

# Interpretations of Melodic Framework and Instrumental Idiom in a Metrically Fluid Piece of Central Javanese Music Performed on a Busking Zither

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## INTRODUCTION

THE Central Javanese *gamelan* is one of the most studied musical ensembles in the field of Southeast Asian ethnomusicology. The traditional repertoire of the Central Javanese *gamelan*, known as *karawitan*, is heavily associated with the courts of Surakarta/Solo (Kraton Mangkunegaran and Kraton Surakarta Hadiningrat) and Yogyakarta (Kraton Pakualaman and Kraton Ngayogyakarta Hadiningrat). *Karawitan* has received a lot of attention from scholars and is regularly performed by *gamelan* ensembles worldwide. However, there are several styles of *karawitan* performance that exist outside of court bubbles, which have been comparatively understudied. These idioms are sometimes referred to as rural, village, or female styles, due to the distinctive (and sometimes, gendered) interpretations that have characterized these styles of playing over the course of history. In this article, I transcribe and analyze a rendition of one *karawitan* piece from the *pathetan* court repertoire, in order to study how a large Javanese zither (*siter barung*) player from an ensemble of non-court related street musicians (*ngamen*) adapts court music to a busking context.<sup>1</sup>

[2] First, I discuss the metrical fluidity of the *pathetan* structural form, and establish the distinctive contextual and musical roles it plays in *karawitan*. In doing so, I incorporate discussions regarding the study of free rhythm. I then proceed to characterize the ensemble known as *siteran*, which is the type of group that the *siter barung* player in the analyzed recording belongs to. This group can be further classified as a *ngamen siteran* troupe, as the music they perform is in a busking context, rather than in court-style. Following this, I transcribe and analyze a recording of the piece “Pathetan Sléndro Manyura Jugag” performed on a *siter barung*. I illustrate the musical specificities of the rendition and compare them to the conventional melodic framework of court-style performances. I also transcribe a court-style version of this piece, as performed on a large

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1. A glossary is provided at the end of the article for all non-English words and specialist terminology.

Javanese metallophone (*gendèr barung*), in order to compare and contrast instrumental idiom and technique between renditions. This study brings to light an unusual performance of a *pathetan* on a *siter barung*: a piece that would never traditionally be played on the family of zithers. Furthermore, this article aims to provide a model upon which pieces from the repertoire can be (re)-introduced into *ngamen* and court-style *siteran* contexts.

### ***PATHETAN AND “FREE RHYTHM”***

[3] Structurally, *karawitan* has been noted for its use of colotomy (punctuation cycles). In performance, colotomy is when certain instruments regularly demarcate musical space in time at particular points, depending on the specific structural form. There is a large range of colotomic structural forms in the *karawitan* repertoire that can be defined through either musical specificities or performative context and function. Although most structural forms found in *karawitan* are colotomic, Benjamin Brinner describes *pathetan* pieces as “short, ametrical polyphonic pieces [of music] performed in free rhythm” (1985, 1). Thus, the *pathetan* is unique from other *karawitan* pieces as it is the “only [repertoire] of *gamelan* pieces that [has] no common pulse [...] or set rhythmic relationships between the simultaneously sounding parts” (Brinner 1995, 245).

[4] There are three main contexts for which *pathetan* are usually performed: shadow puppetry (*wayang kulit*), dance performance (*tarian*) and concert/instrumental music (*klenèngan*) (ibid.). Typically, a *pathetan* is performed by four instrumentalists and one singer. The vocal part is the melodic framework of the piece, from which the instruments interpret and derive their distinctive musical lines. A rich multi-layered texture is created as the instrumentalists simultaneously follow the vocal line, independent of strict metrical constraints. However, the actual presence of the vocal line in performance is more commonly found in the *wayang kulit* context, where the puppet master (*dhalang*) sings it, whilst in *klenèngan* contexts, the vocal line is not necessarily compulsory and is only sung if vocalists are present. Nevertheless, the respective melodic framework is still in the minds of the instrumentalists when performing *pathetan*, even if it is not explicitly present on the musical surface.

[5] Martin Clayton notes that most musical traditions that incorporate free rhythm tend to have it featured within the context of a solo performance. For instance, the Middle Eastern *taqsim* and the Indian *alap* usually feature only one primary melodic line (1996, 324). This is not the case for a *pathetan*, as there are multiple instruments performing

different melodic lines at the same time. The *pathetan*, therefore, represents a “significant exception” to this trend, as it features a “type of heterophony” (ibid.). Thus, the *pathetan* is unique because of the competency required for several instrumentalists to navigate free rhythmic musical passages together.<sup>2</sup>

[6] Music scholars have struggled to study free rhythm since Western classical music “is almost entirely metered” (Clayton 1996, 323). One reason for this may be because the “notion of rhythm is equated with metricity” in common usage (Frigyesi 1993, 62). As such, the description of music as constituting free rhythm has sometimes been incorrectly applied. Important distinctions can be made between rhythm and metricity, which can help in conceptualizing free rhythm. Indeed, Clayton distinguishes pulse, described as “a regular beat perceived by the listener,” from meter, described as the “organization of [pulses] to provide a framework for rhythmic design” (1996, 327). However, not all organized pulsations may be immediately perceivable to the listener. For those pulsations that are periodic, yet not simple to discern, “free rhythm cannot be said to exist” (ibid., 329). On this strain, Judit Frigyesi describes true free rhythm as “extremely rare” occurrences “in which no periodicity whatsoever is perceivable” (1993, 64). Thus, the concept of free rhythm should not be haphazardly applied to those musical styles where the pulse is hard to ascertain on the surface level.

[7] Keeping in mind the usual conflation between rhythm and meter, it is evident that describing music with no organized pulse as illustrating free rhythm would be inaccurate if a pulse was faintly perceivable. Clayton solves this dilemma by extending the definition to include not just music with no perceivable pulse, but also music without “perceived periodic organization” (1996, 330). This is one way through which music that is, often incorrectly, referred to as consisting of free rhythm can still be considered as such. However, Frigyesi disputes the broadening of a definition “for the sake of convenience” in studying music outside the Western classical tradition (1993, 64). Rather than dichotomizing the matter, a spectrum is helpful for gauging the extent to which rhythms are metric. Frigyesi appeals to the idea of a spectrum by coining a new term, “flowing rhythm,” thus avoiding problems which arise from the use of the dichotomous descriptors “free rhythm” or “nonmetric” (ibid., 67). This term is effective in representing the temporality of a *pathetan*, the flow of which constantly undulates with regards to the periodicity of pulsations.

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2. This topic has been explored in more depth and detail in Brinner’s large-scale study (1985).

