

## Tabuh Telu Buaya Mangap - kendangan (drum part)

There are three main sections to this song. Section 1 is called the pengisep, played at a medium/fast tempo. Section 2 is called the pengawak, played at a slow tempo. Section 3 is called the pengecet, played at a medium/fast tempo. Each section can be repeated many times, with the kendang controlling the tempo and signalling the transitions to each new section.

Each section has a different style of kendang playing in it, but all follow the same principles:

- there is a basic kendang pattern associated with each section,
- the basic pattern repeats until the kendang signals an angsel (generally by playing louder),
- after the angsel, the kendang will either return to the basic pattern, or play a passage transitioning to the next section.

### How to read the notation

#### Instrument key

Ug| = ugal (melody leader)

Pk| = pokok (melody)

Kg| = kendang (paired drums called kendang lanang and kendang wadon)

| = kendang lanang only

Gg| = gongs (G is the large gong, P is the medium sized gong)

N.B. In this document, each line is equivalent to one gong cycle. The notation is written so that the last note of each line is the same as the first note of the following line. This is so it can be read both in a Western way which considers the first beat of the bar to be strong, and in a Balinese way which is often more end-weighted towards the end of the gong cycle.

#### Kendang lanang notation key

p = pak (left drumhead slap)

U = dug (right drumhead stick stroke)

u = low volume dug (like a grace note)

x = tek (dug with left hand mute)

#### Kendang wadon equivalent

k = ka

A = dag

a = low volume dag

x = tek

The notation has been typed in a monospaced font, with every letter, number or space roughly equivalent to a semiquaver.

**Introduction** (played by ugal and kendang only)

```

Ug|           5 5 1 1 5 5 1 1 1 6 1 2 3 5 6 5 3
Kg|           k p k p A U A U U A U A
  |           p p U U U U
Pk| 3 5 5 6 3 1 1 5 3
Kg| A U A U A U A U A U A U A U A U A U A
  | U U U U U U U U U U U U
Gg| G G P P P G

```

**Section 1 - pengisep**

Basic pattern

The kendang lanang player mostly uses on-beat pak strokes, with a small amount of dug strokes heralding the end of the cycle. There are many different ways of playing this pattern. One example is shown below.

```

Pk| - - - - - - - - - -
Kg| kpA kpkpA aA aA kpA kpkp kpkp kpA kpkpA aA aA kpkpkpkpAU AUAU
  | p p p p p p p p p p p p p p p puU uU U
Gg| G G P P P G

```

To play the pengisep for Tabuh Telu, it is acceptable to repeat the pattern above until angsel. But there is also a commonly used variation: the two kendang players can alternate their parts. After playing the line above once, the kendang lanang player then takes the off-beat part shown below, playing the two parts in alternation.

```

Pk| - - - - - - - - - -
Kg| pkU pkpkU uU uU pkU pkpk pkpk pkU pkpkU uU uU pkpkpkpkAU AUAU
  | puU p p U uU uU puU p p p p puU p p U uU uU p p p puU uU U
Gg| G G P P P G

```

Angsel pattern

To signal the angsel, the kendang volume is increased towards the end of a gong cycle, and then the following two lines are played loudly:

```

Pk| - - - - - - - - - -
Kg| kpA kpkpA aA aA kpkpkpkpAU AUAUAUA UAUAUkp kpkpkpkpAU AUAU
  | p p p p p p p puU uU U U uU U U p p p puU uU U
Gg| G G P P P G

```

```

Pk| - - - - - - - - - -
Kg| kpA kpkpA aA aA kpkpkpkpAU AUAUAUA UAUAUAUA UAUA UAxx
  | p p p p p p p puU uU U U uU U U U uU U U uU U uU x
Gg| G G P P P G

```

Transition to pengawak

If the kendang players wish to keep repeating the pengisep, they simply start playing the basic pattern again. If they want to go to the next section, then they start slowing down towards the end of the angsel, and play the following transition while continuing to slow the tempo:

```

Pk| 3 3 6 6 3 3 6 2 1
Kg| A U A U A U A U A U A U A U x x A U U A U A
  | U U U U U U U U U x U U U
Gg| G G P P P G

