Garap Kendhangan in Gendhing Lampah Tiga

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ABSTRACT

This research plan intends to study, analyze, and explain comprehensively but in a more practical format regarding the interpretation and working of kendhang on the structure lampah tiga. Gendhing with the lampah tiga structure is one of the special gendhing structures, because it has a bar where not many gendhing repertoires have this bar, so, of course, there are many problems for the composer, especially the ricikan kendhang to present this gendhing structure, knowledge is needed to determine the interpretation and garap variant so that it can identify and present gendhing with structure. The method used is a descriptive analysis based on empirical knowledge. Empirical knowledge will help in analyzing the variety and interpretation of the lampah tiga structure, while the garap approach is used as a tool to dissect the musical situation in the intended gendhing structure. The qualitative descriptive data analysis method is carried out by observing the validity of the data through data triangulation. Accurate data collection through library research, interviews, and observations is expected to be able to explore the work on kendhangan gendhing lampah tiga. It is hoped that this research will be able to support teaching and learning activities in the form of textbooks, and it is hoped that it can add references to karawitan knowledge books.

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1. Introduction

Karawitan Surakarta has 13 structures such as: Buka, merong, ngelik, umpak, umpak inggah, umpak-umpakan, inggah, sesegan, suwukan, dados, dawah, kalajengaken, and Kaseling [1]. The structure mentioned above is not applied to all forms of gendhing. As for the more general understanding of the structure, it is an arrangement of musical elements within a composition, encompassing aspects such as sections, phrases, repetition, variation, themes, transitions, dynamics, and form [2]. Meanwhile, sound art that uses slendro and pelog scale, both human voices or instrument sounds (gamelan) can be called Karawitan [1]. So it can be concluded that the structure of karawitan is the composition of the garap (work) in the art of the human voice or gamelan with slendro and pelog scale. For example, the lancaran manyar sewu laras slendro pateth sura only applies in the opening of gendhing structure, in contrast to the gendhing Raranjala kethuk 2 awis minggah 4 laras pelog pathet lima which uses the structure of the buka, merong, umpak, and inggah gendhing. In the karawitan, you can also work on mandheg and special cultivation of pamijen. Kendhang is the main instrument in Surakarta-style gendhing which has an important role as the leader of the way in which a gendhing is presented. Kendhang has the task of determining the shape of the gendhing, regulating the rythm and the way of the laya, regulating the "mandheg", suwuk (suwak) gendhing and start for the buka kendhang gendhing [1, 3].

Kendhang serves two distinct roles: musical and non-musical. In the realm of music, its fundamental role is to guide listeners through a meticulously structured and emotionally nuanced auditory journey. This objective is achieved through adeptly arranging passages, incorporating
repetition and variation. Kendhang shapes recognizable patterns, nurturing anticipation and familiarity while also introducing instances of unpredictability and heightened emotional resonance. Illustrative cases of kendhang’s functions encompass regulating ‘laya,’ governing the dynamics of ‘gendhing,’ accompanying dances, and initiating ‘gendhing’ sequences [4]. The non-musical function pertains to instances where the role of kendhang is less responsive to musical elements. For example, in certain cases, kendhang merely assumes a supportive role within a ‘gendhing,’ and contributes a distinct character. Gendhing lampah tiga is a gendhing that has a special structure. It is said to be special because in general, gendhing has a 4/4 time signature (birama), which means that in one gatra there are 4 beats, or in karawitan, it is called 4 sabetan balungan, but the structure of the gendhing is lampah tiga has a measure of where one gatra only has 3 beats or 3 balungan strokes. The following is the difference between the 4/4 and 3/4 time signature in the ladrang, see Fig 1.

