The Rule of Macapat Songs in Karawitan

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Abstract: This article discussed the role of tembang macapat in karawitan art. Tembang macapat is a traditional poetry literary work living and developing in Java and karawitan is a voice art resulting from gamelan or human voice in harmony with slendro and pelog. To find out what the role of tembang macapat is in karawitan, the author employed Esthetic approach. Sardjono said that an individual can enjoy a beautiful rhythm of tone melody and lyric touching the feeling or the one can be impressed with hearing the poem, the rhyme of which read with intonation and timbre provoking or evoking the feeling. From this statement, the author could find out the role of tembang macapat in karawitan. The role of tembang in karawitan has an important inseparable position between karawitan and tembang macapat. Such the position is on gending presentation with many vocal arrangements. Tembang macapat in karawitan art in this article plays 5 roles: (1) gerongan, (2) gending sekar, (3) kaseling, (4) bawa and (5) palaran. Out of the 5 roles, tembang macapat plays an important position in karawitan, because through the tembang macapat’s entry into karawitan, the presentations of gending in karawitan becomes fresher and preferred more by people and can deliver the message containing education values more easily. Therefore, tembang macapat plays an important role in tembang macapat to improve its attraction to community and karawitan art development.

Keywords: Esthetic, tembang macapat, Karawitan

Introduction

Karawitan is the art of sound, both arising from gamelan or human voices that are aligned with slendro and pelog (Martopengrawit, 1969: 1). Sound art that arises from slendro and pelog gamelan music is also an art of music that has an educational element, which can provide a variety of elements that have the educational value, especially in character education (Emeritus:2004). Karawitan performances in presenting gending, has a variety of forms of gending consisting of various different works according to their needs (Jhonathan:2005). Gending- gamelan in karawitan has two groups which in the presentation have two pieces, namely gending using vocal and gending which does not use vocal gending which does not use vocal is called gending bonang. Gending bonang is generally presented for the first time to initiate musical performances that are adjusted to the time and conditions of the performance. Gending shows that use vocals in musical performances have various forms of gending such as gending, ladrang, ketawang, lancaran, ayak, srepeg, sampak, kumuda, and jineman.

The various forms of gending in the presentation have a variety of different types of work and different arrangement of gending which is adjusted according to their needs. For example mrabot, the gending mrabot has a variety of forms including jineman, gending, ladrang, sawang-syak, and srepeg. The example of the gending performance worked by mrabot, has a lot of garapgarap vocal (vocal works) that has a variety of vocal work on tunes including bawa, sindenan, gerongan, palaran, and selingan, from various vocal work on the Macapat song has a role in music that is adjusted according to the function and needs.

Tembang macapat is a literary work, a growing tradition of poetry, in Java. Macapat song is expected to appear during the kingdom of Singasari, it is based on the emergence of literary works, namely the Harsawijaya song and the song Sorandaka (Peni, 2012: 2). Song of Harsawijaya and Sorandaka contents in the form of Macapat song which tells about Ken Arok, seen from the form of the Macapat song, it is estimated that at that time the Macapat song had
already existed. According to Mardwa song, the song of Macapat song is the fourth song from the previous song (Suyoto 2016: 95). Intended to the fourth song is a sequence of maca sa lagu, maca ro lagu, maca tri lagu, and maca pat lagu, which macapat lagu songs are called small songs or Macapat songs. There are 11 types of Macapat in general, including Dhandanggula, Sinom, Kinanthi, Pangkur, Asmaradana, Mijil, Megatruh, Pocung, Maskumambang, Durma, and Mijil. Of the 11 types of Macapat song, there are 3 types of songs which according to other opinions are included in the category of sekar tengahan including Maskumambang, Gambuh, and Megatruh (Hastanto, 2009: 44).

Macapat song which consists of 11 types each has various rules and standard terms that cannot be changed. In one verse the Macapat song is referred to by the term on pada and the lines in the Macapat song are referred to as gatra, sharing is referred to as the pupuh (poem). Macapat song has a guru lagu and a guru wilangan, what is meant by the guru lagu is the final sound in the sentence ending in letters (a, i, u, e, o) which in each song has their own rules. Guru wilangan is the number of syllables in each gatra (on each song line).

