

# The Musicality of *Campursari* Music in the Islamic Ritual Context



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## ARTICLE INFO

### Article history

Received 2020-05-19

Revised 2020-06-10

Accepted 2020-06-20

### Keywords

Music Syncretism

Ritual Event

Religious

*Campursari*

Adaptation

## ABSTRACT

This article discusses *campursari*'s music, which has an increasingly broad role, from profane to sacrilegious Islamic areas. Since its birth, this music serves as entertainment music. In the era of the 1990s and its peak in the 2000s, this music entered and interacted with the Islamic community. The entry of *campursari* music into the Islamic religious community is the embodiment of expectations and demands for environmental situations and conditions. Hopes and needs give birth to musical syncretism, which gives birth to adaptation strategies. *Verstehen* are appropriate methods for recognizing forms of adaptation and syncretism. The choice of the *verstehen* method is because this article does not merely highlight the problem of music, but also tries to understand the social actions of *campursari* musicians in serving the muslim community via *campursari* music. The choice of this approach is because musical adaptation stems from the idea that the birth of musicality has the support of a socially developed network of meanings. The benefit is to recognize the principles and rules of adaptive value and productive syncretism that occur behind music phenomena. The results of this study indicate that *campursari*'s performance is sufficient to prove that *campursari*'s musical musicality in the context of Islamic rituals is productive syncretism. Adaptation and syncretism are thus two methods and ways of building products, both of which must co-exist.

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## 1. Introduction

In Central Java and its surrounding area, since the early 1990s has grown and developed a new musical genre called *campursari* music. It is a hybrid music, mixture genres of *gamelan* music with other musical genres, such as *keroncong*, *dangdut*, and pop. In essence, the creation of *campursari* music refers to a mixture of several different music genres today [1]. The collaboration between *keroncong* musicians from Radio Republik Indonesia (RRI) Semarang and *gamelan* musicians at URIL KODAM IV Diponegoro<sup>1</sup> in post-1965 was the origin of the birth of this music genre [2]. There is an oral source that states that the delivery of *campursari* began with a collaboration between a group of *gamelan* musicians called *Riris Raras Irama* Surakarta led by Cipto Suwarso with a group of *keroncong* musicians named *Radio Orkes Surakarta* from RRI Surakarta in the 1970s. The collaboration took place to fill the live broadcast on Radio Republik Indonesia Surakarta. In the show, they jointly use their respective instruments to present and work on the song *Kembang Kacang*. They together play and perform this song using mixed devices, between *gamelan* and *keroncong* musical instruments [3]. Since the collaboration in the 1970s, the term *campursari* has become famous, to express the existence of music creations that combine elements of music, and produce musical productions that contain many of the essences of music [4]. Unfortunately, this event leaves no trace

<sup>1</sup> The nomenclature of KODAM IV Diponegoro in post 1965 (1970's) is KODAM VII Diponegoro.

that can be used as data to explain its meaning. This program only has oral testimonies from people involved in *gamelan* music.

In the 1970s and 1990s, after collaborating on *Kembang Kacang* songs, people in Central Java still remembered the term *campursari*, and it is meaning, but this term was not very popular [5]. At that time, there was no creative activity that produced music like the phenomenon of *campursari* music creation. Although the broader community understands the meaning of the term of *campursari*, creativity related to the existence of *campursari* music did not grow. In 1990 until now, this music was overgrowing, and the wider community accepted it with joy. The development, the form of *campursari* music today, is different from the style of *campursari* in the 1970s. If in the 1970s, *campursari* music was a mixture of *gamelan* and *keroncong* instruments only, in the 1990s, *campursari* was a mixture of *gamelan* instruments with various electronic devices, drum sets, and Sundanese drums [6]. Since the 1990s, *campursari* music has become popular music that has adopted various musical techniques and aesthetic formats from multiple genres. Its position as popular music only exists for entertainment purposes. Wherever and whenever the presence of *campursari* music is as entertainment [7]. In the early 2000s, there was an exciting development of this music since increasing its function. *Campursari's* music, in the beginning, was only for entertainment, then it added features for ritual and *pengajian*<sup>2</sup>. Rituals are specific and religious activities to express attitudes symbolically. Spiritual beliefs and ethical principles guide ritual activities. The ritual implementation follows the rules that have become a habit in the community [8].

The increasing function of *Campursari's* Music for *pengajian* emphasizes a theory which states that adaptation is a manifestation of high awareness of the expectations and demands of environmental situations and conditions. The opinion of Fabrizio et al., adjustment is a method for finding comfortability [9]. Adaptation and shifting functions have an impact on changing musical context and tendencies. The musicality is present selectively in a variety of musical variations, so it fits the situation and conditions. This article will discuss the use of *campursari* music in a ritual to strengthen the religious atmosphere. The presence of *campursari* music in various ritual events and their application is a significant concern. Because, by revealing the existence of *campursari* music in various ritual events, it will be clear how musical adaptations occur in the context of religious culture.

## 2. Method

Disclosure of this problem uses an interpretive approach because musicality is a product of human thought in culture [10]. Therefore, understanding will be better and more accurate by using the *verstehen* method because the roots of musicality are practical and useful ideas [11]. That idea is the category element in music phenomena. The *verstehen* method is related to hermeneutics [12]. This method serves to help the discovery of the meaning of aspects related to the reality of music. Especially is the reality that is in the music category as an ideographic manifestation of the practical idea of music. In hermeneutics, types exist as texts to serve the context [13] [14], because the meaning of truth is the interaction between thoughts and their intentions. Interpretation is the primary manifestation of the existence of human ideas. Reading is not an instrument but an essence. Analytical approaches will complement interpretive methods that describe systemically related elements.

## 3. Results and Discussion

### 3.1. Ritual Events

In Javanese culture, there are several types of rituals that become a means of gathering events. The event is for individual or social purposes. Events for individual purposes include *walimahan*<sup>3</sup> or

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<sup>2</sup> The word "*pengajian*" comes from the word "*aji*," which means "valuable." The word "*aji*" gets the prefix "pe" and the suffix "an" so that when it becomes the word "*pengajian*," it has a new meaning, which is to make people become *aji*, become valuable. So, the term *pengajian* is the activity of religious lectures to bring many people learning about the provisions, rules, and principles of life-based on religious teachings so that they become valuable people or a pious person.

<sup>3</sup> *Walimahan* is a banquet held with respect to weddings.

*mantu*,  *sunatan*<sup>4</sup>,  *aqiqoh* ceremonies. Events for social needs are  *pengajian*<sup>5</sup>. The  *pengajian* is an old culture that is still well embedded in the community.

### 3.1.1. The *Walimahan* or *Mantu*

*Walimahan* or *walimatul'urs* is a party that celebrates a marriage. The ceremony of *walimahan* is after the marriage contract. There is a powerful law of *fiqh* that recommends and encourages the necessity of *walimahan*. Guests should be pious people, both rich and poor. Another term that similar to *walimahan* is  *mantu*. Both are weddings but in a different cultural context. *Walimahan* is an Islamic-based cultural context, while  *mantu* is an event based on the Javanese culture context. In *walimahan*, there are no rites or processions because it is only a matter of having fun, listening to music, and  *pengajian*. The essence of *walimahan* is to be happy, to declare and announce to the public that the bride who was initially two people, each of whom is no longer single. Both have united in one marriage bond. In  *mantu*, there is much activity of ceremony or procession. *Mantu* is one part of the entire wedding procession. This part is the fifth stage of marriage as the whole procession<sup>6</sup>.