![Fig. 1. The difference between the 4/4 and 3/4 time signature in the ladrang](image)

Referring to Fig 1, we can distinguish between 4/4 and 3/4 time signatures. The presence of unequal and odd beat counts within the bars adds complexity to the issue. Naturally, this complexity poses challenges for kendhang performers in interpreting the composition and the notation. Typically, kendhang notation is composed in a 4/4 time signature. The term pamijen can be traced back to its etymological root, pidji, signifying “broken” or “devoted,” suggesting a specific and particular meaning. Additionally, pamijen can be regarded as a musical concept arising from its distinctive features—a terminology employed within the Javanese community to denote a specific disclosure or exception [5]. Gendhing pamijen is mentioned as loro-loro topeng, laler mengeng, wedikengser, kagok laras, daradasi, gendreh packaging, miyanggong, djong alter ging, glendeng, djalaga, longish, bondan, agul-aguil, and maraseba [6]. Gendhing pamijen in traditional musical can be grouped into two, namely pandemijen and pamijen garap [6]. Gendhing pamijen has a static development of work that is different from gendhing such as gambir savit, kutut gig and onang-onang which have dynamic changes. The purpose of the development of static work here is that the gendhing has no movement. For kendhang pamijen, there is no free space because working on kendhang pamijen rarely has a musical character that can work on many ways. The kendhang that is integrated with the gendhing also makes the gendhing have a narrow work (gendhing ela-ela calibeber) with special work that does not provide a large space so that the pamijen gendhing is very minority.

Gendhing lampah tiga emerged in the 1950s [7], [8] which was pioneered by a Javanese musical composer named Harjasubrata, who submitted his work to Nartasabda (Interview SKS, 2022). Structure Gendhing lampah tiga remains the same as gendhing in general, but the difference lies in the number of strokes in each gatra. Some of the names of gendhing in langen sekar are Kang Cumengkling, Rampak Rempeg, Kupu Kiwu and pandemijen garap which was pioneered by a Javanese musical composer named Harjasubrata, who submitted his work to Nartasabda (Interview SKS, 2022). Nowadays, gendhing lampah tiga still exists as popular in the community in the form of ladrang and structures. There are composers who try to make lampah tiga with other structures, such as ayak, strepeg, and sampak but they are currently not popular in the community [9]. The level of rhythm used in working on lampah tiga is lancar, tanggung, dadi, and wired. This research contributes to a comprehensive understanding of the interpretation and execution of kendhang within the structure of lampah tiga, a distinct gendhing structure. Given the rarity of this structure and the challenges, it poses to composers and kendhang performers.

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2. Method

The methodology employed in this research concerning the examination of kendhang interpretation in gendhing lampah tiga entails an approach grounded in theoretical assumptions underpinned by the concept of garap. As elucidated by Rahayu Supanggah, garap denotes a practical approach to rendering music through the utilization of interpretative skills, imaginative prowess, technical expertise, selection of vocal instruments/voices, and artistic inventiveness. The components encompassed in this approach involve the conceptualization of the garap, and the procedural stages encompassing material preparation, equipment arrangement, resource allocation, thoughtful deliberations, and auxiliary support. The ultimate aspects encompass the clearly defined objectives and the corresponding achievements of the endeavor [10]–[13]. The garap approach allows researchers to take the perspective of garap on gendhing lampah tiga from the point of view of the gamelan player (pengrawit). This is also reinforced by the fact that the researcher is also an insider karawitan. To comprehensively explore the phenomenon of kendhang lampah tiga, including the intricate nuances of kendhang interpretation and its role within gendhing lampah tiga, the researcher employs a qualitative approach [14]. This approach involves conducting an in-depth examination through open-ended investigation, with a specific focus on comprehending the subjective experiences, perspectives, and meanings attributed to the phenomenon by individuals [15]. With the researcher's intention to investigate the interpretive skills, imaginative prowess, and artistic creativity of kendhang players, qualitative methods facilitate capturing these nuanced viewpoints and interpretations [16]. This methodology facilitates an exploration of how kendhang interpretation in gendhing lampah tiga is influenced by the cultural, historical, and social context in which it is situated, leading to a more comprehensive and enriched understanding. The data collection involves a combination of interviews, observations, and document analysis [17]. These methods are particularly well-suited for capturing the intricate details of kendhang interpretation techniques, musical expressions, and the practical application of the garap philosophy. This comprehensive approach allows researchers to delve into the depths of the phenomenon, capturing its essence and elucidating the intricate dynamics at play.

