

Gender Exercises
(All exercises in slendro)

Introduction

The exercises below are a set of suggestions for the types of patterns the beginning student might do to warm up, and to help develop technique. The letters in parentheses show the hand pattern/up-down pattern. For example, (RL/DD) means "right, left, down, down." These exercises are combinations from all the possibilities of these types of patterns.

One of the student's primary concerns in doing these exercises is in getting the best sound possible, and in developing proper damping technique and hand position. These exercises should be played slowly. They should also be done by each hand individually, paying a great deal of attention to sound, damping and tabuh technique.

Several of the sources in the references chapter also give some simple beginning exercises.

The key to the right of each exercise indicates the order of hands, and the direction of each hand. For example, the first exercise, RL/DD, or right-left/down-down, means that the exercise starts with the right hand, alternates, and both hands go down. For 4), the right hand starts, but while it goes down, the left hand goes up. The student can complete the remaining permutations.

Close Position Exercises (Descending, One note skip)

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|----|--|--------------------------------|
| 1) | $\begin{array}{c} \dot{3} \quad . \quad \dot{1} \quad . \quad \dot{2} \quad . \quad 6 \quad . \quad \dot{1} \quad . \quad 5 \quad . \\ \hline . \quad 6 \quad . \quad 3 \quad . \quad . \quad 5 \quad . \quad 2 \quad . \quad . \quad 3 \quad . \quad 1 \end{array}$ | (RL/DD) (Right-left/down-down) |
| 2) | $\begin{array}{c} \dot{1} \quad . \quad \dot{3} \quad . \quad 6 \quad . \quad \dot{2} \quad . \quad 5 \quad . \quad \dot{1} \quad . \\ \hline . \quad 3 \quad . \quad 6 \quad . \quad . \quad 2 \quad . \quad 5 \quad . \quad 1 \quad . \quad 3 \quad . \end{array}$ | (RL/UU) |
| 3) | $\begin{array}{c} . \quad \dot{3} \quad . \quad \dot{1} \quad . \quad \dot{2} \quad . \quad 6 \quad . \quad \dot{1} \quad . \quad 6 \\ \hline 6 \quad . \quad 3 \quad . \quad 5 \quad . \quad 2 \quad . \quad 3 \quad . \quad 1 \quad . \end{array}$ | (LR/DD) |
| 4) | $\begin{array}{c} \dot{3} \quad . \quad \dot{1} \quad . \quad \dot{2} \quad . \quad 6 \quad . \quad \dot{1} \quad . \quad 5 \quad . \\ \hline . \quad 3 \quad . \quad 6 \quad . \quad . \quad 2 \quad . \quad 5 \quad . \quad . \quad 1 \quad . \quad 3 \end{array}$ | (RL/DU) (right-left, down-up) |
| 5) | $\begin{array}{c} \dot{1} \quad . \quad \dot{3} \quad . \quad 6 \quad . \quad \dot{2} \quad . \quad 5 \quad . \quad \dot{1} \quad . \\ \hline . \quad 6 \quad . \quad 3 \quad . \quad . \quad 5 \quad . \quad 3 \quad . \quad . \quad 3 \quad . \quad 1 \end{array}$ | (RL/UD) |
| 6) | $\begin{array}{c} . \quad \dot{1} \quad . \quad \dot{3} \quad . \quad . \quad \dot{6} \quad . \quad \dot{2} \quad . \quad . \quad 5 \quad . \quad 1 \\ \hline 3 \quad . \quad 6 \quad . \quad 2 \quad . \quad 5 \quad . \quad 1 \quad . \quad 3 \quad . \end{array}$ | (LR/UU) |

This list can be completed: LR/DU, LR/UD, and so on, or one can make up one's own exercises.

Close Position (Descending)

Other Rhythmic Forms (Right hand lead, left hand lead)

a) $\begin{array}{cccc} \dot{3} & . & \dot{1} & . \\ \hline . & . & 6 & 3 \end{array}$ a') $\begin{array}{cccc} . & . & \dot{3} & \dot{1} \\ \hline 6 & . & 3 & . \end{array}$

b) $\begin{array}{cccc} \dot{3} & . & . & \dot{1} \\ \hline . & 6 & 3 & . \end{array}$ b') $\begin{array}{cccc} . & \dot{3} & \dot{1} & . \\ \hline 6 & . & . & 3 \end{array}$

c) $\begin{array}{cccc} \dot{3} & \dot{1} & . & . \\ \hline . & 6 & 3 & . \end{array}$ c') $\begin{array}{cccc} . & \dot{3} & \dot{1} & . \\ \hline 6 & 3 & . & . \end{array}$

d) $\begin{array}{cccc} \dot{3} & \dot{1} & . & . \\ \hline . & 6 & . & 3 \end{array}$ d') $\begin{array}{cccc} . & \dot{3} & . & \dot{1} \\ \hline 6 & 3 & . & . \end{array}$

e) $\begin{array}{cccc} \dot{3} & . & \dot{1} & . \\ \hline 6 & . & 3 & . \end{array}$ e') same

Other variations on all the above exercises:

- fill in notes in between the skips; try damping two notes at once rather than just one
- skip two notes rather than one; . For example, 3 . 6 . 2 . 5 etc. (high 3, high 2)
- do all the patterns ascending (the reverse of the above)
- do all the patterns in contrary motion (one hand going up, one hand going down, for example, starting from the middle of the gender)
- use different intervals in the right and left hand, e.g

$$\begin{array}{cccccc} \dot{3} & . & \dot{1} & . & 2 & . & 6 & . \\ \hline . & 6 & . & 2 & . & 5 & . & 1 \end{array}$$

- make up your own patterns!