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

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

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

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

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

Example 1:

<table>
<thead>
<tr>
<th>A full cengkok of genderan lamba. 6</th>
<th>/5 .6.1 /5 .6.1</th>
<th>/5 .3 .3</th>
<th>3 /5 .1 6</th>
</tr>
</thead>
<tbody>
<tr>
<td>gendèran lamba</td>
<td>6.5</td>
<td>6.1</td>
<td>5.6</td>
</tr>
<tr>
<td></td>
<td>21.6</td>
<td>3</td>
<td>21.6</td>
</tr>
<tr>
<td>A full cengkok of genderan rangkep</td>
<td>/5 .6.1 .5.6.1 .6</td>
<td>/5 .3 .3 .3</td>
<td>3 /5 .1 6</td>
</tr>
<tr>
<td>gendèran rangkep</td>
<td>23.3.3.</td>
<td>3.21.6.9</td>
<td>1.6.1.6.1</td>
</tr>
</tbody>
</table>

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

Example 2: cèngkok Rujak-Rujakan.

| genderan lamba | 5 6 5 | 5 6 5 3 | 6 .5|6.1|5.6|3 | 6 5 6 1 |
|----------------|-------|--------|------|------------|----------|
|                 | 5 6 5 | 5 6 5 3 | 6 5 6 1 |
|                 | 5 6 5 6 1 |
| gendèran rangkep | 2 2 1 6 1 | 2 2 1 6 1 |
| gendèran rangkep | 2 2 1 6 1 |
| vocal            | 2 2 3 3 | 3 3 3 2 | 1 2 3 | 1|
| Rujak nangkà rujaké pàrà sarjânà (Rujak made of jack-fruit is the favorite of scholars.) |
| gendèran lamba | 6 5 6 1 | 6 5 6 1 |
| gendèran rangkep | 2 3 5 2 | 1 6 1 5 | 5 3 5 6 |
| gendèran rangkep | 2 3 5 2 | 1 6 1 5 | 5 3 5 6 |
| vocal            | 3 3 3 | 2 2 3 3 |
| Ajà nyèngkà dimèn lestari widàdà (Never rest in seeking to be safe and sound.) |

6. Each key, or note, has a given name: barang, gulu, dàdà, limà, nem. Cipher notation now is commonly used as a teaching device and for analysis. In slendro the arrangement is 1 (barang), 2 (gulu), 3 (dàdà), 5 (limà), and 6 (nem). A dot in the place of a number indicates a rest. A dot above a number indicates the upper octave, below the number, the lower octave. No dot indicates the middle octave. A
The gender player varies a cengkok to accord with the prevailing mood, to avoid repetition, or to agree with the dramatic situation in a wayang or dance drama scene he is accompanying. However, because the flow of melody in a gending is important, the gender player makes smooth connections between cengkok.

Example 3: The same cengkok in different variations.

1.
\[
\begin{align*}
  & 5 3 5 \, 3 \, 5 6 5 \, \hat{1} \, 5 6 \, \hat{1} \, 1 2 6 \\
  & \ldots \, \top \, 1 5 \, \hat{3} \, \hat{3} \, \hat{3} \, \hat{5} \, 6 \, 1 2 6
\end{align*}
\]

2.
\[
\begin{align*}
  & 5 3 5 \, 3 \, 5 6 5 \, \hat{1} \, 5 6 5 \, \hat{1} \, 5 6 \, \hat{1} 6 6
\end{align*}
\]

3.
\[
\begin{align*}
  & 5 3 5 \, \hat{1} \, 5 6 5 6 \, \hat{1} \, 5 6 \, \hat{1} 6
\end{align*}
\]

4.
\[
\begin{align*}
  & 5 3 5 \, \hat{1} \, 5 6 5 3 \, \hat{3} 5 6 \, \hat{3} 5 6
\end{align*}
\]

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

Example 4:

kembang tibà
\[
\begin{align*}
  & 2 1 3 2 \, 6 5 3 2 \, 5 6 \, \hat{1} \, 1 6 5 3
\end{align*}
\]

ukel pancaran
\[
\begin{align*}
  & 2 1 6 1 6 \, 3 5 3 2 \, 5 6 5 \, \hat{1} \, 5 6 5 3
\end{align*}
\]

7. Wayang is the Javanese shadow play. The most popular kind of wayang, wayang purwa, tells stories from the Ramayana and Mahabharata epics. It is traditionally performed from about 9:00 P.M. until sunrise.

