendhang gendhing), kendhang ciblon, and

kendhang kalih (or kendhang ketipung). The drumming pattern varies depending upon the usage and the type of kendhang: the kendang gendhing has the simplest patterns. It may also be played in combination with the kendhang kalih - the kendhang kalih is never played alone. The drumming patterns of this combination are more complicated than those of kendhang gendhing played alone. The drumming patterns of kendhang ciblon are the most complicated and exciting of all. Other types of kendhang, however, may be found in various special gamelan ensembles: kendhang batangan (or kendhang wayangan) used in the gamelan wayangan (the ensemble which accompanies shadow puppet performances), kendhang peneteg used in ceremonial gamelan ensembles and bedhug used in a particular ceremonial ensemble called sekaten.⁴

Siter (plate 14) and Clempung

These instruments are both types of zither with twelve double strings. The siter is smaller and tuned one octave higher than the clempung. The notes of the siter and the clempung correspond exactly to those of gender penerus and the gender barung respectively. In a gamelan seprangkat there are either two siter or two clempung, one for slendro and one for pelog. The siter and clempung are classified as soft instruments, and their function is purely melodic.

Kemanak (plate 15)

This consists of a pair of bronze instruments each shaped like a banana; they can produce both soft and loud sounds and have a purely rhythmic function. The kemanak is something of a rarity, usually found only in court gamelan. It can be used either in

slendro or in pelog.

The use of voices

In most of the world's music, voices, if used, are the most prominent feature. In gamelan music, however, they function in three quite different ways. First, they are regarded merely as part of the instrumental ensemble, in no sense as soloists: this normally applies to the sindhén (one female singer singing in free rhythm), the gerong (a male chorus singing in strict time), and to the sindhén and gerong combined. Second, they may perform what is felt to be the principal melody: this is commonly the case in pieces derived from independent songs, and in these circumstances the vocal part is usually performed by a female soloist, though a male soloist may be used too. Finally, a solo voice may be used in the introduction to an instrumental piece. These vocal introductions are of two kinds: a long one, called bawa, sung by a male singer, and a short one, celuk, sung by either a male or female singer.

In the performance of a piece, the slenthén, demung, saron barung and saron penerus usually play the main melody - if the piece is not derived from a vocal piece - while the gender barung, gender penerus, rebab, bonang barung, bonang penerus, gambang, suling, siter, clempung and voices decorate it. The gong ageng, gong suwukan, kempul, kenong and kethuk-kempyang act as punctuation-markers. The kendhang sets the tempo and initiates changes of speed.

Pieces are generally conceived as being either loud or soft in style. In a loud performance the instruments which produce loud sounds dominate, and the soft-sounding instruments do not take part. In the soft-style the soft-sounding instruments are

most conspicuous and the loud instruments play gently, providing the framework of the music.

Plate 1



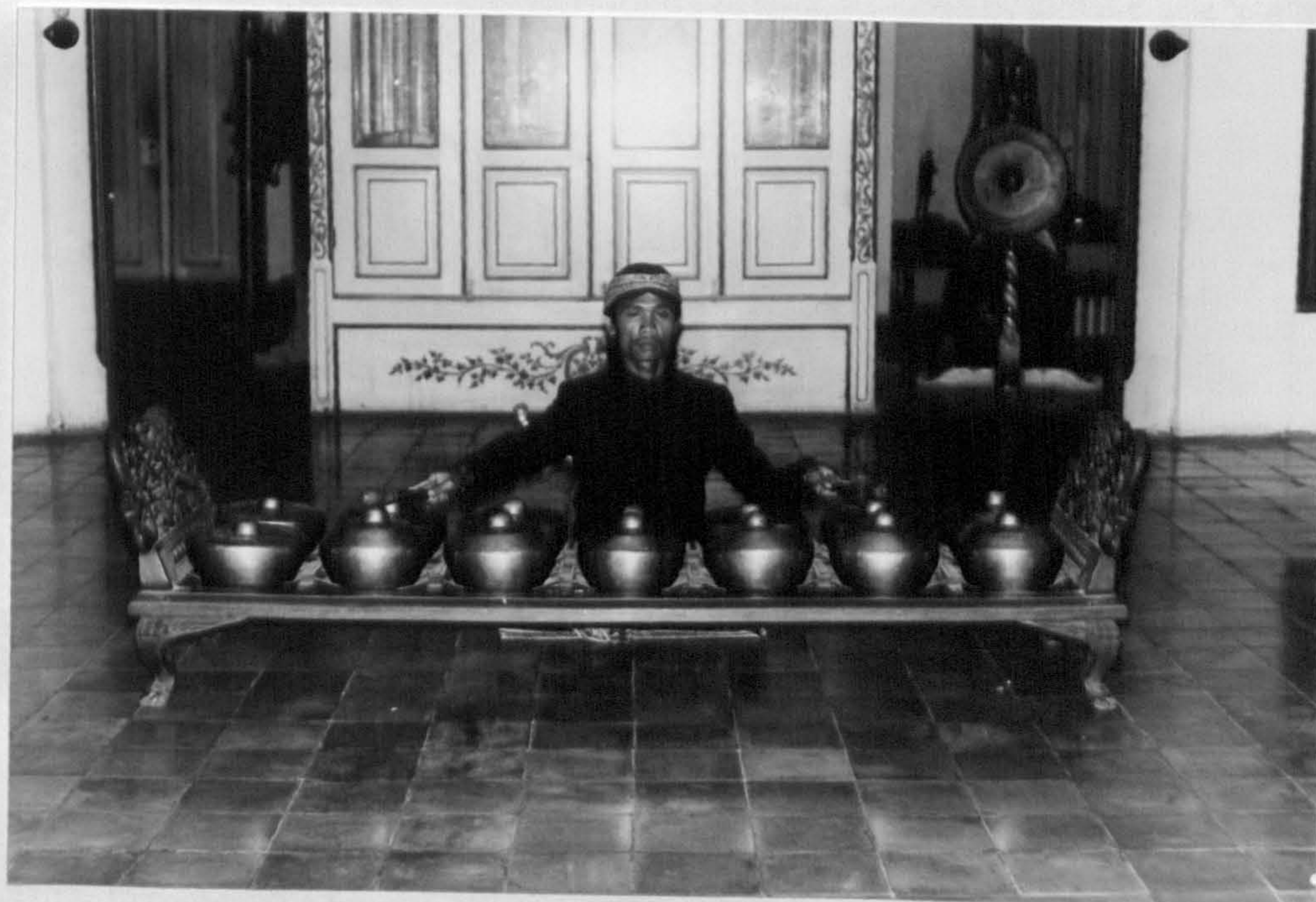
Gamelan seprangkat

Plate 2



Saron barung

Plate 3



Bonang barung

Plate 4



Rebab

Plate 5



Gender barung

Plate 6



Slenthem

Plate 7



Gambang

Plate 8



Suling

Plate 9



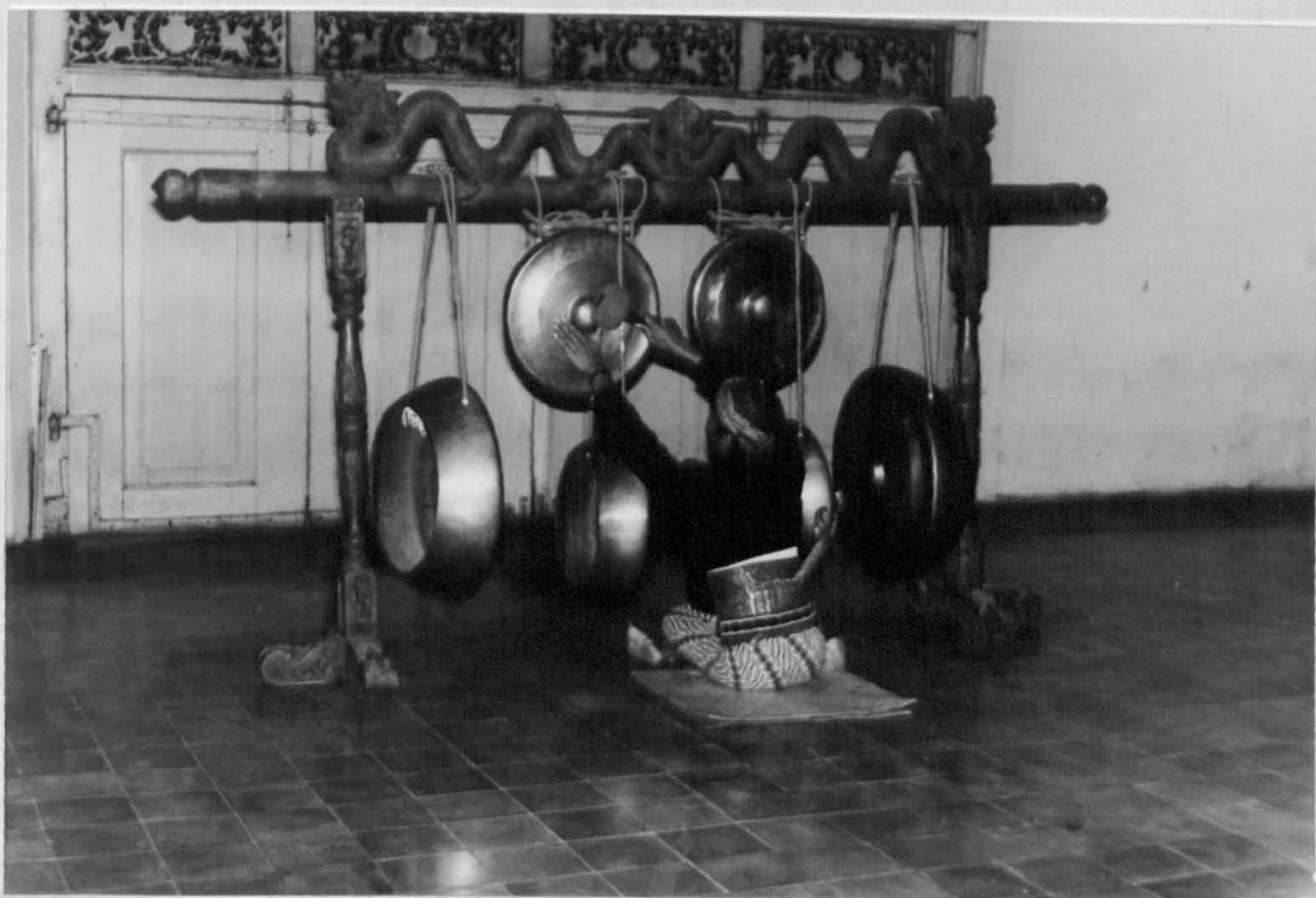
Kenong

Plate 10



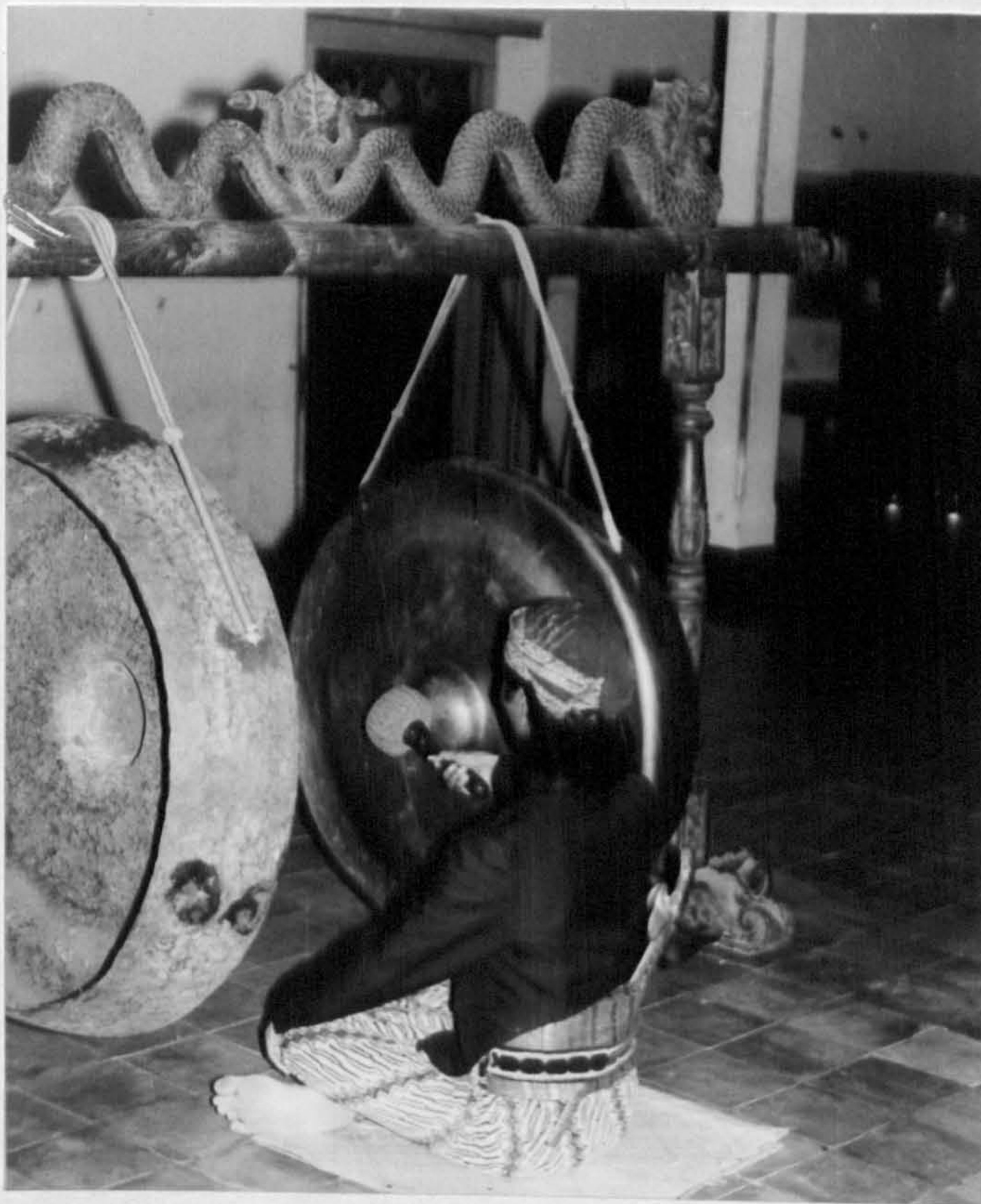
Kethuk-kempyang

Plate 11



Kempul

Plate 12



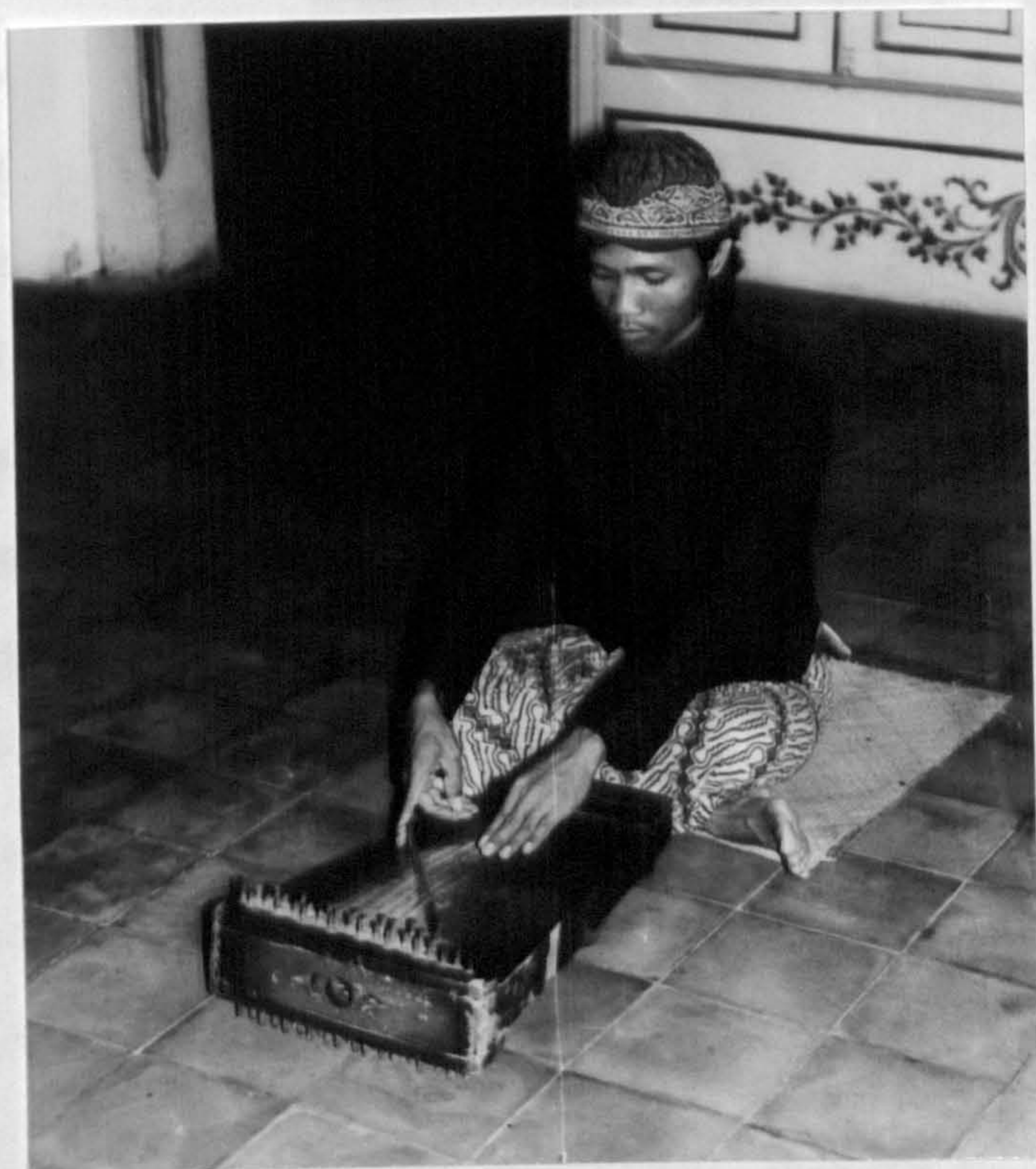
Gong ageng

Plate 13



Kendhang

Plate 14



Siter

Plate 15



Kemanak

Scale (Laras) Systems

As mentioned earlier in this chapter, Javanese music basically employs two kinds of tone scale or laras, namely laras slendro and laras pelog.⁵ The word pelog - as we shall see - is also used in a different sense as the name of one of the notes of the pelog scale. To avoid unnecessary confusion, two terms involving the word 'pelog' will be used: 'pelog scale' (or 'laras pelog') is used to refer to the scale and 'pelog' by itself is used to refer to the note.

The tuning of the two laras is, however, not precisely fixed and may vary from one gamelan ensemble to another: in fact, one of the most distinctive characteristics of any gamelan ensemble is its individual tuning. Invariably, however, laras slendro and laras pelog are quite different in character as a result of their fundamentally different structures. Some people feel that laras pelog has a melancholy mood, while laras slendro is cheerful. Others take just the opposite view. Indeed, the scales are physically very different, but to me the mood of a piece of gamelan music is established mostly by its melodic structure and strengthened by the manner of performance. So, both laras slendro and laras pelog may produce a melancholy, serious, cheerful or humorous impression.

Laras slendro has five notes, namely (in ascending order) barang, gulu, dhadha, lima, and nem.⁶ The lower octave of these notes are indicated by appending the word ageng or gedhe to the note names, and the higher octave by the word alit or cilik - hence barang ageng or barang gedhe, gulu alit or gulu cilik, etc.⁷ The intervals between the notes are often described as being almost equidistant, but on close examination one may find

intervals which are a little larger or smaller than the others. The position of these intervals in the scale varies from one gamelan ensemble to another: one may find a larger interval between, say, gulu and dhadha and between lima and nem in one ensemble, while in another the larger intervals may be found between barang and gulu, and between dhadha and lima.⁸

Laras pelog is often thought to be a seven-note tonal system and, as has already been noted, some gamelan instruments have all seven notes. In ascending order they are penunggul, gulu, dhadha, pelog (here the word pelog is the name of a note), lima, nem, and barang. In fact, however, there are two sub-scales in laras pelog, namely pelog bem and pelog barang. Here, again, the word 'barang' is used in two different senses: as one of the sub-scales in laras pelog and as a note. When it is used by itself, the word refers to the note, while 'pelog barang' indicates the sub-scale.

Each of the sub-scales has five principal notes. Those in pelog bem are penunggul, gulu, dhadha, lima and nem, and those in pelog barang are gulu, dhadha, lima, nem and barang. The pelog bem and pelog barang sub-scales differ from slendro in two respects: firstly, they have two different kinds of interval, large and small which are found in the same positions in any gamelan ensemble; secondly, each of the laras pelog sub-scales has an alternative note which is often used as a substitute for one of its notes. In pelog bem the small intervals are found between penunggul and gulu, gulu and dhadha, and between lima and nem; in pelog barang they are found between gulu and dhadha, lima and nem, and between nem and barang. The remainder are large intervals.

Figure 1 shows the intervals mentioned (the names of the notes are contracted: pn = penunggul, gl = gulu, dd = dhadha, etc.):

Figure 1

notes:	pn	gl	dd		lm	nm	br
pelog bem:	x	^	x	^	x	—	x ^ x
pelog barang:			x	^	x	—	x ^ x ^ x

^ : small interval

— : large interval

There is an alternative to note dhadha in pelog bem, and to note lima in pelog barang. Some instruments, namely the slenthem, demung, saron barung, saron penerus, bonang barung and bonang penerus, include all the notes found in pelog bem and pelog barang, and also a further alternative note, namely pelog (pl), which is pitched between dhadha and lima. This is shown in Figure 2:

Figure 2

pelog bem principal notes:	pn	gl	dd		lm	nm
pelog barang principal notes:		gl	dd		lm	nm br
alternative note:					pl	

notes on the slenthem, etc.: pn gl dd pl lm nm br

Furthermore, in practice a pelog bem piece sometimes 'borrows' the note barang from pelog barang, and likewise some pelog barang pieces may 'borrow' the note penunggul from pelog bem. In a traditional piece, however, the notes barang and penunggul almost never occur in direct association.

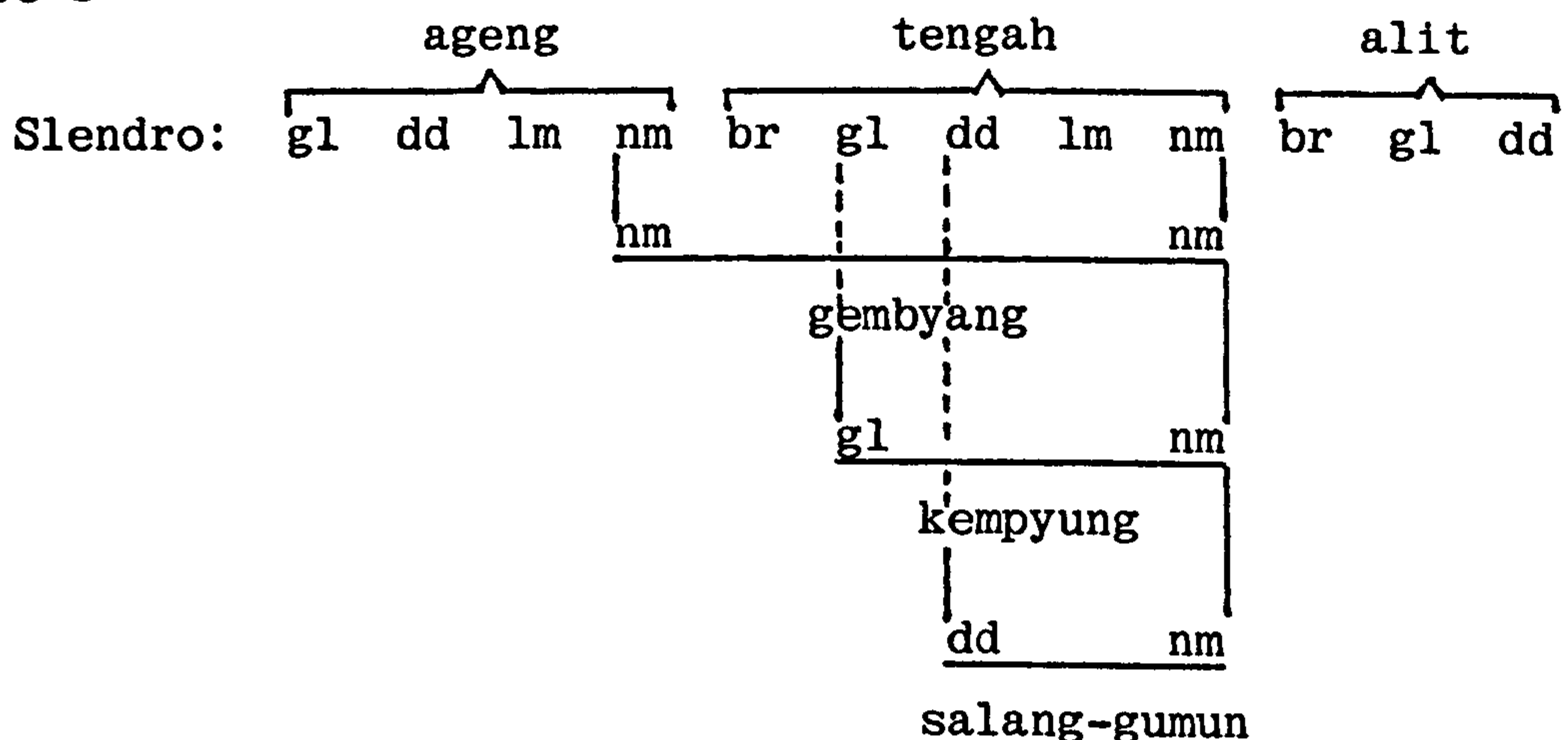
From what has already been said it can be seen that the fact that seven notes are found on the slenthem, demung, saron barung etc. does not imply that pelog is a seven-note tonal system. The assertion that pelog pieces are basically pentatonic is supported by two facts. First, as we have seen, there are two kinds of gender barung, gender penerus, gambang, and siter or clempung in pelog gamelan: one tuned to the principal notes of pelog bem and the other to the principal notes of pelog barang. Second, when a musician is asked to sing a pelog scale, he will sing either the principal notes of pelog bem or those of pelog barang, and never the combination of the two.

The slendro scale is not so complicated as the pelog, and all the melodic instruments of a slendro gamelan have all five basic notes. Figures 4a and 4b illustrate the distribution of notes in each instrument of a gamelan seprangkat.⁹ It is worth mentioning that although the whole gamelan covers a range of about six octaves, the Javanese think only of relative octave positions, and this in terms of individual instruments. Thus it is never necessary to distinguish more than three octaves, namely a lower octave (ageng or gedhe), a middle octave (sedheng or tengah) and a higher octave (alit or cilik). For example, the far right note barang of the saron penerus, saron barung, demung and slenthem is regarded as 'barang alit' in each case, although in fact these notes are pitched at four different octave levels. Similarly the far left barang notes of the same instruments are all described as 'barang tengah'.

Although this music lacks a 'harmonic' dimension in the normal Western sense, nevertheless it has harmonic aspects. Three 2-part intervals (dyads) are recognized: the gembyang,

kempyung, and salang-gumun. A gembyang is the combination of two notes of the same name (e.g. nem ageng and nem tengah, or nem tengah and nem alit): the equivalent of the Western octave though bearing in mind that the characteristic tuning of Javanese instruments results in 'octaves' which never have the strict frequency relationship of Western tuning. The gembyang is an interval separated by four notes. To Javanese ears it is heard as the most perfect dyad since the notes combine very well and are heard almost as a single note. The kempyung is an interval separated by two notes, such as nem tengah and gulu tengah, or nem tengah and dhadha alit; it is also consonant, although less satisfactory than gembyang. Less satisfactory again is the salang-gumun: an interval separated by one note such as dhadha tengah and nem tengah, or nem tengah and gulu alit. The following diagram may clarify the matter:

Figure 3



The three dyads are commonly used at the cadential points of melodies produced by most embellishing instruments which are capable of performing two notes simultaneously, e.g. the gender, bonang, gambang etc.

Figure 4a

Distribution of notes in a slendro gamelan

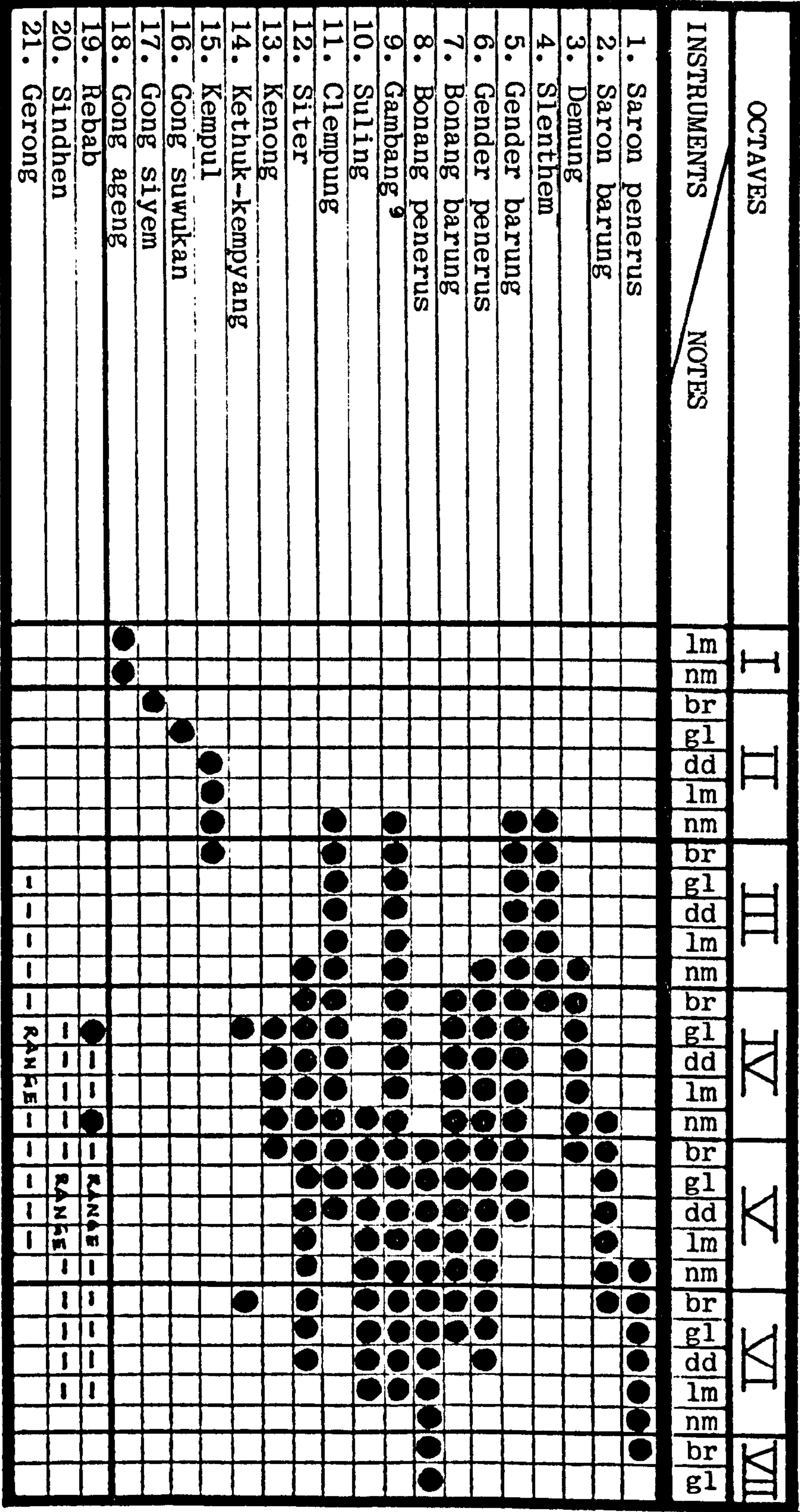
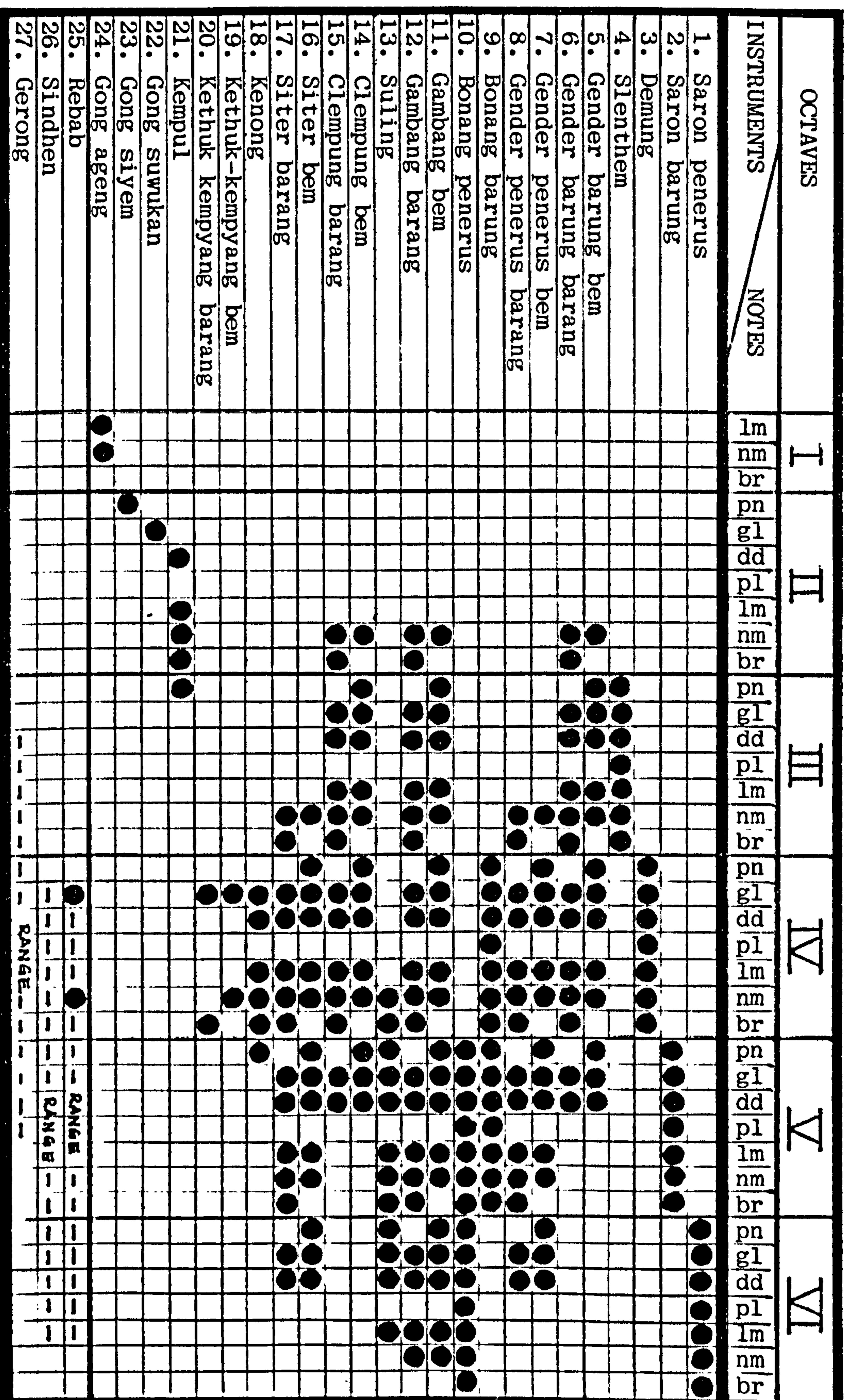


Figure 4b

Distribution of notes in a pelog gamelan



Gendhing and their Contexts

For the purposes of this thesis the word gendhing can be understood simply to refer to a piece of music (the Javanese themselves use it in a slightly more restricted sense). There are many classification systems for gendhing: according to their form, mood, usage, pathet (which may be roughly regarded for the time being as akin to 'mode' in Western music), leading instrument, and so on. In a notated collection, gendhing are usually grouped first of all according to the scale they use: gendhing slendro and gendhing pelog. Each group is normally divided into sub-categories: firstly according to pathet, and secondly according to form (gendhing forms are discussed in Chapter II). It is commonly understood that there are three pathet in slendro and also three in pelog.¹⁰ Those in slendro are slendro pathet nem, slendro pathet sanga and slendro pathet manyura, and those in pelog are pelog pathet lima, pelog pathet nem and pelog pathet barang, not to be confused with the two other uses of the word 'barang' already distinguished (see page 18).¹¹

Each gendhing has a proper title such as Gambirsawit, Renyep, or Rondon, and in a collection a gendhing is described by title, form, scale and pathet. For example:

<u>Gambirsawit</u>	<u>kethuk 2 kerep minggah 4</u>	<u>slendro</u>	<u>sanga</u>
└──────────┘	└──────────────────────────┘	└──┘	└──┘
gendhing title	form	scale	pathet

Sometimes the leading instrument in a gendhing is also mentioned in front of the title:

Gendhing gender Jongkang, kethuk 2 kerep minggah 4 etc.
└──┘ └──┘ └──┘
leading title form
instrument

Other classifications are normally not mentioned in such collections, but they are commonly understood. According to their usage gendhing may be classified into four groups: gendhing klenengan, for concerts; gendhing beksan, for accompanying dance; gendhing wayangan, for accompanying shadow puppet theatre; and gendhing pakurmatan, for ceremonial purposes.¹² There are also some names referring to the mood: gendhing gecul, those which have a humorous quality; gendhing gobyok, those which are cheerful. There are no corresponding terms for gendhing which are serious or sad in mood.

A gendhing consists of at least two sections, although a large gendhing may include as many as eight. The most common gendhing are those which consist of four sections: buka, the introduction; merong, the main body of the gendhing; ompak inggah, the transition from the main body to the next section; and inggah, usually a concluding modification of the merong section.

The buka and the ompak inggah are presented once only, and basically in a single irama. (The word 'irama', usually if somewhat misleadingly translated as 'tempo', is discussed in detail later in this chapter). The merong may be performed several times in two or three irama. The inggah also may be presented several times in one or more of the five irama used in gamelan music. In all sections of a gendhing except the buka one may find a sub-section called ngelik, in which the melody rises to a higher register.

Gendhing may be performed as single pieces. More often, however, they are performed as a suite, and these suites may consist of as many as eight pieces in different forms. A large suite (lasting more than an hour) is usually opened by an instrumental prelude called pathetan to establish the atmosphere of a particular pathet. This is followed by the buka or its substitute, a vocal introduction sung by a male soloist, the bawa (see p. 8). The buka or bawa is followed by the merong of the main gendhing in the suite, usually a large gendhing. The main gendhing is then followed by several others (all which are without either buka or bawa), often concluding with another pathetan.

Gendhing Groups

Gendhing klenengan

Klenengan simply means a purely concert presentation at social events, from an important celebration like a wedding to a simple one such as a birthday. It can be performed during the day or at night, and can last from one or two hours up to as many as nine. For this purpose one may use a full gamelan seprangkat, a gamelan sepangkon, or smaller ensemble such as the gamelan gadhon.¹³

The gendhing programme (including the pathet order) of a klenengan varies according to the time (day or night) and the occasion. In a nine-hour night-time klenengan, for example, the programme will include first, a number of gendhing alternately in slendro pathet nem and pelog pathet lima for about three hours, then several gendhing alternately in slendro pathet sanga and pelog pathet nem for about three hours, and finally several

gendhing alternately in slendro pathet manyura and pelog pathet barang for about two or three hours.

Most slendro pathet nem and pelog pathet lima gendhing are serious in mood, while slendro pathet sanga, pelog pathet nem, slendro pathet manyura and pelog pathet barang gendhing may each have three different moods: serious, cheerful and humorous. So a klenengan starts seriously, while the audience is still fresh, and then gradually relaxes into more cheerful and humorous moods.

A daytime klenengan never employs slendro pathet nem and pelog pathet lima gendhing since these gendhing are unsuitable for day-time use. The structure of the programme is: serious gendhing in slendro pathet manyura and pelog pathet barang; serious gendhing in slendro pathet sanga and pelog pathet nem followed by cheerful gendhing in the same pathet; and finally again alternating in slendro pathet manyura and pelog pathet barang, but this time pieces which have a cheerful and humorous mood.

Appendix I provides examples of klenengan programmes.

Gendhing wayangan

Formerly the wayang kulit was accompanied by a gamelan sepangkon only: slendro for wayang kulit purwa, and pelog for wayang kulit gedhog.¹⁴ Traditionally wayang kulit were performed at night (from about 9.00 p.m. to 5.00 a.m.), but nowadays they are sometimes performed during the day as well. The order of the pathet of the gendhing is the same as that for nighttime klenengan: slendro pathet nem, slendro pathet sanga and slendro pathet manyura for slendro gamelan; and pelog pathet lima, pelog pathet nem and pelog pathet barang for pelog

gamelan. Nowadays a wayang kulit purwa performance uses both slendro and pelog, so the order of the pathet (and the gendhing) is exactly the same as that of night-time klenengan. The gendhing wayangan presentation, however, differs from klenengan in two respects: first, it uses a special ensemble called gamelan wayangan;¹⁵ and second, it uses different techniques of playing for several instruments (e.g. the kendhang and saron barung) and employs only three of the five irama (see below).

Gendhing beksan

Gendhing in this category always use a full gamelan seprangkat or sepangkon. Many dances are derived from individual episodes in wayang stories, and in these cases the accompanying gendhing are based on those used in the original wayang scenes (Hastanto 1980). Some dances, however, are independently composed and have no connection with wayang. Dances such as these have their own gendhing accompaniment. The instrumental playing techniques are similar to those of klenengan, but the drama may also demand special effects such as contrasts in tempo and/or volume.

Irama

Although the Javanese word irama is often translated as 'tempo', it is somewhat more specific in meaning. There are in fact five grades of irama in use. From the 'fastest' to the 'slowest' these are; irama lancar, irama tanggung, irama dados, irama wiled and irama rangkep.¹⁶ The adjective 'fast' and 'slow' refer to the extent to which the main melody notes (basically equidistant) are spaced out; they do not refer to the

beats of the embellishing instruments like the gender, gambang, siter and so forth. These latter instruments fill the gaps between the main melodic notes. In the fastest irama, irama lancar, the embellishing instruments either do not take part or merely double the main melody notes since these occur too quickly for insertions between them to be possible. In irama tanggung, one beat of the main melody is equal to two beats in the most embellishing instruments; in irama dados it is equal to four beats, in irama wiled to eight, and in irama rangkep to sixteen.

The word 'tempo' may more accurately be used as the equivalent of the Javanese word laya, which refers to variations of speed within any irama. Three types are distinguished: tamban (slow), sedheng (medium) and seseg (fast), and a change from one irama to another is carried out gradually by means of these modifications. For example, from irama lancar to irama tanggung: the sedheng irama lancar is slowed down through tamban irama lancar and gradually reaches the seseg irama tanggung and finally the target, irama tanggung in sedheng speed.

Gendhing klenengan use all five irama; gendhing beksan use four (lancar, tanggung, dados and wiled), and gendhing wayangan only three (lancar, tanggung and dados, basically in seseg speed). Most gendhing pakurmatan use two kinds of irama: lancar and tanggung, but some employ irama dados and wiled as well.

NOTES TO CHAPTER I

1. Further discussion of this matter follows later in this chapter and in Chapter V.
2. Heins made a mistake in describing the physical features of the gambang when he wrote: ". . . the gambang kayu (a wooden two-and-a-half octave xylophone) . . . " (Heins 1980:II:175 and 176): in fact, as shown in Figures 4a and 4b the gambang covers a range of more than four octaves.
3. There is another medium size gong similar to the gong suwukan which is a little larger and lower in pitch called gong siyem. This kind of gong is occasionally found in large ensembles of Yogyanese style gamelan.
4. In Yogyanese style, however, the bedhug is often found in a gamelan seprangkat and used in performing strong (soran) pieces. This idea has begun to be followed by Solonese musicians.
5. More discussion about slendro and pelog scales - theories of origin, interval systems, legends, etc. - can be found in Ellis 1885:485-527, Kunst 1973:I:11-104, Becker 1984:44;127, Hood 1966:28-48 and Hatch 1980:130-146.
6. There is a sub-scale of slendro called slendro miring or barang miring in which two of the five principal notes are inflected downward. In gamelan music this scale can be performed only by the rebab and by the singers.
7. Ageng (High Javanese) and gedhe (Low Javanese) mean 'big' or 'low'; alit (High Javanese) and cilik (Low Javanese) mean 'small' or 'high'.
8. Further information about intervals in slendro and in pelog can be found in Suryadiningrat 1972:51, 53 and passim.

9. These charts (Figures 4a and 4b) are based on current gamelan ensembles, and they are more typical than those provided by Kunst. I have adopted Kunst's method of presenting the instrument ranges (Kunst 1973:II:479 and 480). Kunst is incorrect in putting the notes of the rebab one octave too low.
10. In practice there are more than three pathet in pelog, although the Javanese generally distinguish only three. More detailed discussion of this matter is found in Chapter V.
11. There is a similar source of possible confusion in the use of the word 'nem', which can refer both to a note and to pathet (in slendro and in pelog). The context, of course, usually makes clear which meaning is intended, but to prevent any ambiguity I shall use 'nem' by itself to indicate the note, and 'slendro nem' or 'pelog nem' to indicate the pathet.
12. This category is not relevant to the scope of this present study since gendhing pakurmatan do not employ a complete scale but only two or three notes.
13. Such as the gamelan gadhon (gamelan seprangkat or gamelan sepangkron without the bonang barung, bonang penerus, demung and saron barung) or gamelan cokekan (which consists of only two or three instruments, usually the gender barung or siter, the kendhang and and artificial gong ageng sound. The deep and wavy sound of the gong ageng may be produced by an instrument called gong kemodhong: two metal bars, tuned to slightly different pitches, hung horizontally above a ceramic resonator. When the two bars are hit

together a vibrating sound like that of the gong ageng is produced.

14. Wayang kulit is a shadow puppet play, usually performed at night by one puppeteer, accompanied by gamelan music and lasting about eight to nine hours. Wayang kulit purwa and wayang kulit gedhog differ in their stories: purwa uses the Mahabharata, the Ramayana and also Javanese legends, while gedhog uses historical events of fourteenth-century Javanese kingdoms, the set of stories commonly called Panji.
15. Originally the gamelan wayang consisted of about thirteen instruments: the rebab, gender barung, a single kendhang, slenthem, a pair of saron barung, saron penerus, gambang, suling, kethuk-kempyang, kenong, kempul, gong suwukan and kecer (a pair of small cymbals). Nowadays, however, wayangan performances often use a full set of gamelan seprangkat.
16. The correct term for irama rangkep is irama wiled rangkep (since the term rangkep - meaning 'double' - implies a technique of the embellishing instruments which can be applied to any irama) but this term is not commonly used.

CHAPTER II

ANALYTICAL TOOLS

The concept of pathet - in the sense of a kind of 'modal' system - appears throughout the island of Java. Three principal musical regions may be distinguished: Sunda (West Java), Central Java and East Java. Each of these regions has a distinctive culture, a fact which is reflected in differences of musical traditions, but all three use slendro (salendro in West Java) and pelog scales. Although broadly similar in concept, the names and number of pathet differ from one region to another. This thesis concentrates on Central Javanese pathet, but I will briefly describe the pathet from the other regions for the sake of comparison.

In Sunda there are five pathet in slendro, each of which is named after a note in the pathet concerned: pathet tugu or barang, pathet loloran or kenong, pathet panelu, pathet galimer and pathet singgul. Pathet tugu has been said to be related to Central Javanese slendro pathet nem, and pathet panelu and galimer to the Central Javanese pathet manyura and pathet sanga respectively (Kunst 1973:I:65 and passim; Sindoesawarno 1955:II:61). The pelog pathet are, however, more complicated. The Sundanese distinguish three different selections of five notes (called surupan) out of the seven available, and each of the three surupan provides the material for five different pathet: i.e. there are fifteen pelog pathet in Sundanese music (the Central Javanese system, as will be seen, is essentially

similar though less complex).

In East Java there are four pathet in slendro: pathet sepuluh, pathet wolu, pathet sanga and pathet serang. Pathet sepuluh has been related to Central Javanese pathet nem, likewise pathet wolu and pathet sanga to the Central Javanese pathet sanga and manyura (the East Javanese pathet sanga is not the counterpart of Central Javanese pathet sanga). There is no equivalent of East Javanese pathet serang in Central Javanese music. The situation concerning the pelog pathet is less complicated than that in West or Central Java: only two five-note groups are used, providing the material for two pathet, pengasih and miring (or sliring).

In Central Javanese music, as mentioned in Chapter I, there are three pathet in slendro and another three in pelog. In the pelog system, two different five-note groups or sub-scales are used, called bem and barang. The former provides the material for two pathet, the latter for one only; hence the total of three.

When native musicians hear a gendhing, they immediately recognise the pathet. It is, however, very difficult to explain how they know it. In practice, the mechanism for knowing a pathet is a matter of instinct established by habit and tradition over many years. In connection with the ability to recognise a pathet, Kunst says that a good musician immediately distinguishes one pathet from another without making a mistake (Kunst 1973:I:73). Since the sensibility is built by cultural habit, pathet is not so much a matter of 'right' or 'wrong' as Kunst states but, more musically, a matter of 'acceptable' or not. There are no a priori rules: only the testimony of expe-

rienced musicians. People outside the culture, on the other hand, require analysis to identify the pathet of a gendhing. This demands an understanding of the construction of gendhing, which in turn is dependent on knowledge of Javanese musical notation.

Javanese Notation Systems

Basically Javanese music is an orally transmitted tradition. The way of playing each instrument has been established and conventionalized by tradition. In spite of this there is considerable scope for improvised elaboration and for evolution of characteristic performing practices both by individuals and by groups. The way of learning is by imitation and memorisation. In former times the music was part of everyday life and occurred in various contexts such as religious ceremonies, entertainment and other social events. In the royal courts music was played daily for ceremonies involving the king or the royal family. Children of a musician's family automatically became musicians because they were always taken by their parents whenever and wherever they worked. At those times the learning process took place, and their musicianship was developed. Through constant exposure the musical repertoire and its method of performance became established in the musicians' minds, and thus notation was not a practical necessity.

However, perhaps because of the limitation of human memory, rarely-performed gendhing were in danger of being forgotten. To avoid this, musicians began to write down aides-mémoires in very simple notation, usually readable by the owner only. Unfortunately, the exact date of the beginning of this kind of notation

is unknown although there is some evidence to show that it came into use during the second half of the nineteenth century. Several notation system were evolved, such as andha (ladder) notation (Kunst 1973:I:493; Hood 1971:70; Becker 1980:16) and rante (chain) notation (Becker 1980:15),¹ but these do not survive in modern practice. They have been superseded by kepatihan notation, which is now standard throughout the whole of Java.

Kepatihan notation was devised in 1893, by Wreksadiningrat, a prominent nobleman and musician who lived in a royal residence called Kepatihan. It is a cipher notation and uses Arabic numerals to represent the individual notes. In the slendro scale the notes barang, gulu, dhadha, lima and nem are indicated by 1, 2, 3, 5 and 6; and in the pelog scale penunggul, gulu, dhadha, pelog, lima, nem and barang are indicated by 1, 2, 3, 4, 5, 6 and 7. As mentioned in Chapter I, even though a set of gamelan instruments covers a range of about six octaves, the Javanese distinguish only three. From these three, pieces in slendro require a range of only twelve notes, from gulu ageng to dhadha alit. Ageng notes are indicated by a dot below the number, and alit notes are indicated by a dot above the number. The range used in slendro pieces, then, is shown in kepatihan notation as:

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

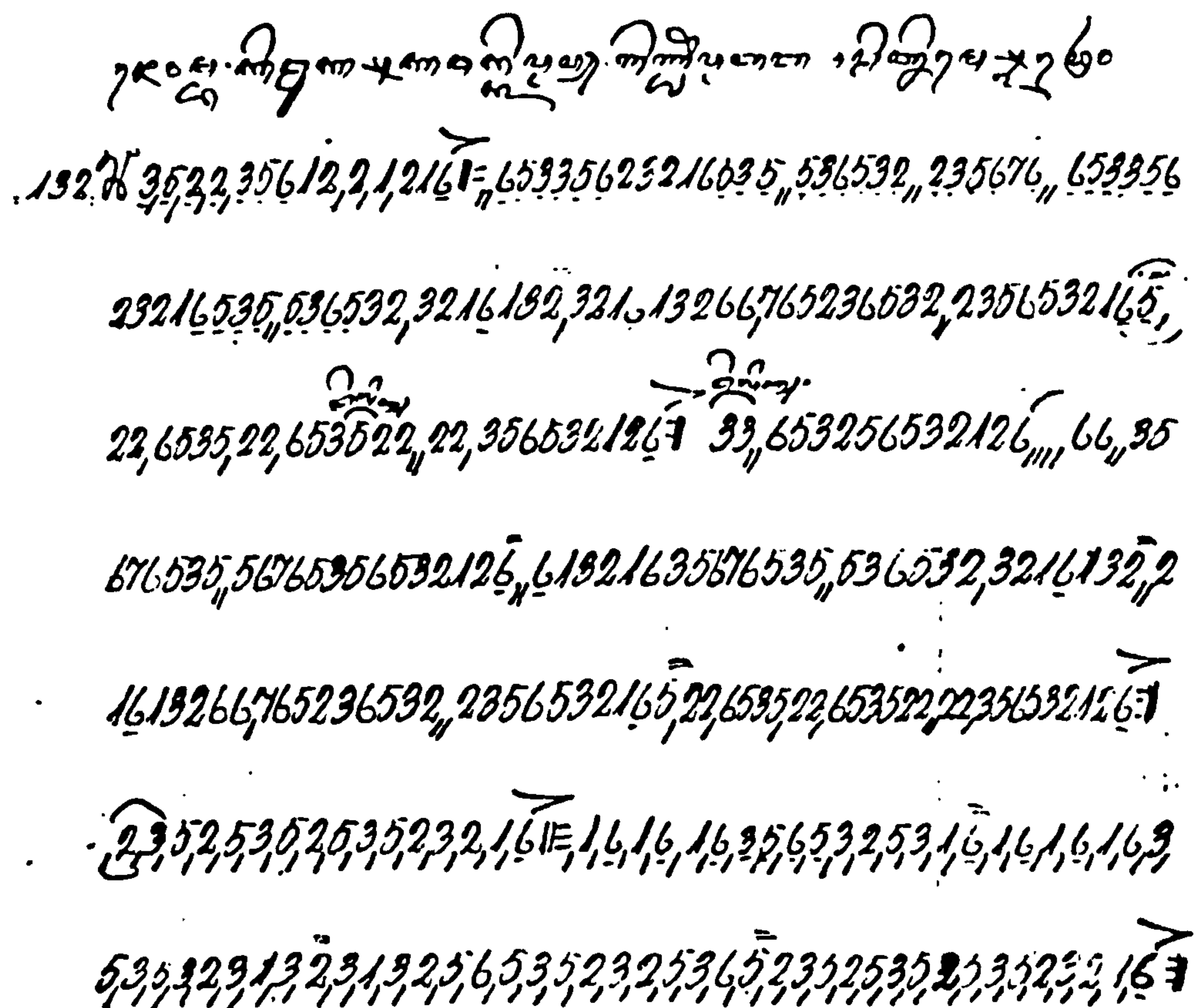
Pieces in pelog (pelog bem and pelog barang together) employ seventeen notes, from penunggul ageng to dhadha alit:

1̣, 2̣, 3̣, 4̣, 5̣, 6̣, 7̣, 1, 2, 3, 4, 5, 6, 7, 1̣, 2̣, 3̣

The earliest example of kepatihan notation which can be found was written in the second half of nineteenth century by

R. Ng. Wirawiyaga a leader of the royal palace orchestra in Surakarta (or Solo as it is often known) in Central Java.² A page of this notation is reproduced in Figure 5.

