

Pengipuk

Pengipuk is used in the “Marriage of Abimanyu” ballet to accompany the love-making between Abimanyu and Siti Sunari. In the angsals the dancers “kiss” by making a rubbing-noses movement. Towards the end the music quickens and Satiaki, the palace guard, rushes on stage.

In the classical (1977) Ubud choreography, the music is played:

- introduction
- 2 x pengawak without angsal
- 4 x pengawak with an angsal in the first two lines
- from the second angsal in the last repeat, accelerate and at the gong, switch to batel.

Intro

	
Pemugak	.	.		<u>6</u>	<u>.12</u>			2	<u>1</u>	<u>.23</u>	2	<u>1</u>	<u>6</u>	<u>1</u>	
Pemugak	<u>1</u>	<u>6</u>	<u>6</u>	<u>.12</u>	<u>1</u>	<u>6</u>	<u>.12</u>		2	<u>1</u>	<u>.23</u>	2	<u>1</u>	<u>6</u>	<u>1</u>
Pemugak calung jublag gong	<u>1</u>	<u>6</u>	<u>6</u>	<u>.12</u>	<u>1</u>	<u>6</u>	<u>5</u>	.	<u>6</u>	<u>5</u>	<u>6</u>	<u>1</u>	2	3	2
															2
															2
															2
Pemugak calung jublag gong	3		2		<u>1</u>	2	<u>.16</u>		5	<u>6</u>	<u>.53</u>	5	3	<u>2</u>	<u>.35</u>
			2				6				3				5
							6				3				5
															G
kendang l.	T		T	p	T	p	P		T		T	T	p	T	T
kendang w.	p		D	p	D	p	P	D	D	D		D	p	D	D



Pengawak

Pemugal . 6 .12 1 6 .12 2 1 .23 2 1 6 1
 polos . 3 5 . 5 3 . 5 . 2 2 . 2 . 3 2 . 3 2 . 2 3 . 2 . 1 1 . 1 . 2 1
 sangsih 2 3 . 2 . 3 2 . 2 3 . 2 . 5 3 . 5 3 . 5 . 3 5 . 5 3 . 5 . 3 2 .
 calung . 6 1 2 5 3 2 1
 jublag 2 1
 gong
 kendang l. p t p t t T T T p T T T T T T T T
 kendang w. p t p t t D D . p D p D . D D .

Pemugal 1 6 .12 1 6 .12 2 1 .23 2 1 6 1
 polos . 2 1 . 1 2 . 1 . 2 2 . 2 . 3 2 . 3 2 . 2 3 . 2 . 1 1 . 1 . 2 1
 sangsih 3 2 . 3 . 2 3 . 3 2 . 3 . 5 3 . 5 3 . 5 . 3 5 . 5 3 . 5 . 3 2 .
 calung 5 6 1 2 5 3 2 1
 jublag 2 1
 gong
 kendang l. p t p t t T T T p T T T T T T T T
 kendang w. p t p t t D D . p D p D . D D .

Pemugal 1 6 6 .12 1 6 5 . 6 5 6 1 2 3 2
 polos . 2 1 . 1 2 . 1 . 5 5 . 5 . 3 5 . 3 5 . 5 3 . 5 . 2 2 . 2 . 3 2
 sangsih 3 2 . 3 . 2 3 . 3 2 . 3 . 2 3 . 2 3 . 2 . 3 2 . 2 3 . 2 . 5 3 .
 calung 5 6 3 5 1 6 3 2
 jublag 5 2
 gong t
 kendang l. p P p P T T T T T T T T T T
 kendang w. p P p p p D D D D . D . D . D

Pemugal 3 2 1 2 .16 5 6 .53 5 3 2 .35
 polos . 3 2 . 2 3 . 2 . 6 6 . 6 . 5 6 . 5 6 . 6 5 . 6 . 5 5 . 5 . 3 5
 sangsih 5 3 . 5 . 3 5 . 5 3 . 5 . 3 5 . 3 5 . 3 . 5 3 . 3 5 . 3 . 2 3 .
 calung 1 2 5 6 5 3 6 5
 jublag 6 5
 gong G
 kendang l. T T T T p T p P T T T p T T
 kendang w. D . D D p D p P . D D . D . p D D .

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Angsal (in first and second lines)

Pemugal . 6 .12 1 6 .12 2 1 .23 2 1 6 1
 polos . 3 5 . 5 3 . 5 . 2 2 . 2 . 3 2 . 1 2 3 3 3 3 3 . 3 . . 2 1
 sangsih 2 3 . 2 . 3 2 . 2 3 . 2 . 5 3 . . 1 2 3 3 3 3 3 . 3 . . 2 1
 calung . 6 1 2 3 3 3 3 3 3 3 3 3 3 1
 jublag 2 1
 gong
 kendang l. p t p t T T T T P P P P P P P T T
 kendang w. p t p t D . D D p D . D .

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Batel

Pemugal		3		3		3		3		3		3		3		3
polos	5	3	5	3	5	3	5	3	5	3	5	3	5	3	5	3
sangsih	2	3	2	3	2	3	2	3	2	3	2	3	2	3	2	3
calung				3				3				3				3
jublag				3				3				3				3
gong				t				L				t				L
	

