

LAMPIRAN



KEMENTERIAN RISET, TEKNOLOGI, DAN PENDIDIKAN TINGGI
UNIVERSITAS NEGERI YOGYAKARTA
FAKULTAS BAHASA DAN SENI

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Nomor : 933/UN34.12/PP/2019
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Hal : **Izin Penelitian**

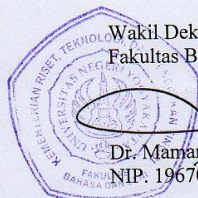
21 Maret 2019

Yth. Ketua Group Musik Gank-X di TVRI Yogyakarta

Kami sampaikan dengan hormat, bahwa mahasiswa tersebut di bawah ini:

Nama : Fajar Suseno
NIM : 12208241006
Fakultas : Fakultas Bahasa dan Seni
Program Studi : Pend. Seni Musik - S1
Keperluan : Memohon izin mencari data untuk penulisan Tugas Akhir Skripsi (TAS)
Judul Tugas Akhir : Karakteristik Aransemen Lagu kelompok Musik Gank-X Dalam Acara
Obrolan Angkringan TVRI Yogyakarta
Lokasi : TVRI Yogyakarta
Waktu Penelitian : Senin - Rabu, 25 - 27 Maret 2019

Untuk dapat terlaksananya maksud tersebut, kami mohon dengan hormat Bapak/Ibu berkenan memberi izin dan bantuan seperlunya.
Atas izin dan bantuannya diucapkan terima kasih.



Wakil Dekan I
Fakultas Bahasa dan Seni

[Signature]
Dr. Maman Suryaman, M.Pd.
NIP. 19670204 199203 1 002

Tembusan:

1. Mahasiswa yang bersangkutan

SURAT PERNYATAAN

Yang bertandatangan dibawah ini, saya:

Nama : Fajar Suseno

NIM : 12208241006

Jurusan/ Prodi : Pendidikan Seni Musik

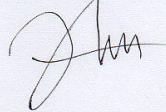
Fakultas : Bahasa dan Seni

Universitas : Universitas Negeri Yogyakarta

telah melakukan penelitian guna kepada narasumber guna mendapatkan data hasil penelitian yang berjudul "*Karakteristik Lagu Dolanan Nang Yogya Karya Kelompok Musik Gank-X Dalam Acara Obrolan Angkringan TVRI Yogyakarta*". Demikian surat ini dibuat dengan sebenar-benarnya dan untuk digunakan sebagai mestinya.

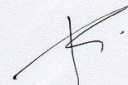
Yogyakarta, 27 Maret 2019

Narasumber



Rahmat Edi Purnomo, S.Pd

Peneliti



Fajar Suseno

PEDOMAN WAWANCARA

A. Tujuan

Wawancara digunakan untuk melengkapi yang berkaitan dengan penelitian tentang analisis karakteristik lagu *dolan nang yogya* karya Gank-X dalam acara obrolan angkringan di TVRI Yogyakarta.

B. Pembatasan Masalah

- a. Karakteristik kelompok musik Gank-X
- b. Hasil karya kelompok musik Gank-X

C. Kisi-kisi Wawancara

No	Aspek	Inti Pertanyaan
1	Karakteristik kelompok musik Gank-X	<ol style="list-style-type: none"> a. Apa yang membedakan kelompok Gank-x dengan kelompok lainnya? b. Apa instrument yang dipakai dalam kelompok Gank-X?
2	Hasil karya kelompok musik Gank-X	<ol style="list-style-type: none"> a. Apakah dalam pembuatan karya dipengaruhi hanya satu orang ataukah banyak orang? b. Bagaimanakah teknis dalam pembuatan karya lagu kelompok Gank-X? c. Bagaimanakah penggarapan karya kelompok musik Gank-X?

DATA HASIL WAWANCARA

Hari/ Tanggal : 27 Maret 2019

Informan : Rahmat Edi Purnomo, S.Pd

Lokasi Penelitian : TVRI Yogyakarta

Keterangan :

P : Peneliti

N : Narasumber

P: Kelompok musik gank X yang diunggulkan dari apanya? Yang membuat berbeda dari musik lainnya?

N: Perpaduan konsep alat musik dengan gamelan pegu gamelan yang sudah di rancang menjadi diatonik tujuan biar lebih luas.

P: Berarti nguri-wuri budaya ya pak?

