The Musicality of Campursari Music in the Islamic Ritual Context

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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 demands 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.
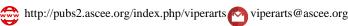
1. Introduction

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*, *ndangdut*, and pop. In essence, the creation of Campursari music refers to a mixture of several other music genres today.

The collaboration between keroncong musicians from Radio Republik Indonesia (RRI) Semarang and gamelan musicians at URIL KODAM IV Diponegoro[1] in post-1965 was the origin of the birth of this music genre (Setiono, 2003, p. 209). There is an oral source that states that the birth 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 in order to fill the live broadcast on Radio Republik Indonesia Surakarta. In the broadcast, they jointly use their respective instruments to present and work on the song Kembang Kacang. They jointly play and present this song using mixed instruments, between gamelan and keroncong musical instruments (Samekta, 2001; Wakijo, 1996).

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 creations that contain many of the essences of music. Unfortunately, this event leaves no trace that can be used as data to explain its meaning. This program only has oral testimonies from people involved in gamelan music.

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[1] The nomenclature of KODAM IV Diponegoro in post 1965 (1970's) is KODAM VII Diponegoro.

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. 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 form 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 instruments, drum sets, and Sundanese drums.

Since the 1990s, Campursari music has become popular music that has adopted various musical techniques and aesthetic formats from various genres. Its position as popular music only exists for entertainment purposes. Wherever and whenever the presence of Campursari music is as entertainment. 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 functions for ritual and *pengajian*[2]. Rituals are specific and religious activities to express attitudes symbolically. Spiritual beliefs and religious principles guide ritual activities. The ritual implementation follows the rules that have become a habit in the community.

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. In theory, adaptation is a method for finding comfortability (Macar, Pouthas, & Friedman, 1991, p. 110; Setyo Utami, 2015, p. 181). 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.

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

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 presence of Campursari music in various ritual events, it will be clear how musical adaptations occur in the context of religious culture.

2. 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*[3] or *mantu*, *sunatan*[4], *aqiqoh* ceremonies. Events for social needs are *pengajian*[5]. The *pengajian* is an old culture that is still well embedded in the community.

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[2] 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.

[3] *Walimahan* is a banquet held with respect to weddings.

[4] *Sunatan* is circumcision receptions.

[5] 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.

2.1. 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 rituals 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 ritual or processional. *Mantu* is one part of the entire wedding procession. This part is the fifth stage of the entire marriage procession[6].

2.2. The *Sunatan*

Term *sunatan* has similarities meaning with term khitanan. Both terms mean circumcision[7]. The execution of the *sunatan* ceremony occurs when boys approach puberty. In carrying out the *sunatan* or khitanan ceremony, the Javanese have different customs. The practice of *sunatan* is customary with a Javanese cultural background, and there are also customs with a background in Islam.

In Javanese culture, the order of the ceremony is *blakêtépé*, setting up the *tarub*, *siraman*, *grês*, and ending with a celebration party. The party invites relatives, neighbours, 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, neighbours, and friends from the parents of circumcised children. The difference is that the celebration of circumcision in Islamic culture includes speeches, music, and pêngajian. While circumcision in Javanese culture, there are only speeches and music, without *pêngajian*.

2.3. 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 ritual of cutting hair, it is usually followed by music presentation and often with religious lectures.

3. Applied Campursari in Ritual Events

In ritual events (*walimahan*, *sunatan*, and *aqiqoh*), there is always (1) welcoming guest, (2) speeches, and (3) core needs of the event. The welcoming guest and speeches at the *walimahan*, *sunatan*, and *aqiqoh* are alike. For Javanese, people call welcoming guests as *pambagiharjã*. For the speeches, what is different is the content. The procedures and ethics in a speech are the same.

The core needs of *walimahan*, *sunatan*, and *aqiqoh* contain two agendas, namely ritual and entertainment. The format of the ritual between *walimahan*, *sunatan*, and *aqiqoh* is different because each has a specific format and their respective meanings. The aim of Campursari music in those gathering events is to fulfil the needs in accompanying the agenda, (1) welcoming the guest, (2) speeches, and (3) core needs of the event. Therefore, there is music to accompany the welcoming guests, speeches, and music for the core needs of the event.

Javanese people call the music for welcoming guests as *Pambagiharjã* music. This music creation is to meet the needs to express warm hospitality. The making of music for speeches is to

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[6] 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.

