

## Introduction: May This Serve You Well

by Alex Dea and Laurie Kottmeyer

*The Vocal Notation of K.R.T. Wasitodiningrat* attempts to put in one place all of the vocal notation that Pak Cokro<sup>1</sup> wrote out while teaching in the United States, beginning in 1971 at the California Institute of the Arts (Cal Arts) in Valencia. Over the years, he has taught at the summer programs of the American Society for Eastern Arts (ASEA), at the Center for World Music, and at numerous universities, including the University of California at Berkeley (1977 - 1987). Until 1992, he was very active at Cal Arts and continued to make new notation in his own hand. [He is now retired and living in Yogyakarta, where a gamelan center is being established to continue his teachings. He has curtailed his activities somewhat, but he continues to oversee recordings of his own compositions and the training of several generations of musicians.]

Pak Cokro is well known to aficionados of Central Javanese classical gamelan music. Many, if not a great majority of American and some European and Japanese students have come under his spell and tutelage at some time; he taught in the U.S. more or less continually from 1971 to 1992. Before coming to the U.S., he was the *pimpinan* [musical director] of the government radio station gamelan, Radio Republik Indonesia (RRI) in Yogyakarta. In addition, he was *pimpinan* at one of the four principal courts in Central Java, the Paku Alaman. Through these two posts alone, he greatly influenced the course of classical gamelan in this century.

This collection is especially interesting because Pak Cokro is one of few gamelan experts who is a talented vocalist. While gamelan directors always exert some degree of influence on their vocalists, Pak Cokro, through his own natural ability and leaning, feels a particular responsibility for ensuring that the vocal music in gamelan—specifically *pesindhenan* (female parts) and *gerongan* (male parts)—are properly developed. He numbers his students in the hundreds, mostly in the Yogyakarta area and particularly in connection with the RRI radio station in Yogyakarta and the palace gamelan group at the Paku Alaman. In fact, he felt so strongly that the vocal parts must be perfected that he established his own school in 1964.

Pak Cokro's contribution to classical Javanese music goes far beyond composition. He has trained many important singers (both male and female) and instrumentalists throughout the years. He brought Solonese sensibility to Yogyakarta, single-handedly affecting the Yogyane musical tradition. Although Pak Cokro was the leader of the Paku Alaman court gamelan in Yogyakarta, his family roots are actually in Surakarta, the other court city of Central Java, making the musical style of the Paku Alaman court somewhat Solonese. The cross-fertilization of Solonese and Yogyane musical style sometimes results in differences between his versions and more predominant Solonese versions. Some of his works have found their way back to Solo, cross-fertilizing the court traditions.

The credibility of this collection is unquestionable. This is the work of one of the musical giants of his time and tradition, an artist with a highly influential and classical esthetic. The overall *garapan* [interpretation, arrangement] is correct. The choice of *cengkok* [basic melodic pattern] is correct. Yet, one is cautioned against taking this material as a bible of Javanese classical vocal music.

### User's Guide or Reference Manual?

This collection might be seen as a reference manual: a source of information on vocal music as taught by one of Java's most important classical gamelan musicians, an artist whose career spans years that

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1. Pak Cokro (pronounced "choke-row") is the familiar name for K.R.T. Wasitodiningrat. He was formerly known as Ki Wasitodipuro, and before that as Tjokro Wasito. His students and friends call him "Pak Cokro." [A biography of K.R.T. Wasitodiningrat is in the eighth edition of *Baker's Biographical Dictionary of Musicians*. Ed.]

include Javanese feudal courts, pre-independence, and the modern Republic of Indonesia. This book could also be seen as a user's guide, since it provides a wonderful and practical introduction to Javanese vocal music.