```

## Section 2 - pengawak (slow tempo)

### Basic pattern

```

Pk| - - - - - - - - - -
Kg| A U A U A uU kpkpaAUA U kpkpaAUA U A U A U U A U A U A U U A U A
  | U U uU p p U U p p U U U U U U U U U U U U
Gg| G G G G G G G G G G G G G G G G

```

### Angsel pattern

To signal the angsel, the kendang volume is increased towards the beginning of the first line below:

```

Pk| - - - - - - - - - -
Kg| A U A U A uU kpkpAAUA U kpkpAAUA U A U A U U A U x x kpkpkpUA
  | U U uU p p U U p p U U U U U U U x p p pU
Gg| G G G G G G G G G G G G G G G G

```

```

Pk| - - - - - - - - - -
Kg| AUA UA UAU UA UAU UA UAU U xx kpkpkpUAUAx kpkpUA UAU UAUx x
  | U uU uU U uU uU U uU uU U uU x p p pU U x p pU uU U uU U x
Gg| G G G G G G G G G G G G G G G G

```

### Transition to pengecet

As before, if the kendang players wish to keep repeating the pengawak, they play the basic pattern again after angsel. If they want to go to the next section, then they start speeding up towards the end of the angsel, and play the following transitory passage while continuing to speed up:

```

Pk| 3 3 6 6 3 3 6 2 1
Kg| A U A U A uU kpkpaAUA U kpkpaAUA U A U A U U A UkpAUxx kpkpkpAU
  | U U uU p p U U p p U U U U U U U p U x p p p U
Gg| G G G G G G G G G G G G G G G G

```

### Section 3 - pengecet

#### Basic pattern

In the pengecet of Tabuh Telu, the basic pattern is always preceded by the following line, played at a low volume:

```
Pk| - - - - -  
Kg| UxxAUxxAUxxAUxxAUkpAUkpAUkpAU U AU AUA UAUkpAUkpAUkpAU  
| U x U x U x U x U p U U p U U p U  
Gg| G G P P G
```

The basic pattern shown below is then repeated until angsel.

```
Pk| - - - - -  
Kg| UA U AU AUA UAUkpAUkpAUkpAU U AU AUA UAUkpAUkpAUkpAU  
| U uU uU uU uU U U puU U puU U puU uU uU uU uU U U puU U puU U puU  
Gg| G G P P G
```

#### Angsel pattern

The signal for the angsel is longer in the pengecet than it is in the preceding sections. Firstly, the kendang volume is increased towards the end of the first line shown below, and the rest is played loudly.

```
Pk| - - - - -  
Kg| UA U AU AUA UAUkpAUkpAUkpAU U AU AUA UAUkpAUxx kpkpkpAU  
| U uU uU uU uU U U puU U puU U puU uU uU uU uU U U p U x p p p U  
Gg| G G P P P G
```

```
Pk| - - - - -  
Kg| UxxAUxxAUxxAUxxAUkpAUkpAUkpAU U AU AUA UAUkpkpkpkpAU AUAU  
|  
Gg| G G P P G
```

The angsel proper then begins. Note it is almost identical to the angsel in the pengisep.

```
Pk| - - - - -  
Kg| kpA kpkpA aA aA kpkpkpkpAU AUAUAUA UAUkp kpkpkpkpAU AUAU  
| p p p p p p p puU uU U U uU U U p p p puU uU U  
Gg| G G P P P G
```

```
Pk| - - - - -  
Kg| kpA kpkpA aA aA kpkpkpkpAU AUAUAUA UAUUAU AUAUAkpAUxx kpkpkpAU  
| p p p p p p p puU uU U U uU U U U uU U p U x p p p U  
Gg| G G P P P G
```

#### Transition to ending

If the kendang players wish to signal a transition to the ending, they replace the final line of the angsel pattern with the following, while slowing down:

```
Pk| - - - - -  
Kg| kpA kpkpA aA aA kpkpkpkpAU AUAUAUA UAUUAU AUAUAUA UAU UAxx A  
| p p p p p p p puU uU U U uU U U U uU U U uU U uU x  
Gg| G G P P P G
```



As an appendix, a possible arrangement of the piece is shown in full in the next pages, with angself in a fixed position in relation to the melody.