[8] The social and musical functions of *pathetan* vary greatly between subtypes. There are approximately thirty different varieties of *pathetan*, which are of different lengths and spread across all six primary modes of Central Javanese *gamelan* music (Brinner 1985, 2–3).<sup>3</sup> There are several functional reasons for including them in performance. In *wayang kulit* (shadow puppetry) performative contexts *pathetan* serve to convey the mood for the respective scene in the performance (Brinner 1995, 245). When played for *tarian* (dance), *pathetan* accompany dancers as they enter, exit or in between sections (ibid.). I focus on the *klenengan* (concert/instrumental music) performative context, as this is the most applicable to the recordings that are subject to analysis.

[9] In *klenengan*, one of the primary reasons a *pathetan* is performed is to set the feeling of the mode of the music following it. *Pathetan* are usually followed by a *båwå sekar ageng* and a *gendhing*. A *båwå sekar ageng* acts as a sung introduction to the piece of music that follows it and usually features a solo male vocalist. In this context, a *gendhing* is a large, major work from the *karawitan* repertoire.<sup>4</sup> The *pathetan* is particularly crucial in providing tonal orientation to the singer of the *båwå sekar ageng*. Moreover, during long periods of performance where there are changes of mode, a *pathetan* may serve to introduce a new mode.

[10] The relative rhythmic fluidity and critical modal functionality of *pathetan* make them increasingly intriguing pieces to study, in comparison to other works of *karawitan*. Following this necessarily brief introduction to important topics regarding *pathetan* and rhythm, I now proceed to provide a background to *ngamen siteran*, the ensemble that is of focus in this article.

#### NGAMEN SITERAN

[11] The *siter* is a Javanese plucked zither. It is one of the elaborating instruments in the Central Javanese *gamelan* ensemble and is played at the most rhythmically subdivided level of the musical texture (also known as density referent). The range of the *siter* often consists of two pentatonic octaves plus one note, although this varies significantly by instrument. The *siter* has a low status in most *gamelan* ensembles and is not played unless other, more essential, instruments are covered. Nevertheless, as one of only two stringed

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3. These six modes are split across two tuning systems: *pélog* (*barang, nem, limå*) and *sléndro* (*manyurå, sångå, nem*).

4. In other contexts, *gendhing* could refer to any piece of music for the *gamelan*, a particular section of a large piece of music, or a multitude of miscellaneous, seldom-used definitions.

instruments in the *gamelan* (the other being the bowed *rebab*), its timbre makes a valuable aural addition to the ensemble. In contrast, the *siter* is at the heart of the much smaller *siteran* ensemble. Typically, a *siteran* ensemble consists of one or two zithers (of different sizes), a double-headed drum, a portable gong (blown or struck), and a flexible number of singers. This genre of music making is often performed by buskers (*ngamen*) on the streets of Central Java and is referred to as *ngamen siteran*.

[12] David W. Hughes provides an introduction to *ngamen siteran* in his short survey of the genre, illustrating contextual norms and aspects of playing style. One of the issues he raises is the buskers' competency as musicians (1997). Hughes notes some disrespect directed towards buskers by other musicians. Buskers are often looked down upon for "[begging]" on the streets, and remarks such as "playing like a busker [*seperti ngamen*]," are used in a derogatory fashion (*ibid.*, 7). However, several revered *gamelan* musicians, such as Ki Wasitodiningrat, are known to have a background in performing *ngamen siteran* in their youth (*ibid.*). In her study of the *cokekan* (in this context, itinerant musician) group *Ngudi Laras* in Surakarta, Susan Walton also notes the musicians' "lower-class status" despite "[inhabiting] a much higher economic level than common beggars" (2020, 150).<sup>5</sup> Thus, the underestimation of the musical skill level of *ngamen siteran* troupes seems to be a common trope in their societal perception.

[13] There have been initiatives to attempt to counter this (sometimes) false perception. Hughes discusses *siteran* contests (*lomba siteran*) that existed in the 1970s and 1980s that purposefully excluded conservatoire-trained musicians (1997, 15). This reflects the attempts to increase the prestige of *ngamen siteran* by showcasing a distinctive style of music making. Nevertheless, the ubiquity of the instrument—described by Hughes as "the guitar of Java"—results in the performance of *siteran* by individuals of varying musical ability (*ibid.*, 6). Thus, individual performances need to be subject to close analysis to determine the skill level of the musicians.

[14] *Ngamen siteran* troupes often diverge from the traditional *karawitan* court repertoire. Troupes prefer pieces "centered on vocals and poetic texts," such as *langgam* and *jineman*, which are more favourable amongst the wider public (*ibid.*, 14). Walton echoes this sentiment by referencing *Ngudi Laras*' repertoire, which tends to "highlight the solo female voice," and includes classical forms such as *palaran*, *andhegan* and *lagu kreasi baru*

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5. In another context, *cokekan* may refer to a court-style *siteran* ensemble that includes one, or several, of the soft-style instruments from the *gamelan* ensemble.

(newly composed songs) (2021, 152). However, Walton also notes that the musicians “had a strong grasp of the standard *gamelan* repertoire of short pieces”, which they sometimes played in a “lively way” (ibid.). Nevertheless, Hughes and Walton both suggest that *ngamen siteran* groups find it preferable to perform wide-appealing vocal music as opposed to standard *karawitan* repertoires. This is likely because public entertainment is often their primary source of income.

[15] In contrast, in a recent article, I explored the music of a *ngamen siteran* troupe whose repertoire was firmly embedded within the *karawitan* tradition (Iyer 2020). I transcribed and analyzed a *ngamen siteran* rendition of “Ketawang Puspawarnā,” to compare how the technicalities of *siter* playing in a busking context differed with common court-style approaches. One of the fundamental differences was the use of the *ganti slenthem* technique in the street-style version, where the *siter* player simultaneously plays the melodic framework of a piece (*balungan*) alongside the usual *siter* patterns (ibid., 253-4). This is a distinctive characteristic of *ngamen siter* players, who not only have instruments with more bass strings than most *gamelan siter* players, but also perform in such a way to compensate for the absence of an instrument playing the *balungan* (Hughes 1997, 14). I illustrated how the leadership role of the large Javanese zither (*siter barung*) is exemplified through the musician’s use of particular melodic patterns and instrumental techniques. I attributed the distinctive musical framework through which the *siter barung* player interprets musical phrases to a regionalized musical identity, which differs from musicians performing in court-style (Iyer 2020, 260).

[16] *Ngamen siteran* troupes are often made up of itinerant musicians from regional towns in the outskirts of the Solo (Surakarta) and Yogyakarta court centers. During his fieldwork, Hughes noted the presence of troupes from towns such as Temanggung, Semarang, and Kudus, all approximately 100 kilometers from Solo (1997, 7). Whilst the *karawitan* tradition is heavily associated with the court styles of Solo and Yogyakarta, the music has long been practiced in towns and villages surrounding the two regions. The distinction between court and village styles of *gamelan* performance is well established in Central Java and has been discussed in the academic literature. In studying the social meanings and statuses of modal practice, Marc Perlman explores how the interpretation of melodic phrases on a large Javanese metallophone (*gendèr barung*) can be representative of this dichotomy of playing styles (1998). Furthermore, musical prestige is often a topic of contention, whereby the “non-canonical” treatment of mode according to court-style standards diminishes the status of the musician (ibid., 56). Understandably,

this would disadvantage those village styles of *gamelan* performance that do not necessarily adhere to the urban standards of interpretation. Therefore, in studying *ngamen siteran*, extra care needs to be taken when considering performance standards, in order to avoid unduly treating court standards preferentially.

