

JAIPONGAN KENDANG IN YOGYAKARTA: STUDY OF TEXT WITHIN CONTEXT

Asep Saepudin¹

Karawitan Department, Faculty of Performing Art, Indonesia Institute of The Arts (ISI)
Yogyakarta, INDONESIA

The 21st International Conference Asia Pacific Society for Ethnomusikology
Faculty of Performing Art, Indonesia Institute of The Arts (ISI) Yogyakarta
28-30 August 2017.

Abstract

This paper is intended to analyze existence of jaipong kendang in Yogyakarta through textual within contextual study. Jaipong kendang from Sunda, West java, may entered into some performing art types in Yogyakarta and used by artist till now. It is very interesting because jaipong kendang is included in Yogyakarta cultural that hold strongly its tradition values. Through observation method, interview, and analysis, the conclusion indicated that jaipong kendang may included in some performing arts in Yogyakarta due to open attitude of Yogyakarta artists to accept jaipong kendang to meet some necessities and interest particularly in creativity aspect. Then, jaipong kendang is one of factors encouraging growth and development of some performing arts in Yogyakarta. Pattern, types, and motive of jaipong drumming pattern is responded creatively by Yogyakarta kendang players so its creativity did not characterize Sunda culture, but it is characteristic and identity of Yogyakarta culture.

Keywords: drumming, tepak, kendang, text, context

Introduction

Jaipong kendang is an instrument from West Java Sunda. Jaipong kendang is Sundanese kendang used to accompany jaipongan dance. Technique of making its sound is called as drumming stroke. Pattern, style and motive of Jaipong drumming stroke were created in 80s by Suwanda, a musician from Karawang, West Java. Creation of Jaipong drumming stroke was based on various performing arts in West Java such as *Ketuk Tilu*, *Topeng Banjet*, *Pencak Silat*, *Wayang Golek*, *Kiliningan*, *Keurseus*, *Tarling*, *Pencak Silat*, serta *Bajidoran* (Saepudin, 2013: 37-59).

In its development Jaipong drumming stroke is not only enjoyed by West Java people, but it is enjoyed by people outside West Java too, particularly in Yogyakarta. Yogyakarta artists and people is not strange to existence of Jaipong drumming stroke, as indicated in performing art group, performance in stage, or in art education such as in SMKN 1 Kasihan and ISI Yogyakarta. Jaipong drumming stroke is used in some art

¹Correspondence address: Karawitan Department, Faculty of Performing Art, Indonesia Institute of The Arts (ISI) Yogyakarta, Jl. Parangtritis, km 6.5 Sewon Bantul Yogyakarta. Phone: 081227978377, e-mail: asepisiyogya@gmail.com.

branch such as *Wayang kulit*, *Ketoprak*, *Campursari*, *Jatilan* and even for dance choreography, child dance accompanying, popular music creation such as *dangdut* and *electone*.

Existence of jaipong kendang in Yogyakarta is interesting because jaipong kendang entering Java culture (Yogyakarta) that have solid cultural root with its tradition value. Jaipong kendang can cross its area of origin border (Sunda of West Java), crossing geographical and cultural area. Therefore, objective of this paper is to analyze existence of Jaipong kendang in Yogyakarta through textual in contextual study. The textual study was to analyze music from tone rule and aesthetic aspect, while contextual is musical study related to people culture (Shin Nakagawa, 2000: 6-7), position of music in society, politic, economy or role of music in people life context (Tim Penyusun, 2015: 16). Textual in contextual study is used because existence of Jaipong kendang in is a shape and change in culture made by Yogyakarta people. It is along with Meriam that music sound is shaped by culture where they are part of it. This discussion is limited on motive, function and cause of acceptance by Yogyakarta artists over existence of Jaipong kendang.

Supanggih (2009) stated that artist freedom for behaving and having attitude in expressing art and socialize in their society environment and demand for meeting various needs and interest are factors determining the soul of the innovation in art, particularly in promoting growth and development of karawitan work (Supanggih, 2009: 242). Supanggih opinion is used to discuss attitude and view of artist in adopting Jaipong kendang in Yogyakarta in doing art creativity.

Observation, interview and analysis were used to discuss existence of Jaipong kendang in Yogyakarta. Observation method was done to obtain data relevant to the problems. Observation is to discover systematically description on art, behavior (creation and appreciation) and various toold (media and technique) on research site selected to study by considering art work, space and place, actor, activity, event, goal, and feeling (Tjetjep, 2011:181-194). The writer did observation on existence of Jaipong kendang in Yogyakarta directly by appreciating performance in some places. Data collection was done through interview with informant, literature study, and documentation in photograph, audio and video. Then, the data was analyzed related to text in context existence.