### 3.1.2. The *Sunatan*

Term  *sunatan* has similarities meaning with term  *khitanan*. Both terms mean circumcision<sup>7</sup> [15]. The execution of the  *sunatan* ceremony occurs when boys approach puberty. In carrying out the  *sunatan* or  *khitanan* tradition, the Javanese have different customs. The practice of  *sunatan* is customary with a Javanese cultural background, and there are also customs with a history in Islam [16]. In Javanese culture, the order of the ceremony is  *blakêté pé*, setting up the  *tarub*,  *siraman*,  *grês*, and ending with a celebration party. The party invites relatives, neighbors, and friends of parents of circumcised children. In Islam, the practice of circumcision is more straightforward. There are only setting up the  *tarub*,  *grês*, and celebration parties, which invite relatives, neighbors, and friends from the parents of circumcised children. The difference is that the ceremony of circumcision in Islamic culture includes speeches, music, and  *pêngajian*. While circumcision in Javanese culture, there are only speeches and music, without  *pêngajian*.

### 3.1.3. The *Aqiqoh*

*Aqiqoh* is a sacrifice of goats in Islamic law. The meaning of  *aqiqoh* is an expression of gratitude to Allah God Almighty for babies born. The function of  *aqiqoh* is as a redeemer, to release a newborn baby from the genie shack that accompanies all babies. Concretely,  *aqiqoh* means slaughtering a goat on the seventh day of the birth of a baby. Goat meat after being cooked becomes a dish to eat together at a party. In the middle of the party, there is a ritual of cutting hair for newborns. The party which contains the hair cutting ritual is mostly called  *aqiqoh*. After the ceremony of cutting hair, it is usually followed by a music presentation and often with religious lectures [17].

## 3.2. Applied *Campursari* in Ritual Events

In ceremony events (*walimahan*,  *sunatan*, and  *aqiqoh*), there is always (1) welcoming guest, (2) speeches, and (3) core needs of the event. The welcoming guest and statements at the *walimahan*,  *sunatan*, and  *aqiqoh* are alike. For Javanese, people call welcoming guests as  *pambagiharjā*. For the speeches, what is different is the content. The procedures and ethics in a statement are the same. The core needs of *walimahan*,  *sunatan*, and  *aqiqoh* contain two agendas, namely ritual, and entertainment. The format of the ceremony between *walimahan*,  *sunatan*, and  *aqiqoh* is different because each has a specific form and their respective meanings. The aim of  *campursari* music in those gathering events is to fulfill the needs in accompanying the schedule, (1) welcoming the guest, (2) speeches, and (3) core needs of the event. Therefore, there is music to accompany the welcoming guests, statements, and music for the core needs of the playing. Javanese people call the music for welcoming guests as

<sup>4</sup>  *Sunatan* is circumcision receptions.

<sup>5</sup> There are also other social events such as the political campaign, the commemoration of state holidays, anniversary of a city, district, or province, and village ceremony in the frame of earth charity.

<sup>6</sup> The first is the procession of  *nêmbung*, the second is the  *paningsêtan* procession, the third is the  *kumbakarnan* procession, the fourth is the  *pasang tarub* procession, and the fifth is  *mantu* which essence contains ceremonial processions. Each procession includes various ritual which have regular sequences.

<sup>7</sup> Circumcision is the removal of the foreskin from the penis. The procedure is the opening of the culub, removal of adhesion, and separation of the foreskin from the gland. After that, cut off the foreskin.

*Pambagiharjā* music. This music creation is to meet the needs to express warm hospitality. The making of music for speeches is to animate every speech at the event. The nature of ritual music is to inspire the ceremonial atmosphere. Entertainment Music is anything type of music that gives enjoyment.

### 3.2.1. *Pambagiharjā* Music

*Pambagiharjā* is an expression of respect that can use two ways. The first is the verbal way, uses words through speech. The second is symbolic. The remarks were speeches from various parties who had the opportunity to represent the invitees to express their respect for the guests. The deep respect in a verbal way is speeches containing words of thank, welcome, and apologies if there are things that are not pleasing. The deep connection in symbolism can use visual or auditive symbols. Expressing visual symbols is to enhance the venue. For the auditive logo, the expression is to use musical sounds. In Javanese *gamelan* music culture, the names of compositions in *pambagiharjā* music reflect the intentions, which symbolically mean humility, respect, and loyalty. In the Music of *campursari*, the name of arrangements lacks symbolic attention or meaning. The music of *Pambagiharjā* in *Campursari* music, what is important is the expression of joy as a form of respect. The first notation of Figure 1 is an example of a nameless *gêndhing*, which is often for *Pambagiharjā*.

**Buka:**

	. $\overline{.6}$ $\overline{65}$ $\overline{6\dot{1}}$	$\overline{2\dot{3}}$ $\overline{1\dot{2}}$ $\overline{65}$ 3	$\overline{.5}$ 6 $\overline{.3}$ 5	$\dot{1}$ $\overline{56}$ $\overline{32}$ (1)
[	. $\overline{.6}$ $\overline{56}$ $\dot{1}$	. $\overline{.5}$ $\overline{632}$ 1	. $\overline{.6}$ $\overline{12}$ 3	6 5 3 2
	. $\overline{.1}$ $\overline{23}$ 5	. $\overline{.6}$ $\overline{53}$ 2	. $\overline{.1}$ $\overline{23}$ 5	5 3 2 $\dot{1}$
	. $\overline{.6}$ $\overline{56}$ $\dot{1}$	. $\overline{.5}$ $\overline{632}$ 1	. $\overline{.6}$ $\overline{12}$ 3	6 5 3 2
	. $\overline{.5}$ $\overline{65}$ $\overline{6\dot{1}}$	$\overline{2\dot{3}}$ $\overline{1\dot{2}}$ $\overline{65}$ 3	$\overline{.5}$ 6 $\overline{.3}$ 5	6 3 2 (1) ]

Fig. 1. Unnamed *Gêndhing*

How to play the composition written in Figure 1, the keyboard plays the *buka* part. All instruments follow after the keyboard plays reach the *gong* (the end) of *buka*. Keyboard, *dêmung*, and *saron pênières* play Figure 1, during the two *saron barung* play interlocking. Drumming style or *kêndhangan* uses traditional music phrases in the Sundanese form. The presentation of this song is instrumental, without accompanying vocal offerings. The musicians in the *campursari* group who presented this composition did not know the name and source of this composition. However, it is not an obstacle for them to show it. For them, names are not necessary. In *campursari*, to present something without tracing the source is not a big problem. Lack of clarity or lack of understanding, especially about the music they play, will not cause the severe. However, it does not mean that music has no source. They worked on compositions based on songs by Mang Koko (Koko Koswara) [18], entitled *Karatagan Pahlawan*, *Laras Pélog*, *Pathêt Nêm*, *Irama Kêring*. The song of *Karatagan Pahlawan*'s notation is in other math or Figure 2.