8. Drum melodies (kendangan) played on the kendang ciblon, a drum originally used only for dance accompaniment, but now used in concerts also. Kendang means drum. Ciblon is an onomatopoeic name based on the sound made by people slapping water.

9. Kendangan kendang kalih (drum part for two drums) refers to melodies played on the kendang ageng and kendang ketipung. Kendangan kendang satunggal (drum part for one drum) denotes melodies played on the kendang ageng alone.
The most exciting melodies played on gender are rangkep in irama rangkep. Here, a full cengkok has sixty-four pulses, double the number of pulses of a cengkok of rangkep in irama wilet. Thus, although the gender player plays twice as many notes, the number of cengkok in a section of a composition remains the same as in irama wilet. The gender player may fill the sixty-four pulses by putting together two new cengkok, each thirty-two pulses long, as in example 5a.

Example 5a:

a cengkok of genderan rangkep
\[ \begin{array}{cccccccc}
6 & 5 & 6 & \cdot & 6 & 6 & 6 & 1 \\
2 & 3 & 3 & 3 & \cdot & 5 & 5 & 5 3 2 \\
\end{array} \]

a cengkok of genderan rangkep in irama rangkep
\[ \begin{array}{cccccccc}
6 & 5 & 6 & 1 & 5 & 5 & 6 & 5 1 \\
2 & 3 & 3 & 3 & 3 & 2 & 3 & 2 1 \end{array} \]

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

Example 5b:

a cengkok of genderan rangkep
\[ \begin{array}{cccccccc}
5 & 5 & 5 & 3 & 6 & 6 & 5 & 6 2 \\
2 & 2 & 2 & 1 & 6 & 1 & 2 & \end{array} \]

a cengkok of genderan rangkep in irama rangkep
\[ \begin{array}{cccccccc}
5 & 6 & 5 & 3 & 5 & 6 & 5 & 3 2 \\
2 & 2 & 1 & 6 1 & 2 & 2 & 1 & 2 \end{array} \]

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

Example 5c:

a cengkok of genderan rangkep in irama rangkep
\[ \begin{array}{cccccccc}
1 & 1 & 1 & 16 & 1 & 1 & 1 & 16 2 \\
3 & 3 & 3 & 3 & 3 & 3 & 3 2 & 1 2 1 \end{array} \]

imitates drum rhythm

Gender in the Wayang

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

---

10. Irama or wirama is the element in gamelan compositions which involves tempo and the length and number of melodic patterns. There are five irama: lancar, tanggung, dadi, wilet, rangkep. Each irama has three distinct speeds: seseg (fast), sedeng (medium), and tamban (slow).
which require the participation of all the gamelan instruments. Suluk-
kan are the chants of the dalang (puppeteer) which set the mood. There
are three groups of sulukan: pašetan, sendon, and adā-ādā. In pašetan,
rebab, gender, gambang, suling, kendang, kempul and gong suwukan accom-
pany the dalang's chant. Sendon are accompanied by the same instru-
ments except the rebab. Adā-ādā are accompanied by gender, kendang,
kempul, and gong suwukan and also have continuous dođogan or kepyakan\textsuperscript{11} by the dalang. Grimingan is played by gender, kendang, kempul and gong
suwukan during the dalang's dialogue to support the mood of the scene.
Also, it keeps pašet (mode)\textsuperscript{12} established continuously so that the
dalang can more easily begin melodies in the right mode when he wishes
to chant or sing. Here the gender player chooses freely from all or
part of any melodic pattern used in a gending or sulukan. Whatever he
feels exemplifies the mood of the scene.

Gendèran in the Sulukan

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

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

\textsuperscript{11} Dodogan is the sound of the wayang chest being struck by the dalang with a type
of mallet (cempālā). Kepyakan is the sound of bronze plates which hang on the
side of the wayang chest being tapped by the right foot of the dalang while he
sits cross-legged.