BEGINNING OF SUNDANESE KENDANG IN YOGYAKARTA

Contact between Sundanese culture and Javanese (Yogyakarta) culture is beginning point of existence of Jaipong kendang in Yogyakarta. According to Narawati (2003), contact between west java and java have occurred since the fourteen century although it was a political contact because it involved war between Majapahit kingdom and Pajajaran Kingdom. However, the political contact is accompanied with culture contact at Islamic Mataram era when Sultan Agung took the rule in 1613-1645. Entering Sundanese kendang to Yogyakarta was expected occurring in 1950s with performing art mission from West Java that did performance in various regions, including Yogyakarta. The art mission was accommodated in Badan Kesenian Indonesia (BKI) led by TB Oemay Maranatakusumah with choreographer Tjeje Somantri. Dynamic of Tjeje Somantri drew interest of two young choreographers (Bagong Kussudiardja and Wisnu Wardhana). Particularly Bagong Kussudiardja, he was also influenced by use of Sundanese kendang. It appeared clearly in Merak Dance and use of Sundanese kendang in almost all his new creation (Narawati, 2003: 50-295). It was confirmed from Bagong

statement that element of foot movement of Sundanese dance was used in one of his dances- Tari Burung dalam Sangkar- (Kussudiardja, 2000: 26), and his statement “I acknowledge that Tjeje Somantri work is inspiration for my creation steps, particularly movement, variation of kendang drumming, and timing (Caturwati, 2000: 54).

Based on the above data, presence of Sundanese kendang in Yogyakarta have been appreciated by Yogyakarta artists. According to Saepudin, there are five steps of entering Sundanese kendang including appreciation, imitation, learning, identity searching, and creativity. The five steps are not necessary consecutive. They may occur simultaneously according what artists feel. Appreciation step and imitation step occurred when artist appreciated Sundanese performance so they were interested with Sundanese drumming stroke and imitated it. Motive imitation occurred at era of Basuki Kusmorogo, Sabirun and Parto as kendang players at Pusat Latihan Tari Bagong. Learning step is when kendang player learn to Sundanese kendang player. For example Sabirun in 1962 learnt directly from Parman; Murhadi learn from E Sutarya in 1966; Sunaryo learn in 1976 from Suaman Pandi Upandi and Atik Soepandi; Jadug Feriyanto learn in 1978 from Obi Subang and in 1981 from Ubun Kubarsah; Murhadi and Jadug Feriyanto learn from Lili Suparli; and Trustho learn with Barlen in 1986.

Identity searching step means that the artist tried to explore deeper motive, instrument and technique of playing Sundanese kendang in proper way. Identity searching was done because there is desire to play Sundanese kendang with entire aspect, either in motive, instrument, and drumming way. However, result from the step is pseudo identity. In fact, result or Sundanese kendang drumming is not wholly Sundanese kendang drumming; but it mixed with Sundanese and Javanese styles. Even, it may be stated that it was not Sunda or Java; it is Sunda-like java style.

In Creativity step, Sundanese kendang was functioned not only to accompany dance but also used in composition works. Drumming motive has developed with new motives that is characteristic of Yogyakarta-style Sundanese kendang drumming in various arts type in *Wayang Kulit*, *Campursari* and *Jatilan*. In this step, jaipong kendang was explored with various motive wither origin Sundanese motive or new motives made for a composition. Currently, particularly in composition work, motives of Sundanese kendang drumming have increasingly rich, processed to be new composition.

Based on the above explanation, it is not astonishing when Jaipong kendang is part of Java gamelan due to its long process of Sundanese kendang since 1950s. Therefore, it may be understood that Sundanese kendang have been part of Javanese gamelan having function for artists in doing their creativity.

Function Of Jaipong Kendang In Yogyakarta

Jaipong kendang entered Yogyakarta about 1980s, considering that jaipongan drumming stroke was created about 1980s with booming of song Daun Pulus Keser Bojong. Spread and adoption of jaipong kendang in various performing arts in Yogyakarta lead to acculturation of the two cultures of Sundanese and Yogyakarta cultures. Enter of jaipong kendang in java gamelan ensemble did not make java gamelan lost its Javanese character; but it still had its characteristic although jaipong kendang has been part of its ensemble. About this matter, Koentjaraningrat (2007) state as follow:

“Akulturasi terjadi jika suatu masyarakat dengan kebudayaan tertentu dipengaruhi oleh unsur-unsur kebudayaan asing yang berbeda sifatnya, sehingga unsur-unsur

kebudayaan asing tersebut lambat laun dapat diakomodasikan dan dintegrasikan ke dalam kebudayaannya sendiri tanpa kehilangan kepribadian dan kebudayaannya” (Koentjaraningrat, 2007: 91).

