

Left to right: Hammers for Kempul and Gong
Gong ageng, 3 Kempul, Gong Suwukan

Figure 3 Gong, siyem and kempul

KEMPUL

The small hanging gong is called the *kempul*. This punctuates a smaller musical phrase than the big gong. Originally there used to be only one *kempul* in a gamelan orchestra, but now there may be as many as ten, one for each note of the two scales. Like the big gong, the *kempul* has a protruding knob in its centre where it is struck with a soft, round hammer.

KENONG

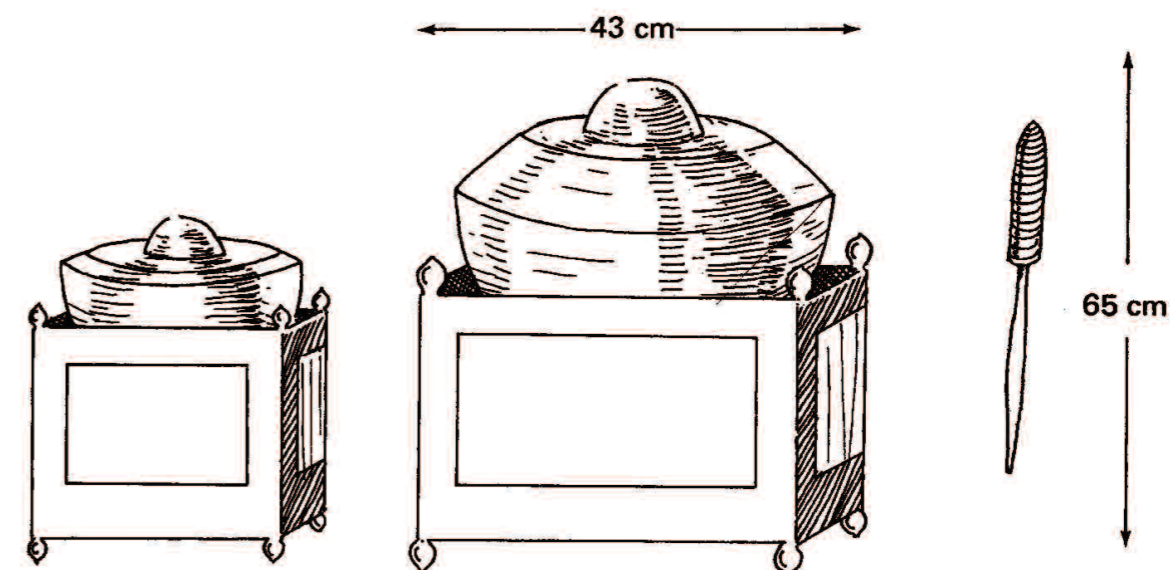
The *kenong* is a small gong laid horizontally on crossed cord, and sitting inside a wooden frame. Like the *kempul*, there was originally only one in a gamelan set, but as the gamelan developed, the number of *kenong* pitches has been extended to include all the notes in the two scales.

KETUK

The *ketuk* is a small *kenong* tuned to a certain pitch, which marks subdivisions of phrases. It is played by the *kenong* player with the same stick, a long stick bound with red cord at the end. The sound of

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THE INSTRUMENTS



Ketuk

Kenong

Figure 4 Kenong

the *ketuk* is short and dead compared with the clearer, resonant tone of the *kenong*. (The Javanese in fact name these instruments onomatopoeically; compare the resonance in the words *gong*, *kempul*, *kenong* and *ketuk*.)

KEMPYANG

The *kempyang* is a small set of *kenongs* tuned to the same pitch (*slendro*) or to two close pitches (*pelog*). It is played with two hammers like the *kenong* hammer. Unlike the other phrasing instruments, the *kempyang* is used only in certain pieces of music, when it subdivides a *ketuk* phrase.

THE LOUD INSTRUMENTS

The function of the above instruments is to mark musical phrases, and therefore they exist in both the loud and soft ensembles (although the *kempul* may be dispensed with in the latter).