. $\overline{.05}$ $\overline{56}$ $\dot{1}$	. $\overline{.05}$ $\overline{632}$ 1	. $\overline{.06}$ $\overline{12}$ 3    6 5 3 2
<i>Teuhon cewang</i> <i>Si-na tri - a</i>	<i>simoreang</i> <i>dana laga</i>	<i>Tekadna Pah - la - wan bangsa</i> <i>Bela bangsa jeung na - ga - ra</i>

The following notation is on the next page.

$\parallel \cdot \overline{01} \overline{23} \ 5 \parallel$ <i>Candhu mardha</i> <i>Di-ba-reng-an</i>	$\parallel \cdot \overline{06} \overline{53} \ 2 \parallel$ <i>panrang mulang</i> <i>te-kad su-ci</i>	$\parallel \cdot \overline{01} \overline{23} \ 5 \parallel$	$\parallel 6 \ 3 \ \underline{\overline{21}} \ 1 \parallel$ <i>mumaksud ta – can lak – sa – na</i> <i>Berjuang keur lemah ca - i</i>
$\parallel \cdot \overline{05} \overline{56} \ 1 \parallel$ <i>Berjuang keur</i> <i>Teu ngingetkeun</i>	$\parallel \cdot \overline{.5} \overline{632} \ 1 \parallel$ <i>lemah ca-i</i> <i>ka di-ri-na</i>	$\parallel \cdot \overline{.1} \overline{23} \ 5 \parallel$ <i>La-li ra-bi</i> <i>Asal nagri</i>	$\parallel \overline{35} \ 6 \ 1 \ 2 \parallel$ <i>tur tegang pa-ti</i> <i>bangsa wa-lu-ya</i>
$\parallel \cdot \overline{.6} \overline{65} \ \overline{61} \parallel$ <i>Taya basamentapan ulang tarima</i> <i>Kadur jembar raharja mukati wibawa</i>	$\parallel \overline{23} \ \overline{12} \ \overline{65} \ 3 \parallel$ <i>I-ikhlas ri-dho keur korban mardika</i>	$\parallel \overline{.5} \ 6 \ \overline{.3} \ 5 \parallel$ <i>Gembleng tujuan pahlawan bangsa</i>	$\parallel 1 \ \overline{56} \ \overline{32} \ 1 \parallel$ 

(Koswara, 1989, pp. 38–39)

**Fig. 2.** Notation the Song of Karatagan Pahlawan, Laras Pélog, Pathêt Nêm, Irama Kêring

In *campursari* music, songs in first and second notations are usually present at the beginning of each event. The presentation is relatively long and repetitive. That repetition is intentional, to wait for the full guest chair. After many guest chairs occupied, *gêndhing* stopped, followed by next *gêndhing*. They then presented the second song, entitled *Kidung Panulak*. The Song of *Kidung Panulak* is in Figure 3.

**Buka** (equal with introduction):

$1 \ 2 \ 3 \ 5 \quad \cdot \ 6 \ \cdot \ 1 \quad \cdot \ 6 \ \cdot \ 5$   
 $\cdot \ 1 \ \cdot \ 6 \quad \cdot \ 5 \ \cdot \ 3 \quad \cdot \ 5 \ \cdot \ 3 \quad \cdot \ 2 \ \cdot \ ①$

**Umpak** (Equal with Interlude)

$[\ \cdot \ \cdot \ \cdot \ \cdot \quad 1 \ 2 \ 3 \ 5 \quad \cdot \ \cdot \ 5 \ 6 \quad \cdot \ 1 \ 6 \ 5$   
 $\cdot \ \cdot \ \cdot \ \cdot \quad 1 \ 6 \ 5 \ 3 \quad \cdot \ \cdot \ 5 \ 3 \quad 5 \ 3 \ 2 \ ① \ ]$

**Song (Part to accompany Gerongan)**

$[\ \cdot \ 3 \ \cdot \ 2 \quad \cdot \ 3 \ \cdot \ 5 \quad \cdot \ 3 \ \cdot \ 2 \quad \cdot \ 3 \ \cdot \ ①$   
 $\cdot \ 3 \ \cdot \ 2 \quad \cdot \ 3 \ \cdot \ 5 \quad \cdot \ 3 \ \cdot \ 2 \quad \cdot \ 3 \ \cdot \ ①$   
 $\cdot \ 3 \ \cdot \ 5 \quad \cdot \ 6 \ \cdot \ 5 \quad \cdot \ 6 \ \cdot \ 3 \quad \cdot \ 2 \ \cdot \ ① \ ]$

**Irama Rangkep**

$[\ 3 \ 5 \ 3 \ 5 \quad 6 \ 1 \ 6 \ 5 \quad 1 \ 6 \ 5 \ 3 \quad 5 \ 3 \ 2 \ ①$   
 $3 \ 5 \ 3 \ 5 \quad 6 \ 1 \ 6 \ 5 \quad 1 \ 6 \ 5 \ 3 \quad 5 \ 3 \ 2 \ ①$   
 $3 \ 2 \ 1 \ 2 \quad 3 \ 5 \ 6 \ 5 \quad 3 \ 2 \ 1 \ 2 \quad 5 \ 3 \ 2 \ ① \ ]$

The following notation is on the next page.



**Gerongan Notation:**

. . . .    1 2 3 5    . 6 . i    . <u>2 6</u> 5    <i>Gu-na-ne pa - mi-lak i - ku</i> <i>Hu Laa illah ha il - lalloh</i>
. . i 6    . 5 . 3    . <u>3 5</u> 3    . <u>21 2</u> 1    <i>Nge-doh - ke be - ba - ya pa - ti</i> <i>Hu Laa il - lah ha il - lalloh</i>
. . . .    1 2 3 5    . . 6 i    . <u>i 6</u> 5    <i>De-mit se-tan o-ra do - yan</i> <i>Hu Laa illah ha il - lal-loh</i>
. . i 6    . 5 . 3    . <u>3 5</u> 3    . <u>21 2</u> 1    <i>Jan-mo dur we - di mring ma - mi</i> <i>Hu Laa il - lah ha il - lal-loh</i>
. . . .    1 6 1 2    . <u>2 3</u> 1    . <u>21 6</u> 5    <i>Sa-rap sa-wan ba - li nda-lan</i> <i>Mu-hammadar Ro - sul - il - lah</i>
. . . .    5 6 1 2    . 5 . 3    . <u>21 2</u> 1    <i>Ko-lo ka-la - ne su - ming-jar</i> <i>Njeng Na-bi Na - ya - ka - ning rat</i>

**Fig. 3.** Notation the Song of *Kidung Panulak Laras Pélog, Pathêt Nêm*

*Gêndhing* in Figure 3, although presented repeatedly, is usually not so long. The presentation uses complete instruments and vocals. The dominant device carrying the song’s melody is the keyboard. The *démung* and *saron pênêrus* instruments present *balungan* melodies. The intended *balungan* melody is the melody in the interlude, in the song (the part to accompany the *gerongan*), and in the theme of *irama rangkep*. Two of the *saron barung* usually play interlocking since the opening until *suwuk* or stop of the *gêndhing*. The serving of *kendang* uses the Sundanese style. After *suwuk* (stop), continued with the next *gêndhing*. The next *gêndhing*, as well as the first, is also unnamed. The presentation is instrumental and serves to accompany the opening speech as a greeting for audiences. The inaugural speech presentation is usually accompanied by *gêndhing* in Figure 4.