Macapat song live and develop, spread widely in Java and even outside Java islands such as Bali and Madura, so that there are many kinds of Macapat songs that have differences. Variety of Macapat songs include, Macapat in Central Java which includes, Yogyakarta, Surakarta, Macapat in west Java, Sunda, East Java macapat covering the area of Gresik, Banyuwangi, Malang and outside of Java there are macapat songs of Bali and Madura. Various scattered Macapat songs appear a style, each of which has a distinctive feature that it has.

Discussion

In accordance with the above background, this discussion explains the role of Macapat song in musical instruments. In its development karawitan has a variety of gending, which in their need to attract the attention of the public so that they are more familiar with and interested in Javanese gending. In an aesthetic point of view, according to Anoegrajekti, if one can enjoy the beauty of the melodic rhythm of the tones, and the lyrics touch the taste or people can be impressed to hear rhymes whose poems are read with intonation and sound colors that arouse or vibrate (Anoegrajekti, 2008: 43). The statement is in accordance with what happens in musical art always puts forward an aesthetic beauty in presenting a genre that is in accordance with applicable rules. Examples in the gending dish worked by mrabot, in the mrabot work include jineman, merong, Ingah, ladrang, ketawang, syak-sayak, srepeggan, and palaran forms. From this the role of the Macapat song is very clearly seen in the English and the palaran.

The various examples above are only part of a continuity between musical and Macapat songs that are side by side, interacting with each other, because in a gending performance if not presented on a vocal work, in the sense of only serving bonang gending, the gending dish is less attractive to the audience. The selected Macapat song can be adjusted to the theme of the gending presentation. How is the role of Macapat song in karawitan, in this paper the role of Macapat song in karawitan is divided into five of which Macapat song has a role as bawa, gerongan, gending sekar, selingan, and palaran.

Bawa

Macapat song acts as a bawa, what is meant is a single sekar chants that are independent are presented to start, start a dish serving with full authority (Suyoto, 2016: 168). Bring it to mbukani gending, whose position replaces the role of rebab, bonang, gender, which usually plays an open role. Bawa has two categories, namely bawa srambahan and bawa gawan gending. Bawa
srambahan is a type of text in the form of sekar ageng, sekar tengahan, and Macapat song which is free to apply mbawani gending, whose laras and pathet are the same as example sekar ageng Mustikengrat laras slendro pathet sanga. Bawa gawan gending is a type of carry whose text is in the form of sekar ageng, sekar penahan and Macapat song, but the contents of the text concerned with the name of gending will be presented with an example of sekar ageng Bangsa Patra laras slendro pathet sanga, in the last line of text containing the title of the gending example, weh Renyeping Wardaya. Means that bring it to the performance of gending Reyeb (Dawah Gending Reyeb).

The text example of sekar ageng bangsa patra:

The Macapat song presented to bawa has the type of music srambahan and gawan gending music that has been explained above, in essence the contents of the text are very influential. Example of Macapat song used to bawa gending music, Dhandanggula turu lare laras pelog pathet nem, an example of the contents of the Macapat song and dandanggula turulare song on lines 2 and 3 (lelaguning gending kembang cacang pambukane sekar dandanggula turu lare) in the text provides information that bawa will do the dawah ladrang Surayuda. The Macapat song to bring along in the text does not have information about the name of the gending to be presented, for example the Macapat song Dhandanggula turu lare for serving with the gending song:

The example of Macapat song Dhandanggula Turulare: The example of Macapat song Pocung to perform srambahan

Gerongan

Gerongan began to emerge during the era of the IX to Buwono government whose use was to welcome guests, in close contact with prince Mangku Negara IV, which took place in langen harjo (Marto Pengrawit, 1988). Gerongan was a shared vocal dish performed by pesinden and penggerong. Gerongan is a genre that has elements of song sentences, explicit melodies and literary texts in the form of Macapat songs. Gending which has a gerongan element is gending in the form of lancaran, ketawang, ladrang, gending, jineman, from various forms of gending it has a kind of gerongan which is a general gerongan form, because there is a gerongan that is special, either vocally together or a single vowel which applies to gending sekar.