[17] Additionally, “female” and “village” are the two terms most often used to describe the styles of *gendèr barung* playing that do not resemble the standard “urban” court-style (ibid., 55). The “female” style of *gendèr barung* playing has been subject to extensive study by Sarah Weiss, who confirms that the term is used to refer to the “same [idiom] as ‘old’ and ‘village’ styles of performance” (2010, 7). Historically, the *gendèr barung* player has usually been the wife of the *dhalang*, hence the deep female association with this instrument. Whilst village styles of *gamelan* performance are often “scoffed at” by urban musicians for being “unrefined,” the lack of relative orderliness of female-style *gendèr barung* playing is valued for its extensive “melodic flowerings” and ornamentation (ibid., 116). The female style of *gendèr barung* playing is heavily intertwined with Javanese gender ideology and aesthetics, such as the concept of *rasa* (lit. feeling) and the freedom of emotional expression. Though these topics are out of the scope of this study of *ngamen siteran*, it is important to acknowledge the existence of village/rural styles of performance of *karawitan* and some of its associations with femininity.

[18] In this article, I transcribe and analyze a performance from Mark Nelson & Roger Vetter’s published field recordings of *ngamen siteran* made in 1975 (Nelson & Vetter 1976). Most of the musicians on these field tapes are from Klaten, a regency between the court centers (ibid., liner notes). Bapak Suradi, the *siter barung* player, is from Prambanan, a city just outside Yogyakarta (ibid., liner notes). The *pathetan* I analyze, “Pathetan Sléndro Manyurå Jugag,” is the first in a suite of three pieces, which also includes “Båwå Sekar Ageng Tepi Kawuri” and “Gendhing Montro.” Although this recording is from an era where there was a much wider engagement with *karawitan* in Central Java than there is today, this rendition of a *siteran pathetan* is still out of the ordinary.

[19] The *siter* is not usually one of the four elaborating instruments that play *pathetan* in the *gamelan* ensemble, which normatively include the *gendèr barung* (large metallophone), *gambang* (xylophone), *rebab* (bowed lute) and *suling* (end-blown flute). The court-style *siteran* tradition—where it is more common for large pieces of *karawitan* to be performed than in *ngamen siteran*—has been featured on multiple cassette tapes and

radio broadcasts<sup>6</sup>. In instances where a *pathetan* may be performed in a *gamelan* context, these court-style *siteran* recordings often omit it and proceed directly to the *gendhing* by opening with the piece's introduction (*bukâ*). If a *bâwâ sekar ageng* is being sung, the *siter* often only provides notes for the singer's aid, without preceding it with a *pathetan*. Court-style *siteran* ensembles that include one or several of the soft-style instruments from the *gamelan* ensemble are referred to as *cokekan* ensembles.<sup>7</sup> Recordings with this instrumentation sometimes feature a short series of melodic units (*grambyangan*) that indicate the mode (*pathet*) before the piece starts, played by a *gendèr barung*.

[20] Thus, this adaptation of a *pathetan* by this *ngamen siteran* troupe is a very rare occurrence. Even in court-style *siteran* contexts, it is uncommon. The *ngamen* rendition I analyze does not include any vocals and is performed solely on the *siter barung*, the leading melodic instrument in this ensemble. The closest comparable tracks I have heard feature a *grambyangan* played on a *siter barung*, examples of which can be heard on certain recordings of the group *Siteran Nunggal Roso* (2020a; 2020b). This troupe is associated with the *Radio Siaran Publik Daerah* (Regional Public Broadcasting Radio) in Klaten Regency, coincidentally, the area from which most of the musicians from featured on Nelson & Vetter's recordings are from. Thus, I use this opportunity to study not only how the *pathetan* is interpreted in a *ngamen siteran* context, but also the performative idiom of the *siter barung*.

[21] The most logically comparable *pathetan* instrumental idiom to the *siter barung* is the *gendèr barung*. This instrument is a metallophone with keys suspended over tube resonators, which holds a very high status in the *gamelan* ensemble. The *gendèr barung* is the most important instrument in a performance of a court-style *pathetan* and, when accompanying singing, is the "singer's primary aid for intonation and sense of mode" (Brinner 1985, 269). Sumarsam dedicates an article to the instrument where he notes the importance of the *gendèr barung* in several contexts across the *karawitan* repertoire (1975). Through transcription and analysis, Sumarsam illustrates not only how the instrument showcases *pathet* (mode), but also the instrument's role in the *wayang* context of *pathetan* (1975, 164–9). As the *siter barung* is the only instrument playing in this rendition, the most sensible option is to compare its playing style to that of the *gendèr barung* in the *gamelan* ensemble. Even within the *gamelan*, whilst each instrument has its own

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6. Illustrative discography is provided at the end of the article.

7. Note that the word *cokekan* is used here in another context to which Walton uses the words to refer to the ensemble *Ngudi Laras*.



idiomatic style, the *siter* is one of the few that sometimes plays in a polyphonic manner akin to the *gendèr barung*.

[22] To enhance my analysis, I have also transcribed a rendition of “Pathetan Sléndro Manyurå Jugag” as played by Bapak Cokro (another one of Ki Wasitodiningrat’s many names and honorific titles), one of the most highly respected performers of Central Javanese *gamelan* music (n.d.). Unlike *siteran* renditions, there are countless *gendèr barung* versions of this *pathetan*, which all vary considerably amongst themselves. However, Bapak Cokro’s recording serves as enough of a model to illustrate the general melodic framework of the piece and to showcase the instrumental capabilities of the *gendèr barung* for the purposes of this comparative study.

#### NOTES ON TRANSCRIPTION

[23] I use the Central Javanese system of cipher notation (*kepatihan*) to transcribe this performance. In ascending order, the notes are represented by the numbers 1, 2, 3, 5, and 6. Notes in the higher pentatonic octave are represented with a dot above. Notes in the lower and twice lower pentatonic octaves are represented with a dot or two dots below, respectively. The other dots in the notation represent rests. Due to the quick decay of plucked strings, there are no intricacies of dampening heard or notated for the *siter barung*. A slashed note, only present on the transcription of the *gendèr barung* rendition, indicates that a key is damped when struck.

[24] A bar above two notes represents the halving of rhythmic value. A second bar represents a further halving. Both the *siter barung* and *gendèr barung* are played polyphonically. Notes above the dividing line are played by the right hand and the notes below are played by the left hand. When the hands do not have audibly independent lines, I divide the notes according to my intuition as a performer of both these instruments. It is conventional to group the rhythms of most Central Javanese music in fours. The music has an end-weighted feel: the fourth beat is always the strongest and the second beat is the second strongest. Standalone notes in the transcription represent the fourth beat. There are some instances of irregular rhythmic groupings due to the relative metric fluidity of a *pathetan*. Where this occurs, the final note of a grouping is the strongest. The division of the transcriptions into systems represents the melodic framework of this *pathetan* and facilitates comparative analysis.