**Buka: kendhang** . . . t . t p 6

①

[ . . . 1 . 2 . 1 . 2 . 1 . 2 . ①

. . . 1 . 2 . 1 . 2 . 1 . 2 . ①

. 2 3 . 1 2 3 . 5 3 2 3 2 1 2 ①

. 2 3 . 1 2 3 . 5 3 2 3 2 1 2 ①

5 6 7 6 5 4 2 1 5 6 7 6 5 4 2 ①

2 3 . 1 5 3 2 1 2 3 . 1 5 3 2 ① ]

**Fig. 4.** Unnamed *Gêndhing*

Along with the presentation of the unnamed *gêndhing*, in [Figure 4](#), a master of ceremony made a speech to start the event. The intonation of the statement is similar to a poetry reading. The *gêndhing* above is a new incarnation or modification of the *gêndhing* of *dênggung*. The *balungan* notation of the *gêndhing* of *dênggung* is in [Figure 5](#).



**Fig. 5.** Notation *Dênggung Lancaran Laras Pélog, Pathêt Limo*

By seeing the *gêndhing* of *dênggung* in full, it appears clear that the unnamed *gêndhing* in [Figure 4](#) is essentially the *gêndhing* of *dênggung*. The composer has modified the first and second rows. So, the *balungan* arrangement of the *gêndhing* of *dênggung* seen in [Figure 6](#).



**Fig. 6.** The *Balungan* Arrangement of the *Gêndhing* of *Dênggung*

Whereas in the unnamed *gêndhing* seen in [Figure 7](#).



**Fig. 7.** The Unnamed *Gêndhing*

Meanwhile, the *balungan* arrangement in the third, fourth, fifth, and sixth row of the unnamed *gêndhing* and the *gêndhing* of *dênggung* is apparent that the two are entirely the same. That means the arrangement of the first and second rows of the *gêndhing* of *dênggung* *balungan* has changed. The changes are in the first and second lines of the unnamed *gêndhing*. To see changes see in [Figure 4](#). After the opening speech ended, the unnamed *gêndhing* then stopped. Next, they sang the song of *Sholawat Badar* in the *Kyai Kanjeng* version. The notation of *Sholawat Badar* in the *Kyai Kanjeng* version, as in [Figure 8](#), in the *pelog* scale.

**Buka: keyboard** . . . . . 6 5 4 3 2 3 2 1

[ : . 4 . 1 . 4 . 1 . 4 . 1 . 4 . 5

. 4 . 3 . 4 . 2 . 4 . 3 . 2 . 1 : ]

**Vocal Notation:**

**A.**

.1 4 4 1	.1 4 4 1	.4 4 4 1	1 34 34 5
<i>Sho-la-tul-lah</i>	<i>sa-lam-mullah</i>	<i>'A-la-to-ha</i>	<i>Ro-sul-lil-lah</i>
.4 43 45 3	.3 32 34 2	.1 2 .1 2	.1 24 32 1
<i>Sho-la-tul-lah</i>	<i>sa-lam-mullah</i>	<i>'A-la yaasin</i>	<i>hab-bi-billah</i>
6 5 4 3	2 34 32 1	.1 4 4 1	.1 4 4 1
<i>'A-la yaasin</i>	<i>hab-bi-billah</i>	<i>Sho-la-tul-lah</i>	<i>sa-lam-mullah</i>
.4 4 4 1	1 34 34 5	.4 43 45 3	.3 32 34 2
<i>'A-la-to-ha</i>	<i>Rosul-il-lah</i>	<i>Sho-la-tul-lah</i>	<i>sa-lam-mullah</i>
.1 2 .1 2	.1 24 32 1	6 5 4 3	2 34 32 1
<i>'A-la yaasin</i>	<i>hab-bi-billah</i>	<i>'A-la yaasin</i>	<i>hab-bi-billah</i>

**B.**

. . . .	.6 6 6 6	.6 6 6 6	.6 6 6 2
	<i>Tawa-sal-na</i>	<i>bi bis-millah</i>	<i>Wa bil ha-dit</i>
.2 i 6 5	.4 43 45 3	.3 3 43 2	.1 2 .1 2
<i>Ro-sul-lil-lah</i>	<i>Wa kullimja</i>	<i>hiddil-lillah</i>	<i>Bi ah-lil ba</i>
.1 24 32 1	6 5 4 3	2 34 32 1	
<i>ari Yaa Allah</i>	<i>Bi ah-lil ba - ari Yaa Allah</i>		

**Fig. 8.** Notation The Song of *Sholawat Badar* in *Kyai Kanjeng* Version

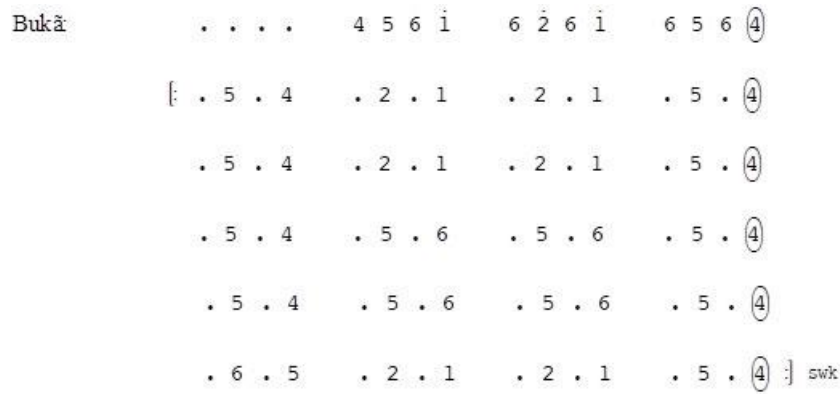
The song *Sholawat Badar* is a marker of the end of the *pambagiharjā* session. For the next event, enter the speech session.

**3.2.2. The Speech Music**

Every gathering event in Javanese society, there are always speeches. In one event usually consists of several speeches. The number of people who give speeches depends on the will of *shohibbul hayat*<sup>8</sup>. If there is no speech from the party considered necessary by *shohibul hayat*, there is at least one speech. This speech is always in various gathering events. This speech is welcome, and thanks to the attendees from the *shohibbul hayat*. This speech is called *pambagiharjā* speech. This speech is usually done by others to represent *shohibbul hayat*. *Campursari* musicians always accompany speeches with certain *gëndhing*. If there is only one speech representing *shohibul hayat*, the musician presents the music to accompany the person whose speech goes to the pulpit as a tribute. Likewise, when the speech was over, the person carrying out the speech returned to his seat, also respected with musical accompaniment. The music to accompany the person giving a speech to the pulpit is *gëndhing Kêbogiro*. Skeleton of the *gëndhing Kêbogiro* is in [Figure 9](#).