N: Kalo Nguri-wuri melestarikan budaya yang sudah ada, kalo ini ngeluluri menambahkan atau mepanjangkan cerita tentang sebuah gamelan di masukan kedalam sebuah susunan yang bervariasi. Perpaduan cak dan cuk alat musik keroncong. Dengan musik keroncong dan gamelan jadi lebih dekat dengan musik daerah sini (Yogyakarta) jadi ke kanan - kiri kita jadi mudah di cerna/dinikmati musiknya. Irama di tamabahi ketipung dengan dangdut jadi di padukan jadi disitu harmoninya perpaduan musik-musik daerah sekitar sini tujuan lebih luas menjadi lebih berwarna.

P: Dalam segi penggarapan tadi kan ada perpaduan antara keroncong, gamelan, dangdut apakah ada bagian tertentu semisal bagian di masuki musik keroncong. Apakah ada teknis-teknis tertentu dalam penggarapan?

N: Tujuan memang begitu sebagian-sebagian iringan ada yang begitu. Pembagian-pembagian itu kadang, karena bunyi terus akhir e monoton. Itu sih coba di tawarkan ke publik. Bahwa proses karya ne semacam itu. Inti nya kita tidak terpaku satu genre nak iso menyukai banyak hal dengan lak iso langgam ya. Mulakne nak ketipung itu diarahkan ke langgam. Kalo ketipung ketipung langgam kita nyari talent arahnya lak iso dek e walaupun ketipung tp iso konsep kendang

P: Teman-teman juga, bagaimanapun juga tetep eksplore memadukan antara keroncong, gamelan, dangdut?

N: Wo lha ngeh awal-awal banyak masukan dan banyak seng lak musik keroncong asli kemarin saya juga belajar di musik keroncong kan mas prosesnya ada pro dan kontra kok garapane dadi cepet kabeh kesane, kesane dadi cepet kabeh ora ono di entul ke opo di anu tapi sebenar nya waktu itu diproses perkemangan teman-teman kemampuan. Ini kan teman-teman songko kampung songko sak omah belajar bersama ngadhek dewe mungkin dulu teman-teman posisinya masih di bawah kemampuannya teknik bermusik walaupun sekarang sudah diatas saya. Tapi posisikan munggah dewe-dewe masing-masing dek e mengembangkan dirinya sendiri lha level e wi seng bedho-bedho akhire. Ono level e ono seng sakmene ono seng sakmono seng kudu di. Kalo saya fungsinya

Cuma ngerangkul ngko lak dalam bermusik tekan sakmono y awes sak mono wae bermain dengan dirinya sendiri

P: Secara teknis kan mas sudah menjelaskan nek tingkat kemampuan orang beda-beda ya mas. Terus cara gimana biar harmonis dan mendapatkan melodi yang menjadi suatu penggarapan seng berwarna lebih bagus carane pripun mas?

N: Kalo saya dan teman-teman banyak mendengar otomatis banyak mendengar garapan-garapan yang lain coba dileboke neng. Cuma kita banyak mendengar musik leboke neng jero sebagai kekayaan harmoni neng gon proses piker kita nah pas pengkaryaan itu akhire muncul semacam begitu ada yang murni ada yang ngak, ono seng wagu ono seng harmoni dadi memang angel nak di anu. Aku ra iso njelas ne secara teoritis lah kuwi muncul begitu saja. Tapi awal nya dari banyak mendengar

P: Kalo di Gank-X itu tetep ada musik director nya ya mas. Maksudnya satu orang yang dipercaya untuk penggarapan?

N: Kalo ini konsep awal-awal gank-X awal konsep yang membuat saya. Terus kan banyak yang nganu mas. Kayak mas mamat belajar kusus di musik akhire harmoni ne saya yakini kaya semakin lebih kaya dari saya. Tak tawarkan konsep bentuk iringanya saya harapkan semacam begitu harmoninya saya serahkan teman-teman.



