

**JAIPONG'S DRUM:
A POPULAR SUNDANESE MUSICAL INSTRUMENT
IN THE WEST OF JAVA**

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Abstract

This paper aims to discuss the several of uniqueness of jaipong's drum thus popular in West of Java. The jaipong's drums included in membranophone *waditra* (instrument), as one of musical instruments in Sundanese gamelan. Jaipong's drums functioned to accompany jaipongan dance. The motive or pattern (*tepak*) of the drum was created in the 1980s by Suwanda, a maestro of jaipongan drummer from Karawang in West of Java. The Motives are energetic, attractive and varied, it can attract and stimulate listeners to do the movements. Despite at the early of its presence raises a controversial responses among artists, but its existence has remained popular until now. In this article, I will discuss about the variety of uniqueness of jaipong's drum include tunings, function, motive, tempo, engineering, space, sound sources, the number of tones, and the acoustic organology.

Keywords: slap, instrument, drums, jaipong

I

Drums including membranophones instruments made of wood and leather as resonators animals (buffalo, cow) as *wangkis* (field cap). Drums have a variety of ornaments as the accessories that can provide distinct from one drum to another. The presence of a variety of different ornaments in any existing drum, giving characteristics of each drum, as the difference between one and the other drums.

Drums in Sundanese gamelan has significance for the development of the performing arts, the independent musical, dance, and theater. All types of arts in Sunda like *tap Tilu*, on Disabled arts, jaipongan, *keurseus* dance, mask, puppet show, traditional ceremonies, gamelan and Sundanese pop, can not be separated from the presence of drums in the completeness instrument. Therefore, the drums have a very important role in the success of an art show.

In the 1980s, the present pattern of Sundanese gamelan drums slap jaipong (consisting of motif-motif/*tepak*) as a new slap outgrowth drum patterns earlier tradition. Jaipong drum patterns created by Suwanda, an artist from Falkirk West Java (Saepudin, 2010: 5). Drum pattern works next Suwanda named jaipongan pattern. Pattern jaipongan eventually be used to give a name *waditra* (instrument) to drums or drums jaipongan jaipong.

The presence of drums jaipong caused controversy among artists because they damage the growing tradition at the time. Game drum pattern that tends to complex, fast tempo, as well as all engineering plays hit hard, causing a striking difference from the previous drum patterns melancholy, gentle, and slow tempo. As a result, much debate and even ridicule the traditional custodians on behalf of artists to the presence of drums jaipong (Saepudin, 2012: 132).

Despite the presence of drums jaipong initially received tremendous opposition, but the facts say another. Drums jaipong it can live and survive until 2012, both artists as well as artists Sunda outside Sunda. In fact, among the drums that are on Disabled Silat Sunda like drums, percussion keurseus dance, puppet show drums, percussion Tilu percussion, drums and even masks, drums only jaipong that much demand, as well as the creativity of the artists used materials. The patterns play drums jaipong growing and favored by young people in the various regions. The artists use jaipong drums as an instrument in art activities. It is inevitable that the drums jaipong increasingly popular and in demand by artists up to now.

II

Drums Jaipong

Jaipong Sundanese drums are drums used to accompany dance jaipongan. Jaipong drum consists of three pieces: one piece drum ovary (large drum) and two drums kulanter (drums kids). Ovarian drums placed in a tilted position using a compass drums (buffer) while the drums kulanter placed in a standing position (called kutiplak drums) and laid on the floor (called katipung drums). Jaipong drums sounded the way ditepak (tapped) using both hands and assisted heel pressure. In addition, there is a strap that looped to the right toe and left foot to help the drums. For more details, you can see the picture below:

