Garap Kendhangan in *Gendhing Lampah Tiga*

Ananto Sabdo Aji [a,1*]

[a] Institut Seni Indonesia Surakarta, Surakarta, 57126, Indonesia
[1] anantosabdoaji@yahoo.com*
* corresponding author

ARTICLE INFO

ABSTRACT

This research plan intends to study, analyze, and explain comprehensively but in a more practical format regarding the interpretation and working of *kendang* 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 kendang* 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 *kendangan 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.

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 pathet 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* (*suwuk*) *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.
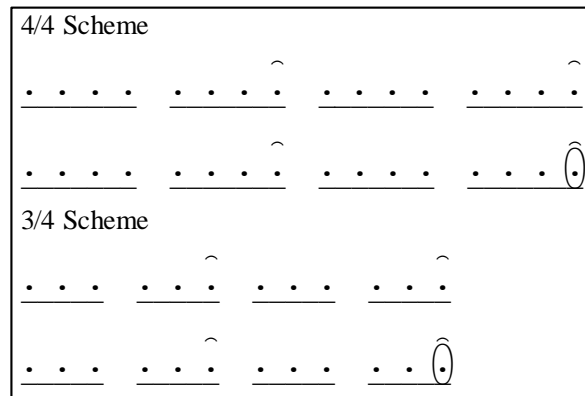

Fig. 1. The difference between the 4/4 and 3/4 time signature in the *ladrang*

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, daradasih, gendreh packaging, miyanggong, djong alter ging, glendeng, djalaga, longish, bondan, agul-agul,* and *maraseba* [6]. *Gendhing pamijen* in traditional musical can be grouped into two, namely *pamijen* form and *pamijen garap* [6]. *Gendhing pamijen* has a static development of work that is different from *gendhing* such as *gambir sawit, 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 Kuwi* then followed by Nartasabda creating *gendhing lampah tiga*, namely *Aku Ngimpi, Sang Lelana, Gemah Ripah, Sampur Kuning*, and *Rimong Mega* [9]. Not only that, but Martapengrawit also created *gendhing lampah tiga* using *kendhang kalih* with the title *Parisuka* (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*, *srepeg*, 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 *wiled*. This research contributes to a comprehensive understanding of the interpretation and execution of *kendang* within the structure of *lampah tiga*, a distinct *gendhing* structure. Given the rarity of this structure and the challenges, it poses to composers and *kendang* performers.

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 Tigå*

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

‖2 3 5̂   2 3 5̂   2 3 5̂   6 5 ③
  3 5 6̂   3 5 6̂   3 5 6̂   5 3 ②‖

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

‖. 6 5̂   6 3 5̂   . 6 5̂   6 3 ⑤
  . 2 3   5 2 3̂   . 6 5̂   3 2 ③
  . 6 5̂   6 3 5̂   . 6 5̂   6 3 ⑤
  . 2 3   5 3 6̂   . 5 3̂   2 1 ②‖

2. *Ladrang*

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

***Bukå*:**   6   6 5 4 2   6 6 4 5   2 3 2 ①

A: ‖   2 1 2 3   5 3 2 1̂   2 3 5 3   3 5 3 2̂
           1 2 4 5   1 6 4 5̂   i̇ 6 4 2   6 5 2 ①‖

B: ‖   . 1 5   6 5 3   . 1 5   6 2 1̂
           . 6 5   6 3 2   . 2 2   3 1 2̂
           1 6 5   . 3 5   . 6̄5̄6   . 5̄4̄5̂
           . 1 6   . 4 2   . 6 5   4 2 ①‖

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

***Bukå*:**   6̄6̄   5 3 5 6   2 6 5 3   2 1 3 ②

A: ‖   3 5 6 5   2 3 5 6̂   2 1 6 5   3 6 5 3̂
           6 5 3 2   5 3 5 6̂   2 6 5 3   6 5 3 ②‖

B: ‖   . 2 3   5 6 5   . 2 2   3 5 6̂
           . 2 1   . 6 5   . 3 6   . 5 3̂
           . 6 5   6 1 2   1 6 5   3 5 6̂
           . 2 1   6 5 3   . 2 1   2 3 ②‖

c. *Ladrang Sang Lelånå, Laras Pélog Pathet Nem* [21].