Figure 5



(Page from Wirawiyaga's kepatihan notation)

The transcription of the title is "Jomba, kethuk sekawan kerep, gendhing rebab, pathet nem slendro". Nowadays it would be written as: "Gendhing Jomba, kethuk 4 kerep minggah 8, slendro nem". There are several non-numeric symbols found in the notation above:

➤ = gong ageng stroke,

= = kenong stroke,

|| = repetition signs,

/ = rest, or the preceding note is lengthened



=a direction similar to the Western 'dal segno'

Kepatihan notation is neither a prescriptive nor a descriptive notation. It is never used in actual performance and, like the earlier notations already mentioned, is simply an aide-mémoire. It does not notate all parts of the music, but only the skeleton or so-called balungan of the gendhing, which is not strictly played by any instrument but exists only in the musicians' minds (this matter is discussed later in this chapter). The notation of the balungan of the gendhing Jomba above is shown in modern kepatihan notation as follows (transcription of the merong section, first part only):

Figure 6

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

The kenong strokes are now indicated by), and the gong strokes by (). The grouping of the notes in fours (gatra) is explained later in this chapter.

Nowadays the traditional learning process has disappeared in most places and has been replaced by formal education. In modern pedagogical conditions, notation has proved to be valuable and indeed can now be said to be necessary. For musicologi-

strict, metrical rhythm and are also instrumental. Thus, for example pathetan (discussed in Chapter IV), which are essentially free-rhythm pieces never contain a balungan gendhing. There are also a few individual gendhing in which a vocal chorus is essential (not optional or absent as in most gendhing): in such pieces (e.g. gendhing kemanak Anglir mendhung)³ the chorus sings the melody in its original form, thus replacing the balungan gendhing.

Sumarsam rightly points out that the balungan gendhing is an abstraction of a more elaborate, pre-existent melody which he calls the 'inner melody' (Becker 1984:I:273). Because there are no strict conventions in making the abstraction, some differences among balungan gendhing notations of the same piece may be found in different places. These differences are largely matters of taste, often expressing different cultural backgrounds. For example, the Solonese and Yogyanese musicians produce different balungan gendhing based on the same Gendhing Renyep as follows:

Figure 7

Gendhing Renyep, slendro sanga,
(merong part only)

(a) Solo (Surakarta) version

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

(Mloyowidodo 1976:I:86)

(b) Yogya version

5 6 5 3 2 1 2 $\overline{13}$ $\overline{216}$ 5 . 5 6 1 2)
 5 6 5 3 2 1 2 $\overline{13}$ $\overline{216}$ 5 . 5 6 1 2)
 3 5 6 5 . . 5 6 1 1 3 2 6 3 5 6)
 1 5 6 1 5 3 2 1 $\overline{6}$ $\overline{5}$. $\overline{6}$ 1 2 3(2)

(Sukardi and Sukidjo 1976:II:14)

Despite the considerable differences in the two balungan gendhing, both Solonese and Jogyanese musicians immediately recognize the melody Renyep from either performance.

Differences of this kind may also reflect differences of taste between different generations. This may be illustrated (Figure 8) by two versions of balungan gendhing Lagudhempel. Both come from Solo, but the first was written (by Mangunpangrawit) in the early 1900s,⁴ the second (by Mloyowidodo) some fifty years later.⁵

Figure 8

Gendhing Lagudhempel (Lagukedhempel)
 (slendro sanga, merong part only)

(a) as written in the early 1900s

. $\overline{6}$ $\overline{5}$ $\overline{6}$ 1 2 . $\overline{6}$ 1 2 . . 1 1 2 1)
 . $\overline{6}$ $\overline{5}$ $\overline{6}$ 1 2 . $\overline{6}$ 1 2 . . 1 1 2(1)

(Mangunpangrawit n.d.:38)

(b) as written in the 1950s

$\overline{216}$ 5 6 1 2 . $\overline{6}$ 1 2 . . 1 1 2 1)
 $\overline{216}$ 5 6 1 2 . $\overline{6}$ 1 2 . . 1 1 2(1)

(Mloyowidodo 1976:I:91)

In practice, musicians are not greatly concerned about discrepancies such as these since they do not affect the fundamental melodic contours of a gendhing. In the context of the present study, however, they can be significant, and the matter is discussed further in Chapter III.

When notated, the balungan gendhing is divided into metrical units, the smallest standard unit being the gatra. This consists of four balungan gendhing beats, each of which may or may not be occupied by a note or notes. (Larger units will be discussed later in this chapter.) Rhythmically, balungan gendhing can be divided into two categories, balungan nibani (nibani, lit., 'falling down'), and balungan mlaku (mlaku, lit., 'to walk'). In the smallest unit, the former is a gatra with two notes, occupying the second and the fourth beats, while the first and third beats are empty. Anything else is classified as balungan mlaku.⁶

Example:

(a) balungan nibani . 2 . 3 . 2 . 1 . 3 . 2 . 1 . 6

(b) balungan mlaku 3 3 . . 3 3 . 2 . 1 2 . 2 3 2 1

Balungan gendhing can be analysed - in terms both of single gatra and of larger units - according to whether the melody rises, falls or remains static on one pitch. Only the last category (reciting) has a native Javanese term, balungan gantungan or balungan nggantung ('suspended' balungan).

Basically there are two types of ascending and descending melodic contour, direct and indirect. By the former is meant uninterrupted movement in one direction: by the latter the use of auxiliary notes or cambiatas etc. before the target note is reached (see Figure 9)

Figure 9

(a) direct ascending melodic contour

single gatra 3 5 6 $\dot{1}$
 6 1 2 .
 . 3 5 6 etc.

more than one gatra 2 2 . . 2 2 . . 2 2 3 5 . 6 . $\dot{1}$
 . . 6 1 2 3 5 6 etc.

(b) direct descending melodic contour

single gatra 6 5 3 2
 . 2 1 6
 6 5 3 .

more than one gatra . 6 6 . 6 6 5 3 . 2 1 6 . 5 . 3
 3 3 . 2 . 1 . 6

(c) indirect ascending melodic contour

single gatra 3 5 6 5
 3 6 3 5
 3 2 3 5
 2 3 6 5
 . 3 6 5 etc.

more than one gatra . . 5 3 . 2 5 3 . 2 5 3 2 3 5 6
 . 3 . 2 . 3 . 2 . 3 . 2 . $\dot{1}$. 6

(d) indirect descending melodic contour

single gatra 6 5 3 5
 6 5 2 3
 . 5 2 3
 5 2 5 3 etc.

more than one gatra 3 3 . . 3 3 . . 3 3 . 2 5 3 2 1
 . 6 . 5 . 6 . 5 . 6 . 5 . 3 . 2

(e) When a melodic contour has the same starting and final note, as in 6 3 5 6 and 6 $\dot{2}$ $\dot{1}$ 6, it is classified according to the dominant direction in the melody, thus:

6 3 5 6 is an ascending contour, and

6 $\dot{1}$ $\dot{2}$ 6 is a descending contour.

In larger melodic units it can be as follows:

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

6 6 $\dot{2}$ $\dot{1}$ 6 6 . . 6 $\dot{2}$ $\dot{1}$ 6 descending

(f) Sometimes there is found a melodic contour which is ambiguous in terms of its direction, such as 5 6 3 5 or 5 3 6 5 or (in a larger phrase)

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

This kind of melodic contour will be regarded as a reciting note.

(g) A balungan gantungan is a gatra or unit larger than a gatra which is felt as a single, lengthened or reciting note. Common occurrences are:

(i) the use of the same note, with or without intervening rests, e.g. 3 3 . .; . . 3 .; . 3 3 3; in a larger unit: . . 6 . 6 6 . . 6 6 . . etc.

(ii) the use of the same note on the first, second and fourth beats of the gatra with an auxiliary note on the third, e.g. 3 3 5 3; 3 3 2 3 etc. Balungan gantungan of this kind exist only in single gatra.

Balungan gendhing are varied and can be complex in their over-all structure. Any detailed discussion of melodic structure at once comes up against difficulties of terminology. The

available Javanese words do not always cover concepts familiar to Western musicians and which are needed in the analysis which follows; on the other hand, essential Javanese terms exist for which there are no precise Western equivalents. Thus both English and Javanese must be employed, and some preliminary definitions are necessary:

A. English

Sentence: A melodic statement which is felt to be complete in itself, normally consisting of two (but sometimes more) phrases.

Phrase: A sub-division of a sentence which, while capable of further sub-division, is not normally complete in itself: often two phrases balance each other to form a complete melodic statement (sentence) - hence the terms 'fore-phrase' and 'after-phrase' (or 'answering-phrase').

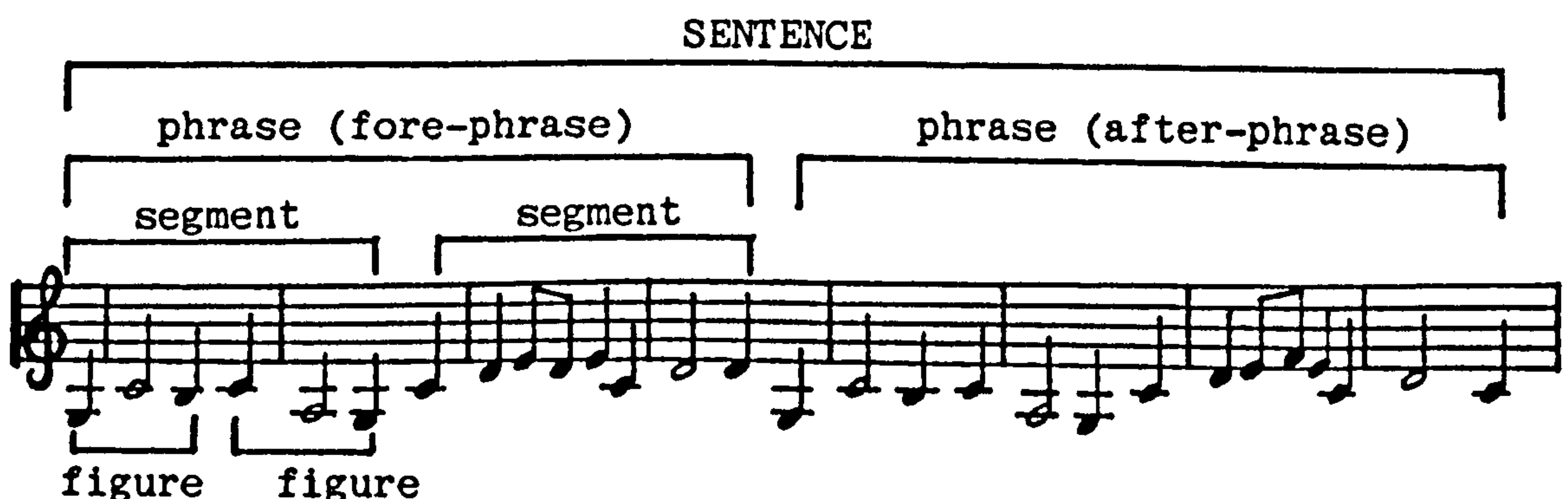
Segment: A sub-division of a phrase.

Figure: A melodic cell; the smallest viable self-contained melodic unit.

These terms can be illustrated by a celebrated passage in Western musical literature.

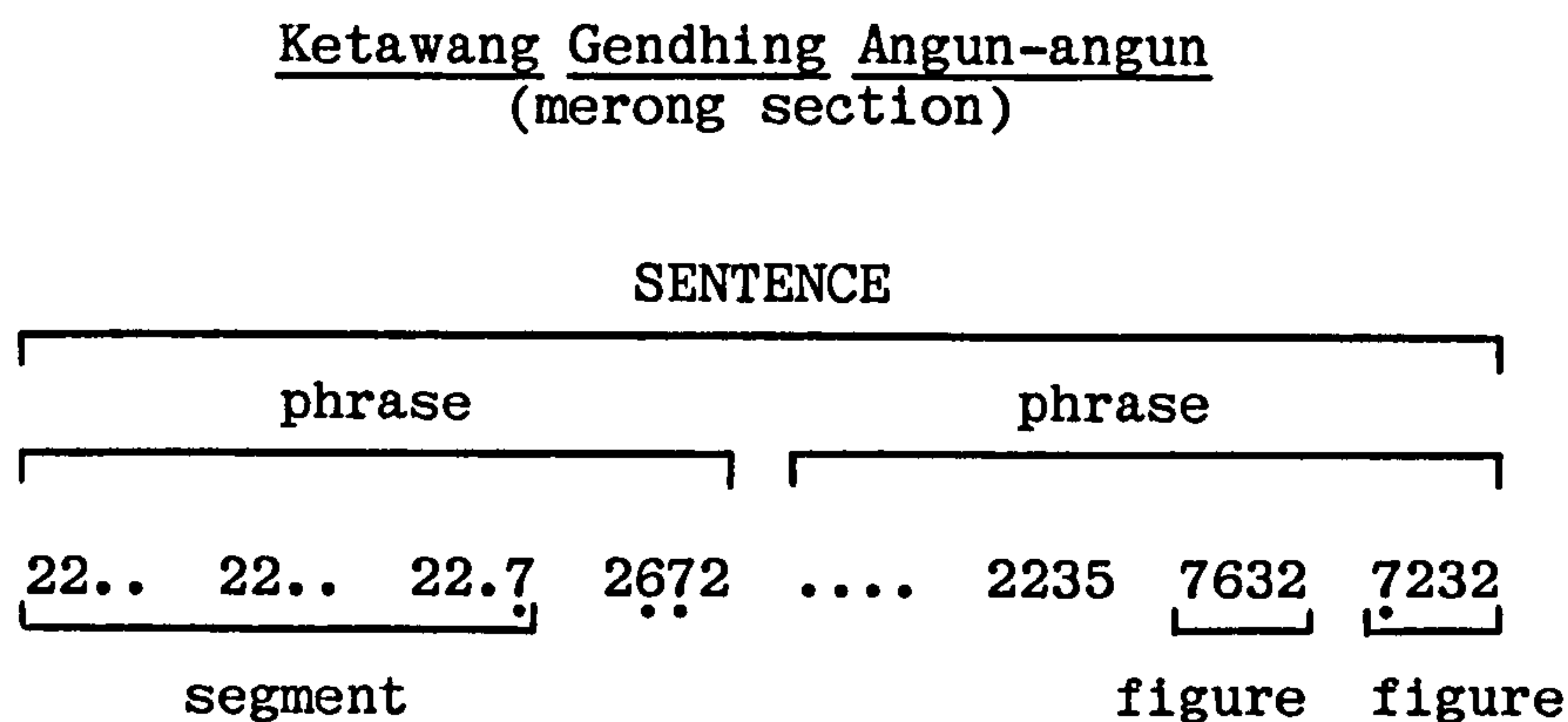
Figure 10

Brahms: 1st Symphony (4th movement)



The same terms can be usefully be applied in parallel senses to gamelan music.

Figure 11



B. Javanese

Three terms are concerned solely with metrical measurement:

Gatra: (already explained: see p. 42)

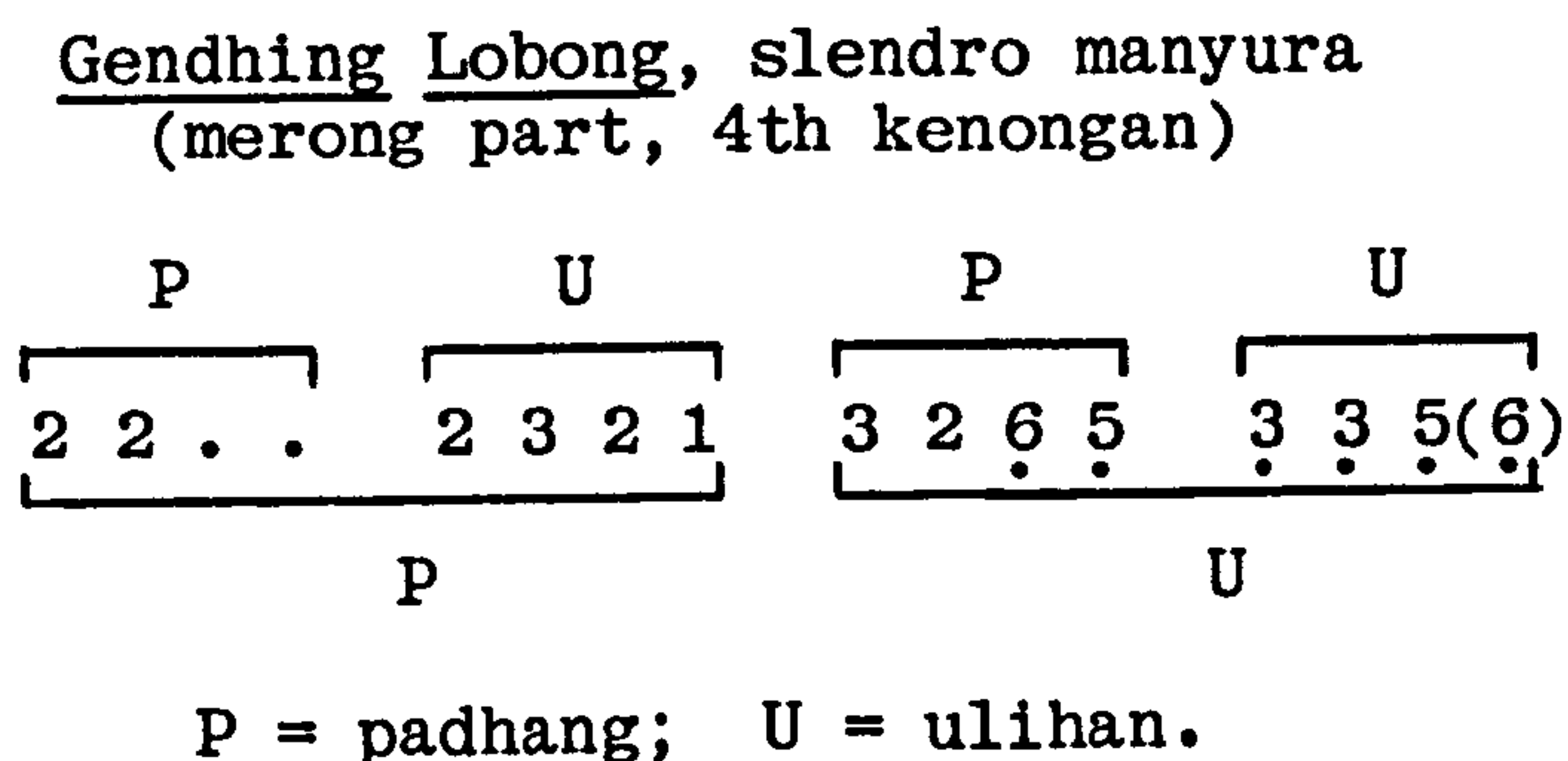
Kenongan: A metrical period consisting of 1, 2, 4, 8, 16 or 32 gatra (depending on the form of the gendhing), terminated by a kenong stroke which is indicated in notation by a single right parenthesis mark:).

Gongan: A larger metrical period, normally consisting of two or four kenongan, ending with a gong stroke indicated in the notation by parentheses: ().⁷

One term, however, has connotations concerning pitch as well as rhythm, padhang-ulihan. This refers to complementary melodic units, the first (padhang) as it were asking a question, the second (ulihan) supplying the answer. The Western 'fore-phrase' and 'after-phrase' are thus examples of padhang ulihan, but Javanese musicians use the words much more widely and apply them to any melodic units, large or small, which balance each other in the way described. Consequently both padhang and

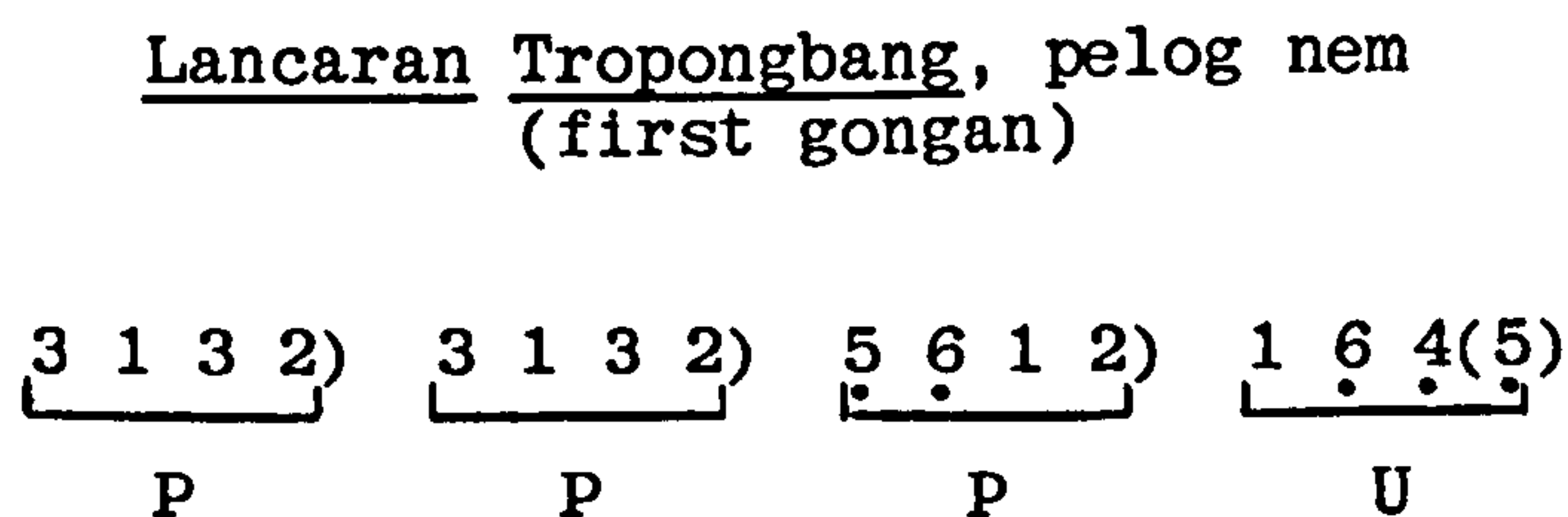
ulihan are sometimes sub-divided into further padhang-ulihan - or, on the other hand, taken together to form either padhang or ulihan in a larger padhang-ulihan grouping, for example:

Figure 12



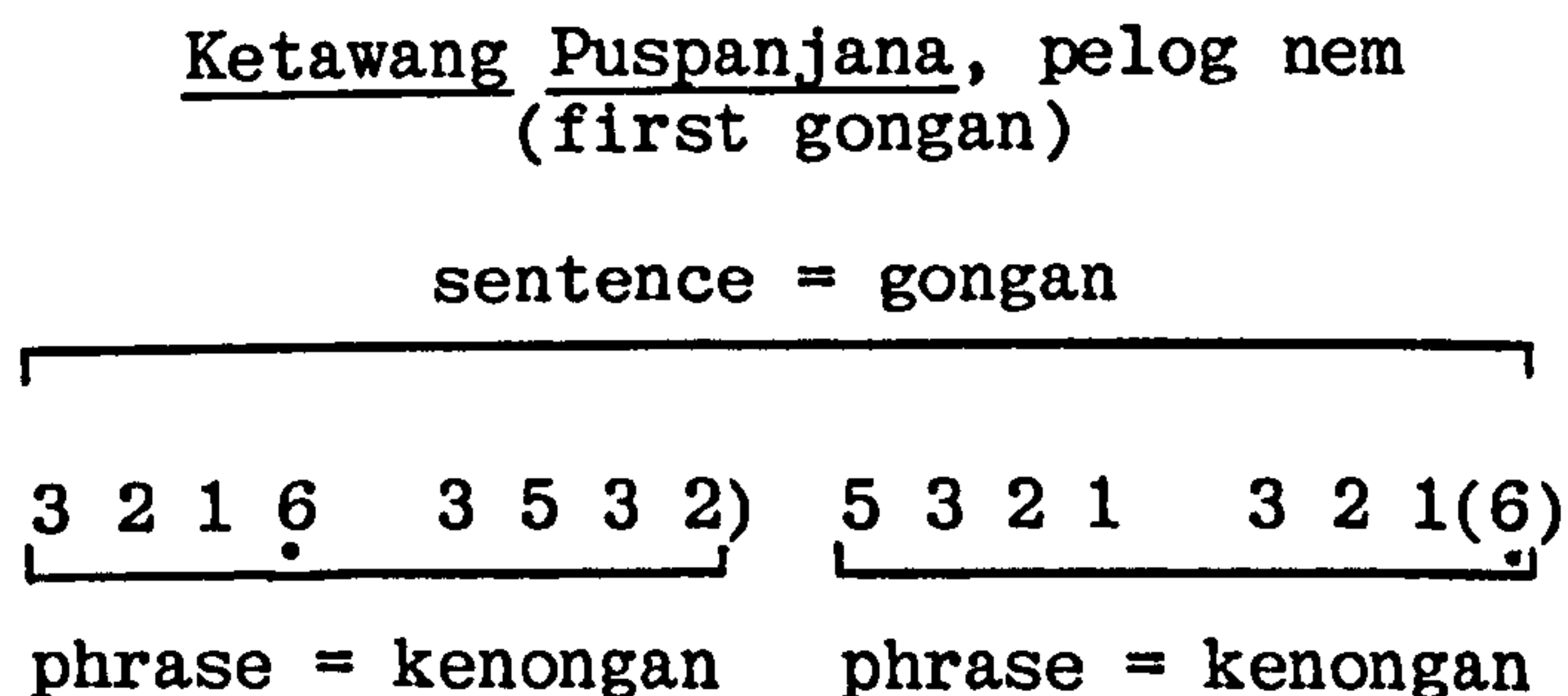
Moreover, an ulihan may be preceded by more than one padhang, e.g.:

Figure 13



It is tempting to try to equate Javanese and Western terms, and indeed a short gongan may fairly be regarded as the equivalent of a sentence, with its constituent kenongan corresponding to Western phrases:

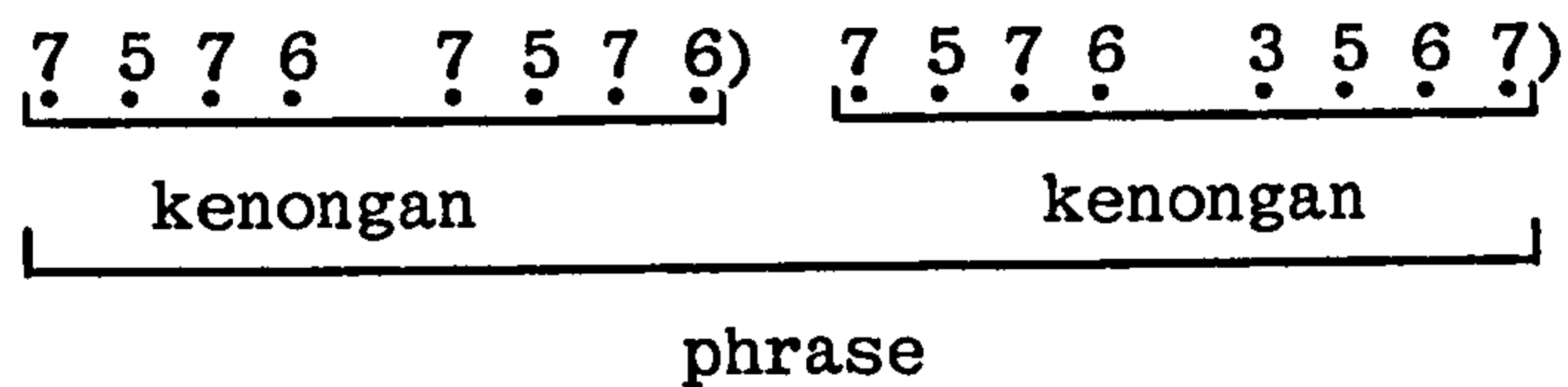
Figure 14



But great caution is needed. The immensely long gongan in larger gendhing for example, may contain the equivalent of more than one sentence. Similarly what is felt by Javanese musicians as a phrase may include more than one kenongan, for example:

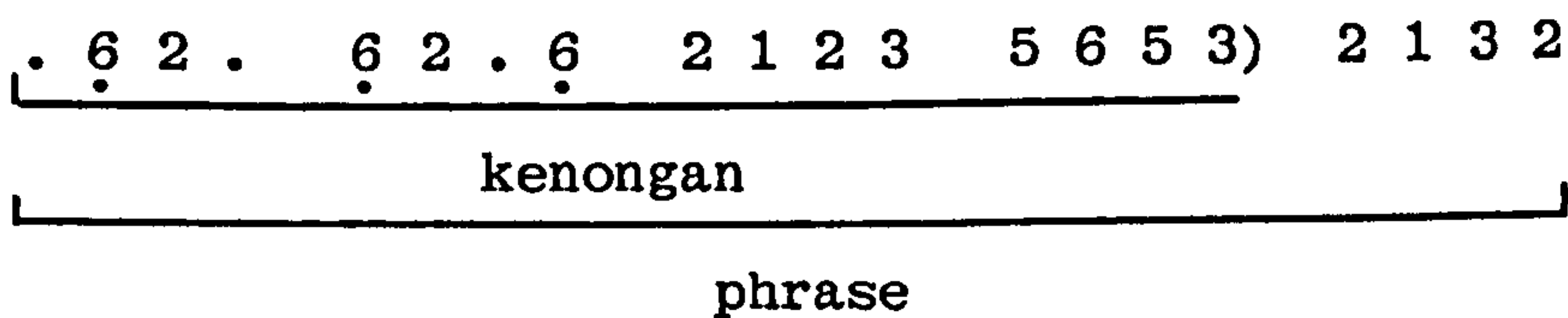
Figure 15

- (a) Ladrang Lagu, pelog barang
(first and second kenongan)



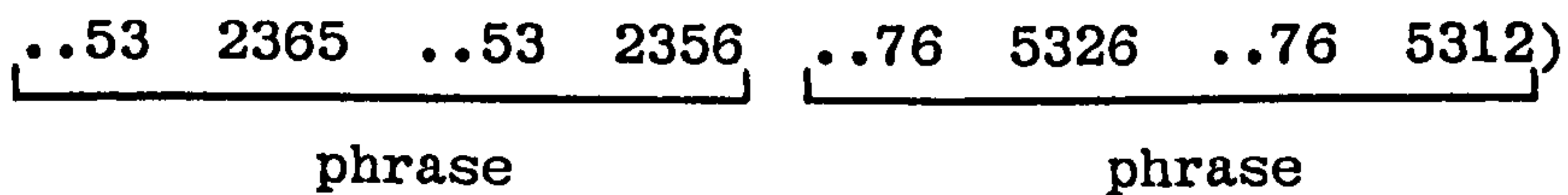
or,

- (b) Gendhing Banthengwareng, slendro manyura
(first and part of second kenongan)



or may consist of only part of a kenongan:

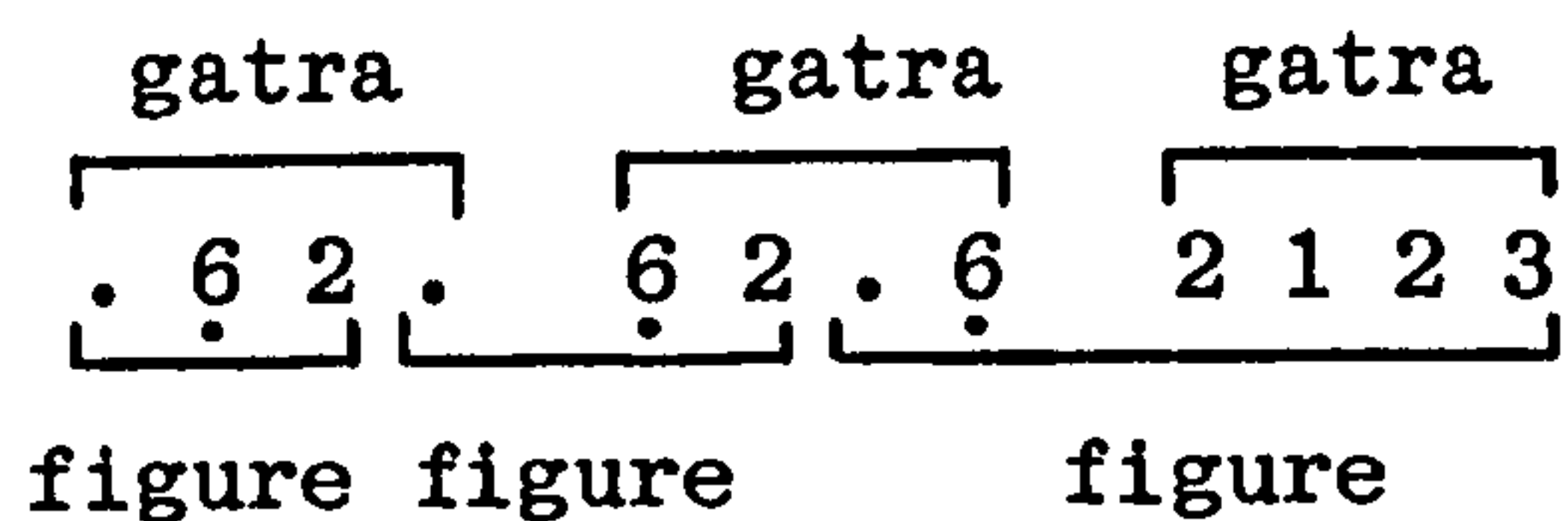
- (c) Gendhing Miyanggong, pelog nem
(first kenongan)



Furthermore the figure does not necessarily correspond to the gatra in Javanese music (any more than it does to a single bar in Western music). In the following example the first one does but the others do not:

Figure 16

Gendhing Bantheng wareng, slendro manyura
(first three gatra of merong)



In fact, as in Western music, gamelan music has the concepts of melodic sentence, phrase and figure. However, the Javanese use only one general term to refer to all three phenomena: lagu.⁸ (The word 'lagu' has a very general sense of 'melody' but is broadly used to refer not only to a complete melody but to all of its constituent parts).

The three elements of gendhing (melodic sentence and its divisions; metrical measurement: gatra, kenongan and gongan; and padhang-ulihan) which have been discussed are essential to an understanding of the concept of form in Javanese music, which is often misinterpreted by scholars who work on gamelan music.

Gendhing Form

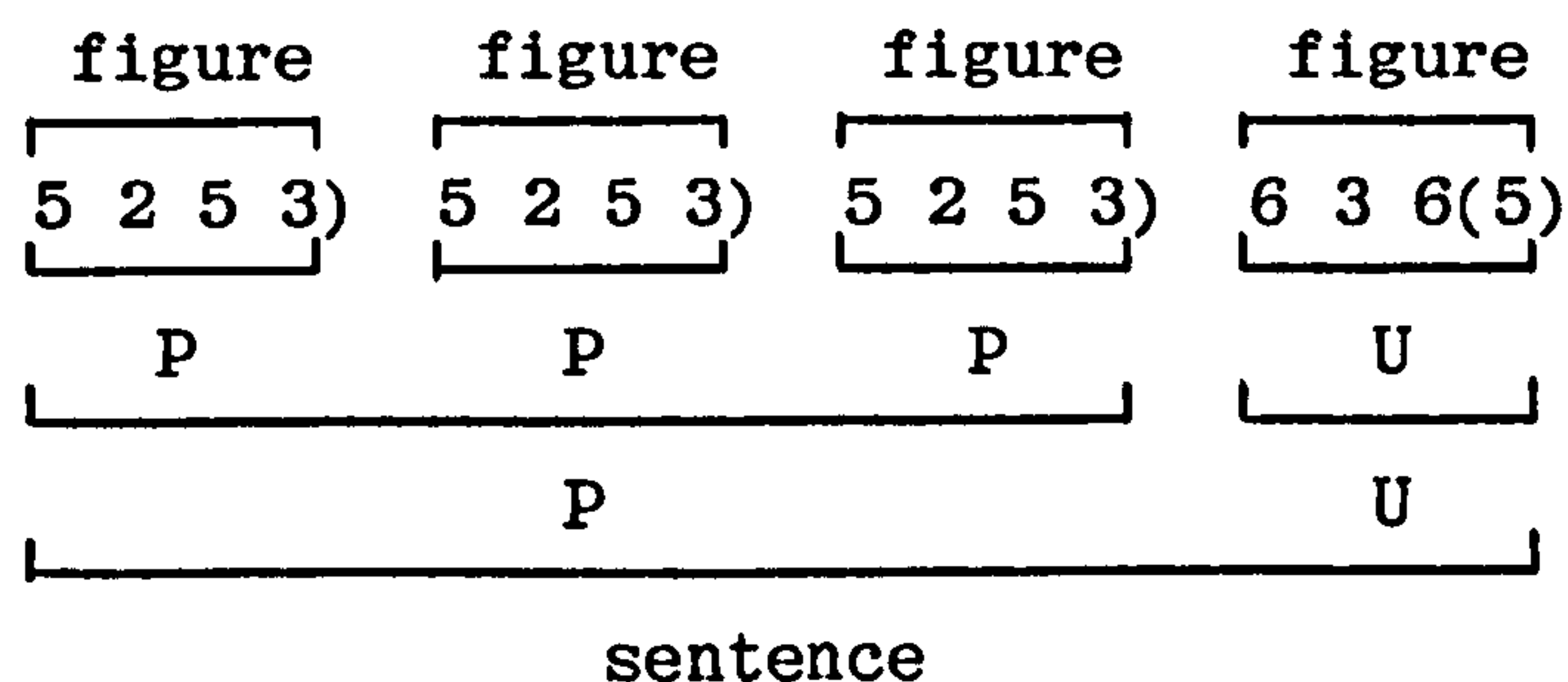
Almost all determinants of 'form' in Western music - such as key-contrast, modulation, the use of repetition or ritornello principles etc. - are inapplicable to gamelan music. One should indeed be wary of using the word 'form' in discussing Javanese music, since it may imply Western principles and objectives which are not in fact to be found. Nevertheless, gamelan music is not of course amorphous, and it would certainly be difficult and perhaps perverse to use any word other than 'form' to refer to its large-scale organization.

The 'form' of a gendhing, then, can be said to be deter-

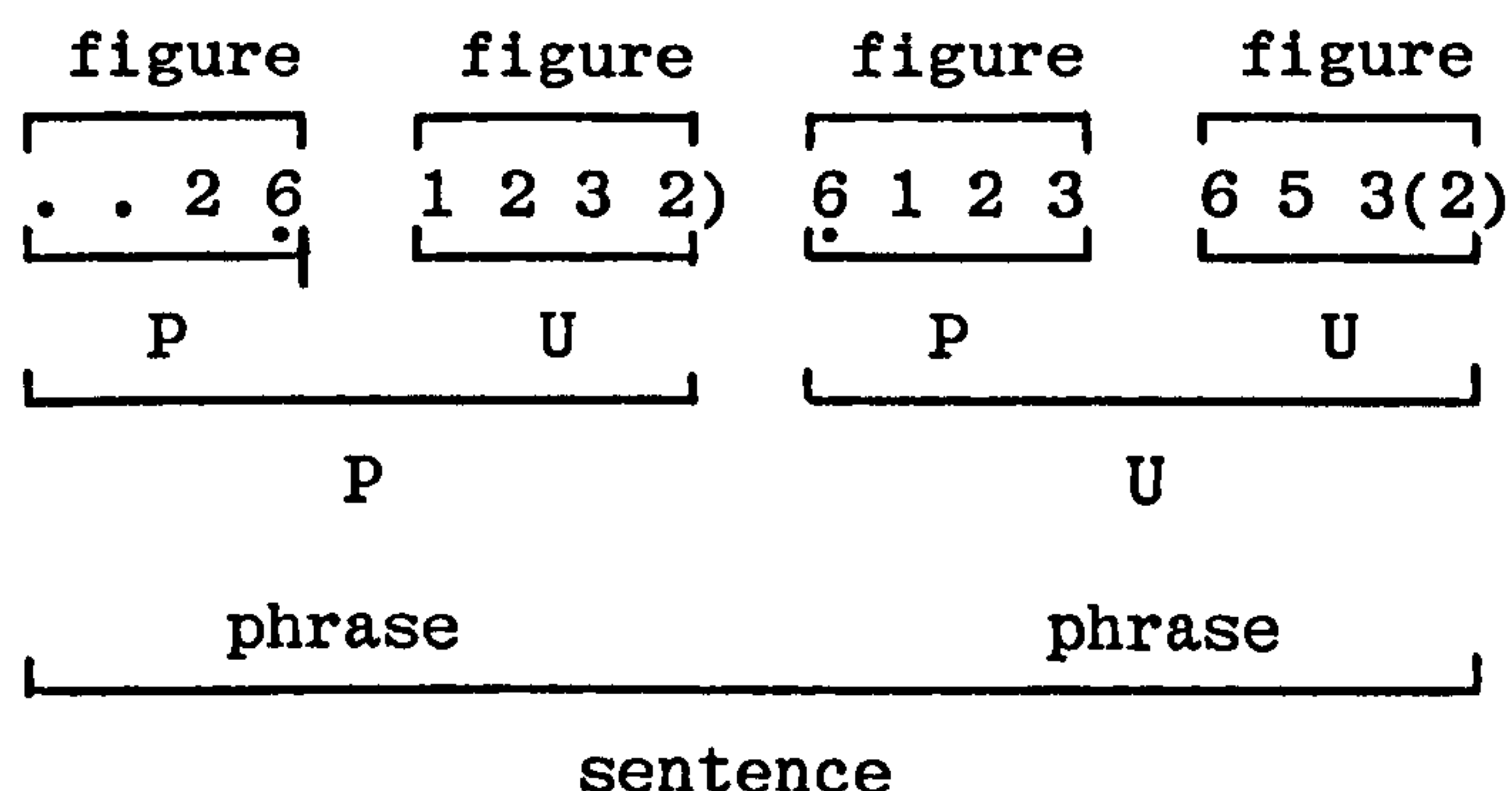
mined by the types of its sentences and their constituents - their length, and their structure of padhang-ulihan in both large and small units. Thus melodic sentences of identical length are not necessarily identical in form, as can be seen in the following examples:

Figure 17

(a) Lancaran Manyarsewu, slendro manyura
(first gongan)



(b) Ketawang Pucung, slendro manyura
(first gongan)



Figures in sentence (a) constitute three padhang and one ulihan. Because of the identity of the first, second and third figures, the cadential effect is felt only at the end of the fourth figure - which is different from the other three. However, the punctuation between each figure is felt clearly. The padhang-ulihan structure of sentence (b) is different from that

of (a). The first and second figures produce a balance as a pair in a small padhang-ulihan unit - hence a phrase is constituted. The third and fourth figures form another phrase. The two phrases balance each other and produce a larger padhang-ulihan unit.

Padhang and ulihan points (the beats which coincide with the last beat of padhang or ulihan) are usually given a punctuation mark. In each unit, the padhang point differentiated instrumentally from that of the ulihan point. In sentence (a) for instance, each padhang point is marked by a kenong stroke, and the ulihan point is marked by a gong ageng stroke together with a kenong stroke. Each figure of the sentence concerned, however, also consists of a pair of padhang-ulihan in a smaller unit:

$\begin{array}{ c c } \hline 5 & 2 \\ \hline \end{array}$	$\begin{array}{ c c } \hline 5 & 3 \\ \hline \end{array}$	$\begin{array}{ c c } \hline 5 & 2 \\ \hline \end{array}$	$\begin{array}{ c c } \hline 5 & 3 \\ \hline \end{array}$
P	U	P	U

Thus another punctuation mark is required, the kempul stroke. The example below is the melodic sentence (a) with its complete marks:

Figure 18

$$5 \overset{\vee}{2} 5 3) \quad 5 \overset{\vee}{2} 5 3) \quad 5 \overset{\vee}{2} 5 3) \quad 6 \overset{\vee}{3} 6(5)$$

$\vee$ = kempul stroke

The particular padhang-ulihan structure found in the melodic sentence (a) above is called lancaran form.⁹

In terms of their length, the melodic sentences (a) and (b) are identical. Since, however, the structure of their padhang-ulihan is different, their punctuation marks are also placed differently. The first and second figures in the melodic sen-

tence (b) produce a small unit of padhang-ulihan as shown in Figure 17(b). Each padhang point is marked by a kempul stroke and each ulihan point is by a kenong stroke. The ulihan point of the larger unit is marked by a gong ageng stroke together with a kenong stroke. The padhang-ulihan point of the larger unit is also the ulihan point of the (first) small unit which has been marked, so it does not need another mark, since its mark (a kenong stroke) already differs from the ulihan point mark (gong ageng stroke together with a kenong stroke). This particular structure of padhang-ulihan is called ketawang form. The padhang-ulihan structure of lancaran and ketawang forms can be formulated as:

$$\begin{array}{lcl}
 \text{lancaran:} & \begin{array}{c} P \quad P \quad P \quad U \\ \hline P \qquad \qquad U \end{array} & \\
 \text{ketawang:} & \begin{array}{c} P \quad U \quad P \quad U \\ \hline P \qquad \qquad U \end{array} &
 \end{array}$$

The following is an example of another gendhing form - hence of a different padhang-ulihan structure:

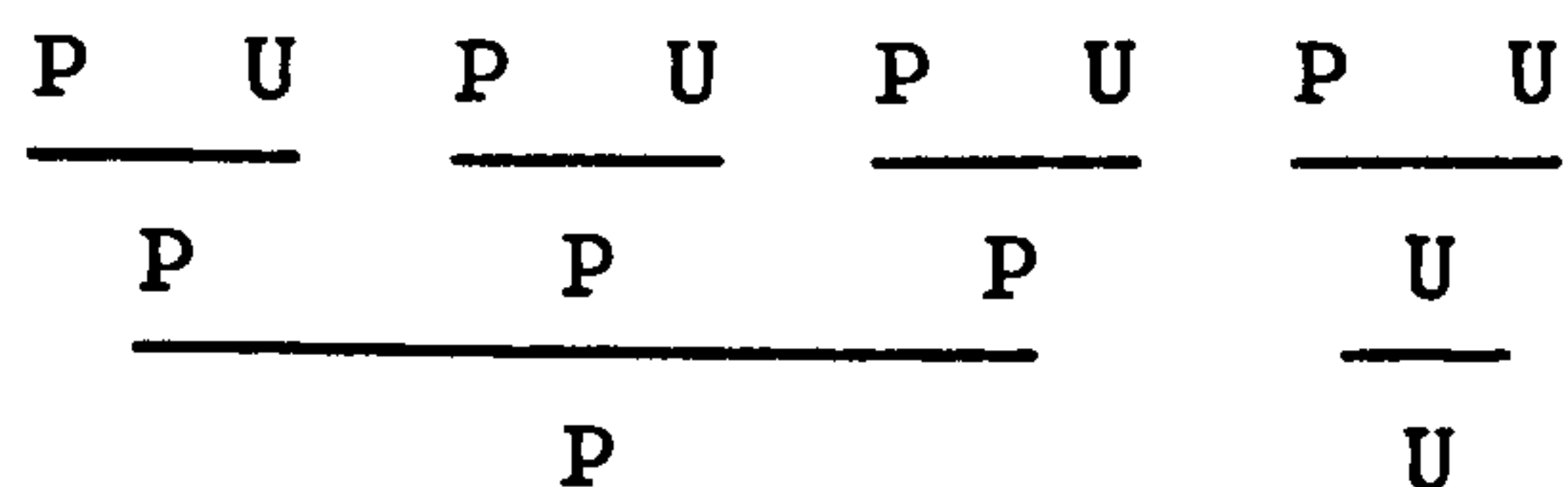
Figure 19

Ladrang Singa-singa, pelog barang
(first gongan)

$$\begin{array}{c}
 \begin{array}{cccc}
 \begin{array}{c} \cdot \quad 7 \quad 6 \quad 7 \\ \hline P \end{array} & \begin{array}{c} 2 \quad 3 \quad 2 \quad 7) \\ \hline U \end{array} & \begin{array}{c} \cdot \quad 7 \quad 6 \quad 7 \\ \hline P \end{array} & \begin{array}{c} 2 \quad 3 \quad 2 \quad 7) \\ \hline U \end{array} \\
 \hline
 \begin{array}{c} \underbrace{\hspace{10em}} \\ P \end{array} & & \begin{array}{c} \underbrace{\hspace{10em}} \\ P \end{array} &
 \end{array} \\
 \\
 \begin{array}{cccc}
 \begin{array}{c} \cdot \quad 7 \quad 6 \quad 7 \\ \hline P \end{array} & \begin{array}{c} 2 \quad 3 \quad 2 \quad 7) \\ \hline U \end{array} & \begin{array}{c} 6 \quad 7 \quad 6 \quad 5 \\ \hline P \end{array} & \begin{array}{c} 3 \quad 5 \quad 6(7) \\ \hline U \end{array} \\
 \hline
 \begin{array}{c} \underbrace{\hspace{10em}} \\ P \end{array} & & \begin{array}{c} \underbrace{\hspace{10em}} \\ U \end{array} &
 \end{array}
 \end{array}$$

Each pair (first and second, third and fourth, fifth and

sixth, and seventh and eighth) constitutes a small unit of padhang-ulihan - hence a melodic phrase. Unlike ketawang form the first and second phrase here cannot constitute a sentence, since both the first and second phrases are identical; this in turn is why the ulihan point of the second phrase is not marked by a gong ageng stroke. The third phrase is also identical, so this phrase too cannot act as ulihan. The only point which has a cadential effect is the ulihan point of the fourth phrase, and consequently it is marked by a gong ageng stroke. In other words, one gongan of this particular form consists of four small padhang-ulihan units (phrases) which can be further divided into eight figures (here each figure coincides with a gatra). This form is called ladrang and can be summarized as:



There are many larger forms of gendhing each of which has its own padhang-ulihan structure. Appendix II provides examples of those forms. Thus it can be seen that form in gamelan music is not - as is often supposed - merely a matter of various patterns of strokes on different gongs but more fundamentally a matter of melodic phrasing, of the ways in which padhang-ulihan units are balanced, interlocked and combined. The function of the gong strokes is to confirm and give emphasis to the way in which the melody is organized. Consequently, the form of a gendhing is something which can be perceived only by subtle and developed musicianship, not something which can be assessed merely by observation of superficial, mechanistic features. The latter approach can lead to misunderstanding, as shown in the

following example, a modern American composition:

Figure 20

Lancaran Daniel, slendro manyura

T	P	T	N	T	P	T	N	T	P	T	N	T	P	T	N
.	3	.	1	.	2	.	6	.	1	.	2	.	3	.	6
P		N		P		N		P		N		P		GN	
.	3	.	1	.	2	.	6	.	1	.	2	.	3	.	5
P		N		P		N		P		N		P		N	
.	3	.	5	.	.	.	6	.	3	.	2	.	1	.	5
P		N		P		N		P		N		P		GN	
.	3	.	2	.	1	.	2	.	1	.	6	.	1	.	6

(Harrison and Neilson 1981)

(Note: This example is written in a version of kepatihan notation frequently used in Western publications and occasionally in Java. The symbolic representation of gong strokes is replaced by letters: T = kethuk, P = kempul, N = kenong and G = gong ageng).

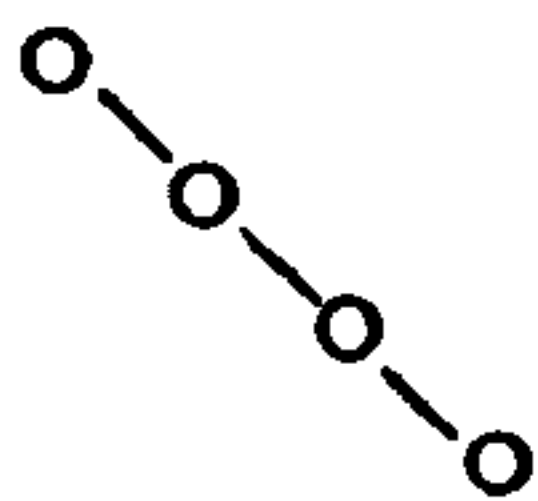
Superficially, indeed, this example suggests lancaran form (the kenong and kempul pattern does, but the gong ageng pattern does not). Melodically (from the padhang-ulihan point of view), however, it is not a lancaran at all. The first and second lines have a ketawang padhang-ulihan structure (two gongan), the third and fourth lines together tend to be a ladrang. Because of the padhang-ulihan structures, the appearance of kenong and kempul strokes throughout is not appropriate to Javanese ears.¹⁰ Even in Java, amateur composers often make mistakes of this kind.

Balungan Gendhing as Basic Material for the Study of Pathet

As mentioned in the earlier part of this chapter, none of the instruments play the pure balungan gendhing, even though it exists in the minds of the musicians. The beginners who learn the music in the traditional way - as already described - are

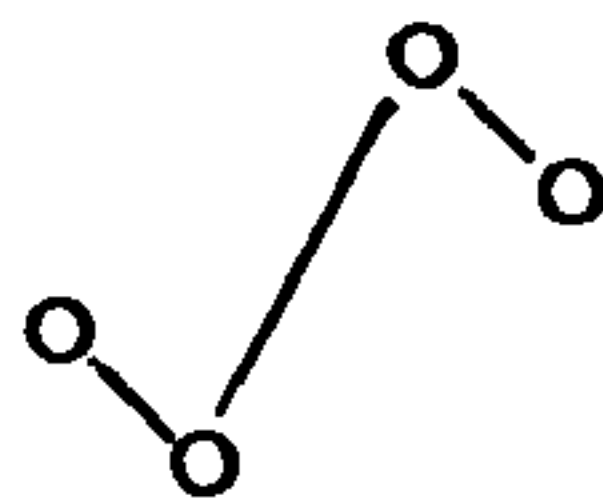
able to imagine the motion of the balungan gendhing. Their ears are accustomed by tradition to hear the way of playing of other instruments which are related to the motion of the balungan gendhing. They are able, therefore, to relate the way of playing of balungan instruments (the slenthem, demung etc.) to the way of playing other instruments realizing the balungan gendhing. For example, they can imagine this detail of a balungan gendhing:

2 1 6 5



as a descending melodic contour, although in fact the balungan instruments, because of their limitations of compass, realize it as:

2 1 6 5



Each embellishing instrument has its own way of playing in realizing balungan gendhing; the general motions of the realizations, however, relate closely to the balungan gendhing motion. For example, the way of realizing the balungan gendhing 2 1 6 5 by the gambang, rebab, and bonang barung is:

Figure 21

balungan gendhing:	2	1	6	5
gambang	:	2222222615615611216532222235235		
rebab	:	. 2 . 2 1 1 2 1 2 6 1 2 . 616 5		
bonang barung	:	2 1 2 . 2 1 2 1 6 5 6 . 6 5 6 5		

The melodic direction of each of the three instruments above is the same as the motion of the descending balungan gendhing line, i.e. from gulu-sedheng to lima ageng (from 2 to 5).