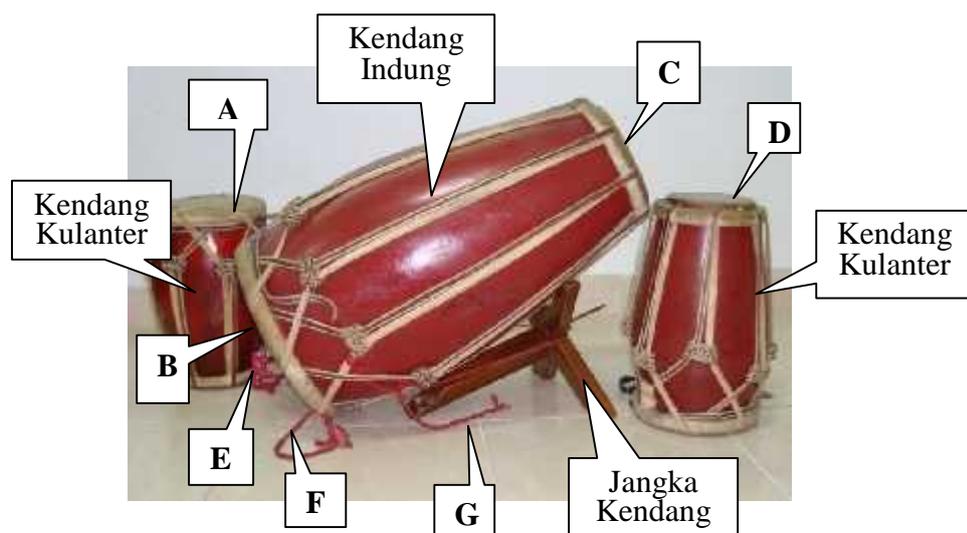


Figure 1. Position and drums laying jaipong.
(Photo: Asep S., 2012)

Description:

- A = Katipung the bottom face of drum kulanter
- B = Gedug the bottom face of drum ovarian
- C = Kumpyang the upper face of the ovary drums
- D = Kutiplak the upper face of drums kulanter
- E and F = Tali drums ovarian
- G = rope drum-term

Alignment

Although the drums belonging waditra atonal (no tone), but in the context konvensional, low height range of the front drums will sound should match the tones found in gamelan (Suparli, 2010: 53-54). In general, drum tunings consists of five patterns according to high and low tunings. Jaipong including drum tunings highest of drum tunings V with advance drum patterns on the tone tunggal gembyang kutiplak high (singgul alit on waditra saron salendro barrel), face kumpyang the tone loloran gembyang panelu or standard (loloran or panelu saron salendro barrel), katipung on gembyang galimer tone standard (galimer saron salendro barrel), and the face on the tone galimer gedug barrel salendro though difficult to measure accurately. Generally, the size of the ovary drums 65-70 cm long, 35-40 cm diameter gedug face, and face kumpyang 20-25 cm diameter. Kulanter katipung 35-40 cm long with a 12-15 cm face. Based on these data, the high rise jaipong drum tunings loudness drums giving auditory stimuli to quickly capture the sound produced. These include one of the easy motion stimulates the drums jaipong heard so enthused by the artists.

Location of Sound Sources

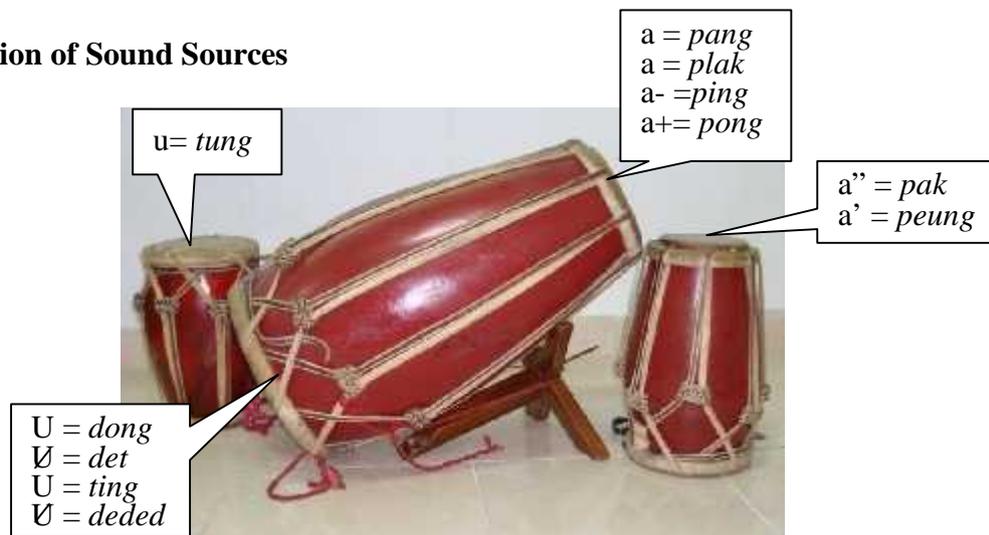


Figure 2. The location of the sound source drums jaipong
(Photo: Asep S., 2012).