Bukå: 6   6 5 2 3   . 5 5 6   2 1 2 (6)

A: ‖   2 1 2 3   2 1 6 5   6 1 2 3   6 5 3 2

      2 2 1 2   6 5 2 3   . 5 5 6   2 1 2 (6)‖

B: ‖   . 1 1   . 5 3   . 2 1   . 6 5

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

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

      . 3 5   . 1 6   . 2 1   2 1 (6)‖

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

Bukå: 6̣   6̣ 1 2 3   . 6 . 5   . 3 . (2)

A: ‖   6 6 1 2   6 5 3 5   i̇ 2̇ i̇ 6   5 3 2 3

      2 2 3 5   2 3 5 6   1 2 5 3   6̣ 1 3 (2)‖

B: ‖   . 6 6   . i̇ 2̇   . 6 5   . 3 5

      . i̇ 2̇   . i̇ 6   . 5 3   . 2 3

      . 2 2   . 3 5   . 2 2   3 5 6

      . i̇ 2̇   . 5 3   . 1 6̣   . 1 (2)‖

e. *Ladrang Mrak Ati, Laras Pelog Pathet Barang* (Taken from Hardjosoebroto's 1975)

‖   . 3 5   . 6 7   . 2 7   . 6 5

    . 3 5   . 6 7   . 2 7   . 6 5

    . 3 5   . 6 7   . 2 3   . 2 7

    . 3 2   7 6 5   . 3 2   7 6 (5)‖

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

Bukå: 6   6 5 3 2   . 3 . 2   1 2 1 (6)

A: ‖   2 1 2 3   6 5 3 2   3 5 6 5   3 1 2 3

      1 1 3 2   3 1 6̣ 5̣   1 6̣ 3 2   5 3 5 (6)‖

B: ‖   . 1 6̣   . 2 3   . 6 5   3 1 2

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

      . i̇ i̇   . 3̇ 2̇   . 2̇ i̇   . 6 5

      . 5 6   . 3 2   . 5 3   . 5 (6)‖

g. *Ladrang Rimong Mégå, Laras Pélog Pathet Nem* (*Condhong Raos, Kusuma,* KGD-068: *Dolanan*, *track* 00:00:00-00:07:05)

*Bukå***:**   1   1 6̣ 5̣ 4̣   . 2 . 3   . 2 . ①

A: ‖   2 1 2 1   6 i̇ 6 5̣   6 5 4 6   5 4 6 5

              1 6 5 4   2 4 2 i̇   6 5 6 i̇   4 5 6 ⑤

              4 5 6 i̇   i̇ i̇ 2̇ i̇   6 5 4 6   5 3 2 i̇

              6̣ 1 3 2   5 6 4 5   1 6 5 4   2 3 2 ①‖

B: ‖   . 2̇ i̇   . 2̇ i̇   3̇ i̇ 2̇   4 6 5

              . 4 5   4 5 6   . 5 4   4 6 5

              . i̇ 6   5 6 4   6 5 4   3 2 i̇

              . 6̣ 5̣   6̣ 2 1   . 2 1   4 5 ⑤

              . i̇ i̇   . i̇ i̇   . 2̇ i̇   . 2̇ i̇

              . 6 5   4 5 6   5 4 2   4 2 i̇

              . 5 1   . 1 2   4 5 6   4 6 5

              . . 6   5 6 4   . 2 2   3 2 ①

Umpak Balungan:

              . 2 1   3 2 1   . 4 2   4 6 5

              . 1 6   5 4 5   . 6 5   3 1 2̇

              . 1 4   . 6 4   . 2 4   5 6 5

              . 6 6   5 4 2   . 4 5   6 2 ①‖

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

‖   . 2 3   . 5 6   . 3 5   . 6 i̇

      . 3̇ 2̇   . i̇ 6   . 3 5   . 2 3

      . 6 5   . 6 i̇   . 3̇ 2̇   . i̇ 6

      . 2̇ 3̇   . 2̇ i̇   . 6 5   . 3 ⑤

      . 2 3   5 6 i̇   . 3̇ 2̇   . i̇ 6

      . 2̇ 3̇   . 2̇ i̇   . 6 5   . 3 ②‖

i. *Ladrang Kupu Manca Warna, Laras Pelog Pathet Nem* (Taken from Hardjosoebroto's 1975).