“Acculturation occur when people with certain culture is influenced by elements of foreign culture that have different characteristic, so the foreign culture element may be gradually accommodated and integrated into its own culture without losing personality and culture” (Koentjaraningrat, 2007: 91).

Yogyakarta people accepted jaipong kendang in long time process; gradually jaipong kendang accommodated and integrated with Javanese gamelan the people have. Its impact is that there is change in various aspects in performing art, musical work, and its function. For example, in *Wayang kulit*, *Campursari* and *Jatilan*, function of jaipong kendang stuck in performance part that is inseparable although it does not significantly affect its performance wholeness.

Function of jaipong kendang in *Wayang kulit* cannot be separated from its existence. For example, in *Wayang kulit* group Warga Laras led by Seno Nugroho, jaipong kendang have been needed in every performance. In the group, jaipong kendang was used to accompany dance in wayang kulit, campursari, wayang golek dance and new creation composition. Jaipong kendang was used also as substitution of Balinese kendang or east java kendang when their creativity work involved both areas. Seno even have special work using only jaipong kendang in its accompanying in *kiprahan soreng*. *Kiprahan soreng* is work accompanying *Wayang kulit* with knight figure made by Utoro Widyanto with inspiration from folk dance of Magelang in central java namely *soreng* dance (Saepudin, 2016: 45-68).

Existence of Jaipong kendang in *Campursari* is also interesting because jaipong kendang is part of its instrument. Popularity of jaipongan dance in West Java and emerging Sundanese pop in 1980s (according to writer guest) is one of factors influencing artist interest over jaipong kendang. It appears from adoption of Sundanese pop song such as *Bajing Luncat*, *Mawar bodas* and *Eslilin* into campursari. In addition, jaipong kendang pattern that emerging in Campursari is *Daun Pulus Keser Bojong* that is a popular jaipong kendang pattern in west java. *Bukaan* and *mincid* drumming style appear most often in *Campursari* work.

Jatilan have also jaipong kendang in its instrument. Based on observation, jatilan groups in have used jaipong kendang to accompany their dance. Motive of jaipong kendang often used in jatilan is variance of *mincid* drumming motive. *Mincid* motive is appropriate in *jatilan* because it require song companion and dance in long duration.

Jaipong kendang in Yogyakarta is used also in new creation dance. Use of jaipong kendang in Pusat Latihan Tari Bagong Kussudiardja (PLT) has been clear for the case. In recording cassette produced by Fajar record, there were many dance created by Bagong Kussudiardja accompanied by Sundanese kendang (read Saepudin: 2008). At current era, with Choreography exam in ISI Yogyakarta and Universitas Negeri Yogyakarta (UNY), jaipong kendang is inseparable instrument from music composition for accompanying dance. Based on observation result, in a year, there must be dance choreography exam presenting jaipong kendang accompanying its dance either in ISI Yogyakarta or in UNY. Motive of jaipong drumming stroke that is often used is *bukaan* and *mincid* drumming motive, while *pangkat*, *pangjadi* and *ngeureunkeun* are rarely

presented. All motives resulted has been adjusted with Javanese tradition at ornament, motive variation, nuance, and its creation, although used *bukaan* and *mincid* drumming. It appears in accents that are characteristic of its work in Jaipongan, Wayang Kulit or Campursari.

Based on some example above, it is clear that jaipong kendang play very important function in some art types in Yogyakarta. It means, jaipong kendang have role in determining change, growth and development of performing art in Yogyakarta, even in Javanese gamelan. Javanese ensemble may appear pure, but when it is seen broadly, gamelan music is influenced by other music that leads to change. The more dynamic changes occurred due to meeting with other culture (Shin Nakagawa, 2000: 3). Presence of jaipong kendang in Yogyakarta has changed concept and view of artist in doing their art creativity. Entering jaipong kendang in various art types transfer of musical traits of jaipong kendang into performing art in Yogyakarta. It means, there is cultural change in which transfer of musical trait is not accompanied with great change in musical taste, attitude or concept (Kartomi in Shin Nakagawa, 2000: 18-22). Trait of jaipong kendang have been adopted by Yogyakarta artist in doing their art creativity although they only took some musical trait.

Analysis Of Jaipong Drumming Stroke

Analyzing jaipong drumming stroke is not separable from attitude and behavior of Yogyakarta artists. Jaipong kendang cannot hold long time in Yogyakarta if there was no attitude and behavior of artists and people that openly accept presence of jaipong kendang. Therefore, this section will discuss musical analysis of jaipong kendang as reflection of java (Yogyakarta) culture that is influenced by outer culture so jaipong kendang is used in some art type. To discuss it, Alan P Meriam (1995) stated:

“Untuk meneliti musik, didasarkan pada tiga tingkatan analisis yaitu konseptualisasi tentang musik, tingkah laku dalam hubungannya dengan musik, dan suara musik itu sendiri. Tanpa konsep tentang musik, tingkah laku tidak akan ada, dan tanpa tingkah laku, suara musik tidak akan dapat dihasilkan. Oleh karena itu, etnomusikologi bertujuan untuk melihat suara musik sebagai produk manusia dan bukan sesuatu kenyataan terpisah yang hanya mempunyai objektivitas dalam dirinya sendiri” (Meriam, dalam Supanggih (ed), 1995: 85).