Alternative Sounds Combined

Jaipong minimal percussion instruments have three and four face areas as a source of sound, causing noise and source of wealth tepaknya motif. This is the main attraction for artists in various regions to learn drums jaipong. The number of sound sources can be easier to learn drums jaipong everyone. Therefore, the technique of playing drums jaipong easier it so that getting to the source of the sound though pengendang beginners.

<i>Muka Kempyang + Gedug</i>			
$\frac{a}{U} = pang + dong/blang$	$\frac{a-}{U} = ping + dong$	$\frac{a+}{U} = pong + dong$	$\frac{a'}{U} = plak + dong$
$\frac{a}{\emptyset} = pang + det$	$\frac{a-}{\emptyset} = ping + det$	$\frac{a+}{\emptyset} = pong + det$	$\frac{a'}{\emptyset} = plak + det /blap$
$\frac{a}{U} = pang + ting$	$\frac{a-}{U} = ping + ting$	$\frac{a+}{U} = pong + ting$	$\frac{a'}{U} = plak + ting$
$\frac{a}{U...} = pang + deded$	$\frac{a-}{U...} = ping + deded$	$\frac{a+}{U...} = pong + deded$	$\frac{a'}{U...} = plak + deded$

<i>Kempyang+Katipung</i>	<i>Kutiplak dan Gedug</i>		<i>Kutiplak+Katipung</i>
$\frac{a}{u} = pang + tung/plang$	$\frac{a'}{U} = peung+dong$	$\frac{a''}{U} = pak+dong/bang$	$\frac{a'}{u} = peung + tung$
$\frac{a-}{u} = ping + tung$	$\frac{a'}{\emptyset} = peung + det$	$\frac{a''}{\emptyset} = pak + det$	$\frac{a'}{u} = peung + tung/tleung$
$\frac{a+}{u} = pong + tung$	$\frac{a'}{U} = peung+ ting/pleung$	$\frac{a''}{U} = pak + ting$	
$\frac{a'}{u} = plak + tung$	$\frac{a'}{U...} = peung+deded$	$\frac{a''}{U...} = pak+deded$	

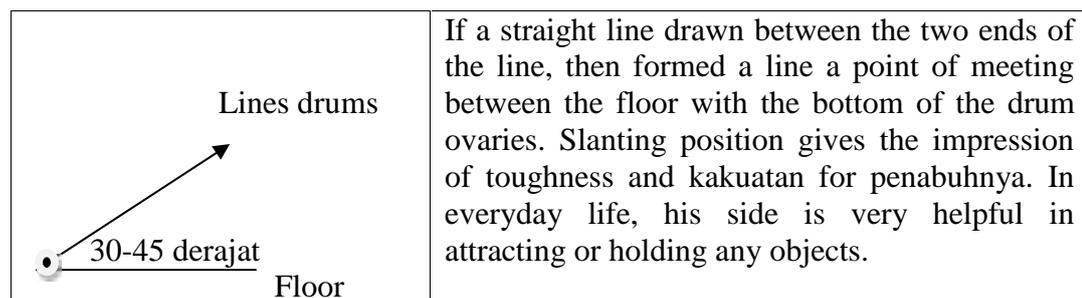
Jaipong drums and Folk Art

Drums jaipong born of folk art that developed in Sundanese gamelan music that is not bound by the rules that bind or grip like an art palace. Folk art is the work of a simple rural population. Thus, the creativity of artists who performed on drums jaipong not get much restrictions. In jaipong drums dipermasalahan not play drums kenca position (left) and katuhu (right), played drums with the heel of the foot, the position of beating the drum back and forth as diberdirikan or tilted, the presence of new patterns, a fast tempo, technique nabuh changed from normally, and the amount used is not restricted waditra. It makes drums jaipong had been developed in accordance with the creativity of artists of his time.

The positive impact of freedom on top, drums jaipong can immerse themselves in a different kind of art, both in and outside West Java West Java. In West Java jaipong drums into art puppet show, pop sunda, classical gamelan, kiliningan, gamelan creations, tanjidor, while outside West Java in Java campursari in the arts, shadow puppets, Jatilan, dangdut, jazz, xylophone semarangan, ketoprak, in Bali in the arts and genjek Joged Joged tube. This is one fleksibelnya jaipong drum so that it can function in a work on character hard, smooth, tempo is slow, or fast. The key is the lack of grip or the rules which bind artists to perform in a drum jaipong because creativity comes from folk art that developed in West Java.

