# KepatihanPro Font:  Key Layout and Examples

KepatihanPro Font is a TrueType font created by Matthew Arciniega, based on an earlier font by Carter Scholz. It was designed to fulfill the needs of persons using the Central Javanese musical notation system called Kepatihan. KepatihanPro Font provides a wide range of characters for notating *balungan*, vocal, *rebab*, *gender*, and *kendhang* parts. Two screen fonts (10 and 12 point sizes) are included.

(This font was originally named **Kepatihan**, but to avoid any possible conflict for those users who may also wish to retain the original Scholz font of the same name, this was renamed **KepatihanPro** by Raymond Weisling in February 2000, using Macromedia *Fontographer*. PostScript and Windows TrueType versions were also generated at the same time. Matthew was consulted about the name change and other adjustments. This document was also edited and slightly modified to improve readability, and an Acrobat PDF version was generated in case you don't like Microsoft Word.)

Special Considerations:

- This font uses many zero-width characters, such as the *kenong* and *kempul* symbols that should appear <u>over</u> a cipher; others characters, like phrase brackets and *rebab* fingerings, should appear <u>beneath</u> a cipher.  Zero width characters are marked below with a bullet (•). In all cases, the zero-width component should be typed before the cipher with which it is intended to appear:

    To produce      ⑥        type \<g\>,    followed by \<6\>.

    To produce      2        type \<n\>,    followed by \<2\>.

    To produce      6        type \<8\>,    followed by \<6\>.

- To facilitate the use of gamelan notation symbols within paragraphs of ordinary text, KepatihanPro has been designed as a mono-spaced font. However, because of the idiosyncracies of printers and printer software, whenever KepatihanPro is used to create notation examples not imbeded in paragraph text, tabs should be used to align characters whenever possible. Besides insuring the proper alignment of characters, using tabs makes it possible to use several font sizes within the same notation example and will make large-scale spacing adjustments more expedient.

- For the sake of clarity, some screen font characters have been drawn slightly different from their outline (True Type or Postscript) counterparts. For example, in the screen fonts, superscript ciphers used to specify kenong and kempul pitches appear <u>beside</u> the *kenong* and *kempul* "frowny" and "smiley" symbols, whereas in the outline font they appear <u>above</u> these symbols. Likewise, some zero-width characters print clearly but overlap, scrunch up, or simply disappear from the screen (especially when several zero-width characters are piled up over a single cipher). It's a good idea to examine a printed version of this document, comparing the results to what you see on the screen, before you do any real work with KepatihanPro Font.

- If you're having trouble getting characters produced by pressing the double quote \<"\> key, try deactivating the "smart quotes" feature in your word processor, or else use your word processor's character selection palette to get at the needed character.

- In the following tables, \< and \> enclose the key needed to be pressed, with modifiers shown to the left as: sh = shift and opt = option.

Principal Components:

| Ciphers in Three Octaves | | | | | |
|---|---|---|---|---|---|
| Middle Octave | | Low Octave | | High Octave | |
| Cipher | Key | Cipher | Key | Cipher | Key |
| 1 | < 1 > | 1̣ | < q > | 1̇ | sh-<1> |
| 2 | < 2 > | 2̣ | < w > | 2̇ | sh-<2> |
| 3 | < 3 > | 3̣ | < e > | 3̇ | sh-<3> |
| 4 | < 4 > | 4̣ | < r > | 4̇ | sh-<4> |
| 5 | < 5 > | 5̣ | < t > | 5̇ | sh-<5> |
| 6 | < 6 > | 6̣ | < y > | 6̇ | sh-<6> |
| 7 | < 7 > | 7̣ | < u > | 7̇ | sh-<7> |
| . | < . > | 7̤ | • < 8 > | 7̈ | • <9> |

| Colotomic Instruments | | |
|---|---|---|
| Name | KepatihanPro Symbol | Key |
| *kenong* | ⌢5 or ᴺ5 | • <n> or opt+sh-<n> |
| *kempul* | ⌣6 or ᴾ6 | • <p> or opt+sh-<p> |
| *kempul/kenong* | ⋈6 or ᴾᴺ6 | • <p>+<n> or opt-<p> |
| *kethuk* | ₊2 or ^2 | • <=> or sh-<=> |
| *kempyang* | ‾7 | • <-> |
| *gong ageng* | ⑥ | • <g> |
| *gong suwukan* | ⌢5 | • sh-<g> |