“To study music is based on three analytical levels: conceptualization on music, behavior in its relation with music and the music sound. Without concept on music, behavior will not exist, and without behavior, music sound may be not produced. Therefore, ethnomusicology aimed to see musical sound as human product and not separated thing that only has objectivity in itself” (Meriam, in Supanggih (ed), 1995: 85).

Based on Meriam opinion, analyzing music is not about the music per se, but also speak about concept of music and behavior of the music owner. It means that music is human product as reflection of human activity representation. Therefore, analysis of jaipong drumming stroke also discuss its musicality and its human behavior.

According to Karber, analyzing music was done by finding characteristic of music studied, then compared with music trait from other culture that is considered having relationship (Karber in Supanggih, 1995; 16-17). Karber opinion issued to

Pangjadi/ Gelenyu Lagu Drumming

After intro part finished, it is followed with pangjadi part (in Sunda karawitan is named as *gelenyu lagu*). The kendang drumming is bridge to change from intro or *pangkat* to *bukaan*. Its notation is as follow:

$\overline{\dot{a}} \quad \overline{a-} \quad \overline{\dot{a}} \quad \overline{a-} \quad \overline{\dot{a}} \quad \overline{a-} \quad \overline{\dot{a}} \quad \overline{a-}$	$\overline{\dot{a}} \quad \overline{a-} \quad \overline{\dot{a}} \quad \overline{a-} \quad \overline{\dot{a}} \quad \overline{a-} \quad \overline{\dot{a}} \quad \overline{a-}$
$\overline{\overline{\overline{\emptyset}} \cdot \overline{\overline{\overline{\emptyset}}}} \quad \cdot \quad \overline{\overline{\overline{\emptyset}}} \quad \overline{\overline{\overline{uu.u}}} \quad \cdot \quad \overline{\overline{\overline{u}}}$	$\overline{\overline{\overline{\emptyset}} \cdot \overline{\overline{\overline{\emptyset}}}} \quad \cdot \quad \overline{\overline{\overline{\emptyset}}} \quad \overline{\overline{\overline{uu.u}}} \quad \cdot \quad \overline{\overline{\overline{u}}}$
$\overline{\dot{a}} \quad \overline{a-} \quad \overline{\dot{a}} \quad \overline{a-} \quad \overline{\dot{a}} \quad \overline{a-} \quad \overline{\dot{a}} \quad \overline{a-}$	$\overline{\dot{a}} \quad \overline{a-} \quad \overline{\dot{a}} \quad \overline{a-} \quad \overline{\dot{a}} \quad \overline{a-} \quad \overline{\dot{a}} \quad \overline{a-}$
$\overline{\overline{\overline{\emptyset}} \cdot \overline{\overline{\overline{\emptyset}}}} \quad \cdot \quad \overline{\overline{\overline{\emptyset}}} \quad \overline{\overline{\overline{uu.u}}} \quad \cdot \quad \overline{\overline{\overline{u}}}$	$\overline{\overline{\overline{\emptyset}} \cdot \overline{\overline{\overline{\emptyset}}}} \quad \cdot \quad \overline{\overline{\overline{\emptyset}}} \quad \overline{\overline{\overline{uu.u}}} \quad \cdot \quad \overline{\overline{\overline{u}}}$
$\overline{\dot{a}} \quad \overline{a-} \quad \overline{\dot{a}} \quad \overline{a-} \quad \overline{\dot{a}} \quad \overline{a-} \quad \overline{\dot{a}} \quad \overline{a-}$	$\overline{a} \quad \overline{a} \quad \overline{a} \quad \overline{a} \quad \overline{a} \quad \overline{a} \quad \overline{a} \quad \overline{a}$
$\overline{\overline{\overline{\emptyset}} \cdot \overline{\overline{\overline{\emptyset}}}} \quad \cdot \quad \overline{\overline{\overline{\emptyset}}} \quad \overline{\overline{\overline{uu.u}}} \quad \cdot \quad \overline{\overline{\overline{U}}}$	$\overline{U} \quad \overline{U} \quad \overline{U} \quad \overline{U} \quad \overline{U} \quad \overline{U} \quad \overline{U} \quad \overline{U}$
<i>tepak ngagoongkeun</i>	
$\cdot \quad \overline{a} \cdot \quad \cdot \quad \overline{a} \cdot \quad \overline{a} \cdot \cdot \quad \overline{a} \quad \overline{aa}$	$\overline{aa} \quad \overline{aa} \quad \overline{aa} \quad \overline{aa} \quad \overline{aa} \quad \overline{aa} \quad \overline{a}$
$\overline{u} \quad \overline{\cdot u} \quad \overline{\cdot \cdot u} \quad \overline{\cdot u \cdot u} \quad \overline{\cdot \cdot u} \quad \overline{\cdot U}$	$\overline{\cdot U} \quad \overline{\cdot U} \quad \overline{\cdot U} \quad \overline{\cdot U} \quad \overline{\cdot U} \quad \overline{UU} \quad \overline{\textcircled{U}}$

