

Tabuh Pat Lelambatan Pari Anom in the Karawitan Composition and Its Psychological Influence on Gamelan Players

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Abstract: This study aims to explore Tabuh Pat Lelambatan Pari Anom within the framework of musical composition and the psychological influence on gamelan musicians. Tabuh Lelambatan is a form of musical system that exists in the Gong Gede gamelan in its classical form. As a system, the tabuh of the lelambatan accommodates various types of tabuh, one of which is the Tabuh Pat Lelambatan. In this research, the Tabuh Pat Lelambatan Pari Anom was used as the research subject because this tabuh has fluctuating dynamics in its compositional presentation which results in an influence on the psychology of gamelan players when playing it. This was the background for this research which was then carried out using qualitative methods. The transcription of Tabuh Pat Lelambatan Pari Anom notation was used as a scalpel in detailing the data and interviews were also used as a data collection technique. This tabuh which can reach the realm of psychology is an opportunity to become an additional point in achieving the aim of this research, namely as academic information related to the psychological role of the performance of Tabuh Pat Lelambatan, in this case, Tabuh Pat Lelambatan Pari Anom.

Keywords: karawitan, Lelambatan, Pari Anom, psychology, tabuh

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Introduction

Lelambatan actually comes from the word "slow", this means something or a dish with a slow tempo. As Asnawa explains in his writing, Lelambatan comes from the word slow which means slow but not generically, so slow but slow means the majority use a slow tempo (Asnawa et al., 2020: 100). Lelambatan is a musical system found in traditional Balinese gamelan music which has certain rules as a compositional design. Various types of compositions are summarized in one system at Lelambatan, complete with their respective rules, one of which is Tabuh Pat Lelambatan.

As the name suggests, Tabuh Pat Lelambatan has its roots in the phrase "tabuh pat" which is part of the composition of Lelambatan itself. According to Sukerta in his book about tabuh, it has the meaning of musical compositions, such as new creations of tabuh, kekunaan tabuh means old-fashioned music (Sukerta, 1998: 173). Tabuh in this case means a name for a gamelan work, while Pat is the name for the number four in Balinese. Therefore, Tabuh Pat

Lelambatan is part of the lelambatan composition which focuses on the four strokes of one of the gamelan instruments as a sign of the binding rules of the lelambatan musical system. The application of these Lelambatan principles is in the gamelan barungan Gong Gede (classical) and Gong Kebyar with a touch of contemporary elements. It was only in these two gamelan that this slowness grew until today.

Classically in this case, Tabuh Pat Lelambatan, it grows and survives in the Gong Gede gamelan. There are many gending reconstructions in Bangli Regency. One of them is the Gending or Tabuh Pat Lelambatan Pari Anom which is in the gamelan Gong Gede Batur, Bangli Regency. This tabuh is classified as a complete Tabuh composition, in the sense that it contains several complete constituent aspects of the composition, including: kawitan, pengawak, pengisep, bebatuan, embat-embatan, and gilak. Not all of these aspects are complete in every Tabuh Lelambatan. It really depends on the composer of the tabuh who tends to be anonymous but can produce masterpieces, one of which is this tabuh pat. When compared with other Tabuh Pat Lelambatan, this tabuh can really influence the psychology of the drummer (gamelan player) because it involves clear and unique compositional dynamics. In accordance with the characteristic of the slow motion itself, this tabuh can generally influence the psychology of gamelan players by providing a feeling of calm and coolness due to its sound composition. This is also influenced by the slow tempo of Pari Anom's movements which indirectly leads the drummer's heartbeat to slow down so that he reaches a point of mental calm.