Pak Cokro wrote all the notation by hand on 8 1/2 by 11 paper in the form of a "score." The *pesindhen* [female singer] and *gerong* [male chorus] parts are written underneath the *balungan* [melodic framework]. Typically, the score shows the *balungan* on the first line, followed by the *gerong* part if there is one, and under that the *pesindhen* part. Each line contains 2 *gatra*, (unit of four beats), showing 8 beats of *balungan mlaku* or one *gerong* phrase. *Kempul*, *kenong*, and *gong* are usually indicated. The *buka* (introduction to the piece) is frequently included. Since the notation in this collection is from versions that have been reused and recycled continually through photocopying, some of the pages suffer from lack of clarity, or occasionally have lines cut off due to repeated photocopying. [Many of the incomplete lines have been filled in. Ed.] This way of presenting vocal notation is not normally used in Java, even for teaching purposes in the government music schools. Pak Cokro, however, has used similar notation to teach classical Javanese vocal music to his students in Java.

This collection contains a veritable wealth of classical music examples. A wide range of forms are represented, from large sedate pieces like *Kocak* to short, fast-tempo new compositions like *Kuwi Apa Kuwi*. The music appears for the almost mystical *bedhaya* dances as well as the lighter *ladrang* and *ketawang* forms. Also included are suites of dance pieces used in *sendratari* [dance drama], *bawa* [solo songs used to introduce pieces], and *andhegan* and *kendelan* [interludal cadenza-like phrases sometimes referred to in America as "stopping"]. Music from the *wayang kulit* [shadow puppet theater] tradition also appears: the mood-setting songs *pathetan* and *lagon*, as well as the more martial and urgent *Ayak-ayakan* and *Srepegan*.

The collection contains about 40 *gendhing* and about 100 of the smaller *ladrang* and *ketawang* forms. By comparison, Mloyowidodo's two volume compilation of *balungan* notation<sup>2</sup>, considered to be representative of the bulk of the Solonese repertoire, contains approximately 280 *gendhing* and 350 *ladrang* and *ketawang*. This gives a ratio of 1:7 *gendhing* and 1:4 smaller forms between this collection and Mloyowidodo's compilation. Considering that there are many pieces in the Solonese repertoire that are rarely or never played, this collection provides a good sample of the Central Javanese classical court style and repertoire. It is also a fair cross section of many of the kinds of pieces one is likely to encounter. Anyone mastering the pieces here will have little trouble fitting into musical situations in Central Java.

Even so, the collection is not a complete course in Javanese classical vocal music. Some of the larger classical pieces like *Kombangmoro*, *Morosojo*, or *Rondhon* are not included because they are not widely performed in America, although they are very much a part of the repertoire. Pak Cokro explained that in teaching in America, there are new students each semester, so it is always necessary to restart at the beginning of the material. Most of his students haven't stayed long enough to study the more classical pieces. Besides, it is likely that by the time a student reaches the level of proficiency needed to understand such pieces, notation of the type in this collection would no longer be needed.

For the Solonese-oriented student, there are some unusual items: Yogyanese *sendratari* pieces and *lagon* [Yogyanese *pathetan* melodies sung by the male chorus]. There are some surprises as well, including a *bawa* (*Puspalalito*) that Pak Cokro composed for his American students and new compositions typically in fast tempo with choral singing, such as *Goromargo* ("Freeway"), written when he first moved to the Los Angeles area. *Gugur-gumung* and *Vadera* are wonderful examples of his sense of two-part choral harmony, a real innovation in Javanese music.

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2. Mloyowidodo, S. ed. *Gending-Gending Jawa Gaya Surakarta*. [Classical Pieces in Surakarta Style]. Surakarta: Akademi Seni Karawitan Indonesia, Departemen P dan K di Surakarta, 1976. Volume I: Slendro; Volume II: Pelog. There is also a third volume of slendro and pelog piece, not referred to in this introduction. Ed.

Pak Cokro has made it clear that this is notation for teaching purposes only, and may even contain mistakes that he would correct in his lessons and classes. The researcher particularly should be careful not to infer too much from this notation. Each choice of *cengkok* reflects only one of many possibilities. Pak Cokro may sometimes be illustrating a particular style or technique. He may be illustrating *pamijen* (special *cengkok*) or *gawan* (required or characteristic *cengkok*). He may be showing the relationship between the *pesindhen* part and that of the *rebab* and *gender*.