In this song, gelenyu lagu drumming is presented with *mincid kendor* motif (slow motion) ending with *ngagoongkeun* drumming. *Gelenyu lagu* is presented in one repletion in one song. There are two motifs *mincid* and *ngagoongkeun*. *Mincid* motif is musical taste of java kendang, while *ngagoongkeun* is like to Sunda work. The interesting thing is use of sound source *Phak* (a) in Kumpyang part that is not common in Sunda karawitan. In Sunda karawitan, *mincid kendor* use usually sound Pak (a'') in kulanter at kutiplak part. It means, there occur different interpretation from kendang player Seno over gelenyu lagu drumming motif.

Bukaan Drumming

Drumming bukaan in jaipongan consist of nunggu, buka payung, pengugan, seredan, cindek and ngagoongkeun. Musical taste of drumming bukaan in this song is full of musical taste of drumming bukaan at jaipong drumming in Sunda, but motif produced is characteristic of Javanese kendang player. Every stroke variation, its motif not same as *bukaan* stroke motif of Sundanese jaipongan drumming wither in *nunggu*, *buka payung*, *pencugan*, *seredan*, *cindek* and *ngagoongkeun* drumming. For example, in *nunggu* drumming, sound source of kendang is commonly on sounds *peung*, *tung*, and *ping*, but by kendang player Seno, there is sound *det*, and *phak* also. It may be understood because kendang player have their own interpretation with java kendang

musical taste. It also occurs on other stroke variation, all motif variation is not suit jaipongan bukaan stroke in Sunda karawitan. Notation of *bukaan* stroke is as follows:

$\overline{\overline{a\ddot{a}}}$. $\overline{\overline{a}}$. $\overline{\overline{a}}$. $\overline{\overline{a\ddot{a}}}$. $\overline{\overline{a}}$ $\overline{\overline{a}}$. $\overline{\overline{a\ddot{a}}}$	$\overline{\overline{a}}$. $\overline{\overline{a}}$. $\overline{\overline{a}}$. $\overline{\overline{a}}$.
$\overline{\overline{.}}$. $\overline{\overline{.}}$ $\overline{\overline{.}}$ $\overline{\overline{.}}$ $\overline{\overline{.}}$ $\overline{\overline{.}}$ $\overline{\overline{.}}$ $\overline{\overline{.}}$ $\overline{\overline{.}}$ $\overline{\overline{.}}$	$\overline{\overline{.}}$ $\overline{\overline{.}}$ $\overline{\overline{.}}$ $\overline{\overline{.}}$ $\overline{\overline{.}}$ $\overline{\overline{.}}$ $\overline{\overline{.}}$ $\overline{\overline{.}}$
$\overline{\overline{a\ddot{a}}}$. $\overline{\overline{a}}$. $\overline{\overline{a}}$. $\overline{\overline{a\ddot{a}}}$. $\overline{\overline{a}}$ $\overline{\overline{a}}$.	$\overline{\overline{a}}$ $\overline{\overline{a}}$. $\overline{\overline{a}}$. $\overline{\overline{a}}$. $\overline{\overline{a}}$. $\overline{\overline{a\ddot{a}}}$
$\overline{\overline{.}}$. $\overline{\overline{.}}$ $\overline{\overline{.}}$ $\overline{\overline{.}}$ $\overline{\overline{.}}$ $\overline{\overline{.}}$ $\overline{\overline{.}}$ $\overline{\overline{.}}$	$\overline{\overline{u}}$ $\overline{\overline{.}}$ $\overline{\overline{.}}$ $\overline{\overline{.}}$ $\overline{\overline{.}}$ $\overline{\overline{.}}$ $\overline{\overline{.}}$ $\overline{\overline{.}}$
$\overline{\overline{.}}$ $\overline{\overline{.}}$. $\overline{\overline{.}}$ $\overline{\overline{.}}$ $\overline{\overline{.}}$ $\overline{\overline{a\ddot{a}}}$	$\overline{\overline{.}}$ $\overline{\overline{.}}$. $\overline{\overline{.}}$ $\overline{\overline{.}}$ $\overline{\overline{.}}$ $\overline{\overline{.}}$
$\overline{\overline{.}}$ $\overline{\overline{.}}$ $\overline{\overline{.}}$ $\overline{\overline{.}}$ $\overline{\overline{.}}$ $\overline{\overline{.}}$ $\overline{\overline{.}}$ $\overline{\overline{.}}$	$\overline{\overline{.}}$ $\overline{\overline{.}}$ $\overline{\overline{.}}$ $\overline{\overline{.}}$ $\overline{\overline{.}}$ $\overline{\overline{.}}$ $\overline{\overline{.}}$ $\overline{\overline{.}}$
$\overline{\overline{a}}$. $\overline{\overline{a}}$ $\overline{\overline{a}}$ $\overline{\overline{a}}$. $\overline{\overline{a}}$ $\overline{\overline{a}}$ $\overline{\overline{a}}$	$\overline{\overline{a}}$ $\overline{\overline{a}}$ $\overline{\overline{a}}$ $\overline{\overline{a}}$. $\overline{\overline{a}}$. $\overline{\overline{a}}$ $\overline{\overline{a}}$ $\overline{\overline{a}}$ $\overline{\overline{a}}$
$\overline{\overline{.}}$ $\overline{\overline{.}}$. $\overline{\overline{.}}$ $\overline{\overline{.}}$ $\overline{\overline{.}}$ $\overline{\overline{.}}$ $\overline{\overline{.}}$ $\overline{\overline{.}}$	$\overline{\overline{.}}$ $\overline{\overline{.}}$ $\overline{\overline{.}}$ $\overline{\overline{.}}$ $\overline{\overline{.}}$ $\overline{\overline{.}}$ $\overline{\overline{.}}$ $\overline{\overline{.}}$