[7] 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.

enliven every speech at the event. The creation of ritual music is to enliven the ritual atmosphere. Entertainment Music is anything type of music that gives enjoyment.

3.1. *Pambagiharjã* Music

Pambagiharjã 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 respect in symbolic can use visual or auditive symbols. Expressing visual symbols is to enhance the venue. For the auditive symbol, the expression is to use musical sounds.

In Javanese gamelan music culture, the names of compositions in *pambagiharjã* music reflect the intentions, which symbolically mean humility, respect, and piety. In the music of *Campursari*, the name of compositions lack symbolic attention or meaning. The music of *Pambagiharjã* in Campursari music, what is important is the expression of joy as a form of respect. First notation or notation 1 is an example of a nameless *gêndhing*, which is often for *Pambagiharjã*.

Notation 1
Unnamed *Gêndhing*

How to play the composition written in notation 1, the keyboard plays the *buka* part. All instruments follow after the keyboard plays reach the gong (the end) of *buka*. The keyboard, *dêmung,* and *saron pênêrus* play the notation 1, while the two *saron barung* play interlocking. Drumming style or *kêndhangan* uses traditional music phrases in the Sundanese style. 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 present 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), entitled *Karatagan Pahlawan, Laras Pélog, Pathêt Nêm, Irama Kêring*. The song of *Karatagan Pahlawan's* notation is in second notation or notation 2.

The following notation is on the next page.

‖ . 01 23 5 ‖ . 06 53 2 ‖ . 01 23 5 ‖ 6 3̇ 21̇ i ‖

Candu mundur   pantrang mulang   munmaksud ta – can lak – sa – na
Di-ba-reng-an   te-kad su-ci   Berjuang keur lemah ca - i

‖ . 05 56 i ‖ . .5 632 1 ‖ . .1 23 5 ‖ 35 6 i 2̇ ‖

Berjuang keur   lemah ca-i   La-li ra-bi   tur tegang pa-ti
Teu ngingetkeun   ka di-ri-na   Asal nagri   bangsa wa-lu-ya

‖ . .6 65 6i ‖ 23̇ 12̇ 65 3 ‖ .5 6 .3 5 ‖ i 56 32 1 ‖

Taya basamentapamulangtarima   I-khlas ri-dho   keur korban merdika
Kadar jembar raharja mukti wibawa Gembleng tujuan pahlawan bangsa
                                        (Koswara, 1989, pp. 38–39)

Notation 2
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 notation 3.

Buka (equal with introduction):

                    1 2 3 5   . 6 . i   . 6 . 5

            . i . 6   . 5 . 3   . 5 . 3   . 2 . ⑴

Umpak (Equal with Interlude)

            [: . . . .   1 2 3 5   . . 5 6   . i 6 5

            . . . .   i 6 5 3   . . 5 3   5 3 2 ⑴ :]

Song (Part to acompany *Gerongan*)

            [: . 3 . 2   . 3 . 5   . 3 . 2   . 3 . ⑴

            . 3 . 2   . 3 . 5   . 3 . 2   . 3 . ⑴

            . 3 . 5   . 6 . 5   . 6 . 3   . 2 . ⑴ :]

Irama Rangkêp

            [: 3 5 3 5   6 i 6 5   i 6 5 3   5 3 2 ⑴

            3 5 3 5   6 i 6 5   i 6 5 3   5 3 2 ⑴

            3 2 1 2   3 5 6 5   3 2 1 2   5 3 2 ⑴ :]

***Gerongan* Notation:**

‖ . . . . ‖ 1 2 3 5 ‖ . . 6 . i ‖ . 2̇ 6 5 ‖

Gu-na – ne pa   -   nu – lak   i - ku
Hu Laa illah   ha il   -   lalloh

‖ . . i 6 ‖ . . 5 . 3 ‖ . 3 5 3 ‖ . 2̅1̅ 2 1 ‖

Nge-doh - ke   be   -   ba – ya   pa - ti
Hu Laa   il   -   lah   ha   il   -   lalloh

‖ . . . . ‖ 1 2 3 5 ‖ . . . 6 i ‖ . i 6 5 ‖

De-mit se-tan   o – ra   do - yan
Hu Laa illah   ha il   -   lal – loh

‖ . . i 6 ‖ . . 5 . 3 ‖ . 3 5 3 ‖ . 2̅1̅ 2 1 ‖

Jan-mo   dur   we   -   di   mring   ma - mi
Hu Laa   il   -   lah   ha   il   -   lal – loh