\textsuperscript{12} See below, p. 166.

\textsuperscript{13} In 1961 I began my gamelan studies at the Konservatori Karawitan Indonesia in
Surakarta. Most of my gamelan teachers there had been court musicians. Thus,
most of what is taught at this school grows out of court gamelan style. Prior
to 1961, I played gamelan in my home village of Dandèr, Bojonegoro, East Java.

\textsuperscript{14} Another term for gembyungan is debyang-debyung.

\textsuperscript{15} There are adā-ādā in pelog tuning accompanied by gender pipilan. However, this
happens only in wayang gedog.
Example 6: Excerpt from the âdâ-âdâ named Girisâ (paçet nem).

dalang's sulukan

\[
\begin{array}{cccccccc}
2 & 3 & 5 & 5 & 5 & 5 & 5 & 5 \\
leng & ngeng & gatini & kang \\
\end{array}
\]

gendèran

\[
\begin{array}{cccccccc}
. & . & . & 5 & 3 & 2 & 3 & 5 \\
\end{array}
\]

\[
\begin{array}{cccccccc}
3 & 5 & 3 & 2 & 2 & 2 & 2 & 1 \\
ha- & wan & sa- & bha & sa- & bha \\
\end{array}
\]

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

Example 7: An excerpt from Paçet Kedu (a paçetan in paçet nem).

dalang's sulukan

\[
\begin{array}{cccccccc}
2 & 2 & 2 & 2 & 2 & 1 & 2 & 1 \\
wreksâ gung tinunu & o \\
\end{array}
\]

gendèran pipilan (free tempo accompaniment)

\[
\begin{array}{cccccccc}
& & & 353 & 1 & 2 & 166 & .53 & 6 \\
\end{array}
\]

\[
\begin{array}{cccccccc}
& & & 3612 & 221 & 232 & 166 & 653353 & 666666 & 1221 \\
\end{array}
\]

gendèran ompak-ompakan (fixed tempo continuation of pipilan)

\[
\begin{array}{cccccccc}
1 & 1 & 1 & i & 1 & 2 & 1 & 6 & 1 & 3 & 5 & 3 & 2 & 5 & 3 & 5 & 6 \\
1.111.11 & 1.16.1.2 & 16.612 & .216.6 & .53.565353 & 32.35216 \\
\end{array}
\]

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

The Role of the Gender in Paçet

In sléndro tuning there are three paçet: nem, sângâ and manyurâ. Each paçet has its appropriate time period in the gamelan performance because the relationship of paçet, time, and mood is important for both musicians and listeners. Paçet can be described by investigating these factors: (1) the hierarchy of tones played; (2) how the balungan (skeletal melody) of a gending relates to the cèngkòk played on other
instruments; (3) gender céngkok and the gembyang kempyung; (4) possibilities of transposition from one patet to another; (5) how the vocalists and rebab adapt to the tuning of the fixed pitch instruments; and (6) the way modulation transpires. Here I would like to introduce the idea of patet in a general way, especially from the standpoint of melodic patterns played on the gender.

Each patet has a tonic (dong/dasar) to which the other tones are subordinate to a greater or lesser degree. In patet sângâ, limâ (5) is tonic and barang (1) is next in importance. Secondary tones in patet sângâ are gulu (2) and nem (6). The tone that has least importance is dâdâ (3). Primary tones in patet manyurâ are nem (6) as tonic and gulu (2). Secondary tones are dâdâ (3) and barang (1). The tone that has least importance is limâ (5). Unlike the two other patet, patet nem is mysterious. Its tonic is gulu (2), but the other tones seem to have equal secondary importance.