An interview is a meeting between two or more people to exchange information and ideas through question and answer, so that meaning can be constructed on a particular topic [18]. The interview technique used is semi-structured; this method was chosen so as not to seem rigid and formal [19]; this method makes it easier for researchers to dig up important data that is known by informants. Interviews were conducted with people who have the capacity to compose gendhing lampah tiga, such as gamelan educators and gamelan players. Several sources that the researchers referred to were Sukamso (SKS), Suraji (SRJ), and Rusdiyantoro (RDY), who, in this study, were positioned as gamelan players as well as educators in the field of karawitan. The second method of data collection is by way of observation. Observations were carried out directly and indirectly. Directly is to see, hear, and feel the presentation of Lampah Gendhing Tiga. Researchers also interpret direct observation as the activity of "the person being studied" or as an insider. Observations are not directly interpreted when researchers observe garap on gendhing lampah tiga contained in professional recordings such as recording house products Lokananta, Kusuma, Dahlia, and so on, as well as non-professional recordings such as personal recordings related to music learning and also recordings of performances. The recordings were obtained through a personal relationship between the record owner and the researcher. The third data collection method is by means of document analysis. The data is obtained through a relevant literature study that focuses on this research's field of study. The document study in question is to place the data referred to as primary data. In order to support the work-from-home program or WFH, researchers also use data collection methods, either through interviews, observations, and literature studies using online methods from various media. Interviews, for example, can use Whatsapp, Whatsapp Group, and also Google Form - an application provided by Google for research. Observations by observing recordings uploaded on internet sites such as YouTube, Spotify, and other music-uploading sites.

3. Results and Discussion

3.1. Analysis of Garap Kendhangan Lampah Tigâ

Gendhing lampah tiga is a gendhing which in one gatra consists of three balungan strokes. Gendhing lampah tiga that developed in the community took the form of ladrang and lancaran. The
author of this study succeeded in finding several gendhing lampah tiga notation balungan obtained from various sources.

1. Lancaran

a. Lancaran Parisukå, Laras Pélog Pathet Nem [20].

Bukå:

Vocal

\[
\begin{array}{c}
\begin{array}{cccc}
2 & 3 & 5 & \\
2 & 3 & 5 & \\
2 & 3 & 5 & \\
6 & 5 & 3 & \\
3 & 5 & 6 & \\
3 & 5 & 6 & \\
3 & 5 & 6 & \\
6 & 5 & 3 & \\
\end{array}
\end{array}
\]

b. Lancaran Rampak Rempeg, Laras Pélog Pathet Nem (Taken from Hardjosoebroto’s 1975).

\[
\begin{array}{c}
\begin{array}{cccc}
6 & 5 & 6 & 3 \\
6 & 5 & 6 & 3 \\
5 & 2 & 3 & \\
6 & 5 & 3 & 2 \\
6 & 5 & 6 & 3 \\
6 & 5 & 6 & 3 \\
6 & 5 & 6 & 3 \\
2 & 3 & 5 & 3 \\
\end{array}
\end{array}
\]

2. Ladrang

a. Ladrang Aku Ngimpi, Laras Pélog Pathet Nem [21].

Bukå:

\[
\begin{array}{c}
\begin{array}{cccccccc}
6 & 6 & 5 & 4 & 2 & 6 & 6 & 4 & 5 & 2 & 3 & 2 & 3 \\
1 & 2 & 4 & 5 & 1 & 6 & 4 & 5 & 1 & 6 & 4 & 2 & 6 & 5 & 2 \\
\end{array}
\end{array}
\]

A:

\[
\begin{array}{c}
\begin{array}{cccccccc}
2 & 1 & 2 & 3 & 5 & 3 & 2 & 1 & 2 & 3 & 5 & 3 & 3 & 5 & 3 \\
1 & 2 & 4 & 5 & 1 & 6 & 4 & 5 & 1 & 6 & 4 & 2 & 6 & 5 & 2 \\
\end{array}
\end{array}
\]

B:

\[
\begin{array}{c}
\begin{array}{cccccccc}
. & 1 & 5 & 6 & 5 & 3 & . & 1 & 5 & 6 & 2 & 1 \\
. & 6 & 5 & 6 & 3 & 2 & . & 2 & 2 & 3 & 1 & 2 \\
1 & 6 & 5 & . & 3 & 5 & . & 656 & . & 545 \\
. & 1 & 6 & . & 4 & 2 & . & 6 & 5 & 4 & 2 & 3 \\
\end{array}
\end{array}
\]

b. Ladrang Kang Cumengkling, Laras Pelog Pathet Nem (Taken from Hardjosoebroto’s 1975)