**Introduction / Kawitan**

Ug| 5 5 1 1 5 5 1 1 1 6 1 2 3 5 6 5 3  
 Kg| k p k p A U A U U A U A  
 | p p U U U U

Pk| 3 5 5 6 3 1 1 5 3  
 Kg| A U A U A U A U A U A U U A U A U U A U A  
 | U U U U U U U U U U U U

**Section 1 / Pengisep**

Pk| 3 5 5 6 3 1 1 6 3  
 Kg| kpA kpkpA aA aA kpA kpkp kpkp kpA kpkpA aA aA kpkpkpkpAU AUAU  
 | p p p p p p p p p p p p p p puU uU U

Pk| 3 3 6 6 3 3 6 2 1  
 Kg| pkU kpkpU uU uU pkU kpkp kpkp pkU kpkpU uU uU pkkpkpkpAU AUAU  
 | puU p p U uU uu puU p p p p puU p p U uU uU p p p p uU uU U

REPEAT ||:

Pk| 1 1 3 3 1 1 3 1 5  
 Kg| kpA kpkpA aA aA kpA kpkp kpkp kpA kpkpA aA aA kpkpkpkpAU AUAU  
 | p p p p p p p p p p p p p p puU uU U

*get loud to signal angself*

Pk| 5 5 1 1 5 5 1 5 3  
 Kg| pkU kpkpU uU uU pkU kpkp kpkp **pkU kpkpU uU uU pkkpkpkpAU AUAU**  
 | puU p p U uU uu puU p p p p **puU p p U uU uU p p p p uU uU U**

*Angself*

Pk| 3 5 5 6 3 1 1 5 3  
 Kg| **kpA kpkpA aA aA kpkpkpkpAU AUAUAUA UAUAUkp kpkpkpkpAU AUAU**  
 | **p p p p p p p puU uU U U uU U U p p p puU uU U**

Pk| 3 5 5 6 3 1 1 6 3  
 Kg| **kpA kpkpA aA aA kpkpkpkpAU AUAUAUA UAUAUAUA AUAUAUA UAUA UAxx**  
 | **p p p p p p p puU uU U U uU U U U uU U U uU U uU x**

1. -----if repeating pengisep-----|

Pk| 3 3 6 6 3 3 6 2 1  
 Kg| pkU kpkpU uU uU pkU kpkp kpkp pkU kpkpU uU uU pkkpkpkpAU AUAU  
 | puU p p U uU uu puU p p p p puU p p U uU uU p p p p uU uU U

:|| REPEAT

2.-----to pengawak (slowing)----->

Pk| 3 3 6 6 3 3 6 2 1  
 Kg| A U A U A U A U A U A U A U U A U x x A U U A U A  
 | U U U U U U U U U x U U U

**Section 2 / Pengawak**

REPEAT ||:

Pk| 1            1            3            3            1            1            3            1            5  
 Kg| A U A U A uU kpkpaAUA U kpkpaAUA U A U A U U A U A U A U U A U A  
 | U U uU p p U U p p U U U U U U U U U U U

Pk| 1            5            1            1            5            5            1            5            3  
 Kg| A U A U A uU kpkpaAUA U kpkpaAUA U A U A U U A U A U A U U A U A  
 | U U uU p p U U p p U U U U U U U U U U U

*Angsel*

Pk| 3            5            5            6            3            1            1            5            3  
 Kg| A U A U A uU **kpkpAAUA U kpkpAAUA U A U A U U A U x x kpkpkpUA**  
 | U U uU **p p U U p p U U U U U x p p pU**

Pk| 3            5            5            6            3            1            1            6            3  
 Kg| **AUA UA UAU UA UAU UA UAU U xx kpkpkpUAUAx kpkpUA UAU UAUx x**  
 | **U uU uU U uU uU U uU uU U uU x p p pU U x p pU uU U uU U x**