[25] In several phrases, there are gradual tempo changes that are not marked in the

**Figure 1.** Key to understanding corresponding Western staff notation transcriptions (not true pitch) of *kepatihan* transcriptions.

transcription. This is an important characteristic of *pathetan* (Brinner 1985, 271). As the nuances of these tempo changes are not subject to scrutiny in my analysis, I leave them out for ease of readability. In addition to providing transcriptions in *kepatihan* notation, I also include full transcriptions in Western staff notation. Figure 1 illustrates how the pitches of the pentatonic octave are notated. Slashes through notes in the *kepatihan* transcription are illustrated with crossed note heads in Western staff notation.

### ANALYSIS

[26] This *pathetan* (Figures 2 and 3) is in the ahemitonic pentatonic *sléndro* tuning and the *manyurå* mode. This is clarified as it precedes a *gendhing* with the same characteristics. Of the five *pathetan* available in *sléndro manyurå*, this one conforms to the structure of the *jugag* version, due to its brevity (Brinner 1985, 199–201). This form is so short that it is merely an abbreviation of the larger *wantah* version, rather than consisting of a completely unique melodic trajectory (*ibid.*, 210–1).<sup>8</sup> I apply Brinner’s melodic framework for a court-style performance of the shorter *jugag* version (illustrated below) to establish to what extent this rendition follows the pattern. To complement comparisons to Brinner’s theory, I also concurrently compare the idiom of the *siter barung* to that of the *gendèr barung* (Figures 4 and 5) to study practical differences in performance.

8. There are several types of *pathetan*, such as *jugag*, *wantah*, *ngelik*, *ageng*, and others. These are extrapolated on in greater detail in Brinner 1985. However, for the purposes of this article, it is sufficient to know that the shorter *jugag* version is an abbreviation of the larger *wantah* version.

$$\begin{array}{c}
 \underline{1 \ . \ . \ .} \\
 \ . \ 5 \ \overline{6.5} \ 3
 \end{array}$$
  

$$\begin{array}{cccc}
 \underline{5} & \underline{\dot{1} \ 6 \ \dot{1} \ 5} & \underline{\dot{1} \ 6 \ \dot{1} \ 5} & \underline{\dot{1} \ 6 \ \dot{1} \ 5} & \underline{\dot{1} \ 6 \ \dot{1} \ 5} \\
 \underline{1} & \underline{\underset{\cdot}{5} \ \underset{\cdot}{6} \ 1 \ .} & \underline{\underset{\cdot}{5} \ \underset{\cdot}{3} \ \underset{\cdot}{2} \ \underset{\cdot}{1}} & \underline{\underset{\cdot}{5} \ \underset{\cdot}{6} \ 1} & \underline{\underset{\cdot}{5} \ \underset{\cdot}{6} \ 1 \ .}
 \end{array}$$
  

$$\begin{array}{cccc}
 \ . & \underline{\dot{1} \ . \ 6} & \underline{\dot{1} \ \dot{2} \ \dot{1} \ 6} & \underline{\dot{1} \ 5} \\
 \overline{3.5} & \underline{3 \ 1 \ 2} & \underline{1 \ \underset{\cdot}{6} \ \underset{\cdot}{5} \ \underset{\cdot}{3}} & \overline{\underline{5.3} \ \underset{\cdot}{2}}
 \end{array}$$
  

$$\begin{array}{ccc}
 \underline{\dot{1} \ 6 \ \dot{1} \ 6} & \underline{\dot{2} \ \dot{1} \ \dot{2} \ 6} & \underline{\dot{2} \ \dot{1} \ \dot{2} \ 5} \\
 \ . \ . \ . \ 2 & \underline{\underset{\cdot}{6} \ 1 \ 2 \ .} & \underline{\underset{\cdot}{6} \ \underset{\cdot}{5} \ \underset{\cdot}{3} \ \underset{\cdot}{2}}
 \end{array}$$
  

$$\begin{array}{cc}
 \underline{\dot{1} \ 6 \ \dot{1} \ 6} & \underline{\dot{1} \ \dot{1} \ 5 \ 6} \\
 \ . \ 1 \ . \ 2 & \underline{3 \ 3 \ 1 \ 2}
 \end{array}$$
  

$$\begin{array}{cc}
 \underline{3 \ \dot{1} \ \dot{1} \ \dot{1}} & \underline{6 \ \dot{1} \ \dot{1} \ \dot{1}} \\
 \underline{\underset{\cdot}{6} \ 2 \ 3 \ 3} & \underline{2 \ \overline{3.2} \ 1 \ 1}
 \end{array}$$
  

$$\begin{array}{ccccccc}
 \underline{6 \ \dot{2} \ \dot{1} \ .} & \underline{\ . \ . \ 6 \ 6} & \underline{5 \ 6 \ \dot{1} \ \dot{1}} & \underline{6 \ 5 \ 6 \ .} & \underline{\ . \ 3 \ 3 \ .} \\
 \underline{\underset{\cdot}{6} \ \underset{\cdot}{5} \ \underset{\cdot}{6} \ \overline{3.5}} & \underline{\underset{\cdot}{6} \ \underset{\cdot}{6} \ . \ .} & \underline{\underset{\cdot}{5} \ \underset{\cdot}{6} \ 1 \ 1} & \underline{\underset{\cdot}{6} \ \underset{\cdot}{5} \ \overline{6.5} \ \underset{\cdot}{3}} & \underline{\ . \ . \ . \ \underset{\cdot}{3}}
 \end{array}$$
  

$$\begin{array}{ccc}
 \underline{\ . \ \dot{1} \ \overline{\dot{1}.2} \ \underset{\cdot}{3}} & \underline{\underset{\cdot}{3} \ \underset{\cdot}{3} \ \dot{1} \ \dot{1}} & \underline{\dot{1} \ \dot{1} \ \underset{\cdot}{3} \ \underset{\cdot}{3}} \\
 \ . \ . \ . \ . & \ . \ . \ . \ . & \ . \ . \ . \ .
 \end{array}$$

Figure 2. Transcription of the *siter barung* rendition using *kepatihan*.

The image displays eight systems of musical notation for the *Siter Barung*. Each system consists of two staves. The upper staff of each system contains a melodic line, while the lower staff contains a supporting bass line. The notation is in Western staff notation, using various note values (quarter, eighth, sixteenth notes) and rests. The piece begins with a single note on the upper staff followed by a rest, and the lower staff starts with a quarter note followed by a half note. The subsequent systems show more complex rhythmic patterns, including eighth and sixteenth notes, and some systems feature ties between notes. The notation is clean and clearly legible, providing a detailed transcription of the instrument's performance.