Bukå: . 2 3   5 6 5   . 2 3   5 6 i̇

.3̇ 2̇   i̇ 6 5   3 6 5   . 3 ②

‖   . 2 3   . 5 6   . 3 5   . 2 3̂

. 6 i̇   . 6 5   . 3 2   . 1 2̂

. 2̇ 3̇   . 2̇ 1̇   . 6 5   . 2 3̂

. 5 3   . 2 1   . 5 3   . 2 ①

.3̇ 2̇   . i̇ 6   i̇ 2̇ i̇   . 6 5̂

.3̇ 2̇   . i̇ 6   i̇ 2̇ i̇   . 6 5̂

. 2 3   5 6 5   . 2 3   5 6 i̇i̇

i̇ 3̇ 2̇   i̇ 6 5   3 6 5   . 3 ②‖

j. *Ladrang Kembang Kacang, Laras Pelog Pathet Nem*.

⑤

‖   . 3 5   6 3 5   . 1 2   3 1 2̂

. 1 3   . 1 2   1 2 3   . 2 1̂

. 3 2   . 3 1   2 1 3   2 1 6̂

. 6 5   3 5 6   . 6 4   2 4 ⑤‖

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 Suwitoradyo 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

Bukå:				. Ꝑ ♭	Ꝑ Ꝑ ⑫
Balungan:	2 3 5̂	2 3 5̂	2 3 5	6 5 ③
Kendhangan:	Ꝑ Ꝑ Ꝑ	♭ Ꝑ Ꝑ	♭ Ꝑ Ꝑ	♭ Ꝑ Ꝑ
Balungan:	3 5 6̂	3 5 6̂	3 5 6	5 3 ②
Kendhangan:	Ꝑ Ꝑ Ꝑ	♭ Ꝑ Ꝑ	♭ Ꝑ Ꝑ	♭ Ꝑ Ꝑ

2. *Ladrang Kembang kacang, Laras Pélog Pathet Nem*

Iråmå Tanggung:

Buka: . ℙ ♭   k̅t̅t ⓅΩ

Balungan: . 3 5   6 3 5   . 1 2   3 1 2̂
             k̅t̅t ℙ   k̅t̅t ℙ   k̅t̅ℙ ♭   k t ℙ̂

Balungan: . 1 3   . 1 2̆   1 2 3   . 2 1̂
             . ♭ t   t ℙ ℙ   . ♭ ℙ   k̅t̅ℙ ♭̂

Balungan: . 3 2   . 3 1   2 1 3   2 1 6̂
             . t ℙ   k̅ℙ♭ t   t ℙ ℙ   k ♭ ℙ̂

Balungan: . 6 5   3 5 6   . 6 4   2 4 ⑤
             . t ℙ   k̅t̅ℙ ♭   . t ℙ   k̅t̅t Ⓟ

Ciblon Bridge: ↘   t tℓ .   k k ℙ   d ♭k̅ℙⓣ

Getting slower

Ciblon Iråmå Ḍadi:

    .   3   5   6   3   5

    . t ℙℓ̅   d ℙℓ̅d   ℙℓ̅dℙℓ̅   d d t

    .   1   2   3   1   2̂

    . t ℙℓ̅   d ℙℓ̅d   ℙℓ̅dℙℓ̅   d d t

    .   1   3   .   1   2

    . t ℙℓ̅   d ℙℓ̅d   ℙℓ̅dℙd̅   ℙℓ♭d♭

    1   2   3   .   2   1̂

    .♭dℙℓ♭   d ℙℙℙℓ   ♭d.♭.ℙ   t ℙℙℙℓ

    .   3   2   .   3   1

    ℙℓ∘ℙtℙ   .ℙtℙ.ℙ   ℓ.d.t   .d.t.