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

---

16. Vincent McDermott and I have discussed some of these aspects of patet in our essay, "Central Javanese Music: The Patet of Laras Sléndro and the Gender Barung," in Ethnomusicology, XIX, 2 (May 1975), pp. 233-44.
Example 8 shows patet sângâ cêngkok in a genderan excerpt from Gending Gambirsawit (patet sângâ).

\[
\begin{array}{cccccccc}
3 & 2 & 3 & \cdot & 2 & 3 & 2 & 3 \\
3 & 5 & 6 & & 3 & \cdot & 3 & 2 \\
3 & 5 & 6 & & 3 & 5 & 6 & 5 \\
2 & 2 & & & & & & 1)
\end{array}
\]

\[
\begin{array}{cccccccc}
3 & 5 & 6 & 5 & \cdot & 3 & 5 & 6 \\
3 & 5 & 6 & 5 & 3 & 5 & 6 & 5 \\
2 & 2 & 2 & 2 & & & & 1)
\end{array}
\]

The diagram below shows gembyang and kempyung for cêngkok in patet manyurâ.

kempyung

![Diagram of kempyung]

gembyang

Example 9 shows patet manyurâ cêngkok in a genderan excerpt from Ketawang Puspâwarnâ (patet manyurâ).

\[
\begin{array}{cccccccc}
3 & 2 & 3 & & 3 & 2 & 3 & 2 \\
6 & 1 & 6 & 1 & 6 & 2 & 6 & 1 \\
6 & 1 & 6 & 2 & 6 & 1 & 6 & 5 \\
2 & 2 & & & & & & 1)
\end{array}
\]

\[
\begin{array}{cccccccc}
3 & 2 & 3 & & 3 & 2 & 3 & 2 \\
6 & 1 & 6 & 1 & 6 & 2 & 6 & 1 \\
6 & 1 & 6 & 2 & 6 & 1 & 6 & 5 \\
2 & 2 & & & & & & 1)
\end{array}
\]
The gembyang 6-6 and 2-2, and the kempyung 2-6, circled in examples 8 and 9 above, are common to cengkok in patet sāngā and manyurā. Because of this, it may be thought that these cengkok can be applied in either patet. However, this is not the case. Instead, cengkok which end with the kempyung 3-1 and the gembyang 1-1 in manyurā will be transposed down one tone to become the patterns which end with kempyung 2-6 and gembyang 6-6 in patet sāngā.

Example 10 shows how cengkok are transposed from manyurā to sāngā and vice versa.

<table>
<thead>
<tr>
<th>manyurā kempyung 3-1</th>
<th>sāngā kempyung 2-6</th>
</tr>
</thead>
<tbody>
<tr>
<td>6 5 6 1 5 6 5 6 1</td>
<td>5 6 5 3 5 6 5 6 1</td>
</tr>
<tr>
<td>2 1 6 2 1 6 1 2 3 2</td>
<td>2 1 6 2 1 2 3 2</td>
</tr>
<tr>
<td>3 1 3 1 2 3 1 2 3 1</td>
<td>3 1 2 3 1 2 3 1</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>manyurā gembyang 1-1</th>
<th>sāngā gembyang 6-6</th>
</tr>
</thead>
<tbody>
<tr>
<td>3 2 3 2 1 2 3 2 6 2 3 2 2 3 2 1</td>
<td>1 2 1 6 1 2 1 6 1 2 1 6 1 2 1</td>
</tr>
<tr>
<td>6 2 6 1 2 1 6 1 2 1 6 1 2 1 6</td>
<td>6 2 6 1 2 1 6 1 2 1 6</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>kempyung</th>
<th>gembyang</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 2 3 5 6 1 2 3 5 6 1 2 3</td>
<td></td>
</tr>
</tbody>
</table>

There are two types of genre in patet nem. The first type mixes some cengkok from the other two patet, but always has cengkok characteristic of patet nem. The second type of genre in patet nem is found much less frequently. This type uses only cengkok from patet manyurā and patet sāngā, but in combinations which are peculiar to patet nem. These combinations may be found in the first type of genre as well. Patet nem cengkok taken from manyurā or sāngā which end in gembyang 5-5 or 6-6 may be changed as a result of their relationship to the balungan in patet nem, so that they become cengkok characteristic of patet nem. For instance, the genre player may change the first half of these cengkok and leave the second half practically unchanged.
Example 11 shows the first type of gending in patet nem, excerpted from Gending Titipati.