Figure 3. Transcription of the *siter barung* rendition using Western staff notation.

$$\begin{array}{cccccccc}
 \dot{1} & \overline{.6} & \overline{16} & \overline{.6} & \overline{1.6} & \overline{.6} & \overline{16} & \overline{.6} & \dot{1} \\
 \overline{1.6} & \overline{56} & \dot{3} & 1 & \overline{..6} & \overline{56} & \dot{3} & 1 & \overline{.6} \\
 \\
 \overline{6\dot{1}} & \overline{6\dot{2}} & \overline{1\dot{2}} & 6 & \overline{1\dot{2}} & 6 & \overline{1\dot{2}} & 6 \\
 \overline{.2} & \overline{16} & \overline{21} & \dot{6} & . & \overline{.12} & \overline{.2} & \overline{.2} \\
 \\
 \dot{1} & 6 & \overline{1\dot{2}} & 6 & \overline{1\dot{2}} & 6 & . & . \\
 . & \overline{.16} & \overline{.6} & \overline{12} & \overline{.1} & \overline{21} & \overline{6.1} & \overline{23} \\
 \\
 \overline{.6} & \dot{1} & . & \overline{2.1} & 6 & \overline{.3} & \overline{.5} & 6 \\
 . & \overline{.21} & \overline{22} & 2 & \overline{.1} & \overline{6.5} & \overline{33.} & \dot{6} \\
 \\
 . & \dot{1} & . & 6 & \overline{.5} & \overline{.3} & \overline{.5} & 6 & . & \overline{2\dot{1}} & \overline{3.2} & \dot{1} \\
 \overline{.12} & . & 3 & \overline{.2} & 1 & \overline{61} & \dot{5} & \dot{6} & \overline{.56} & . & . & . \\
 \\
 . & \dot{2} & \overline{.1} & 6 & \overline{.5} & \overline{.3} & \overline{.2} & \overline{.1} & . & \overline{23} & . & . & \overline{6} & \dot{1} & \dot{2} & \dot{1} \\
 \overline{22} & 2 & . & \overline{.1} & \overline{6.5} & \overline{6.5} & \dot{3} & \dot{2} & \overline{31} & \overline{.3} & \overline{1.2} & \dot{3} & . & . & . & \dot{3}
 \end{array}$$

Figure 4. Transcription of the *gendèr barung* rendition using *kepatihan*.

Figure 5 consists of six systems of musical notation, each labeled "Gendèr Barung" on the left. Each system contains two staves: a treble clef staff and a bass clef staff. The notation includes various rhythmic values (quarter, eighth, sixteenth notes), rests, and articulation marks such as slurs and accents. The first system shows a melodic line in the treble and a supporting bass line. The second system continues the melodic development. The third system features a more active bass line with slurs. The fourth system includes two "x" marks above the bass staff, possibly indicating specific performance techniques. The fifth system shows a steady melodic flow. The sixth system concludes the piece with a double bar line.

Figure 5. Transcription of the *gendèr barung* rendition using Western staff notation.

[27] Brinner splits his melodic framework of “Pathetan Sléndro Manyurå Jugag” into five segments (1985, 445):

1. Reiterating pitch 1.
2. Reiterating pitch 2.
3. Sustaining pitch 3; sequential downward movement to pitch 1, which is sustained; sustaining pitch 2; followed by sequential downward movement to low 6.
4. Reiterating pitch 1.
5. Sustaining pitch 2; sequential downward movement to low 6, which is sustained; followed by sequential downward movement to low 3, which is sustained.

[28] This first phrase that the *siter barung* plays (Figure 6), which the *gendèr barung* does not, is not part of the *pathetan* proper, however, plays an important role in setting the mode. This short passage is a *thinthingan*—a phrase that establishes “a musical impression” of the *pathet* (Sri Hastanto 1985, 92). Essentially, the descending phrase outlines a note progression that marks the mode. Sri Hastanto identifies the pattern high 1, 6, 5, 3 as one of four *thinthingan*, which fall under the *manyurå pathet* family (ibid., 94). The *thinthingan* that the *siter barung* plays is an elaborated version of this descending phrase. Whilst *thinthingan* are usually played in lieu of a *pathetan* before a *båwå sekar ageng*, it serves to complement the *pathetan* in this rendition.

[29] The next phrase that the *siter barung* plays (Figure 7) marks the start of the *pathetan* proper. The style of playing resembles the *gembyungan* idiom, which the *gendèr barung* would usually play in a court-style *pathetan*. Several of the characteristics Brinner

1 . . .

---

. 5 6̣.5 3

*Thinthingan*

Figure 6. *Siter barung thinthingan*.

$$\begin{array}{cccccccccccc} 5 & \bar{1} & 6 & \bar{1} & 5 & & \bar{1} & 6 & \bar{1} & 5 & & \bar{1} & 6 & \bar{1} & 5 & & \bar{1} & 6 & \bar{1} & 5 \\ \hline \bar{1} & \bar{5} & \bar{6} & \bar{1} & \cdot & & \bar{5} & \bar{3} & \bar{2} & \bar{1} & & \cdot & \bar{5} & \bar{6} & \bar{1} & & \bar{5} & \bar{6} & \bar{1} & \cdot \end{array}$$

Gembyungan - Emphasis on 1  
Kempyung Intervals

Figure 7. *Siter barung gembyungan 1.*

attributes to this idiom are present in this rendition: the groupings of four beats remains intact throughout the phrase; the right hand plays a repetitive pattern using adjacent pitches; and the left hand has more rhythmic freedom and a larger pitch range (1985, 274–5). This phrase matches the first segment of Brinner’s melodic framework by reiterating pitch 1. High 1 is used as a pivot note in the right hand and low 1 is emphasized in the middle of the phrase by the left hand.

[30] The *gendèr barung* rendition of the first segment of Brinner’s melodic framework (Figure 8), too, emphasises pitch 1, however, it is notably different from the *siter barung* rendition. The rhythm of the *gendèr barung* version is much more intricate, consisting of a lot more syncopation compared to the rhythmically straight *siter barung* version. However, the left hand of the *siter barung* makes use of a slightly larger pitch range. Also, rather than placing emphasis on the *gembyang* (“octave”) interval as the *gendèr barung* does, the recurring use of pitch 5 on the strong beats in the right hand creates a *kempyung* (“fifth”) interval with the resonating 1’s in the left hand. According to Javanese court standards of modal theory, the placement of this *kempyung* interval in this *pathetan* is incorrect, as it is representative of another mode in the *sléndro* tuning (*sàngå*).

$$\begin{array}{cccccccccccc} \bar{1} & \cdot & \bar{6} & \bar{1} & \bar{6} & \cdot & \bar{6} & \bar{1} & \bar{6} & & \bar{6} & \bar{1} & \bar{6} & \bar{1} \\ \hline \bar{1} & \bar{6} & \bar{5} & \bar{6} & \bar{3} & \bar{1} & \cdot & \bar{6} & \bar{5} & \bar{6} & \bar{3} & \bar{1} & \cdot & \bar{6} \end{array}$$

Gembyungan - Emphasis on 1  
Gembyang Intervals

Figure 8. *Gendèr barung gembyungan 1.*



Interestingly, Perlman notes how certain village musicians invert the uses of the *gembyang* and *kempyung* intervals when playing the *gendèr barung* (1998, 59). In other words, playing a *kempyung* interval where urban/court-style musicians would play *gembyang*, and vice-versa, is common in some village performances. Thus, Bapak Suradi's use of a *kempyung* interval on the *siter barung* at this point in the *pathetan* may be representative of his performative background in village/rural styles of Central Javanese music.