People who are unfamiliar with the way playing of embellishing instruments find it difficult to imagine the motion of the balungan gendhing, since they listen to the balungan instruments. Unfortunately, beginners who learn the music in a non-traditional way usually start by playing the balungan instruments, so that the melodic motion which is established in their minds is often not the motion of the balungan gendhing but that of the balungan instruments' melody. For a long time they will be unable to distinguish between, say,

$$2 \ 1 \ 6 \ 5 \quad \overset{\cdot}{1} \ 6 \ 5 \ 3$$

and $2 \ 1 \ \underset{\cdot}{6} \ \underset{\cdot}{5} \quad 1 \ \underset{\cdot}{6} \ \underset{\cdot}{5} \ \underset{\cdot}{3},$

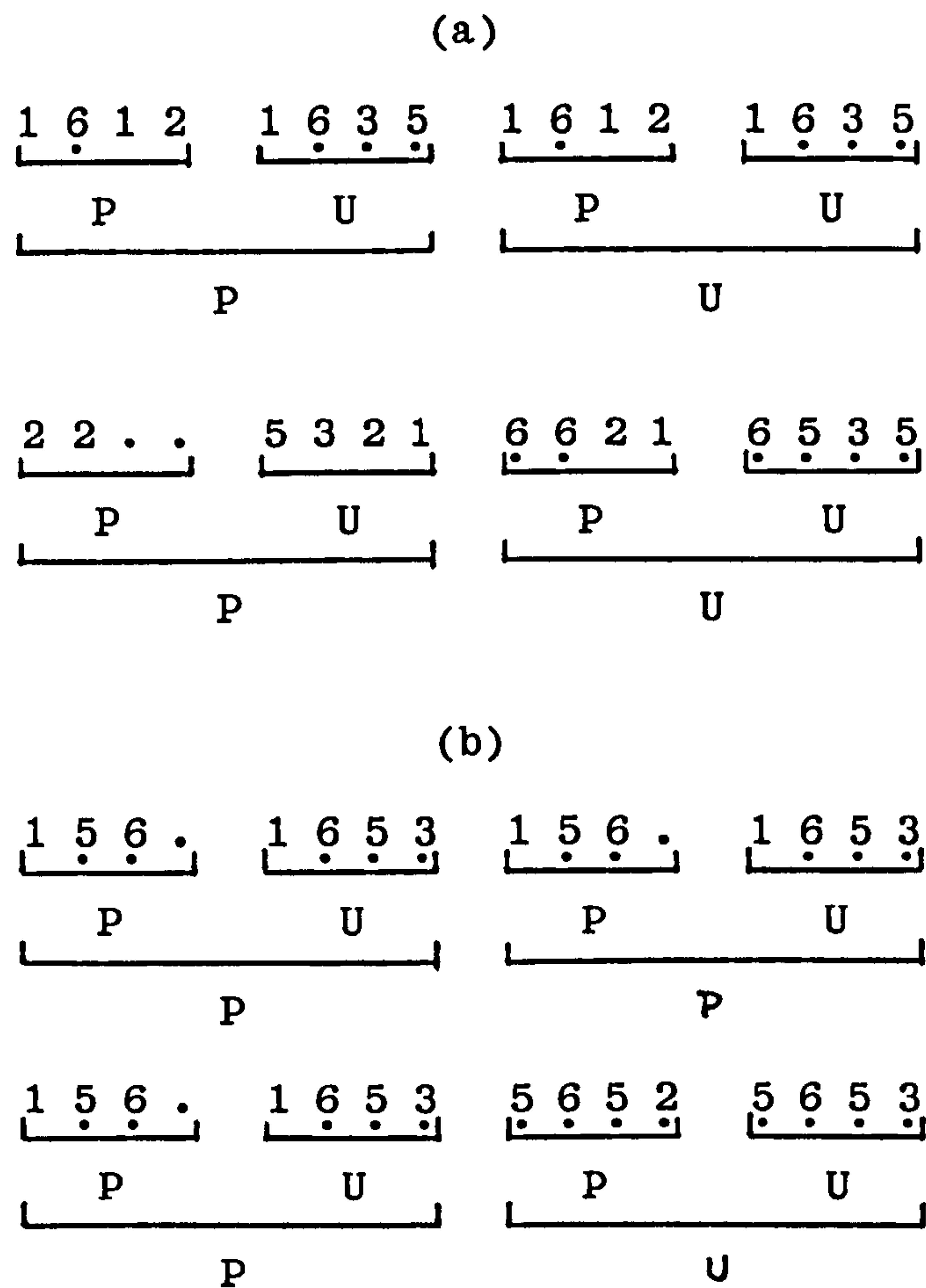
although in terms of musical realization (of embellishing instruments) these two phrases are quite different. On the other hand, because of their range limitations, the balungan instruments realize both phrases in exactly the same way.

Thus the melody produced by the balungan instruments, often called 'saron line' by some scholars, is inadequate as a tool in explaining pathet. This is the reason why the analyses in the present study are based not on the 'saron line' - which was the foundation of the inquiries of both Hood (1956) and Becker (1972, 1980) in spite of their different methods - but on the balungan gendhing, i.e. on the underlying stream of melody which all instruments take as their source.

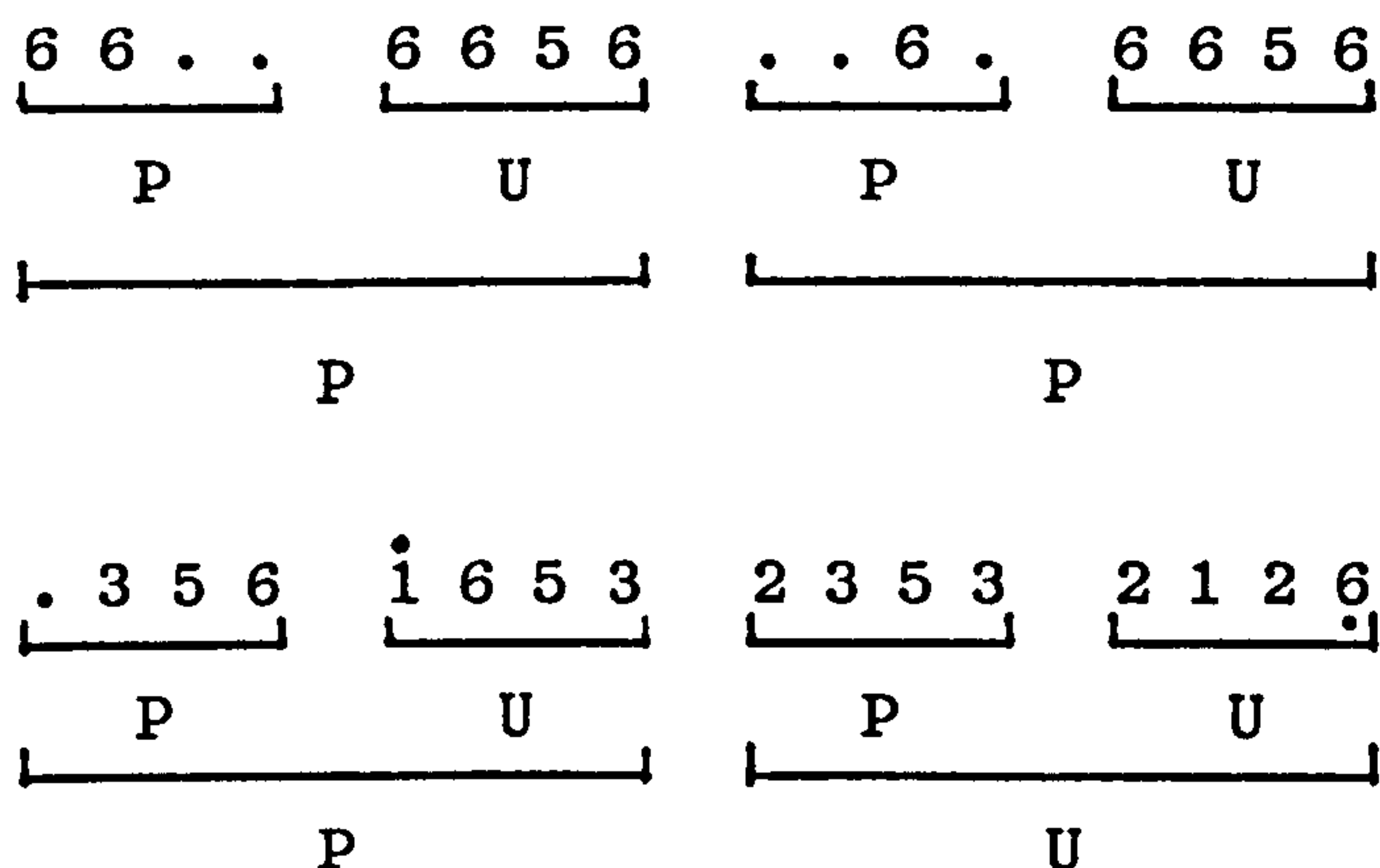
To musicians brought up in the practice of gamelan music, indeed, the identity of a particular pathet is immediately implied by the balungan gendhing itself. The explanation for this begins with the contrast, instantly perceived by musicians, between notes which are felt to be strong and those felt to be weak. This may be illustrated by an examination of the follow-

ing example:

Figure 22



Balungan gendhing (a) and (b) are melodically different, and if they are performed consecutively the contrast between them is felt clearly. To Javanese ears the difference is immediately recognized as a different of pathet.¹¹ Differences of melodic shape, however, do not necessarily imply different pathet, as can be seen in the following example:

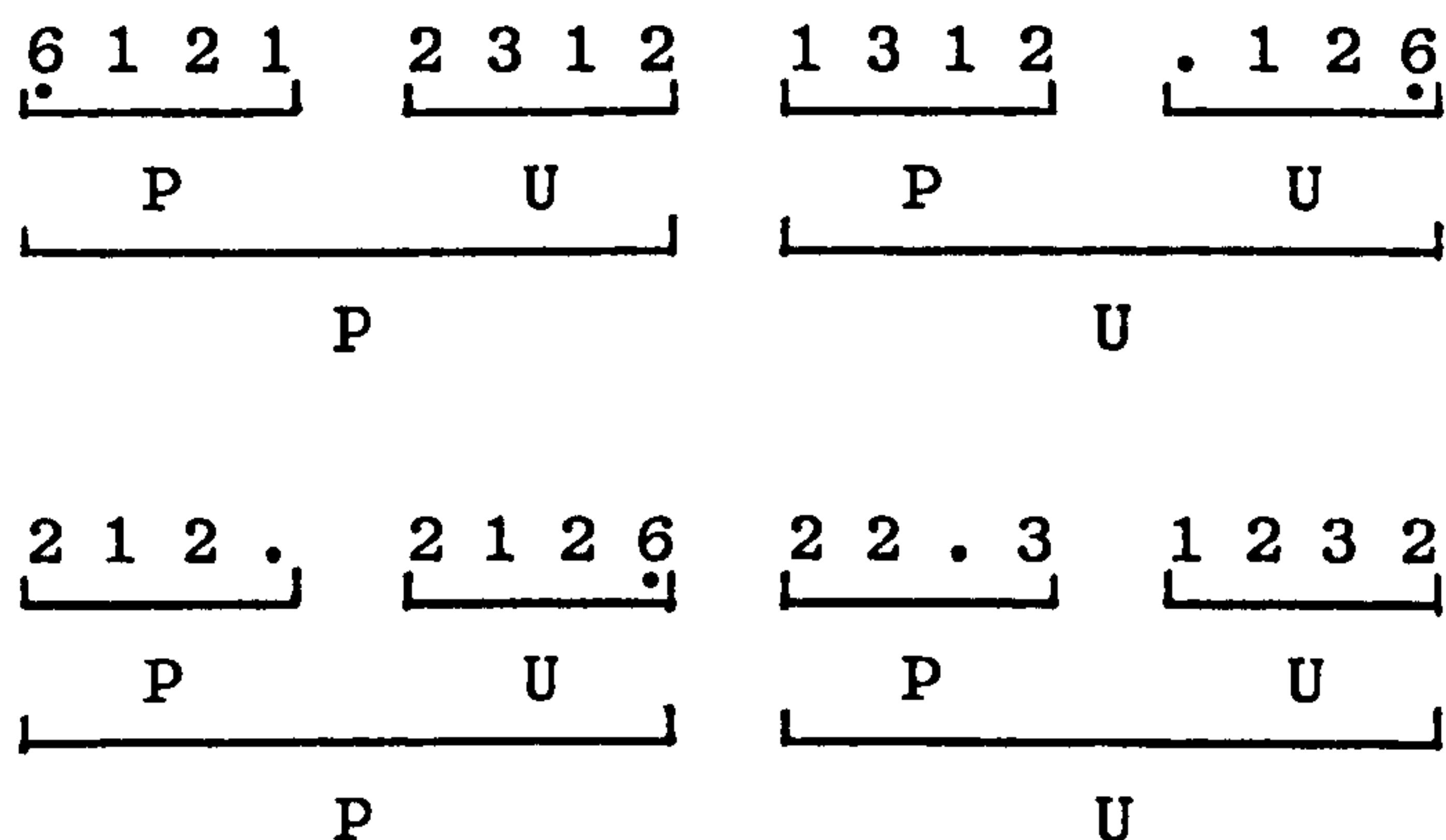
(b₁)

Clearly this melody is quite different from that given in example (b), yet the two can be performed consecutively without any feeling of incongruity: in other words they have the same pathet.

If one examines the notes which occupy the ulihan points in these examples, one may be able to grasp the cause of the contrast between (a) and (b), and the similarity between (b) and (b₁). In example (a) notes 5̣ and 1̣ occupy the ulihan points, while in example (b) and (b₁) the ulihan points are occupied by notes 3̣, 6̣, 3̣ and 6̣. A suspicion arises at this stage: combinations of notes 5̣ and 1̣ at ulihan points do not match with combination of note 3̣, 6̣, 3̣ and 6̣. In other words notes 5̣ and 1̣ can be said belong to one 'family' and 3̣, 6̣, 3̣ and 6̣ belong to another 'family'.

However, the appearance of particular notes at certain points in a melodic phrase is not by itself a sufficient indicator of pathet, since some phrases are felt to be ambiguous as for example:

Figure 23

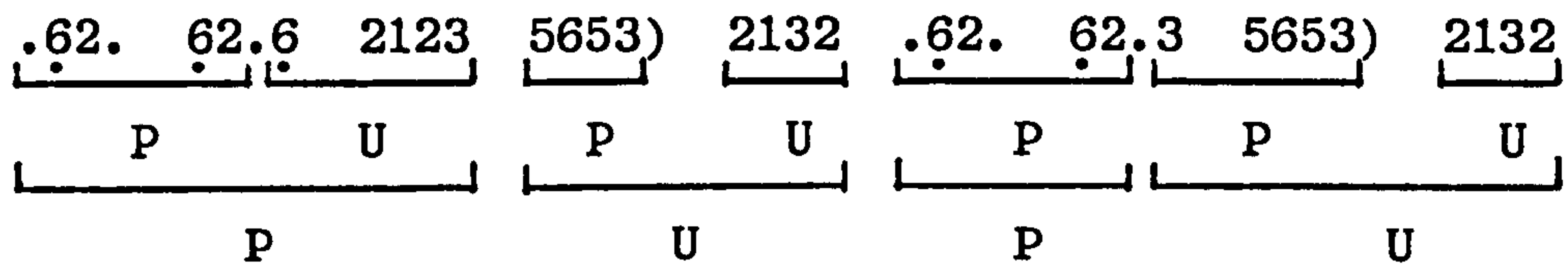


These phrases fit comfortably with either example (a) or (b) in Figure 22. If they are performed after (a) they are felt to be in pathet (a), but if they follow (b) they are felt to be in pathet (b). Clearly, therefore, it may be necessary to examine relatively long stretches of music, not just phrases or smaller units, in order to determine pathet, yet at the same time long stretches can only be correctly understood by reference to their components (notes, figures, padhang-ulihan etc.). Pathet, in other words, is a matter both of detailed features and of broad context.

Analysis of detailed features, i.e. of the rhythmic/pitch components, of the balungan gendhing is the essential first stage in the construction of a viable theory of pathet. Here it must be said at once that padhang-ulihan structures in every register are at the root of the matter, not the metrical divisions into gatra, kenongan and gongan. It is true that the two frequently coincide, as in the examples already discussed (Figures 16, 19, 22, 23), but by no means always. In Figure 24, for example, there are melodic figures which overlap the gatra divisions, while the kenongan points (notes which coincide with the kenong strokes) are not the ulihan points.

Figure 24

Gendhing Banthengwareng, slendro manyura
(merong, first, second and part of third kenongan)



The only genuine tool for determining such matters is of course the consensus of opinion which exists among people with an intimate and extensive experience of the music. Drawing on this consensus, which is an everyday experience in the lives of performing musicians, it is possible to offer these observations concerning ulihan points:

An ulihan point is the point at which a melodic phrase terminates. It commonly occurs at the final note of even-numbered gatra in a gendhing UNLESS:

- (1) The even gatra is a balungan gantungan (i.e. a pure reciting note, or one of the variations also regarded as balungan gantungan - see p. 44).

Example:

Gendhing Gendhong, slendro manyura
(first gongan, first kenongan)

3 3 . . 3 3 . .^{*} 3 3 . 2 3 1 2 3')

Thus, the last note of the second gatra above, marked *, is not an ulihan point. (The relevant non-ulihan points are similarly marked with * in the following examples.)

- (2) The third and fourth beats of the even gatra form part of a lengthened note.

Example:

Gendhing Pramugari, pelog barang
(first gongan, second kenongan)

7 6 $\overline{532}$ 7̣ 2 . . * 2 3 2 7̣ 6̣ 5̣ 3̣ 5̣)

- (3) The even gatra is a repetition of the gatra before.

Example:

Gendhing Kadukmanis, pelog nem
(merong, first gongan, first kenongan)

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

- (4) a. The even gatra is a direct descending melodic contour and is followed by a gatra which starts one step lower with repeated notes.

Example:

Gendhing Perkututmanggung, slendromanyura
(merong, first gongan, fourth kenongan)

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

- b. The even gatra is a direct ascending melodic contour and is followed by a gatra which starts one step higher with two identical notes.

Example:

Gendhing Runtik, slendro manyura
(merong, first gongan, second kenongan)

3 3 . . 3 3 . 5 * 6 6 . 5 . 6 5 3)

- (5) The last beat of the even gatra is a note which is both preceded by a rest and followed by notes (of the next gatra) forming a direct ascent.

Example:

Gendhing Lagudhempel, slendro sanga
(merong, first kenongan)

$\overline{2}1\underset{\cdot}{6} \ 5 \ \underset{\cdot}{6} \quad 1 \ 2 \ . \ \underset{\cdot}{6}^* \quad 1 \ 2 \ . \ . \quad 1 \ 1 \ 2 \ 1)$

- (6) The last note of the even gatra together with a note or notes of the following gatra form an exact repetition of the immediately preceding figure.

Examples:

- (a) Gendhing Rimong, slendro manyura
(merong, first gongan, fourth kenongan)

$\ . \ . \ 2 \ 5 \quad 3 \ . \ 2 \ 5^* \quad 3 \ . \ 6 \ 5 \quad 3 \ 2 \ 1(2)$

- (b) Gendhing Banthengwareng, slendro manyura
(merong, first kenongan)

$\ . \ \underset{\cdot}{6} \ 2 \ . \quad \underset{\cdot}{6} \ 2 \ . \ \underset{\cdot}{6}^* \quad 2 \ 1 \ 2 \ 3 \quad 5 \ 6 \ 5 \ 3)$

- (7) The even gatra together with its preceding and following gatra contain three expanding figures.

Example:

Gendhing Lono, slendro nem
(second gongan, fourth kenongan)

$\ . \ \underset{\cdot}{3} \ \underset{\cdot}{5} \ . \quad . \ \underset{\cdot}{2} \ \underset{\cdot}{3} \ \underset{\cdot}{5}^* \quad \underset{\cdot}{2} \ \underset{\cdot}{3} \ \underset{\cdot}{5} \ \underset{\cdot}{6} \quad 1 \ 2 \ 1(6)$

The expanding figures are $\ . \ \underset{\cdot}{3} \ \underset{\cdot}{5} \ . \ .$ and then $\ . \ \underset{\cdot}{2} \ \underset{\cdot}{3} \ \underset{\cdot}{5} \ .$ and finally $\ \underset{\cdot}{2} \ \underset{\cdot}{3} \ \underset{\cdot}{5} \ \underset{\cdot}{6} \ .$

- (8) The even gatra is preceded by a lengthening gatra
(. . . .)

Example:

Gendhing Gonyanganom, pelog nem
(fourth gongan, second kenongan)

$\ . \ . \ . \ . \quad \underset{\cdot}{6} \ \underset{\cdot}{6} \ \underset{\cdot}{5} \ \underset{\cdot}{3}^* \quad . \ \underset{\cdot}{5} \ \underset{\cdot}{3} \ \underset{\cdot}{2} \quad . \ \underset{\cdot}{3} \ \underset{\cdot}{5} \ \underset{\cdot}{6}$

- (9) a. The last note or notes of the even gatra with notes of the following gatra form a direct descending melodic contour.

Example:

Gendhing Gendreh, slendro manyura
(first gongan, fourth kenongan)

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

- b. The last note or notes of the even gatra with notes of the following gatra form a direct ascending melodic contour.

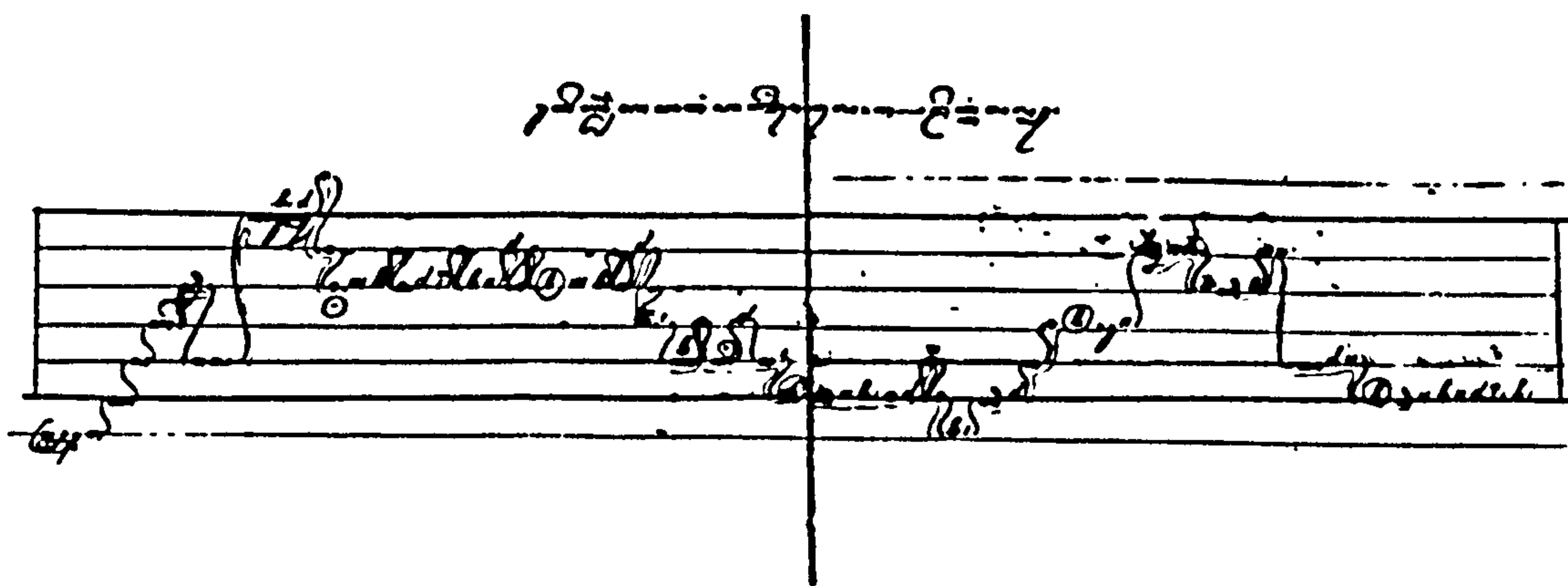
Example: Gendhing Mawur, slendro sanga
(first gongan, second kenongan)

6̣ 5̣ . . 5̣ 5̣ . 6̣* 1 2 3 . 1 2 3 2

NOTES TO CHAPTER II

1. In explaining rante notation, Becker quotes Soetandija's undergraduate ASKI dissertation (1969) which claims that rante notation was invented by Kyai Demang Gunasentika in 1888 (Becker 1980:14-15). According to a manuscript preserved in Museum Radyapustaka in Surakarta, however, the notation had been used by Mas Demang Karini, an officer of the Music Section of Pura Mangkunegaran (another royal palace in Surakarta) in 1870. The figure below is an example of rante notation written in the early part of this century:

Gendhing Ketawang Ageng, pelog pathet lima



(Warsapradangga 1914)

2. The volumes of this notation are preserved in Martopangra-

wit's private collection.

3. Gendhing Anglirmendhung is a vocal piece sung by a male and female chorus, accompanied by the kemanak, kenong, kethuk, gong ageng and kendhang. This piece is specially used for accompanying a court dance called Srimpi Anglirmendhing.
4. The notation is quoted from an undated manuscript owned by a prominent and elderly Javanese musician, Mloyowidodo. According to the owner, it was written by his grandfather Mangunpangrawit, presumably in the late 1800s or early 1900s.
5. In the 1950s Mloyowidodo wrote his collection of gendhing notations, based both on older notations and on his own experience as a musician. The collection eventually was published by ASKI in 1976 (Mloyowidodo 1976).
6. For practical purposes, Martopangrawit makes further divisions of balungan mlaku (Martopangrawit 1976:I:60-61).
7. A very wide discussion of the concept of gongan can be found in Becker's "Toward a Theory of the Derivation of Central Javanese Gamelan Gongan" (Appendix I of Becker 1980).
8. Martopangrawit, who never studied Western music, invented the term kalimat lagu to refer melodic units in gendhing which are in fact equivalent to phrases in Western music but for which a native term was lacking.
9. Solonese style does not use the first kempul, while Jogyanese sometimes does.
10. It would better if the word 'lancaran' in the title of Figure 20 were omitted, since the word has already been used for naming a particular padhang-ulihan structure -

hence gendhing form - in Javanese traditional music.

11. In the Seminar on Nada and Pathet, held by the Cultural Development Centre of Central Java (PKJT) in Surakarta (23-31 December 1982), the author demonstrated by playing the examples (a) and (b) consecutively, and all participants of the seminar (Javanese musicians) agreed that (a) and (b) do not match each other. Example (b₁) and Figure 23 below were also demonstrated on this occasion.

CHAPTER III

EARLIER THEORIES OF PATHET

Many attempts to explain pathet have been made, both by Westerners and Indonesians, but all have dealt only with certain aspects of the matter and, through ignoring others, have ultimately proved - at best - inadequate. Perhaps the most common root cause of failure, especially among Western scholars, has been the uncritical acceptance of the traditional classification of gendhing under various categories of pathet and the assumption (with only minor qualifications) that a particular gendhing manifests the qualities of only one pathet. Certainly all theories so far put forward have been argued from insufficient or insecure premises.

Some Statements about Pathet from Javanese Musicians

In attempting to explain pathet, most writers on the subject, e.g. Kunst, Hood and Becker, quote various 'definitions' given by Javanese musicians (Kunst 1973:I:72-73; Hood 1954:15-16; Becker 1980:79-80).¹ These 'definitions', however, have never fully clarified the concept of pathet. Actually the term 'definition' is not the proper one for such statements, because they do not define pathet but describe phenomena related to pathet, aspects which relate to the meaning of the word pathet, or mystical meanings.

In evaluating these statements Becker writes: "The explanations given above [by Javanese musicians] do not define patet,

but only describe some of the associative meanings of the word". (Becker 1980:79). Indeed, most Javanese musicians would have difficulty in explaining such a complicated concept in their music comprehensively because their major task in the culture is playing and transmitting the music to the next generation by teaching its practice, not its theory. A similar comment was made by Kunst:

A good *niyaga* [musician] . . . immediately distinguishes one *patet* from another, without making a mistake; he is, however, incapable of explaining how or why he does so. (Kunst 1973:I:73)

Because of the lack of clarity of the native statements, the theorists, even though they quote the statements, have never taken them into account in constructing their theories. In my opinion, however, they should not simply be discarded: they deserve to be examined because some of them derive from the experience of everyday performance of the music which may lead us to further understanding of the concept of *pathet*. They may be incomplete, but at least they are valuable signposts.

Kunst, Hood and Becker list nine *pathet* 'definitions' by Javanese musicians. Three of them will be considered here, namely those by Sulaiman Gitosaprodjo/R.L. Wignyasusastra, R.M. Sarwaka, and R. Kodrat. I myself add another one which derives from a Javanese manuscript, Titiasri dating from 1925 and written in poetic tembang form:²

Mula ingaran *patetan*

Pinentang pantenging batos

Sabarang ingkang jinangka

Lamun nota *patetan*

Katemah gendinge ngawur

The verse can be roughly translated as follows:

"It is called pathetan since it is rooted in the heart. All things which are performed without following (the rule of) pathetan will produce a disorderly gendhing".

Some information may be extracted from the above statement:

pathet is a system (perhaps a system which governs the weight of each note in a melodic phrase) which is established in the musicians' (and listeners') minds, so mentally they already have an image of the weight of notes within the system. All of these restrict the musicians in their way of playing.

R.L. Wignyasusastra gives us the range of each pathet in slendro (Becker 1972: 162): the range of pathet manyura covers two octaves, namely from 3̣ to 3̣̣; pathet sanga is one octave and three notes, from 5̣ to 2̣̣; and pathet nem is two octaves and one note, from 2̣ to 3̣̣. As a musician I notice that the embellishing instruments' realizations (cengkok) in pathet sanga never employ notes outside the given range at cadential points. The same is true in pathet manyura. In pathet nem, however, the cadential points of any cengkok are in fact limited to the range from note 2̣ to 6̣. It seem_L to me that range is one of the aspects of pathet - the difference found in pathet nem will be clarified later in Chapter IV. ~s/
L

R. M. Sarwaka states: "The distinction between a given patet and another one is based upon a difference in chengkok [cengkok]" (Kunst 1973:1:72). Each cengkok is given a name in Javanese music, such as cengkok nduduk, cengkok ayu kuning, cengkok puthut gelut etc. What Sarwaka means by his statement is that, for instance, a balungan gendhing melodic phrase ending on note 6̣ in pathet sanga will be realized by using cengkok ayu kuning, but when the melodic phrase appears in the context of

pathet manyura it will be realized by using cengkok nduduk (thus, by hearing the cengkok - of gender, gambang or rebab - one can recognise the pathet). Kunst interpreted the term cengkok as a melodic line (Kunst 1973:I:72), which is not common in Java, and that is why his interpretation of Sarwaka's information does not make any sense. The approach of determining pathet using cengkok has been the basis of work of McDermott and Sumarsam, using the cengkok of the gender barung (McDermott and Sumarsam 1975). Walton has done similar work using the cengkok of sindhen (Walton 1974). Both of these will be dealt with later in this chapter.

Another admittedly incomplete and unclear statement which may lead us to a different line of thought is given by R. Kodrat (Kunst 1973:I:73). He says that a musician determines the pathet according to the kenong [strokes]. This statement does not seem to make any sense, since the kenong is a 'colotomic' instrument. However, the basis of Kodrat's statement may be traced through the everyday practice of the music. The kenong is not merely a 'colotomic' or punctuation instrument which marks the end of melodic phrases, its duty is also to 'harmonize' the cadential points. In pathet sanga for instance, a balungan melodic phrase ending on pitch 1 is 'harmonized' with its kempyung (note 5) by the kenong; but when the same phrase ending occurs in pathet manyura context, it will be 'harmonized' with its gembyang (note 1). In these circumstances the way in which the kenong harmonizes the cadential points may assist in the recognition of the pathet. In other words the dyad 5/1 is suitable for pathet sanga, and the dyad 1/1 is proper for pathet manyura. Thus one may suspect that 'harmony' is also one of the

aspect/ of pathet.

From Kunst to Walton

Jaap Kunst was the pioneer of investigations into pathet in Sundanese and Javanese music. From his starting point the study of pathet has developed. In investigating pathet in Central Javanese music in his work Music in Java (first ed. 1939), Kunst worked from the actual practice of the music, particularly the notes of the balungan instruments in a gendhing and most especially the notes which coincide with the gong ageng strokes.

He notes correctly that in each pathet there are three notes which coincide most frequently with the gong (in the present study the notes in question will be termed 'gong notes'). He goes on to claim that the three notes have a 'fifth' relationship from one to another, and that one of these notes - which he calls 'dasar' or 'central tone' - is the most important one in the pathet. In both of these assertions he is mistaken. In pathet manyura, for example, Kunst claims the three gong notes are 6, 2 and 3. According to my data the three notes in question have to be 6̣, 2 and 3 (see Appendix III). Because Kunst uses the saron line and not the balungan gendhing, he disregards the difference between low nem (6̣) and middle nem (6). So it is not surprising when he concludes that "we find the tones gulu-nem-dada [2-6-3], lying at distances of a fifth [kempyung] from each other" (Kunst 1973:I:84). The figure below perhaps clarifies what Kunst means.

Figure 25

Slendro notes [without octave marks]: 1 ② 3 5 ⑥ 1 2 ③

The distance from 2 to 6 is a kempyung: 2 6

The distance from 6 to 3 is a kempyung: 6 3

○ = the gong notes of pathet manyura

□ = the dasar

The actual practice, however, is completely different from what Kunst has stated. If the three notes are placed in the scale which is used in balungan gendhing, it will be seen that they do not lie at distances of a 'fifth' (kempyung) from each other, as shown in the following figure.

Figure 26

The whole range of notes employed in balungan gendhing (slendro):

2̣ 3̣ 5̣ 6̣ 1 2 3 5 6 1̣ 2̣ 3̣

The gong note 6̣ is two steps lower than 2, and the gong note 3̣ is one step higher and is not the central note.

Kunst also states: "all scales possessing the same tone of the basic scale as central tone (dasar) form together one patet" (Kunst 1973:I:73). In other words, the dasar is the most important note in forming a pathet. According to Kunst the dasar of pathet manyura is note 3. Javanese musicians, however, do not feel that this note has a crucial role in pathet manyura. It may indeed be regarded as an important note, but only in a particular melodic context, and in other contexts other notes may be equally important.

Kunst treats the other pathet in the same way: the three gong notes of pathet nem are 5-2-6 with note 6 as the dasar, and

those of pathet sanga are 1-5-2 with note 2 as the dasar. Consequently he is led into further errors concerning the relationship of three pathet in slendro. He concludes that the three dasar (3-6-2) are a fifth (kempyung) apart from each other: the dasar of pathet nem (6) is a kempyung lower than that of pathet manyura (3), and the dasar of pathet sanga (2) lies a kempyung lower than that of pathet nem. Thus the three pathet are also a fifth (kempyung) apart.

Figure 27

'Fifth' (kempyung) sequence in slendro: 1 5 2 6 3 1 etc.
 Gong notes in pathet manyura: 2 6 3
 Gong notes in pathet nem: 5 2 6
 Gong notes in pathet sanga: 1 5 2

However, Kunst is aware that his relationships of pathet may be insecure as he also states (under the heading "Unanswered questions concerning patet"):

If the representation given of the mutual relation between the patets is correct, why has P.9 [pathet sanga] not been permanently regarded as the lowest of the three patets, but has in practice become the middle one (as it were through raising it an octave)? (Kunst 1973:I:89)

The answer is: because the theory is based on wrong premises. In actual practice the gong notes of each pathet are as shown below:

Figure 28

Balungan notes: 2̣ 3̣ 5̣ 6̣ 1 2 3 5 6 1̣ 2̣ 3̣
 Gong notes in pathet manyura: x x x
 Gong notes in pathet sanga: x x x
 Gong notes in pathet nem: x x x

It is clear that pathet sanga is not the lowest among the three pathet, and it is correct that this pathet is the middle one.

Classification of pathet based solely on gong notes of a gendhing is in fact very inadequate. It is unable to answer many more questions concerning pathet than those that have been listed by Kunst in his work mentioned. For instance: Why is Gendhing Kalunta which ends on note 6 classified under pathet sanga, when note 6 is not a pathet sanga gong note? And why is the balungan gendhing 3 2 1 6 realized in pathet manyura cengkok in Ladrang Sigramangsah while it is realized in pathet sanga cengkok in Ketawang Sinom Parijatha? Many examples such as these could be adduced.

Another pioneer of the study of pathet in Javanese music is Mantle Hood. In his work, The Nuclear Theme as a Determinant of Patet in Javanese Music (Hood 1954), he accepts the premises of Kunst's theory: the three gong notes in each pathet, the concept of dasar, the concept of fifth relation etc. However, he not only analyses the gong notes, but also classifies cadences and their appearances in given pathet. Here, again, the analysis is based not on the notes of the balungan gendhing but on the notes of the saron line.

Hood points out that three sections of a gendhing are critical in connection with pathet: the bubuka opaq-opaq (Yogyanese term which in Solo is called 'buka'); the bubuka gendhing (again a Yogyanese term, for a simplification of the balungan melody of the first gongan of a gendhing, found only in Yogyanese style); and the last gongan of the gendhing (Hood 1954:23 and passim). He states that there are certain melodic

formulae associated with a particular pathet. These formulae are frequently used unequivocally as cadences at the end (gong) of the three critical sections mentioned above and may even encapsulate the melodic contours of the whole gendhing, or sections of it. In slendro pathet nem, for example, he states that the cadential formula 6 5 3 2 (Hood calls it cadence type 1 or T1) is typical. Why then, it may be asked, is the gendhing below not classified as pathet nem but as pathet manyura?

Figure 29

Gendhing Agun-agun, slendro pathet manyura
[Yogyanese style]

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

Ladrang: 5 3 5 2 5 3 5 2) 5 3 5 2 5 3 5 6)
1 5 6 . 1 5 6 .) 1 5 2 3 6 5 3(2)
5 3 5 2 5 3 5 2) 5 3 5 2 5 3 5 6)
1 5 6 . 1 5 6 .) 1 5 2 3 6 5 3(2)
3 5 6 3 5 6 1 6) 3 5 6 1 3 2 1 6)
. 3 6 . 3 2 1 2) 6 1 2 3 6 5 3(2)
3 5 6 3 5 6 1 6) 3 5 6 1 3 2 1 6)
. 3 6 . 3 2 1 2) 6 1 2 3 6 5 3(2)

(Sukardi and Sukidjo 1976:I:88)

The cadences at the end of the bubuka opaq-opaq (buka), the bebuka gendhing (the first gongan of the gendhing) and the last gongan all exemplify the cadential formula which Hood claims characterizes pathet nem, yet the gendhing is not in pathet nem. There are many similar examples e.g. Ladrang Agun-agun, Ladrang Sigramangsah, Ladrang Cikarbobrok, Ketawang Kinanthi Sandhung, Ketawang Gambuh, Ketawang Pucung etc.

Hood also claims - in the conclusion to his analysis of every pathet - that the bubuka opaq-opaq of a gendhing provides the basis of thematic development for the entire gendhing (Hood 1954:56, 86, 113, 168, 199 and 218). This is misleading. The fact is that part or all of the melodic phrases of certain buka may be repeated in the body of the gendhing as a cadential phrase. The buka of a gendhing carefully accommodates the first phrase of the gendhing. A merong or the main body of a ladrang or a ketawang may be repeated during the performance. In order to link the end with the beginning of the gendhing, the buka phrase (in part or complete) often appears as the final phrase of the gendhing. Thus when the gendhing is repeated the first phrase will follow the last phrase smoothly, as when it followed the buka (see Gendhing Renyep, Perkututmanggung, Larawudhu, etc.).

If gendhing were essentially melodic developments of their buka it would follow that two different gendhing derived from the same buka must have the same pathet, which is not so. For example, the buka of Gendhing Titipati, slendro pathet nem:

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

is identical with that of Gendhing Gandakusuma which is not slendro pathet nem but slendro pathet sanga. Likewise the buka of Gendhing Sidamukti, slendro pathet nem:

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

is identical to the buka of Gendhing Ganggong, slendro pathet sanga. In fact the buka has no special significance concerning pathet.

Hood also discusses the concept of 'pathet modulation' in pelog gendhing (1954:145-147), but not in slendro. This is a

similar concept to that of Kunst (1973:I:96). Hood says each pathet in pelog consists of three ranges of scales: principal scale, low auxiliary scale and high auxiliary scale. Here, again, the ranges lie a distance of a 'fifth' from each other. What Hood and Kunst mean by 'pathet modulation' is the movement of a melody from one range to another within any pathet. My understanding of 'pathet modulation' is rather different and will be discussed in more detail in Chapter IV and V.

Another attempt to explain the concept of pathet has been made by Ki Sindoesawarno, a Javanese theorist. He asserts that each pathet is characterized by three particular notes which he calls dhong, dhung and dhang in descending order of importance, as shown in the following table:

Figure 30

<u>Slendro</u>	dhong	dhung	dhang
manyura:	6	2	3
nem:	2	5	6
sanga:	5	1	2
<u>Pelog</u>			
barang:	6	2	3
nem:	2	5	6
lima:	5	1	2

He claims that dong is pre-eminent in each case because it is the most satisfactory cadence note, and that dung and dang derive their importance from their position a kempyung below or above the dong. The basis of his theory, i.e. that his dong notes have special importance at cadence points, is simply not born out by the evidence however, as even a cursory glance

through a collection of gendhing, e.g. Ladrang Kandhamanyura, Sumirat, Gendhing Perkututmanggung (Mloyowidodo 1976:I:170, 174 and 131) and many others shows.

Becker investigates the concept of pathet through an approach which is different from the theories already discussed. She starts by taking melodic formulae as the prime indicator of pathet, but eventually she concentrates on the cumulation of three factors: melodic contours, their pitch level, and their position within the structure of a gendhing as a whole. Throughout, it is the saron line which she discusses.³ Her reason for using the saron line is that it is the part found most extensively in notation (Becker 1972:174). In justification of her decision to exclude the music of other instruments from her investigations she comments:

Had bonang or any other parts been chosen for analysis it would have involved transcription. This would have doubled the already horrendous number of hours involved without altering the resultant conclusions. (Becker 1972:174).

Two caveats are needed here, however: first of all, the gendhing notation usually is not the notation of the saron line, but that of balungan gendhing (see old and modern kepatihan notation in Chapter II); secondly, the same saron line (e.g. 6532) may be derived from different balungan melodies (e.g. 6532 or 6̣5̣3̣2̣) and the different melodies will of course be realized differently by the gender, bonang, rebab etc. The result - the musical effect - will also be different, and indeed the pathet could be different too. Thus from the musical point of view, different melodies must produce different conclusions, even though they may be represented identically by the balungan instruments.

In Becker's work, there are three similar statements concerning the recognition of pathet:

Patet recognition was based upon three interlocking factors: (1) melodic pattern, formula or contour, (2) the pitch level of that pattern and (3) the position of the pattern within the formal structure of the piece. (Becker 1980:81).

Contour is the underlying formula. Its realization on various pitch levels results in the pattern. The position of the pattern within the musical structure indicates patet. (Becker 1972:178).

It is that clustering of occurrences of a particular melodic pattern in a specific position which gives the profile of each pathet (Becker 1980:86).

Becker herself, however, is aware that some patterns contain very little information concerning pathet (Becker 1980:85), so that the three interlocking factors (melodic pattern, the pitch level of the pattern and the position of the pattern within the gendhing structure) cannot invariably fully determine pathet. It is true, and the following figure is an example:

Figure 31

- (a) Ladrang Pangkur, slendro manyura
 (first kenongan)
- 3 2 3 1 3 2 1 6̣
- (b) Ketawang Sinom Parijatha, slendro sanga
 (third gongan first kenongan)
- 5 6 2̣ 1̣ 3 2 1 6̣

Like the theories which have been previously discussed, Becker's theory is unable to answer the problem implicit in the passages quoted above: why contour a is classified as pathet manyura while b is classified as pathet sanga. It is because the theories are attempting to identify the pathet of a gen-dhing, and not the pathet of melodic phrases.

There are three important elements which have not been taken into account or which have been wrongly interpreted in all these theories: (i) the mixture of pathet within a gendhing, (ii) the concept of balungan gendhing and (iii) the intuitive response of the musicians. Of these three elements only the balungan gendhing has so far been discussed here (see Chapter II).

About the mixture of pathet within a gendhing, one may say that most gendhing do not manifest the individual qualities of only one pathet. A gendhing which is classified under pathet manyura may start with melodic phrases in pathet nem, but pathet manyura melodic phrases in the gendhing will be the more dominant, as found in Gendhing Damarkeli (analyzed in Chapter IV). Another example is Ladrang Sobrang which is labelled as being pathet nem yet contains phrases in pathet manyura, pathet sanga and of course pathet nem (see McDermott and Sumarsam 1975). The pathet of a gendhing is actually the pathet which predominates. Martin Hatch has summed the matter up accurately:

The pathet of an entire gendhing results at least in part from the averaging together of all the pathet propensities in the gendhing and the attribution to that gendhing of the name of the pathet which is most strongly represented in it. (Hatch 1980:118)

The mixture of pathet within a gendhing is becoming increasingly understood by Westerners. For Javanese musicians, of course, it is nothing new since they know which pathet has to be used for this or that melody in this or that gendhing. But how they know has not been explained clearly.

The instinctive recognition of pathet by musicians is what I have described as their 'intuitive response'. Only an analysis of what musicians themselves perceive, and what they there-

fore do, can provide the sound basis upon which a theory of pathos can safely be built. What indeed could be the purpose or value of any theory which does not accord with the music itself: music which does not exist apart from the musicians who perform it? The question might be thought supererogatory but for the fact that previous theories have never taken sufficient - if any - note of the testimony of musicians themselves and have preferred to rely instead on the notation, with all its limitations, imperfections and ambiguities. The notation, however, is NOT the music: it never is, of course, but the gulf between the two is far greater in the East than in the West. Moreover, the differing concepts of the purpose of notation are crucial and can never safely be ignored.

To take as the only reliable evidence the 'intuitive response' of musicians is not to appeal to something arbitrary, irrational or whimsical. The instincts of musicians in this matter are something which is rooted in the culture, something which they have in common, something which is a matter of everyday experience, something which is the groundwork of all performance, and something which - however unused the musicians themselves may be to conceptualising it and however inexpert in articulating it - can be elicited by patient enquiry and defined with some precision. Pathos, indeed, is not a problem for performers: only for theorists. This is not to say that all musicians will always realize a given passage in a particular pathos in precisely the same way, or indeed that there is never room for more than one opinion about the pathos-quality of individual phrases. Thus, for example, all musicians would agree that the underlined phrase in Figure 32(a) below should be

realized in pathet manyura, yet there could be differing views about the same phrase as it occurs in the example at (b): some musicians would realize this too in pathet manyura, but others might feel pathet sanga to be more appropriate.

Figure 32

- (a) Gendhing Lobong, slendro manyura
(first gongan, last kenongan)

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

- (b) Gendhing Krawitan, slendro nem
(third gongan, last kenongan)

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

The important point here is that in neither case would musicians be guided by the 'pathet label' which appears in the title of each gendhing.

McDermott and Sumarsam were on more promising ground when they took the cengkok of the gender barung as the tool for identifying the pathet of melodic phrases in a gendhing (McDermott and Sumarsam 1975:233-243). They state: "The gender part is often clear in patet on those occasions when the balungan is problematic." (McDermott and Sumarsam 1975:233). It is true that some gender barung cengkok (in slendro) have this clear technical characteristic which reveals the pathet of the cengkok. The cengkok always end on certain dyads (the gender barung, using two beaters, is capable of playing dyads):

pathet nem: 2/2̣, 3/3̣ and less often 2̣/5̣

pathet sanga: 5/5̣, 6/6̣, 5/1̣ and 6/2̣

pathet manyura: 6/6̣, 1̣/1̣, 6/2̣ and 1̣/3̣

Thus when one hears a gender barung cengkok ending on dyad

2/2 one will recognise that the phrase which is being realized is pathet nem etc. But McDermott and Sumarsam are also aware that their method of identifying the pathet through gender barung cengkok can be problematical. As they acknowledge: "This is not to say that at times the gender part itself is not ambiguous." (p. 233). And indeed this is true: how, for example, is one to determine whether the pathet is sanga or manyura if the cengkok ends on 6/6 or 6/2? Their explanation is minimal:

The dyad 6/2 indicates either sanga or manjura [manyura] (two patet that often resemble one another), but manyura alone becomes clear when the four tjengkok [cengkok] are reviewed together. (p.238)

To me this is not a problem, since phrases which are pathet manyura and pathet sanga rarely occur consecutively. So, when the cengkok in question are juxtaposed with cengkok ending on dyads $\dot{1}/1$ or $\dot{1}/3$ (which are invariably in pathet manyura) they must be manyura cengkok, and when they are juxtaposed with cengkok ending on dyads $5/5$ or $5/1$ they must be sanga cengkok.

McDermott and Sumarsam's work may help one in a very limited area of pathet, namely the recognition of the pathet of phrases in gendhing which employ the gender barung, but it does not tell us on what grounds a musician decides to interpret a given balungan gendhing as pathet nem, sanga or manyura. More fundamentally, it does not explain the concept of pathet.

The connection of pathet and sindhen (one female voice singing in free rhythm in a gendhing) has been studied by Susan Walton (1974). She points out that the last pitch of a sindhen cengkok corresponds to the last pitch of the gatra (Walton 1974:5-9).⁴ There are many sindhen cengkok endings for each concluding pitch, one of which is chosen to accompany a melodic

figure ending on the pitch. The choices, however, are not entirely free, being limited by several factors, the most important of which is *pathet*. So, the ways of choosing *sindhèn cengkok* are the same as those for choosing *cengkok* in other embellishing instruments (the *gender barung*, *rebab*, *gambang* etc.).

Having compared Becker's approach in determining *pathet* (through *saron* lines) and her own approach (through *sindhèn cengkok*), Walton states:

It is clear that in gamelan music there are (at least) two different systems of patet operating. In respect to saron gatra, there are three separate slèndro patet whose determinants are pitch, contour, and position. In respect to sindhèn cèngkok, there is basically one patet (patet manyura) which, by transposition and combination, yields two other patet, sanga and nem. (Walton 1974:58)

In my opinion, Walton's distinction of two systems of *pathet* is not valid; it is not that there are two different systems of *pathet*, but that the ways in which the various embellishing instruments (including *sindhèn*) express the atmosphere of a particular *pathet* are somewhat different. In *pathet sanga*, for example, a *sindhèn* may transpose a *manyura cengkok* one step down. Other instruments, however, may be unable to do that because of technical constraints or because transposition of their *cengkok* does not work. The *gender* is typical in having to make modifications or indeed to play completely different *cengkok* in order to accommodate its most important feature, the dyads, to the *pathet* flavour of the particular context. The dyad 5/1, for instance, is more 'sanga-ish' than the dyad $\dot{1}/1$ although both are used for realizing *gatra* or figures ending on pitch 1.

The most important consideration affecting the importance

of a cadence point in the determination of pathet is not merely the cadence note itself or even the local contour but the broader melodic context, something not considered by any of the authors mentioned above. Melodic context can easily change the 'weight' of a note at cadential points position, as is shown in the following examples:

Figure 33

	(a)											
Bg:	2	1	6	(5)	1	6	1	2	3	2	1	6)
Rc:	<u>6</u>	<u>1</u>	<u>2</u>	<u>6</u>	<u>1</u>	<u>6</u>	<u>1</u>	<u>2</u>	<u>1</u>	<u>2</u>	<u>1</u>	<u>6</u>
	gatra				gatra				gatra			
	(b)											
Bg:	2	1	2	(6)	2	1	2	3	2	1	2	6)
Rc:	<u>1</u>	<u>2</u>	<u>1</u>	<u>6</u>	<u>2</u>	<u>3</u>	<u>1</u>	<u>2</u>	<u>2</u>	<u>3</u>	<u>1</u>	<u>6</u>
	gatra				gatra				gatra			

Bg = balungan gendhing
Rc = rebab cengkok

Example (a) is a simple rebab cengkok from Ketawang Pangkur Paripurna, and (b) is one from Ladrang Wilujeng. Both are first kenongan, preceded by the last gatra of the previous gongan. In their last gatra (of the rebab part) the two examples are exactly identical. But because of their different melodic contexts (see the previous units) which results in a difference of pathet (the first is in pathet sanga and the second in pathet manyura) the strength of note 6 at the cadential point in each case is also different, as a result of the difference in pathet (the first is in pathet sanga and the second in pathet manyura).

From Kunst to Walton there is no single answer to the fundamental question which I have already posed: "On what

grounds does a musician decide to interpret a given balungan in a particular pathet?" My teacher Pak Martopangrawit was the first person to try to find the answer. In his attempt he points out many phenomena related to pathet problems which are based on everyday practice. He states as a premise, first of all, that pathet mixture or pathet 'modulation' within a gendhing is commonly found in Javanese music (Becker 1984:I:63-64) Whereas Kunst, Hood and Sindoesawarno state that there are three 'tonics' or principals or dhong (hence three pathet) in slendro, Martopangrawit says that each note in laras slendro (1-2-3-5-6) may act as the dhong of a pathet and that there are therefore five dhong in slendro. This does not imply that there are five pathet, however, since in practice melodies which have dhong 3 are realized either in pathet nem or pathet manyura, and those which have dhong note 1 are realized either in pathet sanga or pathet manyura (Becker 1984:I:64-65)

According to Pak Martopangrawit, the dhong is the most satisfactory note for a cadential point. Other notes (though less satisfactory) which can be used are the note which lies a kempyung above or below the dhong and the note which lies one step above the dhong. Furthermore he states that the note which lies one step below the dhong (called dhing) may not be used as a cadential point since it may change the pathet concerned (Becker 1984:I:63)

In his discussion on the mixture of pathet he says that pathet nem may be associated with either pathet sanga or pathet manyura. The conjunction of pathet sanga and pathet manyura, however, is awkward and rarely found.

Martopangrawit also points out some melodic figures which

are invariable in terms of pathet, namely thinthingan and cengkok mati. Thinthingan will be discussed extensively in Chapter IV. The term cengkok mati (lit., 'death melody') was invented by Pak Marto himself to indicate some melodic figures of balungan gendhing which are considered as being invariable in pathet; the figures are always realized in single, fixed pathet wherever they appear. As listed by Martopangrawit (Becker 1984:I:84-85) the cengkok mati are:

Figure 34

1. Pathet sanga

- (a) 3 5 3 2 . 1 2 6̣
- (b) 1̣ 6 5 6 5 3 2 1
- (c) 5 6 1̣ 6 5 3 2 1
- (d) 2 2 . . 2 3 2 1
- (e) 1̣ 6 5 6 5 3 1 2
- (f) 3 5 3 2 . 1 6̣ 5̣
- (g) 5 6 5 3 2 1 2 1

2. Pathet nem

- (a) 5 6 5 3 2 1 6̣ 5̣
- (b) 6 6 1̣ 6 5 3 2 3
- (c) . 1 6̣ 5̣ 1 2 1 6̣

3. Pathet manyura

- (a) 3 5 6 1̣ 6 5 3 2
- (b) 3 3 . . 6 5 3 2
- (c) 3 5 6 1̣ 6 5 2 3
- (d) 5 6 5 3 2 1 2 6̣

Recently he noticed that 1(e) and 1(g) may also be re-

alized in pathet manyura, so he deleted them from his cengkok mati list. More recently 1(d) has also been omitted since the phrase often appears in a pathet manyura context and is realized in manyura too.⁵

He also developed a system called arah nada ('melodic direction') for identifying the pathet of a melodic figure. Unfortunately (as he now is aware), this system is not reliable. For example, according to the arah nada the melodic figure 3532, should be in pathet nem (Martopangrawit 1975:I:56), but in fact in some circumstances it may be realized in pathet manyura as found in Gendhing Widasari (the last gatra of the first, second and fourth kenongan in merong part).

Although Pak Martopangrawit has not fully succeeded in his attempt to answer the fundamental question, he has nevertheless made an important contribution by drawing attention to many highly relevant factors in performance practice. Building on his work and that of the other authors mentioned the present study seeks to add a further stage in the understanding of the concept of pathet in Central Javanese music, although it cannot be claimed that the pages which follow are capable of explaining all problems concerning pathet even in this one geographical area.

NOTES TO CHAPTER III

1. Dr. Becker's Ph.D. thesis (1972) was revised and compressed for publication (1980). Since some of her discussion of pathet in the thesis was not reproduced in the published volume, I have given reference, as appropriate, to one or both versions.