Tabuh Pat Lelambatan Pari Anom is used contextually for the purposes of religious rituals. There is a question about why this tabuh must be served in the temple for ritual purposes and why is not just for the sake of psychiatric therapy. These questions involve contextual elements of the existence of this tabuh. So, these two questions can ideally be summarized into a single answer. This is related to the functions of the drum which are related to each other, in this case, the purpose of religious rituals is to cool the mind and feelings. Temples, rituals and psychology are very closely related. The temple is a place of ritual to unify the perception of clarity of conscience which psychologically has a huge impact on the people, both personally and collectively. The thing that can bridge all of this is tetabuhan, in focus this time, namely Tabuh Pat Lelambatan Pari Anom. Furthermore, Yanuarius' explanation in his thesis is that music with a fast tempo of 120-130 beats per minute has been found to simulate anxiety as evidenced by an increase in blood pressure and heart rhythm while slow music tempo of 50-60 beats per minute has the opposite effect (Yanuarius, 2019: 11). Based on the statement above, Tabuh Pat Lelambatan Pari Anom has a slow or slow tempo. If music with a fast tempo can stimulate anxiety (the feeling that arises when we are worried or afraid of something), then slow music can reduce anxiety, in this case, it is Tabuh Pat Lelambatan Pari Anom with a slow tempo and sound composition. which can create feelings of peace or reduce anxiety, in this context, its function is for psychological purposes and religious rituals in the broadest sense.

If you look at the compositional frame of Karawitan, the textual structure in Tabuh Pat Lelambatan Pari Anom also plays an equally important psychological role. In certain pieces, each palette (section) has a role in building dynamic movements which can be described as psychological fluctuations. Clever selection of tones can always shake the heart in composing the melody of the composition. Therefore, textually and contextually, Tabuh Pat Lelambatan Pari Anom is very complex in its arrangement within a Karawitan frame which can influence the psychology of gamelan players and listeners.

Methodology

In doing research, there is a need for methods to dissect viewpoints in depth and explicitly according to the reality being studied. The method used in this research is a qualitative research method. In accordance with the article by Somantri which emphasizes that qualitative research seeks to construct reality and understand its meaning. Thus, qualitative research usually pays great attention to processes, events and authenticity (Somantri, 2005: 58). In this research, a dissection was carried out on the structure and melodic flow of the Tabuh Pat Lelambatan Pari Anom in order to find out how the melodic flow and structure in this tabuh are intertwined. The process is carried out by transcribing the gending tabuh pat which leads to the psychological influence on gamelan players, starting from transcribing the parts of the crew, pengisep, to the gilak on this tabuh, which are parts that can really influence the psychology of the gamelan players.

The data collection techniques used in this research were notation and interview transcripts. An attempt is made to transcribe the notation to dissect the melody line by using the pattern of chopping and jublag strokes as a benchmark or dissecting knife. In addition, interview techniques were optimized as a way of collecting data to strengthen initial pre-interview data. The interview was conducted with resource person I Made Suartika, a seasoned musical artist from Mengwitani Village, Badung Regency.

Results and discussion

Based on Bandem's statement in his book entitled Balinese Gamelan on the Stage of History, the author quotes as follows:

"In Balinese Gamelan there are songs called Tabuh Pisan, Tabuh Ro, Tabuh Telu, Tabuh Pat, Tabuh Nem, Tabuh Kutus. The length and shortness of the song are determined by the blows of the kempur and kempli in one gong. The tabuh of Telu in the gamelan song Gong Kuna, for example, consists of three kempur strokes and three kempli strokes in one gong." (Bandem, 2013: 147).

Basically, the name of the tabuh is not necessarily determined by its length and shortness based on the kempur or kempli blows according to the name. However, the difference in name is only a distinction that this tabuh is different from other tabuh. As stated by Rembang in his book: "Pisan, telu, pat, nem, and kutus do not have to be interpreted as codes for the number of kempur and kempli blows in one gong. The names of the numbers here only indicate that this form is different from that form." (Rembang, 1984: 9).

To determine the difference between one form and another is to look at the compositional structure. We can see together that there are multiple interpretations of what the meaning or characteristic is that differentiates tabuh pisan from other tabuh. This is a sign that the Slowness is developing from year to year, making it something that is flexible or can change with the times.

A source named I Made Suartika alias Pakde Kun emphasized that Tabuh Lelambatan is currently developing very rapidly. For example, tabuh two, this name was a new name in the early days of the development of tabuh lemlahanan which was created in gong kebyar. Previously there was no such thing as tabuh dua, only tabuh pisan, telu, pat, nem, kutus. Only recently was tabuh dua initiated with a scheme similar to tabuh pat, only the number of strokes of the kempur and kempli was reduced to just two strokes in one round of the manned gong.