After analyzing drumming stroke variation in lagu *Mendem Wedokan*, jaipong drumming stroke produced is vary variative and various even very different from Sundanese jaipong drumming strong motifs. It means that jaipongan drumming is responded creatively by Yogyakarta artists according to their creativity and capability. It occurs because the kendang player have own cultural that stick with their Javanese tradition. So jaipongan drumming stroke resulted is not pure Sundanese drumming stroke, but is a acculturation between Javanese drumming stroke and Sundanese drumming stroke presented through jaipongan drumming so its result is characteristic of Java. Although in general it great pattern follow Sundanese pattern, but its motif have difference from motif in Sundanese karawitan. There is interpretation by java kendang player over jaipongan drumming stroke that resulted in motif as though same motive but there is difference when analyzed carefully particularly in operating sound source. So, its result is characteristic and identity of java (Yogyakarta).

Jaipong kendang can enter Yogyakarta and is used by some artists in doing their creativity is an open attitude over Yogyakarta artists over outer influence and responded cultural change in society. Artists adopted jaipong drumming and taking part of its musical characteristic for their art creativity. Point of the acceptance and open attitude is due to jaipong drumming is respondent by artists coming from out of palace (it is accepted in folk art). In making innovation and creativity, artist outside palace were not burdened with binding rule so they were easier to make innovation to meet musical expression or market demand. The result is new innovation of the artists that is induced by presence of jaipong drumming.

In musical perspective, there are some reasons on use of jaipong kendang by artists in Yogyakarta. Jaipong kendang has happier musical nuance, more sounds, happier song nuance, many sound sources, attractive, more expressive in aesthetic aspect, and visual interest (Tri Laksono, 15-08-2017). Jaipong kendang has very strong influence in Yogyakarta particularly in transition drumming stroke (*ngala*), with flexible drumming stroke, drawing sense, rhythmic type acceptable in entertainment field (Trustho, 17-08-2017). According to Murhadi, Sunda kendang more strengthen figure character of dance particularly on dance with strong character, and in fast rhythm

pattern with kendang pattern having many accent. Sunda kendang is interesting due to its dynamic, mixture of motifs, many motifs, and stimulate feeling (make people move when hearing it). Sabirun state that Sunda kendang is *renyah, sigrak*, sounding its sound clearer so easy to remember and memorize (in Saepudin, 2008; 48). These are opinion of kendang player from Yogyakarta about existence of jaipong kendang.

When tracing opinion of Supanggih (2009) as explained in introduction, there are some reason Yogyakarta artists use jaipong kendang in their art performance, such as:

1. Jaipong kendang is accepted due to freedom

Artist freedom to behave, have attitude, express and socialize in their society is one factor for accepting jaipong kendang in Yogyakarta. Social change from feudalism to democratic era gave opportunity to Yogyakarta people to freely determine choice (Kriswanto, 2007:140). It marked that Yogyakarta artist have free, open attitude to adopt and accept influence from outside in musical field. Even in Yogyakarta, there is acceptance of any influence, provided for it benefit to each other (Sunaryo, 18 Agt 2017). According to Meriam, product is result of behavior shape by people and human culture produces it (Meriam, 1964: 25). Then, acceptance of jaipong kendang is result of behavior or action done by Yogyakarta artists in creating new product.