Bukå:

\[
\begin{array}{c}
\begin{array}{cccccccc}
6 & 6 & 5 & 3 & 5 & 6 & 2 & 6 & 5 & 3 & 2 & 1 & 3 & 2 \\
3 & 5 & 6 & 5 & 2 & 3 & 5 & 6 & 2 & 1 & 6 & 5 & 3 & 6 & 5 & 3 \\
6 & 5 & 3 & 2 & 5 & 3 & 5 & 6 & 2 & 6 & 5 & 3 & 6 & 5 & 3 & 2 \\
\end{array}
\end{array}
\]

A:

\[
\begin{array}{c}
\begin{array}{cccccccc}
3 & 5 & 6 & 5 & 2 & 3 & 5 & 6 & 2 & 1 & 6 & 5 & 3 & 6 & 5 & 3 \\
6 & 5 & 3 & 2 & 5 & 3 & 5 & 6 & 2 & 6 & 5 & 3 & 6 & 5 & 3 & 2 \\
\end{array}
\end{array}
\]

B:

\[
\begin{array}{c}
\begin{array}{cccccccc}
. & 2 & 3 & 5 & 6 & 5 & . & 2 & 2 & 3 & 5 & 6 \\
. & 2 & 1 & . & 6 & 5 & . & 3 & 6 & . & 5 & 3 \\
. & 6 & 5 & 6 & 1 & 2 & 1 & 6 & 5 & 3 & 5 & 6 \\
. & 2 & 1 & 6 & 5 & 3 & . & 2 & 1 & 2 & 3 & 3 \\
\end{array}
\end{array}
\]

c. Ladrang Sang Lelânå, Laras Pélog Pathet Nem [21].
Ananto Sabdo Aji (Garap Kendhangan in Gendhing Lampah Tiga)

d. Ladrang Gemah Ripah, Laras Pélog Pathet Nem [21].

Bukå: 
A:  
B:  

e. Ladrang Mrak Ati, Laras Pélog Pathet Barang (Taken from Hardjosoebroto’s 1975)

f. Ladrang Sampur Kuning, Laras Pélog Pathet Nem (Condhong Raos, Lokananta, ACD-146: Klenengan, track 00:00:00-00:08:26).

Bukå:  
A:  
B:  

g. Ladrang Rimong Mégå, Laras Pélog Pathet Nem (Condhong Raos, Kusuma, KGD-068: Dolanan, track 00:00:00-00:07:05)
Ananto Sabdo Aji  
(*Garap Kendhangan in Gendhing Lampah Tiga*)

<table>
<thead>
<tr>
<th>Bukâ:</th>
<th>1 1 6 5 4 . 2 . 3 . 2 . ̅1</th>
</tr>
</thead>
<tbody>
<tr>
<td>A:</td>
<td>2 1 2 1 6 ̅1 6 5 6 5 4 6 5 4 6 5</td>
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<td>1 6 5 4 2 4 2 1 6 5 6 1 4 5 6 ̅9</td>
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<td>6 1 3 2 5 6 4 5 1 6 5 4 2 3 2 ̅9</td>
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<td>B:</td>
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<td></td>
<td>. 5 1 . 1 2 4 5 6 4 6 5</td>
</tr>
<tr>
<td></td>
<td>. . 6 5 6 4 . 2 2 3 2 ̅1</td>
</tr>
</tbody>
</table>

**Umpak Balungan:**

| . 2 1 3 2 1 . 4 2 4 6 5 |
| . 1 6 5 4 5 . 6 5 3 1 2 |
| . 1 4 . 6 4 . 2 4 5 6 5 |
| . 6 6 5 4 2 . 4 5 6 2 ̅9 |

h. Ladrang Rampak Rempeg, Laras Pelog Pathet Nem (Taken from Hardjosoebroto’s 1975).