The Psychological Side of Tabuh Pat Lelambatan Pari Anom

The interaction between psychology and music is also demonstrated by the development of the discipline of Music Therapy which contextually emphasizes the importance of musical experiences in human life (Djohan, 2020: 25). Likewise, in his book, Djohan states that the emotions experienced when listening to music are in some ways different from other emotions, so they are considered to require a separate explanation (Becker in Djohan, 2020: 96). The influence of music on emotions is not direct, but is interdependent on the listening situation (Djohan, 2020: 96). Negative emotions will arise as a result of an extreme imbalance between musical information and existing musical schemas. On the other hand, positive emotions are experienced when the musical information matches the listener's existing cognitive schema (Djohan, 2020: 97).

Music, or in this case musical instruments, involves emotions in conveying its main subject, namely sound. Emotions and sound are two objects that are interconnected and also related to musicians and gamelan. The drummer has musical emotions when playing the gamelan, while sound is the most basic element in the world of music or musical instruments. Sound involves vibrations or vibrations that are absorbed and heard by a sound player, in this case, the gamelan musician, directly which can influence the emotional response of the musician. In the Tabuh Pat Lelambatan Pari Anom sounds and emotions are assimilated in the complexity of changing dynamics (loud - quiet) and tempo (fast-slow) of this tabuh gending.

The Structure of Tabuh Pat Lelambatan Pari Anom

The From Tabuh Pat Lelambatan Pari Anom from a Karawitan perspective, it can be seen the composition of the melody and the dynamics of the piece.

In accordance with Figure 1, the explanation regarding the symbols used is 1 (cecek) as the dang sound, 3 (ulu) as the ding sound, 4 (tedong) as the dong sound, 5 (taleng) as the deng sound, 7 (suku) as the dung sound, (.) as a sign of a gong blow, + as a sign of a kempur blow, - as a sign of a kempli blow, ^ as a sign of a jegogan blow, the upward facing arrow determines the tempo and dynamics going up, the downward arrow means the tempo and dynamics go down.

Bagian Pengawak.		Menggunakan Pukulan Jublag																
Gtr	1	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	
(.)
^+	.	^
^-
0+	.	0	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.
^-	.	^-
^+	.	^+
0-	.	0	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.
?+	.	?

[Source: Transcript of author's notations, 2024]

Figure 1: Notation for the part of the Tabuh Pat Lelambatan Pari Anom with reference to the blows of the jublag instrument

Figure 1 is a schematic of the Tabuh Pat Lelambatan Pari Anom. According to Sukerta's *Ensiklopedi Mini Karawitan Bali*, pengawak is the name of the initial part of the gending after the kawitan gending (Sukerta, 1998: 139). Please note, the kawitan part is the initial part which is not transcribed in this article because the psychological impact is found in parts other than the kawitan part, in the dominant sense. The Tabuh Guard section begins with the dong note or the gong falls on the dong note. In the Tabuh Lelambatan system, the number of kempur blows really determines the system used. The number of blows of the kempur is four times in one rotation of the gong. Apart from that, the arrow pointing upwards indicates that the tempo and dynamics of that segment have a fast intensity and tend to be a little loud, and vice versa. Viewed from a psychological perspective, changes in tempo can affect the breath of the drummer (personally) and the breath of the song being played (holistically). In practice, this is a category of advanced stages in Balinese gamelan playing or things related to breath control are often called ngunda bayu (breath regulation as a source of energy).

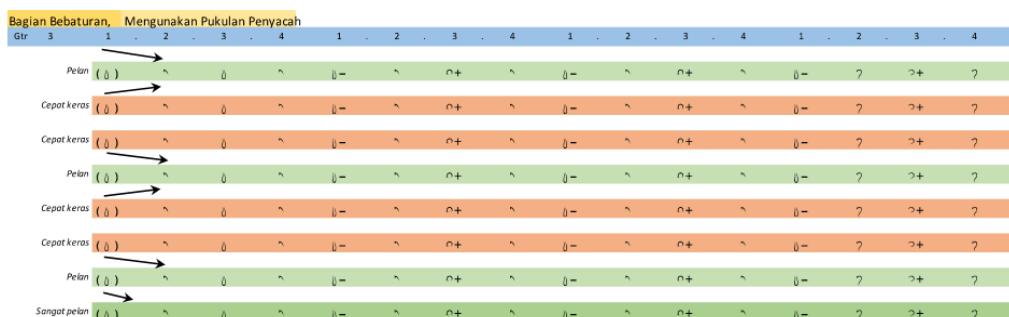
Bagian Pengisep.		Menggunakan Pukulan Jublag																
Gtr	2	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	
(.)
0+	.	0	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.
0-	.	0	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.
^-	.	^-
^+	.	^+
?+	.	?
0-	.	0	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.
?+	.	?