Layout

Jaipong drums placed in a tilted position about 30-45 degrees so as to give the impression kakuatan that is not easy to move when it is played. If we take the drum line put jaipong with floor space, then formed a line at an angle of approximately 30-45 degrees as shown below:



Jaipong drums beaten on his side is more powerful, has the power because power is used to hit the hand drums are also large areas, so the volume of the sound produced louder anyway. Powerful and hard drums jaipong volume further appeal to the young artists who tend to be more aggressive, play full so had the satisfaction of expressing his art through the drums owned.

Dimensional space

Jaipong drums have a wide space for the players. This space is formed by laying a tilted position with the number of instruments at least three drums. All three can form a free space for drum players to perform game. See the picture below.

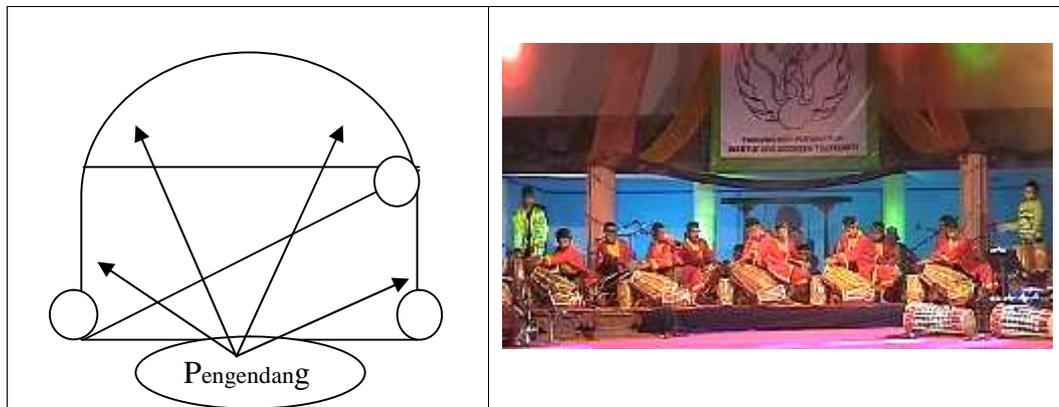
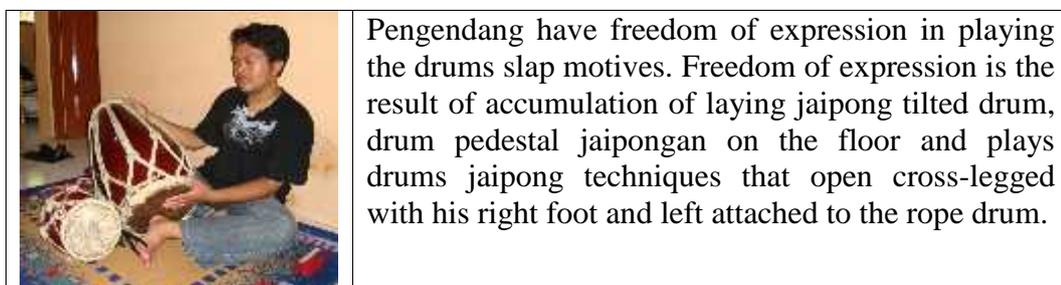


Figure 3. Ruang yang terbentuk dalam memainkan kendang jaipong
(Foto: Asep S., 2012)

If the line is drawn between instruments, percussion jaipong provide ample space that serves as a space for drummers and drum when playing drums. Pengendang can express their musical by maximizing the space freely. Therefore, jaipong often played drums while squatting, sitting, even standing-especially in working on a new work on the creativity of artists. Pengendang hand can easily commute to the position from right to left or vice versa to perform a variety of exciting attractions and attractive. Rampak drums is one genre that was born from the drum jaipong that give freedom of movement for the musicians to express musical.

Playing techniques

Technique plays drums jaipong sitting cross-legged with an open, providing freedom of movement especially if pengendang led to various movements or interests in playing the drums. Jaipong plays drums as if he were on standby so that power can be maximized, the body can move freely, and hand-drum percussion easy reach in the surrounding small although the number of drums there are seven or eight pieces. To maximize the game, usually used also panakol drums (percussion drums) in sounding tune.



Pengendang have freedom of expression in playing the drums slap motives. Freedom of expression is the result of accumulation of laying jaipong tilted drum, drum pedestal jaipongan on the floor and plays drums jaipong techniques that open cross-legged with his right foot and left attached to the rope drum.