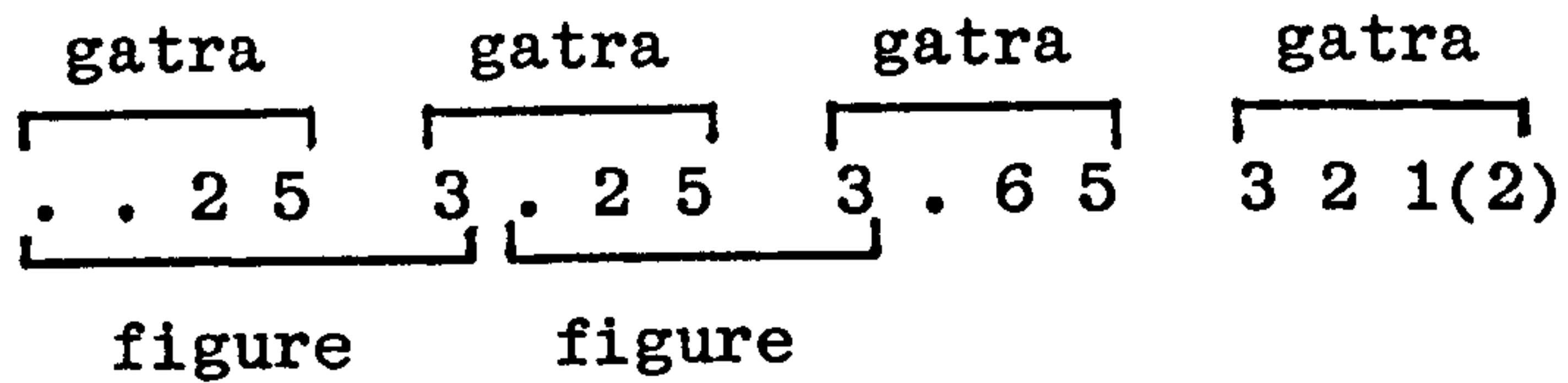
2. This tembang excerpt is quoted from Humardani 1981:32.

3. Although she uses the saron line, Becker is aware of the compass limitation of the saron. She understands that the

saron sound 5 6 1 2 
is derived from 5 6 $\dot{1}$ $\dot{2}$ 

(see Becker 1972:178). I doubt, however, if Dr. Becker makes any distinction between, for example $\dot{6}\dot{5}\dot{3}\dot{2}$ (as found in Ladrang Sapujagat and many others) and 6532 (as found in Ketawang Pucung and many others) or between 32 $\dot{6}\dot{5}$ (as found in Gendhing Krawitan) and 3265 (as found in Ketawang Kinanthi Sandhung).

4. Strictly speaking a sindhen cengkok is based upon a melodic figure and not on a gatra, but as most of the melodic figures coincide with a gatra Walton's statement is acceptable. However, when the melodic figure does not coincide with a gatra - as found in Gendhing Rimong - her statement does not work:



The sindhen cengkok will follow the melodic figures, hence ending on note 3 and not note 5.

5. Through a printing error, the list originally contained a 3(e) which was identical to 1(g). I hope Pak Martopangrawit will omit cengkok 1(d) too, because it is occasionally realized in pathet manyura as found in Gendhing Lobong (merong, second and third kenongan, first and second gongan).

CHAPTER IV

PATHET IN LARAS SLENDRO

The most secure basis upon which to construct a theory of pathet is to be found in those musical situations which are agreed by Javanese musicians themselves to be unambiguous in terms of pathet. Three are particularly valuable in this respect: the thinthingan, the senggrengan and the pathetan wantah. They all have several roles in the music, but their most important function is to establish the individual character of the pathet in the musicians' and listeners' minds. The thinthingan - which is the simplest of the three - will be discussed first, followed by the senggrengan and finally the pathetan wantah.

Thinthingan

Individual gendhing may be preceded by an introduction for solo voice: the bawa or celuk (see p. 8). In klenengan, however, a preliminary intonation may be needed by the singer before the bawa (or the celuk). The simplest intonation is called thinthingan. It is played by the gender and especially important in the traditional type of klenengan, in which particular pathet are associated with particular times of the day or night (see Appendix I). At a change from one pathet to another, the singer needs not only an indication of a pitch but an anticipation of the pathet of the following gendhing.

There are only three thinthingan in laras slendro, one for

each pathet in the laras. There are no thinthingan in laras pelog. Each thinthingan consists of four notes of the descending scale, for example $\dot{3} \dot{2} \dot{1} 6$ (thinthingan manyura). In each case, however, those four notes encapsulate what is felt to be the most distinctive characteristics of the pathet. These three thinthingan are:

thinthingan manyura	$\dot{3} \dot{2} \dot{1} 6$
thinthingan sanga	$\dot{2} \dot{1} 6 5$
thinthingan nem	$6 5 3 2$

The normal connotations of kepatihan notation concerning rhythm do not apply, for thinthingan are in free rhythm. Nevertheless their second and fourth notes are always slightly lengthened and stressed; thus an appropriate rhythmic representation in Western notation might be:

 (Allegro)

$\dot{3} \dot{2} \dot{1} 6$
 $\dot{2} \dot{1} 6 5$
 $6 5 3 2$

When a thinthingan is played, a musical impression of the pathet is established in the minds of musicians. The question at once arises: if the particular scalar passages already quoted are able to establish the identity of a pathet, do other scalar passages have similar connotations? Theoretically nine are possible within the ambit of the twelve notes employed by balungan gendhing:

Figure 35

- $\begin{array}{cccccccccccc} \dot{3} & \dot{2} & \dot{1} & 6 & 5 & 3 & 2 & 1 & \dot{6} & \dot{5} & \dot{3} & \dot{2} \end{array}$
- a) $\begin{array}{cccc} \dot{3} & \dot{2} & \dot{1} & 6 \end{array}$ _____ thinthingan manyura
- b) $\begin{array}{cccc} & \dot{2} & \dot{1} & 6 & 5 \end{array}$ _____ thinthingan sanga
- c) $\begin{array}{cccc} & & \dot{1} & 6 & 5 & 3 \end{array}$
- d) $\begin{array}{cccc} & & & 6 & 5 & 3 & 2 \end{array}$ _____ thinthingan nem
- e) $\begin{array}{cccc} & & & & 5 & 3 & 2 & 1 \end{array}$
- f) $\begin{array}{cccc} & & & & & 3 & 2 & 1 & \dot{6} \end{array}$
- g) $\begin{array}{cccc} & & & & & & 2 & 1 & \dot{6} & \dot{5} \end{array}$
- h) $\begin{array}{cccc} & & & & & & & 1 & \dot{6} & \dot{5} & \dot{3} \end{array}$
- i) $\begin{array}{cccc} & & & & & & & & \dot{6} & \dot{5} & \dot{3} & \dot{2} \end{array}$

Hence it might appear that logically there could be nine pathet in slendro, each corresponding to a formula above. The deduction would be premature however. The nine fall naturally into three groups or families (the three pathet with the members of each group being related to each other through transpositions). For example, because formula (f) $3\ 2\ 1\ \dot{6}$ is the gembyang of the thinthingan manyura, $\dot{3}\ \dot{2}\ \dot{1}\ 6$, it has the same pathet-character. But so also does the formulae $6\ 5\ \dot{3}\ 2$ which is the kempyung, and $\dot{1}\ 6\ 5\ 3$ which is the salang-gumun of thinthingan pathet manyura. Thus the four formulae, $\dot{3}\ \dot{2}\ \dot{1}\ 6$, $3\ 2\ 1\ \dot{6}$, $6\ 5\ 3\ 2$ and $\dot{1}\ 6\ 5\ 3$ belong to one pathet family, pathet manyura. By the same reasoning the family of pathet sanga may be gathered from its thinthingan $\dot{2}\ \dot{1}\ 6\ 5$: its gembyang, kempyung and salang-gumun are $2\ 1\ \dot{6}\ \dot{5}$, $5\ 3\ 2\ 1$ and $6\ 5\ 3\ 2$, hence the four formulae together constitute the pathet sanga family. Similarly in pathet nem: thinthingan $6\ 5\ 3\ 2$ produces $\dot{6}\ \dot{5}\ \dot{3}\ \dot{2}$ (gembyang), $2\ 1\ \dot{6}\ \dot{5}$ / $\dot{3}\ \dot{2}\ \dot{1}\ 6$ (kempyung) and

3 2 1 6 / 2̣ 1̣ 6 5 (salang-gumun).

There is an apparent contradiction in what has just been said in that some groups have been attributed to more than one family: indeed 6 5 3 2 features in all three. In such cases the thinthingan form itself has the strongest pathet character, and the formula is thus removed from any other family where it has only secondary importance as a mere transposition of different thinthingan. Similarly the weakest transposition, the salang-gumun, is removed if it corresponds to a stronger transposition (gembyang or kempyung) in another family. All this can perhaps be better expressed in a diagram.

Figure 36

	manyura	sanga	nem
thinthingan	3̣ 2̣ 1̣ 6	2̣ 1̣ 6 5	6 5 3 2
gembyang	3 2 1 6̣	2 1 6̣ 5̣	6̣ 5̣ 3̣ 2̣
kempyung	[6 5 3 2]	5 3 2 1	2 1 6̣ 5̣ [3̣ 2̣ 1̣ 6̣]
salang-gumun	1̣ 6 5 3	[6 5 3 2]	2̣ 1̣ 6 5 [3 2 1 6̣]

Removing the displaced groups, the three families can be summarized as follows, with self-explanatory reference numbers (M1 etc.) which it will be convenient to use later:

Figure 37

manyura	sanga	nem
3̣ 2̣ 1̣ 6 M1	2̣ 1̣ 6 5 S1	6 5 3 2 N1
3 2 1 6̣ M2	2 1 6̣ 5̣ S2	6̣ 5̣ 3̣ 2̣ N2
1̣ 6 5 3 M3	5 3 2 1 S3	2̣ 1̣ 6̣ 5̣ N3

Two difficulties still remain: (i) 2 1 6̣ 5̣ appears to be characteristic both of pathet sanga and of pathet nem; (ii) the

formula 1 6 5 3 - in Figure 35 - has not been accounted for. As the 2 1 6 5 problem, it is in fact the case that this formula is itself ambiguous, though if it is associated with other pathet sanga formulae it will suggest pathet sanga, and if associated with other pathet nem formulae will suggest pathet nem. The thinthingan original - 2̣ 1̣ 6 5 - remains unequivocally characteristic of pathet sanga.

When a thinthingan is played in ascending order (i.e in its retrograde form) it will not produce a different pathet (actually some gender players play both the descending and ascending thinthingan), thus in ascending order the formulae above still have the same pathet associations.

Figure 38

manyura		sanga		nem
6 1̣ 2̣ 3̣ M1R		5 6 1̣ 2̣ S1R		2 3 5 6 N1R
6̣ 1 2 3 M2R		5̣ 6̣ 1 2 S2R		2̣ 3̣ 5̣ 6̣ N2R
3 5 6 1̣ M3R		1 2 3 5 S3R		5̣ 6̣ 1 2 N3R

Thus from evidence of the thinthingan in original (descending) and retrograde (ascending) forms it is possible to begin to suggest some conclusions concerning the distinguishing characteristics of three pathet, although it must be remembered that the evidence provided by senggengan and pathetan wantah remains to be considered:

Pathet manyura

Characteristics of pathet manyura are:

descending contour (phrase or figure) ending on notes 6, 6̣ and 3 (see M1, M2 and M3);

ascending contour ending on notes $\dot{3}$, 3 and $\dot{1}$ (see M1R, M2R and M3R).

If these characteristics are valid, then a series of phrases all of which conclude in one of these ways should be in pathet manyura, as in the following example:

Figure 39

. 1 $\dot{6}$.	$\dot{6}$ 1 2 3*	5 6 5 3	2 1 2 $\dot{6}$)
. 1 $\dot{6}$.	$\dot{6}$ 1 2 3*	5 6 5 3	2 1 2 $\dot{6}$)
. . . .	6 6 5 6	3 5 6 $\dot{1}$	6 5 2 3)
$\dot{1}$ $\dot{1}$. .	$\dot{3}$ $\dot{2}$ $\dot{1}$ 6	. 5 3 2	. 1 2($\dot{6}$)
. 1 $\dot{6}$.	$\dot{6}$ 1 2 3*	5 6 5 3	2 1 2 $\dot{6}$)

(The phrasing - which is shown by underlining - of this example and also of the next example is irregular, i.e. some even-numbered gatra do not coincide with the ulihan point - see pp. 60-63).

There are six melodic phrases in the above passage:

The first and second phrases are identical: a descending melodic contour ending on note $\dot{6}$.

The third phrase is in fact a reciting note.

The fourth phrase is perceived as a broadly descending rather than ascending contour, ending on note 3.

The fifth phrase is a descending contour ending on note 6.

The last phrase is also a descending melodic contour ending on note $\dot{6}$.

Apart from the (neutral) third phrase, all phrases belong to the proposed manyura family. Thus the passage as a whole appears unambiguously in pathet manyura in terms of the above description. In fact it is taken from Gendhing Irim-irim,

slendro pathet manyura, first gongan (see Mloyowidodo 1976:I:125), and is fully agreed by native musicians to be in pure manyura.

Pathet sanga

Characteristic of pathet sanga are:

descending melodic contours ending on notes 5, 5̣ and 1 (see S1, S2 and S3);

ascending melodic contours ending on notes 2̣, 2 and 5 (see S1R, S2R and S3R).

As in the case of pathet manyura, if these characteristics are valid, then a series of phrases all of which conclude in one of these ways should be in pathet sanga, as in the following example:

Figure 40

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

There are three phrases:

The first and second phrases are identical, they are basically a descending melodic contour ending on note 5̣. The third phrase is a descending melodic contour ending on note 5̣ as well.

All the phrases in this passage are in pathet sanga, hence the passage as a whole must be ascribed to pathet sanga. In fact it is taken from Ladrang Sriwibawa, slendro pathet sanga, first gongan (see Mloyowidodo 1976:I:160).

Pathet Nem

Characteristic of pathet nem are:

descending melodic contours ending on notes 2̣, 2̣ and 5̣ (see N1, N2 and N3);

ascending melodic contours ending on notes 6̣, 6̣ and 2̣ (see N1R, N2R and N3R).

Thus a series of phrases all ending in any of these ways should be in pathet nem, as in the following example:

Figure 41

<u>. . 2̣ 3̣</u>	<u>6̣ 5̣ 3̣ 2̣</u>	<u>6̣ 6̣ . 1̣</u>	<u>6̣ 5̣ 3̣ 5̣</u>
<u>1̣ 6̣ 5̣ 3̣</u>	<u>6̣ 5̣ 3̣ 5̣</u>	<u>2̣ 3̣ 5̣ 6̣</u>	<u>3̣ 5̣ 3̣ 2̣)</u>

There are four phrases all together:

The first and fourth phrases are basically descending melodic phrases ending on note 2̣.

The second and third phrases are descending melodic contours ending on note 5̣.

All phrases in this passage belong to pathet nem, hence the passage as a whole must be ascribed to pathet nem - see Gendhing Peksibayan, slendro nem (Mloyowidodo 1976:I:25)

Senggrengan

A senggrengan is a free-rhythm introductory passage, the prime function of which is to establish the pathet. It introduces an instrumental piece - a gendhing-rebab - and the senggrengan therefore leads to a buka. Since both senggrengan and buka are played by the rebab it might be thought that the senggrengan would be superfluous, but in practice the rebab-player needs the opportunity of this prelude to explore and establish the pathet for his own benefit before embarking on the

buka (and hence on the gendhing to which it leads). If he is not satisfied, the player can repeat the senggengan so that the pathet can be consolidated before the buka started.

There are six examples of senggengan: one for each pathet in laras slendro and in laras pelog, though the present discussion will deal with senggengan in laras slendro only. A senggengan is an intonation and not a complete piece. There are never more than five principal notes or less than two notes, but these notes may be ornamented and the spaces between them elaborated in a manner which is at the discretion of individual player. Thus, for example, in the senggengan slendro quoted below the large notes are essential, and the small notes are merely examples of kind of decoration which varies from player to player:

Figure 42

Senggengan Slendro Manyura can be:

3 2 . . 7 2 6 . . 7 3 3	or
3 2 . . 7 2 6 . . . 3	or
3 2 2 . . 7 6 . . 7 3 3	etc.

Senggengan Slendro Sanga can be:

5 1 2 7 2 6 1 . 7 5 . 7 2 3 5	or
1 2 7 1 . 7 5 . . 2 3 5	or
6 1 2 . 2 6 1 . 7 5 . 7 2 3 5	etc.

Senggengan Slendro Nem can be:

2, 2 . $\overline{16\ 5\ 3}$. . 2	or
$\overline{3}$ 2 . $\overline{16\ 5\ 3}$. . 2	or
$\overline{3}$ 2 $\overline{12}$ $\overline{16\ 5\ 3}$. . 2	etc.

One of the features of the senggengan should be taken into account in gathering the significance of pathet, namely the essential notes which are felt to have special weight in the melodic context. In Senggengan Slendro Manyura, note 3 is the most significant, because of its function as the final note. Notes 6 and 2 are also felt to have a special weight, but less than note 3. In the Senggengan Slendro Sanga, note 5 is the most significant, and by the same reasoning notes 2 and 1 are also felt to have special weight, though less than note 5. In the Senggengan Slendro Nem, note 2 is the most significant. Another note which is felt to have a special weight but less than 2 is note 2. These observations justify some further generalizations about pathet-indicators:

- descending melodic contours ending on note 3, 6 and 2 are characteristic of pathet manyura;
- descending melodic contours ending on notes 5 and 1, and ascending melodic contour ending on note 2 are characteristic of pathet sanga;
- descending melodic contours ending on notes 2 and 2 are characteristic of pathet nem.

It now becomes possible to draw up a table of pathet characteristics deduced from both thinthingan and from senggengan:

<u>Pathet</u>	<u>Characteristic</u>	<u>Source(s)</u>
Manyura:	descending contour ending on note 3̣	senggrengan
	descending contour ending on note 6̣	thinthingan senggrengan
	descending contour ending on note 2	senggrengan
	descending contour ending on note 3	thinthingan
	descending contour ending on note 6	thinthingan
	ascending contour ending on note 3̣	thinthingan
	ascending contour ending on note 3	thinthingan
	ascending contour ending on note 1	thinthingan
Sanga:	descending contour ending on note 5̣	thinthingan senggrengan
	descending contour ending on note 1	thinthingan senggrengan
	descending contour ending on note 5	thinthingan
	ascending contour ending on note 2̣	thinthingan
	ascending contour ending on note 2	thinthingan senggrengan
	ascending contour ending on note 5	thinthingan
Nem:	descending contour ending on note 2̣	thinthingan senggrengan
	descending contour ending on note 5̣	thinthingan
	descending contour ending on note 2	thinthingan senggrengan
	ascending contour ending on note 6̣	thinthingan
	ascending contour ending on note 6	thinthingan
	ascending contour ending on note 2	thinthingan

From this it becomes clear that a descending contour ending on note 3̣ is characteristic of pathet manyura. Thus formula 1 6̣ 5̣ 3̣ (see p. 94), which has not been allocated yet, now can



be grouped as a member of the pathet manyura family. This new feature of pathet manyura has appeared in the senggengan and does not appear in other pathet.

Figure 43

<u>5̣ 6̣ 5̣ 2̣</u>	<u>5̣ 6̣ 5̣ 3̣</u>	<u>5̣ 6̣ 5̣ 2̣</u>	<u>5̣ 6̣ 5̣ 3̣</u>
<u>5̣ 6̣ 5̣ 2̣</u>	<u>5̣ 6̣ 5̣ 3̣</u>	<u>1̣ 5̣ 6̣ .</u>	<u>1̣ 6̣ 5̣ 3̣</u>
<u>1̣ 5̣ 6̣ .</u>	<u>1̣ 6̣ 5̣ 3̣</u>	<u>1̣ 5̣ 6̣ .</u>	<u>1̣ 6̣ 5̣ 3̣</u>
<u>1̣ 5̣ 6̣ .</u>	<u>1̣ 6̣ 5̣ 3̣</u>	<u>5̣ 6̣ 5̣ 2̣</u>	<u>5̣ 6̣ 5̣ 3̣</u>

Here all the last notes of the even numbered gatra are ulihan points, thus there are eight phrases altogether. Since all phrases are basically descending contours with 3̣ as the final note, the passage as a whole must be in pathet manyura. In fact the gendhing is ladrang Sumirat, slendro pathet manyura (see Mloyowidodo 1976:I:174).

Pathetan wantah

Pathetan (derived from the word pathet) is a generic type, with pathetan wantah as one particular form (others include pathetan jugag, Pathetan ngelik, etc.). In the broad sense, a pathetan is a free-rhythm piece performed by solo singer with instrumental accompaniment, or by instruments alone; in either case the instruments employed are the rebab, gender barung, gambang and suling.

One of its specific uses is, like the thinthingan, to introduce a bawa or celuk and identify its pathet. Altogether there exist six examples: one for each slendro and pelog pathet. However, the pathetan wantah is more than an intonation:

indeed, although rarely performed independently, it can be regarded as a short but complete piece in its own right. An example is the pathetan wantah in pathet manyura, usually called Pathetan Manyura Wantah (for this and Figures 46 and 48, the source is my own performance):

Figure 44a

Vocal part:

- (a) 3 3 3 3 3 3 3 3 3 3 3 3
Meh rahina semubang Hyang Arka kadi netrane
- (b) 3 . . 2 2 2 2 2 2 2 2 1 1 . . 2
Ang - ga rapuh sabdane ku - ki - la
- (c) 3 3
0
- (d) 3 3 3 3 3 3 . 5 6 6
Ring kanigara sa - ke - ter
- (e) 2 1 2 . 3
0
- (f) 3 3 3 3 3 . 2 1 1
Ning kinidungan ning - kang
- (g) 3 . . 2 2 2 2 2 2 1 1 . . 2
Lir wuwusing pini - pan - ca
- (h) 3 . . 2 1 . . 2 1 6
0
- (i) 1 1 1 1 1 1 1 6 6 . 1
Pepetoging a - yam wa - na
- (j) 2 . . 1 2 . 1 6 . 5 . 3
0

Since the pathetan wantah may also be performed as an instrumental piece, the instrumental version should also be taken into account in gathering the features of pathet. Only rebab part will be investigated since melodically it is the clearest of several instruments involved in the pathetan wantah.

The following example is the rebab part of Pathetan Manyura Wantah:

Figure 44b

The rebab part:

(a') 6̣ 12 3 . 3 . 3 35 3
 (b') 3 2 16̣ 12 2 2 2 2 23 2
 (c') 6̣ 6̣12 3 . 3 . 3 . 3 35 3
 (d') 5 6 5 3 3 56 6
 (e') 1̣ . 2̣ 2̣ . 1̣ 6
 (f') 3 2 3 1 2 1 1 1 12 1
 (g') 2 3 3 2 16̣ 12 2 2 2 2 2 23 2
 (h') 3 . . 1 2 1 . 6̣
 (i') 1 . 1 . 1 1 1 1 12 1
 (j') 23 2 . 1 2 1 6̣ 5̣ . . 3̣

Most of the features of pathet manyura which we have gathered from thinthingan and senggengan appear again here in the pathetan wantah:

descending contour ending on note 3̣ appears here in pathetan wantah in lines (j) and (j');

descending contour ending on note 6̣ appears in line (h) and (h');

descending contour ending on note 2, appears in lines (b) and (g) (actually appears also in lines (b') and (g') which are slightly modified but basically are the same);

descending contour ending on note 6, appears in line (e');

ascending contour ending on note 3̣, appears in line (e);

ascending contour ending on note 3, appears in line (a') and (c');

ascending contour ending on note 6, appears in lines (d) and (d').

New features which can be gathered from the pathetan wantah are:

reciting note 3 which occurs in lines (a) and (c);

descending contour ending on note 1 which occurs in lines (f) and (f');

reciting note 1 which occurs in lines (i) and (i').

All musical items which are unambiguous in terms of pathet (the thinthingan, senggengan and pathetan wantah) can be compiled and summarized as follows:

Figure 45

The Features of Pathet Manyura

Contour	Source(s)
MD3 _.	G/P
MD6 _.	T/G/P
MD1	P
MD2	G/P
MD3	T
MD6	T/P
MA3 _.	T/P
MA3	T/P
MA6	T/P
MA1 _.	T
MR3	P
MR1	P

The abbreviations used above (and which will be used in later analyses) have these meanings:

D = descending melodic contour
 D1= descending melodic contour ending on note 1
 A = ascending melodic contour
 R = reciting note
 M = pathet manyura ,

These abbreviations make it possible to draw a distinction amongst features which are common to different pathet such as

the ascending melodic contour ending on note 6 which is found not only in pathet manyura but also in pathet sanga and pathet nem. By using M for pathet manyura, S for pathet sanga and N for pathet nem, unnecessary confusion can be avoided.

T = thinthingan
G = senggengan
P = pathetan wantah

As in pathet manyura, further features of pathet sanga can be discovered by examining Pathetan Sanga Wantah:

Figure 46

Vocal part:

- (a) 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2
Sangsaya dalu a - raras a - byor kang lintang kumedhap
- (b) 2 . 1 1 1 1 1 1 1 1 1 1 1 1 1
Ti- tis sonya tengah wengi lumrang gandaning puspita
- (c) 2 2
0
- (d) 2 2 2 2 2 2 . 3 5 5
Karangwaning pudyani - ra
- (e) 1 6 . 12
0
- (f) 2 2 2 2 2 2 1 6 6
Sang dwijawara bre - nge - ngeng
- (g) 2 . 1 1 1 1 1 1 6 6 . 1
Lir swaraning madu bran - ta
- (h) 2 . . . 1 6 . . 1 6 . 5
0

The rebab part:

- (a') 5 2 261 2 2 2 23 2
- (b') 2 1 1 1 1 12 1
- (c') 2 1 23 2 2 2 2 2 23 2
- (d') 3 5 3 2 3 5 . 5

(e') 6 $\dot{1}$ $\dot{1}$ 6 5

(f') 2 1 2 $\underset{\cdot}{6}$ 1 $\underset{\cdot}{6}$ $\underset{\cdot}{6}$ $\underset{\cdot}{6}$ $\underset{\cdot}{6}$ $\underset{\cdot}{6}$ $\underset{\cdot}{6}$ $\underset{\cdot}{6}$ $\underset{\cdot}{6}$ $\underset{\cdot}{6}$

(g') 2 3 2 1 1 2 $\underset{\cdot}{6}$ 1 1 1 1 1 12 1

(h') 2 1 23 2 $\underset{\cdot}{6}$ 1 $\underset{\cdot}{6}$ $\underset{\cdot}{5}$ $\underset{\cdot}{5}$ $\underset{\cdot}{2}$ 3 $\underset{\cdot}{5}$

The features of pathet sanga which we have gathered from thinthingan, senggrengan and which are also emphasized in this pathetan wantah can be listed as follows:

descending melodic contour ending on note $\underset{\cdot}{5}$, appears in lines (h) and (h');

descending melodic contour ending on note 1, appears in lines (b), (g), (b') and (g');

descending melodic contour ending on note 5, appears in line (e');

ascending melodic contour ending on note $\dot{2}$, appears in line (e);

ascending melodic contour ending on note 2, appears in line (a');

ascending melodic contour ending on note 5, appears in lines (d) and (d').

Additional features of pathet sanga which can be gathered from this pathetan wantah are:

reciting note 2 which occurs in lines (a), (c) and (c');

descending melodic contour ending on note $\underset{\cdot}{6}$ which occurs in lines (f) and (f').

All the features of pathet sanga yielded by the three unambiguous (in terms of pathet) musical situations can be compiled and summarized as follows:

Figure 47

The Features of Pathet Sanga

Contour	Source(s)
SD5 _.	T/G/P
SD6 _.	P
SD1	T/G/P
SD5	T/P
SA5	T/P
SA2	T/P
SA2 _.	T/P
SR2	P

The remaining slendro pathet is pathet nem. In terms of its distinguishing features this pathet is rather extraordinary: Javanese call it aeng (lit., 'unusual'). Some musicians say that pathet nem's characteristic quality lies somewhere between that of pathet manyura and that of pathet sanga. Some musicians say that pathet nem sometimes cannot easily be distinguished from pathet manyura. This is also implicitly stated by Dr. Becker (Becker 1980:86-87). Here is the pathetan wantah of pathet nem, Pathetan Nem Wantah, from which can be deduced further features of the pathet:

Figure 48

Vocal part:

(a) 3 3 3 3 3 2 . 3

Leng-leng ramyaning - kang

(b) 2 3 5 5 5 5 3 . 5

Sa - sangka kumenyar

(c) 6 . . . 5 3 . 5 3 2

0

- (d) 6 6 6 6 6 6 $\dot{1}$ 6 5 5
Mangrengga ruming pu - ri
- (e) $\dot{2}$. . $\dot{1}$. $\dot{2}$ $\dot{1}$. 6
0
- (f) 3 532 2 2 2 2 1 1 2
Mang - kin tanpa si - ring
- (g) 3 5 . 6 3 3 5 3 2 2
Halep ingkang o - mah
- (h) 2 3 5 2 3 5 2 2 2 2 1 $\dot{6}$ $\dot{6}$ 1 . $\dot{6}\dot{5}$
Mas lir murubing la - ngit
- (i) $\dot{6}$ $\dot{6}$
0
- (j) 2 2 2 2 2 1 1 . 2
Tekwan sarwa ma - nik
- (k) 1 . 2 1 $\dot{6}$ $\dot{5}$ $\dot{3}$ $\dot{5}$. $\dot{6}$. $\dot{5}$ 3 . $\dot{2}$
0

The rebab part:

- (a') 3 3 3 3 3 35 3
- (b') 2 35 5 5 5 5 56 5
- (c') 35 3 56 6 5 35 23 2 2 2 2 23 2
- (d') $\dot{6}$. 123 56 6 6 6 $\dot{6}\dot{1}$ 65 5
- (e') 35 3 56 6 $\dot{1}\dot{2}$ $\dot{2}$ $\dot{2}\dot{1}$ 6 53 56 6
- (f') 2 2 2 2 2 23 2
- (g') 35 5 . 6 5 35 23 2
- (h') 23 2 35 23 2 35 2 1 . 21 $\dot{6}$. $\dot{5}$
- (i') $\dot{6}$ $\dot{6}$ $\dot{6}$ $\dot{6}$ $\dot{6}\dot{1}$ $\dot{6}$
- (j') 2 2 2 2 2 2 23 2
- (k) 1 . 1 12 1 23 2 1 $\dot{6}$ $\dot{5}$ $\dot{3}$ $\dot{5}$. $\dot{6}$ $\dot{5}$ $\dot{3}$ $\dot{2}$

These two parts (the vocal part and the rebab part) have no difference in terms of their general melodic direction and the cadential points of their phrases. Most of the phrases are

descending melodic contours except lines (b) and (b'). Features which can be drawn from the pathetan wantah are:

descending melodic contour ending on note 2 (lines (k) and (k'));

descending melodic contour ending on note 5 (lines (h) and (h'));

descending melodic contour ending on note 2 (lines (c), (f), (g), (c') and (g'));

descending melodic contour ending on note 5 (lines (d) and (d'));

descending melodic contour ending on note 6 (lines (e) and (e'));

ascending melodic contour ending on note 5 (lines (b) and (b'));

reciting note 3 (lines (a) and (a'));

reciting note 6 (lines (i) and (i'));

reciting note 2 (lines (j) and (j')).

When one examines the rebab part, there are quite often found ascending melodic figures ending on note 6, as in the first phrase of lines (c'), (d'), (e') and (g'). It seems to me that because of its frequent occurrence this ascending contour can also be regarded as one of the features of pathet nem. Thus the compilation of the features - derived from thinthingan, senggengan and pathetan wantah - is:

Figure 49

The Features of Pathet Nem

Contour	Source(s)
ND ₂	T/G/P
ND ₅	T/P
ND ₂	T/G/P
ND ₅	P

ND6	P
NA2	T
NA5	P
NA6	P
NR3	P
NR2	P
NR6	P

Srepegan

The features which have now been distinguished as characteristic of the three slendro pathet can be checked against another musical category which is always invariable in terms of pathet: the srepegan. A succession of pieces presented as a suite usually consists of a large gendhing followed by several gendhing in smaller forms (see Appendix I) one of which is a strong gendhing. This is usually played immediately before the last piece (a pathetan) in the suite, and is always a piece which has a strong sense of pathet. A slendro suite uses the srepegan. Each pathet in laras slendro has only one srepegan - hence Srepegan Manyura, Srepegan Sanga and Srepegan Nem.

Figure 50

(a) Srepegan Manyura

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

The three melodic phrases here exemplify three of the melodic contours listed on p. 105 as characteristic of pathet manyura: MD1, MA6 and MD2.

(b) Srepegan Sanga

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

This srepegan includes the melodic contours SD1 and SD5 which have already been noted as characteristic of pathet sanga (see p. 108) but the second phrase provides a new feature which can be added to the compilation as SA6.

(c) Srepegan Nem

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

This srepegan includes the melodic contours ND2 and NA5 which have already been found in the features of pathet nem gathered from thinthingan, senggrengan and pathetan wantah but again there is a new feature to be added to the list: ND3 (see the first phrase).

Summary and First Example

To facilitate comparison of the three slendro pathet and for ease of reference in subsequent analyses, the melodic contours which have thus far been distinguished are now assembled in one table:

Figure 51

The features of pathet in laras slendro		
Manyura	Sanga	Nem
---	---	ND2̣
MD3̣	---	---
---	SD5̣	ND5̣
MD6̣	SD6̣	---
MD1	SD1	---
MD2	---	ND2
MD3	---	ND3
---	SD5	ND5
MD6	---	ND6
---	---	NA6̣
---	SA2	NA2
MA3	---	---
---	SA5	NA5
MA6̣	SA6	NA6
MA1̣	---	---
---	SA2̣	---
MA3̣	---	---
---	---	NR6̣
MR1	---	---
---	SR2	NR2
MR3	---	NR3

In practice a significant distinction can be made in each case of shared contour. In pathet manyura, D6̣ often acts as a major terminal point, while in pathet sanga it is usually only an intermediate stage leading to a concluding D5̣, as can be seen in Pathetan Sanga Wantah lines f-g-h (see p. 106). Similarly,

in pathet manyura D1 is usually part of a larger melodic span which ultimately concludes with D₆ or D₃, as can be seen most clearly in Pathetan Manyura Wantah lines f-g-h and i-j (see p. 103) and the same span is also less clearly exemplified in Senggengan Slendro Manyura (p. 99); in pathet sanga, on the other hand, D1 usually leads on to D₅, as shown in Pathetan Sanga Wantah lines g-h (see p. 106) and in Senggengan Slendro Sanga (see p. 99).

Reference has already been made on a number of occasions to the importance of context in the determination of pathet (see p. 84, and passim). The point needs to be emphasized and indeed developed. At the beginning of a gendhing the musicians will already have been acclimatized to a particular pathet by what might be called a 'pathet-establisher' such as the pathetan or senggengan. Thus, for example, if Pathetan Manyura Wantah has been played and the phrase 2 2 . . 2 3 2 1 then follows the musicians will instinctively feel it as pathet manyura (the melodic contour listed above as MD1), although in a different context it could suggest pathet sanga (SD1). The impression of pathet manyura will not be destroyed even if a phrase from another pathet, e.g. 2 2 . . 2 2 3 5 (SA5 or NA5), occurs: it will simply be accepted as something unexpected and something demanding resolution in subsequent phrases.

However, even when a pathet has been firmly established it may be undermined and even superseded by a different pathet: a process which may cautiously be compared to modulation in Western music. An analysis of a specific example is the best way of explaining the matter. The following is the balungan gendhing Lancaran Manyarsewu (in slendro pathet manyura) with tran-

sition leading to Ketawang Bribilgonjol (in slendro pathet sa-nga), with the padhang-ulihan structure also shown:

Figure 52

Lancaran Manyarsewu, slendro pathet manyura,
followed by Ketawang Bribilgonjol, slendro pathet sanga
with their padhang-ulihan structure

Buka:

a) $\begin{array}{c} \dot{1} \quad 6 \quad \dot{1} \quad 6 \quad 5 \cdot (3) \\ | \text{---p---} | \quad | \text{---p---} | \quad | \text{---u---} | \\ | \text{---P---} | \quad | \text{---U---} | \end{array}$

Lancaran:

b) $\begin{array}{c} 5 \cdot 3) \quad 5 \cdot 3) \quad 5 \cdot 3) \quad 6 \cdot (5) \\ | \text{---p---} | \quad | \text{---p---} | \quad | \text{---p---} | \quad | \text{---u---} | \\ | \text{---P---} | \quad | \text{---U---} | \\ | \text{---'p'---} | \end{array}$

c) $\begin{array}{c} 6 \cdot 5) \quad 6 \cdot 5) \quad 6 \cdot 5) \quad 3 \cdot (2) \\ | \text{---p---} | \quad | \text{---p---} | \quad | \text{---p---} | \quad | \text{---u---} | \\ | \text{---P---} | \quad | \text{---U---} | \\ | \text{---'U'---} | \end{array}$

d) $\begin{array}{c} 3 \cdot 2) \quad 3 \cdot 2) \quad 3 \cdot 2) \quad \dot{1} \cdot (6) \\ | \text{---p---} | \quad | \text{---p---} | \quad | \text{---p---} | \quad | \text{---u---} | \\ | \text{---P---} | \quad | \text{---U---} | \\ | \text{---'p'---} | \end{array}$

e) $\begin{array}{c} \dot{1} \cdot 6) \quad \dot{1} \cdot 6) \quad \dot{1} \cdot 6) \quad 5 \cdot (3) \\ | \text{---p---} | \quad | \text{---p---} | \quad | \text{---p---} | \quad | \text{---u---} | \\ | \text{---P---} | \quad | \text{---U---} | \\ | \text{---'U'---} | \end{array}$

f) $\begin{array}{c} 5 \cdot 3) \quad 5 \cdot 3) \quad 5 \cdot 3) \quad 6 \cdot (5) \\ | \text{---p---} | \quad | \text{---p---} | \quad | \text{---p---} | \quad | \text{---u---} | \\ | \text{---P---} | \quad | \text{---U---} | \\ | \text{---'p'---} | \end{array}$

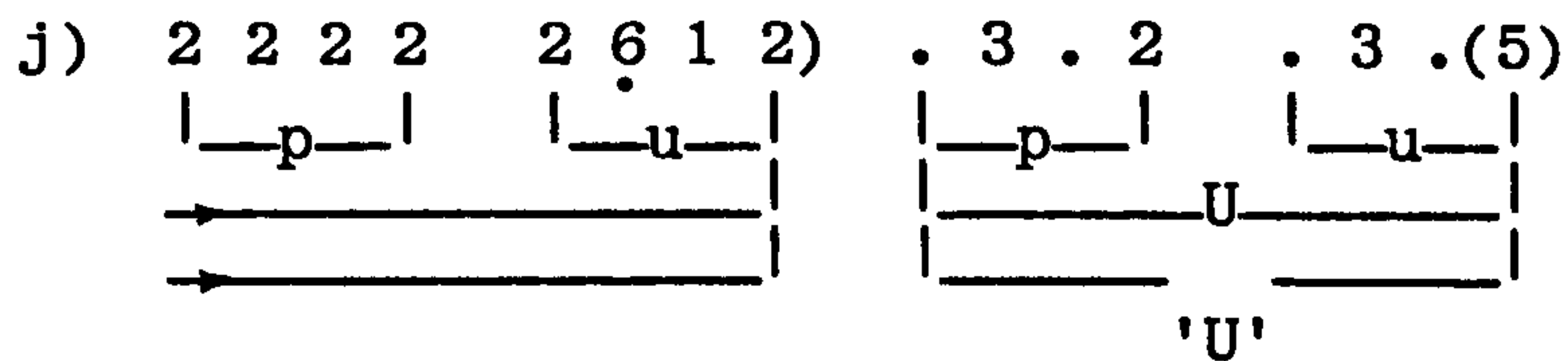
Transition:

g) $\begin{array}{c} 6 \cdot 5) \quad 2 \cdot 1) \quad 2 \cdot 1) \quad 6 \cdot (5) \\ | \text{---p---} | \quad | \text{---u---} | \quad | \text{---p---} | \quad | \text{---u---} | \\ | \text{---P---} | \quad | \text{---U---} | \\ | \text{---'p'---} | \quad | \text{---'U'---} | \end{array}$

h) $\begin{array}{c} 6 \cdot 5) \quad 6 \cdot 5) \quad 6 \cdot 5) \quad 2 \cdot (1) \\ | \text{---p---} | \quad | \text{---p---} | \quad | \text{---p---} | \quad | \text{---u---} | \\ | \text{---P---} | \quad | \text{---U---} | \\ | \text{---'p'---} | \end{array}$

Ketawang:

i) $\begin{array}{c} 1 \quad 1 \quad 1 \quad 1 \quad 1 \quad 6 \quad 2 \quad 1) \quad 2 \cdot 2 \quad 2 \cdot 2) \\ | \text{---p---} | \quad | \text{---u---} | \quad | \text{---p---} | \quad | \text{---p---} | \\ | \text{---P---} | \quad | \text{---P---} | \\ | \text{---'p'---} | \end{array}$



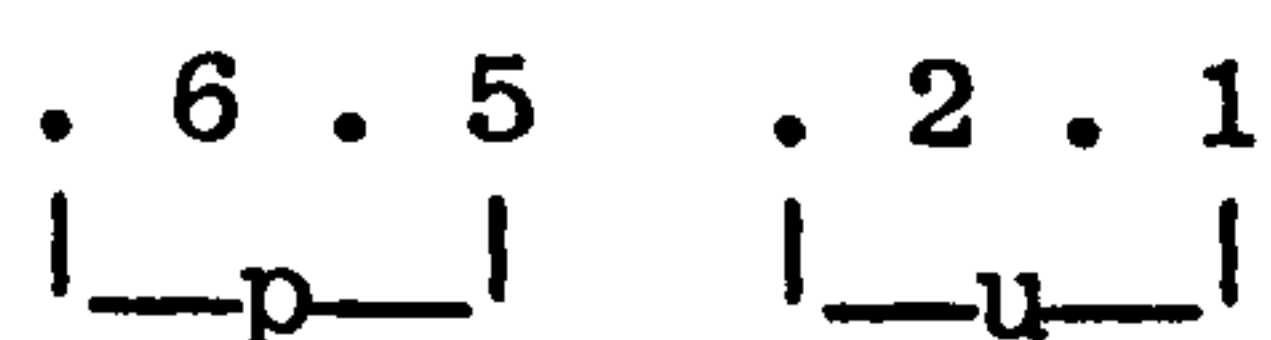
p = lowest level padhang
P = principal level padhang
'P' = highest level padhang

u = lowest level ulihan
U = principal level ulihan
'U' = highest level ulihan

In performance, pathet manyura will have been clearly established by a pathet-establisher (e.g. pathetan wantah). Accordingly the first phrase (line a) which is a descending melodic contour ending on note 3 will be felt as pathet manyura (MD3) and not pathet nem (ND3). The next phrase (line b) can be regarded as either an ascending or a descending contour ending on note 5. Neither of these is characteristic of pathet manyura, but this phrase is not strong enough to destroy the impression of pathet manyura and the melodic phrase is therefore felt as an unfinished melody needing a conclusion. The conclusion comes in the next phrase (line c) which must be classified as MD2 (not, for example, ND2) because the atmosphere of pathet manyura still prevails.

The next phrase (line d) is an ascending contour ending on note 6, which is also compatible with pathet manyura and hence must in this context be classified as MA6, not SA6 or NA6. Similarly the next phrase (line e) is classified as MD3, and not ND3. The phrase in line f is identical with that in line b which is felt as an unfinished melody.

The next two phrases (in line g) are individually both ambiguous in terms of their pathet: the first phrase



can be either pathet manyura (MD1) or pathet sanga (SD1) and the second phrase

. 2 . 1 . 6 . 5
|__p__| |__u__|

can be pathet sanga (SA5) or pathet nem (NA5). Taken together, as a larger padhang-ulihan unit, however, they are clearly in pathet sanga since D1 and A5 both are found amongst the features of that pathet but not amongst those of either pathet manyura or pathet nem.

The phrase-structure of lines h-j is more complex. At the lowest level, line h can be regarded as a single phrase: three padhang units plus an ulihan unit. At the principal level, however, there is a large padhang unit of three gatra followed by an ulihan unit of three gatra - this spills over into line i. Both the lowest level padhang-ulihan structure (the melodic phrase found in line h) and the principal level (line h plus the first two gatra of line i) which are melodic contours ending on note 1, are felt as pathet sanga (SD1) since they occur in a pathet sanga context (see the preceding phrases in line g). Similarly, the remaining phrases (second half of line i plus line j) will also be felt as pathet sanga (SA2 and SA5) instead of pathet nem (NA2 and NA5). By the consecutive use of features characteristic of pathet sanga from line g to the end of the passage the impression of pathet manyura has been destroyed, and pathet sanga takes over.

Analytical Methods

The analytical method just demonstrated provides a reliable basis for understanding of the concept of pathet in laras slendro, and will now be applied to various types of gendhing as

represented by their balungan gendhing, using the symbols listed in Figure 51. As we have seen, there are two essential elements in this analytical process:

- (i) The gendhing must be segmented into its natural melodic units: its padhang-ulihan structure or, in Western terms, its phrase structure. This, it must be stressed again, does not necessarily coincide with metrical divisions such as gatra and kenongan (see Chapter II).
- (ii) The melodic contour of each phrase in the gendhing must be compared with those derived from the pathet-indicators (thinthingan, senggengan and pathetan wantah) as summarized in Figure 51, but always bearing in mind the pathet which has already been established and the melodic context generally.

In practice, it would be unnecessarily cumbersome to show every gendhing with the detailed gloss on the padhang-ulihan structure which was applied to Figure 52. All that required is to indicate:

- (a) the relevant pathet features of each phrase contour; these will be identified by the symbols used in the summary in Figure 51 with identical features in other pathet shown in brackets;
 - (b) pathet-neutral contours, i.e. contours with no particular pathet association: these will be indicated with several dashes (--);
 - (c) non-ulihan points (i.e. even numbered gatra where the melodic phrasing carries over what would normally be an ulihan point); these will be indicated by an asterisk (*).
- As an illustration, Figure 52 could be more briefly repre-

sented thus:

Figure 53

Buka:	a)	$\frac{\dot{.} 1 \ . \ 6 \quad \dot{.} 1 \ . \ 6 \quad . \ 5 \ . (3)}{\text{MD3(ND3)}}$
Lancaran:	b)	$\frac{. \ 5 \ . \ 3) \quad . \ 5 \ . \ 3)^* \quad . \ 5 \ . \ 3) \quad . \ 6 \ . (5)}{(\text{SD5/ND5})}$
	c)	$\frac{. \ 6 \ . \ 5) \quad . \ 6 \ . \ 5)^* \quad . \ 6 \ . \ 5) \quad . \ 3 \ . (2)}{\text{MD2(SD2)}}$
	d)	$\frac{. \ 3 \ . \ 2) \quad . \ 3 \ . \ 2)^* \quad . \ 3 \ . \ 2) \quad \dot{.} 1 \ . (6)}{\text{MA6(SA6/NA6)}}$
	e)	$\frac{\dot{.} 1 \ . \ 6) \quad \dot{.} 1 \ . \ 6)^* \quad \dot{.} 1 \ . \ 6) \quad . \ 5 \ . (3)}{\text{MD3(ND3)}}$
Transition:	f)	$\frac{. \ 5 \ . \ 3) \quad . \ 5 \ . \ 3)^* \quad . \ 5 \ . \ 3) \quad . \ 6 \ . (5)}{(\text{SD5/ND5})}$
	g)	$\frac{. \ 6 \ . \ 5) \quad . \ 2 \ . \ 1) \quad . \ 2 \ . \ 1) \quad . \ 6 \ . (5)}{\text{SD1(MD1) \quad SA5(NA5)}}$
	h)	$\frac{. \ 6 \ . \ 5) \quad . \ 6 \ . \ 5)^* \quad . \ 6 \ . \ 5) \quad . \ 2 \ . (1)}{\text{SD1(MD1)}}$
Ketawang:	i)	$\frac{1 \ 1 \ 1 \ 1 \quad 1 \ \dot{.} 6 \ 2 \ 1) \quad . \ 2 \ . \ 2 \quad . \ 2 \ . \ 2)^*}{\text{SD1(MD1)}}$
	j)	$\frac{2 \ 2 \ 2 \ 2 \quad 2 \ \dot{.} 6 \ 1 \ 2) \quad . \ 3 \ . \ 2 \quad . \ 3 \ . (5)}{\text{SA2(NA2) \quad SA5(NA5)}}$

Before embarking on the detailed analyses one further complication needs to be explained: this concerns the 'reciting balungan, i.e. the balungan gantungan. A balungan gantungan which consists of four rests (. . . .) is used for lengthening the final note of the preceding melodic figure. The other kinds of balungan gantungan are used to introduce a new phrase. These

different uses of balungan gantungan affect the way of phrasing a melodic sentence. The following examples illustrate the difference:

Figure 54

balungan gantungan

(a) 5653 2126 3212 .126 6656 3561 6523

balungan gantungan

(b) 5653 2165 33.6 3561 .11. 1123 6532 .126

Pathet Manyura

Analysis 1

Ladrang Sirenengga, slendro manyura

Buka:

$$\begin{array}{r} \text{a} \quad \begin{array}{ccccccc} \cdot & \cdot & \cdot & 2 & 2 & 1 & \dot{6} & 3 \\ \hline & & & & & & & \end{array} \quad \text{MA3} \end{array}$$

$$\begin{array}{r} \text{b} \quad \begin{array}{ccccccc} 3 & 1 & 3 & 2 & \cdot & 1 & 2(\dot{6}) \\ \hline & & & & & & \end{array} \quad \text{MD}\dot{6}(\text{SD}\dot{6}) \end{array}$$

Ladrangan:

$$\begin{array}{r} \text{c} \quad \begin{array}{ccccccc} 2 & 1 & 2 & \dot{6} & 2 & 3 & 2 & 1) \\ \hline & & & & & & & \end{array} \quad \text{MD1}(\text{SD1}) \end{array}$$

$$\begin{array}{r} \text{d} \quad \begin{array}{ccccccc} 3 & 5 & 3 & 2 & \cdot & 1 & 2 & \dot{6}) \\ \hline & & & & & & & \end{array} \quad \text{MD}\dot{6}(\text{SD}\dot{6}) \end{array}$$

$$\begin{array}{r} \text{e} \quad \begin{array}{ccccccc} 2 & 2 & \cdot & 3 & 5 & 6 & 5 & 3) \\ \hline & & & & & & & \end{array} \quad \text{MA3} \end{array}$$

$$\begin{array}{r} \text{f} \quad \begin{array}{ccccccc} 6 & 5 & 3 & 2 & \cdot & 1 & 2(\dot{6}) \\ \hline & & & & & & \end{array} \quad \text{MD}\dot{6}(\text{SD}\dot{6}) \end{array}$$

$$\begin{array}{r} \text{g} \quad \begin{array}{ccccccc} 2 & 1 & 2 & \dot{6} & 2 & 3 & 2 & 1) \\ \hline & & & & & & & \end{array} \quad \text{MD1}(\text{SD1}) \end{array}$$

$$\begin{array}{r} \text{h} \quad \begin{array}{ccccccc} 3 & 5 & 3 & 2 & \cdot & 1 & 2 & \dot{6}) \\ \hline & & & & & & & \end{array} \quad \text{MD}\dot{6}(\text{SD}\dot{6}) \end{array}$$

$$\begin{array}{r} \text{i} \quad \begin{array}{ccccccc} 3 & 5 & 6 & \dot{1} & 6 & 5 & 3 & 2) \\ \hline & & & & & & & \end{array} \quad \text{MD2}(\text{ND2}) \end{array}$$

$$\begin{array}{r} \text{j} \quad \begin{array}{ccccccc} \dot{1} & \dot{2} & \dot{1} & 6 & 2 & 1 & 2(\dot{6}) \\ \hline & & & & & & \end{array} \quad \text{MD}\dot{6}(\text{SD}\dot{6}) \end{array}$$

$$\begin{array}{r} \text{k} \quad \begin{array}{ccccccc} 3 & 3 & \cdot & \cdot & 6 & 5 & 3 & 2) \\ \hline & & & & & & & \end{array} \quad \text{MD2}(\text{ND2}) \end{array}$$

$$\begin{array}{r} \text{l} \quad \begin{array}{ccccccc} 5 & 3 & 2 & 1 & 3 & 2 & 1 & \dot{6}) \\ \hline & & & & & & & \end{array} \quad \text{MD}\dot{6}(\text{SD}\dot{6}) \end{array}$$

$$\begin{array}{r} \text{m} \quad \begin{array}{ccccccc} 2 & 2 & \cdot & 3 & 5 & 6 & 5 & 3) \\ \hline & & & & & & & \end{array} \quad \text{MA3} \end{array}$$

$$\begin{array}{r} \text{n} \quad \begin{array}{ccccccc} 6 & 5 & 3 & 2 & \cdot & 1 & 2(\dot{6}) \\ \hline & & & & & & \end{array} \quad \text{MD}\dot{6}(\text{SD}\dot{6}) \end{array}$$

Phrase a is basically an ascending melodic contour ending on note 3 which is exclusively a pathet manyura feature (MA3). Phrase b is a descending contour ending on note 6̣ which can be pathet manyura (MD6̣) or pathet sanga (SD6̣). This phrase, however, is felt as pathet manyura for two reasons: (i) it consists of the combination of D2 (3 1 3 2) and D6̣ (. 1 2 6̣), a combination which can be found neither in pathet sanga or pathet nem but only in pathet manyura; (ii) it follows an exclusively pathet manyura phrase (a). Phrase c is a descending melodic contour ending on note 1. It can be either MD1 or SD1, but since the phrase is already in a pathet manyura context it is felt as in pathet manyura (MD1). By the same reasoning phrase d is felt as in pathet manyura (MD6̣) and not in pathet sanga (SD6̣). Phrase e is again an exclusive pathet manyura (MA3). Phrase f not only has a shape similar to that of phrase b but also occurs in a similar melodic context (see phrase b and its melodic context). thus it is pathet manyura (MD6̣). Phrases g and h are identical with c and d which are in pathet manyura. Phrase i is a descending melodic contour ending on note 2 which can be classified as MD2 or ND2 but is more likely to be MD2 since it includes an exclusive pathet manyura feature 3 5 6̣ 1̣ . Phrases j, k and l are felt as pathet manyura since the three have pathet manyura features and occur in pathet manyura context. Phrase m and n are identical to phrases e and f which have been explained. There is no single phrase which weakens the impression of pathet manyura in this gendhing, and hence it can be regarded as pure pathet manyura.

It should be stressed that the conclusion is justified by the internal evidence of the gendhing itself, although in per-

formance pathet manyura would already have been established by a pathet-establisher (such as a senggengan).

The following is an analysis of a gendhing which is also entirely pure in pathet manyura, but its phrasing is less simple. Unlike the previous example, where each even numbered gatra was an ulihan point and the padhang-ulihan structure was therefore regular, the next example contains an even numbered gatra which is not an ulihan point.