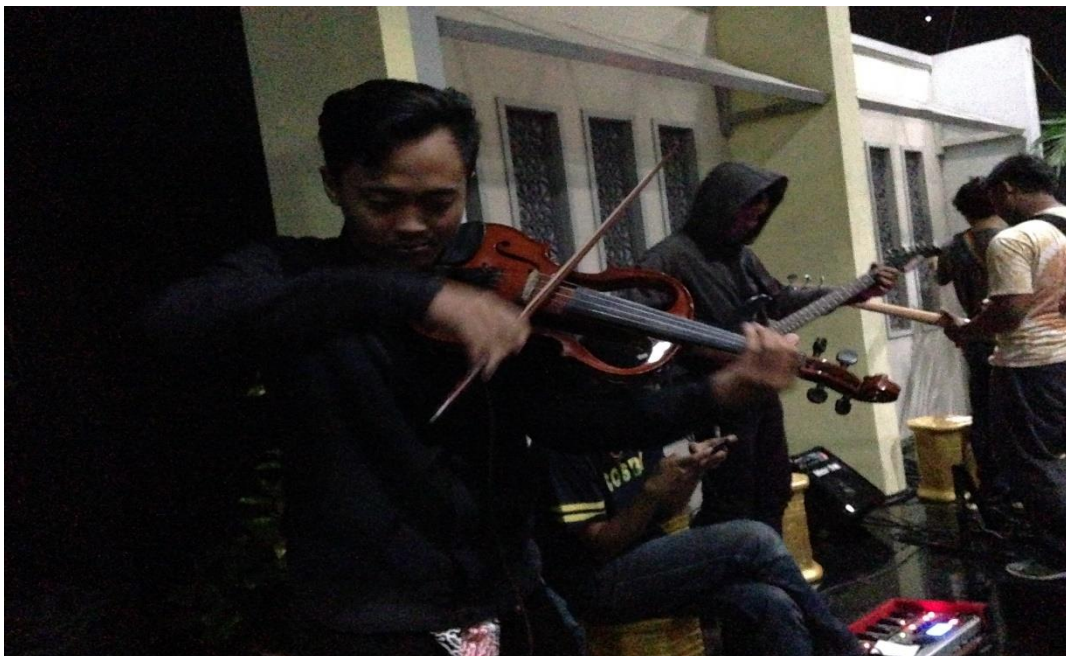
Gambar 47. Penampilan kelompok musik *gank-x* di TVRI Yogyakarta
(Dokumentasi: Fajar Suseno, 2019)



Gambar 48. Instrumen musik cuk
(Dokumentasi: Fajar Suseno, 2019)



Gambar 49. Instrumen musik cak
(Dokumentasi: Fajar Suseno, 2019)



Gambar 50. Instrumen musik biola
(Dokumentasi: Fajar Suseno, 2019)



Gambar 51. Instrumen musik gitar bas elektrik
(Dokumentasi: Fajar Suseno, 2019)



Gambar 52. Instrumen gamelan pego
(Dokumentasi: Fajar Suseno, 2019)



Gambar 53. Instrument musik gitar akustik
(Dokumentasi: Fajar Suseno, 2019)



Gambar 54. Instrumen musik kendang/ketipung
(Dokumentasi: Fajar Suseno, 2019)



Gambar 55. Wawancara narasumber
(Dokumentasi: Fajar Suseno, 2019)

Dolan Nang Yogya

Comp. Gank - X
Transcribe by Fajar Suseno

♩ = 120

The musical score is arranged in a multi-staff format. The top section includes Vocal Wanita and Vocal Pria, both with rests. The Violin part features a melodic line with a triplet. The Gamelan Pegu I and II parts provide a rhythmic accompaniment. The Acoustic Guitar part includes chord diagrams for A and Bm. The Cak and Cuk parts provide a steady accompaniment. The Electric Bass part provides a simple bass line. The bottom section includes Ketipung and Drum Set parts, both with a tempo marking of ♩ = 120.

Vocal Wanita

Vocal Pria

Violin

Gamelan Pegu I

Gamelan Pegu II

Acoustic Guitar

Cak

Cuk

Electric Bass

Ketipung

Drum Set

4

Vocal

Vocal

Vln.

Gamelan Pego I

Gamelan Pego II

Acoustic Guitar

Cak

Cuk

E. Bass

Kt.

Dr.

The musical score is written for a multi-instrument ensemble. It begins with a treble clef and a key signature of three sharps (F#, C#, G#). The score is divided into three measures. The vocal parts are mostly silent, with some rests and a few notes. The violin part features a melodic line with triplets. The gamelan parts consist of rhythmic patterns. The acoustic guitar part includes chord diagrams for E and A. The cak part features a complex rhythmic pattern. The cuk part features a complex rhythmic pattern. The electric bass part features a simple rhythmic pattern. The keyboard part features a complex rhythmic pattern. The drums part features a simple rhythmic pattern.

7

Vocal

Vocal

Vln.

Gamelan Pego I

Gamelan Pego II

Acoustic Guitar

Cak

Cuk

E. Bass

Kt.