There is also the problem of properly interpreting what Pak Cokro has actually written. The primary problem is that it is difficult to distinguish basic melodic patterns from ornamental details or know where nuances of dynamic and accent should occur. These are elements of this musical idiom that need to be understood.

If this material were sung based on Western notational practices, the result would invariably be incorrect. The trained student, however, would not attempt to read the notation note for note, but would look only for general indications: where the vocal part is placed, whether the melody was high or low, whether there was a *plesedan* [a musical procedure where a cadential melodic tone slurs to another tone], whether a special melody or text was to be used, etc. All of these decisions might be made instantaneously. Never would the notes be literally “read.”

#### Author! Author!

It is obvious that some pieces in the collection are Pak Cokro's own creations. Some were composed before he came to the U.S., others were written here. But when he was asked to indicate which pieces were his own, he declined to do so. Since the concept of authorship and the system of copyright in the West is fundamental, one may wonder why he prefers his contributions to remain anonymous, especially since he is recognized for bringing so many improvements and innovations to traditional gamelan practice.

In the courts of Java, there was no concept of copyright in traditional gamelan music. Pieces composed by court musicians were attributed to the lord of the manor, that is, the king or prince in whose court one was employed. Someone from such a background might not attach much significance to authorship. It may even be considered negative to claim individual credit for a piece. Pak Cokro made the following comments: “If people know that you have composed a certain piece, they may become overly critical. Classical pieces have changed a lot over time—many anonymous musicians have contributed small but important changes to pieces in the classical repertoire. *Garapan* does change over time.” He feels very uncomfortable drawing attention to himself.<sup>3</sup>

Pak Cokro has written his name on many of the pages in this collection. He is not claiming authorship—most of the pieces to which his name is attached are classical ones. His name even appears on *Swara Suling*, a modern composition by Ki Nartosabdho. We know that *Goromargo* and *Puspalalito* were written in America by Pak Cokro. It is possible to attribute the pieces *Kuwi Apa Kuwi* or *Sopir Becak* to him because of recordings and other documentation. But notation alone is not conventionally used as proof of authorship. He may have signed his name to indicate that this notation is his version or perhaps to take responsibility rather than credit for the particular rendition of the piece.

#### Poetic Texts

This collection contains examples of many vocal music forms, using many types of texts. A number of traditional pieces, such as *Puspawarna*, *Ayak-ayakan Umbuldonga* and *Kaloran*, have special texts. Modern pieces that comment on topical subjects also have their own texts, such as *Sopir Becak*, *Kuwi Apa Kuwi*, and *Goromargo*.

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3. Since this essay was written, Pak Cokro identified his own compositions in this collection. It is unclear whether this was due to a change in philosophy or a change in the interviewer. Ed.

For a very large portion of the classical gamelan repertoire, however, the use of texts is far more flexible. Texts, while having meaning (i.e. they are not nonsense syllables or random collections of words), in general are not relevant or connected to a particular gamelan composition. Instead, texts are reused from one composition to another, and there are certain rules or guidelines for their use. These guidelines are concerned primarily with the type of text to be used. For example, when the gerong sings, a text in the appropriate poetic form must be chosen. The most frequently used forms are *Kinanthi* and *Salisir*. Pak Cokro has been deliberate in including a number of different examples of *Kinanthi* and *Salisir* texts, as well as texts for other poetic forms, including *Jurudemung* and *Asmaradana*.