Analysis 2

Gendhing Perkututmanggung, slendro manyura
(buka and merong parts only)

Buka:

a $\frac{\cdot \ 6 \ 6 \ \dot{1} \ \ 6 \ 5 \ 2 \ 3}{\text{MD3(ND3)}}$

b $\frac{2 \ 1 \ 2 \ \cdot \ \ 2 \ 1 \ \dot{6} \ \dot{5}^* \ \ \dot{3} \ \dot{3} \ \cdot \ \dot{5} \ \ \dot{6} \ 1 \ 2(1)}{\text{MD1(SD1)}}$

Merong:

c $\frac{\cdot \ 1 \ 1 \ \cdot \ \ 1 \ 1 \ 2 \ 3}{\text{MA3}}$ d $\frac{5 \ 6 \ 5 \ 3 \ \ 2 \ 1 \ 2 \ 1)}{\text{MD1(SD1)}}$

e $\frac{\cdot \ 1 \ 1 \ \cdot \ \ 1 \ 1 \ 2 \ 3}{\text{MA3}}$ f $\frac{5 \ 6 \ 5 \ 3 \ \ 2 \ 1 \ 2 \ 1)}{\text{MD1(SD1)}}$

g $\frac{3 \ 2 \ 1 \ 2 \ \cdot \ 1 \ 2 \ 6}{\text{MA6(NA6/SA6)}}$ h $\frac{3 \ 5 \ 6 \ \dot{1} \ \ 6 \ 5 \ 2 \ 3)}{\text{MD3(ND3)}}$

i $\frac{2 \ 1 \ 2 \ \cdot \ \ 2 \ 1 \ \dot{6} \ \dot{5}^* \ \ \dot{3} \ \dot{3} \ \cdot \ \dot{5} \ \ \dot{6} \ 1 \ 2(1)}{\text{MD1(SD1)}}$

Most of the even gatra in the gendhing are capable of acting as ulihan points except the fourth gatra of the buka (see phrase b) and the fourteenth of the merong (see phrase i). They are identical descending melodic contours followed by a gatra

which starts one step lower with two identical notes (see p. 61 (4)a): the weight of note 5̣ is weakened by the appearance of double 3̣, so the flow of the melody cannot stop until reaching a point which is capable of acting as ulihan point, in this case the end of the sixth gatra in the buka or the end of the sixteenth gatra in the merong part. These circumstances make phrases b and i longer than the others. Thus there are nine phrases altogether.

Phrase a is classified not as ND3 but as MD3 since it consists of a combination of A1̣ (. 6 6 1̣) and D3 (6 5 2 3) which cannot be found amongst the pathet nem features. (Additionally, of course, the impression of pathet manyura is already present because of a preceding pathet establisher; in these analyses we will assume the pathet establisher and mention it only when necessary.) Consequently phrase b is also felt as in pathet manyura MD1 and not SD1. Phrases c and e, which are identical, show an exclusively pathet manyura feature (MA3). Phrase d and f are also identical and are MD1 (not SD1) for two reasons: (i) they are already in a pathet manyura context; (ii) they consist of a combination of D3 (5 6 5 3) and D1 (2 1 2 1) which can be found neither in pathet nem or in pathet sanga but only in pathet manyura. Phrase g is MA6 and not NA6 or SA6 since it is already in a pathet manyura context. Phrase h is similar to the case of phrase a which expresses itself as being pathet manyura (MD3). Finally phrase i is identical to phrase b which is MD1. Again, the gendhing is in pure pathet manyura.

If one goes wrong in analyzing the phrase-structure of a gendhing (e.g. the buka and the fourth kenongan of the merong

section above) one will get lost too in identifying the pathet. Supposing 2 1 2 . 2 1 6̣ 5̣ were to be regarded as a phrase - i.e. if one were to divide the gendhing according the metrical division - it would be a phrase which does not have pathet manyura features: it could be either pathet sanga (SD5) or pathet nem (ND5). With the phrasing correctly understood there is no feeling of any other pathet than pathet manyura.

The two analyses which have been given are both of gendhing which can be said to be in a single pathet throughout. The next analysis, however, will deal with a gendhing - still pathet manyura - which contains phrases of another pathet.

Analysis 3

Gendhing Damarkeli, slendro manyura (buka and merong part only)

Buka:

a $\frac{\cdot \cdot \cdot \dot{3} \cdot \dot{5} \dot{6} \dot{1}}{\text{---}}$

b $\frac{\cdot \dot{1} \cdot \dot{1} \cdot \dot{2} \cdot \dot{3}}{\text{MA3}}$ c $\frac{\cdot \dot{1} \cdot \dot{2} \cdot \dot{1} \cdot (\dot{6})}{\text{MD6(SD6)}}$

Merong:

d $\frac{\cdot \cdot \dot{6} \dot{5} \dot{3} \dot{3} \dot{5} \dot{6}}{\text{NA6}}$ e $\frac{2 \dot{3} \dot{2} \dot{1} \dot{6} \dot{5} \dot{3} \dot{2}}{\text{ND2}}$

f $\frac{\cdot \cdot \dot{2} \dot{3} \dot{6} \dot{5} \dot{3} \dot{2}}{\text{ND2}}$ g $\frac{\dot{5} \dot{3} \dot{2} \dot{3} \dot{5} \dot{6} \dot{1} \dot{6})}{\text{NA6}}$

h $\frac{3 \dot{3} \cdot \cdot \dot{3} \dot{3} \cdot \cdot \cdot^* \dot{3} \dot{3} \cdot \dot{2} \dot{5} \dot{3} \dot{2} \dot{1}}{\text{MD1(SD1)}}$

i $\frac{\cdot \dot{1} \dot{1} \cdot \dot{1} \dot{1} \dot{2} \dot{3}}{\text{MA3}}$ j $\frac{\dot{6} \dot{5} \dot{3} \dot{2} \cdot \dot{1} \dot{2}(\dot{6})}{\text{MD6(SD6)}}$

k $\frac{\dot{6} \dot{6} \cdot \cdot \dot{6} \dot{6} \dot{5} \dot{6}^* \dot{3} \dot{5} \dot{6} \dot{1} \dot{6} \dot{5} \dot{2} \dot{3}}{\text{MD3(ND3)}}$

l	$\frac{\cdot \cdot 3 5 \quad 6 5 3 2}{\text{MD2(ND2)}}$	m	$\frac{\cdot 1 2 \dot{6} \quad 3 5 3 2)}{(\text{SA2/NA2})}$
n	$\frac{5 6 5 3 \quad 2 1 2 \dot{6}}{\text{MD6(SD6)}}$	o	$\frac{3 5 6 \dot{1} \quad 6 5 2 3}{\text{MD3(ND3)}}$
p	$\frac{\cdot \cdot 3 5 \quad 6 5 3 2}{\text{MD2(ND2)}}$	q	$\frac{\cdot 1 2 \dot{6} \quad 3 5 3 2)}{(\text{SA2/ND2})}$
r	$\frac{5 6 5 3 \quad 2 1 \dot{6} \dot{5}^* \quad \dot{3} \dot{3} \cdot \dot{6} \quad \dot{3} \dot{5} \dot{6} 1}{\text{MD1(SD1)}}$		
s	$\frac{\cdot 1 1 \cdot \quad 1 1 2 3}{\text{MA3}}$	t	$\frac{6 5 3 2 \quad \cdot 1 2(\dot{6})}{\text{MD6(SD6)}}$

Note: the form of the gendhing is kethuk 4 kerep in which each kenongan consists of eight gatra. The first, second and third kenongan (phrases d - g) of the first gongan are identical; only the first statement is shown in the notation. The second (phrases n - q) and the third kenongan in the second gongan are also the same, and again only the first statement is shown.

Phrase a is an ascending melodic contour ending on note 1; since this contour is not characteristic of any particular pathet the phrase is pathet-neutral (but pathet manyura has already been introduced by the pathet establisher). Phrase b has an exclusive pathet manyura feature MA3, consequently phrase c - which in isolation could be either a pathet manyura (MD6) or a pathet sanga (SD6) - is felt as pathet manyura (MD6). Phrase d is an ascending melodic contour ending on note 6 which is an exclusive pathet nem feature (NA6). The next two phrases e and f are also exclusively pathet nem (ND2). The last phrase in this kenongan (g) is another exclusive pathet nem feature (NA6). Thus all four phrases in the kenongan (d, e, f and g) are exclusively pathet nem. The impression of pathet manyura is therefore destroyed.

Phrase h - which consists of four gatra (see p. 60 (1)) -

as a whole is basically a descending melodic contour ending on note 1 which can be either pathet manyura (MD1) or pathet sanga (SD1). But if one looks at the phrase more closely one will find pathet manyura is more appropriate since the phrase contains a combination of R3 (the first and second gatra) and D1 (the third and fourth gatra) which can both be found only in the pathet manyura features. The next phrase (i) is an exclusive pathet manyura contour (MA3), consequently phrase j is also felt as being pathet manyura: MD₆ and not SD₆. Phrase k (see p. 60(1)) as a whole can be classified as a descending melodic contour ending on note 3. This could be either pathet manyura (MD3) or pathet nem (ND3) but if one considers the content one will find a combination of A₁ (3 5 6 [•]1) and D3 (6 5 2 3) which cannot be found in pathet nem but only in pathet manyura (MA₁+MD3). Thus the phrase is pathet manyura. Because of the appearance of pathet manyura phrases consecutively (h, i, j and k) the impression of pathet manyura is consolidated again and supersedes that of pathet nem. Phrase l which can be either MD2 or ND2 is felt as pathet manyura since it is in pathet manyura context. Phrase m does not have any pathet manyura feature (SA2 or NA2). Phrase n is felt as MD₆ rather than SD₆ since it contains a combination of D3 (5 6 5 3) and D₆ (2 1 2 ₆), and only pathet manyura includes both features. By the same reasoning phrase o is felt as pathet manyura (MD3) rather than pathet nem (ND3) since it contains the combination A₁+D3 which again can be found only in pathet manyura. Phrase m therefore, will be accepted as pathet manyura: although in itself it is pathet-neutral, it is surrounded by pathet manyura phrases. Phrases p and q are identical to phrases l and m which

have just been explained. The next phrase, r (see p. 61 (4a)), as a whole - an ascending melodic contour ending on note 1 - can be regarded as pathet-neutral since this contour is not a characteristic of any pathet. However, because the phrase is followed by an exclusive pathet manyura phrase (s) - which is MA3 - phrase r is felt as pathet manyura too. The last phrase (t) consequently is felt as pathet manyura (MD6) rather than pathet sanga (SD6).

Although there are found some pathet nem phrases (d, e, f and g) and in fact they change the impression of pathet manyura temporarily, pathet manyura phrases still predominate and as a whole the gendhing is felt as pathet manyura. Most large gendhing are similar to Gendhing Damarkeli in containing pathet changes.

The basic pathet of a gendhing is called by the Javanese pathet babon or more commonly pathet induk (lit., 'mother pathet'). It is the pathet induk which is included in the title of a gendhing, meaning that the particular pathet named is used exclusively in the gendhing, or at least is the most prominent.

So far, two types of manyura gendhing have been introduced: (i) those which consist of melodic phrases in the pathet induk only, and (ii) those which contain melodic phrases in other than the pathet induk but with the majority of their melodic phrases in the pathet induk. The former have been represented in the analyses of Ladrang Sririnengga and Gendhing Perkututmanggung, and the latter have been represented in the analysis of Gendhing Damarkeli. Another type, however, is also found in the pathet manyura gendhing repertoire, a type which is rather unusual in terms of pathet mixtures: gendhing of this kind contain a large

proportion of melodic phrases outside the pathet induk and therefore cannot produce a strong pathet manyura impression; nevertheless pathet manyura is still felt. The following is an example of gendhing of this type.

Analysis 4

Ladrang Moncer, slendro manyura

Buka:	a	$\frac{\cdot \ 2 \ 3 \ 5 \quad 6 \ 5 \ 3 \ 2}{\text{ND2(MD2)}}$	b	$\frac{1 \ \underset{\cdot}{6} \ \underset{\cdot}{5} \ \underset{\cdot}{3} \quad \underset{\cdot}{5} \ \underset{\cdot}{6} \ 1(\underset{\cdot}{6})}{\text{MD}\underset{\cdot}{6}(\text{SD}\underset{\cdot}{6})}$
Ladrangan:	c	$\frac{\underset{\cdot}{5} \ \underset{\cdot}{3} \ 1 \ \underset{\cdot}{6} \quad \underset{\cdot}{5} \ \underset{\cdot}{3} \ 1 \ \underset{\cdot}{6})}{\text{NA}\underset{\cdot}{6}}$	d	$\frac{3 \ 3 \ 2 \ 3 \quad 6 \ 5 \ 3 \ 2)}{\text{ND2(MD2)}}$
	e	$\frac{3 \ 2 \ 3 \ 5 \quad 6 \ 5 \ 3 \ 2)}{\text{ND2(MD2)}}$	f	$\frac{1 \ \underset{\cdot}{6} \ \underset{\cdot}{5} \ \underset{\cdot}{3} \quad \underset{\cdot}{5} \ \underset{\cdot}{6} \ 1(\underset{\cdot}{6})}{\text{MD}\underset{\cdot}{6}(\text{SD}\underset{\cdot}{6})}$
	g	$\frac{\cdot \ \cdot \ 6 \ 3 \quad 5 \ 6 \ \overset{\cdot}{1} \ 6)}{\text{NA6(MA6/SA6)}}$	h	$\frac{3 \ 5 \ 6 \ \overset{\cdot}{1} \quad 6 \ 5 \ 3 \ 2)}{\text{MD2(ND2)}}$
	i	$\frac{3 \ 2 \ 3 \ 5 \quad 6 \ 5 \ 3 \ 2)}{\text{ND2(MD2)}}$	j	$\frac{1 \ \underset{\cdot}{6} \ \underset{\cdot}{5} \ \underset{\cdot}{3} \quad \underset{\cdot}{5} \ \underset{\cdot}{6} \ 1(\underset{\cdot}{6})}{\text{MD}\underset{\cdot}{6}(\text{SD}\underset{\cdot}{6})}$

Phrases a, e and i are basically identical (phrase a is slightly different from the other two by having a rest at the first beat in the first gatra). Each is a descending melodic contour ending on note 2 which can be either MD2 or ND2. ND2 is to be preferred since the contour consists of a combination of A5 and D2 which can be found only amongst the pathet nem features. Phrases b, f and j are identical: a descending melodic contour ending on note $\underset{\cdot}{6}$ which can be either MD $\underset{\cdot}{6}$ or SD $\underset{\cdot}{6}$. MD $\underset{\cdot}{6}$ is the more likely since the phrase includes the melodic contour MD3 ($1 \ \underset{\cdot}{6} \ \underset{\cdot}{5} \ \underset{\cdot}{3}$) which is exclusively a pathet manyura characteristic. Phrase c is exclusive a pathet nem phrase (NA $\underset{\cdot}{6}$). Phrase

d, which can be either MD2 or ND2, will be felt as ND2 since it is preceded by an exclusive pathet nem phrase (c). Phrase g which is an ascending melodic contour ending on note 6 can be either MA6, SA6 or NA6. Pathet sanga (SA6) can immediately be eliminated since the phrase contain D3 (. . 6 3) which cannot be found in this pathet. Of the other two possibilities, pathet nem is the stronger because of the pathet nem context. The impression of pathet manyura in phrase h is stronger than pathet nem since it contains a combination of A1 and D2, a combination which is found only in pathet manyura, thus it is MD2 rather than ND2.

There are two unusual things in this gendhing compared with most pathet manyura gendhing: (i) two different pathet occur side by side (phrases a-b, e-f, g-h and ij; (ii) phrases in pathet nem are longer than those in the pathet induk. The reason that pathet manyura ultimately prevails lies in the fact that its phrases are in relatively stronger positions. It is true that the impression of pathet manyura is weakened by the presence of so large a proportion of pathet nem phrases, nevertheless Javanese musicians regard the latter as mulih gendhing (lit., 'coming home') since they lead to melodic conclusion in pathet manyura. (Another native term ora mulih (lit., 'not coming home'), is given to a type of gendhing which has mixed phrases in different pathet but in which the 'foreign' phrases do not lead to pathet induk phrases. There are very few gendhing of this type in each pathet, and these exceptional gendhing will be discussed at the end of this chapter).

Pathet Sanga

Analysis 5

Ladrang Pangkur, slendro sanga

Buka: a $\frac{. \ 2 \ . \ 1 \quad . \ 2 \ . \ 1^* \quad 2 \ 2 \ 1 \ 1 \quad . \ 6 \ . \ (5)}{SD5(ND5)}$

Ladrangan: b $\frac{2 \ 1 \ 2 \ 6 \quad 2 \ 1 \ 6 \ 5)}{SD5(ND5)}$ c $\frac{6 \ 5 \ 2 \ 1 \quad 3 \ 2 \ 1 \ 6)}{SD6(MD6)}$

d $\frac{2 \ 3 \ 2 \ 1 \quad 5 \ 3 \ 2 \ 1)}{SD1(MD1)}$ e $\frac{3 \ 2 \ 1 \ 6 \quad 2 \ 1 \ 6(5)}{SD5(ND5)}$

The second gatra of the buka cannot act as an ulihan since the first three gatra of this buka are basically a repetition - see p. 61(3) - thus the buka is only a single melodic phrase. This is a descending melodic contour ending on note 5 which can be associated either with pathet sanga (SD5) or pathet nem (ND5). But when one looks at the principal level of padhang ulihan structure:

$\frac{. \ 2 \ . \ 1 \quad . \ 2 \ . \ 1 \quad 2 \ 2 \ 1 \ 1 \quad . \ 6 \ . \ (5)}{P \qquad \qquad \qquad U}$

one will see that the padhang is a descending contour ending on note 1 and the ulihan is a descending melodic contour ending on note 5. Such a combination (D1+D5) cannot be found in any pathet but pathet sanga. Thus the first phrase is in pathet sanga. Phrase b also expresses a strong pathet sanga impression and not pathet nem (ND5) since it consists of a combination of D6 and D5 which can only be found in pathet sanga. Consequently phrase c which has two possibilities (pathet sanga or pathet manyura) is felt as pathet sanga, being already in a pathet sanga context. By the same reasoning, phrase d which can be SD1

or MD1 is also felt as pathet sanga. The last phrase (e) expresses itself as being clearly in pathet sanga for the same reasons as phrase b. All melodic phrases in this gendhing are either unambiguously in pathet sanga or are compatible with it; thus this gendhing as a whole is purely in pathet sanga.

The following is an analysis of a gendhing classified under pathet sanga but which contains some pathet nem phrases which are strong enough to change the pathet induk temporarily. The change is effected by the use of pivot.

Analysis 6

Gendhing Condoro, slendro sanga (buka and merong parts only)

Buka:

a $\frac{\cdot \cdot \cdot \dot{2} \cdot \dot{3} \dot{5} \dot{6}}{\text{NA6}}$

b $\frac{\cdot \dot{6} \cdot 1 \cdot 2 \cdot 1}{\text{---}}$ c $\frac{\cdot 2 \cdot \dot{6} \cdot \dot{3} \cdot (\dot{5})}{\text{ND5(SD5)}}$

Merong:

d $\frac{\cdot \cdot \dot{5} \dot{3} \dot{6} \dot{5} \dot{3} \dot{2}}{\text{ND2}}$ e $\frac{\cdot \cdot \dot{2} \dot{3} \dot{5} \dot{6} \dot{3} \dot{5})}{\text{---}}$

f $\frac{\cdot \cdot \dot{5} \dot{3} \dot{6} \dot{5} \dot{3} \dot{2}}{\text{ND2}}$ g $\frac{\cdot \cdot \dot{2} \dot{3} \dot{5} \dot{6} \dot{3} \dot{5})}{\text{---}}$

h $\frac{\cdot \cdot \dot{5} \dot{3} \dot{6} \dot{5} \dot{3} \dot{2}}{\text{ND2}}$ i $\frac{\cdot \cdot 2 3 1 2 3 2)}{\text{SA2(NA2)}}$

j $\frac{\cdot \cdot 2 3 5 3 2 1}{\text{SD1(MD1)}}$ k $\frac{2 3 2 1 6 5 3(5)}{\text{SA5(NA5)}}$

l $\frac{\cdot \cdot 5 6 \dot{1} 6 5 3}{(\text{MD3/ND3})}$ m $\frac{2 3 2 1 6 5 3 5)}{\text{SA5(NA5)}}$

n $\frac{\cdot \cdot 5 6 \dot{1} 6 5 3}{(\text{MD3/ND3})}$ o $\frac{2 3 2 1 6 5 3 5)}{\text{SA5(NA5)}}$

p	$\frac{2\ 2\ .\ .\ 2\ 3\ 2\ 1}{SD1(MD1)}$	q	$\frac{.\ 1\ 1\ 1\ 6\ 5\ 3\ 5)}{SD5(ND5)}$
r	$\frac{.\ .\ 5\ 3\ 6\ 5\ 3\ 2}{ND2}$	s	$\frac{.\ .\ 2\ 3\ 5\ 6\ 3(5)}{---}$
t	$\frac{.\ .\ 5\ 3\ 6\ 5\ 3\ 2}{ND2}$	u	$\frac{.\ .\ 2\ 3\ 6\ 5\ 3\ 5)}{---}$
v	$\frac{.\ .\ 5\ 3\ 6\ 5\ 3\ 2}{ND2}$	w	$\frac{.\ .\ 2\ 3\ 5\ 6\ 1\ 6)}{NA6/SA6}$
	$\frac{.\ .\ .\ .\ 2\ 3\ 2\ 1^*}{x}$		$\frac{5\ 5\ .\ 6\ 1\ 6\ 5\ 3)^*}{}$
	$\frac{2\ 2\ .\ 3\ 5\ 3\ 2\ 1}{SD1(MD1)}$	y	$\frac{2\ 3\ 2\ 1\ 6\ 5\ 3(5)}{SD5(ND5)}$

The first phrase of the buka (a) is an exclusive pathet nem feature (NA6). Phrase b is A1 which is pathet-neutral but following the pathet nem phrase a is felt as pathet nem too. Similarly phrase c which can be either SD5 or ND5 will be felt as pathet nem as well. Phrases d, f and h are clearly pathet nem (ND2) while phrase e and g (A5) are pathet-neutral and are felt as pathet nem too, since they are in a pathet nem context. Thus pathet nem dominates this section.

The next two phrases (i and j) are ambiguous in terms of pathet and in fact they are used as pivot phrases: Phrase i can be either SA2 or NA2, phrase j can be SD1 or MD1 and phrase k expresses itself as pathet sanga (the combination of D1+A5). This is a very good example of a smooth change of pathet accomplished by a pivotal process: i - SA2/NA2, j - SD1/MD1 and k - SA5(NA5). In phrase i pathet sanga has begun being introduced without ignoring the already-established impression of pathet nem; in phrase j the impression of pathet sanga is introduced

again but this time without *pathet nem*. *Pathet nem* is eliminated here by the appearance of *D1* which cannot be found amongst the *pathet nem* features. On the other hand, *D1* does not have an opportunity to create an impression of *pathet manyura* since there is no support for it. Thus *pathet sanga* begins to be established and is strengthened by phrase k which contains an invariable *pathet sanga* combination. At this point the impression of *pathet nem* has been superseded by that of *pathet sanga*.

The two ambiguous phrases l and n, which are either MD3 or ND3, do not appear consecutively, so neither *pathet manyura* or *pathet nem* can be established and they are accepted as unsettled phrases in *pathet sanga* which are resolved by the *pathet sanga* phrases m and o: these, of course, are identical to phrase k(SA5).

Phrases p and q are already in a *pathet sanga* context, and in fact they have *pathet sanga* features, so they are felt as SD1 and SD5 rather than MD1 and ND5. Without departing from *pathet sanga*, phrase q also introduces the possibility of *pathet nem*. This eases the appearance of phrase r which belongs exclusively to *pathet nem* (ND2). After phrase r the effect of *pathet nem* is strengthened and consolidated until phrase v. These phrases r, s, t, u and v are identical to d, e, f, g and h which have been explained. To go back to the *pathet induk* this time the *gendhing* uses a pivot which is long and complicated phrasing. It starts with the three-gatra phrase w (two gatra lengthened by the use of *balungan gantungan*). This phrase opens the possibility of *pathet sanga* (SA6) without denying the impression of *pathet nem* (NA6). It is followed by another long phrase, x (see pp. 62 (8), 61 (4a)), which is basically *D1*. The emergence

of D1 here eliminates the impression of pathet nem and strengthens that of pathet sanga (SD1). Again pathet manyura is not feasible, being unsupported. The pathet sanga impression is further strengthened by the appearance of phrase y which contains an invariable pathet sanga combination, D1+D5.

Since pathet sanga is dominant at concluding points in this gendhing, the gendhing as a whole is felt as being in pathet sanga and is classified accordingly. Pathet changes of the kind observed in this gendhing are a standard feature of large gendhing.

The next analysis will deal with a gendhing with an unusual content and an unusual final note: Javanese musicians feel it as being in pathet sanga but nevertheless exceptional.

Analysis 7

Gendhing Kalunta, slendro sanga (buka and merong parts only)

Buka:

$$a \quad \frac{\begin{array}{cccc} \cdot & 5 & \dot{1} & 6 \end{array} \quad \begin{array}{cccc} \cdot & 5 & 3 & 2 \end{array}}{(MD2/ND2)}$$

$$b \quad \frac{\begin{array}{cccccc} \cdot & \cdot & 1 & \cdot & \dot{6} & \cdot & 1 & \cdot \end{array}}{\text{---}} \quad c \quad \frac{\begin{array}{cccccc} \dot{5} & \dot{6} & 1 & 2 & \cdot & 1 & 2(\dot{6}) \end{array}}{SA2+SD\dot{6}(NA\dot{6})}$$

Merong:

$$d \quad \frac{\begin{array}{cccccc} \cdot & \cdot & 2 & 1 & \cdot & \dot{6} & \dot{5} & \cdot \end{array}}{SD\dot{5}(ND\dot{5})} \quad e \quad \frac{\begin{array}{cccccc} \dot{5} & \dot{6} & 1 & 2 & \cdot & 1 & \dot{6} & \dot{5} \end{array}}{SD\dot{5}(ND\dot{5})}$$

$$f \quad \frac{\begin{array}{cccccc} 2 & 2 & \cdot & \cdot & 2 & 2 & \cdot & 3^* \end{array} \quad \begin{array}{cccc} 5 & 6 & \cdot & \dot{1} \end{array} \quad \begin{array}{cccc} 5 & 6 & \dot{1} & 6 \end{array}}{SA6(MA6/NA6)}$$

$$g \quad \frac{\begin{array}{cccccc} \cdot 56 & \cdot 56 & \cdot 56 & \dot{1} & 6 \end{array}}{SA6(MA6/NA6)} \quad h \quad \frac{\begin{array}{cccccc} \dot{1} & \dot{1} & 6 & \dot{1} & 6 & 5 & 3 & 5 \end{array}}{SD5(ND5)}$$

$$i \quad \frac{\begin{array}{cccccc} \cdot 35 & \cdot 35 & 6 & 5 & 3 & 2^* \end{array} \quad \begin{array}{cccc} 1 & 1 & \cdot & 2 \end{array} \quad \begin{array}{cccc} 3 & 5 & 3(2) \end{array}}{(MD2/ND2)}$$

$$\begin{array}{l}
 \text{j} \quad \frac{.12 \ .12 \quad .12 \ 3 \ 2^* \quad 1 \ 6 \ 5 \ . \quad 5 \ 6 \ 1 \ 2)}{(SA2/NA2)} \\
 \quad \quad \quad * \\
 \text{k} \quad \frac{.12 \ .12 \quad .12 \ 3 \ 2 \quad 1 \ 6 \ 5 \ . \quad 5 \ 6 \ 1 \ 2)}{(SA2/NA2)} \\
 \text{l} \quad \frac{. \ 3 \ 6 \ 5 \quad . \ . \ . \ .^* \quad 5 \ 5 \ 1 \ 6 \quad . \ 5 \ 3 \ 2)}{(MD2/ND2)} \\
 \text{m} \quad \frac{. \ . \ 1 \ . \quad 6 \ . \ 1 \ .}{\text{---}} \quad \text{n} \quad \frac{5 \ 6 \ 1 \ 2 \quad . \ 1 \ 2(6)}{SA2+SD6(NA6)}
 \end{array}$$

Phrase a is ambiguous in terms of pathet: it can be MD2 or ND2 and is followed by phrase b which is pathet-neutral, so at this stage one is not yet able to decide the pathet from internal information (the pathet establisher, of course, will have introduced pathet sanga). The next phrase c as a whole is an ascending melodic contour ending on note 6 and can therefore be classified as NA6. But it has another possibility: It consists of padhang A2 and ulihan D6, a combination which is not characteristic of pathet nem. The only pathet which is able to produce such a combination is pathet sanga. So phrase c is not really in pathet nem (NA6) but in pathet sanga. It would not be fair to treat this phrase in a special way without examining other contours which have been identified as NA6 in previous analyses:

$$(1) \quad \underline{5 \ 3 \ 1 \ 6} \quad \underline{5 \ 3 \ 1 \ 6}$$

(see Ladrang Moncer, p. 128) this phrase consists of two melodic figures which are ascending contours ending on note 6, so there is no other possibility but NA6.

$$(2) \quad \underline{. \ . \ 6 \ 5} \quad \underline{3 \ 3 \ 5 \ 6}$$

(see Gendhing Damarkeli, p. 124) this phrase consists of two melodic figures D5 as the padhang and A6 as the ulihan.

Both contours are found amongst the pathet nem features. Although the padhang could be in pathet sanga (SD5) the ulihan belongs uniquely to pathet nem (NA6) so the phrase as a whole can be safely classified as NA6.

(3) 5̣ 3̣ 2̣ 3̣ 5̣ 6̣ 1̣ 6̣

(see Gendhing Damarkeli, p.124) this phrase consists of padhang D3 which is found only in pathet manyura and an A6 ulihan found only in pathet nem. It might be regarded as a half pathet manyura and half pathet nem, but since A6 acts as the ulihan the impression of pathet nem is stronger and the phrase as a whole must be classified as NA6.

Let us go back to Gendhing Kalunta, phrase c. Unlike the three circumstances we have discussed, phrase c does not contain A6 but D6 which is incompatible with pathet nem. Therefore it cannot be classified as NA6 but only as pathet sanga, the combination A2+D6 being found only in pathet sanga.

Phrase d is understood as pathet sanga since it contains a combination of D1 and D5 which can be found only in pathet sanga, consequently phrase e which is ambiguous in terms of pathet (either nem or sanga) is felt as pathet sanga because of its context.

Phrase f consists of four gatra since the second gatra cannot act as an ulihan point (see p. 61 (5)); it is an ascending contour ending on note 6, which can be classified as SA6, MA6 or NA6. The strongest impression is of pathet sanga however, since there is found a reciting note 2 which belongs either to pathet sanga or pathet nem, and since the phrase is already in a pathet sanga context, it is SA6. Phrase g is another A6 which is felt as SA6 since it is in association with

pathet sanga, and for the same reason phrase h which can be either pathet sanga (SD5) or pathet nem (ND5) is felt as pathet sanga too.

Phrase i (see p.61 (4a)) is ambiguous in terms of pathet (MD2 or ND2). If we look at it in more detail the phrase may suggest pathet manyura since it contains a short reciting note 1 (MR1), but as there is no other support the impression of pathet manyura cannot be established and the pathet of phrase i is still ambiguous. The next two phrases are identical and are equally characteristic of two pathet (nem and sanga) even if one analyses them in detail since the combination of A2+D5+A2 can be found in both pathet sanga and pathet nem. Since there are no other features to support either pathet sanga or pathet nem, phrases j and k (see p. 63 (9a)) remain ambiguous. Another ambiguous phrase, l (see p. 60 (1)) follows. This time it has a suggestion of pathet nem, but the suggestion cannot be confirmed since there is no analytical support for it. The next phrase is pathet-neutral. Finally the ambiguous phrases are concluded by a pathet sanga phrase (n) which is identical to phrase c (discussed earlier).

Although 50% of the phrases in this gendhing are ambiguous in terms of pathet the conclusions - of the buka and merong - are in pathet sanga. In the case of extended pathet ambiguity as found in this gendhing, the musicians must use their knowledge and experience in determining the pathet. Since they played pathet sanga phrases before and know that the conclusion will be in pathet sanga, they will realize the ambiguous phrases in pathet sanga; accordingly the gendhing is classified under pathet sanga.

In fact this gendhing is regarded as being unusual: it is a distinct rarity in the pathet sanga gendhing repertoire since it is one of only two pieces amongst the 151 pathet sanga gendhing which have gong notes 6 (see Appendix 2). The foregoing discussion provides the answers to my questions in Chapter III (p. 74) arising out of Jaap Kunst's theory of the importance of gong-notes in determining pathet.

So far three types of pathet sanga gendhing have been introduced: (i) Ladrang Pangkur represents those which consist of pathet sanga phrases only, thus gendhing in pure pathet sanga; (ii) Gendhing Condro represents those which contain phrases other than pathet sanga but with the majority of their phrases in pathet sanga; and (iii) Gendhing Kalunta represents both those which contain phrases ambiguous in pathet but which are concluded by pathet sanga phrases, and also those rare gendhing which are untypical in the pathet sanga gendhing repertoire because of their unusual gong-notes.

As in the pathet manyura gendhing repertoire, several gendhing in pathet sanga are regarded as exceptional. These will be grouped into one discussion at the end of this chapter.

Slendro Pathet Nem

In terms of its pathet content, there is no simple gendhing in pathet nem in the sense that there is no gendhing in pathet nem which consists only of phrases in the pathet induk. The simplest examples are those which contain two pathet. Also found are gendhing containing a large proportion of non-pathet induk phrases. The following analysis is an example of the simplest pathet mixture in pathet nem gendhing.

Analysis 8

Ladrang Liwung, slendro nem

Buka:

a $\frac{6 \cdot 1 \cdot 2 \cdot 1 \cdot 6}{NR6}$ b $\frac{6 \cdot 3 \cdot 6 \cdot 5 \cdot 3 \cdot (2)}{ND2}$

Ladrangan:

c $\frac{\cdot 5 \cdot 6 \cdot 3 \cdot 2}{ND2}$ d $\frac{\cdot 5 \cdot 6 \cdot 3 \cdot 2}{ND2}$

e $\frac{\cdot 5 \cdot 6 \cdot 1 \cdot 6}{NA6}$ f $\frac{\cdot 2 \cdot 1 \cdot 2 \cdot (6)}{MD6(SD6)}$

g $\frac{\cdot 6 \cdot 5 \cdot 3 \cdot 2 \cdot 1 \cdot 2 \cdot 6}{MD6(SD6)}$ h $\frac{\cdot 6 \cdot 5 \cdot 3 \cdot 2 \cdot 1 \cdot 2 \cdot (6)}{MD6(SD6)}$

i $\frac{\cdot 3 \cdot 5 \cdot 6 \cdot 5}{---$ j $\frac{\cdot 3 \cdot 5 \cdot 3 \cdot (2)}{ND2}$

The first phrase, a is an ambiguous melody in terms of its direction which can be regarded as a reciting balungan (see p. 44 (f)), thus it is a $NR6$. The next phrases, b, c and d are clearly in pathet nem ($ND2$). Phrase e is an ascending contour ending on note 6, hence $NA6$. This $NA6$ is a little different from the other four we have discussed earlier in this chapter. One may approach this phrase in three ways: first, it can be regarded simply as an ascending melodic contour ending on note 6 - hence $NA6$; second, it can be regarded as two figures $A6$ and $D6$. the latter being ambiguous in terms of pathet (either pathet manyura or pathet sanga) but $A6$ being inescapably pathet nem, so it is fair if the phrase is classified as pathet nem ($NA6$); third, it can be regarded as a figure 5616 (by ignoring the dots which here function to lengthen the value of each note) which is an indirect ascending melodic contour ending on note 6, and again here can be classified as $NA6$.

Phrase f has two possibilities: it can be either pathet manyura MD₆ or pathet sanga SD₆. Phrases g and h are identical and can be related to either pathet manyura feature MD₆ or pathet sanga SD₆, but pathet manyura is the more likely since they contain D3 (. 6 5 3) which cannot be found amongst the pathet sanga features. Consequently phrase f is also felt as pathet manyura.

Phrase i is not characteristic of any pathet, hence pathet-neutral. This phrase is followed by an exclusive pathet nem phrase, j (ND₂), accordingly phrase i is felt as pathet nem too.

Pathet manyura phrases constitute a large proportion of this gendhing, nevertheless pathet nem phrases are in the majority and occupy the opening and finishing sections. Thus, as a whole the gendhing is felt as pathet nem.

The next analysis will deal with a gendhing which contains an even larger proportion (50%) of pathet manyura phrases.

Analysis 9

Ladrang Remeng, slendro nem

Buka:

$$\begin{array}{ll} \text{a} \frac{\cdot \cdot 5 \cdot 6 \cdot 1 \quad 2 \cdot 1 \cdot 6 \cdot 5}{\text{ND}_5(\text{SD}_5)} & \text{b} \frac{\cdot \cdot 1 \cdot 1 \cdot 1 \cdot 1 \quad \cdot 3 \cdot 2 \cdot 1(6)}{\text{ND}_6(\text{MD}_6)} \end{array}$$

Ladrangan:

$$\begin{array}{ll} \text{c} \frac{\cdot \cdot 6 \cdot 6 \cdot \quad 6 \cdot 6 \cdot 5 \cdot 6)}{\text{---}} & \text{d} \frac{\cdot \cdot 1 \cdot 6 \cdot 5 \cdot 3 \quad 2 \cdot 2 \cdot 3 \cdot 2)}{\text{ND}_2(\text{MD}_2)} \end{array}$$

$$\begin{array}{ll} \text{e} \frac{\cdot \cdot 6 \cdot 1 \quad 2 \cdot 2 \cdot 3 \cdot 2)}{\text{NA}_2(\text{SA}_2)} & \text{f} \frac{3 \cdot 2 \cdot 1 \cdot 6 \cdot \quad 5 \cdot 6 \cdot 1(2)}{(\text{MD}_2/\text{ND}_2)} \end{array}$$

$$\begin{array}{ll} \text{g} \frac{3 \cdot 2 \cdot 1 \cdot 6 \quad 5 \cdot 6 \cdot 1 \cdot 2)}{(\text{MD}_2/\text{ND}_2)} & \text{h} \frac{3 \cdot 2 \cdot 1 \cdot 6 \quad 3 \cdot 3 \cdot 5 \cdot 3)}{\text{MD}_6+\text{MR}_3} \end{array}$$

i	$\frac{\cdot \ 3 \ 5 \ 6 \quad \dot{1} \ 6 \ 5 \ 3)}{\text{MR3}}$	j	$\frac{5 \ 6 \ \dot{1} \ 6 \quad 5 \ 3 \ 2(3)}{\text{MD3(ND3)}}$
k	$\frac{6 \ 5 \ 2 \ 1 \quad \dot{6} \ 1 \ 2 \ 3)}{\text{MD3(ND3)}}$	l	$\frac{5 \ 6 \ \dot{1} \ 6 \quad 5 \ 3 \ 2 \ 1)}{\text{MD1(SD1)}}$
m	$\frac{\cdot \ 1 \ 1 \ 1 \quad 2 \ 3 \ 2 \ 1)}{\text{MR1}}$	n	$\frac{3 \ 2 \ 1 \ 2 \quad \cdot \ 1 \ \dot{6}(5)}{\text{ND5(SD5)}}$
o	$\frac{\cdot \ \dot{6} \ 1 \ 2 \quad \cdot \ 1 \ \dot{6} \ \dot{5})}{\text{ND5(SD5)}}$	p	$\frac{\cdot \ \dot{6} \ 1 \ 2 \quad \cdot \ 1 \ \dot{6} \ \dot{5})}{\text{ND5(SD5)}}$
q	$\frac{\cdot \ \dot{6} \ 1 \ 2 \quad \cdot \ 1 \ \dot{6} \ \dot{5})}{\text{ND5(SD5)}}$	r	$\frac{\dot{1} \ \dot{1} \ \cdot \ \cdot \quad \dot{3} \ \dot{2} \ \dot{1}(6)}{\text{ND6(MD6)}}$

The first phrase, a, is more like a descending melodic contour. It has two possibilities of pathet: pathet sanga (SD5) or pathet nem (ND5). The second phrase also has two possibilities: pathet manyura (MD6) or pathet nem (ND6). The two phrases at the highest padhang-ulihan level constitute the combination of D5+D6. Since this combination can be found only in pathet nem the buka as a whole is a pathet nem melodic sentence.¹

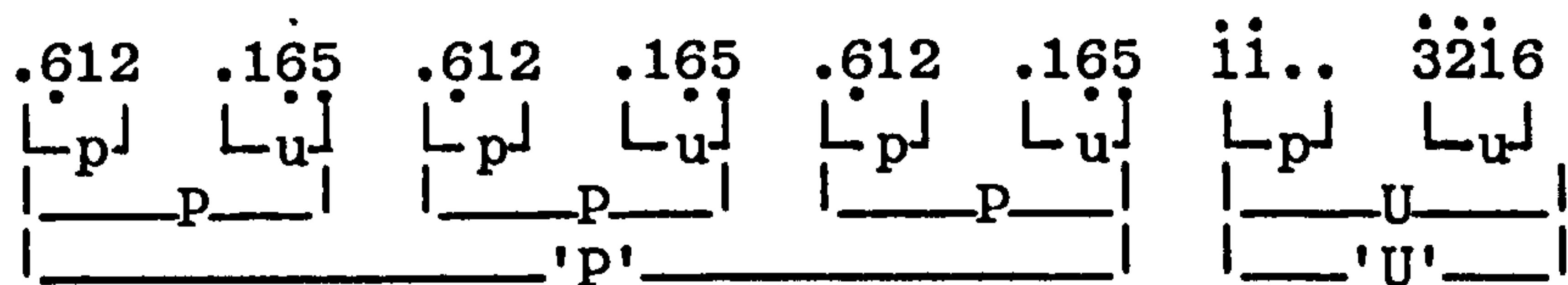
Phrase c is pathet-neutral since it is basically a reciting balungan hence R6 which is not characteristic of any pathet; however here it is felt as pathet nem since it is already in a pathet nem context. Similarly phrase d, which can be either ND2 or MD2, is felt as pathet nem (ND2) too. Phrase e can be pathet nem (NA2) or pathet sanga (SA2) but it will be felt as pathet nem for the same reason which applied to phrases c and d. Phrase f and g are identical. At the lowest level of padhang-ulihan structure each might appear to be in pathet sanga since each consists of the combination D6+A2 which is found only in

pathet sanga. At the next level, however, each phrase can be regarded as a unit: a descending contour ending on note 2, found in both pathet manyura and pathet nem (MD2/ND2) but not in pathet sanga. At the highest level, phrase h acts as the ulihan to phrase g, and at this decisive point in the phrase structure the preceding uncertainties are completely resolved since h consists of a combination D6+R3 which can be found only in pathet manyura.²

The next phrase (i) is ambiguous in terms of direction and is regarded as a reciting balungan - see p. 44 - hence R3, which is an exclusive pathet manyura feature (MR3). The impression of pathet manyura then is gradually confirmed. Consequently phrase j which can be MD3 or ND3 is felt as being in pathet manyura. Phrase k is also in pathet manyura since it contains the combination D1+D3 which can be found only in pathet manyura. Phrase l has two possibilities: pathet manyura (MD1) or pathet sanga (SD1), but since it is in a pathet manyura context the phrase is felt as pathet manyura. Phrase m is ambiguous in terms of its direction, so it is regarded as a reciting balungan, hence R1 which is, again, an exclusive pathet manyura feature (MR1).

Phrase n is ambiguous in terms of pathet: it can be pathet sanga or pathet nem (ND5 or SD5). This phrase is followed by three phrases which are identical and which are also ambiguous i.e. pathet sanga or pathet nem. None of these phrases is compatible with pathet manyura and consequently the impression of pathet manyura is destroyed. Since phrases o, p and q are identical, none of them is able to act as an ulihan phrase at the highest level of padhang-ulihan structure. The three will

form a melodic sentence only when the last phrase (r) is included as the ulihan:



In other words there is a long padhang descending contour ending on note 5 and a descending ulihan contour ending on note 6. Such a combination can be found only in pathet nem, namely ND5+ND6. Furthermore, the contour and context of phrase r are similar to those of phrase b, and accordingly phrase r has the same situation as that of phrase b.

Pathet manyura phrases form a considerable proportion of this gendhing. However, the opening and finishing sections are occupied by phrases in the pathet induk, pathet nem. The gendhing is therefore felt as pathet nem rather than in pathet manyura.

The analyses of Ladrang Liwung and Ladrang Remeng have shown one of the types of gendhing in pathet nem i.e. those in which phrases in pathet nem predominate in both number and importance of position compared to the phrases in pathet manyura; but the phrases in pathet manyura are substantial enough to demonstrate pathet modulation. The following analysis shows another type of pathet nem gendhing.

Analysis 10

Ladrang Gendir, slendro nem

Buka: 3 2 3 . 3 2 [̇]1 6 6 3 6 5 . 3 .(2)
 a MA6/SA6/NA6 b ND2(MD2)

Ladrang: $\begin{array}{cccccccccccccccc} 3 & 1 & 3 & 2 & & 3 & 1 & 3 & 2 &)^* & 3 & 1 & 3 & 2 & & 5 & 6 & 5 & 3 &) \\ \text{c} & \hline & & & & & & & & & \text{MD3/ND3} & & & & & & & & & \end{array}$

$$\text{d} \quad \frac{5 \overset{\cdot}{1} 5 6 \quad 5 2 5 3)}{\text{MD3/ND3}} \quad \text{e} \quad \frac{5 \overset{\cdot}{1} 5 6 \quad 3 1 3(2)}{\text{MD2/ND2}}$$
$$\begin{array}{r} \text{f} \quad \begin{array}{ccccccc} 6 & 6 & . & 3 & & 5 & 6 & \dot{1} & 6) \\ \hline & & & & & & & & \end{array} & \begin{array}{ccccccc} \text{g} \quad \begin{array}{ccccccc} 3 & 2 & 3 & . & & 3 & 2 & \dot{1} & 6) \\ \hline & & & & & & & & \end{array} \\ \text{MA6/SA6/NA6} & \text{MA6/SA6/NA6} \end{array}$$
$$\text{h} \frac{3 \ 2 \ 3 \ . \quad 3 \ 2 \ \dot{1} \ 6)}{\text{MA6/SA6/NA6}} \text{i} \frac{365 \ 365 \ 365321(2)}{\text{ND2(MD2)}}$$

Pathet sanga can be eliminated in a because of the appearance of the melodic figure 3 2 3 . which is not one of the pathet sanga features. The phrase, therefore has only two possibilities: pathet manyura or pathet nem. Phrase b is more likely to be ND2 (the combination of D5+D2 can be provided by pathet nem only) rather than pathet manyura. The direction of the next phrase, c, is not certain but seems to suggest a descending contour rather than a reciting note, consequently it could be either MD2 or ND2. The impression of pathet nem would be strengthened if there were an exclusive pathet nem phrase or phrases, but in this gendhing the ambiguous phrase c is followed by no less than five consecutive phrases which are all also ambiguous in terms of pathet, both pathet nem and pathet manyura being possibilities throughout all five. In this situation the musicians often find difficulty in distinguishing whether the melodic passage is pathet nem or pathet manyura. Fortunately the gendhing is concluded by a phrase, phrase i which is more likely to be pathet nem (ND2) - because of the combination D5+D2 - rather than pathet manyura (MD2).

Although 80% of this gendhing is occupied by ambiguous

phrases - in between pathet nem and pathet manyura - since the conclusion has a suggestion of pathet nem the gendhing is classified as pathet nem. This is an example of a gendhing which does not convey a clear impression of a pathet, and as a matter of fact it is a rarity and very rarely performed.

Another type of pathet nem gendhing is demonstrated in the next analysis.

Analysis 11

Ladrang Sobrang, slendro nem

Buka:

$$\begin{array}{cc} \text{a} & \frac{\cdot \cdot \cdot \cdot \dot{6} \cdot \dot{6} \dot{3} \dot{5} \dot{6}}{\text{NA}\dot{6}} \quad \text{b} \quad \frac{\cdot \dot{5} \dot{3} \dot{2} \cdot \cdot \dot{3} \dot{5}(\dot{6})}{\text{NA}\dot{6}} \end{array}$$

Ladrang:

$$\text{c} \quad \frac{1 \cdot \dot{6} \dot{5} \dot{3} \cdot \dot{2} \dot{3} \dot{5} \dot{6})}{(\text{MD}\dot{3}) \quad \text{NA}\dot{6}} \quad \text{d} \quad \frac{1 \cdot \dot{6} \dot{5} \dot{3} \cdot \dot{2} \dot{3} \dot{5} \dot{6})}{(\text{MD}\dot{3}) \quad \text{NA}\dot{6}}$$

$$\text{e} \quad \frac{1 \cdot \dot{6} \dot{5} \dot{3} \cdot \dot{2} \dot{3} \dot{5} \dot{6})}{(\text{MD}\dot{3}) \quad \text{NA}\dot{6}} \quad \text{f} \quad \frac{2 \ 2 \cdot \cdot \cdot \ 2 \ 3 \ 2(1)}{\text{SD1}(\text{MD1})}$$

$$\text{g} \quad \frac{\cdot \cdot \ 1 \ 2 \quad 3 \ 5 \ 6 \ 5)}{\text{SA5}(\text{NA5})} \quad \text{h} \quad \frac{\dot{1} \ 6 \ 5 \ 6 \cdot \cdot \ 5 \ 3 \ 1 \ 2)}{\text{ND2/MD2}}$$

$$\text{i} \quad \frac{\cdot \cdot \dot{6} \ 1 \cdot \quad 1 \ 3 \ 1 \ 2)}{\text{SA2}(\text{NA2})} \quad \text{j} \quad \frac{5 \ 3 \ 2 \ 1 \cdot \cdot \dot{6} \dot{5} \ 3(\dot{5})}{\text{SD}\dot{5}(\text{ND}\dot{5})}$$

$$\text{k} \quad \frac{\cdot \cdot \dot{5} \dot{6} \cdot \cdot \ 1 \ 2 \ 3 \ 2)}{\text{SA2}(\text{NA2})} \quad \text{l} \quad \frac{\cdot \ 2 \ 1 \dot{6} \cdot \dot{5} \dot{6} \ 1 \ 2)}{\text{SA2}(\text{NA2})}$$

$$\text{m} \quad \frac{\cdot \cdot \dot{1} \ 6 \cdot \cdot \cdot \cdot \ 5 \ 6)^* \dot{1} \dot{1} \cdot \cdot \cdot \cdot \ 5 \ 6 \dot{1}(6)}{\text{MA6}(\text{SA6/NA6})}$$

$$\text{n} \quad \frac{\cdot \cdot \cdot \cdot \cdot \cdot \ 6 \ 6 \ 5 \ 6)^* \dot{1} \dot{1} \ 6 \dot{1} \cdot \cdot \ 6 \ 5 \ 2 \ 3)}{\text{MD3}(\text{ND3})}$$

$$\text{o} \quad \frac{\cdot \ 3 \ 5 \ 6 \cdot \cdot \dot{1} \ 6 \ 5 \ 3)}{\text{MD3}(\text{ND3})} \quad \text{p} \quad \frac{2 \ 1 \dot{6} \dot{5} \cdot \cdot \ 1 \ 2 \ 1(\dot{6})}{(\text{MD}\dot{6}/\text{SD}\dot{6})}$$

The buka is clearly in pathet nem since both its phrases express the exclusive pathet nem feature NA6, and the exclusive ND2 appears in the third figure .532. The next phrases, c, d and e will technically be regarded as MD6 or SD6. But in fact one cannot simply ignore the strong pathet nem figure 2356 which consecutively occupies three ulihan. So, pathet nem is strongly felt in this section. When one looks at the lowest level of padhang-ulihan structure

$$\begin{array}{cc} \underline{1 \ 6 \ 5 \ 3} & \underline{2 \ 3 \ 5 \ 6} \\ p & u \end{array}$$

one will immediately eliminate pathet sanga since the two components of these phrases, namely D3 and A6, cannot be found amongst the pathet sanga features. Pathet manyura in these three phrases is felt to be weaker than pathet nem since the manyura figure 1653 occurs as padhang. If one looks at the highest level of padhang-ulihan structure

$$\begin{array}{cccccc} \underline{1653} & \underline{2356} & \underline{1653} & \underline{2356} & \underline{1653} & \underline{2356} & \underline{22..} & \underline{2321} \\ 'P'(D6) & & & & & & 'U'(D1) & \end{array}$$

the pathet will be ambiguous - pathet manyura or sanga - since the melodic sentence consists of padhang D6 and ulihan D1, both of which can be found in either pathet manyura or pathet sanga. Thus the first consideration seems the appropriate one: the three identical phrases c, d and e are pathet nem.

The next phrase, f, is in pathet sanga, since it contains a reciting note which can be found in the pathet sanga features only; similarly the combination of SR2 and SD1 occurs only in pathet sanga. Consequently phrase g which can be SA5 or NA5 is felt as SA5 - pathet sanga - thus the impression of pathet sanga is established at this stage. But it is immediately

weakened by the appearance of phrase h which is characteristic not /pathet sanga but of pathet manyura or pathet nem. Phrase j implies pathet sanga rather than pathet nem since it contains D1 which is not found amongst the pathet nem features. Consequently, phrase i which strictly is also pathet-ambiguous (sanga or nem) suggests pathet sanga. The impression of pathet sanga is maintained until the end of phrase l.

Phrase m is essentially A6 - a feature which exists in all three pathet and can therefore act as a pivot. Here it implies pathet manyura rather than pathet nem or sanga since it contains MA¹₁ which can be found only in pathet manyura. Phrase n starts from the figure 6 6 5 6 since the reciting gatra is the lengthening note of the last note of phrase m - see p. 119. Again this phrase is more suggestive of pathet manyura than of pathet nem because of the combination of A¹₁ (¹ i ¹ i 6 ¹ i) plus D3 (6 5 2 3) which can be found only in pathet manyura. The impression of pathet manyura persists until the end of phrase o. Phrase p is characteristic of pathet sanga rather than pathet manyura since it contains D₅ which cannot be found amongst the pathet manyura features. However, when the ladrang is repeated, pathet nem (phrases c, d and e) will dominate again, so the impression of pathet manyura in phrase p in this particular context is felt to be in between pathet sanga and pathet nem. Ladrang Sobrang is an example of a type of pathet nem gendhing which consists of pathet nem, pathet sanga, pathet-ambiguous and pathet manyura phrases.

Further examination of the foregoing analyses of pathet manyura and pathet sanga gendhing suggests that when a gendhing contains pathet changes, the changes seem to follow certain

patterns, i.e. pathet manyura to pathet nem (see Gendhing Damar-keli and Ladrang Moncer) and pathet sanga to pathet nem (see Gendhing Condro). But there is never a change from pathet manyura to pathet sanga or vice-versa.

Apart from isolated and exceptional cases the conclusions can be seen to be valid for the slendro gendhing repertoire generally. Nevertheless, as we have seen in Ladrang Sobrang, pathet manyura phrases and pathet sanga phrases may occur in the same gendhing (see phrases k-l-m) yet without giving a general impression of either pathet manyura or pathet sanga. What happens is that the two in combination suggest a different pathet altogether: pathet nem. In Ladrang Sobrang, pathet nem phrases occupy small parts of the gendhing (the buka and the first three phrases) while the other parts are occupied by pathet sanga and pathet manyura phrases, but the musicians do not feel the gendhing as being in either pathet sanga or pathet manyura. The presence of these two pathet together weakens both and leads to the impression of another pathet, pathet nem.

Let us look back at Ladrang Remeng, especially around phrases b and r which are similar in their contour and context. If these were interpreted as pathet manyura since they contain R1 there would be a mixture of pathet manyura and pathet sanga. One should remember that the phrases preceding phrases b and r are also compatible with pathet sanga. The mixture of pathet manyura and pathet sanga phrases also occurs if one regards phrases f and g as being in pathet sanga (the combination of D₆+A₂), and these phrases are of course in direct contact with phrase h which has a strong pathet manyura impression as a result of the combination D₆+R₃. The result of the mixture is,

as we have seen in Ladrang Sobrang, the emergence of pathet nem as the prevailing pathet. It seems that pathet nem phrases are mixable with either pathet manyura or pathet sanga phrases, but pathet manyura and pathet sanga phrases are not mixable. Where they appear to co-exist the impression of both is weakened and another pathet, pathet nem, will be consolidated if an impression of this pathet has been already given (as in Ladrang Sobrang).