Dr.

a ku wes

Detailed description of the musical score: The score is written for a multi-instrument ensemble. It begins at measure 7. The key signature is three sharps (F#, C#, G#). The time signature is 3/4. The vocal parts consist of two staves. The first vocal staff has lyrics 'a ku wes' under the notes in the third measure. The violin part features triplet patterns in the first and third measures. The two gamelan pegong parts play rhythmic patterns. The acoustic guitar part includes chord diagrams for Bm, E, and A. The cakra part plays a steady accompaniment of chords. The cuk part plays a rhythmic pattern of eighth notes. The electric bass part plays a simple bass line. The keyboard part plays a rhythmic accompaniment. The drum part is a simple pattern of 'x' marks on a staff.

10

Vocal

kon do a ku wes ce ri to yen me nyang yog jo ko we mes ti su

Vocal

Vln.

Gamelan Pego I

Gamelan Pego II

Acoustic Guitar

A Bm E

Cak

Cuk

E. Bass

Kt.

Dr.

13

Vocal

go a lam me en dah wong wong nge ra mah re gan mu

Vocal

Vln.

Gamelan Pego I

Gamelan Pego II

Acoustic Guitar

A A Bm

Cak

Cuk

E. Bass

Kt.

Dr.

16

Vocal

rah a keh il mu a ti bu ngah neng kra ton yog jo po ge bi

Vocal

Vln.

Gamelan Pego I

Gamelan Pego II

Acoustic Guitar

E A A

Cak

Cuk

E. Bass

Kt.

Dr.

19

Vocal

ro lo ka ki dhul e tu gu ku wi ma lio bo ro ta man pin

Vocal

Vln.

Gamelan Pego I

Gamelan Pego II

Acoustic Guitar

Cak

Cuk

E. Bass

Kt.

Dr.

22

Vocal

tar e neng T B Y ko no ma ngan gu deg neng wi ji lan seng ka lo

Vocal

Vln.

Gamelan Pego I

Gamelan Pego II

Acoustic Guitar

A Bm E

Cak

Cuk

E. Bass

Kt.

Dr.

The musical score is arranged in a vertical stack of staves. At the top, the vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The lyrics are written below the notes. A triplet of eighth notes is marked with a '3' and a bracket. Below the vocal line is a second vocal staff, which is empty. The violin part (Vln.) is also empty. The Gamelan Pego I and II parts consist of rhythmic patterns of eighth notes. The Acoustic Guitar part features a bass line with chords A, Bm, and E, each with a corresponding chord diagram. The Cak part shows a complex rhythmic pattern with many beamed notes. The Cuk part has a melodic line with eighth notes and rests. The E. Bass part is a simple bass line with quarter notes. The Kt. (Kendang) part is a rhythmic pattern of eighth notes. The Dr. (Drum) part is a simple rhythmic pattern of eighth notes.

25

Vocal

ka do lan neng ban tul pro jo ta man sa ri gra bah ge

Vocal

Vln.

Gamelan Pego I

Gamelan Pego II

Acoustic Guitar

Cak

Cuk

E. Bass

Kt.

Dr.

The musical score is arranged in a vertical stack of staves. At the top, the number '25' indicates the starting measure. The first staff is for the lead vocal, with lyrics 'ka do lan neng ban tul pro jo ta man sa ri gra bah ge' written below the notes. A triplet of eighth notes is marked with a '3' and a bracket. The second staff is for a second vocal part, which is mostly silent. The third staff is for Violin (Vln.), also silent. The fourth and fifth staves are for Gamelan Pego I and II, respectively, showing rhythmic patterns. The sixth staff is for Acoustic Guitar, featuring chord diagrams for A and D. The seventh staff is for Cak, showing a complex rhythmic pattern. The eighth staff is for Cuk, showing a rhythmic pattern. The ninth staff is for E. Bass, showing a simple bass line. The tenth staff is for Kt. (Kendang), showing a rhythmic pattern. The eleventh staff is for Dr. (Drum), showing a rhythmic pattern.

28

Vocal

plak seng le gi mes ti nga nge ni sle man sem

Vocal

Vln.

Gamelan Pego I

Gamelan Pego II

Acoustic Guitar

E

A

Cak

Cuk

E. Bass

Kt.

Dr.

30

Vocal

ba da le reng me ra pi sa lak pon

Vocal

Vln.

Gamelan Pego I

Gamelan Pego II

Acoustic Guitar

Cak

Cuk

E. Bass

Kt.

Dr.

32

Vocal

dok ja dah tem pe o jo la li

Vln.