‖ . . . . ‖ 1 6̣ 1 2 ‖ . 2 3 1 ‖ . 2̅1̅ 6̣ 5 ‖

Sa – rap sa-wan   ba - li   nda - lan
Mu-hammadar   Ro - sul - il - lah

‖ . . . . ‖ 5̣ 6̣ 1 2 ‖ . . 5 . 3 ‖ . 2̅1̅ 2 1 ‖

Ko-lo   ka-la   -   ne   su   -   ming – kir
Njeng Na-bi Na   -   ya - ka   -   ning rat

Notation 3
The Song of *Kidung Panulak*, *Laras Pélog*, *Pathêt Nem*

Gêndhing in notation 3, although presented repeatedly, is usually not so long. The presentation uses complete instruments and vocals. The dominant instrument 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 melody of *irama rangkêp*. Two of the *saron barung* usually play interlocking since the opening until *suwuk* or stop of the *gêndhing*. The serving of drums 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 opening speech presentation is usually accompanied by *gêndhing* in notation 4.

Buka: *kendhang*   . . . t . t ꞁ 6̲

①

[: . . . 1   . 2 . 1   . 2 . 1   . 2 . ①

. . . 1   . 2 . 1   . 2 . 1   . 2 . ①

The following notation is on the next page.

```
        . 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 :]
```

Notation 4
Unnamed *Gêndhing*

Along with the presentation of the unnamed *gêndhing* (in notation 4), a master of ceremony made a speech to start the event. The intonation of the speech is similar to 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 notation 5.

Buka: 5 6 7 6   5 4 2 1

```
        2 3 . 1      5 3 2 1      2 3 . 1      5 3 2 ①

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

        . . . 1      . 5 . 1      . 5 . 1      . 5 . 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  :]
```

Notation 5
Dênggung, *Lancaran Laras Pélog Pathêt Limo*

By seeing the *gêndhing* of *Dênggung* in full, it appears clear that the unnamed *gêndhing* in notation 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 is as follows.*

```
        . . . 1      . 5 . 1      . 5 . 1      . 5 . ①
```

Whereas in the *gêndhing* of notation 4 (four) is as follows.

```
        . . . 1      . 2 . 1      . 2 . 1      . 2 . ①
```

Meanwhile, the *balungan* arrangement in the third, fourth, fifth, and sixth row of the unnamed *gêndhing* and the *géndhing* of *Dênggung* is apparent that the two are entirely the same. That means the arrangement of the first and second rows of the géndhing of *Dênggung* balungan has changed.

The changes are in the first and second lines of the unnamed géndhing. To see changes see in notation 4 (four). After the opening speech ended, the unnamed *géndhing* 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 notation 6, 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 :]

Note: This notation is not finished yet, the following notation can be seen on the next page.

Vocal Notation:

A.

‖ .1 4 4 1 ‖ .1   4 4 1 ‖ .4 4 4 1 ‖ 1 34 34 5 ‖

Sho-la – tul-lah   sa – lam-mullah   'A – la - to - ha   Ro- sul - lil – lah

‖ .4 43 45 3 ‖ .3 32 34 2 ‖ .1 2 .1 2 ‖ .1 24 32 1 ‖

Sho-la – tul-lah   sa – lam-mullah   'A – la   yaasin   hab-bi-billah

‖ 6 5 4 3 ‖ 2 34 32 1 ‖ .1 4 4 1 ‖ .1 4 4 1 ‖

'A – la   yaasin   hab-bi-billah   Sho-la – tul-lah   sa – lam-mullah

‖ .4 4 4 1 ‖ 1 34 34 5 ‖ .4 43 45 3 ‖ .3 32 34 2 ‖

'A – la - to - ha   Rosul - il – lah   Sho-la – tul-lah   sa – lam-mullah

‖ .1 2 .1 2 ‖ .1 24 32 1 ‖ 6 5 4 3 ‖ 2 34 32 1 ‖

'A – la   yaasin   hab-bi-billah   'A – la   yaasin   hab-bi - billah

B.