Exceptions

The repertoire includes - although with only very few examples - some gendhing in pathet manyura and pathet sanga which are regarded by Javanese musicians as exceptional in terms of pathet because in spite of the fact that they are traditionally classified under a particular pathet the impression of the pathet is nevertheless unclear and musicians find difficulty in performing them. However, the Javanese have never contradicted their ancestors' categorizations directly, for example by changing the pathet label or by deleting the music from the repertoire. They have their own ways - which are more musical - of resolving the paradoxes as we will see later. This kind of gendhing may be represented by Gendhing Okrak-okrak:

Analysis 12

Gendhing Okrak-okrak, slendro manyura
(buka and merong parts only)

Buka:

a	. 2 356	. 6 . 6*	5 3 5 2	. 3 . (5)
	NA5(SA5)			

Merong: $\begin{array}{cccccccc} & \cdot & & & & & & \\ \text{b} & 1 & 6 & 5 & 6 & 5 & 3 & 2 & 3 \\ & \hline & \text{ND3(MD3)} & & & & & & \end{array}$ $\begin{array}{cccccccc} & & & & & & & \\ \text{c} & 6 & 5 & 3 & 2 & 3 & 5 & 6 & 5 \\ & \hline & \text{ND5(SD5)} & & & & & & \end{array}$

$$\begin{array}{c}
 \begin{array}{cc}
 \begin{array}{c} \cdot \\ \underline{1 \ 6 \ 5 \ 6 \quad 5 \ 3 \ 2 \ 3} \\ \text{ND3(MD3)} \end{array} & \begin{array}{c} \underline{6 \ 5 \ 3 \ 5 \quad 3 \ 2 \ 1 \ 2)} \\ \text{ND2(MD2)} \end{array} \\
 \text{d} & \text{e}
 \end{array} \\
 \\
 \begin{array}{c} \underline{\cdot \ 6 \ 2 \cdot \quad \cdot \ 6 \ 2 \cdot \ 6^* \quad 2 \ 1 \ 2 \ 3 \quad 2 \ 1 \ 2 \ 1)} \\ \text{(---) MA3+MD1} \end{array} \\
 \text{f} \\
 \\
 \begin{array}{cc}
 \begin{array}{c} \underline{\cdot \cdot \ 1 \ 2 \quad 3 \ 2 \ 1 \ 6} \\ \text{MD6(SD6)} \end{array} & \begin{array}{c} \underline{3 \ 3 \ 5 \ 2 \quad 3 \ 5 \ 6(5)} \\ \text{NA5(SA5)} \end{array} \\
 \text{g} & \text{h}
 \end{array}
 \end{array}$$

Phrase a as a whole is an ascending melodic contour ending on note 5; thus it can be associated with either pathet sanga (SA5) or pathet nem (NA5). However, when one looks at its structure in more detail pathet nem is found stronger than pathet sanga. The phrase consists of three melodic figures:

. 2 356 . 6 . 6 (MA6/SA6/NA6)

5 3 5 2 (MD2/ND2)

. 3 . 5 (NA5/SA5)

Pathet nem features are found in all three figures and thus the buka suggests pathet nem rather than pathet sanga.

Pathet nem and pathet manyura are implied equally in phrases b and d, which are identical (the combination D6+D3 can be found in both pathet). Since phrase b follows a phrase inclined to pathet nem it itself implies pathet nem rather than pathet manyura. Phrase c is a descending contour ending on note 5 which can be ND5 or SD5. When one looks at the highest level of padhang-ulihan structure (phrase b is the padhang and c is the ulihan) there will be seen a combination of contours D3+D5 which can be found only in pathet nem. Phrase e must be attributed to pathet nem (ND2) rather than pathet manyura (MD2) because of the combination of contours D5+D2 which again can be found only in pathet nem; consequently phrase d - which is

identical to phrase b - is felt as pathet nem too.

Phrase f would be classified as pathet-neutral if one were looking only at the broad structure, since it is an ascending contour ending on note 1 which is not characteristic of any pathet. But an analysis of the principal level of padhang ulihan structure shows that the phrase consists of an ascending contour padhang A3 (. 6 2 . 6 2 . 6* 2 1 2 3) and a descending ulihan D1 (2 1 2 1). Such a combination of contours can be found only in pathet manyura, consequently phrase g which can be either MD6 or SD6 is also pathet manyura (MD6). The last phrase, h, is more likely to be in pathet nem because of the combination of D2+A5 which can only be found in the pathet nem features. Thus most phrases in the gendhing are in pathet nem, or at least are strongly disposed towards pathet nem. So why is the gendhing classified as slendro pathet manyura? Nobody knows the answer.

Javanese musicians, as a matter of fact, are aware that the gendhing cannot be a pathet manyura gendhing. But they also feel that the gendhing is not strong enough in expressing another pathet, say, pathet nem: in this respect it is similar to Ladrang Gendir discussed earlier in this chapter. Unlike Ladrang Liwung which possesses some exclusive pathet nem phrases, unlike Ladrang Remeng which expresses pathet nem through the mixture of pathet manyura and pathet sanga (see pp. 140-143 and 148), and unlike Ladrang Sobrang which has features of both Ladrang Liwung and Ladrang Remeng, Gendhing Okrak-okrak is ambiguous in term of pathet.

Traditionally Gendhing Okrak-okrak is classified as a gendhing rebab (see Mloyowidodo 1976:I:118) where all of the embel-

lishing instruments must take part in the performance. Since the pathet is not clear the embellishing instruments will find difficulty in realizing it. The Javanese way of avoiding both the practical problem and the denial of the gendhing as being pathet manyura is by never performing it as a gendhing rebab but only as gendhing bonang (see Lokananta cassette recording ACD.050 side A). Gendhing bonang do not employ most of the embellishing instruments except the bonang barung and bonang penerus. The two bonang are faced with problems of pathet-interpretation only when they play in imbal and sekar techniques (lit., 'interlocking' and 'flowering'). In gendhing bonang these techniques are not used (i.e. there are no cengkok) and thus problems concerning pathet do not arise.

In the slendro pathet sanga repertoire, this kind of gendhing is represented by Gendhing Bondhet.

Analysis 13

Gendhing Bondhet, slendro sanga (buka and merong part only)

Buka:

a $\frac{\cdot \cdot \cdot \underset{\cdot}{6} \cdot 1 2 3^* \cdot 5 5 \cdot 6 6 5 6}{\text{MA6/SA6/NA6}}$

b $\frac{2 \underset{\cdot}{6} 1 2 \cdot 1 \underset{\cdot}{6}(5)}{\text{SD5/ND5}}$

Merong:

c $\frac{\cdot \cdot \underset{\cdot}{5} \underset{\cdot}{3} \underset{\cdot}{6} \underset{\cdot}{5} \underset{\cdot}{3} \underset{\cdot}{5}}{\text{---}}$ d $\frac{\underset{\cdot}{2} \underset{\cdot}{2} \cdot \underset{\cdot}{3} \underset{\cdot}{5} \underset{\cdot}{6} \underset{\cdot}{3} \underset{\cdot}{5})}{\text{---}}$

e $\frac{\cdot \cdot \underset{\cdot}{5} \underset{\cdot}{3} \underset{\cdot}{6} \underset{\cdot}{5} \underset{\cdot}{3} \underset{\cdot}{5}}{\text{---}}$ f $\frac{\underset{\cdot}{2} \underset{\cdot}{2} \cdot \underset{\cdot}{3} \underset{\cdot}{5} \underset{\cdot}{6} \underset{\cdot}{3} \underset{\cdot}{5})}{\text{---}}$

g $\frac{\cdot \cdot \underset{\cdot}{6} \cdot \underset{\cdot}{6} \underset{\cdot}{6} \underset{\cdot}{5} \underset{\cdot}{6}}{\text{MA6/SA6/NA6}}$ h $\frac{3 5 6 \underset{\cdot}{1} \underset{\cdot}{6} 5 2 3)}{\text{MD3(ND3)}}$

$$\begin{array}{c}
 \begin{array}{cc}
 \begin{array}{c} \text{i} \end{array} \begin{array}{c} \overline{\cdot \ 3 \ 3 \ 3 \quad 5 \ 6 \ 5 \ 3} \\ \text{MR3/NR3} \end{array} & \begin{array}{c} \text{j} \end{array} \begin{array}{c} \overline{2 \ 3 \ 5 \ 3 \quad 2 \ 1 \ \dot{6}(5)} \\ \text{SD5/ND5} \end{array} \\
 \\
 \begin{array}{c} \text{k} \end{array} \begin{array}{c} \overline{2 \ 2 \ . \ . \quad 2 \ 2 \ . \ 3^* \quad 5 \ 6 \ 5 \ 3 \quad 2 \ 1 \ \dot{6}(5)} \\ \text{SD5/ND5} \end{array}
 \end{array}$$

From the first phrase in the buka part until phrase g in the merong no particular pathet clearly emerges. This section can be either in pathet sanga or in pathet nem since it consists of six phrases which are pathet-neutral (i.e. phrases a and g which can be related to all three pathet, and phrases c, d, e and f which have no pathet association) and one (phrase b) which in pathet ambiguous.

Pathet manyura appears in the next phrase as a result of the combination of A1+D3 (thus MD3, and not ND3), and this is followed by another pathet manyura phrase, i, which is regarded as a reciting balungan 3, thus MR3 or NR3. Since it follows phrase h, which is unequivocally in pathet manyura, it is felt as pathet manyura (MR3). The impression of pathet manyura, however, disappears as a result of the appearance of phrases j and k which are certainly not characteristic of pathet manyura. At first glance they could be interpreted as either SD5 or ND5, but when one looks more closely

$$\begin{array}{c}
 \begin{array}{cc}
 \begin{array}{c} \overline{\text{p}} \\ 2 \ 3 \ 5 \ 3 \\ \overline{\text{A3}} \end{array} & \begin{array}{c} \overline{\text{u}} \\ 2 \ 1 \ 6 \ 5 \\ \overline{\text{D5}} \end{array} \\
 \text{j}
 \end{array} \\
 \\
 \begin{array}{c}
 \begin{array}{ccc}
 \begin{array}{c} \overline{\text{p}} \\ 2 \ 2 \ . \ . \\ \overline{\text{A3}} \end{array} & \begin{array}{c} \overline{\text{p}} \\ 2 \ 2 \ . \ 3^* \\ \overline{\text{A3}} \end{array} & \begin{array}{c} \overline{\text{p}} \\ 5 \ 6 \ 5 \ 3 \\ \overline{\text{A3}} \end{array} & \begin{array}{c} \overline{\text{u}} \\ 2 \ 1 \ 6 \ 5 \\ \overline{\text{D5}} \end{array} \\
 \text{k}
 \end{array}
 \end{array}$$

they will be seen to consist of padhang A3 and ulihan D5. Such a combination cannot be found in any one pathet. The only possibility is a mixture of pathet manyura (MA3) and pathet

sanga (SD5) which, as we have seen earlier in this chapter, produces an impression of pathet nem.

Thus as a whole the gendhing could be classified under pathet nem, and indeed Jogyanese musicians do so classify it, although in Solo it is still included in the pathet sanga repertoire. Either in pathet sanga or in pathet nem this kind of melodic structure results in a rather unpleasant musical atmosphere. To avoid this problem this gendhing is usually performed in laras pelog rather than in laras slendro. There are only a few gendhing of this kind, for example Gendhing Onang-onang and Gendhing Bontit which also have almost never been performed in laras slendro, but only in laras pelog. These will be discussed further in Chapter V which deals with pathet in laras pelog.

Conclusion

Summarizing the discussion and analyses of pathet manyura, sanga and nem, one may arrive at a clearer picture of the concept of pathet in general and of each pathet in particular:

1. Pathet - at least in laras slendro - is a quality of melody produced by certain combinations of phrase-contours.
2. The phrase-contours appropriate to pathet manyura are MD3, MD6, MD1, MD2, MD3, MD6, MA3, MA6, MA1, MA3, MR1 and MR3.
3. The phrase contours appropriate to pathet sanga are SD5, SD6, SD1, SD5, SA2, SA5, SA6, SA2 and SR2.
4. The phrase-contours appropriate to pathet nem are ND2, ND5, ND2, ND3, ND5, ND6, NA6, NA2, NA5, NA6, NR6, NR2 and NR3.
5. A single contour by itself may not establish a pathet unless it is preceded and/or followed by phrases of the same pathet.

6. A gendhing will be felt as pathet manyura when (a) it consists of melodic phrases in pathet manyura only, or (b) it contains phrases other than pathet manyura which are strong enough to establish their pathet but nevertheless pathet manyura phrases are in the majority, or (c) it contains a large proportion of phrases other than pathet manyura which nevertheless lead to concluding phrases in pathet manyura.
7. A gendhing will be felt as pathet sanga (a) when it consists of phrases in pathet sanga only, or (b) when it contains phrases other than pathet sanga which are strong enough to establish their pathet temporarily but nevertheless pathet sanga phrases are in the majority, or (c) when it contains a large proportion of phrases which are ambiguous in pathet, but with the conclusions of the gendhing in pathet sanga.
8. A gendhing will be felt as pathet nem (a) when pathet nem phrases are in the majority and occupy the conclusion, or (b) the conclusion(s) are phrases in pathet nem, although most of the phrases in the gendhing are ambiguous in terms of pathet, or (c) the pathet nem phrases occupy a part which is relatively large although the rest of phrases are a mixture of pathet sanga, pathet manyura and pathet-ambiguous phrases.
9. There is no pathet nem gendhing which consists of phrases in pathet nem only.
10. When a gendhing contains pathet changes, the changes seem to follow a certain pattern: pathet manyura to pathet nem and vice-versa, or pathet sanga to pathet nem and vice-

versa. There is never a change from pathet manyura to pathet sanga or vice-versa.

11. The occurrence of pathet sanga and pathet manyura as a combination will suggest a different pathet altogether: pathet nem.
12. Gendhing which are regarded as exceptional (those which are ambiguous in terms of pathet) in the performing practice are often treated in special ways; e.g. they are played as gendhing bonang or in laras pelog.

NOTES TO CHAPTER IV

1. Another interpretation, however, may regard phrase b as in pathet manyura since it contains $R\overset{\cdot}{1}$. This possibility is discussed later in this chapter.
2. Another interpretation is to regard phrases f and g as in pathet sanga since the two phrases consist of the combination of $D\overset{\cdot}{6}+A2$. This is also discussed later in this chapter.

CHAPTER V

PATHET IN LARAS PELOG

Pelog Pathet in Practice

The Javanese commonly distinguish three pathet in laras pelog, namely pelog pathet lima, pelog pathet nem and pelog pathet barang.¹ This notion is reflected in the Javanese traditional classification which includes pelog gendhing in three pathet mentioned. Javanese who know a little about gamelan music will be able to distinguish a gendhing in pelog pathet barang from gendhing in either of the other two pathet, but they are usually unable to detect the difference between gendhing in pelog pathet lima and in pelog pathet nem. Normally, of course, this is not a problem for trained musicians.

I would suggest that the word 'pathet' in the phrase pelog pathet barang has a different meaning from that in the phrases pelog pathet lima and pelog pathet nem. The former means simply a scale, implying no more than that every melody or a gendhing which uses the pelog barang sub-scale, whatever its melodic structure, may be classified under pelog pathet barang. The word 'pathet' in pelog pathet lima and pelog pathet nem, however, seems to have a meaning similar to that used in the slendro pathet (slendro pathet manyura etc.).

Musicians recognise not only two pathet in the pelog bem sub-scale (see Chapter I and II): pelog pathet lima and pelog pathet nem, but another pathet as well, referred to as pelog

pathet manyura or pelog pathet nyamat. In the traditional classification, gendhing which are felt to be in pelog pathet manyura are usually classified as pelog pathet nem. These three pathet in the pelog bem sub-scale can be distinguished by their melodic structure. As in laras slendro, the melodic structure may then produce an impression of a particular pathet which leads the musicians to choose the appropriate cengkok.

Cengkok in Laras Pelog

In laras pelog the terms cengkok manyura, cengkok sanga and cengkok nem are commonly used amongst Javanese musicians but never cengkok lima or cengkok barang. Cengkok manyura, sanga and nem are cengkok which are based upon those used in slendro pathet manyura, pathet sanga and pathet nem. Indeed most Javanese musicians consider the cengkok in laras pelog to be borrowed from those in laras slendro (Martopangrawit 1975:I:9-10) and that laras pelog itself does not have its own cengkok. For this reason musicians think that slendro is older than pelog. If pelog had developed before or alongside slendro, we would expect special cengkok for melodic figures ending on note 4 and 7. In practice a melodic figure ending on note 4 (whether in pelog bem or in pelog barang) is always realized by using a slendro note 3 cengkok; melodic figures ending on note 7 are always realized by using a slendro note 1 cengkok played in the pelog barang sub-scale. Since the slendro pathet and their cengkok have been transferred to laras pelog, one would expect there to be three pathet (manyura, sanga and nem) in each sub-scale, although they have changed their names or are not given names.

The Traditional Classification and Theories of Pathet in Laras Pelog Versus the Actual Practice of the Music

Most previous theories of pathet in laras pelog have relied on the traditional classification of pelog pathet. The theorists have also assumed that the meaning of term pathet in laras pelog is the same as that in laras slendro. This has led to the notion that laras pelog has only three pathet: pelog pathet lima, pelog pathet nem and pelog pathet barang, and theorists have been blinkered by this misconception.

Kunst, although mentioning 'pelog pathet manyura' as a fourth pathet in pelog (Kunst 1973:I:88), investigated only the three pathet of the traditional classification. Hood also investigated only the three traditional pathet by using his cadential types and gong-note method (Hood 1954:143-219). Becker uses her three interlocking factors: melodic pattern, the pitch level of the pattern and the position of that pattern in gendhing for investigating the same three traditional pathet in laras pelog (Becker 1980:88). Sindoesawarno also advocated only the three traditional pathet. According to him, pathet nem is similar to slendro pathet nem, pelog pathet lima is similar to slendro pathet sanga, and pelog pathet barang is similar to slendro pathet manyura, since each pair of pathet have the same dasar and dhong (Sindoesawarno 1955:14-26)

In actual practice, however, within pelog pathet barang (more appropriately called the pelog barang sub-scale) can be found two different pathet: that which is similar in its features to slendro pathet sanga, and that which is similar in its features to slendro pathet manyura. Unfortunately these two

pathet in the pelog barang sub-scale do not have traditional names. The following evidence may support the above statement.

Gendhing Bandhiloni, pelog pathet barang, in terms of its melodic structure, and hence of the cengkok which are used for realizing it, exhibits many of the characteristics of slendro pathet sanga gendhing. Furthermore in performance this gendhing is usually followed by a ladrang called Ladrang Eling-eling which originally derived from a slendro pathet sanga gendhing. In laras slendro this ladrang usually follows Gendhing Renyep, slendro pathet sanga. A large gendhing is usually followed by several smaller gendhing, and the consecutive gendhing are always in the same pathet. So the pathet of Gendhing Bandhiloni must be the same as that of Ladrang Eling-eling which in laras slendro is classified under pathet sanga (see Appendix III).

On the other hand, there are also some gendhing in pelog pathet barang which have features similar to those of gendhing in slendro pathet manyura. For instance Gendhing Prawanpupur, pelog pathet barang, is almost identical to Gendhing Malarsih, slendro pathet manyura. The only difference between these two gendhing is that Gendhing Prawanpupur is played in the pelog barang sub-scale and Gendhing Malarsih is played in laras slendro (see Appendix III).

It is clear that there are at least two pathet within the so-called 'pelog pathet barang'. These circumstances occur also in the pelog bem sub-scale, as will become clear later in the gendhing analyses. Thus the investigation of pathet in laras pelog cannot rely merely on the formal Javanese traditional pathet classification, but must be based on the actual practice of the music. Hopefully the following discussion of pelog

gendhing as they are realized in practice will clarify the actual workings of pathet in laras pelog in relation to the traditional Javanese classification.

Slendro Gendhing in Laras Pelog

All slendro gendhing can easily be performed in laras pelog without any problem, but not the other way around.² There are two different reasons for playing slendro gendhing in the laras pelog: First, there are several gendhing in laras slendro which are very popular amongst the musicians and listeners, such as Gendhing Gambirsawit, slendro pathet sanga, Ladrang Pangkur, slendro pathet sanga, Gendhing Perkututmanggung, slendro pathet manyura and many others. Because of their popularity, these gendhing are performed not only in laras slendro but also in laras pelog. These gendhing are equally successful in both laras. Second, there are several slendro gendhing which musicians find unpleasant to play in laras slendro, because they contain melodic phrases with unusual proportions and structure of pathet mixture, which give the musicians difficulties in realizing them. Such gendhing are Gendhing Onang-onang, Gendhing Bondhet, and Gendhing Bontit, all of which are traditionally classified under slendro pathet sanga. Because of peculiarities of pathet mixture, these gendhing are less successful in laras slendro. This may be because musicians are now unable to perform them properly - perhaps we Javanese musicians have already lost the valuable special cengkok for realizing gendhing of this kind - or perhaps it is because our tastes nowadays are different from those of the past. When these gendhing are performed in laras pelog, musicians are able to realize them easily, and the result is not only much more successful than in

laras slendro but they are considered amongst the best pelog gendhing. In fact these gendhing are almost always played in laras pelog nowadays.

From this discussion two questions now arise: "Why does Gendhing Onang-onang (and other gendhing of the same type) sound disordered in laras slendro but become a great gendhing in laras pelog?" "Why can all slendro gendhing be performed in the laras pelog, but not the other way around?" It seems to me that the answers lie in the pathet structure of the melodic phrases and in their proportions. I am inclined to believe that laras pelog is more tolerant in accepting pathet mixtures, whereas laras slendro tends to accept phrases only in a single pathet or in certain specific pathet mixtures.

Pathet mixture in slendro gendhing is usually limited to a few characteristic types and usually needs a pivot to connect the phrases of different pathet (see Gendhing Damarkeli in Chapter IV). Gendhing Bondhet - and other similar gendhing - seems to go against this normal pattern. Not only in its pathet mixture unusual, but also its melodic combinations produce an uncertain pathet. These circumstances are not readily accepted in laras slendro, whereas as we shall see, in laras pelog they cause no difficulty and are even characteristic.

Pathet in laras pelog is one of the most unpopular areas amongst theorists on this subject. Most deal with pathet in laras slendro more than in laras pelog, or just simply avoid the latter. In discussing each pathet in this laras, however, I will quote several important points from theorists who have dealt with this matter.

We have determined the characteristics of each pathet in

laras slendro, and have also established methods for doing so. It seems to me that the content of each pathet in laras pelog may initially be explored by treating it in the same ways as those of the slendro pathet.

Pelog Pathet Barang

Becker states that this pathet is the easiest of all pathet to identify visually and aurally, because of the use of note 7 (Becker 1980:88). I agree with this statement, although the term 'pathet' here refers more to mere scale-structure rather than to the more subtle considerations exemplified in the slendro pathet (analyzed in Chapter IV). However, she also states that in this pathet patterns ending on notes 2 and 6 are stressed, moreover she recognizes a pelog pathet barang pattern which does not include note 7 namely - 6 2 3 [e.g. 5 6 2 3]. In drawing attention to these features she is of course drawing closer to the fuller significance of 'pathet'.

Kunst mentions that pelog pathet barang is usually placed in opposition to pelog bem (Kunst 1973:I:74). He also states that the distinction between pelog pathet barang and pelog bem is apparent to Western ears. According to him pelog barang is heard as (Western scale) AB $\flat$ C-EF, while pelog bem is D $\flat$ E $\flat$ F-AB $\flat$. Here again the meaning of pathet in pelog pathet barang is scale. He notes that his gong-note theory does not quite work here in laras pelog. He says that his investigation concerning Javanese pelog gendhing gives a negative result (Kunst 1973:I:78-79). According to his survey the most common notes for gong-notes in pelog pathet barang are 5, 2 and 6, while note 3 - which is the dasar of this pathet according to his theory -

does not appear to a significant extent. His comment concerning pelog pathet barang is:

In the case of patet barang, however, the matter is different. . . . it is possible that there are other scales (with other dasars, and actually, therefore, belonging to other patets) sailing under the flag of patet barang (with dada [3] as dasar) - it being therefore advisable not to speak of patet barang, but, instead, of pelog barang. (Kunst 1973:I:86)

Thus Kunst here is in agreement with the suggestion made earlier in this chapter, namely that the word pathet in this context might be better omitted. I would put it even more strongly: the (word) word 'pathet' in the traditional 'pelog pathet barang' means simply scale, and within this scale - as in other scales in the music - are found several real pathet.

Hood and Sindoesawarno confidently state that pathet barang like other pathet has a dasar (note 3), first gong note (note 6), and second gong-note (note 2) - identical to those of slendro pathet manyura (Hood 1954:197,218; Sindoesawarno 1955:15). Hood, however, follows another of Kunst's ideas and states that there are three kinds of scale level within pelog pathet barang (Kunst 1973:I:93-95; Hood 1955:145-146, 197):

- (a) The principal scale consists of notes 7, 6, 5, 3 and 2; notes 4 and 1 may be used as auxiliary notes.
- (b) The high auxiliary scale which is called gulu-miring,³ consists of notes 7, 6, 4, 3 and 2; notes 5 and 1 may be used as auxiliary.
- (c) The low auxiliary scale which is called pelog manyura,⁴ consists of notes 6, 5, 3, 2 and 1: notes 7 and 4 are used as auxiliary notes.

This idea, however, is not familiar at all to the Javanese.

All the above statements from the theorists concerning

pelog pathet barang are, of course, based on the data of the actual practice of the music, or are based on verbal information from native musicians. However, the theorists' conclusions from these facts sometimes, maybe often, differ from what the native musicians think or feel. I believe that a discussions of these two differing viewpoints of the same phenomena will lead to a deeper understanding.

'Important' Notes in Pelog Pathet Barang

Kunst, Hood, Sindoesawarno and Becker think that notes 6 and 2 have a special role in this pathet. Kunst and Hood state that 6 is the first gong-note and 2 is the second gong-note. Sindoesawarno is of a similar opinion: he says that note 6 is the dhong (the most 'important' note) and 2 is the dhung (the second most 'important' note). Although Becker's theory is based on a different approach, the result concerning the 'important' notes in this pathet is the same. She says that patterns ending on note 6 and 2 are stressed. In other words the two notes are important as cadential points in this pathet.⁵

Indeed, most gendhing classified under pelog pathet barang use notes 6 or 2 at their cadential points. However, there are many pelog barang gendhing which do not employ these two notes although they are clearly felt as pelog pathet barang. If the above theories are right, those gendhing which do not employ notes 6 and 2 at their cadential points should consequently be regarded as exceptions. Some examples of such gendhing would be Ladrang Sumirat, Uga-uga, Kagokliwung, Gagaksetra, Enggar-enggar, Pritneba, Ondhe-ondhe etc. (see Mloyowidodo 1976:II:190, 192, 194, 196, 197, 206, 207). Similar examples are to be found in the larger forms such as Gendhing Wedhikengser and Gendhing

Siring (see Mloyowidodo 1976:II:105-108). None of these gendhing, however, is regarded as exceptional; on the contrary, in the musicians' ears they are all one hundred per cent pelog barang gendhing.

As a matter of fact, many musicians do think that the two notes 6 and 2 have a special role in this pathet. The reason they are led to this opinion is that these two notes are felt to have a special weight in most of the gendhing in this pathet. But when they are presented with the gendhing listed above (for instance Ladrang Kagokliwung, which employs note 5 for all its cadential points, and Ladrang Sumirat which uses note 3 for its cadential points - see Appendix 2) the musicians change their minds and state that in terms of note roles there are several kinds of pelog barang gendhing.

I have mentioned in the preceding chapter that the context in which a passage occurs is an important aspect of establishing its pathet. The context also affects the weighting of particular notes; thus the two (melodic context and important notes) are interdependant components which together convey the impression of a particular pathet.

If a group of gendhing in pelog barang were to have notes 6 and 2 as important notes while another group had note 5 as the important note and yet another group has note 3 as the important note, it would mean that there are three different kinds of melodic context which make those particular notes become important in each group. In other words there would be three pathet within 'pelog pathet barang'. How many pathet there actually are in pelog barang will become clear later in the analyses of the pelog barang gendhing.

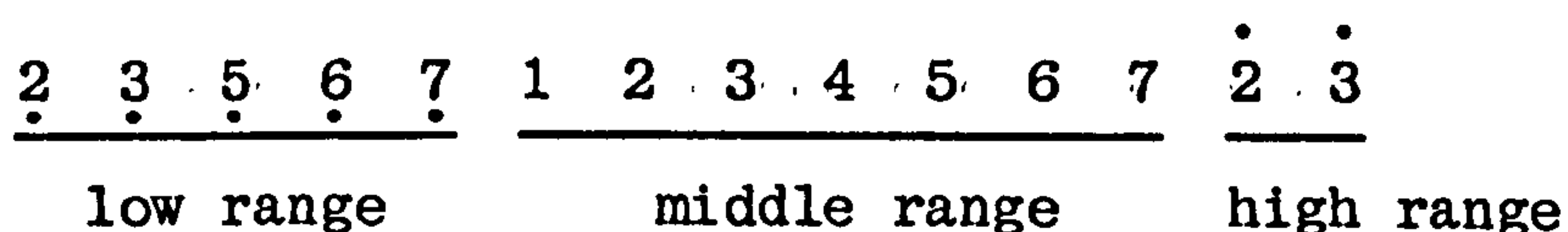
The suspicion that pelog barang is not a pathet but a scale becomes stronger now. For this reason, for the time being I will use the term pelog barang instead of pelog pathet barang.

Notes used in Pelog Barang

Kunst and Hood state that there are three levels of scale in pelog barang (as has been mentioned earlier in this chapter): the principal scale, the high auxiliary scale and the low auxiliary scale. Kunst discovered these three scales appear to relate to the circle of fifths theory, so the principal scale is at the centre, the high auxiliary scale lying a fifth above the principal, and the low auxiliary scale lying a fifth below the principal (Kunst 1973:I:95). In actual practice, however, things are different.

Based on an investigation of 136 pelog barang gendhing (almost the entire corpus in the Surakarta style), several points emerge concerning the notes which are used as follows: gendhing in pelog employ fourteen notes which cover about two and an half octaves:

Figure 54



The gendhing never use notes 1 and 4 in the low and high ranges, only in the middle range. On the rare occasions note 1 is used, it is always in conjunction with notes 2-3-5, never 2-3-4 or 2-4-5.⁶ When note 1 is used, note 3 is never used in direct conjunction with note 4. When note 7̣ or 7̣̣ is used instead of note 1, notes 3 and 4 may be used in conjunction, but not

notes 4 and 5. It can be concluded that pelog barang actually includes three distinct gapped scales:

Figure 55

1-2-3	--- the first alternative
2-3-5-6-7-2-3-5-6-7-2-3	--- the most common scale
2-3-4	--- the second alternative

Although these scales might appear to correspond to those given by Kunst and Hood, the distinction between them does not lie in the theoretical relationship of the interval of a fifth but in the way in which the auxiliary notes are used melodically in practice.

61% of gendhing in pelog barang employ only the 'most common' scale, 32% employ a mixture of the 'most common' and the second alternative with the 'most common' scale predominating, 4% employ the 'most common' scale with a small amount using the second and also the first alternative scales, and finally 3% employ mainly the 'most common' scale with a small amount of the first alternative. There is not a single pelog barang gendhing which derives purely from either the first or the second alternative scale.

Pathet Analyses in Pelog Barang

If we begin making the assumption that an impression of a pathet in laras pelog can be constructed by melodic combinations as in laras slendro, it will be found that there are three pathet within pelog barang. However, this assumption will have to be tested. The analyses use the method we have established in Chapter IV. Because notes 4 and 5, and also 7 and 1 are interchangeable, some modifications of the features of each pa-

thet (manyura, sanga and nem) are necessary:

Figure 56

The (assumed) features of pelog pathet barang

Manyura	Sanga	Nem
---	---	ND2
MD3	---	---
---	SD5	ND5
MD6	SD6	---
MD1/MD7	SD1/SD7	---
MD2	---	ND2
MD3	---	ND3
---	SD5/SD4	ND5/ND4
MD6	---	ND6
---	---	NA6
---	SA2	NA2
MA3	---	---
---	SA5/SA4	NA5/NA4
MA6	SA6	NA6
MA7	---	---
---	SA2	---
MA3	---	---
---	---	NR6
MR1/MR7	---	---
---	SR2	NR2
MR3	---	NR3

Analysis 14

Ladrang Sawunggaling, pelog barang

Buka:

a $\frac{2 \ 3 \ 5 \ . \ 5 \ 7 \ 5 \ 6}{\text{NA6}}$ b $\frac{7 \ 7 \ 2 \ 7 \ . \ 6 \ 5 \ 3(5)}{\text{SD5(ND5)}}$

Ladrangan:

c $\frac{2 \ 3 \ 5 \ . \ 5 \ 7 \ 5 \ 6)}{\text{NA6}}$ d $\frac{2 \ 3 \ 5 \ . \ 5 \ 7 \ 5 \ 6)}{\text{NA6}}$

e $\frac{2 \ 3 \ 5 \ . \ 5 \ 7 \ 5 \ 6)}{\text{NA6}}$ f $\frac{7 \ 7 \ 2 \ 7 \ . \ 6 \ 5 \ 3(5)}{\text{SD5(ND5)}}$

g $\frac{2 \ 2 \ . \ . \ . \ 2 \ 3 \ 2 \ 7)}{\text{SD7(MD7)}}$ h $\frac{3 \ 2 \ 7 \ 6 \ . \ 2 \ 3 \ 2 \ 7)}{\text{SD7(MD7)}}$

i $\frac{3 \ 2 \ 7 \ 6 \ . \ 2 \ 3 \ 2 \ 7)}{\text{SD7(MD7)}}$ j $\frac{. \ 6 \ 2 \ 7 \ . \ 6 \ 5 \ 3(5)}{\text{SD5(ND5)}}$

Phrases a, c, d and e are identical and are exclusively pathet nem (NA6). Phrases b and f can be either SD5 or ND5, but the phrases contain D7 which is not characteristic of pathet nem, thus these phrases are in pathet sanga (SD5). Phrase g can be SD7 or MD7 but it is more likely to be SD7 since the phrase contains R2 which cannot be found in pathet manyura features. Phrases h and i, which are identical, could imply both pathet manyura (MD7) and pathet sanga (SD7) equally, but since these phrases are in a pathet sanga context the impression of SD7 prevails. Consequently the last phrase, j, which could be SD5 or ND5, is felt as SD5.

Pathet sanga phrases are in the majority in this gendhing and occupy most of the ulihan positions, thus if this gendhing were in laras slendro, it would be felt and accordingly classified as a pathet sanga gendhing.

Analysis 15

Ladrang Sapujagad, pelog barang

Buka:

$$\begin{array}{cc} \text{a} & \frac{\cdot \ 2 \ 2 \ 3 \quad \cdot \ 5 \ 3 \ 2}{\text{ND}2} \quad \text{b} \quad \frac{6 \ 6 \ 7 \ 6 \quad 2 \ 3 \ 5(6)}{\text{NA}6} \end{array}$$

Ladrangan:

$$\text{c} \quad \frac{7 \ 5 \ 7 \ 6 \quad 2 \ 3 \ 5 \ 6)}{\text{NA}6(\text{SD}6/\text{MD}6)} \quad \text{d} \quad \frac{7 \ 5 \ 7 \ 6 \quad 2 \ 3 \ 5 \ 6)}{\text{NA}6(\text{SD}6/\text{MD}6)}$$

$$\text{e} \quad \frac{7 \ 5 \ 7 \ 6 \quad 2 \ 3 \ 5 \ 6)}{\text{NA}6(\text{SD}6/\text{MD}6)} \quad \text{f} \quad \frac{5 \ 5 \ 6 \ 3 \quad 6 \ 5 \ 3(2)}{\text{ND}2}$$

$$\text{g} \quad \frac{5 \ 6 \ 5 \ 3 \quad 6 \ 5 \ 3 \ 2)}{\text{ND}2} \quad \text{h} \quad \frac{5 \ 6 \ 5 \ 3 \quad 6 \ 5 \ 3 \ 2)}{\text{ND}2}$$

$$\text{i} \quad \frac{5 \ 6 \ 5 \ 3 \quad 6 \ 5 \ 3 \ 2)}{\text{ND}2} \quad \text{j} \quad \frac{6 \ 6 \ 7 \ 6 \quad 2 \ 3 \ 5(6)}{\text{NA}6}$$

The buka is clearly in pathet nem: phrase a can be identified as ND2 and phrase b is NA6. Phrases c, d and e are identical. They contain D6 which can be SD6 or MD6, but the D6 in is in padhang position while the ulihan is unambiguous (NA6), so these phrases are in pathet nem. Phrases f, g, h and i are identical and all can be classified as ND2, another exclusive pathet nem feature. The last phrase is even stronger in expressing the impression of pathet nem since the phrase consists of the combination of two exclusive pathet nem features (NR6+NA6). If the gendhing were in laras slendro it would be felt as in pathet nem.

Analysis 16

Ketawang Mijil Sulastru, pelog barang

Buka:

$$\text{a} \quad \frac{6 \ 7 \ 2 \ 3 \quad \cdot \ 2 \ 7}{\text{MA}3+\text{MD}7(\text{SD}7)} \quad \text{b} \quad \frac{\cdot \ 3 \ 2 \quad \cdot \ 7 \ 6)}{\text{MD}6(\text{SD}6)}$$

Ketawang:

$$\begin{array}{ll}
 \text{c} \frac{\cdot 2 \cdot 3 \cdot \cdot 2 \cdot 7)}{\text{MD7}(\text{SD7})} & \text{d} \frac{\cdot 2 \cdot 3 \cdot \cdot 7 \cdot (6)}{\text{MD6}(\text{SD6})} \\
 \text{e} \frac{\cdot 2 \cdot 3 \cdot \cdot 2 \cdot 7)}{\text{MD7}(\text{SD7})} & \text{f} \frac{3 \ 3 \cdot \cdot \cdot 3 \ 3 \ 5(6)}{\text{MA6}(\text{SA6/NA6})} \\
 \cdot \cdot \cdot \cdot \cdot 7 \cdot 2 \ 7 \ 6)^* & \text{g} \frac{7 \ 7 \ 3 \ 2 \cdot \cdot \cdot 7 \ 5(6)}{\text{MD6}(\text{SD6})} \\
 \text{h} \frac{\cdot 2 \cdot 3 \cdot \cdot \cdot 2 \cdot 7)}{\text{MD7}(\text{SD7})} & \text{i} \frac{\cdot 2 \cdot 3 \cdot \cdot \cdot 2 \cdot (7)}{\text{MD7}(\text{SD7})} \\
 \text{j} \frac{5 \ 5 \cdot \cdot \cdot 5 \ 6 \ 5 \ 3)}{\text{MD3}(\text{ND3})} & \text{k} \frac{576 \ 2 \ 7 \cdot \cdot 3 \ 2 \ 7(6)}{\text{MD6}(\text{SD6})}
 \end{array}$$

Phrase a as a whole is an ascending melodic contour ending on note 7 which is not characteristic of any pathet. But if one looks at the lowest level of padhang-ulihan structure one will see that the phrase contains a combination of contours which can be provided only by pathet manyura features: A3+D7, hence MA3+MD7. Consequently phrase b, which could be MD6 or SD6, will be felt as in pathet manyura too (MD6). Phrases c, e, h and i are identical; again they consist of A3+D7 and thus are clearly in pathet manyura (MD7). Phrase d, which could be MD6 or SD6, will also be felt as pathet manyura for the same reason. Phrases f (which could be MA6, SA6 or NA6), g (which is a phrase of three gatra - see p. 62, note 8) (MD6 or SD6), j (MD3 or ND3) and k (MD6 or SD6) all contain pathet manyura features and are surrounded by pathet manyura phrases, thus they too are felt as being pathet manyura. If the gendhing were in laras slendro it would be certainly be in pathet manyura.

These three gendhing, Ladrang Sawunggaling, Ladrang Sapuja-gat and Ketawang Mijil Sulastri, seem to suggest that they could be classified under particular pathet according to their melodic

combinations just as they would be in laras slendro. So why do the Javanese not distinguish between them? Why do they regard those gendhing as being in one group, 'pathet' barang? If they were in laras slendro, the placing of their melodic material in particular contexts would result in three different musical atmospheres. In the pelog barang sub-scale, however, these atmospheres are not nearly so strongly contrasted and indeed their juxtaposition does not lead to any feeling of incongruity or disorder.

Thus we have seen examples of pelog barang gendhing with melodic combinations similar to those of pure pathet nem, pathet sanga and pathet manyura respectively, yet the three are grouped into one family, pelog barang. The next analysis is an example of a 'pathet' barang gendhing which consists of a mixture of pathet. This example also adds another proof that pelog barang accepts a mixture of pathet which in laras slendro could not be accepted.

Analysis 17

Gendhing Bandhiloni, pelog barang

Buka:

a $\overline{5 \cdot 5 \cdot 5 \cdot 5 \cdot 5 \cdot 5 \cdot 5^* \cdot 3 \cdot 5 \cdot 6 \cdot 7}$
MA7

$$\text{b} \quad \frac{\begin{array}{ccccccc} & \cdot & & \cdot & & & \\ & 3 & \cdot & 2 & \cdot & \cdot & \\ \cdot & 7 & \cdot & 6 & \cdot & 5 & \end{array}}{\text{ND5(SD5)}} \quad \text{c} \quad \frac{\begin{array}{ccccccccc} & \cdot & & \cdot & & & & & \\ & 7 & \cdot & 6 & \cdot & \cdot & \cdot & \cdot & \\ \cdot & 5 & \cdot & 3(2) & & & & & \end{array}}{\text{ND2(MD2)}}$$

Merong:

d 3 5 2 3 5 2* 5 6 5 3 2 7 6 7
MD7(SD7)

$$\text{e} \quad \frac{\dots 3 \dots 2 \dots 7 \dots 6 \dots 5}{\text{ND5(SD5)}} \quad \text{f} \quad \frac{\dots 5 \dots 6 \dots 7 \dots 2 \dots 3 \dots 2)}{\text{NA2(SA2)}}$$

$$\begin{array}{c}
 \begin{array}{c} 5 \ 5 \ . \ . \ . \ . \ 5 \ 5 \ . \ . \ . \ . \ . \ 5 \ 5 \ 6 \ 5 \ . \ . \ 3 \ 5 \ 6 \ 7) \\ \hline g \qquad \qquad \qquad \text{MA7} \end{array} \\
 \begin{array}{c} \begin{array}{c} \cdot \ 3 \ . \ . \ 2 \ . \ . \ . \ 7 \ 6 \ 5 \ . \ . \ 7 \ . \ . \ 6 \ . \ . \ . \ 5 \ 3(2) \\ \hline h \qquad \qquad \text{ND5(SD5)} \end{array} \quad i \quad \begin{array}{c} \cdot \ 7 \ . \ . \ 6 \ . \ . \ . \ 5 \ 3(2) \\ \hline \qquad \qquad \text{ND2(MD2)} \end{array} \end{array}
 \end{array}$$

Phrase a is MA7, phrase b could equally well be either ND5 or SD5 and similarly phrase c could be either ND2 or MD2. At the highest level of padhang-ulihan structure, however, phrases b and c constitute a combination of D5+D2 which can only be found amongst pathet nem features. Phrase d is in pathet manyura MD7 and not SD7 since it contains D2+D3+D7 which can only be found in pathet manyura features. Phrase e can be SD5 or ND5. Phrase f is in pathet nem because of the combination of A6+A2 which can only be found in pathet nem features. Phrase g is basically the same as phrase a which we have discussed - in pathet manyura - and phrases h and i are identical to phrases b and c which we have decided as being in pathet nem.

The gendhing contains phrases in two different pathet, which is also common in slendro gendhing. But the way of pathet changing is not the same as that in slendro gendhing: compare with Gendhing Damarkeli, pathet manyura, and Ladrang Sobrang, pathet nem (see pp. 124 and 145). Here the process of changing from one pathet to another is accomplished without the use of pivot phrases. These circumstances perhaps account for the fact that although all slendro gendhing can be played in laras pelog, no original pelog gendhing can be successfully performed in laras slendro.

At this stage one may begin to arrive at a provisional conclusion that in the pelog barang sub-scale, the melodic combinations, whatever they are, will produce only one musical

quality, which is called pathet barang. This also means that the pelog barang sub-scale is more tolerant - compared with laras slendro - in accepting pathet mixtures. Thus a pathet - it can still be said - is a particular musical quality. Since pelog barang produces only one such quality it is both a scale and a pathet.

Pelog Bem

Unlike pelog barang, in pelog bem one can distinguish three different musical qualities and these are given names: pelog pathet lima, pelog pathet nem and pelog pathet manyura (or pelog pathet nyamat). The differences between these three pathet, however, are not so marked as those between the three pathet in laras slendro. Pelog pathet manyura has slightly different features from those of pelog pathet lima. Pelog pathet lima and pelog pathet nem, however, have more similarities than differences, and it is therefore difficult to distinguish between them. Similarly pelog pathet nem and pelog pathet manyura also have more similarities than differences. Pelog pathet lima and pelog pathet nem will be discussed first.

The compass of pelog pathet lima is from penunggul ageng (1) to gulu alit (2̇); that of pelog pathet nem is from gulu ageng (2) to dhadha alit (3̇). Therefore, it is easy to distinguish the pathet when a melody reaches the note 1 or 3̇, but when the melodies move between 2 and 2̇, a very careful examination is required. Since Javanese are able to recognize the differences - if only by using their musical 'instinct' - there must be some discernible phenomena which can explain how they distinguish the pathet. To find ways of discussing these phenomena in pelog

bem, let us reconsider how the pioneer investigators in this field approached this particular question.

Some statements about Pelog Lima

Kunst does not give much precise information concerning this pathet. As in the case of pelog barang, by using the circle of fifths theory he recognizes that there are four scales in pelog pathet lima: the principal scale, the high auxiliary scale, the low auxiliary scale, and the lower auxiliary scale, the last of which is in actuality rarely found (Kunst 1973:I:75, 92, 93, 95):

Figure 57

High auxiliary scale:	5 6 7 2 3
Principal scale:	1 2 3 5 6
Low auxiliary scale:	4 5 6 1 2
Lower auxiliary scale:	7 1 2 4 5

(He gives no upper or lower dots and makes no distinction between the high auxiliary scale in this pathet and his pelog barang principal scale - see p. 165).

According to Kunst, pathet lima melodies may 'modulate' from one scale to another separated by a fifth. Another feature of this pathet is the gong-notes. Kunst's gong-notes in this pathet are as follows: note 2 is the dasar, note 5 is the first gong-note, and note 1 is the second gong-note. In other words, notes 2, 5 and 1 have a special role in this pathet.

Let us apply Kunst's theory of pelog pathet lima to a practical example. What is the pathet of the following gen-dhing?

Figure 58

1 6̣ 1 2	1 6̣ 3̣ 5̣)	1 6̣ 1 2	1 6̣ 3̣ 5̣)
2 1 2 .	2 1 2 .)	2 3 2 1	6 5 6(1̣)
. 1̣ . 1̣	2̣ 3̣ 2̣ 1̣)	3̣ 2̣ 1̣ 2̣	. 1̣ 6 5)
. . 5 6	1̣ 6 5 3)	6̣ 1̣ 6 5	2 1 6̣(5̣)
. 5̣ 5̣ .	5̣ 6̣ 2 1)	. 6̣ 2 1	. 6̣ 2 1)
3 5 3 2	. 1̣ 6̣ 5̣)	2 6̣ 2 1	2 6̣ 4̣(5̣)
2 6̣ 2 1	2̣ 6̣ 4̣ 5̣)	2 6̣ 2 1	2 6̣ 4̣ 5̣)
2 6̣ 2 1	2̣ 6̣ 4̣ 5̣)	2 3 2 1	3 2 6̣(5̣)

This gendhing uses Kunst's principal and low auxiliary scales of pelog pathet lima. All of the gong-notes of the gendhing are occupied by Kunst's first and second gong-notes (5 and 1, with no octave distinctions). Thus, according to his theory the gendhing must be a pelog pathet lima gendhing. But it is not. The gendhing is Ladrang Srirejeki, pelog pathet nem (see Mloyowidodo 1976:I:168). The failure of the theory is not because scales and roles of notes cannot be used for identifying pathet, it is because Kunst's scales and gong-notes are derived from the circle of fifths theory which may fit some other musical system but is not appropriate to Javanese gamelan music.

A similar theory - which is also influenced by the circle of fifths theory - is that of Sindoesawarno. He mentions that pelog pathet lima employs notes 1, 2, 4, 5 and 6. Note 5 is the dhong, note 1 is the dhung and 3 and 7 are not essential and are used only for melodic ornamentation (Sindoesawarno 1955:II:15-17).

Martopangrawit - who identifies himself as a musician and not a theorist - investigates the significance of pelog pathet

lima according to musical practice (Becker 1984:I:134-135). First of all, he does not agree that the pelog pathet lima notes are 1, 2, 4, 5 and 6; and that notes 3 and 7 are not essential and are only for melodic ornamentation. Nor does he agree that the most important note in this pathet is 5. He is inclined to believe that the most important note (dhong) in this pathet is note 1. In order to prove his opinion he cites excerpts from Gendhing Denggunglaras and Gendhing Rarahjala (see Mloyowidodo 1976:II:19, 43).

Figure 59

(a) Gendhing Denggunglaras, pelog lima
(ingdah part)

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

(b) Gendhing Rarahjala, pelog lima
(ingdah part)

4 2 4 1	4 2 4 5	4 6 4 5	4 2 4 1
4 2 4 1	4 2 4 5	4 6 4 5	4 2 4 1
2 2 . .	2 2 . 4	5 6 7 6	5 4 2 1
6 6 . .	6 4 6 5	4 2 4 5	4 2 4(1)

Musicians feel these gendhing are in pelog pathet lima not because of the use of note 3 or 4, but because of the strength of note 1 which acts as the note on which the melodies tend to finish.

The use of the term 'dhong' (the most important note) seems to me dangerous in discussing the concept of pathet. If one

says the dhong of pelog pathet lima is note 1, it means that if one finds a gendhing in which a note other than 1, say note 5, is felt as the strongest note, the gendhing cannot be in pelog pathet lima, since the dhong is not note 1. The following is a case in point.

Figure 60

Gendhing Kemuda Lima, pelog lima⁷

1 5̣ 1 5̣	1 5̣ 1 5̣	5 5 6 1̣	6 5 4(5)
6 3 5 6	5 3 2 3	2 1 2 1	6 5 4(5)
4 2 4 5	4 2 4 5	3 2 1 2	1 6̣ 4̣(5̣)
1 5̣ 1 5̣	1 5̣ 1 5̣	3 3 2 3	2 1 2 1
		6̣ 5̣ 4̣(5̣)	
finishing section:		1 5̣ 1 5̣	2 1 6̣(5̣)

The dhong of this gendhing is clearly not note 1, but note 5. According to Martopangrawit's dhong, the gendhing cannot be pathet lima gendhing. Thus the concept of dhong for a pathet does not work in this gendhing. A pathet may have several important notes which an equal possibility of becoming the strongest note in a melody, depending on the melodic contexts. Another of Martopangrawit's opinions concerning pelog pathet lima will be discussed below in the relevant section.

Hood adds a few more indications of this pathet by saying that in the 'old' scale (Kunst's low auxiliary scale) note 4 never functions as the final note of a piece; in the 'new' scale (Kunst's principal scale), note 3 never acts as a final note (Hood 1954:169). While it is true that note 4 never acts as the final note of a piece in pathet lima, it is also true that it never appears in this role in the other pathet (pelog barang and pelog nem) either, so in fact note 4 cannot be used

as a criterion for identifying pathet. The idea that note 3 never acts as the final note in the so called 'new' scale is not correct. There are many gendhing in this scale which use note 3 as final note. Examples of such gendhing are Gendhing Pengra-wit, Gendhing Jatikondhang, Ladrang Banyaknglangi, Gendhing Muntap, Gendhing Natapangarsa, Ladrang Gunungkembar, Ketawang Gurisa and Ketawang Longgor Lasem (see Mloyowidodo 1976:I:4, 28, 37, 39, 53, 151, 153).

Becker's important notes in pelog pathet lima are similar to Kunst's, Hood's and Sindoesawarno's. She states that this pathet stresses patterns ending on pitch levels 1 and 5 in strong position. These notes are Kunst's and Hood's second and first gong-notes, and also Sindoesawarno's dhung and dhong. Furthermore she mentions that patterns including note 4 are much more frequent in pathet lima than in pathet nem (Becker 1980:88). These statements might be true, but they are too general, for those circumstances may also occur in the pathet nem. Thus they cannot be used for distinguishing pathet lima from pathet nem. Another statement concerning this pathet is that patterns - - 4 2 are exclusively pelog pathet lima. This is not correct. Such patterns can also be found in pathet nem and pathet barang gendhing, such as in Gendhing Gobet and Gendhing Rambu, pelog pathet nem, and in Gendhing Bedhaya, pelog pathet barang (see Mloyowidodo 1976:II:78, 83, 114).

Pelog Pathet Lima and Pelog Pathet Nem

Since these two pathet are almost identical in some respects, I shall examine them together and deal with pelog manyura in a separate section. As a matter of fact Javanese musi-

cians themselves often have difficulty in distinguishing pelog pathet lima and pelog pathet nem in an ambiguous gendhing. A close comparison may be the way to find out the differences between the two pathet.

Cengkok - one of the manifestations of pathet in laras slendro (see McDermott and Sumarsam 1975) - cannot be used for identifying the difference of pelog pathet lima and pelog pathet nem as we shall see later.⁸

These two pathet share the same scale, pelog bem. I am inclined to regard the principal scale of pelog bem as being:

$\dot{1} - \dot{2} - \dot{3} - \dot{5} - \dot{6} - 1 - 2 - 3 - 5 - 6 - \dot{1} - \dot{2} - \dot{3}$

This based on two facts: firstly, instruments which are called 'bem' (gender bem, gambang bem, siter bem, etc.) employ only those notes and lack notes 4 and 7; secondly, when one asks a musicians to sing the bem scale, he will sing

$\dot{3} - \dot{2} - \dot{1} - 6 - 5 - 3 - 2 - 1 - \dot{6} - \dot{5} - \dot{3} - \dot{2}$

and never include 4 and 7. I regard the two notes (4 and 7) as alternative notes in this scale.

Based on an investigation of 72 pelog pathet lima gendhing and 149 pelog pathet nem gendhing, there is not a single gatra which uses 7 and 1 in juxtaposition, and only one occurrence of a gendhing which juxtaposes notes 4 and 3.⁹ So we can safely say that in the pelog bem scale note 7 is the alternative of note 1, and note 4 is the alternative of note 3.

I suggest that the importance of particular notes (which arises out of their context) in gendhing based on this scale results in the creation of characteristic musical atmospheres which can truly be described as 'pathet' in the sense which the word has in the laras slendro pathet, even though they are less

distinctive than the slendro pathet. It should be remembered that important notes are not necessarily the notes which appear often in a melody or those which lie at the end of a phrase. They are the notes which are expected (but may not necessarily occur) as the conclusions of melodies, and which in fact are often used as a final note of a phrase or piece. To ascertain the essential features of pelog pathet lima and pelog pathet nem, I propose to examine closely those musical items and genres which are agreed by all Javanese musicians to exhibit pure pathet lima or pure pathet nem characteristics.

There are no thinthingan in pelog pathet lima and in pelog pathet nem. However, there are other such musical genres available for the purpose, namely senggengan, pathetan and kemuda. In the last genre, there is only one piece in each pathet: in pelog pathet lima it is called Kemuda Lima, and in pelog nem, as expected it is called Kemuda Nem. The analysis of these musical genres will be carried out starting with the simplest form, senggengan; subsequently we will consider kemuda, and finally pathetan.