| . 2 3 . 5 6 . 3 5 . 6 ̅1 |
| . ̇3 ̇2 . ̅1 ̅6 . 3 5 . 2 ̅3 |
| . 6 5 . 6 ̅1 ̅3 ̇2 . ̅1 ̅6 |
| . ̇2 ̇3 . ̇2 ̅1 ̅6 5 . 3 ̅9 |
| . 2 3 5 6 1 ̇3 ̇2 . ̅1 ̅6 |
| . ̇2 ̇3 . ̇2 ̅1 ̅6 5 . 3 ̅2 |

i. Ladrang Kupu Manca Warna, Laras Pelog Pathet Nem (Taken from Hardjosoebroto’s 1975).
Ananto Sabdo Aji (Garap Kendhangan in Gendhing Lampah Tiga)

3.2. Kendhangan Gendhing Lampah Tiga Transcript

As we know, the gendhing lampah tiga that developed in the community are in the form of lancaran and ladrang. In the lancaran form of lampah tiga, the author transcribed working on Parisuka cassette Lokananta (ACD-240) presented by STSI/ASKI/PKJT. While in the form of ladrang lampah tiga, the author chose to transcribe Ladrang Kembang Kacang, laras pélog pathet nem, which was sourced from personal documentation of ISI Surakarta, and Ladrang Aku Ngimpi, laras pélog pathet nem presented by the musical group ABDI Solo with musician Ki Suwitorady Adinegara. The sample selection was based on the diversity used in the gendhing lampah tiga. In addition to these reasons, the author also considers the virtuosity of the lampah tiga especially ricikan kendhang order to obtain valid data about the kendhangan gendhing lampah tiga. Here the author presents the transcription obtained of the gendhing lampah tiga kendhang from the sources mentioned.

1. Lancaran Parisukå, Laras Pélog Pathet Nem transcript

\[
\begin{align*}
\text{Bukå:} & \quad 2 \ 3 \quad 5 \ 6 \ 5 \quad 2 \ 3 \quad 5 \ 6 \ 1 \\
& \quad 3 \ 2 \quad 1 \ 6 \ 5 \quad 3 \ 6 \ 5 \quad 3 \ 2 \\
& \quad 2 \ 3 \quad 5 \ 6 \quad 3 \ 5 \quad 2 \ 3 \\
& \quad 6 \ 1 \quad 6 \ 5 \quad 3 \ 2 \quad 1 \ 2 \\
& \quad 2 \ 3 \quad 1 \ 6 \quad 1 \ 2 \quad 6 \ 5 \\
& \quad 3 \ 2 \quad 1 \ 6 \quad 1 \ 2 \quad 6 \ 5 \\
& \quad 2 \ 3 \quad 5 \ 6 \ 5 \quad 2 \ 3 \quad 5 \ 6 \ 1 \ 1 \\
& \quad 1 \ 3 \quad 1 \ 2 \quad 1 \ 2 \ 3 \quad 2 \ 1 \\
& \quad 1 \ 3 \quad 1 \ 2 \quad 1 \ 2 \ 3 \quad 2 \ 1 \\
& \quad 6 \ 5 \quad 3 \ 5 \ 6 \quad 6 \ 4 \quad 2 \ 4 \ 5 \\
\end{align*}
\]

\[
\begin{align*}
\text{Balungan:} & \quad 2 \ 3 \ 5 \\
& \quad 2 \ 3 \ 5 \\
& \quad 2 \ 3 \ 5 \\
& \quad 6 \ 5 \ 3 \\
\text{Kendhangan:} & \quad \overset{P}{\bar{P}} \overset{P}{\bar{P}} \overset{P}{\bar{P}} \\
& \quad \overset{P}{\bar{P}} \overset{P}{\bar{P}} \overset{P}{\bar{P}} \\
& \quad \overset{P}{\bar{P}} \overset{P}{\bar{P}} \overset{P}{\bar{P}} \\
\text{Balungan:} & \quad 3 \ 5 \ 6 \\
& \quad 3 \ 5 \ 6 \\
& \quad 3 \ 5 \ 6 \\
& \quad 5 \ 3 \ 2 \\
\text{Kendhangan:} & \quad \overset{P}{\bar{P}} \overset{P}{\bar{P}} \overset{P}{\bar{P}} \\
& \quad \overset{P}{\bar{P}} \overset{P}{\bar{P}} \overset{P}{\bar{P}} \\
& \quad \overset{P}{\bar{P}} \overset{P}{\bar{P}} \overset{P}{\bar{P}} \\
\end{align*}
\]