| Kenong and Kempul Ciphers | | | |
|---|---|---|---|
| (for marking plèsèdan, kempyung, etc.) | | | |
| Symbol | Key | Symbol | Key |
| ⌟2 | • opt+sh-<1> | ⌢5̣ | • opt+sh-<5> |
| ⌢3 | • opt+sh-<2> | ⌢2 | • opt+sh-<6> |
| ⋈3 | • opt+sh-<3> | ⌢7̣ | • opt+sh-<7> |
| ⌟5 | • opt+sh-<4> | | |

| Irama, Kendhangan, and Other Symbols | | |
|---|---|---|
| Explanation | Symbol in Context | Key |
| Irama lancar | $\llcorner$½<br>.3.2 .3.2 | • o p t - < ' > |
| Irama tanggung | $\llcorner$I<br>3231 3216̣ | • o p t - < j > |
| Irama dados | $\llcorner$II<br>.2.3 .2.1 | • o p t - < k > |
| Irama wiled | $\llcorner$III<br>.2.1 .6̣.⑤ | • o p t - < l > |
| Irama rangkep | $\llcorner$IV<br>.6̣.5 .1.6̣ | • o p t - < ; > |
| Kendhang setunggal | $\llcorner$kd.I<br>.352 .356 | • o p t - < , > |
| Kendhang kalih | $\llcorner$kd.II<br>2126̣ 2123 | • o p t - < . > |
| Kendhang ciblon | $\llcorner$cibl.<br>2̇6̇2̇i̇ 3̇265 | • o p t - < / > |
| Andhegan | @ ¬ ⌢<br>.1.6̣ .2.1 | < a > and < s > |
| Suwuk | swk 3321 321⑥ | < f > |
| Backslash | 3 2 3 3̄3̄ | < / > |
| Forwardslash | 5 3 2̿2̿21 | < \ > |

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## Vocal Notation Symbols:

In KepatihanPro Font, melismas are indicated using your word processor's built-in underlining function. KepatihanPro vocal notation uses symbols derived from Western music practice to indicate divisions of the basic pulse, as shown in the examples below. Option-space gives you a half-space useful for providing slight separation between ciphers.

Single beam       ⎯       =       \<j\>

Double beam       ⎯⎯       =       \<k\>

Triple beam       ≡       =       \<l\>

| To produce .... | type ... |
|---|---|
| $\overline{35}$ | \<j\>\<3\>\<5\> |
| $\overline{2.\overline{\overline{1}}}$ | \<j\>\<2\>\<k\>\<.\>\<1\> |
| $\overline{\overline{35}}$ $\overline{\overline{53}}$ | \<k\>\<3\>\<j\>\<5\>\<opt-spc\>\<k\>\<5\>\<3\> |
| $\overline{32\overline{\overline{1}}\overline{\overline{\overline{2}}}}$ 3 | \<j\>\<3\>\<j\>\<spc\>\<k\>\<2\>\<l\>\<1\>\<2\>\<spc\>\<3\> |
| $\overline{\overline{21}2}$ $\overline{2\overline{\overline{\overline{3}}}1}$ | \<l\>\<2\>\<k\>\<1\>\<j\>\<2\>\<opt-spc\>\<k\>\<2\>\<l\>\<3\>\<1\> |

## Gèndèr and Gambang Ciphers and Symbols:

When typing notation for *gender*, *gambang*, or similar instruments, it is easiest to enter the right-hand melody first using the regular ciphers, grouped using the normal underline function of your word-processor. Then, with capslock <u>on</u>, go down a line and enter the left-hand melody, using the special elevated characters shown below.

| Cipher | Key | Cipher | Key |
|--------|-----|--------|-----|
| 1 | s h - < q > | 1̣  (= low octave) | s h - < a > |
| 2 | s h - < w > | 2̇  (= high octave) | s h - < s > |
| 3 | s h - < e > | 6̤  (= lower octave) | s h - < z > |
| 4 | s h - < r > | 2̈  (= higher octave) | s h - < x > |
| 5 | s h - < t > | .  (= rest) | s h - < f > |
| 6 | s h - < y > | 2̧  (= backslash) | o p t + s h - < \ > |
| 7 | s h - < u > | 2̊  (= gembyangan) | s h - < 8 > |