Senggengan

The purpose of playing senggengan here is the same as in laras slendro: namely, for the rebab to establish the pathet before the buka is played. The Senggengan Pelog Pathet Lima - often called just senggengan lima - can be roughly notated as follows:

Figure 61

$\underset{\cdot}{6} \underset{\cdot}{1} . . \overline{216} \underset{\cdot}{5} . 4 \underset{\cdot}{2} . . \underset{\cdot}{1} \quad \text{or}$
 $\underset{\cdot}{5} \underset{\cdot}{6} \underset{\cdot}{1} . . \overline{1216} \underset{\cdot}{5} . 4 \underset{\cdot}{2} . . \underset{\cdot}{1} \quad \text{or}$
 $\underset{\cdot}{6} \underset{\cdot}{1} . . \overline{1216} \underset{\cdot}{5} . \overline{542} . \underset{\cdot}{1} \quad \text{e.t.c.}$

The large printed notes are the essential notes, and the others are non-essential (ornamentation which may differ from one player to another).

The Senggrengan Pelog Pathet Nem or senggrengan nem can be notated as follows:

Figure 62

$3 \underset{\cdot}{2} . \overline{16} \underset{\cdot}{5} . . \underset{\cdot}{3} \quad \text{or}$
 $3 \underset{\cdot}{2} . \overline{1216} \underset{\cdot}{5} . . \underset{\cdot}{3} \quad \text{or}$
 $13 \underset{\cdot}{2} . \overline{1216} \underset{\cdot}{5} . . \underset{\cdot}{3} \quad \text{e.t.c.}$

As senggrengan lima and senggrengan nem are invariable in terms of pathet, notes which are used as finals or which have intermediate prominence are notes which are expected in these pathet. The notes in question in pelog pathet lima are 1, $\underset{\cdot}{5}$ and $\underset{\cdot}{1}$, the most important being $\underset{\cdot}{1}$. In pelog pathet nem the notes are 2, $\underset{\cdot}{5}$ and $\underset{\cdot}{3}$, the most important being $\underset{\cdot}{3}$.

Kemuda

A succession of pieces presented as a suite usually consists of a large gendhing followed by several gendhing in smaller forms, one of which is a 'strong' gendhing. This is usually played immediately before the end of the suite, and is always a piece which is particularly clear in pathet. A slendro suite uses the genre called Srepegan (see p. 111) - hence a slendro sanga suite will use Srepegan Sanga, a slendro manyura suite

will use Srepegan Manyura, etc. In laras pelog, a pelog lima suite will use Kemuda Lima, and a suite of pelog nem gendhing will use Kemuda Nem.

Figure 63

(a) Kemuda Lima

Buka: solo kendhang leading to gong on note (5)

Kemuda:

<u>1 5̣ 1 5̣</u>	<u>1 5̣ 1 5̣</u>	<u>5̣ 5̣ 6̣ 1̣</u>	<u>6 5 4(5)</u>
<u>6 3 5 6</u>	<u>5 3 2 3</u>	<u>2̣ 1̣ 2̣ 1̣</u>	<u>6 5 4(5)</u>
<u>4 2 4 5</u>	<u>4 2 4 5</u>	<u>3 2 1 2</u>	<u>1 6̣ 4(5̣)</u>
<u>1 5̣ 1 5̣</u>	<u>1 5̣ 1 5̣</u>	<u>3 3 2 3</u>	<u>2 1 2 1</u>
finishing section		<u>6̣ 5̣ 4(5̣)</u>	<u>1 5̣ 1 5̣</u>
		<u>2 1 6̣(5̣)</u>	

(b) Kemuda Nem

Buka: solo kedhang leading to gong note (6)

Kemuda:

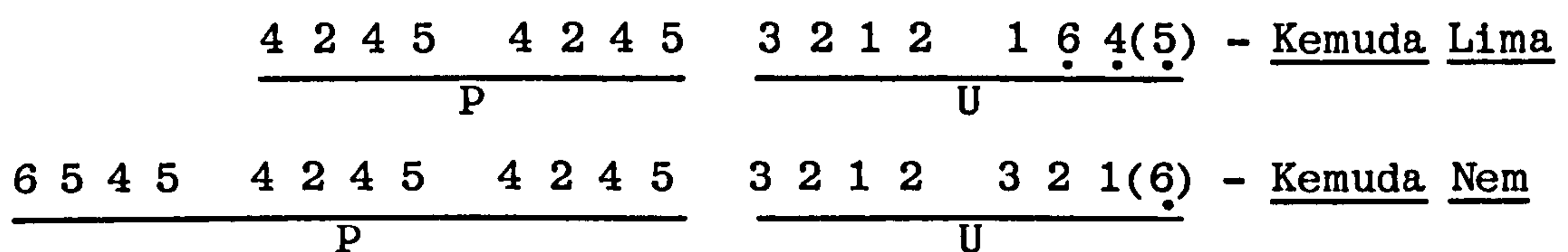
<u>2 6̣ 2 6̣</u>	<u>2 6̣ 2 6̣</u>	<u>5̣ 6̣ 1̣ 2̣</u>	<u>5 3 2 1</u>	<u>6 5 4(5)</u>
	<u>4 2 4 5</u>	<u>4 2 4 5</u>	<u>3 3 5 6</u>	<u>3 5 3(2)</u>
<u>5 6 5 3</u>	<u>5 6 5 3</u>	<u>6 5 4 5</u>	<u>4 2 4 5</u>	<u>4 2 4 5</u>
			<u>3 2 1 2</u>	<u>3 2 1(6̣)</u>
<u>2 6̣ 2 6̣</u>	<u>2 6̣ 2 6̣</u>	<u>3 3 2 3</u>	<u>2 1 2 1</u>	<u>6 5 4(5)</u>
finishing section		<u>2 6̣ 2 6̣</u>	<u>3 2 1(6̣)</u>	

The two kemuda demonstrate three important things concerning the similarities and differences between pelog pathet lima and pelog pathet nem. First of all, they are similar in their use of middle register notes 1, 2, 3, 4, 5 and 6 in the two pathet as shown in the common phrase of the two kemuda: 3 3 2 3 2 1 2 1 6 5 4(5). Both Kemuda Lima and Kemuda Nem use these notes in exactly the same way, and in the same position. It follows that if these six notes were to be in isolation it would be impossible to distinguish between pelog pathet

lima and pelog pathet nem. However, in context there is a small distinction which can be found. Consistent with its appearance as an important note of pelog pathet nem in the preceding analysis of senggengan, note 2 is here used as the final note of a melodic phrase (see the second line of Kemuda Nem) while in pelog pathet lima this circumstance does not occur.

Secondly, the two kemuda demonstrate different characteristics in their use of low register notes, as shown in the third line of Kemuda Lima and third and fourth lines of Kemuda Nem.

Figure 64



Figures 1 6 4 5 and 3 2 1 6 are basically preceded by the same figures 4 2 4 5 4 2 4 5 3 2 1 2, but the ending 5 (in conjunction with 4) makes the whole phrase become pelog pathet lima, whereas the ending 6 makes the whole phrase become pelog pathet nem. This, again, shows that melodies using middle register notes are ambiguous in term of pathet, and do not arouse expectation of a particular final note. Ulihan ending on either notes 5 or 6 are appropriate for these padhang figures. Since an ending on 5 in these circumstances makes the whole phrase become pelog pathet lima whereas an ending on 6 makes it become pelog pathet nem, we may conclude that the former - especially when in conjunction with note 4 - in descending contour is one of the features of pathet lima and the latter 6 in a descending contour is one of the features of pelog pathet nem. This importance of 5 as the final note in pelog pathet

lima and 6 in pelog pathet nem is also clearly shown in the fourth line of Kemuda Lima and the fifth line of Kemuda Nem:

Figure 65

<u>Kemuda Lima</u>	<u>1 5 1 5</u>	<u>1 5 1 5</u>	<u>3 3 2 3</u>	<u>2 1 2 1</u>	<u>6 5 4(5)</u>
<u>Kemuda Nem</u>	<u>2 6 2 6</u>	<u>2 6 2 6</u>	<u>3 3 2 3</u>	<u>2 1 2 1</u>	<u>6 5 4(5)</u>

Since the second phrases of these extracts are exactly the same, it is obvious that the phrase

1 5 1 5 1 5 1 5

makes the whole melodic sentence pelog pathet lima, and the phrase

2 6 2 6 2 6 2 6

makes it pelog pathet nem.

Thirdly, the two kemuda also demonstrate a difference between pelog pathet lima and pelog pathet nem in their use of high register notes. Note 2̣ is used in both kemuda, but in Kemuda Lima it is not used at either a padhang or an ulihan point (see the third figure of second line 2̣ 1̣ 2̣ 1̣) while in the Kemuda Nem it is used at least at a padhang point (5 6 1̣ 2̣). Before summarising we will make an additional comparison using the genre pathetan.

Pathetan Ageng

This kind of piece is called pathetan (as mentioned in Chapter IV) since its major function in the music is to establish a particular pathet; it is therefore invariable in terms of pathet. For this particular purpose I will use the largest pathetan called pathetan ageng: ageng means - in this particular context - 'large' or 'great'. In pelog pathet lima this

pathetan is called Pathet Lima Ageng, and in pelog pathet nem it is called Pathet Nem Ageng. The following two pathetan ageng are quoted with minor alterations from Martopangrawit's book Sulukan Pathetan dan Ada-ada:

Figure 66

Pathet Lima Ageng

(a) 5̣ 6̣ 1 2 .2 2 3 1 2 3.21 .5̣ 61 1 1 121 6̣5̣
Sri Narendra miyos saking puri bu-sa-na ka-pra - bon

(b) .3 3 3 1.23 .1 2 .3 3 .3 3 35 3.21
Gina- re-beg ba-dha-ya yu warnani - ra

(c) .1 1 1 1 45 56.54.21216̣ .6̣ 6̣ 6̣ 6̣ 6̣ 6̣ 6̣ 12
Sang Nata ma-wi-ngit lir Hyang Asmara nu -

2 3.21.6̣5̣
run

(d) 5 5 5 5 56 6.54 2456 4542.2 4 5
Hyang Candra pur-na-ma si - dhi minangka

6 656̣ị .56 4542.2 2 .2 2 2 45 56.54.21
dipaning we - ngi lintang laras ku-me-nyar

(e) .4 4 4 4 45 42 245 56.54.21 1 1 1 1
Ja-ladara di-pa-ning-sih dipaningsih

(f) 5 5 5 5 5 5 56 6.54 2456 4542.22 2 2
Katrangan padyaning ki-lat that-thit anarnateng

245 56.54.21216̣ 6̣.6̣ .6̣ 6̣.6̣ .6̣ 612 23.21.6̣5̣
li- mut riris andulur lan i - mur

(g) .3 3 .3 1.23.1 2 353.21
Ru-ming mulat ruming mulat

(h) .1 2 45 56.54.21216̣.6̣ 6̣ 6̣ 6̣ 6̣ 6̣ 6̣ 6̣ 12 23.21.6̣5̣
So-rap sa-ri ruming mulat sorap sa - ri

- (i) $\dot{4}\dot{5}$ $\dot{5}$ $\dot{4}\dot{5}$ $\dot{5}$ $\dot{6}121.\dot{6}$ $\dot{5}$ $\dot{4}$ $\dot{1}$
 Sa-ri sa-ri 0

(Martopangrawit 1979:1)

Figure 67

Pathet Nem Ageng

- (a) $\dot{.3}$ $\dot{5}$ $\dot{5}.\dot{6}$ $\dot{5}$ $\dot{.3}$ $\dot{5}5\dot{6}$ $\dot{5}$ $\dot{.3}$ $\dot{5}$ $\dot{5}6$ $\dot{5}6.\dot{5}3$
 Srep an-ta- ka wa-lung-an diwangka-ra
- (b) $\dot{.3}$ $\dot{3}$ $\dot{.3}1.\dot{2}3$ $\dot{.6}$ $\dot{6}$ $\dot{6}1$ $\dot{6}.\dot{5}$ $\dot{5}6$ $\dot{5}$ $\dot{.3}$ $\dot{5}6$ $\dot{6}$ $\dot{6}$
 Wus prayoga enggih wus pra-yo-ga yen panggih-a
- $\dot{6}1$ $\dot{1}2\dot{1}6\dot{5}$ $3\dot{5}.\dot{6}5$ $3\dot{2}$ $\dot{2}$ $\dot{2}$ $\dot{2}$ $\dot{2}$ $\dot{2}$ $\dot{2}$ $\dot{2}$ $\dot{2}$ $\dot{2}$ $\dot{2}$ $\dot{1}6$ $\dot{1}2$
 pa-dha suk - ma pesating kang atma ring pundi parannya
- (c) $\dot{6}1$ $\dot{6}.\dot{5}$ $\dot{5}6$ $\dot{5}$ $\dot{.3}$ $\dot{5}$ $\dot{.6}$ $\dot{5}$ $\dot{.3}$ $\dot{5}$ $\dot{6}5$ $\dot{3}2$
 Pe-sat-ing kang atmo ring pundi paran-nya
- (d) $\dot{.}.\dot{5}$ $\dot{5}$ $\dot{.3}$ $\dot{5}$ $\dot{5}6$ $\dot{5}.\dot{3}$ $\dot{2}3\dot{2}$ $\dot{3}$ $\dot{2}$ $\dot{3}$ $\dot{2}$ $\dot{3}5$ $\dot{3}2$ $\dot{.3}$ $\dot{5}6$
 Enggih dhandhang wi-ring kebobang kagok su-ngu-nya sa-pi
- $\dot{2}3$ $\dot{1}2\dot{1}6$ $\dot{6}$ $\dot{1}2$ $\dot{2}$ $\dot{2}$ $\dot{2}$ $\dot{2}$ $\dot{2}$ $\dot{2}3$ $\dot{2}$ $\dot{2}3$ $\dot{1}2.\dot{1}6$
 ro-a sapi-ro-a yen ngajak u-lung u -lungan
- (e) $\dot{.6}$ $\dot{1}$ $\dot{2}$ $\dot{3}$ $\dot{.3}$ $\dot{1}$ $\dot{2}3$ $\dot{2}.\dot{1}6$ $\dot{3}$ $\dot{2}$ $\dot{3}5$ $\dot{3}2$
 Je-nu tawa buron a - rum kinunja ra
- (f) $\dot{3}$. . . $\dot{.6}$ $\dot{6}$ $\dot{6}$ $\dot{6}$ $\dot{6}$ $\dot{6}$ $\dot{6}$ $\dot{6}$ $\dot{6}$ $\dot{6}$ $\dot{6}1\dot{2}$ $\dot{2}$ $\dot{3}.\dot{2}1.\dot{6}5\dot{6}5\dot{3}$
 0 katungkula karya sun a-ras a-ras-a 0

(Martopangrawit 1979:7-8)

First of all the two pathetan ageng confirm the different ways in which pelog pathet lima and pelog pathet nem use the low register notes. Notes $\dot{6}$ and $\dot{3}$ are the expected final notes in pelog pathet nem, $\dot{5}$ and $\dot{1}$ being the expected final notes in pelog pathet lima. Secondly, they reflect the differences of the two pathet in employing middle register notes. An ulihan ending on note 1 as a conclusion of padhang melodies combining

some or all of the notes 6, 5, 3 or 4 and 2 is more likely in pelog pathet lima - see Figure 66 lines (b), (d) and (g); and an ulihan ending on note 2 as a conclusion of padhang melodies using all or some of the notes 6, 5, 3 and 2 is more likely in pelog pathet nem - see Figure 67 lines (c), (d) and (e). Thirdly, the difference between pelog pathet lima and pelog pathet nem in their use of the high register notes is also demonstrated here in the two pathetan ageng - see line (d) in Figure 66 and line (b) in Figure 67. The highest note used in Pathet Lima Ageng is note $\dot{1}$ and in Pathet Nem Ageng the highest note is $\dot{2}$. Seen against the background of the evidence supplied by Kemuda Lima and Kemuda Nem, it seems reasonable to infer that note 2 in pelog pathet lima is an unessential note, while in pelog pathet nem it is essential.

The features of the two pathet in laras pelog are more complicated than those in laras slendro, accordingly they will be treated differently and given new symbols such as 'La' (features 'a' of pelog pathet lima), 'Na' (feature 'a' of pelog pathet nem) etc. From the discussion of senggangan, kemuda and pathetan ageng, the features of the two pathet can be summarised as follows:

Pelog Pathet Lima

- (La) Note $\dot{1}$ as the lowest note and as a final note is exclusively a pelog pathet lima feature.
- (Lb) Melodic contours ending on note $\dot{5}$ are more likely pelog pathet lima especially if preceded by note $\dot{4}$.
- (Lc) Melodic contours ending on note 1 preceded by a combination of some or all of the note 6, 5, 4 and 2 or

of notes 6, 5, 3 and 2 are more likely to be pelog pathet lima.

(Ld) An association of notes 1 and 5̣ is more likely to occur in this pathet.

(Le) Note 2̣ is not an essential note in this pathet.

Pelog Pathet Nem

(Na) Note 3̣ as the lowest note and as a final note is exclusively a pelog pathet nem feature.

(Nb) Melodic contours ending on note 6̣ are more likely to be pelog pathet nem.

(Nc) Melodic contours ending on note 2 preceded by a combination of some or all of the notes 6, 5, 3 and 2 are more likely to be pelog pathet nem.

(Nd) An association of notes 2 and 6̣ is more likely to occur in pelog pathet nem.

(Ne) Note 2̣ is an essential note in this pathet.

From the three musical genres one can recognise that the notes which are used in pelog pathet lima and pelog pathet nem are different in the low register:

Figure 68

Pelog pathet lima	1̣-2̣-4̣-5̣-6̣-1-2-3-4-5-6-1̣-2̣
Pelog pathet nem	3̣-5̣-6̣-1-2-3-4-5-6-1̣-2̣

From these notes we can add to the features of pelog pathet lima and pelog pathet nem listed above:

(Lf) Melodic contours using a combination of notes 6̣, 5̣, 4̣, 2̣ and 1̣ are exclusively pelog pathet lima.

(Nf) Melodic contours using a combination of notes 6̣, 5̣ and

3 are exclusively pelog pathet nem.

Melodic phrases which do not exhibit the features of either pelog pathet lima (La, Lb, Lc, Ld, Le and Lf) or of pelog pathet nem (Na, Nb, Nc, Nd, Ne, and Nf) may be regarded as ambiguous, as is the case of the phrase 3323 2121 6545 in both Kemuda Lima and Kemuda Nem. Such phrases will be marked 'A' (ambiguous) since they become pelog pathet lima when in association with pelog pathet lima phrases and pelog pathet nem when associated with pelog pathet nem phrases.

In order to check the validity of these features of the two pathet, I will apply them in analyses of three gendhing of a similar type in each pathet.

Pathet Analyses

Analysis 18

Ladrang Godhasih, pelog lima

Buka:

a $\frac{\cdot \ 2 \ 4 \ 5 \quad 4 \ 2 \ 4 \ 1}{Lc}$ b $\frac{\underline{\dot{5}} \ \underline{\dot{6}} \ 1 \ 2 \quad 1 \ \underline{\dot{6}} \ \underline{\dot{4}}(\underline{\dot{5}})}{Lb}$

Ladrangan:

c $\frac{1 \ \underline{\dot{6}} \ 1 \ 2 \quad 1 \ \underline{\dot{6}} \ \underline{\dot{4}} \ \underline{\dot{5}})}{Lc}$ d $\frac{1 \ \underline{\dot{6}} \ 1 \ 2 \quad 1 \ \underline{\dot{6}} \ \underline{\dot{4}} \ \underline{\dot{5}})}{Lb}$

e $\frac{2 \ 2 \ . \ . \quad 2 \ 3 \ 2 \ 1)}{Lc}$ f $\frac{\underline{\dot{5}} \ \underline{\dot{6}} \ 1 \ 2 \quad 1 \ \underline{\dot{6}} \ \underline{\dot{4}}(\underline{\dot{5}})}{Lb}$

g $\frac{\cdot \ 5 \ 5 \ 5 \quad 6 \ 4 \ 6 \ 5)}{'A'}$ h $\frac{2 \ 4 \ 5 \ 6 \quad 5 \ 4 \ 2 \ 1)}{Lc}$

i $\frac{\cdot \ 2 \ 4 \ 5 \quad 4 \ 2 \ 4 \ 1)}{Lc}$ j $\frac{\underline{\dot{5}} \ \underline{\dot{6}} \ 1 \ 2 \quad 1 \ \underline{\dot{6}} \ \underline{\dot{4}}(\underline{\dot{5}})}{Lb}$

There is only one occurrence of a phrase which is identified as 'A'. The rest exhibit pathet lima features, and this gendhing is therefore pelog pathet lima.

Analysis 19

Ladrang Dengklung, pelog lima

Buka:

a $\frac{\cdot \ 2 \ 4 \ 5 \quad 4 \ 2 \ 4 \ 1}{Lc}$ b $\frac{\underline{\dot{5}} \ \underline{\dot{6}} \ 1 \ 2 \quad 1 \ \underline{\dot{6}} \ \underline{\dot{4}}(\underline{\dot{5}})}{Lb}$

Ladrangan:

c $\frac{1 \ \underline{\dot{6}} \ 1 \ 2 \quad 1 \ \underline{\dot{6}} \ \underline{\dot{3}} \ \underline{\dot{5}})}{Nf}$ d $\frac{4 \ 2 \ 4 \ 5 \quad 4 \ 2 \ 4 \ 1)}{Lc}$

e $\frac{4 \ 2 \ 4 \ 5 \quad 4 \ 2 \ 4 \ 1)}{Lc}$ f $\frac{\underline{\dot{5}} \ \underline{\dot{6}} \ 1 \ 2 \quad 1 \ \underline{\dot{6}} \ \underline{\dot{4}}(\underline{\dot{5}})}{Lb}$

The only pelog pathet nem phrase in this gendhing is c (Nf). Since the rest of the phrases are in pelog pathet lima, pathet nem cannot be established, and thus this gendhing as a whole is in pelog pathet lima.

Analysis 20

Ladrang Kagok, pelog lima

Buka:

a $\frac{\underline{\dot{5}} \ \underline{\dot{5}} \ \underline{\dot{6}} \ 1 \ 2 \quad 1 \ \underline{\dot{6}} \ 1 \ \underline{\dot{5}}}{Lb}$ b $\frac{1 \ 1 \ . \ \underline{\dot{5}} \quad \underline{\dot{6}} \ 1 \ 2(1)}{Ld}$

Ladrangan:

c $\frac{\cdot \ 1 \ 1 \ 1 \quad \underline{\dot{5}} \ \underline{\dot{6}} \ 2 \ 1)}{Ld}$ d $\frac{\cdot \ 1 \ 1 \ 1 \quad \underline{\dot{5}} \ \underline{\dot{6}} \ 1 \ 2)}{'A'}$

e $\frac{\cdot \ . \ 2 \ 4 \quad 5 \ . \ 6 \ 5)}{'A'}$ f $\frac{6 \ 6 \ 5 \ 4 \quad 2 \ 1 \ 2(1)}{Lc}$

g $\frac{5 \ 5 \ . \ . \quad 5 \ 5 \ 3 \ 5)}{'A'}$ h $\frac{\cdot \ . \ 5 \ 6 \quad 7 \ 6 \ 5 \ 6)}{'A'}$

i $\frac{\cdot \ 6 \ 5 \ 3 \quad 2 \ 2 \ 3 \ 2)}{Nc}$ j $\frac{\cdot \ . \ 2 \ 4 \quad 5 \ . \ 6(5)}{'A'}$

k $\frac{7 \ 6 \ 5 \ 6 \quad 5 \ 4 \ 2 \ 1)}{Lc}$ l $\frac{3 \ 2 \ 1 \ 2 \quad \cdot \ 1 \ \underline{\dot{6}} \ \underline{\dot{5}})}{Lb}$

$$\begin{array}{c}
 \text{m} \quad \frac{\cdot \ 6 \ 1 \ 2 \quad 1 \ 6 \ 4 \ 5)}{\text{Lb}} \quad \text{n} \quad \frac{1 \ 1 \cdot \ 5 \quad 6 \ 1 \ 2(1)}{\text{Ld}}
 \end{array}$$

Pelog pathet lima phrases occur in most parts of this gendhing. There is only one occurrence of a pelog pathet nem phrase, and this is in a relatively unimportant position. The others are classified under 'A' and become pathet lima since they are surrounded by pelog pathet lima phrases. Like the similar situation found in kemuda, the ambiguous phrase e is heard as pathet lima since it is followed by a pathet lima phrase, but j will tend to be in pathet nem since its padhang phrases is in pelog pathet nem. The deciding factor is simply the melodic context. Since the majority of phrases in this gendhing are in pelog pathet lima, the gendhing must be classified as a pelog pathet lima gendhing.

Analysis 21

Ladrang Senthir, pelog nem

Buka:

$$\begin{array}{c}
 \text{a} \quad \frac{\cdot \ 3 \ 3 \cdot \quad 3 \ 5 \ 1 \ 6}{\text{Nb}} \quad \text{b} \quad \frac{2 \ 1 \ 6 \ 3 \quad 6 \ 5 \ 3(2)}{\text{Nc}}
 \end{array}$$

Ladrangan:

$$\begin{array}{c}
 \text{c} \quad \frac{1 \ 2 \ 1 \ 3 \quad 1 \ 3 \ 1 \ 2)}{\text{Nc}} \quad \text{d} \quad \frac{1 \ 2 \ 1 \ 3 \quad 1 \ 3 \ 1 \ 2)}{\text{Nc}}
 \end{array}$$

$$\begin{array}{c}
 \text{e} \quad \frac{\cdot \ 3 \ 3 \cdot \quad 3 \ 5 \ 1 \ 6)}{\text{'A'}} \quad \text{f} \quad \frac{\cdot \ 2 \ 1 \ 6 \ 3 \quad 6 \ 5 \ 3(2)}{\text{Nc}}
 \end{array}$$

$$\begin{array}{c}
 \text{g} \quad \frac{6 \ 6 \cdot \cdot \quad 1 \ 2 \ 1 \ 6)}{\text{'A'}} \quad \text{h} \quad \frac{\cdot \ 2 \ 3 \ 2 \ 1 \quad 6 \ 5 \ 3 \ 2)}{\text{Nc}}
 \end{array}$$

$$\begin{array}{c}
 \text{i} \quad \frac{\cdot \ 3 \ 3 \cdot \quad 3 \ 5 \ 1 \ 6)}{\text{'A'}} \quad \text{j} \quad \frac{\cdot \ 2 \ 1 \ 6 \ 3 \quad 6 \ 5 \ 3(2)}{\text{Nc}}
 \end{array}$$

This gendhing displays only pelog pathet nem features since the 'A' phrases in this particular melodic context will become

pathet nem. Thus, this gendhing must be a pelog pathet nem gendhing.

Analysis 22

Ladrang Wohan, pelog nem

Buka:

a $\frac{. \ 3 \ 3 \ . \ \ 3 \ 1 \ 3 \ 2}{Nc}$ b $\frac{5 \ 6 \ 5 \ 4 \ \ 2 \ 1 \ 2(\dot{6})}{Nb}$

Ladrangan:

c $\frac{\dot{3} \ \dot{5} \ \dot{6} \ 1 \ \ 3 \ 2 \ 1 \ \dot{6})}{Nc}$ d $\frac{\dot{3} \ \dot{5} \ \dot{6} \ 1 \ \ 3 \ 2 \ 1 \ \dot{6})}{Nc}$

e $\frac{. \ 3 \ 3 \ . \ \ 3 \ 1 \ 3 \ 2}{Nc}$ f $\frac{5 \ 6 \ 5 \ 4 \ \ 2 \ 1 \ 2(\dot{6})}{Nb}$

g $\frac{. \ 1 \ 2 \ 3 \ \ . \ \dot{6} \ 1 \ 2)}{'A'}$ h $\frac{. \ 1 \ 2 \ 3 \ \ . \ \dot{6} \ 1 \ 2)}{'A'}$

i $\frac{. \ 6 \ 6 \ . \ \ 6 \ 5 \ 3 \ 2)}{Nc}$ j $\frac{5 \ 6 \ 5 \ 4 \ \ 2 \ 1 \ 2(\dot{6})}{Nb}$

Phrase c and d are clearly pelog pathet nem. They not only end on note $\dot{6}$ but also use a combination of notes $\dot{3}$, $\dot{5}$ and $\dot{6}$. Most phrases in this gendhing show pelog pathet nem features, consequently the gendhing must be in pelog pathet nem.

Analysis 23

Ladrang Potongserong, pelog nem

Buka:

a $\frac{. \ 2 \ 2 \ . \ \ 2 \ 1 \ 3 \ 2}{Nc}$ b $\frac{\dot{5} \ \dot{5} \ \dot{6} \ 1 \ \ 3 \ 2 \ 1(\dot{6})}{Nb}$

Ladrangan:

c $\frac{5 \ 6 \ 5 \ \dot{1} \ \ 5 \ 6 \ \dot{1} \ 6)}{'A'}$ d $\frac{5 \ 6 \ 5 \ \dot{1} \ \ 5 \ 6 \ \dot{1} \ 6)}{'A'}$

e $\frac{. \ 2 \ 2 \ . \ \ 2 \ 1 \ 3 \ 2)}{Nc}$ g $\frac{\dot{5} \ \dot{5} \ \dot{6} \ 1 \ \ 3 \ 2 \ 1(\dot{6})}{Nb}$

This is another example of a gendhing which exhibits a simple pathet structure, and it is clearly a pathet nem gendhing. Most gendhing, however, are longer than the examples just examined. As in slendro, longer gendhing in pelog usually have a more complicated structure - complicated because of pathet mixture - except in pelog pathet barang, since 'pathet' barang implies only a scale. The following analyses are examples of gendhing which contain a pathet mixture.

Analysis 24

Ladrang Balabak, pelog lima

Buka:

$$\begin{array}{cc} \text{a} \frac{\underline{5 \ 6 \ 1 \ 5 \quad 6 \ 1 \ 2 \ 1}}{\text{Ld/Lc}} & \text{b} \frac{\underline{3 \ 2 \ 1 \ 2 \quad . \ 1 \ 2(6)}}{\text{Nb}} \end{array}$$

Ladrangan:

$$\begin{array}{cc} \text{c} \frac{\underline{. \ 6 \ 5 \ 4 \quad 2 \ 4 \ 6 \ 5)}{\text{Lb/Lf}} & \text{d} \frac{\underline{1 \ 1 \ . \ . \quad 2 \ 3 \ 2 \ 1)}{\text{Lc}} \end{array}$$

$$\begin{array}{cc} \text{e} \frac{\underline{5 \ 6 \ 1 \ 5 \quad 6 \ 1 \ 2 \ 1)}{\text{Ld/Lc}} & \text{f} \frac{\underline{3 \ 2 \ 1 \ 2 \quad . \ 1 \ 2(6)}}{\text{Nb}} \end{array}$$

$$\begin{array}{cc} \text{g} \frac{\underline{. \ 6 \ 5 \ 4 \quad 2 \ 4 \ 6 \ 5)}{\text{Lb/Lf}} & \text{h} \frac{\underline{7 \ 7 \ . \ . \quad 7 \ 7 \ 6 \ 5)}{\text{'A'}} \end{array}$$

$$\begin{array}{cc} \text{i} \frac{\underline{2 \ 3 \ 5 \ 2 \quad 3 \ 5 \ 6 \ 5)}{\text{'A'}} & \text{j} \frac{\underline{7 \ 6 \ 5 \ 6 \quad 5 \ 3 \ 2(3)}}{\text{'A'}} \end{array}$$

$$\begin{array}{cc} \text{k} \frac{\underline{6 \ 5 \ 2 \ 1 \quad 6 \ 1 \ 3 \ 2)}{\text{Nc}} & \text{l} \frac{\underline{7 \ 7 \ . \ . \quad 7 \ 7 \ 6 \ 5)}{\text{'A'}} \end{array}$$

$$\begin{array}{cc} \text{m} \frac{\underline{2 \ 3 \ 5 \ 2 \quad 3 \ 5 \ 6 \ 5)}{\text{'A'}} & \text{n} \frac{\underline{7 \ 6 \ 5 \ 6 \quad 5 \ 3 \ 2(3)}}{\text{'A'}} \end{array}$$

$$\begin{array}{cc} \text{o} \frac{\underline{6 \ 5 \ 2 \ 1 \quad 6 \ 1 \ 3 \ 2)}{\text{Nc}} & \text{p} \frac{\underline{5 \ 5 \ . \ . \quad 5 \ 4 \ 2 \ 1)}{\text{Lc}} \end{array}$$

$$\begin{array}{cc} \text{q} \frac{\underline{5 \ 6 \ 1 \ 5 \quad 6 \ 1 \ 2 \ 1)}{\text{Ld/Lc}} & \text{r} \frac{\underline{3 \ 2 \ 1 \ 2 \quad . \ 1 \ 2(6)}}{\text{Nb}} \end{array}$$

The first phrase of the buka (a) belongs unequivocally to pelog pathet lima. This makes the appearance of the second phrase (b), which is in pelog pathet nem, less strong than if it were to appear in connection with other pelog pathet nem phrases. This phrase is followed by a very strong pelog pathet lima phrase (c) which has two features of pelog pathet lima at once - Lb/Lf, so the influence of pathet nem in the second phrase of the buka is reduced further. This circumstance occurs again in the case of phrases f and r which have the same melodic context as b since the ladrang is always repeated.

Phrases h, i and j are classified as 'A'. However, since they are preceded by a strong pelog pathet lima phrase (g), these three phrases are also felt as pelog pathet lima. Phrase k shows pelog pathet nem features. This gives rise to a pathet nem atmosphere from k until o.

The pelog pathet nem is then altered by the strongly pelog pathet lima character of phrases p and q. As has been pointed out, the last phrase of the gendhing is unable to consolidate pathet nem. This is why, although the last phrase suggests pelog pathet nem the gendhing as a whole is classified as pelog pathet lima.

The following is an analysis of a further example of a gendhing exhibiting a pathet mixture which is classified under pelog pathet nem.

Analysis 25

Ladrang Bedati, pelog nem

Buka:

$$\begin{array}{cc} \text{a} \frac{\begin{array}{cccccc} 2 & . & 5 & . & 3 & . & 5 & . & 2 \\ \hline \end{array}}{\text{Nf}} & \text{b} \frac{\begin{array}{cccccc} . & 3 & 5 & 6 & . & 5 & . & (3) \\ \hline \end{array}}{\text{Na/Nf}} \end{array}$$

Ladrangan:

$$\begin{array}{cc} \text{c} \frac{\begin{array}{cccccc} . & 1 & 1 & 1 & 2 & 3 & 2 & 1 \\ \hline \end{array}}{\text{Lc}} & \text{d} \frac{\begin{array}{cccccc} 2 & 1 & 2 & 3 & 5 & 3 & 2 & 1 \\ \hline \end{array}}{\text{Lc}} \\ \\ \text{e} \frac{\begin{array}{cccccc} 2 & 1 & 2 & 3 & 5 & 3 & 2 & 1 \\ \hline \end{array}}{\text{Lc}} & \text{f} \frac{\begin{array}{cccccc} 3 & 3 & . & 5 & 6 & 3 & 5 & (6) \\ \hline \end{array}}{\text{'A'}} \\ \\ \text{g} \frac{\begin{array}{cccccc} 3 & 3 & 6 & 5 & 2 & 1 & 2 & 6 \\ \hline \end{array}}{\text{Nb/Nd}} & \text{h} \frac{\begin{array}{cccccc} 3 & 3 & 6 & 5 & 2 & 1 & 2 & 6 \\ \hline \end{array}}{\text{Nb/Nd}} \\ \\ \text{i} \frac{\begin{array}{cccccc} 3 & 3 & 6 & 5 & 2 & 1 & 2 & 6 \\ \hline \end{array}}{\text{Nb/Nd}} & \text{j} \frac{\begin{array}{cccccc} . & 7 & . & 6 & . & 7 & . & 6 & . & 5 & . & 3 & 5 & 2 & (3) \\ \hline \end{array}}{\text{Nb/Nd}} \\ \\ \text{k} \frac{\begin{array}{cccccc} . & 5 & . & 3 & . & 5 & . & 3 & . & 5 & . & 3 & . & 5 & 6 & 2 \\ \hline \end{array}}{\text{Nc}} & \text{l} \frac{\begin{array}{cccccc} . & 5 & . & 3 & . & 5 & . & 3 & . & 5 & . & 3 & . & 5 & 6 & 2 \\ \hline \end{array}}{\text{Nc}} \\ \\ \text{m} \frac{\begin{array}{cccccc} . & 5 & . & 3 & . & 5 & . & 3 & . & 5 & . & 3 & . & 5 & 6 & 2 \\ \hline \end{array}}{\text{Nc}} & \text{n} \frac{\begin{array}{cccccc} 5 & 2 & 3 & 5 & 6 & 7 & 6 & 5 & (3) \\ \hline \end{array}}{\text{'A'}} \end{array}$$

This gendhing opens with two strong pelog pathet nem phrases (buka). However, because of the appearance of consecutive pelog pathet lima phrases in the first gongan (c, d and e) it is the atmosphere of this pathet which is gradually established. But the pelog pathet lima does not survive since the rest of the phrases of this gendhing are dominated by pelog pathet nem features. This gendhing is classified under pelog pathet nem although one of its gongan (the first gongan) is completely in pelog pathet lima.

There are many other gendhing classified under pelog pathet lima or pelog pathet nem which contain more complicated pathet mixtures than those found in Analyses 24 and 25. Before analyzing such a gendhing, it is worth investigating the 'third'

pathet in the pelog bem sub-scale, pelog pathet manyura because the possibility must be considered of a gendhing which exhibits a mixture of all three pathet, pelog pathet lima, pelog pathet nem and pelog pathet manyura.

Pelog Pathet Manyura

In a collection of gendhing notations, one never finds the classification 'pelog pathet manyura'. Under the heading of pelog gendhing there are found only three pathet: pelog pathet lima, pelog pathet nem and pelog pathet barang. As has already been mentioned, however, Javanese musicians often talk about the so-called pelog pathet manyura. As mentioned by Kunst, the celebrated musician Tandakusuma pointed out that there are several gendhing which should be classified as pelog pathet manyura, these being Ayun-ayun, Rendeng, Randhukintir, Rujaksentul, Kembangdara and Tunjunggunung (Kunst 1973:I:88-89).

It is commonly recognized by Javanese musicians that the gendhing used for accompanying the theatrical form called Bancak-Doyok are regarded as being in pelog pathet manyura. This repertoire includes such pieces as Glathik inceng-inceng, Kembang nangka, Srundeng gosong, but in collections of gendhing these pieces (including the ones mentioned by Tandakusuma) are always classified under pelog pathet nem (see Mloyowidodo 1976:II:65, 66 and passim).

As stated by Martopangrawit, there is a special pathetan for Bancak-Doyok, namely Pathetan Manyura Pelog (Martopangrawit 1979:9). Bancak-Doyok also contains many vocal pieces (which are sung by Bancak), and most of the instrumental pieces mentioned are opened by a vocal introduction, bawa or celuk. That

is why thinthingan and pathetan are required here, for the benefit of the singer (Bancak). Another musical genre which is used is srepegan for accompanying the entrance and exits of a character.

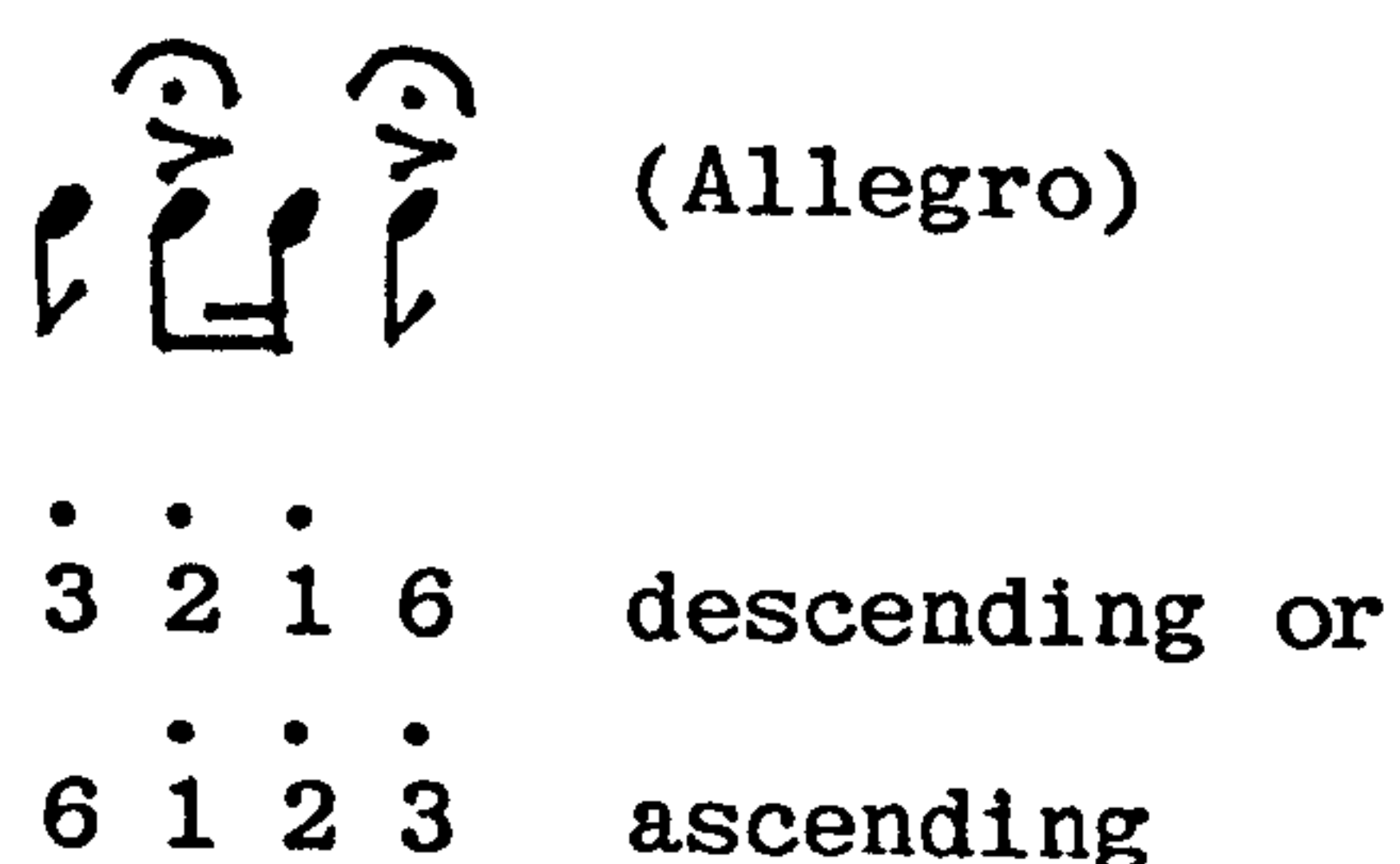
Originally srepegan occurred only in laras slendro (see pp. 111-112). The srepegan found in Bancak-Doyok is called Srepegan Pelog Manyura, and it is the Srepegan Slendro Manyura transferred to the pelog bem sub-scale. The thinthingan which is used in this theatrical form is also derived from the laras slendro version, i.e. the thinthingan slendro manyura, now translated into the pelog bem sub-scale.

Since Thinthingan Pelog Manyura, Pathetan Manyura Pelog and Srepegan Pelog Manyura are agreed by all Javanese musicians as being invariable in terms of pathet - in this case pelog pathet manyura - I will gather the features of this pathet from these sources.

Thinthingan

The only difference between the thinthingan in slendro manyura and in pelog pathet manyura is in their scales; even the notation is exactly the same (see p. 92):

Figure 69



Since there are no thinthingan in the other pelog pathet we cannot construct a pathet 'family' as for laras slendro. How-

ever, from this thinthingan we can obtain two characteristic features: firstly, notes $\dot{2}$ and $\dot{6}$ can be the expected notes and may act as the final note of a descending melodic figure or phrase; secondly, notes $\dot{1}$ and $\dot{3}$ can be the expected notes and may function as the final note of an ascending melodic figure or phrase.

Pathetan Manyura Pelog

To establish the atmosphere of pelog pathet manyura, this pathetan is performed before Bancak sings his first song, and thereafter songs may be preceded by the thinthingan if needed.

Figure 70

Pathetan Manyura Pelog

- (a) 3 3 .3 3.3 3
Prapto dutaning kang
- (b) 3.2 2 2 2 21 $\dot{6}$ 12
Na - ra dipati kang
- (c) 3...3 3 .3 3 356 6
O, Hyang Ar - ka sumu - rup
- (d) $\dot{2}$. . . $\dot{3}$
O.
- (e) 2 12 1 .1 1 .1 $\dot{6}$ 1
Li - muting mangremeng
- (f) 3.2 2 .2 2 21 $\dot{6}$ 12
Su - da ma su-ma- put
- (g) 3.2 121 $\dot{6}$
O,
- (h) .1 1 1 1 1 $\dot{6}$ 1
Su-dama sumaput

(i) 2.1 6̣ 5̣6̣5̣ 3̣
0,

(Martopangrawit 1979:9)

The pathetan first of all shows that note 3̣ is appropriate for a final note (line i). The other significant features of this pathetan are endings on note 6̣ in a descending melodic contour (line g), on note 1 in a descending contour (line e), on note 2 in a descending contour (lines b and f), on note 6 for an ascending melodic contour (line c), and on note 3 for an ascending melody (line d).

One feature common to this pathetan and the thinthingan is the ending on note 3̣ which is not found in pelog pathet lima or pelog pathet nem. Before making a compilation of the features of pelog pathet manyura, we will look at further evidence, from Srepegan Pelog Manyura.

Srepegan Pelog Manyura

This piece is started by a solo kendhang passage or is played immediately after another piece.

Figure 71

Buka: solo kendhang leading to gong (2)

Srepegan: 3 2 3 2 5 3 5 3 2 1 2(1)

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

5 6 5 6 5 3 5 3 6 5 3(2)

(Transcribed from Kusuma Recording, 1979, KGD 040)

Three notes which are significant in this srepegan are 1, 6 and 2 as they act as gong notes. Since this gendhing is regarded as a pure pelog pathet manyura, these three notes should be the notes of expectation in the pathet.

The pelog pathet manyura features which have been distinguished in these three musical examples can now be summarized as follows (each feature is given a symbol as for in the other pathet in pelog bem):

- (Ma) Note 3̣ is the lowest note and as the final note of a gendhing. Source: pathetan.
- (Mb) Note 6̣ can be used as the final note of a melodic phrase or figure. Source: pathetan.
- (Mc) Note 1 can be used as the final note of a descending melodic phrase or figure. Sources: pathetan and srepegan.
- (Md) Note 2 can be used as the final note of a descending melodic phrase or figure. Sources: pathetan and srepegan.
- (Me) Note 6 as the final note of an ascending melodic phrase or figure is more likely in this pathet. Sources: pathetan and srepegan.
- (Me₁) Note 6 as the final note of a descending figure or phrase. Source: thinthingan.
- (Mf) Note 1̣ as the final note of an ascending melodic phrase or figure is more likely in this pathet. Source: thinthingan.
- (Mg) Note 2̣ may occur as the final note of a descending melodic phrase or figure. Source: thinthingan.
- (Mh) Note 3̣ as the final note of an ascending melodic phrase or figure is exclusively a pelog pathet manyura feature. Sources: pathetan and thinthingan.

Additionally, note 4 never appears in this pathet at all.

At a glance it can be seen that some of the above-listed pelog pathet manyura features are also to be found in pelog pathet lima and pelog pathet nem. Let us compare them one by one to see if we can establish what distinguishes them.

Ma and Na: the two features are the same. They both occur in descending melodic contours and are preceded by the same combination of some or all of the notes 2, 1, 6̣ and 5̣.

Mb and Nb: these features are also the same. They occur in descending melodic contours and are preceded by the same combination of some or all of the notes 3, 2 and 1.

Md and Nc: these features are again the same. They occur in descending melodic contours and are preceded by the same combination of some or all of the notes 6, 5, 3, 1 and 6̣.

Mg and Ne: the use of note 2̣ in pelog pathet manyura and in pelog pathet nem is different. In pelog pathet manyura this note can act as the final note of a descending melodic contour, while in pelog pathet nem it is similarly used in an ascending context. In pelog pathet nem this note is the highest one, while in pelog pathet manyura it is not, and in some circumstances it acts as the leading note in an ascending melodic contour ending on note 3̣.

Although pelog pathet manyura and pelog pathet nem have many similarities, they can still be distinguished from each

other since they also have some differences: first, they differ in the ways of using note $\dot{2}$, and second, pelog pathet nem lacks endings on notes 1, 6, $\dot{1}$ and $\dot{3}$. However, when a melody does not employ the notes mentioned above as final notes, even Javanese musicians will be unable to distinguish the two pathet. The affinity between pelog pathet manyura and pelog pathet nem may be seen in the following example which is in pelog pathet manyura.

Analysis 26

Ladrang Ayun-ayun

Buka:

$$a \quad \frac{6 \quad 6 \ 5 \ 3 \ 2}{Nc/Md} \quad b \quad \frac{5 \ 3 \ 1 \ \dot{6} \quad 2 \ 3 \ 1(\dot{6})}{Nb/Mb}$$

Ladrangan:

$$c \quad \frac{2 \ 3 \ 2 \ 1 \quad 3 \ 5 \ 3 \ 2)}{Mc \quad Md(Nc)} \quad d \quad \frac{5 \ 3 \ 2 \ 1 \quad 3 \ 5 \ 3 \ 2)}{Mc \quad Md(Nc)}$$

$$e \quad \frac{6 \ 3 \ 5 \ 6 \quad \dot{2} \ \dot{1} \ 6 \ 5)}{Me \quad ('A')} \quad f \quad \frac{3 \ 6 \ 3 \ 2 \quad 3 \ 1 \ 2(\dot{6})}{Mb/Nb}$$

The buka consists of ambiguous phrases, since they do not employ even one of the notes 1, 6, $\dot{1}$, $\dot{2}$ and $\dot{3}$ at a cadential point, so it is impossible to say whether the buka is in pelog pathet nem or pelog pathet manyura. In the main piece, if one looks only at the final note of each phrase and the direction of the phrases, one again cannot say whether the gendhing is in pelog pathet nem or pathet manyura. But an examination of the final note of the padhang of each phrase shows that two of them employ note 1 as their final notes (c and d) and one employs note 6 (e). Thus phrases c and d are not Nc but Md since they are associated with another pelog pathet manyura feature, Mc. The ambiguous phrase e is heard as pelog pathet manyura too,

since the padhang is a Me figure. The last phrase of this gendhing f is therefore not Nb but Mb since it occurs in pelog pathet manyura context. The whole gendhing is heard as being in pelog pathet manyura. It is clear that the similar feature of pelog pathet nem and pelog pathet manyura namely Na and Ma, Nb and Mb, and Nc and Md can be differentiated through their melodic contexts.

As already mentioned, there are also similarities between pelog pathet manyura and pelog pathet lima. There is one significant feature of these two pathet which appears to be the same, namely the use of note 1 (Lc and Mc). In pelog pathet lima this note may be associated closely with 5 (see Ld) while in pelog pathet manyura this association never occurs. In pelog pathet lima, as final note, this note may be preceded by note 4 (see Lc), but pelog pathet manyura never uses note 4. However, in both pelog pathet lima and pelog pathet manyura note 1 as a final note may be preceded by the same combination of some or all of the notes 6, 5, 3 and 2. Such patterns, however, can still be distinguished by their melodic contexts. If such a figure, say 2321, occurs in a pelog pathet lima context it will become pelog pathet lima, and if it occurs in a pelog pathet manyura context it will become pelog pathet manyura. The following melodic phrases are examples of these circumstances:

Figure 72

(a) Ladrang Godhasih
(third and fourth kenongan - see Mloyowidodo 1976:II:149)

<u>. 2 2 . 2 3 2 1)</u>	<u>5̣ 6̣ 1 2 1 6̣ 4̣ 5̣)</u>
Lc	Lf

(b) Ladrang Ayun-ayun
(second kenongan - see Mloyowidodo 1976:II:66)

2 3 2 1	3 5 3 2
-----	-----
Mc	Md(Nc)

In the first example the figure 2 3 2 1 is firmly in pelog pathet lima, since it is in a pelog pathet lima context. In the second example the same figure is equally firmly pelog pathet manyura since it is now in a pelog pathet manyura context.

Mixtures of the Three Pathet in Pelog Bem

There are comparatively few so-called pelog pathet manyura gendhing, most of which are short. No more than ten gendhing in this pathet are normally encountered: Kembangdara, Randhuken-tir, Rujaksentul, Tunjunggunung, Rendeng, Ayun-ayun, Srundeng-gosong, Glathik inceng-inceng, Kembangnangka and Sontoloyo. Perhaps because of the limited number, these gendhing are not classified under a special heading. This pathet has an atmosphere similar to that of pelog pathet nem, one which is quite different from that of pelog pathet lima. For this reason these gendhing are usually included in pelog pathet nem.

Various mixtures of the three pathet are common. Pelog pathet manyura passages are often found in pelog pathet nem gendhing, and pelog pathet nem passages occur in both pelog pathet lima and pelog pathet manyura. Similarly, pelog pathet lima passages are found in pelog pathet nem gendhing although never in pelog pathet manyura gendhing.

As mentioned earlier in this chapter, unlike laras slendro, laras pelog - in this case the pelog bem sub-scale - is more tolerant in accepting pathet mixtures. A pathet mixture in laras pelog does not necessarily produce a contrast of atmos-

pheres as happens in laras slendro. For example, pelog pathet nem or pelog pathet manyura passages are accepted in pelog pathet lima contexts and will be felt as pelog pathet lima. In other words, the pelog pathet nem or pathet manyura sections in question are unable to change the atmosphere of the principal pathet. Consequently, although a gendhing may contain a mixture of phrases from different pathet, the change of pathet cannot be clearly felt, as will be seen in the following analysis:

Analysis 27

Gendhing Gendhiyeng, pelog nem

Buka:

$$\begin{array}{c} \text{a} \quad \frac{6 \quad 3 \quad . \quad 2 \quad 1 \quad 6}{\text{Nb(Mb)}} \quad \text{b} \quad \frac{6 \quad 3 \quad . \quad 2 \quad 1 \quad 6}{\text{Nb(Mb)}} \end{array}$$

$$\begin{array}{c} \text{c} \quad \frac{. \quad 3 \quad . \quad 3 \quad . \quad 5 \quad 6 \quad 1}{\text{Nf}} \quad \text{d} \quad \frac{. \quad 3 \quad . \quad 2 \quad . \quad 1 \quad . \quad (6)}{\text{Nb/Nd(Mb)}} \end{array}$$

Merong:

$$\begin{array}{c} \text{e} \quad \frac{. \quad . \quad 6 \quad 1 \quad 3 \quad 2 \quad 1 \quad 6}{\text{Nb(Mb)}} \quad \text{f} \quad \frac{3 \quad 3 \quad . \quad . \quad 6 \quad 5 \quad 3 \quad 2)}{\text{Nc(Md)}} \end{array}$$

$$\begin{array}{c} \text{g} \quad \frac{5 \quad 6 \quad 5 \quad 4 \quad 2 \quad 1 \quad 2 \quad 6}{\text{Nb/Nd}} \quad \text{h} \quad \frac{3 \quad 3 \quad . \quad . \quad 6 \quad 5 \quad 3 \quad 2)}{\text{Nc(Md)}} \end{array}$$

$$\begin{array}{c} \text{i} \quad \frac{5 \quad 5 \quad . \quad . \quad 5 \quad 5 \quad . \quad .^*}{\text{(Lc)}} \quad \frac{5 \quad 3 \quad 5 \quad 6 \quad 5 \quad 4 \quad 2 \quad 1)}{\text{(Lc)}} \end{array}$$

$$\begin{array}{c} \text{j} \quad \frac{6 \quad 1 \quad 2 \quad 3 \quad 2 \quad 1 \quad 6 \quad 5}{\text{(Lb)}} \quad \text{k} \quad \frac{3 \quad 5 \quad 6 \quad 1 \quad 3 \quad 2 \quad 1 \quad (6)}{\text{Nb/Nf}} \end{array}$$

$$\begin{array}{c} \text{l} \quad \frac{\dot{1} \quad \dot{1} \quad . \quad . \quad \dot{3} \quad \dot{2} \quad \dot{1} \quad 6}{\text{(Me)}} \quad \text{m} \quad \frac{3 \quad 5 \quad 6 \quad 5 \quad 3 \quad 2 \quad 1 \quad 2)}{\text{(Md)}} \end{array}$$

$$\begin{array}{c} \text{n} \quad \frac{\dot{1} \quad \dot{1} \quad . \quad . \quad \dot{3} \quad \dot{2} \quad \dot{1} \quad 6}{\text{(Me)}} \quad \text{o} \quad \frac{3 \quad 5 \quad 6 \quad 5 \quad 3 \quad 2 \quad 1 \quad 2)}{\text{(Md)}} \end{array}$$

$$\begin{array}{c} \text{p} \quad \frac{5 \quad 5 \quad . \quad . \quad 5 \quad 5 \quad . \quad .^*}{\text{(Lc)}} \quad \frac{5 \quad 3 \quad 5 \quad 6 \quad 5 \quad 4 \quad 2 \quad 1)}{\text{(Lc)}} \end{array}$$

$$q \frac{\begin{array}{ccccccccc} 6 & 1 & 2 & 3 & & 2 & 1 & 6 & 5 \\ \cdot & & & & & & & \cdot & \cdot \end{array}}{(Lb)} r \frac{\begin{array}{ccccccccc} 3 & 5 & 6 & 1 & & 3 & 2 & 1 & (6) \\ \cdot & \cdot & \cdot & & & & & & \cdot \end{array}}{Nb/Nf}$$

Phrases a and b are felt as pelog pathet nem for two reasons: first, before the buka is sounded pathet nem has been established by the rebab with its pelog nem senggengan or pathetan; second, these phrases are followed by a pelog pathet nem phrase (c). Thus, although a and b have two possibilities as regards pathet (pathet nem and pathet manyura), they are felt as pathet nem. These circumstances are also found in the case of phrases d, e, f and h.