[31] In addition to discussing repeatable idioms, such as *gembyungan*, Brinner distinguishes between three types of non-repeatable modules that a *gendèr barung* might exhibit in rendering a *pathetan* (1985, 277). One of these idioms is called *rambatan*, which refers to the “creeping” up of the melodic contour (*ibid.*, 277–8). The phrase of the *siter barung* rendition shown in Figure 9 resembles *rambatan*, as it transitions between the first and second segments of Brinner's melodic framework. This passage contains irregular rhythmic groupings and a slightly more rhythmically varied left hand. The transition to pitch 2 is exemplified through the *kempyung* interval part way through the passage and the downward consecutive note progression to low 2 in the left hand.

$$\begin{array}{ccccccc} \cdot & \underline{\underline{i}} & \cdot & \underline{\underline{6}} & \underline{\underline{i}} & \underline{\underline{2}} & \underline{\underline{i}} & \underline{\underline{6}} & \underline{\underline{i}} & \underline{\underline{5}} \\ \hline \underline{\underline{3.5}} & \underline{\underline{3}} & \underline{\underline{1}} & \underline{\underline{2}} & \underline{\underline{1}} & \underline{\underline{6}} & \underline{\underline{5}} & \underline{\underline{3}} & \underline{\underline{5.3}} & \underline{\underline{2}} \end{array}$$

*Rambatan - Transition to 2*

Figure 9. *Siter barung rambatan*.

$\begin{array}{cccc} \dot{1} & 6 & \dot{1} & 6 \\ \cdot & \cdot & \cdot & 2 \end{array} \quad \begin{array}{cccc} \dot{2} & \dot{1} & \dot{2} & 6 \\ 6 & 1 & 2 & \cdot \end{array} \quad \begin{array}{cccc} \dot{2} & \dot{1} & \dot{2} & 5 \\ 6 & 5 & 3 & 2 \end{array}$	<i>Gembyungan - Emphasis on 2</i>
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Figure 10. *Siter barung gembyungan 2.*

[32] In the passage shown in Figure 10, the *siter barung* reiterates pitch 2, the second segment of Brinner's melodic framework. This is marked by a return to the *gembyungan* idiom, albeit played one pitch higher. This *gembyungan* passage is shorter than the first. The left hand plays a transposed version of the same downward pattern as in the first half of the earlier *gembyungan* idiom.

[33] Like before, the *gendèr barung* rendition of the second segment of Brinner's melodic framework (Figure 11) is more rhythmically intricate than that of the *siter barung*. In the *gendèr barung* rendition, there are only three pitch classes in the entire passage: 6, 1, and 2. This contrasts with the *siter barung*, which uses all five pitch classes of the tuning system (particularly in the downward consecutive note progression). The *gendèr barung*, too, features the *kempyung* interval when highlighting pitch 2, which is common practice in this context. The transition to reiterating pitch 2 is much more fluid in the *gendèr barung* rendition. Unlike the clear-cut *rambatan* and returning *gembyungan* phrases played by the *siter barung*, irregular rhythmic groupings or cadence points do not interrupt the flow of the initial *gembyungan* in the *gendèr barung*.

$\begin{array}{cccc} \dot{1} & 6 & \overline{\dot{1}\dot{2}} & 6 \\ \cdot & \cdot & \cdot & \cdot \end{array} \quad \begin{array}{cccc} \overline{\dot{1}\dot{2}} & 6 & \cdot & \cdot \\ \cdot & \cdot & \cdot & \cdot \end{array}$	<i>Gembyungan - Emphasis on 2</i> <i>Transition to 3</i>
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Figure 11. *Gendèr barung gembyungan 2.*

$\begin{array}{cccc} \bar{1} & 6 & \bar{1} & 6 \\ \cdot & \cdot & \cdot & \cdot \end{array} \quad \begin{array}{cccc} \bar{1} & \bar{1} & 5 & 6 \\ 3 & 3 & 1 & 2 \end{array}$	<p style="margin: 0;"><i>Descending Passage</i> <i>Series of Kempyung Intervals</i></p>
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**Figure 12.** *Siter barung* descending passage.

[34] In the passage shown in Figure 12, the *siter barung* plays a very short phrase that exemplifies the third segment of Brinner’s melodic framework. The first half is a short transitory phrase, followed by a series of *kempyung* intervals. Within this phrase, the left hand plays the key pitches of the overall descent of the passage: 3, 1, and 2. None of the pitches are sustained. The arrival at the low 6, which marks the end of the third segment of Brinner’s melodic framework, is marked at the start of Figure 14.

[35] From Figure 13 onwards, the rhythm of the *gendèr barung* becomes more fluid than before. As Figure 13 shows, the rhythm of the *gendèr barung*, whilst less metrically stable, still confines itself to a regular four-beat grouping. The very end of the previous phrase (see Figure 11) featured an upward passage ending on pitch 3, which begins the third segment of Brinner’s framework. Both hands on the *gendèr barung* interweave with each other whilst following the overall downward melodic progression. The midpoint of the phrase, pitch 2, is clearly emphasized on the strong beat of the first half of the *gendèr barung* version. The phrase ends with an upward gesture from the low 3 to cadence on pitch 6.

$\begin{array}{ccccccc} \bar{\cdot}6 & \bar{1} & \cdot & \bar{2} \cdot \bar{1} & 6 & \bar{\cdot}3 & \bar{\cdot}5 & 6 \\ \cdot & \bar{\cdot}2\bar{1} & \bar{\bar{2}}\bar{\bar{2}} & 2 & \bar{\cdot}1 & \bar{6} \cdot \bar{5} & \bar{\bar{3}}\bar{\bar{3}} \cdot & 6 \end{array}$	<p style="margin: 0;"><i>Longer Descending Passage</i></p>
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**Figure 13.** *Gendèr barung* descending passage.

$\overline{3 \ i \ i \ i} \quad \overline{6 \ i \ i \ i}$   
 $6 \ 2 \ 3 \ 3 \quad 2 \ \overline{3.2} \ 1 \ 1$

Reiteration of 1

Siter Barung

Figure 14. *Siter barung* reiteration of 1.