2. Ladrang Kembang Kacang, Laras Pélog Pathet Nem

\[
\begin{align*}
\text{Irâmå Tanggung:} & \quad \overset{5}{\bar{5}} \\
\end{align*}
\]
Ananto Sabdo Aji (Garap Kendhangan in Gendhing Lampah Tiga)

Buka:

Balungan:  . 3 5 6 3 5 . 1 2 3 1 2

Balungan:  . 1 3 . 1 2 1 2 3 2 1

Balungan:  . 3 2 . 3 1 2 3 2 1 6

Balungan:  . 6 5 3 5 6 . 6 4 2 4 3

Ciblon Bridge:  t t f. k k P d k t P

Getting slower

Ciblon Irâmå Dadi:

. 3 5 6 3 5

t P l . d P ld . P ld P l . d d t

. 1 2 3 1 2

t P l . d P ld . P ld P l . d d t

. 1 3 . 1 2

t P l . d P ld . P ld P l . P b d b

1 2 3 . 2 1

d b P l b . d P P P b d b . P t P P P l

. 3 2 . 3 1

P l P t P . P t P . t . d t . d t.

2 1 3 2 1 6

d P l b d . b d . P b b . P b . P t k.

. 6 5 3 5 6

d P l b d . b d . b d . b d . b d

. 6 4 2 4 3

t P l P l . P e P P e P . t b P . t b . d b
Entering Kendhang Setunggal Ladrang Lampah Tiga:

\[
\begin{array}{cccc}
. & 3 & 5 & 6 \\
. & 3 & 5 & 6 \\
. & 1 & 2 & 3 \\
. & 1 & 2 & 3 \\
. & 1 & 3 & 1 \\
. & 1 & 2 & 2 \\
. & 1 & 2 & . \\
. & . & . & \end{array}
\]

3. Ladrang Aku Ngimpi, Laras Pélog Pathet Nem

\[
\begin{array}{cccc}
. & 1 & 5 & 6 \\
. & 1 & 1 & 2 \\
. & 1 & 1 & 2 \\
. & 1 & 1 & 2 \\
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\]

back to ciblon

3. Ladrang Aku Ngimpi, Laras Pélog Pathet Nem

\[
\begin{array}{cccc}
\text{Rambahan I} & \text{tk.h} & \text{tk.h} & \text{tk.h} & \text{tk.h} \\
\text{Rambahan II} & \text{hd.h} & \text{hd.h} & \text{hd.h} & \text{hd.h} \\
\text{Rambahan III} & \text{tplp} & \text{tpt} & \text{tpt} & \text{tpt} \\
\text{Rambahan I} & \text{tk.h} & \text{tk.h} & \text{tk.h} & \text{tk.h} \\
\text{Rambahan II} & \text{hd.h} & \text{hd.h} & \text{hd.h} & \text{hd.h} \\
\text{Rambahan III} & \text{tpt} & \text{tpt} & \text{tpt} & \text{tpt} \\
\text{Rambahan I} & \text{tk.h} & \text{tk.h} & \text{tk.h} & \text{tk.h} \\
\text{Rambahan II} & \text{hd.h} & \text{hd.h} & \text{hd.h} & \text{hd.h} \\
\text{Rambahan III} & \text{tpt} & \text{tpt} & \text{tpt} & \text{tpt} \\
\end{array}
\]
Enter Kendhang Setunggal

When stop/suwuk:

```
. 1 5 6 5 3 . 1 5 6 2 1
. b b b . . p
. . b b b b . p
. . b b b b b b
. 1 6 5 . 3 5 . 656 . 545
. b . . p . . . .
. . . . . . . .
. 1 6 . 4 2 . 6 5 4 2 1
. p . . . . . . t d d t
```

back to ciblon

Ananto Sabdo Aji (Garap Kendhangan in Gendhing Lampah Tiga)
3.3. Transcript Analysis Result of Kendhangan Lampah Tiga

In this research, garap kendhangan lampah tiga that has been successfully notated and then analyzed one by one and compared with the kendhangan utuh (4/4). The purpose of the comparison is to find out the process of how the cengkok-cengok of complete kendhangan (4/4) turns into a cengkok kendhangan lampah tiga (3/4). The author has the assumption that the process of transforming the whole garap kendhang into the three steps can be done in several ways. The methods include; (1) Directly reducing the number of whole complete kendhangan that were originally four beats to three beats; (2) Taking the spirit or essence of the entire complete kendhangan sentence and then interpreting it into a kendhangan lampah tiga. To prove this assumption, the author will present the results of the author's analysis of the step garap kendhang on several different forms of kendhang.