However, not all Yogyakarta artists have open attitude. The open artists are commonly from folk class. It is logic due to Jaipong kendang is accepted commonly Yogyakarta people outside palace wall. Yogyakarta people outside palace wall are easier to communicate with other influence. Moreover in current era where information technology is increasingly faster, so artist are easier to appreciate art from various regions. Folk class artists are opener in accepting outside effect. For example, Campursari is increasingly accepted by people although its pitch break rule of Javanese gamelan. Although there is deny from tradition artist, Campursari creativity did not stop; it continuously exist particularly after emerging CSGK lead by Manthous. It is characteristic of folk art and people that not think complexly, having simple though; the point is that it is easy to listen, view, and function to meet they musical expression.

2. Jaipong kendang is accepted due to certain interest

Other reason for acceptance of jaipong kendang in Yogyakarta is demand for meeting needs and interest. One of them is to meet market taste. It accords to Featherstone (in Abdullah, 1999) that there are three cultural context that will be characteristic of culture; cultural production (culture is created/produced based on consumer consideration, when consumer interested, innovation culture emerge), cultural socio, genesis (culture will be bound by boundary; social coverage will create other cultural product because the cultural social elements relate to each other), cultural psycho-genesis (culture is emerged due to psychological impulse so there is soft culture that is spiritual to meet mind need (Irawan, 1999; in Endraswara, 2006; 7-8).

Consumer requires jaipong kendang to meet musical expression that demands artists to meet consumer need by processing jaipong kendang in doing their art creativity. It means jaipong kendang is required by consumer to meet their soul/musical expression, while for artists it is to meet market. Therefore, due to both

needs, new product is created due to mixture of two different cultures with adoption of jaipong kendang in Javanese art work. In result, there is change in musical taste, motive change, function change in society and change in work format adjusting consumer order. Currently, jaipong kendang is one of demining factors for change and development of some arts types in Yogyakarta.

3. Jaipong kendang is accepted in creativity field

Jaipong kendang is accepted in Yogyakarta due to stimulus from people that demand creativity of artists to fill in lack of musical elements. Result of creativity of artists led to new innovative art product that is product of acculturation between Sunda culture and java (Yogyakarta) culture. Because it is processed by Yogyakarta people in Yogyakarta, so, the new product have characteristic of Yogyakarta culture.

Related to creativity, Koentjaraningrat (2007) suggest that to promote creativity four matters should be developed: individual awareness on lack, quality of individual expertise, stimulus system in society and existence of crisis in society. Moreover, a change process occur due to effect of foreign culture, and in the culture there is innovation causing producing system and resulting in new product as innovation. (Koentjaraningrat, 2007:109-111). Effort to deal with the problem to develop it created new innovation as internal factor emerging from creative society (Boskoff in Timbul Raharjo, 2010: 2).

Based on above opinion, new product/innovation is crated due to individual awareness of the culture owner over its limitation. So, through their expertise, the individual do creativity to respond crisis and people demon over cultural change that lead to new product. Presence of jaipong kendang in Yogyakarta is one of artist efforts to fill existing lack. People demand has induced artists to compose jaipong kendang in java gamelan to meet musical demand. It agrees to Kriswanto that one of accepting factor of Surakarta style in Yogyakarta is that Surakarta style do many innovations over its performance so it can be accepted by all people and is fresh entertain in various situation (Kriswanto, 2007:140). As to jaipong kendang, it is present in Yogyakarta society in creativity and innovation field that lead to change in viewing, attitude, and new product. In creativity field, artist has freedom to interpret jaipong kendang according to its necessity to product new product. The presence of new product indicates that jaipong kendang play role in determining growth and development of performing art in Yogyakarta.

Conclusion

Jaipong kendang may enter Yogyakarta and be accepted by Yogyakarta artists due to some reasons such as open attitude/freedom to choose, to meet market demand, creativity/innovation, development in folk art, and existing outside palace wall. Social change in Yogyakarta society from feudalism to democratic led to open attitude of Yogyakarta artist in meeting their art expression or market need. They are free to determine choice and taste in meeting their art expression either as actor or art lover. So, jaipong kendang adopted by artists to meet their musical taste. It leads to acculturation of Sunda and Java culture that lead to change in culture as result of artist creativity to meet market demand. Therefore, many new product are resulted by artist with existence of jaipong kendang in carious art. Therefore, jaipong kendang is processed by Yogyakarta people having java cultural, so creativity of artist in jaipong kendang has

not Sundanese nuance, but it has Javanese (Yogyakarta) cultural characteristic and identity.