[36] The fourth segment of Brinner's melodic framework consists of reiterating pitch 1. The *siter barung* does this in the passage shown in Figure 14, after having reached the low 6 (in *kempyung* form where the top note is 3) that ends the third segment of Brinner's melodic framework. Again, there is an emphasis on the *kempyung* interval. Whilst the right hand reiterates pitch 1, the melodic progression of the left hand resembles an extension of the descending phrase from the previous passage using pitches 2, 3, and 1 (see Figure 12).

[37] The nature of pitch centering in the *gendèr barung* rendition is considerably different to that of the *siter barung* version. In the *gendèr barung* version of the fourth segment of Brinner's melodic framework (Figure 15), pitch 1 is immediately sounded in the right hand at the beginning of the passage, implying a shift up a tone from the 6. Whilst the middle of the phrase, which includes a cadence on pitch 6, makes the emphasis on pitch 1 ambiguous, this is resolved at the very end of the phrase. In contrast to the *siter barung*, which explicitly reiterates pitch 1 (see Figure 14), the *gendèr barung* uses the notes around 1 to lead up and down to the pitch center.

$\cdot \ i \cdot \ 6 \quad \overline{\cdot 5} \ \overline{\cdot 3} \ \overline{\cdot 5} \ 6 \quad \cdot \ \overline{2i} \ \overline{3.2} \ i$   
 $\overline{\cdot 12} \cdot \ 3 \ \cdot 2 \quad 1 \ \overline{61} \ 5 \ 6 \ \overline{\cdot 56} \cdot \cdot \cdot$

Reiteration of 1  
Cadence on 6  
Return to 1

Gendèr Barung

Figure 15. *Gendèr barung* reiteration of 1.

6 2̣ ị . . . 6 6 5 6 ị ị 6 5 6 . . 3 3 .  
 6 5 6 3̣.5̣ 6 6 . . 5 6 1 1 6 5 6.5̣ 3̣ . . . 3̣

Large Descent from  
high 2 to low 3

*Siter Barung*

Figure 16. *Siter barung* final descent.

[38] The final segment of Brinner’s melodic framework is a long melodic descent from pitch 2 to low 3. In the *siter barung* rendition (Figure 16), the passage begins with a high 2, momentarily played on the second-strongest beat. Following this, there is a cadence on a pitch 6 and a shift up to pitch 1. The phrase ends with a descent to a low 3, with a brief sustain of pitch 6. The final note of the *pathetan* is an ultra-low 3, a note that is out of range for most, if not all, conventional *gendèr barung* and *gamelan siter*. The first half of this phrase could be considered a continuation of the previous passage (see Figure 14), which reiterates and circles pitch 1, whereby there is a drop to pitch 6 before a final cadence on pitch 1. However, this is unlikely as there would not be a pitch 2 in the phrase before descending to low 3.

[39] The final descent in the *gendèr barung* rendition (Figure 17) follows Brinner’s melodic framework closely and consists of several syncopated rhythms, played in a relatively fluid manner. As shown in Figure 17, in the *gender barung* version, pitch 6 is only briefly sustained in the middle of the passage before the descent continues. This version of “Pathetan Sléndro Manyurå Jugag” ends with the notes 3 and high 1: a *kempyung* interval at an “octave’s” distance.

. 2̣ . ị 6 . 5̣ . 3̣ . 2̣ . 1̣ . 23̣ . . 6 ị 2̣ ị  
 23̣ 2̣ . . 1̣ 6.5̣ 6.5̣ 3̣ 2̣ 3̣1̣ . 3̣ 1.2̣ 3̣ . . . 3̣

Large Descent from high 2 to low 3

*Gendèr Barung*

Figure 17. *Gendèr barung* final descent.

. 1 1.2 3̣    3̣ 3̣ 1̣ 1̣    1̣ 1̣ 3̣ 3̣  
 . . . .    . . . .    . . . .

Cue Notes for Singer



**Figure 18.** *Siter barung* providing cue notes for the singer.

[40] Finally, Figure 18 presents the transcription of the final passage in the *siter barung* rendition: it comes after the *pathetan* proper and provides the starting notes of the *båwå sekar ageng* that will follow. The equivalent passage is not present in the *gendèr barung* rendition, as this version has been recorded in isolation, rather than within a suite of pieces.

#### SYNTHESIS OF ANALYSIS

[41] To summarize, the *siter barung*'s melodic progression closely adheres to the general framework for "Pathetan Sléndro Manyurå Jugag," as documented by Brinner in his analysis of court-style *gamelan* music. Due to the brevity of this *ngamen siteran* rendition, some of the individual segments that Brinner identifies sometimes overlap those that precede and follow them. This is mainly due to short reiterations of pitches and quick descent passages. There are also certain modal choices that draw similarities with the rural, village style of Central Javanese performance. Nevertheless, the court-style overarching melodic framework is still clearly audible.

[42] When compared to the *gendèr barung* rendition of the piece, several differences in instrumental technique can be identified. The rhythm of the *siter barung* is much straighter and less complex than the *gendèr barung*. One possible reason is that the strings do not resonate for as long as the keys on the *gendèr barung*. This results in a variation on the *gembyungan* idiom that is more suitable on the *siter barung*. It is important to note, though, that less intricate *gendèr barung* renditions of this *pathetan* are also possible, depending on the skill level and musical background of the performer. In terms of melodic shaping, the *siter barung* makes use of several parallel *kempyung* intervals and repeated notes to reiterate pitch centers. Contrastingly, the *gendèr barung* rendition uses neighboring notes to lead up and down to pitch center. Furthermore, the *siter barung* rendition features several long consecutive note passages (especially in the left hand). This

highlights a unique feature of the instrument's construction, which boasts a larger pitch range than the *gendèr barung*.

[43] The *siter barung* rendition features more irregularities in rhythmic grouping, compared to that of the *gendèr barung*. Tempo-wise, the *siter barung* is played relatively steadily, in contrast to the *gendèr barung*, which is played more fluidly, especially in the second half of the performance. As the *siter* would not normally be played with other instruments in the performance of a *pathetan*, let alone lead one, the instrumentalist can probably afford to include more rhythmic irregularities, as no one is following along. On the other hand, the temporal fluidity of this *gendèr barung* rendition possibly reflects the nature of a standard *pathetan* context, where the instrumentalist would be listening for cues from other musicians to guide their musical flow.

### CONCLUSION

[44] This unusual performance of a *pathetan* on a *siter barung* by a *ngamen siteran* troupe musician illustrates not only how a piece of court-style music is adapted to a busking context, but also highlights the performative idiom of the instrument in interpreting the piece. Despite the fluidity of rhythm in the *pathetan* genre, the renditions of “Pathetan Sléndro Manyurå Jugag” analyzed in this article can be accurately transcribed. This is possible as most temporal fluctuations fit into the standard rhythmic groupings of four beats, which is the norm in Central Javanese *gamelan* music. Any passages of irregular rhythmic groupings are contextualized and comprehensible within the wider melodic framework of the piece.