The shape of gerongan bedayan, the form of bedayan is performed vocally with male and female vocals, for example bedaya Pangkur, Mijil dempel and so forth. Gerongan for gending form merong and inggah either gending or inggah ladrang, Macapat song that is used is Asmaradana, Sinom example is used on gelling gambier palm oil which is carried out on merong and kinanthi is used for parts of inggah. The shape of ladrang and ketawang are often found in the ngelik section, for example Sriwidada ladrang with its gerongan presentation using Macapat song, kinanthi. Example of gerongan kinanthi:

Gending which has a gerongan is divided into 2, namely the gerongan srabahan and gerongan kusus gawan gending. This has similarities with bawa, which is basically also divided into two, namely bawa srambahan and bawa gawan gending. Gerongan srambahan additionally is a gerongan that can be used for any kind of gending, whose songs and tuning adjust to their needs. The gerus gending and gawan gending is a kind of hoe that can be presented for gending which is special in nature and the contents of the text are related to the name gending example ketawang Puspowarno, the gerong text contains about the names of flowers for example (Kembang kencur galaryan anggung cinatur, Kembang duren sinawang sinambi leren) gerongan contains
various types of flowers, as well as Ketawang Tarupala, for example the text, *pelem pelem kang ginunem* in the text contains the results of growth such as mangoes. The music was created during the reign of Mangku Negara IV.

**Gending** which has a chamber of the gerongan gawan is **gending** that is special in nature. No matter how big the role of specificity is, of course we have to think deeper about it. Special said means to have the value implied in it and has its own meaning. In music it is often found, which is in garap gending which has its own features, for example in andegkan ketawang Brontomentul, **gending Budeng – budeng**, as well as the gerongan ketawang Puspowarno. So if these things are not done according to the rules on the **gending**, which has a special work, then the sense of **gending** will disappear, the meaning and specificity that becomes its characteristic. So it is not negotiable in a serving, it must be in accordance with the rules, so that the meaning and sense of the fat does not disappear.

**Gending Sekar**

**Gender sekar** is a genre that originates from the Macapat song, which is composed based on the song **sekar** (Darsono, 1995: 57). Sekar gending emerged during the reign of Paku Buwana IX, the first **sekar gending** was created was the ladrang pangkur Paripurna, it was created to be presented to Mangku Negara IV (Darsono 1980: 3). The emergence of **sekar gending** which was composed by Macapat song was able to provide many types of **gending sekar** examples of the ketawang sinom Wenigonjing, ketawang Wenikenya, from this example, the source of the formation of the **gending** from the Macapat song is the Wenigonjing sinom and the Wenikenya sinom, the warping of the Wenigonjing ketomery, from the example, the source of the forming of the **gending** from the Macapat song of the Wenigonjing sinom and the Wenikenya sinom concerned.

The form of **gending** in **sekar gending**, the form of **gending** is the format and size of the length of the sentence in the song (Hastanto, 2009: 50). A measure of the length of a song's sentence in **gending** consists of a gongan, a measure of the length of a song's sentence ending in a gong stroke. One form of **gending** can make it easier for a pengrawit to beat and work on **gending**. The forms of **gending** in **sekar gending** are ketawang, ladrang, **gending**, of the various forms which are often presented are **gending** in the form of ladrang and ketawang both in the needs of working on garap klenengan, tari, wayang kulit, and wayang orang.