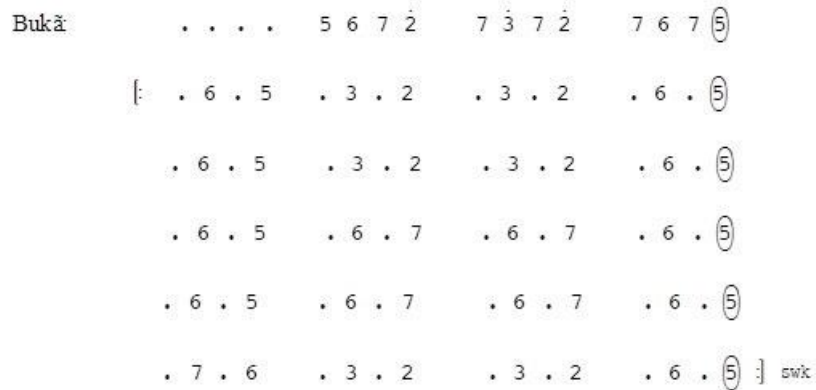
<sup>8</sup> *Shohibul hayat* is a person who has the will to hold a gathering for the certain purposes.





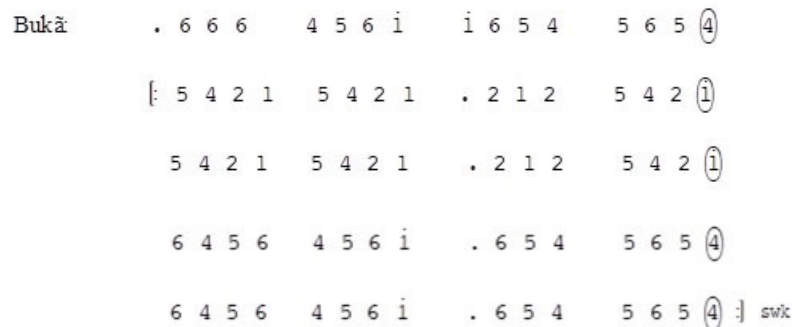
**Fig. 9.** Notation *Kêbogiro Laras Pélog Pathêt Lima*

The *gêndhing* of *Kêbogiro, laras pélog pathêt lima* in Figure 6 is a modification of the *gêndhing* of *Kebogiro, laras pélog pathêt barang* in Figure 10.



**Fig. 10.** Notation *Kêbogiro Laras Pélog Pathêt Barang*

Another *gêndhing* that serves to accompany individuals who make speeches is *Lancaran Udan Mas, laras pélog Pathet lima*. The skeleton of the *gêndhing* is in Figure 11.



**Fig. 11.** *Udan Mas, Lancaran Laras Pélog Pathet Lima*

The *gêndhing* of *Udan Mas, laras pélog pathêt lima* in Figure 9 is a modification of the *gêndhing* of *Udan Mas, laras pélog pathêt barang* in Figure 12.

Bukā: . 7 7 7 5 6 7 2̇ . 7 6 5 6 7 6 ⑤  
 [ : 6 5 3 2 6 5 3 2 . 3 2 3 6 5 3 ②  
 6 5 3 2 6 5 3 2 . 3 2 3 6 5 3 ②  
 7 5 6 7 5 6 7 2̇ . 7 6 5 6 7 6 ⑤  
 7 5 6 7 5 6 7 2̇ . 7 6 5 6 7 6 ⑤ ] swk

Fig. 12. Notasion Udang Mas, Lancaran Laras Pélog Pathet Barang

### 3.2.3. The Ritual Music

Rituals are activities that traditionally relate to rites and ceremonies. Ritual means a symbol of social and religious status. So, rituality is a reflection of the relative position of the person carrying out the ritual, related to beliefs, abilities, and lifestyle. Ritual is a manifestation of the principle of a phenomenon related to the orientation of beliefs and religious teachings so that the attitude of religious adherents is concerned with occult matters [19]. In *walimahan*, there are three kinds of processions. First, the procession is the appearance of the bride's journey to the altar. Second, the procession is the arrival of the groom to the bride's family home. The third, the procession is *têmu pêngantin* or *panggih*. To create a solemn atmosphere of three types of processions, musicians present two characters of different musical compositions. The *sholawat* poem and its music, entitled *Tola'al Badru*, accompanied the first and second processions. The notation of *Tola'al Badru* as in Figure 13.

A.

|| . 5 6 || 7 1̇ 7 || 6 1̇ 7 6 || 5 5 6 || 7 1̇ 7 || 6 1̇ 7 ||

To-la' al ba - dru 'a - lai - na Minsta - ni yat - til wadaa'  
 A-yu - haal mab - 'uutsu fii - na Ji' - ta - bil an - ril mutho

|| . 5 6 || 7 1̇ 7 || 6 1̇ 7 6 || 5 5 6 || 7 6 5 || 3 6 5 ||

Wa - ja - ba syu - ku 'a - lai - na Maada - 'aa lil - laa - hi daa'  
 An - ta ghau - tsu - na ja - mii' an Yaa mu - jaammal a - thi - baa'

B.

|| . 6 6 || 6 6 0 || 6 6 6 || 2 5 6 || 7 1̇ 7 || 6 1̇ 7 ||

Kun - tsa - fii - an yaa ha - bii - bii Yau - ma hats - riw waj - ti - maa'

|| . 5 6 || 7 1̇ 7 || 6 1̇ 7 6 || 5 5 6 || 7 6 5 || 3 6 5 ||

Robbanaa shol - li 'a - laa man Halla - fii idoi - ril bi - goo'

C.

|| . 5 6 || 7 1̇ 7 || 6 1̇ 7 6 || 5 5 6 || 7 1̇ 7 || 6 1̇ 7 ||

Fashbi - liis sit - tro 'a - lai - na Waifi - naa syar - roon - ni - zaa'  
 Washo - la - tullah - hi da - waa - maa Lil na - bii tsas - sii ni - goo'

|| . 5 6 || 7 1̇ 7 || 6 1̇ 7 6 || 5 5 6 || 7 6 5 || 3 6 5 ||

Wa - a - ghits naa - fii bal - laa - taa Yaa mu - ghii tsan - kulla - daa'  
 Wa - ka - dhaa A - li wa - shoh - baa Ma sa 'aa lil - laa - hi - saa'

Fig. 13. Notation Tola'al Badru

*Tola'al Badru* also functions as an accompanist to the *aqiqoh* ceremony, especially in the procession of hair cutting. In this procession, parents and elders cut the baby's hair respected in *aqiqoh*. To accompany the procession of *têmu pêngantin* or *panggih*, musicians go along with music

that is under the nature of Islamic culture, which presents the song of *Sholawat* with *Asyoqol* text. The notation of *Sholawat* in *Asyoqol* text as in Figure 14.