## Rebab Symbols:

| Name | KepatihanPro Symbol | Key |
|------|---------------------|-----|
| left-bow (*maju*) | ╱ 2 | • s h - < / > |
| right-bow (*mundur*) | ╲ 3 | • s h - < \ > |
| index finger | 2 *a* | • o p t - < a > |
| middle finger | 5 *b* | • o p t - < b > |
| ring finger | 3 *c* | • o p t - < c > |
| little finger | i̇ *d* | • o p t - < d > |

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## Kendhang Symbols:

Almost all the symbols used in kendhang notation are typed with the shift key down.  Therefore, when entering lines of kendhang notation type the basic characters with shift-lock <u>on</u>, then go back and insert grouping symbols.

| Name | KepatihanPro Symbol | Key |
|---|---|---|
| *dang* | ꒡ | s h - < d > |
| *den* | ♭ | s h - < b > |
| *dhah (kd. ageng)* | B | s h - < c > |
| *dhet* | ♭ | s h - < v > |
| *dlang* | ♭ʟ | s h - < ' > |
| *dlong* | ♭· | s h - < n > |
| *hen* | h | s h - < h > |
| *hut* | ♭ | o p t + s h - < h > |
| *kêt* | k | s h - < k > |
| *krêt* | k· | s h - < m > |
| *lang* | L | s h - < ; > |
| *lung* | ℓ | s h - < l > |
| *ret* | r | o p t + s h - < j > |
| *tak* | t | s h - < i > |
| *tek* | l | o p t + s h - < m > |
| *theg* | ♪ | o p t + s h - < i > |
| *thok* | • | o p t + s h - < l > |
| *thong* | ° | s h - < o > |
| *thung* | ρ | s h - < p > |
| *tlong* | ρ° | o p t + s h - < o > |
| *tlung* | tℓ | s h - < j > |

Overbrackets

Left bracket        =    < v >

Extension           =    < b >

Right bracket       =    < m >

Superscript 3       =    opt+sh-< 3 >

For example, to get…   $\overset{\overset{3}{\frown}}{b\flat d}$

type...                      <v> + sh-<b> + <b> + opt+sh-<3> + sh-<v> + <m> + sh-<d>

## Miscellaneous Symbols:

KepatihanPro Font includes a number of "user-definable" symbols. These are not part of the recognized kepatihan notation system, but are for you to use where special symbols are needed to call attention to certain passages, or to indicate suwuk, 'da capos', etc.

| Symbol | Key | Possible Function |
|:---:|:---:|:---:|
| ⊕ | < o > | return to marker (da capo) |
| ◊ | < h > | insert |
| ◊ | < d > | may be paired with ◊ |
| Ø | < i > | attention marker |
| Δ | o p t - < z > | " |
| √ | o p t - < v > | " |
| † | o p t - < t > | " |
| ∞ | o p t - < 5 > | may be paired with ⊕ |
| § | o p t - < 6 > | suwuk |
| . | o p t - < 8 > | damp here |
| ⇒ | s h - < , > | proceed to umpak |
| ⇘ | • s h - < . > | alternate melody (e.g., suwuk) |
| , | < , > | pause (e.g., in tembang macapat) |

| | Brackets | |
|---|---|---|
| Example | Keys | Function |
| (2̇3̈2̇1̇ 3̇2̇65) | sh-<9> and sh-<0> | May be used to mark optional passages. |
| [:3235 1̇656:] | <[> and <]> | Used to group a repeated passage |
|  | sh-<[> and sh-<]><br><br>sh-<-><br><br>sh-<;> and sh-<'> | Used to group multiple instrumental lines. Cannot be used where double-spacing is in effect. |
| 2 3 2 1 | • <z> left bracket<br><br>• <x> extension<br><br>• <c> right bracket | Underbrackets may be used to call attention to notes or short passages (as long as they do not contain tabs). |
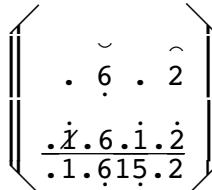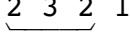
# Examples of Gamelan and Vocal Notation Using KepatihanPro Font

<u>Ldr. Loro-loro Topeng, laras slendro pathet manyura</u>

Buka:              .  i̇  i̇  i̇      3̇  2̇  6  5       3  3  3  5       6  3  5  ⑥

