Gambangan 1

The gambang (together with the bonang panerus, gender panerus and siter) generally plays at the fastest subdivision of the beat:

Irama lancar	2 subdivisions per beat
Irama tanggung	4 subdivisions per beat
Irama dadi	8 subdivisions per beat
Irama wilet	16 subdivisions per beat
Irama rangkep	32 subdivisions per beat

For example, in irama tanggung the gambang plays 16 notes in a gatra and in irama dadi it plays 32 notes in a gatra. Gambang patterns (cengkok) are constructed of either 16 notes or 32 notes and can classified according to the following types:

Cadential (seleh – indicated by regular underline)	Beginning on one note and cadencing on another (can be the same or a different note)
Hanging (gantung – indicated by double underline)	Staying on the **same** note by means of a static motif
Sliding (mlesed – indicated by double underline)	Moving from one note immediately to a **different** note and then hanging on it
Special (indicated by thick underline)	Based on set (vocal) melodies

At the beginning of most pieces, the gambang normally uses a technique called mbalung for one or two gatras. Mbalung is simply doubling each balungan note.

Gambang technique mostly consists of playing in octaves (gembyang). The left hand is considered to be the melody while the right hand either plays an octave above or employs some kind of ornamentation such as double hitting (invariably followed by a rest) or contrary motion. In the notation below, the left hand is written on the lower line. The right hand is only notated when it does not play at the octave.

As with most other panerusan instruments, the patterns played are affected by the mode (pathet) of the piece.

Exercise

Ketawang *Langen Suka* laras slendro pathet manyura

Umpak: [:   . 1 3 2   6̣ 1 2 3   6 5 2 1   3 2 1 6̣   :]

Ngelik: 3 3 . 5ⁱ   6 1̇ 2̇ 1̇   3̇ 2̇ 1̇ 6   5 3 2 3

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

N.B. At the beginning, mbalung for the 1st gatra then be prepared to play in irama tanggung for the next two gatras (i.e. 16-note pattern in each gatra: 2 to 3, 3 to 1) before settling in irama dadi by the last gatra.

16-note manyura patterns

2 to low 6 (via 3):   2̇2̇ .   2̇
                       2   6̣ 1 2 1 6̣ 1 2 3   3 5 2 1 6̣ 3̣ 5̣ 6̣

Low 6 to 1 (via 3):   6̇6̇ .
                       6̣   3̣ 5̣ 6̣ 1 2 1 2 3   3 5 3 2 1 2 6̣ 1

2 to 1 (via 3):   2̇2̇ .   2̇
                   2   6̣ 1 2 1 6̣ 1 2 3   3 5 3 2 1 2 6̣ 1

3 to 1 (via 6):

$\overline{\overline{1 1}}$.

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

1 to 2 (via 6):

$\overline{1 1}$.

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

1 to 3 (via 6):

$\overline{1 1}$.

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

2 to 3 (via 6):

$\overline{2 2}$.

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

Gantung 2:

$\overline{2 2}$. $\overline{2 2}$. $\overline{2 2}$.

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

3 mlesed 2:

              $\overline{2 2}$. $\overline{2 2}$. $\overline{2 2}$.

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

Low 6 mlesed 3:

                         $\overline{1 1}$. $\overline{3 3}$.

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

3 mlesed high 1:

                         $\overline{5 5}$. $\overline{\overline{1 1}}$.

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

32-note manyura patterns

3 to 1 (via 3):

    $\overline{6 6}$.   3   3 $\overline{6 6}$.

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

High 1 to 6 (via high 2):

$\overline{\overline{1 1}}$.   2̈ $\overline{2 2}$.

i 6 i 2̇ i 6 i 2̇ 3̇ i 2̇ 6 i 2̇ 6 i 2̇ 6 6 3̇ 3̇ 2̇ i 2̇ 3̇ 3̇ 5̇ 2̇ i 6 2̇ i 6

High 1 to high 1 (via high 3):

$\overline{\overline{1 1}}$.   2̈ $\overline{\overline{1 1}}$. $\overline{\overline{3 3}}$.   3̇   3̇ $\overline{6 6}$.

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

6 to 3 (via 5 – "kacaryan"):

                            $\overline{5 5}$. $\overline{5 5}$.   5̇

6 2̇ i 2̇ 3̇ 2̇ 3̇ 5̇ 2̇ 6 i 5 3 5 2 3 5 2 3 5 3 2 3 5 6 6 i 6 5 3 5 2 3