    2   1   3   2   1   6̂

    ℙdℙℓ♭d   ♭ ♭d.ℙ   ℓℙℙℓℙt   .ℙtk.

    .   6   5   3   5   6

    ℙdℙℓ♭d   ♭ ♭d♭   . .d♭d   .d♭d♭

    .   6   4   2   4   ⑤

    t ℙℓℙℓ   ℙℓℙℓℙℓ   tℓ t♭.ℙ   t♭.d♭

Ananto Sabdo Aji (Garap Kendhangan in Gendhing Lampah Tiga)

Entering *Kendhang Setunggal Ladrang Lampah Tiga:*

```
.  3  5        6  3  5        .  1  2        3  1  2̂
.  .  ♭        .  .  ♭        .  .  ♭        .  .  ℔
.  1  3        .  1  2̆        1  2  3        .  2  1̂
.  .  ℔        .  .  ℔        .  .  ℔        .  .  ♭
.  3  2        .  3  1        2  1  3        2  1  6̂
.  .  ♭        .  .  ℔        .  .  .        .  ♭  .
.  6  5        3  5  6        .  6  4        2  4  ⑤
.  ℔  .        .  ℔  .        ...  ..t       P̄ℓ̄d̄P̄ℓ  d  d  t
                                    ↘
```

back to *ciblon*

3. *Ladrang Aku Ngimpi, Laras Pélog Pathet Nem*

	.		1 5	6	5 3
Rambahan I	t̄k̄.h̄P̄ℓ̄		d̄ t̄k̄.h̄	P̄ℓ̄d̄P̄ℓ̄	d̄ d̄ t
Rambahan II	∘h̄d̄♭∘h̄		d̄♭k̄P̄P̄ℓ̄	k̄P̄P̄ℓ̄k̄P̄	P̄ℓ̄k̄P̄P̄ℓ̄
Rambahan III	∘ t̄P̄ℓ̄P̄		. P̄ t̄P̄	k̄P̄P̄ℓ̄♭	d̄♭k̄P̄P̄ℓ̄

	.		1 5	6	2 1̂
Rambahan I	t̄k̄.h̄P̄ℓ̄		d̄ P̄d̄P̄ℓ̄	d̄ P̄ℓ̄d̄	♭ d̄ t
Rambahan II	∘h̄d̄♭∘h̄		d̄♭k̄P̄P̄ℓ̄	k̄P̄P̄ℓ̄k̄P̄	P̄ℓ̄k̄P̄P̄ℓ̄
Rambahan III	∘ t̄P̄ℓ̄P̄		. P̄ t̄P̄	k̄P̄P̄ℓ̄♭	d̄♭k̄P̄P̄ℓ̄

	.		6 5	6	3 2
Rambahan I	t̄k̄.h̄P̄ℓ̄		d̄ t̄k̄.h̄	P̄ℓ̄d̄ P̄t	P̄ℓ̄♭d̄♭
Rambahan II	∘h̄d̄♭∘h̄		d̄♭k̄P̄P̄ℓ̄	k̄P̄P̄ℓ̄P̄d̄	P̄ℓ̄♭d̄♭
Rambahan III	∘ t̄P̄ℓ̄P̄		. P̄ t̄P̄	k̄P̄P̄ℓ̄P̄d̄	P̄ℓ̄♭d̄♭

	.		2 2	3	1 2̂
Rambahan I	♭̄d̄P̄ℓ̄d̄		P̄ℓ̄d̄ t	d̄ ♭ .P̄	t P̄P̄P̄ℓ̄
Rambahan II	♭̄d̄P̄ℓ̄d̄		P̄ℓ̄d̄ t	d̄ ♭ .P̄	t P̄P̄P̄ℓ̄
Rambahan III	♭̄d̄P̄ℓ̄d̄		P̄ℓ̄d̄ t	d̄ ♭ .P̄	t P̄P̄P̄ℓ̄

	1		6 5	.	3 5̆
Rambahan I	P̄ℓ̄∘P̄t̄P̄		.P̄t̄P̄.P̄	ℓ̄.d̄.t	.d̄.t.
Rambahan II	P̄ℓ̄∘P̄t̄P̄		.P̄t̄P̄.P̄	ℓ̄.d̄.t	.d̄.t.
Rambahan III	P̄ℓ̄∘P̄t̄P̄		.P̄t̄P̄.P̄	ℓ̄.d̄.t	.d̄.t.