Poetic forms are usually defined in terms of (a) number of lines per verse (b) number of syllables per line (c) ending vowel sound of each line. In many cases, the combination of compositional structure (ketawang, ladrang, gendhing kethuk 2 kerep, etc.) and *irama* [instrumental relationships in time and density] affect which poetic forms might be used. For example, a ladrang played in *irama dados* [a particular level of time relationships, also called *irama II*] is ideal for the *Salisir* form, which consists of 4 lines of 8 syllables each. One line is sung per kenong phrase. *Kinanthi* texts, with 6 lines of 8 syllables each, fit nicely into the last one and a half kenong phrases of *inggah* [second section of a gendhing] form when played in *irama ciblon* [a time level which often include ciblon drumming, also called *irama III* or *irama wilet*]. Some compositions such as *Ladrang Pangkur* require use of the *Pangkur* poetic form, although occasionally one hears the gerong sing a *Kinanthi* text concurrently with the pesindhen's singing of a *Pangkur* text. There are even some compositions which appear to be "up for grabs," such as the merong section of *Gendhing Gambirsawit*, which might be sung with *Kinanthi*, *Jurudemung*, *Asmaradana* or *Sinom*.

For the solo pesindhen part, the two types of text are most often used are *wangsalan* and *isen-isen* (sometimes called *abon-abon*). *Wangsalan* are didactic riddles consisting of 2 lines of twelve syllables each. Hundreds exist, and Pak Cokro provides numerous examples. *Isen-isen* or *abon-abon* are texts for the shorter melodies which the pesindhen sings between *wangsalan* melodies. Their purpose is to fill in or "spice up" the pesindhen part. Besides *wangsalan* and *isen-isen*, other types of texts are also used, such as *rujukan*, which have the feeling of *isen-isen* but consist of more words and are didactic in nature. The pesindhen must also know and use the same texts as the gerong.

The spelling of the texts can be confusing. This collection includes both the new modern Indonesian orthography and the older one from Dutch colonial times. The clue to which spelling is being used in the use of the letters "c" or "y", which were not present in the old spelling. The following table shows the changes.

new spelling	sounds like:	old spelling
c	cherry	tj
j	jump	dj
y	yak	j

A lesser problem concerns the Javanese vowel "a" when it is found at or near the end of words (the precise rule and explanation of this sound can be found in Elinor Horne's *Javanese-English Dictionary*, Yale University Press, 1974). In the older spelling, a small "o" was placed over the "a." This is pronounced "aw" (as in the word jaw). In modern spelling, a single "o" replaces the "a" and "o" combination. For example "rama" in old spelling is "romo" in the new spelling; the word is pronounced "raw-maw." A problem exists in that there are words that are normally spelled with the letter "o." These words are not pronounced using the "aw" sound but with an "o" sound. This problem is resolved only through knowing the language.

[There is also an older style of symbols for kenong and kempul in some pieces in this collection. When Pak Cokro first came to the U.S., he used a pointed chevron or caret above a note to indicate

kenong, and a down-turned curve to indicate kempul. (See page *Ladrang Ayun-ayun* on page 191 for an example of the old symbols.) Later he switched to the current system, in which the down-turned curve indicates kenong and an upturned curve indicates the kempul. Ed.]

### The Gerong Notation

While the pesindhen notation presents numerous problems related to the peculiarities of the female vocal part's idiom, the notation for the gerong part is more straightforward. A student of the gerongan can easily use this material, partly because the gerongan rhythm is more fixed. The part is sung in measured time rather than the freer rhythm of the pesindhen part. Also, the use of melodic variation is restricted because the gerong ideally is sung by three or more men.

Melodic variation occurs, of course, but on a grosser level than the pesindhen part. Each female vocalist will sing different variations of the basic cengkok for repetitions of the gong cycles, whereas the male singers generally sing the same melodies each time. Even ornaments and embellishments might become stylized by male singers who perform together frequently resulting in a group "style" or consciousness.