<table>
<thead>
<tr>
<th></th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>5</td>
<td>35</td>
<td>2</td>
<td>5653</td>
</tr>
<tr>
<td>2</td>
<td>.5</td>
<td>.2323</td>
<td>1.5</td>
<td>6356</td>
</tr>
<tr>
<td>3</td>
<td>2</td>
<td>2</td>
<td>5</td>
<td>2</td>
</tr>
<tr>
<td>4</td>
<td>3</td>
<td>35</td>
<td>3</td>
<td>32</td>
</tr>
<tr>
<td>5</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>6</td>
<td>5616</td>
<td>6616</td>
<td>6616</td>
<td>6616</td>
</tr>
<tr>
<td>7</td>
<td>1</td>
<td>3</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>8</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
</tbody>
</table>

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

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

<table>
<thead>
<tr>
<th></th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>6616</td>
<td>6616</td>
<td>6616</td>
<td>6616</td>
</tr>
<tr>
<td>2</td>
<td>3536</td>
<td>3536</td>
<td>3536</td>
<td>3536</td>
</tr>
<tr>
<td>3</td>
<td>.5</td>
<td>.2323</td>
<td>1.5</td>
<td>6356</td>
</tr>
<tr>
<td>4</td>
<td>3</td>
<td>35</td>
<td>3</td>
<td>32</td>
</tr>
<tr>
<td>5</td>
<td>6</td>
<td>1</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>1</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>7</td>
<td>6</td>
<td>1</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>8</td>
<td>.5</td>
<td>.2323</td>
<td>.53</td>
<td>3212</td>
</tr>
<tr>
<td>9</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>10</td>
<td>.56</td>
<td>.56</td>
<td>.56</td>
<td>.56</td>
</tr>
</tbody>
</table>
Line 1 is a cengkok of patet manyurā. Lines 2-9 are cengkok of patet sāngā. Line 10 is a cengkok of patet manyurā.

More rarely, some gendèng in patet manyurā and sāngā may use the characteristic cengkok of patet nem. There are also a few gendèng that use cengkok characteristic of another patet frequently (Gendèng Lontangkasmaran, traditionally called patet sāngā; Gendèng Majemuk traditionally called nem). The patet of these gendèng is unclear, even for musicians. But since musicians always have a great respect for tradition, out of politeness they do not change the traditional designation of patet.

One result of the mysteriousness of patet nem is that the gendèng in this patet have a solemn, calm mood (negu). For the most part, they are played in the first period of an evening gamelan concert or of wayang. Gendèng in patet nem are not played in daytime gamelan performances. Gendèng in patet sāngā are generally livelier than those in patet nem, although there are some gendèng in patet sāngā which have sad or solemn moods. Patet sāngā gendèng are played in the second period of a gamelan concert or wayang. The most lively gendèng are found in patet manyurā. Some gendèng in patet manyurā may have solemn or sad moods, but the solemnity of gendèng in patet manyurā is not as deep as that of gendèng in patet nem or sāngā.

Transposition of cengkok from one patet to another is another important area of investigation. Most cengkok can be transposed from manyurā to sāngā or vice versa. Some cengkok can also be transposed from manyurā or sāngā to patet nem. However, because patet nem is unique (as has been explained above), its cengkok are rarely transposed.

All the gamelan parts for some gendèng can be played in either patet sāngā or patet manyurā. One such gendèng is Ladrang Pangkur.

Example 13a: Ladrang Pangkur (patet sāngā)

| balungan: | 2 1 2 6 2 1 6 |
| gendèran: | 3 5 3 2 5 35 2 5 3 5 6 5 3 5 6 5 35 6 5 3 23 6 3 5 6 5 |

Comparing this with the gendèran for Ladrang Pangkur (patet manyurā) we find that the cengkok are all the same, transposed up one tone.
Example 13b: Ladrang Pangkur (pa†et manyura).

Balungan: 3 2 3 1 3 2 1 6

Genderan: 5 6 5 5 6 .36 3 6 5 6 1 6 5 6 1 6 .61 6 5 .35 1 5 6 1 6

Both of these gender versions are played frequently throughout Java.

Musicians from the Akademi Seni-Karawitan
Indonesia in Surakarta