Rambahan I, *Rambahan* II, *Rambahan* III

Entering *Kendhang Setunggal*

```
.  1  5      6  5  3      .  1  5      6  2  1̂
.  .  � notation...
```


back to *ciblon*

When stop/*suwuk:*

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 tigå* (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 tigå* 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 Iråmå Tanggung*

Look at the notation of the following *garap kendhang kalih ladrang iråmå 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 irāmā 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 *ladrang* composition in a 4/4 time signature, which is then extracted to form the core of the Yogyakarta-style *ladrang* composition in a 3/4 time signature. Based on the analysis above, it is proven that almost all the patterns found in the *kendhangan ladrang irama tanggung lampah tigå* are patterns of *kendhang kalih ladrang iråmå tanggung* of Yogyakarta style, and these patterns have reflected the *kendhangan utuh (complete)* because each *gåtrå* 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 pélog 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 pélog* 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 that *kendhang 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 *kendhangan 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.

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

⇒ *Kendhangan utuh* (complete)

⇒ *Kendhangan lampah tigå*

⇒ *Kendhangan utuh* (complete)

⇒ *Kendhangan lampah tigå*

⇒ *Kendhangan utuh* (complete)

⇒ *Kendhangan lampah tigå*

⇒ *Kendhangan utuh* (complete)

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

⇒ *Kendhangan lampah tigå*

Back ke *ciblon*

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 Iråmå Dados

As it has been written in the previous subchapter, *the garap ciblon is used in lampah tiga gendhing* is the *ciblon ladrang iråmå dados*. As we already know, *ciblon iråmå dados* scheme consists of *sekaran*, *kengser*, and *ngaplak*. 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.