But even in the gerong part, the same sort of precautions prevail as in interpreting the pesindhen notation. For instance, there may be vocal ornaments and embellishments that are not notated. In the first gerong line in *Ladrang Sri Katon*,

$\overset{\cdot}{\circ}$       $\overset{5}{\underline{-5}}$       $\overset{\cdot}{\underline{5.6}}$       $\overset{6}{\underline{6\ i}}$       $\overset{\cdot}{\underline{2.6}}$       $\overset{5}{\underline{5.3}}$       $\overset{\cdot}{\underline{6\ i\ 6\ 6}}$       $\overset{3}{\uparrow}$   
 Pa-     ra-be'     sang ~ Ma-     ra-     ba-     ngun

the vocal ornaments could be written:

$\overset{\cdot}{\circ}$       $\overset{5}{\underline{-5}}$       $\overset{\cdot}{\underline{5.6}}$       $\overset{6}{\underline{6\ i}}$       $\overset{\cdot}{\underline{2.6}}$       $\overset{5}{\underline{5.3}}$       $\overset{\cdot}{\underline{6\ i\ 6\ 6}}$       $\overset{3}{\uparrow}$   
 Pa-     ra-be'     sang ~ Ma-     ra-     ba-     ngun

Sometimes, what may seem to be at one level of melodic structure may actually be at another. A typical example is from the third gerong line in *Gendhing Gambirsawit*.

$\overset{2}{\circ}$       $\overset{2}{\circ}$       $\overset{\cdot}{5}$       $\overset{\cdot}{5}$       $\overset{\cdot}{6}$       $\overset{\cdot}{\underline{i\ 6\ i}}$       $\overset{2}{\underline{2\ 6\ 5}}$       $\overset{3}{\underline{5\ 6\ 6\ 5}}$       $\overset{2}{\underline{2\ 3\ 2}}$       $\overset{1}{\uparrow}$   
 leng- leng ka- li ~ ngan ka- lung- lun

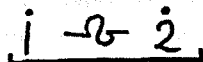
The rhythm of the fourth syllable appears to be



although it is actually closer to



and probably ought to be notated to show only the principal melodic tones as follows:





pesindhen part has a definite rhythm but it is not strictly metered. It is in a free rhythm with a very definite sense of weak and strong pulses, and of very minute levels of slowing down and speeding up. The rhythm of the pesindhen part is very difficult to notate precisely.

The first four lines of pesindhen notation in *Gambirsawit* as notated by Pak Cokro, if interpreted strictly in metered western notation might look like this:

<p>2      2      .      .</p> <p><u>6 5</u></p> <p>3      2</p> <p><u>3 . 2</u></p> <p>na</p> <p>3</p> <p><u>6 1</u></p> <p>na</p>	<p>2      3      2      ↑</p> <p>1      2      .      <u>3 2 1 2</u>      1</p> <p>Ri-ris      har - da</p> <p>⋈ P P      <u>⋈ P P P</u> P</p>
<p>3      2</p> <p><u>6 5</u></p>	<p>1      2      .      6      5</p> <p>i      i      .      <u>2 . 6</u>      i</p> <p>Ri-ris      har - da</p> <p>⋈ P P      <u>⋈ P P</u> <u>⋈ P P</u></p>
<p>5      6</p> <p><u>3 . 2</u></p> <p>na</p>	<p>i      6      5      3 ↑</p> <p>i      i-i      <u>6-i . 5</u>      5      <u>5 5 5</u>      <u>6 . 5</u></p> <p>Hardaning wong lemak-sa ~~~</p> <p>⋈ <u>⋈ P P</u> <u>⋈ P P</u> <u>⋈ P P P P</u> P</p>
<p>3</p> <p><u>6 1</u></p> <p>na</p>	<p>5      3      2      1</p> <p>5      <u>6 5 6</u>      <u>. 1 6</u>      5      . 2      1</p> <p>Dres - sing ~~~ kar. sa</p> <p>⋈ P <u>⋈ P P P</u> <u>⋈ P P</u> <u>⋈ P P</u></p>

This is not at all what should be sung. Yet, to accurately notate these lines using a steady reference pulse (after all, the gamelan itself is playing in fairly regular meter) would be painstakingly difficult and would result in a finely detailed but relatively useless document. One way to more clearly show timing

might be to use horizontal spacing to indicate relative duration. But this would only be slightly better because another problem in interpreting pesindhen notation is that the difference between vocal ornaments and the basic cengkok cannot be discerned. The use of horizontal spacing still does not give a clear sense of the underlying pulse of the pesindhen part. The addition of various symbols to indicate vocal ornaments might make it easier to focus on essential the melodic movements of the cengkok.

