

Glossary – important terms

Gamelan	The set of instruments
Karawitan	The music of the Gamelan (lit: 'refinement')
Laras	Tuning system or scale
Slendro	The 5 note tuning system 1-2-3-5-6
Pélog	The 7 note tuning system 1-2-3-4-5-6-7
	<ul style="list-style-type: none">• Slendro – notes nearly equidistant – not pentatonic• Pélog – two very large intervals, others can be very small• There is no standard slendro or pélog – gamelans vary• There is only one (occ two) note in common between slendro and pélog (6 or 5)• Neither tuning system fits into semitones• In pélog, 4 and either 1 or 7 are special (accidentals) – so still 5 notes
Pathet	'Mode' (lit: 'restraint')
Pathet Nem	2, 6 (5) preferred, 1 avoided
Pathet Sângâ	5, 2 (1) preferred, 3 avoided
Pathet Manyurâ	6, 3 (2) preferred, 5 avoided
	<ul style="list-style-type: none">• Associated with different times of day or night• Different moods / characters• Range of pitches used gets higher
Irama	Tempo – speed of balungan compared with underlying pulse
Irama Lancar	fast
Irama Tanggung (I)	
Irama Dados (II)	
Irama Wilet (III)	v slow
Balungan	Skeleton, basic melody
Bukâ	Opening of piece played by one instrument
Gâtrâ	Structural group of four beats/notes (bar)
Seleh	Last (most important) note of gâtrâ
Ompak	Section of a piece
Ngelik	Section of a piece (often with singing and using a high register)
Suwuk	Ending section
Sesegan	Fast (lit 'closely spaced')
Gendhing	Piece of music for Gamelan, also used for longer forms.
Bentuk	Form / structure
Lancaran	Loud/short. 16 beats per gong, 4 kenong per gong.
Ketawang	Soft, vocal. 16 beats per gong, 2 kenong per gong.
Ladrang	Varied, medium length. 32 beats per gong, 4 kenong per gong.
Srepegan	Loud, very short: 2 beats per gong
Sampak	Loud, very short: 1 beats per gong