

## Saronan Panerus 1

The saron panerus, also known as saron peking, has a characteristic playing technique in which notes are performed in groups of two (doubled) at the defined subdivision rate of the irama. The notes that are used are closely linked to those of the balungan melody.

It is important for a saron panerus to be able to parse the balungan melody in order to understand what notes are able to be used during rests. The general rule is that the value of a rest is the same as the last note that sounded. Therefore, the following balungan melody from the ngelik section of *Ketawang Langen Gita*:

⑥  $\overset{+-}{77}\dots \overset{+-}{7767} \overset{+-}{\dot{2}\dot{2}.7} \overset{+-}{652} \textcircled{3} \dots \overset{+-}{.35} \overset{+-}{6756} \overset{+-}{3567} \overset{+-}{652} \textcircled{3} \overset{+-}{22}\dots \overset{+-}{6723} \overset{+-}{.732} \overset{+-}{.75} \textcircled{6}$

would be read by a saron panerus player as follows:

⑥  $7777 \overset{+-}{7767} \overset{+-}{\dot{2}\dot{2}\dot{2}7} \overset{+-}{652} \textcircled{3} \overset{+-}{3335} \overset{+-}{6756} \overset{+-}{3567} \overset{+-}{652} \textcircled{3} \overset{+-}{2222} \overset{+-}{6723} \overset{+-}{3732} \overset{+-}{275} \textcircled{6}$

### Irama lancar

In irama lancar, the saron panerus plays one note per beat and, as this is the same rate as the balungan pulse, the technique used is *mbalung*, that is, following the balungan melody as notated but also filling in any rests. Rests simply adopt the note that last sounded. When the balungan melody is in balungan nibani format (rests on the 1st and 3rd beats of a *gatra*, notes on the 2nd and 4th beats, e.g. “. 5 . 3”), as is the case with most *lancaran* in irama lancar, the saron panerus ends up simply doubling the balungan notes (example from *Lancaran Singanebah*):

<u>Balungan</u>	③	$\overset{+}{.} \overset{+}{5} \overset{\wedge}{.} \overset{+}{3}$	$\overset{+}{.} \overset{\smile}{5} \overset{+}{.} \overset{\wedge}{3}$	$\overset{+}{.} \overset{\smile}{5} \overset{+}{.} \overset{\wedge}{3}$	$\overset{+}{.} \overset{\smile}{6} \overset{+}{.} \overset{\wedge}{7}$
<u>Saron panerus</u>	3	3 5 5 3	3 5 5 3	3 5 5 3	3 6 6 7

When the balungan melody is in the balungan mlaku format (all beats filled in with notes as well as rests occurring occasionally but not at regular intervals), the same rule applies where any rests are filled in with the note that last sounded (example from *Lancaran Baita Kandhas*):

<u>Balungan</u>	⑥	$\overset{+}{.} \overset{+}{2} \overset{\wedge}{6} \overset{+}{.}$	$\overset{+}{2} \overset{\smile}{6} \overset{+}{.} \overset{\wedge}{2}$	$\overset{+}{6} \overset{\smile}{.} \overset{+}{2} \overset{\wedge}{6}$	$\overset{+}{3} \overset{\smile}{2} \overset{+}{1} \overset{\wedge}{6}$
<u>Saron panerus</u>	6	6 2 6 6	2 6 6 2	6 6 2 6	3 2 1 6

Sometimes, if the tempo in irama lancar is too fast to fill in every beat with a note, the saron panerus may play the balungan melody as written including any rests.

## Irama tanggung

In irama tanggung, the saron panerus plays two notes per beat. Most pieces in irama tanggung will be in balungan mlaku format and the saron panerus simply doubles each note in the balungan with the second of each group of two notes coming after the note itself in Solonese gamelan style. This technique is called nacah lamba (example from Lancaran *Singanebah*):

<u>Balungan</u>	(3)	<sup>+</sup> 7 <sup>+</sup> 6 5 <sup>^</sup> 3	<sup>+</sup> 7 <sup>~</sup> 6 5 <sup>^</sup> 3	<sup>+</sup> 7 <sup>~</sup> 6 5 <sup>^</sup> 3	<sup>+</sup> 6 <sup>~</sup> 5 <sup>+</sup> 6 <sup>^</sup> 7
<u>Saron panerus</u>	3	37766553	37766553	37766553	36655667 7...

When rests occur in the balungan melody, it is important to parse the rests (see above) to establish whether each pair of notes in the gatra consists of two different notes or two of the same note.

**When a pair consists of two different notes**, the regular nacah lamba technique is applied. For example, the gatra “2 3 . 5” would be read as two pairs “2 3” and “3 5” and the saron panerus would play “22333355” over the entire gatra.

**When a pair of notes in a gatra consists of the same note**, whether notated or implied, the following rules apply:

- Any note that is notated must be played in its location and cannot be substituted;
- A note that is implied at a rest **occurring as the first of the pair** should be substituted by a valid neighbour note;
- The second note of a pair, even if it is a rest, must always be true.

Study the following examples in which both pairs of notes in the gatra are composed of the same note:

<u>Balungan</u>	(a)	3 3 . .	(b)	6 . 6 6 .	(c)	6 . 3 .
<u>Saron panerus</u>		33332233		66 55666666		66663333

In example (a), the first pair is notated so the saron panerus keeps repeating the note 3 throughout the pair. In the second pair (also conceptually “3 3”), the saron panerus substitutes a neighbour note of 3 (e.g. 2 or 5 in slendro) for the first 3 because it is a rest, but the second note must be 3.