<p>2      2      .      .</p> <p><u>6 5</u></p>	<p>2      3      2      ^</p> <p>1 2      .      <u>3 2 1</u> 1</p> <p>Ri-ris      har - da</p> <p><u>1 2</u>      <u>3-2-1</u>   -</p>	<p>3      2      .</p> <p>i 2      .      <u>6 5</u>      <u>1</u></p> <p>Ri-ris      har.      da</p> <p><u>1 2</u> -      <u>2 6</u>      <u>1-6 5</u> -</p>
<p>2</p> <p><u>3 2</u></p> <p>na</p>	<p>5      6      i      6      5      ^</p> <p>i 2 i      <u>6-1-5</u>      5      <u>5 5 5</u>      <u>6 5</u></p> <p>Hardaning wong lumak-sa ~~~</p> <p>-   <u>2-1</u>      <u>6-1</u>      <u>5 5</u>      <u>5-6-5</u>      <u>3 2</u> -</p>	<p>2      .      3      5      3      2      1</p> <p>5      <u>6 5 6</u>      <u>1 6</u>      5      <u>2</u>      1</p> <p>Dres-sing ~~~ kar. sa</p> <p>5      <u>6-2</u>      <u>1-6 5</u>      ,      <u>2 1</u> - <u>6 1</u> -</p>
<p>3</p> <p><u>6 1</u></p> <p>na</p>		

Ultimately, the best notation is a recording. Pak Cokro reminds us that his notation is merely a teaching tool and is not meant to be used without a teacher.





while the other two cengkok coexist with gerong melodies which have already reached high 1 by the time the pesindhen melody begins.

Handwritten musical notation for a cengkok. The notation consists of two lines of numbers and symbols above the lyrics. The first line has numbers 1, 2, 2, 0, 0, 5, 5, 6, i, bi, 2, i65, 56, i65, 23, 2, 1. The second line has numbers 1, 2, 2, 5, 5, 6, i, bi, 2, i6, 56, i65, 23, 2, 1. The lyrics are: *leng-leng ka-li ngan ka-lung-lun*. Below the lyrics, there are two more lines of numbers: *u-u* and *u-u-u*.

Handwritten musical notation for a cengkok. The notation consists of two lines of numbers and symbols above the lyrics. The first line has numbers 2, 2, 5, 5, 6, i, bi, 2, i6, 56, i65, 23, 2, 1. The second line has numbers 2, 3, 2, 5, 5, 6, i, bi, 2, i6, 56, i65, 23, 2, 1. The lyrics are: *ka-rung-rungan ma-mgi xi-ja*. Below the lyrics, there are two more lines of numbers: *u-u-u* and *u-u-u*.

These are 3 variations of the same cengkok, each in its esthetically appropriate context.

### Garapan

The final (and most difficult to discuss) concern in using these notations in order to learn to sing the pesindhen part is *garapan*. *Garapan* is a difficult concept to explain, but we can at least say that it is that which gives character to a piece through the expression of certain key parts in the ensemble. These parts include the gender, rebab, gambang, bonang and the pesindhen. Knowing much if not all of the correct *garapan* for a particular piece comes from experience: from hearing other musicians express their interpretations of the piece. *Garapan* can even change over the course of time.

*Garapan* is "the way of working out" a composition. While one could play any piece in the gamelan repertoire formulaically, making nice variations on cengkok that fit the balungan, it would not necessarily be the correct *garapan*. *Garapan* does seem to follow some rules, but there are many exceptions, and perhaps it is these very exceptions which give the pieces individual character. Typical rules govern when to sing a high or a low cengkok, whether a special cengkok such as *putut gelut* or *ayu kuning* is used, whether *isen-isen* is used, whether the minor sounding pelog-like *barang miring* melodies would be used, or whether *plesedan* [sliding to another note after the end of the cengkok] is used.