[45] The *siter barung* rendition closely adheres to the court-style melodic framework of the piece, despite its brevity and (sometimes) quick transitions between passages. There are more irregularities in rhythmic grouping and less temporal fluidity in the *siter barung* rendition, compared to that of the *gendèr barung*. In terms of instrumental technique, the *siter barung* adapts *gendèr barung* idioms common to the *pathetan* genre. These idioms are made more suitable for the *siter barung* through less use of syncopation, extended use of the *kempyung* interval, repeated notes and long passages of consecutive, descending notes in the left hand. The additional bass strings available on this *siter barung* allow the player to make extensive use of the lower register, which is not available on most conventional *gendèr barung*. In terms of modality, instances of the *kempyung* interval—where urban/court-style musicians would use a *gembyang* interval—act as a signifier of

rural/village-style music making in the *siter barung* rendition.

[46] As the *siter barung* player is performing the *pathetan* alone in the *ngamen siteran* context, the instrumentalist can afford to demonstrate a greater level of individuality where necessary, as there are no other melodic parts following along. Thus, this rendition illustrates how such pieces from the repertoire may be interpreted on a *siter barung*, adapting itself in terms of melodic framework and instrumental technique. Hopefully, this study provides a model upon which instrumentalists may wish to (re)-introduce *pathetan* to both *ngamen* and court-style *siteran* contexts.

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## DISCOGRAPHY

The *Ngamen siter barung* transcription is based on Track 4: *Pathetan, Bawa Sekar-Ageng Tepi Kawuri, Gendhing Montro, Slendro Pathet Manyura*, [00:00-00:30] from:

Nelson, Mark & Roger Vetter (eds.). 1976. *Street Music of Central Java*. CD (Remastered). New York City: Lyrichord Stereo LLST 7310. ([Audio file available here](#)).

Online recordings:

The court-style *gendèr barung* transcription is based on the recording:

Cokro, n.d. “Pt Manyura Jugag, sm.” *Rekaman Gendhing Jawi*. Unknown recording. <http://dustyfeet.com/lagu/index.php>. Accessed 23 September 2021. ([Audio file available here](#)).

Examples of *siter barung grambyangan* preceding a *gendhing* (2020a) and a *bawå sekar ageng* (2020b):

Siteran Nunggal Roso RSPD Klaten. 2020a. “Ldr Pangkur Sl9.” Uploaded on the *Suro Dhemit* YouTube channel: <https://youtu.be/P7sKuWkX7rs>. Accessed 10 September 2021.

———. 2020b. “Ldr Sri Karongron Sl9.” Uploaded on the *Suro Dhemit* YouTube channel: <https://youtu.be/nqyy0e-plxs>. Accessed 10 September 2021.

The definitions of the words *cokekan* and *siteran* vary considerably and the terms can sometimes be used interchangeably. Usually, *siteran* ensembles only consist of zithers, drums, a gong, and singers, whilst *cokekan* ensembles also include one or more soft-style instruments from the *gamelan* ensemble. However, there are a number of records labeled *siteran* which include other instruments. Several examples of court-style *cokekan* and *siteran* can be found under the “Garapan/Cara” tab here:

*Rekaman Gendhing Jawi*. <http://dustyfeet.com/lagu/index.php>. Accessed 23 October 2021.

## GLOSSARY OF SPECIALIST TERMINOLOGY

This is a basic glossary of all specialist terminology/non-English words used in this article. All terms refer to Central Javanese music, unless otherwise stated.

Ageng	A type of <i>pathetan</i> (in the context of this article)
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<i>Alap</i>	Unmetered section of North Indian classical music
<i>Andhegan</i>	Classical form of Central Javanese music
<i>Balungan</i>	Melodic framework
<i>Barang</i>	A mode of the <i>pélog</i> tuning
<i>Bukå</i>	Introduction
<i>Båwå Sekar Ageng</i>	Sung introduction, usually by a male
<i>Cokekan</i>	Itinerant musicians or Court-style <i>siteran</i> ensembles that include one or several of the soft-style instruments from the <i>gamelan</i> ensemble
Colotomy	Punctuation cycles
Density referent	The highest level of rhythmic density
<i>Dhalang</i>	Puppet master
<i>Gambang</i>	Xylophone
<i>Gamelan</i>	Traditional court music of Central Java. Ensemble consisting of gong-chime instruments, drums, zithers, bowed lute & flute
<i>Ganti Slenthem</i>	Technique where <i>siter barung</i> plays the <i>balungan</i>
<i>Gembyang</i>	“Octave” interval
<i>Gembyungan</i>	Musical idiom found in <i>pathetan</i>
<i>Gendhing</i>	A large piece from the <i>karawitan</i> repertoire
<i>Gendèr Barung</i>	Large Javanese metallophone
<i>Grambyangan</i>	Short series of melodic units that indicate the mode before a piece starts
<i>Jineman</i>	Classical form of Central Javanese music
<i>Jugag</i>	A short version of a <i>pathetan</i>
<i>Karawitan</i>	Traditional repertoire of the Central Javanese <i>gamelan</i>
<i>Kempyung</i>	“Fifth” interval
<i>Kepatihan</i>	Javanese cipher notation
<i>Klenèngan</i>	Concert/instrumental music
<i>Lagu Kreasi Baru</i>	Newly composed songs
<i>Langgam</i>	Classical form of Central Javanese music

<i>Limã</i>	A mode of the <i>pélog</i> tuning
<i>Lomba Siteran</i>	<i>Siteran</i> competitions
<i>Manyurã</i>	A mode of the <i>sléndro</i> tuning
<i>Nem</i>	A mode of the <i>sléndro</i> and <i>pélog</i> tunings
<i>Ngamen</i>	Buskers/street musicians
<i>Ngamen Siteran</i>	<i>Siteran</i> , as performed by buskers/street musicians
<i>Ngelik</i>	A type of <i>pathetan</i> (in the context of this article)
<i>Palaran</i>	Classical form of Central Javanese music
<i>Pathet</i>	Mode
<i>Pathetan</i>	Classical form of Central Javanese music
<i>Pélog</i>	Javanese tuning system
<i>Rambatan</i>	Musical idiom found in <i>pathetan</i>
<i>Rebab</i>	Javanese bowed lute
<i>Siter</i>	Javanese plucked zither
<i>Siter Barung</i>	Large Javanese plucked zither
<i>Siteran</i>	A small ensemble that typically consists of one or two zithers, double-headed drum, portable gong and a flexible number of singers
<i>Sléndro</i>	Javanese tuning system
<i>Sångã</i>	A mode of the <i>sléndro</i> tuning
<i>Suling</i>	End-blown flute
<i>Taqsim</i>	Unmetered, improvisational section of Arabic/Middle Eastern music
<i>Tarian</i>	Dance performance
<i>Thinthingan</i>	A short phrase that establishes a musical impression of the <i>pathet</i>
<i>Wantah</i>	A long version of a <i>pathetan</i>
<i>Wayang Kulit</i>	Javanese shadow puppetry