[:  3  5  6  i̇       6  5  3  2̂̇       2̂̇  2̂̇  1  6̣       3  5  3  2̂̇

2̂̇  2̂̇  2  3       5  6  5  3       5  2  5  3       2̇  3̇  2̇  1̂̇

2̇  6  2̇  i̇       3̇  2̇  6  5       3  3  .  5       6  3  5  ⑥  :]

swk  3  3  2  1       3  2  1  ⑥


<u>Sekar Pucung, laras slendro</u>

  3    3    3    3      i̇   i̇   i̇  2̇  6   6   5   3 ,
Ngil- mu  i- ku      ke- la- ko- né kan- thi la-  ku ,

  i̇   2̇  6   3   2   1 ,
le- ka-  sé   la- wan-kas ,

  1   2   1   3   2   1   6̣   6̣ ,
te-  ge-  sé   kas nyan-to-  sa-  ni ,

  6̣   1   2   3   2   2   1   6̣    2   3   <u>12</u>  2  ·
se-  tya bu-  dya  pa- nge- ke-  sé    dur ang- ka-  ra •


<u>Sindhènan excerpts:</u>

          ·        ·      3         ·      ·      ·    ②

1)  .  <u>25</u>  3  .2  <u>35</u> <u>536</u> 6      .5  5  6  5  3  <u>23</u>  .3  <u>212</u> 2
    Ja-  lak ja- lak i-  jo      cucukmu abang se- pa-   ro


   2      6      3      2      5      3      2      1

2)  2  .  1  6̣  .  2  3  <u>1 2</u>  2      .6̣  12  33  33  21  <u>223</u> 1
  -mah ri-pah ta- ta har- jo  gemah ripah murah sandhang miwah boga

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Gendhing Gambirsawit, slendro pathet sanga (rebab notation)

Buka rebab:　　　5　561 2　2　21　12　1　23 2　2　21 6 (5)

B ° ° °°

Merong:
.　3　5　2　　.　3　5　6　　2　2　.　.　　2　3　2　1
5　3　5　2　　2　3　5　6　　2　2　16 5　　2　21 12 1

.　.　3　2　　.　1　2 6
1　3　23 2　2　　1 2　1 6　2 16　1 2
　　　　　　　　　　　　　　　　　　　　　　　　　a

2　2　.　.　　2　3　2 1
. 2　35 .5 . 5　5 .6　　. 2　2 1　1 2　1

.　.　3　2　　.　1　6 5
. 1　3　23 2　35 56　5 61　2　61 6　5
　　　　　　　a

.　.　5　6　　1　6　5 3
. 5　61 .1 . 1　1 .1　　. 6　6 1　5 3 2
　　　　　　　　　　　　　　　　　　　　　　　b

2　2　.　3　　5　3　2 1
. 5　6 1　5 6　6 1　16 5　2 1　1 2　1
　　a　　　　　　　　　　　　　　　　b

3　5　3　2　　.　1　6 (5)
. 1　3　23 2　2 6　6 2　1 2　21 6　5

.　.　.　5　　2　3　5 6
. 1　2　21 6　5 12　1 2　1 .6　2 16　1 2
　　　　　　　　　　　　　　　　　　　　　　　　　a

2　2　.　.　　2　3　2 1
. 2　35 .5 . 5　5 .6　　. 2　2 1　1 2　1　⇒ φ

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Rebab and gerongan (excerpt from Gendhing Gambirsawit, slendro pathet sanga):

Balungan :     2     2     .     .     2     3     2 1̇

Rebab   :   . 2   35 .5   . 5   5 .6   . 2   2 1   1 2   1

Gerongan :  . 2  2   . 23  2     . 2  2 .1  1 23  1
              Pu- na-   pa  ta      mi- rah- ing- sun


Balungan :     .     .     3     2     .     1     2 6̣

Rebab   :   1     3    23 2   2     1 2   1 6̣   2 16̣   1 2
                                                      a
Gerongan :  .  .  .  3  3 35  2     . 2  1 .6̣  2 321  6̣
               Prihatin was-    pa  gung  mi-  jil


Siteran notation (Céngkok "Puthut Gelut", slendro pathet barang):

                  3           3           .           .⁶̣
    2̇.2̇. 2̇.27    .2̇.7 .2̇.3    ..3̇. 33̇.3̇    ...7 .72̇.
    .327 .7..    2.27 6̣723    .3.3 ..3.    356. 6..6

                  6           5           3           2⁶̣
    72̇.3̇ 2̇.3̇2̇    .7.2̇ .7..    7.6. .7.6    72̇.6 ..76
    .6.. .7..    6.6. 6.63    .5.3 5.5.    ...5. 532.