5 5 || 5 65 45 || .7 6765 || 4 76 || 5 .4 323. ||  
 Yaa Na- bi salam 'a - lai - ka Yaa Ro - sul salam  
 Qol ba'ru 'a - lai - na faidh-ta - fat minhul

|| .4 5676 || 5 .4 4 4 || 4 4 4 || .5 32 32 ||  
 'a - lai - ka Yaa Habib salaam 'a - lai  
 bi-dhu - ru mitsla hus - nik maa ro - ai

I

|| 1 4 4 3 || 4 7 || 6 1 7565 || 5 5 5 ||  
 ka sho - la - waa - tul - looh 'a - lai - ka Asy - ro -  
 na qoth-thu yaa waj-has su - ruu - ri Yaa Na

Iix

|| 5 1 1 ||  
 ri An - ta

|| 5 67 i || i 17 6765 || 4 7 76 || 7 7 ||  
 syam - sun an-ta ba - drun an-ta nuur-run

|| i 17 6765 || 5 .4 4 4 || 4 4 4 || .5 32 32 ||  
 fau-go nuur-rin an-ta ik - sii - ru wa - ghoo

|| 1 4 4 3 || 4 7 || 6 1 7565 || 5 5 5 ||  
 li an-ta mish - baahush shu - duu - ri Ya Naa

Fig. 14. *Sholawat* in *Asyoqol*

### 3.2.4. The Entertainment Music

There is a new phenomenon that shows that ritual activities still set aside opportunities for fun. The presentation of *campursari* music in ritual activities is a necessity because the nature of *campursari* music is entertainment music. *Campursari* music lovers are diverse. So, entertainment music in *campursari* is undoubtedly also a variety of genres that are the basis. There are at least four types of music. First is music with *gêndhing* type, second is music with popular song type, third is folk song type, and fourth is *pesantren* songs type.

#### 3.2.4.1. Music with *Gêndhing* Type

*Gêndhing* is a musical composition, the embodiment of *gamelan* music culture in Javanese, Sundanese, and Balinese *gamelan*. *Gamelan* musician's interpretation of the skeleton of *gêndhing* forms the composition of the *gêndhing*. In practice, musicians attach melodic patterns or musical phrases under the framework of *gêndhing*. The melodic pattern or musical phrase has a function as a vocabulary to interpret and apply the results of interpretation. Musical sounds as a result of the whole interpretation performance by *gamelan* musicians are *gêndhing*. The skeleton or framework of *gêndhing* is an abstraction of musical depth felt by *gamelan* musicians [20]. The skeleton of *gêndhing* is a melodic arrangement that is abstract, raw ideas, and not entirely musical. *Gamelan* musicians turn fresh ideas that are not yet wholly musical into musical expressions that cause good musical sounds. *Gamelan* musicians then perform artistic acts, expressing themselves by interpreting the skeleton of *gêndhing*.

The application of interpretation uses the treatment instrument to the skeleton of *gêndhing*. Cultivation uses instruments to form musical constructs that involve (1) treatment instruments, (2)

structural instruments, and (3) skeleton instruments. One example of music in *gêndhing* type is the presentation of *gêndhing* “Niyat” begins with the singing of *Bāwā Sêkar Mocopat Pangkur 1*. The notation of *Bāwā Sêkar Mocopat Pangkur 1* next to *gêndhing Niyat, Laras Sléndro, Pathêt Sanga* as in Figure 15. The presentation of *Bāwā Sêkar Mocopat Pangkur* is like the presentation of plainsong in *gerongan* chant. In *gerongan* chant, a soloist sings it to a non-metric rhythm. The difference is, *gerongan* chant often functions to sing psalms with responsorial and antiphonal methods. In the responsorial method, solo singers sing a series of verses, each solo singer finishes singing a verse, then followed by a response from the choir with the same melody and rhythm as the singing of the solo singer. In the antiphonal method, soloists and choirs take turns singing verses, while in *Bāwā Sêkar Mocopat Pangkur* soloist singing independently without a choir to follow.

1 2 3 5 5 5 5 6 4.5  
Yèn si rā wis dar-bé ni-yat

5 5 5.6 4.5 1 1.6 5 5 5 5.3 2.12.1  
Pa-nêm-bah-mu ha-yu-wa kongsi la-li

1 1 1.2 7.1 2 3 3 2.12.1  
Sa-ra-na-né i'-sya su-bih

4 4 4 4 4.3 4.5 5 6.1.2 16.5  
No-ra kè-ri lu-lur a-sar

3 2.1 1 1 4 4 4 4.5 3 2.1 5.3 2.12.1  
Tla-tèn-ā-nā ang-gon-mu nin-dak-ké su-jud

6 1 2 2 2 2.3 1.2  
Maghrib a-ja kī-wat-an

1 1 1.5 5 3 2.1 5.3 2.12.1  
Ma-nêm-bah ping li-mā yék-ti

**Skeleton Notation:**

[ . . 2 1 6 5 3 5̇ . . 5 1̇ 6 5 3 ②  
 . . 2 1 6 5 3 5̇ . . 5 1̇ 2 1 2 ①  
 . . 1̇ 6 5 6 5 3̇ . . 1̇ 5̇ 1 5 2 ①  
 . . 2 1 6 5 3 5̇ . . 5 1̇ 2 5 2 ① ] swk

**Gerongan Notation:**

|| . . . . || 1̇ 2̇ 7̇ 1̇ || . 2̇ 16̇ 5 || 4̇ 43̇ 4̇ 5 ||  
 No-ra la-li panyuwuné mring hywangwidhi

|| . . . . || 4̇ 5 56̇ 1 || 3̇ 2̇ 15̇ 5 || 2̇ 2̇ 13̇ 2 ||  
 Kudhi sré-gép panyuwuné ri-na wé-ngi

|| . . . . || 1̇ 2̇ 7̇ 1̇ || . 2̇ 16̇ 5 || 4̇ 43̇ 4̇ 5 ||  
 Dimèn téntrêm uripé ing a-lam donya

The following notation is on the next page

. . . .	$\overline{.4} \ 5 \ \overline{.6} \ 1$	$\overline{.3} \ 2 \ \overline{.15} \ 5$	$\overline{.3} \ \overline{2.1} \ \overline{.7} \ 1$
	<i>Sholat far'du</i>	<i>ka-ping li-ma</i>	<i>ndang tindak-ra</i>
. . . .	$6 \ 6 \ \overline{17} \ 6$	$\overline{.1} \ 7 \ \overline{.6} \ 6$	$\overline{.6} \ 6 \ \overline{.43} \ 3$
	<i>Amé - muji</i>	<i>pêr-lu naqyan</i>	<i>ta-ngi tu-ru</i>
. . . .	$\overline{1} \ \overline{1} \ \overline{.6} \ 5$	$\overline{.1} \ 1 \ \overline{15} \ 5$	$\overline{.3} \ \overline{2.1} \ \overline{.7} \ 1$
	<i>Da-tan lé-nâ</i>	<i>ka-rêbên mang-</i>	<i>gih ra - ha-yu</i>
. . . .	$\overline{.1} \ 2 \ \overline{.7} \ 1$	$\overline{.2} \ \overline{16} \ 5$	$\overline{.4} \ \overline{43} \ \overline{.4} \ 5$
	<i>Ma-ca Qur'-an</i>	<i>tuntunané</i>	<i>pa-ra san-tri</i>
. . . .	$\overline{.4} \ 5 \ \overline{.6} \ 1$	$\overline{.3} \ 2 \ \overline{.15} \ 5$	$\overline{.3} \ \overline{2.1} \ \overline{.7} \ 1$    swk
	<i>Mm-fa-at-é</i>	<i>bi-sa ngê-doh -</i>	<i>kên bi - la - hi</i>