Gamelan Pego I

Gamelan Pego II

Acoustic Guitar

E

A

A

Cak

Cuk

E. Bass

Kt.

Dr.

35

Vocal

Vocal

Vln.

Gamelan Pegu I

Gamelan Pegu II

Acoustic Guitar

Cak

Cuk

E. Bass

Kt.

Dr.

Bm

E

A

38

Vocal

Vocal

Vln.

Gamelan Pego I

Gamelan Pego II

Acoustic Guitar

Cak

Cuk

E. Bass

Kt.

Dr.

41

Vocal

pa sar ge de ne ku wi be ring har jo sak mu ba

Vocal

Vln.

Gamelan Pego I

Gamelan Pego II

Acoustic Guitar

Cak

Cuk

E. Bass

Kt.

Dr.

44

Vocal

ra mat e mes ti o no wes ce dak e o po o

Vocal

Vln.

Gamelan Pego I

Gamelan Pego II

Acoustic Guitar

E

A

A

Cak

Cuk

E. Bass

Kt.

Dr.

47

Vocal

8

3

po o no mo nggo mo nggo yen kon co po do mbu tek no do lan neng

Vocal

Vln.

Gamelan Pego I

Gamelan Pego II

Acoustic Guitar

Bm

E

A

Cak

Cuk

E. Bass

Kt.

Dr.

50

Vocal

ban tul pro jo ta man sa ri gra bah ge

Vocal

Vln.

Gamelan Pego I

Gamelan Pego II

Acoustic Guitar

Cak

Cuk

E. Bass

Kt.

Dr.

Detailed description of the musical score: The score is for page 18, measures 50 and 51. It features a vocal melody in the first staff with lyrics 'ban tul pro jo ta man sa ri gra bah ge'. The melody starts on a half note 'ban', followed by quarter notes 'tul', 'pro', 'jo', 'ta', 'man', 'sa', 'ri', and ends with eighth notes 'gra' and 'bah ge'. A triplet of eighth notes is marked over 'sa ri'. The second vocal staff is empty. The violin part is also empty. The two gamelan parts (Pego I and II) play a rhythmic pattern of eighth notes. The acoustic guitar part features a D major chord (x02321) and an A major chord (x02220) with a rhythmic accompaniment of eighth notes. The 'Cak' part consists of a steady eighth-note accompaniment. The 'Cuk' part plays a melodic line of eighth notes. The electric bass part follows the vocal melody. The keyboard part plays a block chord accompaniment. The drum part is a simple eighth-note pattern.

52

Vocal

plak seng le gi mes ti nga nge ni sle man sem

Vocal

Vln.

Gamelan Pego I

Gamelan Pego II

Acoustic Guitar

E A

Cak

Cuk

E. Bass

Kt.

Dr.

54

Vocal

ba da le reng me ra pi sa lak pon

Vocal

Vln.

Gamelan Pego I

Gamelan Pego II

Acoustic Guitar

Cak

Cuk

E. Bass

Kt.

Dr.

Detailed description of the musical score: The score is for page 20, starting at measure 54. It features a vocal line with lyrics 'ba da le reng me ra pi sa lak pon' in Indonesian. The key signature has three sharps (F#, C#, G#). The vocal line is in a treble clef with a 2/4 time signature. The accompaniment includes two vocal staves (one with rests), a violin staff with rests, two gamelan pegu parts (I and II) with rhythmic patterns, an acoustic guitar part with chords D and A, a cak part with rhythmic patterns, a cuk part with rhythmic patterns, an electric bass part with a simple bass line, a keyboard part with rhythmic patterns, and a drum part with a simple drum line.

56

Vocal

dok ja dah tem pe o jo la li gu nung e

Vocal

Vln.

Gamelan Pego I

Gamelan Pego II

Acoustic Guitar

E

A

Cak

Cuk

E. Bass

Kt.

Dr.

58

Vocal

ki dul han da ya ni gu wo pin

Vocal

Vln.

Gamelan Pego I

Gamelan Pego II

Acoustic Guitar

Cak

Cuk

E. Bass

Kt.

Dr.

60

Vocal

dul a keh pan tai seng seh mur ni po ku lon

Vocal

Vln.

Gamelan Pego I

Gamelan Pego II

Acoustic Guitar

E A

Cak

Cuk

E. Bass

Kt.

Dr.

62

Vocal

pro go seng bi na ngun wa duk ser

Vocal

Vln.

Gamelan Pego I

Gamelan Pego II

Acoustic Guitar

Cak

Cuk

E. Bass

Kt.

Dr.

