

# 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 vokal* (vocal works) that has a variety of vocal work on tunes including *bawa*, *sinden*, *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 Anoeграjekti, 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 (Anoeграjekti, 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 kacang 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 srambahan* 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 Puspwarno*. 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 balungan* 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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