In example (b), the end of the previous gatra is shown as 6, so the first pair of rests is interpreted as “6 6” and the first 6 can be substituted by a neighbour note; the second pair is also read as “6 6” but no substitution may occur for the rest which is a 6 because it is the second note of its pair.

In example (c), both pairs consist of identical notes and have a notated note as the first note and a rest as the second – no substitution may take place because only the first note may be substituted if it is a rest.

## Irama dadi

In irama dadi, the saron panerus plays four notes per beat. With the balungan melody moving at a slower pace, the saron panerus needs to extend its characteristic doubling pattern over a greater number of subdivisions, so the basic principle is the playing technique known as *nacah rangkep* where each pair of notes is repeated (example from Lancaran *Singanebah*):

<u>Balungan</u>	$\widehat{3}$	$^+ 7$	$\sim 6$	$^+ 5$	$\widehat{3}$	$^+ 6$	$\sim 5$	$^+ 6$	$\widehat{7}$
<u>Saron panerus</u>	3	3776677665533553				3665566556677667			7...

Once again, the *gatra* is considered as two pairs of notes and each pair of notes is played twice with the characteristic saron panerus doubling. Note that the second note of a pair ends up coinciding between the balungan melody and the saron panerus and that the second of each group of notes continues to come in after the beat – this has implications for how transitions from one irama to another are managed on the saron panerus (see below).

The regular *nacah rangkep* technique is used throughout irama dadi, including when the pair is composed of the same note, in which case, the first note is substituted by a neighbour note and the second note is true. The difference between irama tanggung and irama dadi is that a neighbour note is always employed as a substitute for the first note of a pair of identical notes, regardless of whether the notes are notated or rests (example from Ladrang *Slamet*):

<u>Balungan</u>	$\textcircled{6}$	$^+ \cdot$	$\sim \cdot$	$^+ 6$	$\cdot$
<u>Saron panerus</u>	6	6776677665566556			6...

In the example above, both pairs are read as “6 6”. The saron panerus here substitutes the first 6 of the first pair with the upper neighbour note 7 and the first 6 of the second pair with the lower neighbour note 5.

The technique above applies to melodies in balungan mlaku format – saron panerus performance practice of balungan nibani and balungan ngadhah will be covered in the next teaching material.

## Choice of neighbour notes

A neighbour note used as a substitute for the first note of a pair of identical notes should be selected appropriately according to context as usually there is a choice between the upper or lower neighbour note. In some cases, there is only one option available, e.g. 2 is the only neighbour note available for 1 in pelog because 1 is the lowest key on the saron panerus. Where a choice is available, the neighbour note should be selected based on ensuring that the overall contour of the saron panerus melody remains as smooth as possible by avoiding large intervals. This means that the note coming before a pair of notes in the balungan melody must be considered (example from Ladrang *Wilujeng*):

<u>Balungan</u>	$\hat{6}$	$^+ 3$	$\hat{3}$	$^+ \cdot$	$\hat{\cdot}$
<u>Saron panerus</u>	6	6553355332233223	3...		

In the above example in slendro, both pairs are read as “3 3” but the first pair is treated as “5 3” because 5 is closer to the 6 in the previous gatra. The second pair is treated as “2 3” as a variation to the first pair. Note that the same neighbour note must be maintained within each pair and cannot be alternated with the other neighbour note.

A neighbour note can be used in the second half of a pair when the two notes are spaced far apart (with at least two scale degrees in between them, e.g. 2 and 6). The neighbour note used should always be the neighbour note on the same side as the substituted note (example from Ladrang *Wilujeng*):

<u>Balungan</u>	$^+ 2$	$\hat{1}$	$^+ 2$	$\hat{6}$
<u>Saron panerus</u>	2211221122665566			

### Irama transitions

Transitions on the saron panerus from one irama to another are enacted from the last note of the previous gatra where the new irama occurs. That note becomes the point at which the new subdivision rate is established. See the following examples from Ladrang *Wilujeng* and Lancaran *Manyar Sewu* respectively:

*Transition from irama tanggung to irama dadi (II) (slowing down)*

<u>Balungan</u>	$\hat{6}$	$^+ 3$	$\hat{3}$	$^+ \cdot$	$\hat{\cdot}$	$^+ 6$	$\hat{5}$	$^+ 3$	$\hat{2}$
<u>Saron panerus</u>	6	6 3 3 3 3 5 5 3	$\overset{\text{II}}{\text{3665566553322332}}$	2...					

*Transition from irama tanggung to irama lancar (1/2) (speeding up)*

<u>Balungan</u>	$\hat{6}$	$^+ \hat{1}$	$^+ 5$	$\hat{1}$	$^+ \hat{6}$	$^+ \hat{1}$	$\hat{5}$	$^+ \hat{1}$	$\hat{6}$	$^+ \cdot$	$\hat{5}$	$^+ \cdot$	$\hat{3}$
<u>Saron panerus</u>	6	6i155i16	6i155i16	6i155i16	$\overset{1/2}{6 5 5 3}$								

### Practice repertoire

1. Lancaran *Singanebah*, slendro manyura/pelog barang
2. Ladrang *Wilujeng*, slendro manyura / Ladrang *Slamet*, pelog barang/lima
3. Lancaran *Baita Kandhas*, Ladrang *Gangsaran*, pelog nem