Phrases i and j, which are identical to p and q, are unambiguously in pelog pathet lima, but the change of pathet is not as clear as it would be in laras slendro. A similar situation arises in phrases l, m, n and o which are strictly in pelog pathet manyura, but here again the change of pathet is not clearly felt.

Thus this gendhing is felt smoothly as pelog pathet nem although it contains relatively long phrases in pelog pathet lima and pelog pathet manyura.

The preceding analyses in this chapter demonstrate the characteristics of pelog bem in connection with its pathet, and also show that it is essentially different from laras slendro. To sum up the different usages of the slendro scale, the pelog bem sub-scale and the pelog barang sub-scale: slendro distinguishes its pathet clearly; pelog bem distinguishes its pathet less noticeably than slendro; and pelog barang does not distinguish its pathet at all and is therefore regarded as a single pathet.

Note 7 in Pelog Bem Sub-scale

Note 7 is occasionally used in pelog bem: sometimes in pelog pathet lima, rarely in pelog pathet nem, and never in pelog pathet manyura. The use of this note in the two pelog bem pathet differs from that in pelog pathet barang. It is used in pelog bem as the alternative of note $\dot{1}$, and is never used as a final note of padhang or ulihan in any registers (see pp. 179, 193, 196, 197). Although the note occurs relatively frequently - as can be seen in Ladrang Balabak (see p. 196) - it cannot undermine the effect of the pathet induk. But when it is used as a cadential point - which happens only once in the entire corpus of pelog bem gendhing - the pelog barang atmosphere will be heard clearly and, consequently, a change of pathet occurs, as shown in the following excerpt:

Figure 73

Gendhing Sambulgendhing, pelog nem
(last kenongan of the merong and the first gongan of the inggah)

Merong:	$\dot{6}$	$\dot{6}$	1	2	3	2	1	$\dot{6}$	3	5	3	2	1	$\dot{6}$	5	3	7	} pl. p. nem
	.	.	3	5	$\dot{6}$	5	3	2	5	6	5	4	2	1	2(6)			
Inggah:	.	3	.	2	.	1	.	$\dot{6}$	.	3	.	2	.	$\dot{6}$	.	7	7	} pl. p. barang
	.	2	.	7	.	2	.	7	.	5	.	$\dot{6}$	.	3	.	2)		
	.	3	.	2	.	1	.	$\dot{6}$	.	3	.	2	.	$\dot{6}$	.	7		
	.	2	.	7	.	2	.	7	.	5	.	$\dot{6}$	.	3	.	2)		
	.	3	.	2	.	3	.	2	.	3	.	2	.	3	.	5	7	} pl. p. nem
	.	6	.	5	.	$\dot{1}$	.	6	.	5	.	6	.	2	.	1)		
	.	3	.	2	.	1	.	$\dot{6}$	.	3	.	2	.	$\dot{1}$	.	6		
	.	2	.	$\dot{1}$	.	3	.	2	.	5	.	4	.	1	.	(6)		

(see Mloyowidodo 1976:II:75-76)

The use of note 7 (see the first two kenongan of the inggah) in pelog bem in this particular gendhing goes against the normal practice: first, it is not a substitute for note $\dot{1}$ but for its lower register (1) - hence 7̣ and not 7; second it is used as the final note of melodic figures. Thus note 7̣ is heard as an essential note, consequently pelog barang appears clearly in the middle of pelog nem phrases (see merong and the last two kenongan of the inggah).

Since pelog barang and pelog nem scales are separated in some pelog instruments (the gender barung, gender penerus, gambang, siter and clempung) the musicians have to change not only their cengkok but also their instruments when reaching this particular section of the gendhing.

Conclusion

Pathet in laras pelog, as in laras slendro, is a kind of musical atmosphere which can be felt by people who are deeply familiar with Javanese gamelan music. Although four such musical atmospheres are found in laras pelog (namely pelog pathet barang, pelog pathet lima, pelog pathet nem and pelog pathet manyura) only three are formally recognized. Pelog pathet manyura is usually included in pelog pathet nem since its atmosphere and features are similar to those of pelog pathet nem, and there are only a small number of gendhing in this pathet.

One pathet in laras pelog, namely pelog pathet barang, can be easily distinguished from the other three pathet because its characteristic atmosphere is a result of its use of a unique scale, the pelog barang sub-scale, which differs from the other pelog sub-scale, the pelog bem scale. Whatever the structure of the melodies, pieces using the pelog barang sub-scale produce

the same atmosphere, and therefore it includes only one pathet.

In the pelog bem sub-scale, on the other hand, different melodic structures may produce somewhat different atmospheres. Musicians' ears distinguish three of these, and accordingly three pathet are recognized in this sub-scale: pelog pathet lima, pelog pathet nem and pelog pathet manyura.

Like pathet in laras slendro, the differences between these three pathet are a result of the placing of melodic material in particular contexts; this produces expected notes - at cadential points - which are regarded as important notes. The important notes are not necessarily the notes which appear often in a melody, or those which lie at the end of a phrase. They are the notes which are expected to be final notes, and which in fact are often so used even if, from time to time, the expectation is frustrated. When such an expectation has been established in the minds of musicians, it is difficult to change it except by introducing a long and contrasted melodic passage. The notes which are expected to act as finals in each pathet in pelog bem are:

pelog pathet lima:	1̣, 5̣, 1
pelog pathet nem:	3̣, 6̣, 2, 2̣
pelog pathet manyura:	3̣, 6̣, 2, 6, 1̣, 3̣

Those expected notes are the result of associations of certain melodic contours (namely: La to Lf for pelog pathet lima; Na to Nf for pelog pathet nem; and Ma to Mh for pelog pathet manyura). Because several of the features of pelog pathet nem and pelog pathet manyura are identical the atmosphere of the two pathet is similar, particularly when these identical features are used.

NOTES TO CHAPTER V

1. The purpose of using the word 'pelog' in front of pathet lima, pathet nem and pathet barang is to avoid confusion with pathet in laras slendro.
2. There is a type of shadow puppet play called wayang madya; this dramatic genre uses slendro gendhing played in laras pelog as its musical accompaniment. Musicians find no difficulty in performing them. On the other hand, early in this century the court musicians of the Kraton in Surakarta tried to perform pelog gendhing in laras slendro to accompany another form of puppet theatre called wayang klithik, but this was unsuccessful and they abandoned the attempt.
3. Kunst and Hood do not give a reference for the source of the term gulu miring. It is certainly uncommon, to say the least, amongst Javanese musicians.
4. This concept of pelog manyura as a scale differs - as Kunst had already made clear - from the way in which the term was used by Tandakusuma, whom Kunst consulted. Tandakusuma's understanding of the term (see Kunst 1973:II:88) is explained on p. 180; at this stage it is sufficient to say that it is recognized and shared by Javanese musicians although they nevertheless include pelog pathet manyura gendhing with gendhing in pelog pathet nem (but never in pelog pathet barang).
5. If the cadential points of the entire corpus of pelog barang gendhing were analyzed I believe that the statistical results would support this observation. Unfortunately, Kunst's sample contains a large number of gendhing which

have note 5 or 5̣ as the cadential point (in this context, gong-tones). This therefore, does not support the importance of notes 6 and 2 in pelog barang.

6. To the best of my knowledge, the entire corpus of pelog barang gendhing contains only one occurrence of a melodic figure using 1-2-3-4-5. This is found in Gending Tukung (see Mloyowidodo 1976:II:106).
7. Throughout the whole repertoire of Javanese gendhing there are only two kemuda: Kemuda Lima and Kemuda Nem. The former is regarded as a pure pathet lima gendhing and the later as a pure pelog pathet nem gendhing. The two kemuda are discussed later in this chapter.
8. This may be the reason why McDermott and Sumarsam, who investigated pathet through the cengkok of gender barung, limited themselves to a discussion of pathet in laras slendro only (McDermott and Sumarsam 1975:233).
9. The gendhing mentioned is called Ladrang Turunsih, classified under pelog pathet lima:

. 1 2 3	. 1 2 3)	. 4 . 3	. 1 2 3)
. 6 6 .	6 5 4 3)	3 3 2 4	. 2 4(3)
. . . .	4 4 5 4)		6 6 7 6)
. 5 4 3	. 1 2 3)	6 7 6 5	. 4 2(3)

(Mloyowidodo 1976:II:149)

My colleagues and I have tried to play this gendhing, and the sound was awful to our ears. We asked Pak Mloyowidodo for his opinion of it, and he said: "In more than sixty years' experience of gamelan music, I have never heard a gendhing as awful as this"

CHAPTER VI

CONCLUSION

An analysis of the pathet of various balungan gendhing such as that given in Chapters IV and V of course never occurs in the everyday practice of the music. The way of choosing each cengkok for realizing a melodic figure, phrase or sentence is not by an intellectual analysis but by copying what has been done by the preceding generation. In a practice lesson nowadays (formal or informal) the teacher often quotes what has been done by some prominent musicians in the past and in the present. An explanation such as that quoted below is often given by the teacher:

"In realizing phrase A, musician X did this, musician Y did this, and musician Z does this. I myself do not quite like what Z does, and I feel Y's way is the most suitable".

The difference in performance practice between X, Y and Z in a piece is sometimes merely a matter of different individual modifications of the same cengkok. However, it is not impossible to have more fundamental distinctions such as different cengkok but still in the same pathet, or simply different cengkok in different pathet. The latter will occur only when the musicians face a long set of consecutive phrases which are ambiguous in terms of pathet, such as those found in Gendhing Condro quoted in Chapter IV.

Gendhing Condoro, slendro sanga
(buka and merong parts only)

Buka:

a $\frac{\cdot \cdot \cdot 2 \cdot 3 5 6}{\text{NA6}}$

b $\frac{\cdot 6 \cdot 1 \cdot 2 \cdot 1}{\text{---}}$ c $\frac{\cdot 2 \cdot 6 \cdot 3 \cdot (5)}{\text{ND5(SD5)}}$

Merong

d $\frac{\cdot \cdot 5 3 \cdot 6 5 3 2}{\text{ND2}}$ e $\frac{\cdot \cdot 2 3 \cdot 5 6 3 5)}{\text{---}}$

f $\frac{\cdot \cdot 5 3 \cdot 6 5 3 2}{\text{ND2}}$ g $\frac{\cdot \cdot 2 3 \cdot 5 6 3 5)}{\text{---}}$

h $\frac{\cdot \cdot 5 3 \cdot 6 5 3 2}{\text{ND2}}$ i $\frac{\cdot \cdot 2 3 \cdot 1 2 3 2)}{\text{SA2(NA2)}}$

j $\frac{\cdot \cdot 2 3 \cdot 5 3 2 1}{\text{SD1(MD1)}}$ k $\frac{2 3 2 1 \cdot 6 5 3(5)}{\text{SA5(NA5)}}$

l $\frac{\cdot \cdot 5 6 \cdot 1 6 5 3}{(\text{MD3/ND3})}$ m $\frac{2 3 2 1 \cdot 6 5 3 5)}{\text{SA5(NA5)}}$

n $\frac{\cdot \cdot 5 6 \cdot 1 6 5 3}{(\text{MD3/ND3})}$ o $\frac{2 3 2 1 \cdot 6 5 3 5)}{\text{SA5(NA5)}}$

p $\frac{2 2 \cdot \cdot \cdot 2 3 2 1}{\text{SD1(MD1)}}$ q $\frac{\cdot 1 1 1 \cdot 6 5 3 5)}{\text{SD5(ND5)}}$

r $\frac{\cdot \cdot 5 3 \cdot 6 5 3 2}{\text{ND2}}$ s $\frac{\cdot \cdot 2 3 \cdot 5 6 3(5)}{\text{---}}$

t $\frac{\cdot \cdot 5 3 \cdot 6 5 3 2}{\text{ND2}}$ u $\frac{\cdot \cdot 2 3 \cdot 6 5 3 5)}{\text{---}}$

v $\frac{\cdot \cdot 5 3 \cdot 6 5 3 2}{\text{ND2}}$ w $\frac{\cdot \cdot 2 3 \cdot 5 6 1 6)}{\text{NA6/SA6}}$

x $\frac{\cdot \cdot \cdot \cdot \cdot 2 3 2 1^*}{\text{---}}$ y $\frac{5 5 \cdot 6 \cdot 1 6 5 3)^*}{\text{---}}$

z $\frac{2 2 \cdot 3 \cdot 5 3 2 1}{\text{SD1(MD1)}}$ y $\frac{2 3 2 1 \cdot 6 5 3(5)}{\text{SD5(ND5)}}$

In realizing the transitional (in terms of pathet) passages such as phrases h-i-j and w-x (from pathet nem to pathet sanga) and q-r (from pathet sanga to pathet nem) and the ambiguous phrases such as l and n, the fundamental differences amongst musicians can find expression. One musician might realize phrase h by using a modified pathet nem cengkok to accommodate the next cengkok (for phrase i) which is in pure pathet sanga, and another musician might realize phrase h in pure pathet nem and i in a modified pathet sanga cengkok to accommodate the link from the previous cengkok which is in pathet nem. This is only one of many alternatives the musicians can choose amongst.

A pupil will follow the ways which he feels most satisfactory. He does not simply copy the ways he likes but modifies them to reflect his personal taste and capabilities without ignoring the fundamental aspects.

Pathet nem possesses very few cengkok unique to itself. But it can easily borrow cengkok from other pathet, of course with slight modification. In such cases the borrowed cengkok lose their original characteristics and pathet impression because of the modification and, more important, because of the different melodic context. For example a cengkok for a melodic figure ending on note 5 which is borrowed from pathet sanga will yield a different impression when it is used in a pathet nem context. Thus the cengkok used for realizing a melodic figure ending on note 5 in Ladrang Remeng (see p. 141)

. 6̣ 1 2 . 1 6̣ 5̣)

may physically be identical to the cengkok which is used in Gendhing Kalunta (see p. 134)

5̣ 6̣ 1 2 . 1 6̣ 5̣)

but musically they are different.

A musician will sense whether or not a cengkok is suitable for a melodic phrase in a gendhing. It depends on three conditions: the smoothness of the melodic flow from one cengkok to another, the matching of the character of the cengkok to the gendhing as a whole, and, most important of all, the pathet identity - the pathet of the cengkok must be identical to that of the phrase. The last condition suggests that the musicians have a perception of the pathet from the balungan gendhing alone, and the analyses given in Chapters IV and V are an attempt at visualizing that perception, including how the feeling of pathet grows, establishes and changes in the musicians' minds. The process of the growth, establishment and change of pathet feeling in every musician's mind is the same, even though, as described on p. 81, the specific result is not necessarily always the same. But such differences from one musician to another, from one group to another are very small since basically they have the same cultural background and stylistic training.

The three factors (the growth, establishment and change of pathet feeling in musicians' minds) are the essence of the concept of pathet. From these three factors one will see the different components and characteristics of each pathet in each laras. These three factors also reveal the different characteristics of each laras in producing various pathet - slendro yields three pathet: manyura, sanga and nem; pelog-bem yields three pathet, pelog pathet lima, pelog pathet nem and pelog pathet manyura; and pelog-barang yields only one pathet, pelog pathet barang, since whatever the melodic combinations are they

do not produce a different musical atmosphere.

Symmetrical things are often found in many traditional cultures including Javanese traditional culture: if the right side has three things, the left side must also have three things. I suspect that these circumstances lead to the notion of three pathet in laras slendro and three in laras pelog - although in practice musicians find four pathet in laras pelog (pelog pathet barang, pelog pathet lima, pelog pathet nem and pelog pathet manyura). This, however, is not the only reason why the Javanese include only three pathet in laras pelog. As has been mentioned in Chapter V pelog pathet manyura has almost the same characteristics as pelog pathet nem, yet the number of gendhing which are felt to be in this pathet is relatively small. Thus this pathet is regarded as a sub-pathet of pelog pathet nem.

Using as a point of departure the phenomena that all the musicians agree upon and proceeding through all the facts, evidence and examples which have been argued in the previous chapters, we may arrive at the conclusion that Javanese pathet is a concept of melodic structure - its contour, content and context - using particular combinations of notes within a particular scale or sub-scale.

APPENDIX I

TWO TYPICAL KLENENGAN PROGRAMMES

Programme I

A night-time klenengan using a full gamelan seprangkat

A. Pellog pathet lima/slendro pathet nem:

1. Gendhing bonang, Gendhing Bremara, kethuk 2 kerep minggah 4, pelog lima.
2. Gendhing bonang, Gendhing Sidamukti, kethuk 4 arang minggah 8, slendro nem.
3. Gendhing rebab, Gendhing Kombangmara, kethuk 2 kerep minggah 8, with Pathetan Ageng, pelog lima.
4. Gendhing rebab, Gendhing Krawitan, ketawang gendhing kethuk 4 kerep minggah Ladrang Krawitan, slendro nem.
5. Suite: Gendhing rebab, Gendhing Logondhang, kethuk 2 kerep minggah Ladrang Eling-eling Kasmaran, Kemuda with Palaran, Pathetan Jugag, pelog lima.
6. Suite: Gendhing rebab, Gendhing Kocak, kethuk 2 kerep minggah Ladrang Diradameta, Srepegan, Pathetan Lindur, slendro nem.

B. Slendro pathet sanga/pellog pathet nem

1. Suite: Pathetan Wantah, bawa Dhandhanggula Padhasih, gendhing rebab, Gendhing Gambirsawit, kethuk 2 kerep minggah 4, Ladrang Gadhungmlathi, Ladrang Ubal-ubal, Lancaran Bubaran Nyutra, Pathetan Jingking, Ayak-ayakan Gadhungmlathi, Srepegan with Palaran, Sampak, Pathetan Jugag, slendro sanga.
2. Suite: Pathetan Wantah, bawa Sudirawicitra, gendhing rebab Gendhing Bondhet, kethuk 2 kerep minggah 4, Ladrang Tirtakencana, Ketawang Sinom Parijatha, Kemuda with Palaran, Pathetan Jugag, pelog nem.
3. Suite: Ladrang Srikarongron, Ketawang Rajaswala, Pathetan Jugag, slendro sanga.

C. Slendro pathet manyura/pelog pathet barang

1. Suite: Pathetan Wantah, bawa Kuswaraga, gendhing rebab, Gendhing Perkututmanggung, kethuk 2 kerep minggah ladrangan, Ketawang Brantamentul, Pathetan Jugag, slendro manyura.
2. Suite: Pathetan Wantah, bawa Banjaransari, gendhing rebab, Gendhing Tunggul, kethuk 2 kerep minggah Ladrang Paculgowang, Rangu-rangu with Palaran, Pathetan Jugag, pelog barang.
3. Suite: Pathetan Jugag, bawa Candrakusuma, Ladrang Pangkur, Ayak-ayakan Pamungkas, slendro manyura.

Programme II

A day-time klenengan using a full gamelan seprangkat

A. Pelog pathet barang/slendro pathet manyura

1. Gendhing bonang, Gendhing Tukung, kethuk 4 kerep minggah 8, pelog barang.
2. Gendhing bonang, Gendhing Okrak-okrak, kethuk 2 kerep minggah 4, slendro manyura.
3. Gendhing rebab, Gendhing Pramugari, kethuk 2 kerep minggah 4, Pathetan Jugag, pelog barang.
4. Gendhing rebab, Gendhing Pujangganom, kethuk 2 kerep minggah 4, Pathetan Jugag, slendro manyura.
5. Gendhing rebab, Gendhing Angun-angun, ketawang gendhing kethuk 2 kerep minggah ladrangan, Pathetan Onengan, pelog barang.
6. Gendhing rebab, Gendhing Damarkeli, kethuk 4 kerep minggah 8, Pathetan Ageng, slendro manyura.

B. Slendro pathet sanga/pelog pathet nem

1. Suite: Pathetan Wantah, gendhing rebab, Gendhing Rodhon, kethuk 4 arang minggah 8, Ladrang Sriwibawa, Ketawang Sinom Logondhang, Ayak-Ayakan, Srepegan Palaran, Sampak, Pathetan Jugag, slendro sanga.
2. Suite: Pathetan Wantah, bawa Wegangsulanjari, gendhing rebab, Gendhing Onang-onang, kethuk 2 kerep minggah 4, Ladrang Maskentar, Ketawang Sitamardawa, Kemuda with Palaran, Pathetan Jugag, pelog nem.

3. Suite: Pathetan Jugag, bawa Rarabentrok, gendhing rebab, Gendhing Renyep, kethuk 2 kerep minggah Ladrang Eling-eling Kasmaran, Ketawang Pangkur Dudhakasmaran, Pathetan Jugag, slendro sanga.
4. Gendhing rebab, Gendhing Sumedhang, ketawang gendhing kethuk 2 kerep minggah Ladrang Kapidhondhong, Pathetan Lasem, pelog nem.

C. Slendro pathet manyura/pelog pathet barang

1. Suite: Pathetan Wantah, bawa Pamularsih, gendhing rebab, Gendhing Loro-loro Gendhong, kethuk 2 kerep minggah, Ladrang Loro-loro Topeng, Ayak-ayakan Mijil Sulastri, Srepegan with Palaran, Pathetan Jugag, slendro manyura.
2. Suite: Pathetan Wantah, bawa Candrahasmara, Ladrang Pangkur, Ketawang Srikacaryan, Pathetan Jugag, pelog barang.
3. Suite: Pathetan Jugag, bawa Maduretna, gendhing rebab, Gendhing Lobong, kethuk 2 kerep minggah Kinanthi kethuk 4, Ladrang Kembang Pepe, Srepegan, Ayak-ayakan Pamungkas, slendro manyura.

APPENDIX 2

PADHANG-ULIHAN STRUCTURE OF VARIOUS GENDHING FORMS

The form of a gendhing is determined by the types of padhang-ulihan structure. The following examples include the lowest and principal levels in small forms, and in the larger forms they include the principal and the highest levels of the standard padhang-ulihan structures. Some deviations, however, may be found in some gendhing.

1. Lancaran

Lancaran Manyarsewu, slendro manyura
(last gongan)

• • • •
• 1 • 6) • 1 • 6) • 1 • 6) • 5 • (3)
|_p_| |_p_| |_p_| |_u_|
|_____P_____| |__U__|
|_____ 'U' _____|

2. Ketawang

Ketawang Sukmailang, slendro manyura
(ngelik part first gongan)

3 3 . . 3 3 5 3) 6 1 6 5 1 6 5 (3)
|_p_| |_u_| |_p_| |_u_|
|_____P_____| |_____U_____|

3. Ladrang

Ladrang Ricik-ricik, slendro manyura
(first gongan)

5 2 3 .	3 5 2 3)	5 2 3 .	3 5 2 3)
p	_u_	_p_	_u_
_____p_____		_____p_____	

5 2 3 .	3 5 2 3)	6 6 . 3	5 6 [•] 1(6)
_ _	_ _	_ _	_ _
p	u	p	u
_____p_____		_____U_____	
P		U	

4. Merong Kethuk 2 Kerep

Gendhing Lobong, slendro manyura
(merong, first gongan)

2 2 . .	2 3 2 1	3 2 6 5	3 3 5 6)
p	_u_	_p_	_u_
_____p_____		_____U_____	
_____ 'p' _____			

3 3 . .	3 3 5 6	3 5 3 2	. 1 2 6)
_ _	_ _	_ _	_ _
p	u	p	u
_____p_____		_____U_____	
_____ 'p' _____			

3 3 . .	3 3 5 6	3 5 3 2	. 1 2 6)
p	_u_	_p_	_u_
_____p_____		_____U_____	
_____ 'p' _____			

2 2 . .	2 3 2 1	3 2 6 5	3 3 5(6)
p	_u_	_p_	_u_
_____p_____		_____U_____	
_____ 'U' _____			

4. Merong Kethuk 2 Kerep Ketawang Gendhing

Gendhing Sawunggaling, slendro sanga
(merong, first gongan)

6 6 . . 2 3 2 1 3 2 1 2 . 1 6 5)
 |_p| |_u| |_p| |_u|
 |____p____| |____u____|
 |_____'p'____|

.
 1 6 5 6 5 3 1 2 1 6 5 . 5 6 1(2)
 |_p| |_u| |_p| |_u|
 |____p____| |____u____|
 |_____'u'____|

5. Merong Kethuk 4 Kerep

Gendhing Denggung Mloyo, pelog lima
(merong part)

..3. 1235 .365 3212 ..3. 1235 .365 3212)
 |_p| |_u| |_p| |_u|
 |_____'p'____|

..3. 1235 .365 3212 ..3. 1235 .365 3212)
 |_p| |_u| |_p| |_u|
 |_____'p'____|

55.. 5535 ..67 6535 33.. 3356 7654 .521)
 |_p| |_u| |_p| |_u|
 |_____'p'____|

66.. 66.1* 2321 6535 .33. 3235 .365 321(2)
 |_p| |_u| |_p| |_u|
 |_____'p'____|

Note: An irregular structure is found in the fourth kenongan.

6. Kethuk 4 Kerep Ketawang Gendhing

Gendhing Krawitan, slendro nem
(merong third gongan)

.555 2235 2356 3353 ..35 6532 5653 2165)
|__P__| |__U__| |__P__| |__U__|
|_____ 'P' _____|

11.. 3216 3532 .356 22.. 2321 3265 223(2)
|__P__| |__U__| |__P__| |__U__|
|_____ 'P' _____|

7. Merong Kethuk 8 Kerep

Gendhing Agul-agul, pelog lima
(merong first gongan)

.... 2212 33.2 .161 22.. 2212 33.2 .161
|__P__| |__U__| |__P__| |__U__|
|_____ 'P' _____|

22.. 2212 33.2 .161 .51. 51.5* 1.12 3123)
|__P__| |__U__| |__P__| |__U__|
|_____ 'P' _____|

.... 33..* 33.2 3123 1235* 5654 .521
|__P__| |__U__|
|_____ 'P' _____|

.561* 11.. 1156 11.2 3216 5612 .321)
|__P__| |__U__|
|_____ 'P' _____|

* * *
.... 1161 22.1 .161 22.1 .161 22.3 5676
|__P__|
|_____ 'P' _____|

.... 66.. 6676 5352 66.. 5676 532. 1232)
 |____U_____| |__p__| |__u__|
 |_____'p'_____|

.... 2235 6532 1232 2235 6765 4.24
 |__p__| |__u__| |____p_____| |__
 |_____'p'_____|

.521 ..24 .521 3212 ..23 5676 .53. 235(3)
 _____U_____| |__p__| |__u__|
 _____| |_____'p'_____|

8. Merong Kethuk 2 Arang

Gendhing Raranjala, pelog lima
 (merong part)

.21. 2165 55.6* 11.. 11.2 3323 2121)
 |__p__| |____U_____|
 |_____'p'_____|

.21. 2165 55.6* 11.. 11.2 3323 2121)
 |__p__| |____U_____|
 |_____'p'_____|

.21. 2165 55.6* 11.2 3216 5424 5645)
 |__p__| |____U_____|
 |_____'p'_____|

.... 55.. 5456 5424 .24. 4565 21.5 612(1)
 |____p_____| |____u_____|
 |_____'u'_____|

9. Merong Kethuk 4 Arang

Gendhing Taliwangsa, pelog lima
 (merong, first gongan)

.21. 2161 .5.6 1232 22.4 5654 2121
 |__p__| |____U_____|
 |_____'p'_____|

.21. 2161̣ .5.6̣ 1232 22.4 5654 2121
|__P__| |____U____|
|____'P'____|

.21. 2161̣ .5.6̣ 1232 22.4 5654 2121
|__P__| |____U____|
|____'P'____|

561. 1312 .321 6545̣ 33.. 3323 56.7 5676
|__P__| |__U__| |__P__| |__P__|
|____'P'____|

.... 6654 22.4 5.65 5654 22.4 5.65
|____P____| |____P____|
|____'P'____|

.... 5654 22.4 5.65 5654 216.̣ 5616̣
|____P____| |____U____|
|____'P'____|

..61̣ 3216̣ 2321 6545̣ 2456̣ 5452̣ 66.. 2165̣
|__P__| |__U__| |__P__| |__U__|
|____'P'____|

.... 55.. 5456 5424 55.6 5421 61.5̣ 612(1)
|____P____| |__U__|
|____'U'____|

10. Inggah Kethuk 4

Gendhing Sarayuda, pelog nem
(ingguh, first gongan)

6365̣ 2356̣ .123 2165̣) 6365̣ 2356̣ .123 2165̣)
|__P__| |__U__| |__P__| |__U__|
|____'P'____|

6365̣ 2356̣ .123 2165̣) 22.. 3216̣ 3565̣ 223(2)
|__P__| |__U__| |__P__| |__U__|
|____'P'____|

11. Inggah Kethuk 8

Gendhing Taliwangsa, pelog lima
(inggah, first gongan)

.55. 6465 4212 1645 .55. 6465 4212 1645)
|___p___| |___U___| |___p___| |___U___|
|_____ 'p' _____|

.55. 6465 4212 1645 .612 1656 .666 5356)
|___p___| |___U___| |___p___| |___U___|
|_____ 'p' _____|

.556 7653 22.3 5.65 2325 2356 6676 5421)
|___p___| |___U___|
|_____ 'p' _____|

5612 1645 .612 1645 .55. 6545 4212 164(5)
|___p___| |___U___| |___p___| |___U___|
|_____ 'U' _____|

12. Inggah Kethuk 16

Gendhing Agul-agul, pelog lima
(inggah part)

4.45 4241 .412 4542 4.45 4241 .412 4542
|___p___| |___U___| |___p___| |___U___|
|_____ 'p' _____|

4.45 4241 .412 4542 66.. 6676 532. 1232)
|___p___| |___U___| |___p___| |___U___|
|_____ 'p' _____|

.... 2235 6532 1232 66.. 6676 542. 1216
|___p___| |___U___| |___p___| |___U___|
|_____ 'p' _____|

1516 1516 1516 2232 2232 6532 1232)
|___p___| |___U___|
|_____ 'p' _____|

..... 2235 6532 1232 66.. 6676 542. 1216
|___P___| |___U___| |___P___| |___U___|
|_____ 'P' _____|

1516 1516 1516 1121 2321 .654 2465)
|_____P_____| |_____U_____|
|_____ 'P' _____|

22.. 2321 .654 2465 22.. 2321 .654 2465
|___P___| |___U___| |___P___| |___U___|
|_____ 'P' _____|

.111 5621 .111 5621 ..56 11.2 4565 421(2)
|____P____| |____U____| |____P____| |____U____|

|_____'U'____|

APPENDIX III

LIST OF FINAL NOTES OF GENDHING (Based on Mloyowidodo 1976:I, II and III)

Slendro Pathet Manyura =====

No.	Title	Form	Final note
1.	Agun-agun	ladrang	2
2.	Alaspadhang	kethuk 2 kerep ketawang gendhing minggah ladrang	3 .
3.	Asmarandana	ladrang	6 .
4.	Asmarandana Mangunsih	ladrang	6 .
5.	Banthengwareng	kethuk 2 kerep minggah 4	2
6.	Bantul	ladrang	6 .
7.	Bingahbantulan	kethuk 2 kerep minggah 4	6 .
8.	Biwadhamulya	ladrang	6 .
9.	Bogaginula	ladrang	6 .
10.	Bolang-bolang	kethuk 4 kerep minggah ladrang	2 .
11.	Brantamentul	kethuk 2 kerep minggah ladrang	6 .
12.	Brantamentul	ketawang	6 .
13.	Bribil	ketawang	6 .
14.	Bujangga	kethuk 4 kerep minggah 8	6 .
15.	Capang	kethuk 4 kerep minggah 4	2
16.	Caranggantung	kethuk 2 kerep minggah ladrang	6 .
17.	Cikarbbobrok	ladrang	2

18.	Cucurbawuk	kethuk 2 kerep minggah 4	6
19.	Dhadhapmantep	kethuk 2 kerep minggah ladrang	3
20.	Dhalangkarahinan	kethuk 2 kerep minggah 4	6
21.	Damarkeli	kethuk 4 kerep munggah 8	3
22.	Dhempel	kethuk 2 kerep ketawang gendhing minggah ladrang	2
23.	Dhempel	ladrang	2
24.	Dhudhagathuk	kethuk 2 kerep minggah 4	6
25.	Eling-eling Badranaya	ladrang	6
26.	Gambuh	ketawang	2
27.	Gandrungmangu	kethuk 4 kerep minggah 4	1
28.	Ganjur	ketawang	6
29.	Gegersekutha	ladrang	6
30.	Gendhong	kethuk 2 kerep minggah ladrang	6
31.	Gendreh	kethuk 4 kerep minggah 8	6
32.	Genes	kethuk 2 kerep minggah 4	6
33.	Ginojing	ladrang	2
34.	Giwang-gonjing	kethuk 2 kerep minggah 4	2
35.	Gliyung	kethuk 2 kerep minggah 4	6
36.	Gondel	kethuk 2 kerep minggah 4	6
37.	Gonjang	ladrang	6
38.	Gonjangseret	ladrang	6
39.	Gonjinhmiring	ladrang	6
40.	Irim-irim	kethuk 2 kerep minggah 4	6
41.	Jakalola	kethuk 2 kerep minggah 4	6
42.	Jenthara	kethuk 4 arang minggah 8	6
43.	Jongkeri	ladrang	3
44.	Jongmero	kethuk 2 kerep minggah 4	3

45.	Kagok	kethuk 2 kerep minggah 4	3
46.	Kandhamanyura	ladrang	3 .
47.	Kanyutcilik	kethuk 4 kerep minggah 8	6 .
48.	Kate-kate	ladrang	6 .
49.	Kawit	kethuk 2 kerep ketawang gendhing minggah ladrang	3
50.	Kemabang Alang-alang	ketawang	2
51.	Kembangdhadhap	ladrang	2 .
52.	Kembanggayam	kethuk 2 kerep minggah 4	6 .
53.	Kembangjeruk	ladrang	6 .
54.	Kembangpepe	ladrang	6 .
55.	Kinanthi Duradasih	ketawang	6 .
56.	Kinanthi Pawukir	ketawang	6 .
57.	Kinanthi Sandhung	ketawang	2
58.	Kismala	kethuk 2 kerep minggah 4	6
59.	Kuntapati	ketawang	6 .
60.	Kuwung	ladrang	6 .
61.	Kuwung-kuwung	kethuk 2 kerep minggah 4	1
62.	Lagu	kethuk 4 kerep minggah 8	3 .
63.	Lambang Sari	kethuk 4 kerep minggah 8	2
64.	Lawung gedhe	ladrang	6
65.	Lebdasari	ketawang	6 .
66.	Lendhi	kethuk 4 kerep minggah ladrang	6 .
67.	Lere-lere	ladrang	2
68.	Limput	ladrang	2
69.	Lipursari	ladrang	2
70.	Liwung	ladrang	2 .
71.	Lobong	kethuk 2 kerep minggah 4	6 .
72.	Lomanis	kethuk 2 kerep minggah 4	6 .

73.	Lomanis	ladrang	6
74.	Loro-loro	ladrang	6
75.	Loro-loro Gendhong	ladrang	6
76.	Loyo	kethuk 2 kerep minggah 4	6
77.	Malarsih	kethuk 2 kerep minggah 4	6
78.	Mencep	kethuk 2 kerep minggah 4	2
79.	Mayar-mayar	ketawang	6
80.	Megatruh	ketawang	3
81.	Merak-kesimpir	kethuk 2 kerep ketawang gendhing minggah ladrang	3
82.	Miling	kethuk 4 arang minggah 8	2
83.	Moncer	ladrang	6
84.	Montro	kethuk 2 kerep minggah 4	6
85.	Montrokendho	kethuk 2 arang minggah 8	6
86.	Montro Medura	kethuk 2 arang minggah 8	3
87.	Okarak-okrak	kethuk 2 kerep minggah 4	5
88.	Pareanom	kethuk 2 kerep minggah 4	6
89.	Pangrembe	ketawang	6
90.	Perkututmanggung	kethuk 2 kerep minggah ladrang	1
91.	Pucung	kethuk 2 kerep minggah 4	2
92.	Pucung	ketawang	2
93.	Pucung Keringan	ladrang	6
94.	Prabuanom	ladrang	6
95.	Prijohan	kethuk 2 kerep minggah 4	3
96.	Pujangga-anom	kethuk 2 kerep minggah 4	3
97.	Ranyang	kethuk 2 kerep minggah 4	6
98.	Randhat	kethuk 4 kerep minggah ladrang	3
99.	Rembun	kethuk 4 kerep minggah 4	2

100.	Ricik-ricik	ladrang	3
101.	Rimong	kethuk 2 kerep minggah ladrang	6 .
102.	Rimong	kethuk 4 kerep minggah 8	6 .
103.	Rondhanunut	kethuk 2 kerep minggah 4	6 .
104.	Rondhonsari	kethuk 2 kerep minggah 4	6
105.	Rujakjeruk	ladrang	2
106.	Runtik	kethuk 2 kerep minggah 4	1
107.	Sala Minulya	ladrang	6 .
108.	Sapujagad	ladrang	6 .
109.	Sarimadu	kethuk 2 kerep minggah 4	6 .
110.	Sastrakara	ladrang	2
111.	Sedhet	kethuk 4 kerep minggah 8	6 .
112.	Sekargadhung	ladrang	6 .
113.	Sekarteja	ketawang	6 .
114.	Sidawaras	kethuk 4 kerep minggah 8	6 .
115.	Sigramangsah	ladrang	2
116.	Sobah	ladrang	2
117.	Sridayita Minulya	ladrang	6 .
118.	Srkaloka	ladrang	2
119.	Srikacaryan	ketawang	6 .
120.	Srikaton	ladrang	6 .
121.	Srinatawibawa	ladrang	6 .
122.	Sririnengga	ladrang	6 .
123.	Sriyatna	ladrang	6 .
124.	Sukmailang	ketawang	2
125.	Sumirat	kethuk 2 kerep ketawang gendhing minggah ladrang	3
126.	Sumirat	ladrang	3 .

127.	Suntrut	ladrang	6
128.	Surengrana	ladrang	6
129.	Suyudangilar	kethuk 2 kerep minggah 4	6
130.	Talakbodin	ladrang	2
131.	Talimurda	kethuk 4 kerep minggah 8	3
132.	Tarupala	ketawang	6
133.	Tekong	kethuk 4 kerep minggah 8	6
134.	Tomowarso	ladrang	6
135.	Thinik	ladrang	6
136.	Tridadi	ladrang	6
137.	Tropong	ladrang	6
138.	Wangkawa	kethuk 2 kerep minggah 4	2
139.	Widasari	kethuk 2 kerep minggah 4	2
140.	Witingklapa	ketawang	2

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Final note	Total	Percentage
2	3	2.1%
3	10	7.0%
6	81	57.5%
1	2	1.4%
2	30	21.3%
3	12	8.5%
5	1	0.7%
6	2	1.4%
	140	100%

Slendro Pathet Sanga

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No.	Title	Form	Final note
1.	Asri	ladrang	5 .
2.	Balikalihan	ladrang	5 .
3.	Babarlayar	ladrang	5 .
4.	Babarlayar	kethuk 4 kerep minggah 4	5 .
5.	Babadkenceng	ladrang	5 .
6.	Bandhilori	kethuk 4 kerep minggah 8	1
7.	Bangkok	kethuk 2 kerep minggah 4	5 .
8.	Bawaraga	kethuk 4 kerep minggah 8	5 .
9.	Bedru	ladrang	5 .
10.	Bondhet	kethuk 2 kerep minggah 4	5 .
11.	Bontit	kethuk 4 kerep minggah 8	5 .
12.	Boyolali	ladrang	5 .
13.	Bribil	ketawang	1
14.	Candraupa	ladrang	5 .
15.	Cintakalaras	kethuk 4 kerep minggah 8	5 .
16.	Citramengeng	kethuk 2 kerep minggah ladrang	2
17.	Condro	kethuk 2 kerep minggah 4	5 .
18.	Daludag	kethuk 4 arang minggah 8	5 .
19.	Danaraja	kethuk 4 arang minggah 8	5 .
20.	Dhandhanggula Tlutur	ketawang	6 .
21.	Dhenddhagedhe	kethuk 2 kerep minggah ladrang	5 .
22.	Dhandhunpalar	kethuk 2 kerep minggah 4	5 .
23.	Dhendhasanti	kethuk 2 kerep minggah ladrang	5 .
24.	Dholo-dholo	ketawang	5 .

25.	Duradasih	kethuk 4 arang minggah ladrang	5 .
26.	Ela-ela Kalibeber	kethuk 2 kerep minggah ladrang	5 .
27.	Eling-eling	ladrang	5 .
28.	Erang-erang	ladrang	6
29.	Gadhungmlathi	ladrang	5 .
30.	Galagothang	kethuk 4 kerep minggah 8	3 .
31.	Gambirsawit	kethuk 2 kerep minggah 4	5 .
32.	Gandakusuma	kethuk 2 kerep minggah ladrang	5 .
33.	Ganggong	kethuk 4 kerep minggah 8	5 .
34.	Gegersore	kethuk 4 kerep minggah 8	1
35.	Gendrehkemasan	kethuk 4 arang minggah 8	5 .
36.	Gedruwomomong	ladrang	5
37.	Genjong	kethuk 2 kerep minggah 4	5 .
38.	Genjong-goling	kethuk 2 kerep minggah 4	5 .
39.	Giyak-giyak	ladrang	5 .
40.	Glompong	kethuk 4 kerep minggah 8	5 .
41.	Glompong	kethuk 2 arang minggah 8	2 .
42.	Gonjang-ganjing	ladrang	5 .
43.	Gudhasih	ladrang	5 .
44.	Hayah	kethuk 2 kerep minggah ladrang	5 .
45.	Holo-holo	kethuk 2 kerep minggah ladrang	5 .
46.	Hudrasa	ladrang	5 .
47.	Jambewigar	kethuk 2 kerep minggah 4	5 .
48.	Jamuran	ketawang	5 .
49.	Jaladha	kethuk 4 kerep minggah 4	1
50.	Jawa	ketawang	5 .

51.	Jongkang	kethuk 2 kerep minggah ladrang	1 .
52.	Kagok Madura	ladrang	5 .
53.	Kaliseming	kethuk 4 arang minggah 8	5 .
54.	Kalunta	kethuk 2 kerep minggah 4	6 .
55.	Kasmaran	ladrang	2
56.	Kasatriyan	ketawang	5 .
57.	Kembangjambe	kethuk 2 kerep minggah 4	5 .
58.	Kembangtanjung	ladrang	5
59.	Kenceng	kethuk 2 kerep minggah 4	6
60.	Kencengbarong	kethuk 2 kerep minggah 4	5 .
61.	Kencengsari	kethuk 2 kerep minggah 4	5 .
62.	Kincang	kethuk 4 arang minggah 8	5 .
63.	Klanthung	ladrang	5 .
64.	Klanthung winangun	ladrang	5 .
65.	Klenthung	kethuk 4 arang minggah ladrang	3
66.	Koncang	ladrang	5 .
67.	Kodhokan	ladrang	5 .
68.	Kusumantara	ladrang	5 .
69.	Lagudhempel	kethuk 2 kerep minggah ladrang	5 .
70.	Lalermengeng	kethuk 2 arang minggah ladrang	5 .
71.	Langeningsih	ladrang	5 .
72.	Langengita	ketawang	5 .
73.	Larawudhu	kethuk 2 kerep minggah ladrang	1
74.	Lara-lara	kethuk 2 kerep minggah 4	1
75.	Layartukung	kethuk 2 kerep minggah 4	5 .
76.	Lentreng	kethuk 4 kerep minggah 8	1
77.	Luber	kethuk 2 kerep minggah 4	5 .

78.	Logondhang	kethuk 2 kerep minggah 4	5
79.	Lola	ladrang	1
80.	Lonthang kasmaran	kethuk 4 kerep minggah 8	5
81.	Madukocak	kethuk 4 kerep minggah 8	5
82.	Mandul	kethuk 4 kerep minggah 8	5
83.	Mawur	kethuk 4 arang minggah 8	5
84.	Mayangjambe	kethuk 2 kerep minggah 4	5
85.	Mayar-mayar	ketawang	5
86.	Menggaklayar	ladrang	5
87.	Menyankobar	kethuk 4 kerep minggah 8	5
88.	Mesem	kethuk 2 kerep minggah 4	5
89.	Mijildhempel	ketawang	1
90.	Mudhatama	kethuk 2 kerep minggah ladrang	1
91.	Nedherlan	kethuk 2 kerep minggah ladrang	5
92.	Onang-onang	kethuk 2 kerep minggah 4	5
93.	Pakumpulan	ladrang	5
94.	Pamekasanwudhar	kethuk 2 kerep minggah 4	5
95.	Pamekas	ladrang	5
96.	Pancatnyana	kethuk 2 kerep minggah 4	5
97.	Pangkur	ladrang	5
98.	Pangkur Dhudhakasmaran	ketawang	5
99.	Pangkur Paripurna	ketawang	5
100.	Parigentang	kethuk 4 arang minggah 8	5
101.	Paripurna	kethuk 2 kerep minggah ladrang	5
102.	Padmalaras	ladrang	5
103.	Pembangunan	ladrang	5
104.	Pucangsawit	kethuk 2 kerep minggah 4	5
105.	Puspadenta	ladrang	1

106.	Raja	ladrang	5
107.	Rajaswala	ketawang	5
108.	Raranangis	ladrang	5
109.	Rarasdriya	ladrang	5
110.	Renyep	kethuk 2 kerep minggah ladrang	2
111.	Renyepgendhing	kethuk 4 arang minggah 4	2
112.	Rondhon	kethuk 4 ararng minggah 8	5
113.	Rondhoncilik	kethuk 2 kerep minggah 4	5
114.	Roning-gadhung	kethuk 2 kerep minggah 4	5
115.	Sandungwatang	ladrang	5
116.	Sawunggaling	ladrang	5
117.	Sawunggaling	kethuk 2 kerep minggah ladrang	1
118.	Sekargadhung	ladrang	5
119.	Sekargadhung Wanasaba	ladrang	5
120.	Seming	ladrang	5
121.	Semiring	kethuk 2 kerep minggah 4	5
122.	Semeru	kethuk 2 kerep minggah 4	1
123.	Semu	ladrang	1
124.	Setrajantur	ladrang	5
125.	Sinom	kethuk 4 kerep minggah 4	5
126.	Sinom Logonghang	ketawang	2
127.	Sinom Parijatha	ketawang	1
128.	Siring	kethuk 4 kerep minggah 8	5
129.	Songgeng	kethuk 2 kerep minggah 4	1
130.	Sri Hascarya	ladrang	1
131.	Sri Karongron	ladrang	5
132.	Sri Kasura	ladrang	5
133.	Sri Minulya	ladrang	5

134.	Sri Sudana	ladrang	5
135.	Sri Wibawa	ladrang	5
136.	Subakastawa	ketawang	5
137.	Sumar	kethuk 2 kerep minggah 4	5
138.	Sumilir	ladrang	5
139.	Suralangen	ladrang	5
140.	Tejakusuma	kethuk 2 kerep minggah 4	5
141.	Tejanata	kethuk 2 kerep minggah 4	5
142.	Tepleg	ketawang	5
143.	Tlutur	kethuk 2 kerep minggah ladrang	5
144.	Uga-uga	ladrang	5
145.	Uluk-uluk	ladrang	5
146.	Utama	ladrang	5
147.	Wangsaguna	kethuk 2 kerep minggah 4	5
148.	Wenikenya	ketawang	1
149.	Widaraga	kethuk 2 kerep minggah ladrang	5
150.	Wijang	kethuk 2 kerep minggah 4	5
151.	Yuana	ladrang	5

Final note	Total	Percentage
5	117	77.4%
1	19	12.6%
2	5	3.3%
3	3	2%
6	2	1.3%
6	2	1.3%
3	1	0.6%
2	1	0.6%
3	1	0.6%

	151	100%

Slendro Pathet Nem
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No.	Title	Form	Final note
1.	Alaskobong	ladrang	6
2.	Alas-simpang	kethuk 2 kerep minggah ladrang	3
3.	Babad	kethuk 2 kerep minggah 4	6
4.	Bedhat	ladrang	3
5.	Dhandhun	kethuk 2 kerep minggah 4	3
6.	Diradameta	ladrang	2
7.	Erang-erang	kethuk 2 kerep minggah ladrang	5
8.	Erang-erang	ladrang	5
9.	Gantalwedhar	kethuk 4 kerep minggah 8	2
10.	Gendhu	kethuk 2 kerep minggah 4	6
11.	Gendir	ladrang	2
12.	Glondhongpring	kethuk 2 kerep minggah ladrrang	2

13.	Godheg	kethuk 4 arang minggah 8	2
14.	Gondrong pengasih	kethuk 4 arang minggah 8	2
15.	Guntur	kethuk 2 kerep minggah 4	2
16.	Imawinenda	kethuk 4 arang minggah 8	5
17.	Jamba	kethuk 4 kerep minggah 8	6
18.	Jonglayar	ladrang	2
19.	Kabor	kethuk 2 kerep minggah ladrang	5.
20.	Kadukmanis	kethuk 2 arang minggah 8	2
21.	Kandha	ladrang	2
22.	Kanyut	kethuk 4 kerep minggah 8	2
23.	Kapilaya	ladrang	6
24.	Kedhatonbentar	kethuk 2 kerep minggah 4	6
25.	Kembangadhung Ngayangan	ladrang	6
26.	Kembangtiba	kethuk 4 kerep minggah 8	6
27.	Kocak	kethuk 4 kerep minggah 8	6
28.	Krawitan	kethuk 4 kerep minggah ladrang	5
29.	Lana	kethuk 2 kerep minggah 4	6
30.	Lanagendhing	kethuk 4 kerep minggah 8	6
31.	Larasatu	kethuk 2 kerep minggah 4	2
32.	Larastawang	kethuk 4 kerep minggah ladrang	5
33.	Lebukasilir	kethuk 4 arang minggah 8	6
34.	Liwung	ladrang	2
35.	Lobaningrat	kethuk 4 kerep minggah 8	2
36.	Lokananta	kethuk 2 kerep minggah 4	2
37.	Lonthang	kethuk 4 kerep minggah 8	5
38.	Loyo	kethuk 4 kerep minggah 8	2
39.	Lunggadhungpel	ladrang	6
40.	Lungkeh	kethuk 4 arang minggah 8	2

41.	Majemuk	kethuk 2 kerep minggah 4	6.
42.	Madulpati	kethuk 2 kerep minggah ladrang	2.
43.	Mangu	ladrang	2.
44.	Marasanja	kethuk 4 arang minggah 8	6.
45.	Maskumambang	kethuk 4 arang minggah 8	2.
46.	Medangmiring	ladrang	5
47.	Megamendhung	kethuk 4 kerep minggah ladrang	5.
48.	Menggah	kethuk 4 kerep minggah 8	2
49.	Menyanseta	kethuk 2 kerep minggah 4	2.
50.	Mongkokdhelik	kethuk 4 kerep minggah 8	2
51.	Parianom	kethuk 4 kerep minggah 8	2.
52.	Peksibayan	kethuk 4 kerep minggah 8	6.
53.	Peksikuwung	ladrang	5.
54.	Plupuh	ladrang	2.
55.	Prihatin	kethuk 2 kerep minggah 4	2.
56.	Pujangga	kethuk 4 kerep minggah 8	6.
57.	Pujangga-gandrung	kethuk 4 kerep minggah 8	2.
58.	Puspawedhar	kethuk 2 kerep minggah 4	3.
59.	Rangsang	ladrang	6.
60.	Raranangis	kethuk 2 kerep minggah ladrang	2.
61.	Rendheh	kethuk 2 kerep minggah 4	5.
62.	Rindhik	kethuk 4 kerep minggah 8	6.
63.	Salatun	ladrang	2
64.	Semukirang	kethuk 2 kerep minggah 4	2
65.	Sengareng	kethuk 2 kerep minggah 4	6.
66.	Senggreng	kethuk 2 kerep minggah 4	6.
67.	Sidamukti	kethuk 4 arang minggah 8	5.

68.	Sidawayah	kethuk 4 kerep minggah 8	2
69.	Siyem	ladrang	2
70.	Sobah	ladrang	2
71.	Sobrang	ladrang	6
72.	Somantara	kethuk 4 arang minggah 8	6
73.	Titipati	kethuk 2 kerep minggah 4	2.
74.	Titisari	kethuk 4 kerep minggah 8	6
75.	Tunjungkaroban	kethuk 4 kerep minggah 8	2
76.	Turirawa	kethuk 2 kerep minggah 4	5
77.	Udanarum	kethuk 4 kerep minggah 8	5
78.	Udanasih	kethuk 4 kerep minggah 8	2
79.	Udanmas	kethuk 4 kerep minggah 4	5
80.	Udansore	kethuk 2 kerep minggah 4	5

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Final note	Total	Percentage
6	25	30%
2	23	28.7%
5	13	16.3%
2	13	16.3%
5	3	2.5%
6	1	1.3%
3	1	1.3%

	80	100%

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cal purposes notation is even more important. Kapatihan notation meets the needs of the present study better than transcription into Western notation and will accordingly be used throughout.

Balungan Gendhing

When a Javanese musician imagines a gendhing he has the music of the entire gamelan in his mind. However, when he is asked to write it down he does not write all the details he knows but only an outline of the melody on which it is based. This melodic outline is generally known as the balungan (lit., 'skeleton', 'frame') or balungan gendhing. The latter term will be used throughout this thesis since the word 'balungan' by itself is also used (as it is here) to describe the instruments which play the balungan gendhing, i.e. the slenthem, demung and saron barung. The balungan gendhing as it is notated employs a range of up to two octaves: from 2 to $\dot{3}$ in laras slendro and from 1 to $\dot{3}$ in laras pelog. In fact, however, not even the balungan instruments play the balungan gendhing exactly; they cannot, since they each have a range of only an octave and thus have to make octave displacements as necessary. The various elaborating instruments such as the gender barung (see p. 4) realize the balungan gendhing by filling it out and embellishing it in ways appropriate to the particular instruments (A fair analogy may be made with the realization of the basso continuo in Western baroque music). Although the elaborating instruments all realize the same balungan gendhing at the same time they all have different ways of interpreting it, thus they collectively produce a rich and varied texture of sound.

Balungan gendhing are use/ only in pieces which are in