1.-----if repeating pengawak-----|  
 Pk| 3            3            6            6            3            3            6            2            1  
 Kg| A U A U A uU kpkpaAUA U kpkpaAUA U A U A U U A U A U A U U A U A  
 | U U uU p p U U p p U U U U U U U U U U U

:|| REPEAT

2.-----to pengecet (speeding up)----->

Pk| 3            3            6            6            3            3            6            2            1  
 Kg| A U A U A uU kpkpaAUA U kpkpaAUA U A U A U U A UkpAUxx kpkpkpAU  
 | U U uU p p U U p p U U U U U U U p U x p p p U

**Section 3 / Pengecet**

Pk| 1 1 3 3 1 1 3 1 5  
 Kg| UxxAUxxAUxxAUxxAUkpAUAUkpAUAUkpAUUA U AU AUA UAUAUkpAUxx kpkpkpAU  
 | U x U x U x U x U p U U p U U p U uU uU uU uU U U p U x p p p U

Pk| 5 5 1 1 5 5 1 5 3  
 Kg| UxxAUxxAUxxAUxxAUkpAUAUkpAUAUkpAUUA U AU AUA UAUAUkpkkpkpAU AUAU  
 | U x U x U x U x U p U U p U U p U uU uU uU uU U U p p p puU uU U

Pk| 3 5 5 6 3 1 1 5 3  
 Kg| kpA kpkpA aA aA kpkpkpkpAU AUAUAUA UAUAUkp kpkpkpkpAU AUAU  
 | p p p p p p p puU uU U U uU U U p p p puU uU U

Pk| 3 5 5 6 3 1 1 6 3  
 Kg| kpA kpkpA aA aA kpkpkpkpAU AUAUAUA UAUAUAU AUAU kpAUxx kpkpkpAU  
 | p p p p p p p puU uU U U uU U U U uU U p U x p p p U

REPEAT ||:

Pk| 3 3 6 6 3 3 6 2 1  
 Kg| UxxAUxxAUxxAUxxAUkpAUAUkpAUAUkpAUUA U AU AUA UAUAUkpAUAUkpAUAUkpAU  
 | U x U x U x U x U p U U p U U p U uU uU uU uU U U p U U p U U p U

Pk| 1 1 3 3 1 1 3 1 5  
 Kg| UA U AU AUA UAUAUkpAUAUkpAUAUkpAUUA U AU AUA UAUAUkpAUxx kpkpkpAU  
 | U uU uU uU uU U U p U U p U U p U uU uU uU uU U U p U x p p p U

Pk| 5 5 1 1 5 5 1 5 3  
 Kg| UxxAUxxAUxxAUxxAUkpAUAUkpAUAUkpAUUA U AU AUA UAUAUkpkkpkpAU AUAU  
 | U x U x U x U x U p U U p U U p U uU uU uU uU U U p p p puU uU U

Pk| 3 5 5 6 3 1 1 5 3  
 Kg| kpA kpkpA aA aA kpA kpkpAU AUAUAUA UAUAUkp kpkpkpkpAU AUAU  
 | p p p p p p p puU uU U U uU U U p p p puU uU U

1.-----if repeating pengawak-----|

Pk| 3 5 5 6 3 1 1 6 3  
 Kg| kpA kpkpA aA aA kpkpkpkpAU AUAUAUA UAUAUAU AUAU kpAUxx kpkpkpAU  
 | p p p p p p p puU uU U U uU U U U uU U p U x p p p U

:|| REPEAT

2.-----to ending (slowing down)----->

Pk| 3 5 5 6 3 1 1 6 3  
 Kg| kpA kpkpA aA aA kpkpkpkpAU AUAUAUA UAUAUAU AUAUAUA UAUA UAxx A  
 | p p p p p p p puU uU U U uU U U U uU U U uU U uU x

**Ending**

Pk| 3 3 6 6 3 3 6 2 1  
 Kg| A U A U A U A U A UA UUAUAAUAU kpkpkpAUUAUaAUUAUaUUAUAUxx aAUA  
 | U U U U U UU U uU U p p puU U uU U uU U U x U