*Ciblon Ladrang "Aku Ngimpi", Laras Pélog Pathet Nem* (3rd extension).
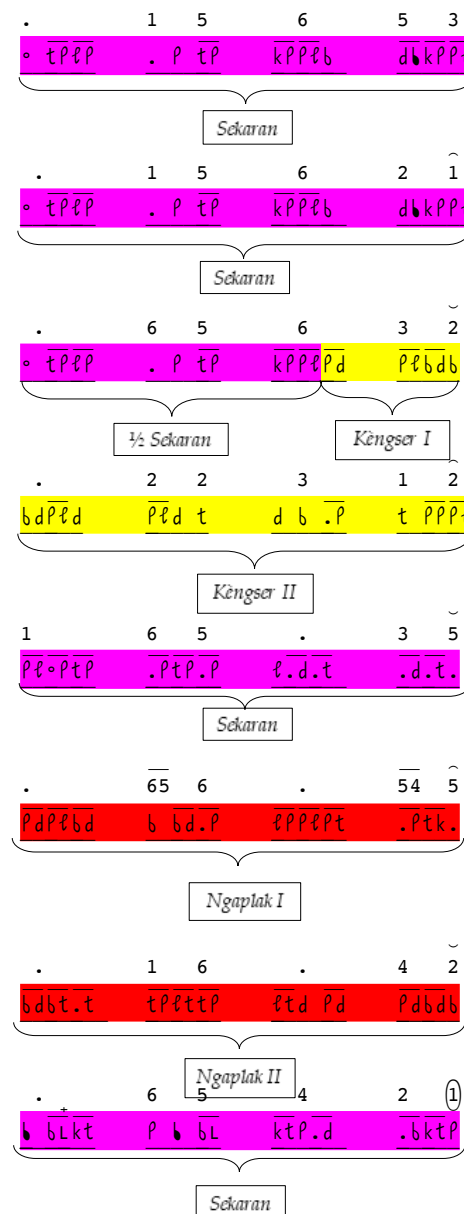
The pink color represents the *sekaran* section, the yellow color represents the *kèngser* section, while the red color represents the *ngaplak* section. After the parts of the *ciblon ladrang irama dados lampah tiga scheme* have been identified, the next step is to analyze each of these parts by comparing 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 tigå*, 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 beats to twelfth from one *gåtrå kendhangan ciblon ladrang iråmå dadi utuh*; (2) Eliminate the first four beats of one *gatra kendhangan ciblon ladrang iråmå 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".
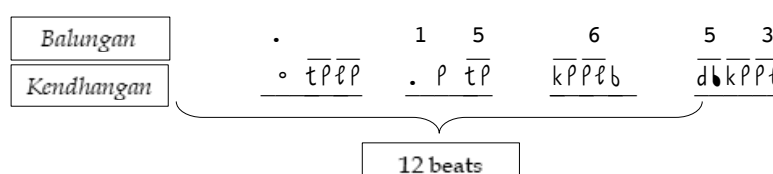
If you look closely, the *sekaran* is taken from *sekaran* VI, which is reduced by four beats. Here, the author shows the process reducing the *sekaran utuh* into *lampah tigå*.
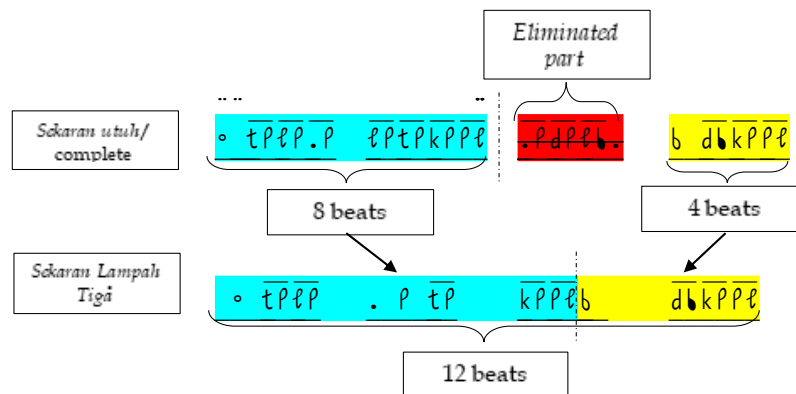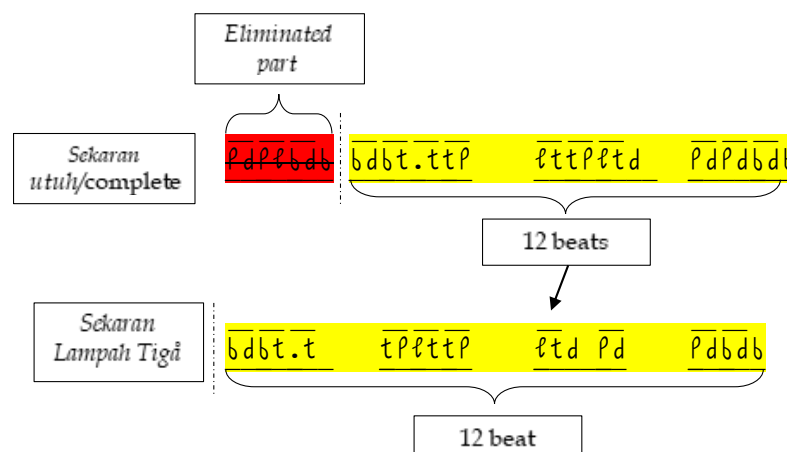

The blue color constitutes the initial part of *sekaran*, while the red color is a portion eliminated from a 4/4 time signature to become 3/4, and the yellow color represents the concluding part that is still used in the 3/4 time signature. The elimination process above uses the first method offered 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 *gåtrå* 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*
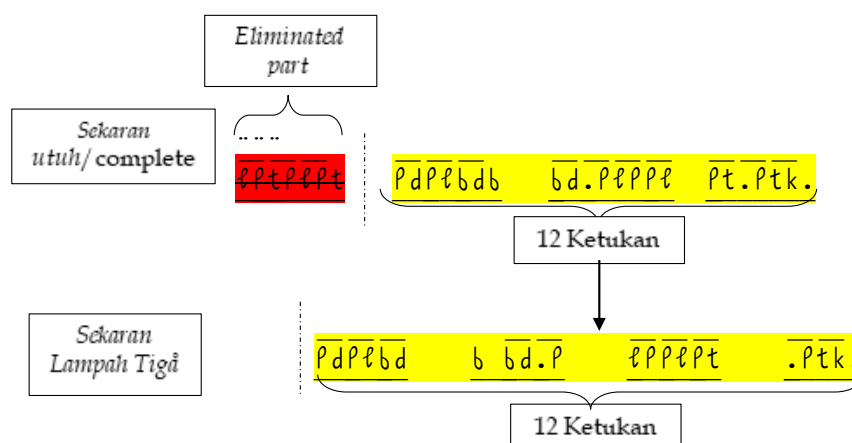
   b. *Ngaplak II*