‖ . . . . ‖ .6 6 6 6 ‖ .6 6 6 6 ‖ .6 6 6 2̇ ‖

Tawa-sal- na   bi bis-millah   Wa bil ha – dii

‖ .2̇ 1̇ 6 5 ‖ .4 43 45 3 ‖ .3 3 43 2 ‖ .1 2 .1 2 ‖

Ro-sul- lil-lah   Wa kullimuja   hiddil - lillah   Bi ah –lil ba

‖ .1 24 32 1 ‖ 6 5 4 3 ‖ 2 34 32 1 ‖

dri Yaa Allah   Bi ah-lil   ba - dri Yaa Allah

Notation 6
The Song of *Sholawat Badar* in Kyai Kanjeng Version

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

3.2. 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 hajat*[8]. If there is no speech from the party considered necessary by shohibul hajat, 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 hajat. This speech is called pambagiharjã speech. This speech is usually done by others to represent shohibbul hajat.

Campursari musicians always accompany speeches with certain gêndhing. If there is only one speech representing shohibul hajat, 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 gêndhing Kêbogiro. Skeleton of the gêndhing Kêbogiro is in notation 7.

```
Bukã:          .  .  .  .      4  5  6  1̇      6  2̇  6  1̇      6  5  6  ④

       [:  .  5  .  4       .  2  .  1       .  2  .  1       .  5  .  ④

           .  5  .  4       .  2  .  1       .  2  .  1       .  5  .  ④

           .  5  .  4       .  5  .  6       .  5  .  6       .  5  .  ④

           .  5  .  4       .  5  .  6       .  5  .  6       .  5  .  ④

           .  6  .  5       .  2  .  1       .  2  .  1       .  5  .  ④  :]  swk
```

Notation 7
Kêbogiro, Laras Pélog Pathêt Lima

The *gêndhing* of *Kêbogiro*, *laras pélog pathêt lima* in notation 6 is a modification of the *gêndhing* of *Kebogiro*, *laras pélog pathêt barang* in notation 8.

```
Bukã:          .  .  .  .      5  6  7  2̇      7  3̇  7  2̇      7  6  7  ⑤

       [:  .  6  .  5       .  3  .  2       .  3  .  2       .  6  .  ⑤

           .  6  .  5       .  3  .  2       .  3  .  2       .  6  .  ⑤

           .  6  .  5       .  6  .  7       .  6  .  7       .  6  .  ⑤

           .  6  .  5       .  6  .  7       .  6  .  7       .  6  .  ⑤

           .  7  .  6       .  3  .  2       .  3  .  2       .  6  .  ⑤  :]  swk
```

Notation 8
Kêbogiro, Laras Pélog Pathêt Barang

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[8] *Shohibul hajat* is a person who has the will to hold a gathering for the certain purposes.

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 notation 9.

Bukã: . 6 6 6   4 5 6 i̇   i̇ 6 5 4   5 6 5 ④

[: 5 4 2 1   5 4 2 1   . 2 1 2   5 4 2 ①

5 4 2 1   5 4 2 1   . 2 1 2   5 4 2 ①

6 4 5 6   4 5 6 i̇   . 6 5 4   5 6 5 ④

6 4 5 6   4 5 6 i̇   . 6 5 4   5 6 5 ④ :] swk

Notation 9
Udan Mas, Lancaran, Laras Pélog Pathêt Lima

The *gêndhing* of *Udan Mas*, *laras pélog pathêt lima* in notation 9 is a modification of the *gêndhing* of *Udan Mas*, *laras pélog pathêt barang* in notation 10.

Bukã: . 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

Notation 10
Udan Mas, Lancaran, Laras Pélog, Pathêt Barang

3.3. 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 (Koentjaraningrat, 1993, pp. 11–48).
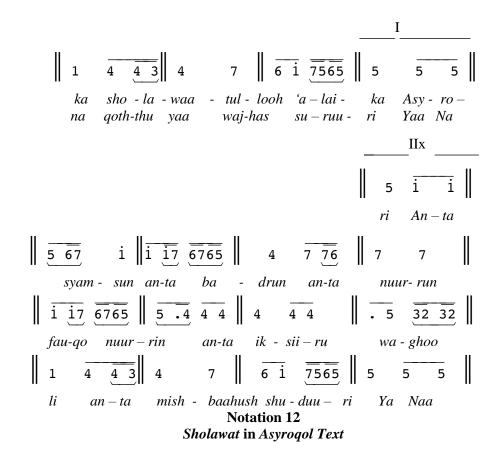
In *walimahan*, there are three kinds of processions. First, the procession is the appearance of the bride's journey to the altar. The second, the procession is the arrival of the groom to the bride's family home. The third, the procession is *têmu pêngantin* or panggih. To create a solemn atmosphere 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 notation 11.