Work or garap on **sekar gending** is very diverse, starting from the **gending** lajengan, consisting of ladrang to the form of ketawang, from **gending** to the form of ladrang, from **gending**, ladrang to the form of the ketawang or the form of working on mrabot. In the other presentation is stand alone or independent which starts from the open, either open rebab, gender, bonang, and buka celuk (single vowel). Impression of the impression of **gending sekar**, feels authority, pernes and rongeh, from the feeling of **gending** is strongly influenced by garap vokal, garap kendang ciblon, and garap halungan in general, the feeling of pernes is tilled with gobyok examples such as kinanthi for gandrungan, ketawang gambuh and so forth. The types of **gending sekar** commonly presented at karawitan, dance, shadow puppets (wayang kulit), puppet shows (wayang orang) are as follows: Pangkur, Kinanthi, Asmaradana, Pucung, Mijil, Dhandanggula, Megatruh, Sinom, and Gambuh. The types of **gending sekar** above are **gending** which is often served, which is worked on according to the needs according to the shape of each **gending**.

**Kaseling**

**Kaseling** is a musical presentation or vocal song which interspersed with the music and the size of the gendi size is different (Martopengrawit, 1969: 10). In the presentation, this **kaseling**
has two types of cultivation including *Macapat* song which is presented by developing it normally and working on *palaran* and can be in the form of *gending sekar*. Examples of compositions that are made by *kaseling*, *selingan*, *ladrang lere-lere* *Sumbangsih mawi mandeg kaseling tembang macapat sinom laras pelog pathet nem*, *ladrang sumyar mawi mandeg kaseling tembang macapat Pocung laras pelog pathet barang*, *ladrang Asmaradana kaseling palaran Asmaradana* and others as such. The *gending* works have various kinds of works, in the works there are those from *adegkan* continued with *Macapat* song, from *suwug*, *Macapat* song proceed to other *gending*, and the *gending* performance at the end of the *gongan* is tilled with *balaran*.

**Palaran**

*Palaran* is a form of *gending*, namely *srepegan* and *Macapat* song accompanied by *gamelan* with sending *gending* form, certain songs that are tuned or extended in the part leading up to the *gong* (Santoso, 1980: 2). *Palaran* has the same term namely *rambangan*, which is quite widely discussed by *pengrawit*, *rambangan* is a term used by the community (environment of *pengrawit*) in Yogyakarta to refer to *palaran*. The difference in the name of the term also has a different arable, in its presentation lies in its rhythm, in the Surakarta style court presentation there are two types of rhythm (*tanggung* and *dadi*) and *rambangan* is presented with the rhythm of responsibility.

*Palaran* performance is initially required for *langendriyan* performances, the type of song used is the song that has the same theme in the storyline presented in the *langendriyan*. With the development of the time of court which was previously only for the needs of *langendriyan* changed into musical performances, which are packaged in *gending* which is accommodated in the form of working on *mrabot*. *Palaran* in fact can be presented independently starting with *gending srepegan* or by opening a *celuk*. The *Macapat* song, which consists of 11 songs, basically can be presented with the cultivation of *palaran*, but the presentation in musical performances in general, the *pangkur* song is a song which is always used to watch the *gending* in the form of a *palaran*.

**Conclusion**

The rule of *Macapat* songs in *karawitan* are varied since they have quite a number of roles, has an important role, in accordance with the needs of the workers, these roles include *macapat* song as *bawa*, *gerongan*, *gending sekar*, *kaseling*, and *palaran*. *Macapat* song that has a role as described above has a good impact on musical development, because it can have an appeal to the community because its *garap* works on increasingly diverse *gending*.

The development of *Macapat* song is also much influenced by musical instruments, because with the work of *gending* that uses *Macapat* song is more interesting and not boring, because the song is using *gamelan* instruments, so that people are happier and also more familiar with *Macapat* songs. *Macapat* and *karawitan* songs cannot be separated because both of them have an important role, which is able to provide beauty, diverse work on *gending* and the development of traditional literary works which in their development are able to produce meaningful artistic values.

*Macapat* song with a large role in musicians is able to provide a breakthrough that has a high attraction value for connoisseurs of music and *macapat* songs. It can address the values of education in the *Macapat* song texts, so that many *Macapat* song texts can be known by the wider community. *Palaran* with various models that have their own characteristics, *palaran* that is nuanced firmly, romantic, sad and nuanced joyful, the main thing is to build the desired
atmosphere, be in vocal work, so the role of Macapat song in the band is very dominating, because song Macapat is the main key in serving palaran.

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