Pak Cokro's notation represents to a large degree his interpretation of the *garapan* for these pieces. One is cautioned that there are places where he may have excluded special *garapan*, perhaps because of teaching requirements or the ability level of the students. On the other hand, because he has included something does not mean that he excludes other interpretations.

In *Gambirsawit*, for example, there is a special cengkok that only can be used in that piece. It comes after the gong in the merong section.

3 5 3 2 - 1 6 (5)  
 6 6 6 6 6 5 -  
 Gambirsawit ma-wur

- - - 5 2 3 5 6  
3 2 3 1-2 3 2 1 1 6 5 6 5 2 2 - 1 1 6 5 6 1 2 3 2 1 6  
 ma- wur lé-la lé-la lé-la lé-la  
 2 2 - - - 2 3 2 ^  
 2 2  
 ba-bo

There are several other possible ways to complete this cengkok:

- - - 5 2 3 5 6  
 2 3 5 3 2 1 1 6 5 6 1 2 3 2 1  
 man é-man é-man é-man é-  
 2 2 - - - 2 3 2 ^  
6-1 2  
 man

- - - 5 2 3 5 6  
 1 2 2 3 2 1 6  
 Na-tu dé-wa  
 2 2 - - - 2 3 2 ^  
 6 1-3  
 ya mus

But in the notation in this collection on page 56, Pak Cokro has used the much more typical and less special regular cengkok to gong 5, followed by an isen-isen to the first gatra:

$\overset{3}{\circ} \overset{5}{\circ} \quad \overset{3}{\circ} \quad \overset{2}{\circ} \quad - \quad - \quad \overset{1}{\circ} \quad \overset{6}{\circ} \quad \textcircled{5}$   
*Pnggung- ka- li- ngal wong a- gung.*  
 $\overset{2}{\circ} \overset{2.1}{\circ} \overset{1.6}{\circ} \overset{.6}{\circ} \quad \overset{2}{\circ} \overset{2.6}{\circ} \overset{1.6.6}{\circ}$   
*Pnggungkali ngal wong a- gung*

$\overset{.1}{\circ} \overset{2}{\circ} \quad \overset{3}{\circ} \overset{2.1}{\circ} \quad \overset{5}{\circ} \overset{.1.6.6}{\circ}$   
*Ja mas Ja- mas*

He was probably attempting to teach his new American students the basic structure of gendhing kethuk 2 kerep form in which an isen-isen phrase would frequently be used in the first gatra after the gong. We know from lessons with him that Pak Cokro is well aware of the special cengkok that could be used. In fact, he made notation at a later date that included such phrases.

May this serve you well...

In summary, this collection of Pak Cokro Wasitodiningrat's vocal notation is a valuable learning tool both for the Javanese and non-Javanese student of classical Central Javanese court vocal music. It contains many of the typical compositions that are still popular today, and it benefits the student well to have learned these pieces, as there are many opportunities to play them in and outside of Java.

For the trained student, this collection will probably not be sung verbatim, but rather will be used as a reference to check the garapan of individual compositions, e.g. the use of special melodic patterns, the possible places where isen-isen could be used, whether a melody should go high or low, etc. For the untrained student, the use of the material as a reference is equally important, but it must be remembered that without an understanding and feeling for the idiom of pesindhenan and for gamelan in general, this material can be misleading. Pak Cokro warns that this material is only a guideline and is really a teaching tool. Therefore we are cautioned that this material should be used with a teacher knowledgeable in pesindhenan.

Whatever use is made of this material, we have here an unprecedented collection representing a broad cross section of Central Javanese vocal music, created by the humble efforts of a great musician through his love and concern for the musical growth of his students, and for his own culture's truths. May his efforts not be in vain.