64

Vocal

mo ga jah mung kur kang mi su wur

Vocal

Vln.

Gamelan Pego I

Gamelan Pego II

Acoustic Guitar

E A A

Cak

Cuk

E. Bass

Kt.

Dr.

67

Vocal

Vocal

Vln.

Gamelan Pego I

Gamelan Pego II

Acoustic Guitar

Cak

Cuk

E. Bass

Kt.

Dr.

Bm

E

A

Detailed description: This page of a musical score, numbered 26, contains measures 67 through 69. The score is arranged in a multi-stem format. At the top, two vocal staves are shown with whole rests. Below them, a violin part features eighth-note patterns with triplet markings. The Gamelan Pego I and II parts consist of eighth-note rhythmic patterns. The Acoustic Guitar part includes chord diagrams for Bm, E, and A, along with rhythmic notation. The Cak part features a complex rhythmic pattern with many sixteenth notes. The Cuk part has a steady eighth-note accompaniment. The E. Bass part provides a simple bass line with dotted notes. The Kt. (Kendang) part has a consistent eighth-note pattern, and the Dr. (Drum) part has a pattern of eighth notes with 'x' marks indicating specific drum sounds.

70

Vocal

Vocal

Vln.

Gamelan Pego I

Gamelan Pego II

Acoustic Guitar

Cak

Cuk

E. Bass

Kt.

Dr.

A

Bm

E

Detailed description: This musical score is for a multi-instrument ensemble. It features two vocal parts, a violin, two gamelan parts (Pego I and Pego II), an acoustic guitar, a cak, a cuk, an electric bass, a keyboard, and drums. The music is in a key with three sharps (F#, C#, G#) and a 4/4 time signature. The score is divided into three measures. The vocal parts are mostly silent, indicated by rests. The violin part has a melodic line with some slurs. The gamelan parts have rhythmic patterns with eighth notes. The acoustic guitar part has chordal accompaniment with specific chord diagrams for A, Bm, and E. The cak part has a complex rhythmic pattern with many sixteenth notes. The cuk part has a melodic line with eighth notes. The electric bass part has a simple bass line with quarter notes. The keyboard part has a rhythmic pattern with eighth notes. The drums part has a simple drum pattern with quarter notes.

73

Vocal

da e rah is ti me wa yog ya kar ta yang ter

Vocal

da e rah is ti me wa yog ya kar ta yang ter

Vln.

Gamelan Pego I

Gamelan Pego II

Acoustic Guitar

A A Bm

Cak

Cuk

E. Bass

Kt.

Dr.

76

Vocal

ke nal se an te ro in do ne sia ber ba gai ci ta ra sa a da

Vocal

ke nal se an te ro in do ne sia ber ba gai ci ta ra sa a da

Vln.

Gamelan Pego I

Gamelan Pego II

Acoustic Guitar

E

A

A

Cak

Cuk

E. Bass

Kt.

Dr.

79

Vocal

di si ni mem per ka ya kha sa nah ne ge ri ban

Vocal

di si ni mem per ka ya kha sa nah ne ge ri ban

Vln.

Gamelan Pego I

Gamelan Pego II

Acoustic Guitar

Bm E A

Cak

Cuk

E. Bass

Kt.

Dr.

82

Vocal

tul ge plak ge plak gu nung ki dul ga plek ga plek ku lon pro go ge blek e a duh e nak

Vocal

tul ge plak ge plak gu nung ki dul ga plek ga plek ku lon pro go ge blek e a duh e nak

Vln.

Gamelan Pego I

Gamelan Pego II

Acoustic Guitar

A Bm E

Cak

Cuk

E. Bass

Kt.

Dr.

85

Vocal

e jog ja gu deg gu deg sle man sa lak ja dah tem pe yo po do

Vocal

e jog ja gu deg gu deg sle man sa lak ja dah tem pe yo po do

Vln.

Gamelan Pego I

Gamelan Pego II

Acoustic Guitar

A

A

Bm

Cak

Cuk

E. Bass

Kt.

Dr.

88

1.

Vocal

kon co po do ngra sak ne ban

Vocal

kon co po do ngra sak ne ban

Vln.

Gamelan Pego I

Gamelan Pego II

Acoustic Guitar

E A

Cak

Cuk

E. Bass

Kt.

1.

Dr.

1.

90

Vocal

ne

Vocal

ne

Vln.

Gamelan Pego I

Gamelan Pego II

Acoustic Guitar

Cak

Cuk

E. Bass

Kt.

Dr.