Bibliography

- Abdullah, Irwan. "Kuliah Tafsir Kebudayaan" Pascasarjana UGM, 1999, dalam Endraswara, Suwardi. *Metodologi Penelitian Kebudayaan*, Yogyakarta: Gadjah Mada University Press, 2006.
- Boskoff, Alvin. "Recent Theories of Social Change" dalam Werner J. Chanman dan Alfin Boskoff, ed., *Sociology and History: Theory and Research*, The Free Press of Glencoe, London, 1964.
- Bramantyo, Triyono. *Antropologi Musik* (Bagian I) Jurusan Musik FSP ISI Yogyakarta, Terj. Bebas dari The Antropologi osf Musik oleh Alan P. Meriam, Northwestern University Press, 1999.
- Caturwati, Endang. R. *Tjetje Somantri (1892-1963) Tokoh Pembaharu Tari Sunda*. Yogyakarta: Tarawang, 2000.
- Endraswara, Suwardi. *Metodologi Penelitian Kebudayaan*. Yogyakarta: Gadjah Mada University Press, 2006.
- Kartomi, Margaret J. "The Process and Results of Musikal Culture Contact: A Discussion of Terminology and Concepts", 1981, dalam *Etnomusikologi*, (Vol. 25, No. 2), 227-249 dalam Shin Nakagawa, *Musik dan Kosmos Sebuah Pengantar Etnomusikologi*. Jakarta: Yayasan Obor Indonesia, 2000.
- Koenjtaraningrat. *Sejarah Teori Antropolgi II*. Yogyakarta: UI-Press, 2007.
- Krader, Barbara. "Etnomusikologi", 1995, (1-26) dalam Supanggah (ed) *Etnomusikologi*, Yogyakarta: Yayasan Bentang Budaya, 1995.
- Kodiran. "Kebudayaan Jawa" dalam Koentjaraningrat (editor), *Manusia dan Kebudayaan di Indonesia*, 2007, 307-352.
- Kriswanto. *Dominasi Karawitan Gaya Surakarta di Derah Istimewa Yogyakarta*. Solo: ISI Press, 2007.
- Kussudiarja, Bagong. *Bagong Kussudiarja: Dari Kalsik Hingga Kontemporer*. Yogyakarta: Padepokan PresS, 2000.
- Merriam, Alan P. *The Antropologi of Musik*. Northwestern University Press, 1964.
- _____. "Meninjau Kembali Disiplin Etnomusikologi" (65-88) dalam Supanggah (ed) *Etnomusikologi*, Yogyakarta: Yayasan Bentang Budaya, 1995.
- Nakagawa, Shin. *Musik dan Kosmos: Sebuah Pengantar Etnomusikologi*. Jakarta: Yayasan Obor Indonesia, 2000.
- Narawati, Tati. *Wajah Tari Sunda dari Masa ke Masa*. Bandung: P4ST UPI, 2003.
- Rohendi Rohidi, Tjetjep. *Metodologi Penelitian Seni*, Semarang: Cipta Prima Nusantara, 2011.

Saepudin, Asep. "Perkembangan Kendang Sunda di Pusat Latihan Tari Bagong Kussuadiardja Desa Kembaran Bantul Yogyakarta". Laporan Penelitian LPT ISI Yogyakarta, 2008.

_____. *Garap Tepak Kendang Jaipongan dalam Karawitan Sunda*. BP ISI Yogyakarta, 2013.

_____. *Metode Pembelajaran Tepak Kendang Jaipongan*, BP ISI Yogyakarta, 2015.

_____. "Kendang Jaipongan Dalam Iringan Pakeliran Wayang Kulit Di Sanggar Warga Laras Pimpinan Seno Nugroho Yogyakarta." Laporan Penelitian. LPT ISI Yogyakarta, 2016.

Supanggah, Rahayu. *Bothekan Karawitan II: Garap*, ISI Press, Surakarta, 2009.

Tim Penyusun. "Bahan Ajar Mata Kuliah Etnomusikologi". Bandung: STSI Bandung, 2015.

Interviewees

Joko Tri Laksono, 52 years old, lecturer at the Department of Ethnomusicology ISI Yogyakarta

Naung Sunu Prasetya, 31 years old, drummer at Sanggar Warga Laras group (2009-2013).

Purwadi, gamelan organizer in the Seno Nugroho .

Seno Nugroho, 46 years old, puppeteer, leader of the Sanggar Warga Laras.

Sunaryo, 66 years old, lecturer at the Department of Ethnomusicology ISI Yogyakarta

Trustho, 60 years old, drummer, lecturer of Karawitan Department ISI Yogyakarta.

Utoro Widyanto, 45 years old, drummer from Yogyakarta.