**Fig. 15.** *Bāwā Sêkar Mocopat Pangkur* next to *Niyat, Laras Sléndro, Pathêt Sanga*

Above *gêndhing* is a modification of the *gêndhing* of *Ngimpi, laras slendro pathet sanga*. *Bāwā Sêkar Mocopat Pangkur 1* also a modification of the *tembang Bāwā Sêkar Mocopat Pangkur 2*. Observation of both *Bāwā Sêkar Mocopat Pangkur* shows that the number of lines is no different at all. Observation to the *gêndhing* of *Niyat, laras sléndro, pathêt sanga*, compared with the *gêndhing* of *Ngimpi, laras slendro pathet sanga* also same. The notation and composition show that the melody construct is the same. The layout of the structural instruments is also the same. The difference that stands out is in the poetic text. The text of *Bāwā Sêkar Mocopat Pangkur 1* and the text on *gêndhing Niyat, laras slendro pathet sanga* is a solicitation or religious appeal in straightforward language. Text on *Bāwā Sêkar Mocopat Pangkur 2* and the *gêndhing* of *Ngimpi, laras slendro pathet* is a romantic expression with a sophisticated and beautiful figurative language that reflects works of music with quite high literary quality. The notation of *Bāwā Sêkar Mocopat Pangkur 2* next to the *gêndhing* of *Ngimpi, Laras Sléndro, Pathêt Sanga* as in [Figure 16](#).

1	2 3	5 5	5	5 6	4.5
	<i>Ngum-bā-rā ing a-wang a-wang</i>				
5	5	5.6	4.5	1 1.6	5 5 5.3 2.12.1
<i>A-ngé - la - ngut bê - ba-san tanpā tê - pi</i>					
1	1	1.2	7.1	2 3	3 2.12.1
<i>Nê-ra-bas ing mé-gā mên - dlung</i>					
4	4	4	4.3	4.5	5 6.1.216.5
<i>Mi-bêr ngi - dè - ri ja - gat</i>					
3	2.1	1 1	4	4 4	4.5 3 2.1 5.3 2.12.1
<i>Ngu - lan - dā - rā ngiêm-bā - rā ngunggahi gu - mung</i>					
6	1	2	2	2	2.3 1.2
<i>Kê-tung-kul ngumbar ga-gas - an</i>					
1	1	1.5	5	3 2.1	5.3 2.12.1
<i>Sa - té - mah gi - nā - wā ngim - pi</i>					



## Skeleton Notation:

$$\begin{array}{cccc} \{ & \cdot \cdot 2 1 & 6 5 3 \overset{\sim}{5} & \cdot \cdot 5 \overset{\sim}{1} & 6 5 3 \textcircled{2} \\ & \cdot \cdot 2 1 & 6 5 3 \overset{\sim}{5} & \cdot \cdot 5 \overset{\sim}{1} & 2 1 2 \textcircled{1} \\ & \cdot \cdot \overset{\sim}{1} 6 & 5 6 5 \overset{\sim}{3} & \cdot \cdot 1 \overset{\sim}{5} & 1 5 2 \textcircled{1} \\ & \cdot \cdot 2 1 & 6 5 3 \overset{\sim}{5} & \cdot \cdot 5 \overset{\sim}{1} & 2 5 2 \textcircled{1} \} \text{ swk} \end{array}$$

## Gerongan Notation:

$$\begin{array}{cccc} \parallel & \cdot \cdot \cdot \cdot & \parallel \cdot \overset{\sim}{1} \overset{\sim}{2} \overset{\sim}{7} \overset{\sim}{1} & \parallel \cdot \overset{\sim}{2} \overset{\sim}{16} 5 & \parallel \cdot \overset{\sim}{4} \overset{\sim}{43} \overset{\sim}{4} 5 & \parallel \\ & & \text{Sri-pat sri-pit} & \text{lèmbèhané} & \text{m<sup>4</sup>raik kè-simpir} & \\ \parallel & \cdot \cdot \cdot \cdot & \parallel \cdot \overset{\sim}{4} 5 \overset{\sim}{56} 1 & \parallel \cdot \overset{\sim}{3} 2 \overset{\sim}{15} 5 & \parallel \cdot \overset{\sim}{2} 2 \overset{\sim}{13} 2 & \parallel \\ & & \text{Gandhès lu-wès} & \text{wi-ra-ga-né} & \text{ang-lam-lam-i} & \\ \parallel & \cdot \cdot \cdot \cdot & \parallel \cdot \overset{\sim}{1} \overset{\sim}{2} \overset{\sim}{7} \overset{\sim}{1} & \parallel \cdot \overset{\sim}{2} \overset{\sim}{16} 5 & \parallel \cdot \overset{\sim}{4} \overset{\sim}{43} \overset{\sim}{4} 5 & \parallel \\ & & \text{Sè-dhèt singsèt} & \text{bésus a-nga} & \text{- dh bu-sā-nā} & \\ \parallel & \cdot \cdot \cdot \cdot & \parallel \cdot \overset{\sim}{4} 5 \overset{\sim}{6} 1 & \parallel \cdot \overset{\sim}{3} 2 \overset{\sim}{15} 5 & \parallel \cdot \overset{\sim}{3} 2 \overset{\sim}{1} \overset{\sim}{7} 1 & \parallel \\ & & \text{Dasar a-yu} & \text{mak-sih kè-nyā} & \text{tan ku-ci-wā} & \\ \parallel & \cdot \cdot \cdot \cdot & \parallel 6 6 \overset{\sim}{17} 6 & \parallel \cdot \overset{\sim}{1} 7 \overset{\sim}{6} 6 & \parallel \cdot \overset{\sim}{6} 6 \overset{\sim}{43} 3 & \parallel \\ & & \text{Tak ca-kèt-i} & \text{a-duh mèsèm} & \text{sépèt madu} & \\ \parallel & \cdot \cdot \cdot \cdot & \parallel \overset{\sim}{1} \overset{\sim}{1} \overset{\sim}{6} 5 & \parallel \cdot \overset{\sim}{1} 1 \overset{\sim}{15} 5 & \parallel \cdot \overset{\sim}{3} 2 \overset{\sim}{1} \overset{\sim}{7} 1 & \parallel \\ & & \text{O-ra srāntā} & \text{tak gandhèng} & \text{ma-lah gu-mu-yu} & \\ \parallel & \cdot \cdot \cdot \cdot & \parallel \cdot \overset{\sim}{1} \overset{\sim}{2} \overset{\sim}{7} \overset{\sim}{1} & \parallel \cdot \overset{\sim}{2} \overset{\sim}{16} 5 & \parallel \cdot \overset{\sim}{4} \overset{\sim}{43} \overset{\sim}{4} 5 & \parallel \\ & & \text{Ka-ton bungah} & \text{kènyā kang pin-dhā hap-sa-ri} & & \\ \parallel & \cdot \cdot \cdot \cdot & \parallel \cdot \overset{\sim}{4} 5 \overset{\sim}{6} 1 & \parallel \cdot \overset{\sim}{3} 2 \overset{\sim}{15} 5 & \parallel \cdot \overset{\sim}{3} 2 \overset{\sim}{1} \overset{\sim}{7} 1 & \parallel \text{ swk.} \\ & & \text{Ku-ci-wa-né} & \text{kabèh ma-u} & \text{amung ngimpi} & \end{array}$$