1. Lancaran

Look at the notation of the following kendhangan lampah tiga below.

The color red is a eliminated portion of the lancaran structure in 4/4 time signature, while the color blue is the result of the elimination from a 4/4 time signature to a 3/4 time signature.

2. Ladrang

As it has been exposed in the previous sub-chapter, garap kendhangan lampah tiga in the form of ladrang consists of garap kendhang kalih irama tanggung, kendhang setunggal, dados beat, and the ciblon. The analysis of each of these works is as follows.

a. Garap Kendhang Kalih Irâmâ Tanggung

Look at the notation of the following garap kendhang kalih ladrang irâmâ tanggung as the result of analysis.

From the notation above, we can find out that the kendhangan pattern is taken from the kendhangan ladrang kalih irama tanggung of Yogyakarta style. The transformation process that is used to change from the ladrang kendang kalik irâmâ utuh of Yogyakarta style 4/4 into a kendhangan lampah tiga pattern is take the spirit or essence of the song sentence from the kendhangan 4/4 which is adjusted or interpreted into a kendhangan lampah tiga. In order to prove this, the author presents an analysis of kendhang kalih irama tanggung lampah tiga which has been compared with the kendhangan kalih ladrang irama tanggung of Yogyakarta style intact 4/4. In this research, the writing of kendhangan lkalih ladrang irama tanggung of Yogyakarta style is expanded to facilitate the process of comparison.
The color yellow is the essence of the Yogyakarta-style ladrag composition in a 4/4 time signature, which is then extracted to form the core of the Yogyakarta-style ladrag composition in a 3/4 time signature. Based on the analysis above, it is proven that almost all the patterns found in the kendhangan ladrag irama tanggung lampah tigå are patterns of kendhang kalih ladrag iramå tanggung of Yogyakarta style, and these patterns have reflected the kendhangan utuh (complete) because each gãtrå has the same 'sèlèh.'

b. Kendhang Setunggal Ladrang Iråmå Dados

Here, the author presents the kendhang setunggal ladrang lampah tigå notation as the results of the author's transcription in the previous subchapter.

If we look carefully, kendhang setunggal lampah tigå above is kendhang setunggal ladrang pelog utuh which transformed to lampah tigå. The process of transformation is also done by taking the essence or spirit of kendhang setunggal ladrang pelog utuh which is then interpreted into lampah tigå. Here the author presents the analysis of the transformation process. In this analysis, the writing of notasi kendhang setunggal ladrang pelog is expanded to facilitate comparison.
The pink color constitutes the essence of the kendang setunggal in ladrang composition with a 4/4 time signature, which is then extracted to become the core of the kendang setunggal in ladrang composition with a 3/4 time signature. The results of the above analysis prove that the kendang setunggal ladrang lampah tigå is the result of transformation from kendhang setunggal ladrang pélog utuh (4/4). Based on the analysis, it is proven that kendhang setunggal pélog utuh and lampah tigå have the same patterns and differences. In addition, if the above analysis is looked at further, there is a consistency in the placement of the kendhangan from kendhang utuh to lampah tigå, so it can be formulated as follows.

- If in kendhang setunggal utuh pattern there is kendhangan that occupies the second beat, then if it is transformed into a lampah tigå, then the kendhangan will also occupy the second beat.

- If in a kendhang setunggal utuh pattern, there is kendhangan that occupies the fourth beat, then if it is transformed into a lampah tigå, then the kendhang will occupy the third beat.