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*.
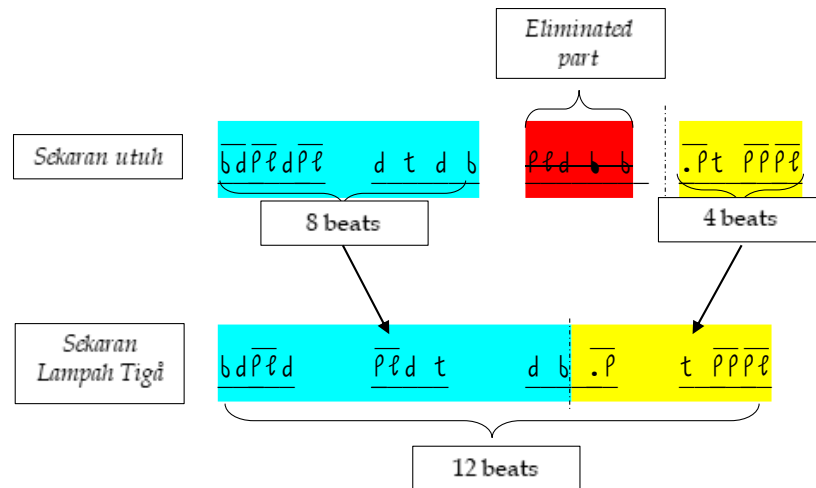
The blue color constitutes the initial part of *kengser*, while the red color is a portion eliminated from a 4/4 time signature to become 3/4, and the yellow color represents the concluding part that is still used in the 3/4 time signature. For the current analysis of *Kèngser I*, do not use the first 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*.
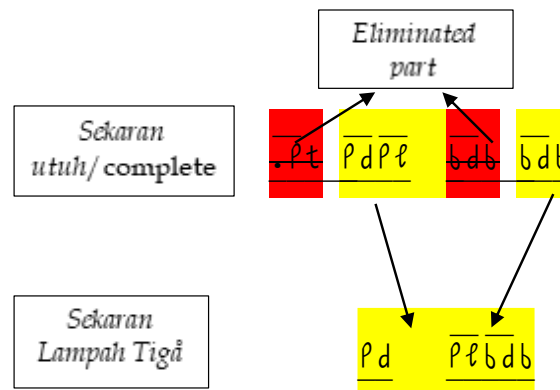
4. Conclusion

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 pélog*. 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*.

Acknowledgment

Declarations

References

[1] Martopangrawit, *Pengetahuan Karawitan I*. Surakarta: Dewan Mahasiswa Akademi Seni Karawitan Indonesia, 1969.

[2] E. Schubert, "Involuntary, Limited, and Contiguously Repeating Musical Imagery (InLaCReMI): Reconciling Theory and Data on the Musical Material Acquired by Earworms," *Music Sci.*, vol. 6, p. 205920432311656, Jan. 2023, doi: 10.1177/20592043231165661.

[3] A. S. Aji, "Konsep Mandheg dalam Karawitan Gaya Surakarta," *Resital J. Seni Pertunjuk.*, vol. 20, no. 2, pp. 81–95, Aug. 2019, doi: 10.24821/resital.v20i2.3219.

[4] A. Animawan and K. Koentjoro, "Ngemong Raos: Aesthetic Leadership Role of Panjak Juru Kendhang in Javanese Gamelan," *Malaysian J. Music*, vol. 10, no. 2, pp. 1–12, 2021.