Fig. 16. Bāwā Sêkar Mocopat Pangkur 2 next to Ngimpi, Laras Slendro Pathet Sanga

## 3.2.4.2. Music with Popular Song Type

Popular songs are a well-known song in the community as part of mass culture [21]. Popular songs have the characteristic of being liked by the public. The people often imitated this kind of song because it has a simple grammatical structure. The characteristics of this type of song are unity with (1) publicity in the electronic mass media, cassettes, and commercial CDs or VCDs, (2) creation based on commercial considerations, (3) poems tend to lead to basic emotions, and (4) simple melodic phrases. The diatonic scale is the basis for making popular songs. Cultivation and presentation using a western music system. An easily recognizable feature is the cultivation of songs in a homophonic manner, namely the cultivation of a chord-based system so that the harmony system plays an essential role in shaping musical compositions [22]. An example of this type is the song of *Ya Nabi Salam*. This song is a modification of the song of *Cinta Tak Terpisahkani* by Dikin. The notation of *Cinta Tak Terpisahkani* as in Figure 17.

Duh de - nok gan - dhul - a - ne a - ti  
 Duh Kang - mas jan - ne a - ku tres - na  
 De - nok a - ku cin - ta be - ner - an

3  
 te - ga - ne nyu - la - ya - ni Jan - ji - mu se - hi - dup  
 li - lak - na a - ku lu - nga A - ti ra ku - at nan -  
 pas - ti kan ku buk - ti - kan Ba - pak i - bu - ku a -

6  
 se - ma - ti a - mung a - na ing la - thi Ra - sa  
 dang ra - sa ra - sa ke - ran - ta - ran - ta Cin - ta -  
 kan da - tang me - la - mar di - kau sa - yang Ha - ti -

9  
 sa - yang - mu su - dah per - gi Tak meng - hi - rau - kan a - ku la -  
 mu su - dah nggak be - ner - an A - ku cu - ma bu - at ma - in -  
 ku sla - lu men - do - 'a - kan Se - mo - ga Tu - han me - nga - bul -

12  
 gi Duh de - nok gan - dhul - an - ne a - ti  
 an Duh kang - mas jan - ne a - ku tres - na  
 kan Cin - ta ki - ta tak ter - pi - sah - kan

15  
 Te - ga - ne nyu - la - ya - ni nga Tres - na i -  
 li - lak - na a - ku lu - - - - -  
 sam - pai di a - khir ja - man

18  
 ki du - du mung do - lan - an Ka - beh ma - u a - mer - ga ka - han -

21  
 an Sing tak ja - luk a - mung ke - sa - bar - an Mu - gi Al -

The following notation is on the next page.

24  
lah pa-ring ka-sem - ba - dan Mung nge-dhem a - ti-ku Ben a - ku

28  
ra mla-yu Lan tang-gung ja - wab-mu I - ku pal - su

Fig. 17. Notation *Cinta Tak Terpisahkan* by Dikin

*Campursari* musicians consider that the song *Cinta Tak Terpisahkan* is very entertaining. They believe that presenting the song of *Cinta Tak Terpisahkan* in the context of Islamic rituals is suitable. Presenting this song in the context of Islamic rituals for entertainment purposes is necessary. However, the poetry of the song for entertainment music must be under the context. The song *Cinta Tak Terpisahkan* does not contain messages that nuanced Islamic spirituality. The song is expressions containing basic human emotions with an intensity that does not touch depth. For that reason, there needs to be an adjustment to the *Cinta Tak Terpisahkan* song with Islamic nuances. The way to make adjustments is to change the contents of poetry, from expressions of love of two opposite sex to religious expressions. The religious impression of Islam is evident in Arabic poetry. The lyrics are like songs that grow and develop in *pesantren*<sup>9</sup>. Most Muslims often hear this poem and meet in various places, because of the nature of expression that is common to Muslims. The poem is already in the book of *Maj'mu Attulmawalid* [23]. The notation of *Cinta Tak Terpisahkan* as in Figure 18.

3  
Yaa Na - bi sa - lam 'a - la - i - ka

5  
Yaa Rosul sa - lam 'a - la ik Yaa ha - biib sa - lam 'a -

6  
la - i - ka Sho - la - waa - tul - lah 'a - laik Yaa Na -

9  
bi sa - lam 'a - la - i - ka Yaa Ro - sul - sa - lam 'a - la - i -

12  
ka Yaa Na - bi sa - lam 'a - la - i - ka

15  
Sho - la - waa - tul - lah 'a - laik laik A - syro - qol ba - dru 'a - la - i -

The following notation is on the next page

<sup>9</sup> *Pesantren* is Islamic boarding schools, and the traditional educational institutions that educate students by living together and studying in the dormitories, under the guidance of the teacher called the Kyai. Students at the *pesantren* are called Santri. They live in a complex that provides a mosque for worship, space for learning, and other religious activities. This complex arrangement is such that it is easy to supervise the entry and exit of students according to applicable regulations.

The image shows a musical score for 'Ya Nabi Salam'. It is written in G major (one sharp) and 4/4 time. The score consists of five staves of music. The lyrics are: 19 naa Fakh-ta - fat min-hul bu - duu - ru Mit-sla - 22 hus - rik-maa ro - a - i naa Qoth-thu Yaa waj-has su - ruu - 25 ri An - ta ik - si ruw Su - ruw wa ghaa - lili 29 An - ta mish - baa - hush shu-duu - ri - - An - ta ik - 34 shu - duu - - ri. The music features various note values, rests, and phrasing slurs. There are first and second endings marked with '1' and '2' above the staves.

Fig. 18. Notation *Ya Nabi Salam* an Adaptation of the Song of *Cinta Tak Terpisahkan*

#### 4. Conclusion

Adaptation is a manifestation of high awareness to meet the expectations and demands of the situation and the actual conditions. Adjustment is just a method for finding comfort in social relationships. *Campursari* music is an organism that serves as a means of carrying out social interaction for the sake of comfortability. Musical adaptation to help the rituals of *walimahan*, *sunatan*, and *aqiqoh* is a strategy of gaining great sympathy in communities that are strong in favor of divine potential. Adaptation among *Campursari* musicians gave birth to musical syncretism so that (1) *pambagiharjo* remained Javanese, (2) speeches were strongly impressed with Javanese flavor, (3) the rituals of *walimahan*, *sunatan*, and *aqiqoh* felt a strong sense of Islam, and (4) entertainment gave birth musical colors that satisfy the community of older adults and young people. The performance of *campursari* is enough to prove that the musicality of *campursari* music in the context of Islamic rituals is productive syncretism. Therefore, adaptation and syncretism are methods and means of building products, which both must co-exist.

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