The formula above will be useful if the poet wants to create inggah that is taken from other forms that use kendhang setunggal such as merong, inggah, ketawang, and others.

c. Ciblon Irāmå Dados

As it has been written in the previous subchapter, the garap ciblon is used in lampah tiga gendhing is the ciblon ladrang irāmå dados. As we already know, ciblon irāmå dados scheme consists of sekaran, kengser, and ngapak. Therefore, before the author analyzes further about the ciblon gendhing step, it is necessary to first identify the parts of the ciblon drumming scheme gendhing step. As for the identification, the author explained as follows.

The pink color represents the sekaran section, the yellow color represents the kèngser section, while the red color represents the ngaplak section. After the parts of the ciblon ladrang irama dados lampah tiga scheme have been identified, the next step is to analyze each of these parts by comparing them with the sekaran kendhangan utuh (complete kendhangan). It’s important that the writing of kendhangan notation in one complete gåtrå ladrang (4/4) consists of 16 beats. When the gendhing is transformed into lampah tiga, the number of beats is reduced to 12 beats, so there are four beats that need to be eliminated. For the elimination of the four beats, in this study, the author offers two alternatives, namely; (1) Eliminate the ninth beat to twelfth from one gåtrå kendhangan ciblon ladrang iråmå dados dadi utuh; (2) Eliminate the first four beats of one gåtrå kendhangan ciblon ladrang iråmå dados dadi utuh. Here, the authors present the application of the two (alternative) methods to describe the transformation process.

- **Sekaran:** Look at the notation of one sekaran ciblon ladrang “Aku Ngimpi”.

```
<table>
<thead>
<tr>
<th>Sekaran</th>
<th></th>
<th>Kendhangan</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 5 6</td>
<td>5 3</td>
<td>tP.P</td>
</tr>
</tbody>
</table>
```

12 beats
If you look closely, the sekaran is taken from sekaran VI, which is reduced by four beats. Here, the author shows the process reducing the sekaran utuh into lampah tigå.

The blue color constitutes the initial part of sekaran, while the red color is a portion eliminated from a 4/4 time signature to become 3/4, and the yellow color represents the concluding part that is still used in the 3/4 time signature. The elimination process above uses the first method offered by the author, namely eliminating the ninth to twelfth beats from the kendhangan ciblon utuh.

- **Ngaplak**: Sekaran ngaplak, both ngaplak I and ngaplak II in garap lampah tigå have the same number of beats in one gātrā which is 12 beats. Sekaran ngaplak I and II on gendhing lampah tigå, of course, take from now ngaplak I and II which are reduced by four beats each. Here the author presents the process of elimination from complete sekaran to lampah tigå from each sekaran ngaplak.

  a. **Ngaplak I**

  b. **Ngaplak II**
The red color on top of ngaplak represents the portion eliminated from the 4/4 time signature ngaplak, while the yellow color represents the ngaplak used in the 3/4 time signature. Based on the analysis above, the writer concludes that the elimination process at the present time ngaplak uses the second method offered by the author, namely eliminating the first four beats.

- **Kèngser:** In Sekaran Kèngser II, the elimination process uses the first method, namely eliminating the ninth to twelfth beats. Here the author describes the process of elimination from sekaran kèngser utuh to lampah tigå.

The blue color constitutes the initial part of kengser, while the red color is a portion eliminated from a 4/4 time signature to become 3/4, and the yellow color represents the concluding part that is still used in the 3/4 time signature. For the current analysis of Kèngser I, do not use the first method or the second method, because the number of beats all it takes in ciblon lampah tigå is only four taps. However, the author still describes the process of elimination now kèngser I from complete to lampah tigå.

4. **Conclusion**

Kendhang pattern transformation in lampah tigå gendhing can be done in various ways or alternatives. Each different form of gendhing has different ways of transforming the Kendhang pattern from a complete version to lampah tigå. Even in the same form, the transformation process of each garap ciblon, kendhang setunggal, kendhang kalih iråmå tanggung). It is also carried out in a different way. One of the ways to do this is to take the spirit or the core of the complete, which is then transformed into lampah tigå. The interesting thing is when this method is used to transform kendhang setunggal ladrang pelog. In the transformation process, kendhang can be formulated so that later it can be applied to other forms of gendhing that also use a kendhang setunggal. In addition to this method, the transformation process can also be carried out by eliminating the number of beats from the complete kendhang.
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