[5] J. Becker and A. H. Feinstein, *Karawitan: Source Readings in Javanese Gamelan and Vocal Music*, Volume 1. University of Michigan Press, 2020. doi: 10.3998/mpub.17577

[6] B. S. Atmojo, "Kendhangan Pamijen Gending Gaya Yogyakarta," *Resital J. Seni Pertunjuk.*, vol. 11, no. 1, pp. 45–58, Nov. 2013, doi: 10.24821/resital.v11i1.495.

[7] Rahayu Supanggah, *Bothekan Karawitan II*. Surakarta: ISI Press, 2009.

[8] R. A. Sutton, "Creative process and colonial legacy: issues in the history and aesthetics of langendriya, Javanese dance opera," *RIMA Rev. Indones. Malaysian Aff.*, vol. 31, no. 1, pp. 79–122, 1997.

[9] W. T. Pambayun and N. B. Aji, "Garap Genderan Dalam Gending Lampah Tiga," *Keteg J. Pengetahuan, Pemikir. dan Kaji. Tentang Bunyi*, vol. 20, no. 2, pp. 120–130, May 2021, doi: 10.33153/keteg.v20i2.3569.

[10] R. Supanggah, *Bothekan Karawitan II: Garap*. Surakarta: ISI Press, 2007.

[11] Waridi, "Garap dalam Karawitan Tradisi: Konsep dan Realitas Praktik," STSI Surakarta, Surakarta, 2000.

[12] J. L. Witzleben, "Whose Ethnomusicology? Western Ethnomusicology and the Study of Asian Music," *Ethnomusicology*, vol. 41, no. 2, pp. 220–242, Jan. 1997, doi: 10.2307/852604.

[13] N. Ishida, "The textures of Central Javanese gamelan music: Pre-notation and its discontents," *Bijdr. tot taal-, land- en Volkenkd. / J. Humanit. Soc. Sci. Southeast Asia*, vol. 164, no. 4, pp. 475–499, 2008, doi: 10.1163/22134379-90003652.

[14] R. L. Jackson, D. K. Drummond, and S. Camara, "What Is Qualitative Research?," *Qual. Res. Reports Commun.*, vol. 8, no. 1, pp. 21–28, Oct. 2007, doi: 10.1080/17459430701617879.

[15] O. Gelo, D. Braakmann, and G. Benetka, "Quantitative and Qualitative Research: Beyond the Debate," *Integr. Psychol. Behav. Sci.*, vol. 42, no. 3, pp. 266–290, Sep. 2008, doi: 10.1007/s12124-008-9078-3.

[16] D. H. Grossoehme, "Overview of Qualitative Research," *J. Health Care Chaplain.*, vol. 20, no. 3, pp. 109–122, Jul. 2014, doi: 10.1080/08854726.2014.925660.

[17] B. T. Khoa, B. P. Hung, and M. H. Brahmi, "Qualitative research in social sciences: data collection, data analysis and report writing," *Int. J. Public Sect. Perform. Manag.*, vol. 12, no. 1/2, pp. 187–209, 2023, doi: 10.1504/IJPSPM.2023.132247.

[18] S. D. deMarrais, K. B., & Lapan, "Qualitative interview studies: Learning through experience," in *Foundations for research*, K. B. deMarrais and S. D. Lapan, Eds. Routledge, 2003, pp. 67–84. doi: 10.4324/9781410609373

[19] A. Irvine, P. Drew, and R. Sainsbury, "'Am I not answering your questions properly?' Clarification, adequacy and responsiveness in semi-structured telephone and face-to-face interviews," *Qual. Res.*, vol. 13, no. 1, pp. 87–106, Feb. 2013, doi: 10.1177/1468794112439086.

[20] Martopangrawit, *Dibuang sayang: lagu dan cakepan gerongan gending gending gaya Surakarta*. Surakarta: Seti-Aji bekerja sama dengan Akademi Seni Karawitan Indonesia, 1988.

[21] A. Sugiarto, *Kumpulan Gendhing Jawa Karya Ki Narto Sabdo*. 1998.