A.

‖ . 5 6 ‖ 7 1 7 ‖ 6 1 7 6 ‖ 5 5 6 ‖ 7 1 7 ‖ 6 1 7 ‖

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

‖ . 5 6 ‖ 7 1 7 ‖ 6 1 7 6 ‖ 5 5 6 ‖ 7 6 5 ‖ 3 6 5 ‖

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

B.

‖ . 6 6 ‖ 6 60 ‖ 6 6 6 ‖ 2 5 6 ‖ 7 1 7 ‖ 6 1 7 ‖

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

‖ . 5 6 ‖ 7 1 7 ‖ 6 1 7 6 ‖ 5 5 6 ‖ 7 6 5 ‖ 3 6 5 ‖

Robbanaa shol- li 'a - laa man Halla – fii khoi - ril bi – qoo'

C.

‖ . 5 6 ‖ 7 1 7 ‖ 6 1 7 6 ‖ 5 5 6 ‖ 7 1 7 ‖ 6 1 7 ‖

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

‖ . 5 6 ‖ 7 1 7 ‖ 6 1 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 Maa sa'aa lil-laa - hi - saa'

Notation 11
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 notation 12.

5 5 ‖ 5 65 45 ‖ .7 6765 ‖ 4 76 ‖ 5 .4 323. ‖

Yaa Na - bi salam 'a - lai - ka Yaa Ro - sul salam
Qol badru 'a - lai - na fakh-ta - fat minhul

‖ . 4 5676 ‖ 5 .4 4 4 ‖ 4 4 4 ‖ . 5 32 32 ‖

'a – lai - ka Yaa Habib salaam 'a – lai
bu-duu - ru mitsla hus - nik maa ro - ai

The next notation is on the next page

Notation 12
Sholawat **in** *Asyroqol Text*

3.4. 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.

3.4.1. 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 (Sumarsam, 2002, p. 41). The skeleton of gêndhing is a melodic arrangement that is abstract, raw ideas, and not entirely musical. Gamelan musicians turn raw 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 Bãwã Sêkar Mocopat Pangkur 1. The notation of Bãwã Sêkar Mocopat Pangkur 1 next to gêndhing Niyat, Laras Sléndro, Pathêt Sanga as in notation 13. The presentation of Bãwã Sêkar Mocopat Pangkur is like the presentation of

plainsong in the Gregorian chant. In Gregorian chant, a soloist sings it to a non-metric rhythm. The difference is, Gregorian 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 Bãwã Sêkar Mocopat Pangkur soloist singing independently without a choir to follow.

1   2   3   5   5   5   <u>56</u>   <u>4.5</u>

Yèn si   rã wis dar - bé   ni - yat

5   5   <u>5.6</u> <u>4.5</u> 1 <u>1.6̣</u> 5̣   5   5   <u>5.3</u> <u>2.12.1</u>

Pa-nêm – bah – mu   ha - yu-wa   kongsi   la - li

i̇   i̇   <u>i̇.2̇</u> <u>7.i̇</u>   2̇   3̇   3̇   <u>2̇.i̇2̇.i̇</u>

Sa – ra – na - né   i' - sya   su - buh

4   4   4   *4*   <u>4.3</u>   <u>4.5</u>   5   <u>6̣.i̇.2̇i̇6.5</u>

No - ra kè - ri   lu - hur   a - sar

3   <u>2.1</u> 1   1   4   4   4   <u>4.5</u> 3   <u>2.1</u> <u>5.3</u> <u>2.12.1</u>

Tla - tèn - ã - nã   ang-gon -mu nin – dak - ké   su - jud

6̣   1   2   2   2 <u>2.3</u> <u>1.2</u>

Maghrib   a - ja   kli-wat - an

1   1   <u>1.5</u> 5   3   <u>2.1</u>   <u>5.3</u> <u>2.12.1</u>

Ma - nêm - bah   ping   li - mã   yêk - ti

Skeleton Notation:

Gerongan Notation:

No-ra la - li   panyuwuné mring hywang widi

Kudu srê- gêp   panyuwunné   ri – na wê-ngi

The following notation is on the next page.