Gambang notation (Ketawang Puspawarna, excerpt):

                  .           3           .           2⁶̣
  1̇ 1̇ 6 1̇ 1̇ 6 6 3  3̇ 2̇ 3 1̇ 2̇ 3 2̇ 3  . 5̇ 3 3̇ 2̇ 2 1̇ 6  6 1̇ 6 1̇ 2̇ 6 1̇ 2̇
  1 1 6̣ 1 1 6̣ 6̣ 3  3 2 3 1 2 3 5 3  6 5 3 5 3 2 1 6̣  6̣ 1 6̣ 1 2 6̣ 1 2

                  .           1           .           6̣̂
  . 1̇ 1̇ 1̇ 66.6̇. 6̇  3 5 3 2 1̇1̇.1̇. 1̇  2̇ 3 .3̇. 33̇.3̇. 3  3 5 2̇ 1̇ 66. 5 6
  . 1̇ 1̇ 1̇ 6 6 5 6  3 5 3 2 1 5̣ 6̣ 1  2 3 3 5 3 3 5 3  3 5 2 1 6̣ 3̣ 5̣ 6̣


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Gender notation (cèngkok "puthut gelut" 1 from 6, Irama wiled):

```
6    . . . 3 . 5 . 6   . 1̇ . 6 . 1̇ . 2̇   . 6 . . . 6 1̇ 2̇   1̇ 6 . 6 . . . .
6̣    . 1 2 . 2 . 2 .   . 1̣ . 6̣ 1 5̣ . 2   . . 2 3 5 . . .   . . 5 . 5 3 5 2

2̇ . 1̇ . . 1̇ 2̇ 1̇   . 6 1̇ . 1̇ 6 . 2̇   . 2̇ . 2̇ . 2̇ . 5   . . . 2 . 2 3 5
. . . 5 6 . 6 .     5 . . 5 . . 5 2   2 3 5 2 3 2 3 .   5̣ 6̣ 1 . 1 . 1 .
```

Bonang barung notation (example of gembyangan nyegat technique):

| Balungan: | 5 | 3 | 5 | 3 | 5 | 2 | 5 | ③ | 5 | 3 | 5 | 2 | 5 | 2 | 5 | ⑥ |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Bonang: | 3̊ | 3̊ | 2̊ | 2̊ | 2̊ | 2̊ | 3̊ | 3̊ | 3̊ | 3̊ | 2̊ | 2̊ | 6̊ | 6̊ | 6̊ | 6̊ |

| Balungan: | 5 | 3 | 5 | 3 | 5 | 2 | 5 | ③ | 5 | 3 | 5 | 2 | 5 | 2 | 5 | ⑥ |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Bonang: | 3̊ | 3̊ | 2̊ | 2̊ | 2̊ | 2̊ | 3̊ | 3̊ | 3̊ | 3̊ | 2̊ | 2̊ | 6̊ | 6̊ | 6̊ | 6̊ |

Kendhang notation (ciblon ladrangan, irama wiled):

```
      2         3         2         1⁺        3         2         1         6̇
P b P t kh∘ .ht PPP P PℓkPtkP b d thɭ b d ∘ .ht PPPhPℓdPdPℓd t
```

```
      2         3         2         1⁺        6̣        1         2         3⌢
P b P t kh∘ .ht PPP P PℓktkPthPℓd thɭ b k̄PPℓɭdbɭdbtthdPℓPthd t
```

KepatihanPro Font embedded in text:

This short paragraph of ordinary text (Times 12-point) shows how KepatihanPro Font looks when used for notation examples which must be inserted into text. Here's an example of a rebab figure: 6̄1̄6̄ 5̀. Here's some balungan notation: 2321 561̇6 321̇6̣. Here's a *kènser batangan* pattern for ciblon: k̄PPℓɭdbɭdbtthdPℓPthd t. With a relatively small font like Times, it's probably best to used KepatihanPro at 10-point, although 12-point looks ok, too: [⍾ 2165 ∅ 61̇65]. Due to its high ascent and descent values, KepatihanPro Font looks best when inserted into one-and-a-half or double-spaced text (this is 1 1/2 spacing). Enjoy!