Figure 4. Technique plays drums
(Photo: Asep S., 2012)

Organological

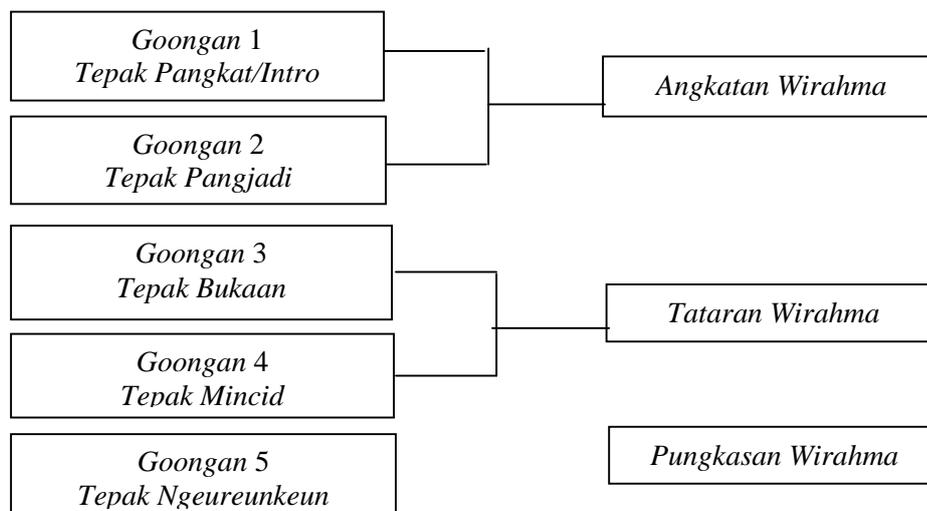
Jaipong drum has a round ornament rope drums, rarawat, ali-ali, wangkis, which are thick and large. The rope drum is rope drums contained in section gedug ovaries. The rope is in addition to functioning as a pedestal that is not easy to shift drums, as well as to produce a variety of sounds and drum patterns jaipong regulated through tengkepan / heel pressure. Rope drums as the main key to bring up the rich diversity of slap, from low pitch to high pitch. Jaipong drums can produce high sound pelarasannya so attractive for artists as thick and large ornaments.

Motif / Pattern / Variety

Motif slap drums jaipong many and varied so as to make an extremely rich creativity for artists. Motives mincid most widely used by artists in various types of art. Wealth mincid motif, make it easier for artists to choose a motif used in the art. Thus, many of the artists who use these instruments in making creative art albeit in different genres of art. In addition, the processing slap in the beginning (introduction / force wirahma), provides the freedom for pengendang in pouring skill he had.

Structure slap

The structure is basically a general design that extends from the combined or unitary range-range slap in accordance with embat and rhythm presented (Sunarto, 2009: 148). The basic structure is divided into three jaipong slap drum cover wirahma force (early), wirahma level (middle), and Pungkasan wirahma (end). Wirahma Force has two goongan, goongan first contains various ranks or intro slap, slap goongan second contains various pangjadi. Wirahma level consists of two goongan, first goongan containing various openings slap, slap goongan both contain a variety mincid. Pungkasan wirahma consists sagoongan contains various ngeureunkeun slap. The third structure, is described as follows.



The five structures above, have a number of different kinds of slap. Goongan unity has a range of diversity slap slap the rank or intro, goongan both the diversity of the various slap slap pangjadi. The third has a variety Goongan slap slap the various openings, fourth goongan have one variety that range slap slap mincid. Goongan fifth have one variety that range slap slap ngeureunkeun beginning of the openings or mincid.

Cover

Popularity drums jaipong not be separated from a variety of unique and characteristic possessed by the instrument when played. Motif slap Drums are many and varied to stimulate and attract listeners to move to emulate his motives. Jaipong drums pitch tunings facilitate listener to enjoy. Fast tempo in the game play drums jaipong be encouraging more energetic. In addition, the technique of sitting cross-legged drum nabuh open pengendang give freedom to move and form a free space that gives the impression attractive. Sources drums sound much so that the number of tones produced many were memepermudah in play.

In organologi, drums jaipong has various ornaments that big, strong, and thick allowing these drums produce sound louder. The number of motifs slap drums provide flexibility for artists to select different motives in different art genres. In general, the motive mincid most widely used by the artist as many variations of this motif. These are the factors that cause jaipong popular drum so that it can enter into various types of art in various regions in Indonesia, especially in Sundanese, Javanese and Balinese.

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