‖ . . . . ‖ .1 2̇ .7 1 ‖ . .2̇ 16 5 ‖ .4 43 .4 5 ‖

Dimèn têntrêm   uripé ing   a – lam donya

‖ . . . . ‖ .4 5 .6 1 ‖ .3 2 .15 5 ‖ .3 2.1 .7 1‖

Sholat fardu   ka-ping li-ma   ndang tindak –na

‖ . . . . ‖ 6 6 17 6 ‖ .1 7 .6 6 ‖ .6 6 .43 3 ‖

Amê - muji   pêr-lu nadyan   ta-ngi tu-ru

‖ . . . . ‖ 1̇ 1̇ .6 5 ‖ .1 1 15 5 ‖ .3 2.1 .7 1‖

Da-tan lé-nã   ka-rêbèn mang-   gih ra - ha-yu

‖ . . . . ‖ .1 2̇ .7 1 ‖ . .2̇ 16 5 ‖ .4 43 .4 5 ‖

Ma-ca Qur'-an   tuntunané   pa-ra san-tri

‖ . . . . ‖ .4 5 .6 1 ‖ .3 2 .15 5 ‖ .3 2.1 .7 1‖ swk

Man-fa-at-é   bi-sa ngê-doh -   kên bi – la – hi

Notation 13
Bãwã Sêkar Mocopat Pangkur 1 next to ***Niyat, Laras Sléndro, Pathêt Sanga***

Above gêndhing is a modification of the *gêndhing* of *Ngimpi, laras slendro pathet sanga. Bãwã Sêkar Mocopat Pangkur 1* also a modification of the *tembang Bãwã Sêkar Mocopat Pangkur* 2. Observation of both *Bãwã Sêkar Mocopat Pangkur* shows that the number of lines is no difference 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 *Bãwã 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 *Bãwã 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 *Bãwã Sêkar Mocopat Pangkur 2* next to the *gêndhing* of *Ngimpi, Laras Sléndro, Pathêt Sanga* as in notation 14.

1   2 3 5 5 5   56 4.5

Ngum-bã-rã ing a-wang   a - wang

5 5   5.6 4.5 1 1.6̣ 5̣   5 5 5.3 2.12.1

A-ngê - la - ngut bê - ba-san   tanpã   tê - pi

1̇   1̇ 1.2̇ 7.1̇ 2̇ 3̇ 3̇ 2̇.12̇.1̇

Nê -ra -bas ing   mé-gã mên - dhung

4 4 4 4.3 4.5 5 6.1̇.2̇1̇6.5

Mi-bêr ngi - dê - ri   ja - gat

3   <u>2.1</u>   1   1   4   4   4   <u>4.5</u> 3 <u>2.1</u> <u>5.3</u> <u>2.1</u><u>2.1</u>

Ngu – lan - dã - rã   nglêm-bã - rã   ngunggahi   gu – nung

6̣   1   2   2   2   2 <u>2.3</u> <u>1.2</u>

Kê-tung-kul   ngumbar   ga-gas - an

1   1   <u>1.5</u>   5   3 <u>2.1</u> <u>5.3</u> <u>2.1</u><u>2.1</u>

Sa – tê - mah   gi - nã - wã   ngim – pi

Skeleton Notation:

[:   . . 2 1   6 5 3 5̂   . . 5 1̆   6 5 3 ②

          . . 2 1   6 5 3 5̂   . . 5 1̆   2 1 2 ①

          . . 1̇ 6   5 6 5 3̂   . . 1 5̆   1 5 2 ①

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

Gerongan Notation:

‖ . . . . ‖ .1̇ 2̇ .7̇ 1̇ ‖ . .2̇ 1̇6̇ 5 ‖ .4 43 .4 5 ‖

Sri-pat sri-pit   lèmbèhané   mᵉ̂rak kê – simpir

‖ . . . . ‖ .4 5 56 1 ‖ .3 2 .15 5 ‖ .2 2 13 2 ‖

Gandhês lu-wês   wi-ra - ga – né   ang-lam-lam-i

‖ . . . . ‖ .1̇ 2̇ .7̇ 1̇ ‖ . .2̇ 1̇6̇ 5 ‖ .4 43 .4 5 ‖

Sè-dhêt singsêt   bêsus a-nga - di bu – sã - nã

‖ . . . . ‖ .4 5 .6 1 ‖ .3 2 .15 5 ‖ .3 2.1 .7̣ 1 ‖

Dasar a-yu   mak-sih kê-nyã   tan ku – ci -wã

‖ . . . . ‖ 6 6 1̇7 6 ‖ .1̇ 7 .6 6 ‖ .6 6 .43 3 ‖

Tak ca – kêt-i   a-duh mèsêm   sêpêt madu

‖ . . . . ‖ 1̇ 1̇ .6 5 ‖ .1 1 15 5 ‖ .3 2.1 .7̣ 1 ‖

O-ra srãntã   tak gandhèng   ma-lah gu - mu-yu

‖ . . . . ‖ .1̇ 2̇ .7̇ 1̇ ‖ . .2̇ 1̇6̇ 5 ‖ .4 43 .4 5 ‖

Ka-ton bungah   kênyã kang pin – dhã hap-sa-ri

‖ . . . . ‖ .4 5 .6 1 ‖ .3 2 .15 5 ‖ .3 2.1 .7̣ 1 ‖ swk.

Ku-ci-wa-né   kabèh   ma - u   amung ngimpi

Notation 14

Pangkur, *Bãwã Sêkar Mocopat* 2 next to ***Ngimpi, Laras Sléndro, Pathêt Sanga***
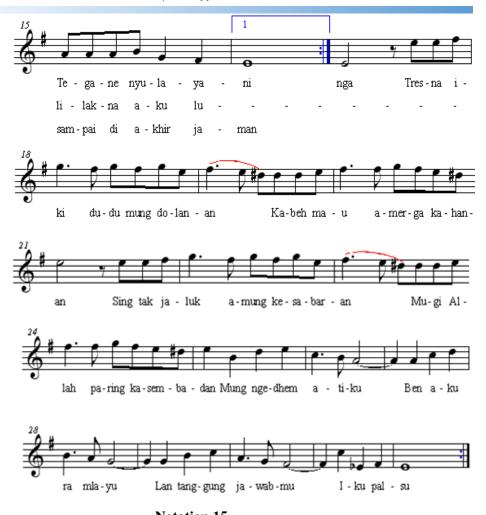
3.4.2. Music with Popular Song Type

Popular songs are a well-known song in the community as part of mass culture (Mack, 1995, p. 33; Sunarto, 1987, pp. 18–21, 1994, pp. 16–20). 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 (Numao, Kobayashi, & Sakaniwa, 1997, p. 268). 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 notation 15.
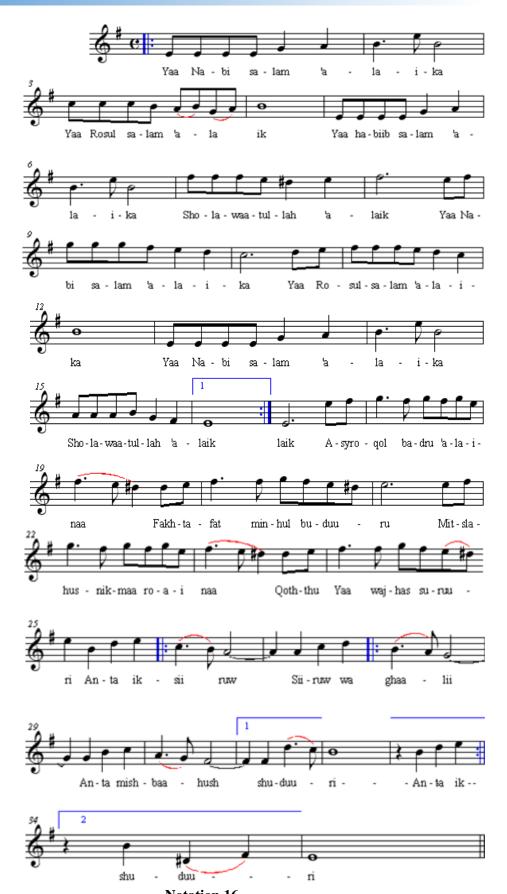

The following notation is on the next page.

Notation 15

***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*[9]. 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* (Nawawi, n.d., p. 62). The notation of *Cinta Tak Terpisahkani* as in notation 16.

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[9] *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.

Notation 16
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. Adaptation 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 serve the rituals of *walimahan*, *sunatan*, and *aqiqoh* is a strategy of gaining great sympathy in communities that are strong in favour 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 flavour, (3) the rituals of *walimahan*, *sunatan*, and *aqiqoh* felt a strong sense of Islam, and (4) entertainment gave birth musical colours 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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