[Source: Transcript of author's notations, 2024]

Figure 2: Part of the Tabuh Pat Lelambatan Pari Anom with reference to the jublag blow

Regarding the explanation of the symbols, it has been explained in the previous paragraph (read the explanation in Figure 1). Pengisep is the name of one of the gending which is located after the pengawak gending section.

(Sukerta, 1998: 141). The characteristics of the pengisep are the same as the pengawak, namely that there are four blows of the kempur and kempli in one round of the gong. This Tabuh Pat Lelambatan musician can be served repeatedly according to the needs of the gamelan musician, but ideally it is served twice. Then, what differentiates the pengisep from the pengawak is the tone of the gong blows and the movement of the melody of the piece. The pangisep melody gong falls on the dung note, and also has a relationship with the pengawak gong which falls on the dong note, namely that the dong note and the dung note have a *nelu* relationship (in *pelog* tunings, *dong* and *dung* produce a consonant harmony with a distance of three each tone).



[Source: Transcript of author's notations]

Figure 3: Part of the Tabuh Pat Lelambatan Pari Anom using the chopping blow as a reference

Next is the *Bebaturan* section. Regarding the explanation of the symbols, it has been explained in the previous paragraph (read the explanation in Figure 1). Quoting from the statement about *Bebaturan* in the book *Mecandetan* by Asnawa et al, namely that *Bebaturan* is a musical form/musical design. The *Bebaturan* itself is a part of the *pegongan* slope with a short size (Asnawa et al., 2020: 99). In accordance with the figure 3, it can be seen that the size of *Bebaturan* Tabuh Pat Lelambatan Pari Anom is 16 beats per strutting with a 4/4 time signature. To determine what tempo is used, the author uses colors to differentiate between one tempo and another, as well as arrows to support the fast and slow tempo used. The light green color indicates a slow tempo with a soft blow intensity, whereas the dark green color indicates a slow and hard blow. Then, the orange color indicates a fast and hard tempo. In the author's interpretation of the explanation in the book *Mecandetan* by Asnawa et al, the *Bebaturan* is like an *Undag* (a kind of staircase in Balinese architecture). *Bebaturan* is analogous to a journey up the *Undag*.

Gilak is the final part of Tabuh Pat Lelambatan. Regarding the explanation of the symbols, it has been explained in the previous paragraph (read the explanation in Figure 1). The Gilak tabuh has a pattern of 8 beats, 16 beats and 32 beats. In each of these patterns there is a fall in the kempur and gong colotomic system which is different in each region (Supriyadnyana et al., 2019: 61). This section of the Gilak tabuh uses an 8 beat Gilak which has a melody of four repeated melodic lines. In this presentation, the Gilak section is very strong with tempo changes commanded by the drum instrument as a rhythm changer. In the fourth line is the line that determines what rhythm will be used. In the presentation there are fast and slow rhythms, depending on the aesthetic side of the drum player. So, in the holistic working pattern, the role of the drum player here is very significant to build a rhythm according to the bayun gending (breath or energy) of the chant of this song.

Conclusion

As we know, Tabuh Lelambatan is a musical system that includes several subsystems under it, including: tabuh pisan, tabuh telu, tabuh pat, nem, & kutus. All the names of these tabuh instruments are not necessarily determined by the type of stroke of a particular instrument, in this case, the stroke of kempur and kempli. Rather, they are differentiated or determined through the structure used to construct the compositor side.

For example, Tabuh Pat Lelambatan Pari Anom, which is a Gong Gede gamelan tabuh in the Batur style, Bangli. This tabuh has a psychological aspect to the musicians who play the gamelan or tabuh. This is characterized by each part of the composition having fluctuating dynamics so that it can influence the psychological side of the gamelan player who plays the tabuh.

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