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ISI

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**Dean of Faculty of Performing Arts
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Distinguished Guests, Ladies, and Gentlemen

On behalf of Indonesia Institute of the Arts (ISI) Yogyakarta, I would like to welcome all of you to The 21st International Conference of Asia Pacific Society for Ethnomusicology (APSE) organized by the Faculty of Performing Arts, in collaboration with the Board of APSE. Faculty of Performing Arts indeed have a great blessing with the presence of scholars, experts, and speakers from Asia Pacific regions, who are willing to share and exchange ideas as participants of the conference.

There are some big scopes of main references that would be discussed during the conference, among others, the inheritance and transformation of traditional music in Asia Pacific regions, the application of traditional music resources in music education in Asia Pacific regions, study on minority music in Asia Pacific regions, and new research on music of different nationalities. The issues brought through this conference would definitely bring positive impacts on the development of ethnomusicological studies in Asia Pacific, which is believed to have enhanced any possibilities in contributing the music of Asia Pacific into in-depth understanding of performing arts global issues and trends in the world.

Referring to the above informations, Faculty of Performing Arts, which is also managing the Department of Ethnomusicology would like to express sincere thanks and appreciation to Asia Pacific Society for Ethnomusicology, that had been playing important roles as a driving power in inviting academicians, practitioners, students, art and culture professionals to discuss the existence, continuities, and changes of musical cultures in Asia Pacific regions.

In this occasion, Faculty of Performing Arts would like to thank the Board members, invited speakers, observers, organizing committees, and all academic members who have successfully made utmost contribution to this conference, where undoubtedly it will have a great impact to ethnomusicological researches, and give valuable inputs for the art education as well.

Let me congratulate all of you for attending this APSE conference. I wish all of you a successful and fruitful results of the discussions. I hope you enjoy yourselves in following the entire programs during the conference. Thank you.

Prof. Dr. Yudiaryani, M. A.

Distinguished Guests, Ladies, and Gentlemen

The 21st International Conference of Asia Pacific Society for Ethnomusicology (APSE) has been successfully organized in Yogyakarta, Indonesia, held on 28-30 August 2017. The conference is hosted by Faculty of Performing Arts, Indonesia Institute of the Arts Yogyakarta, where is now presenting the proceeding of the conference. Editors assigned to publish this proceeding would like to thank the Organizing Committee, that had taken for granted to consider and trust the editors reviews in the true spirit of international collegiality provided in this proceeding of the conference.

We believe that people throughout Asia Pacific are the smart and noble creatures who have their own rich culture and high civilization, that essential to be studied and shared among each other. Therefore, we had to extend sincere appreciation to the papers presented in this conference by scholars from China, Korea, Malaysia, Myanmar, Thailand, Vietnam, and Indonesia, that has enlarged our insights on the dignity and uniqueness of traditional music within the Asia Pacific region. Though the papers presented in the conference were not written in Asia Pacific national languages, and we have certain limitation to English, but it obviously does not prevent the conference participants from gaining their understanding to the cultural values of each national identity.

Thanks to Professor Jarernchai Chonpairot, Professor Khin Maung Tin, Professor Tan Sooi Beng, Professor Lee Yong-Shik, Professor Timbul Haryono, Professor Sumarsam, and Dr. Hanggar Budi Prasetya for their utmost contributions in publishing this proceeding. May the proceeding fulfill its aim to present high quality of arts and scientific works in any accessible media, for use in the educational process of learning and teaching, as well as further researches on the ethnomusicological studies. Hopefully the valuable informations that may have been transmitted through the papers collected in this proceeding, will strengthen our friendship and academic co-operation in the framework of Asia Pacific tradition.

On behalf of Editors,

Victor Ganap

WAYANG AND GAMELAN AS ICONS OF JAVANESE CULTURE

Sumarsam

Winslow-Kaplan Professor of Music
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To my colleagues, participants of The 21st APSE Conference,

The topic of Javanese wayang and gamelan, from the issue of its historiography, cultural icon, religious conversion, Westernization, and globalization are relevant to any discussion of musical cultures, that you will be able to respond and relate the ways I approach my subject matter with your own study. I refer to Abdurrachman Wahid or Gus Dur, a Javanese, and the fourth President of Indonesia, who had intensive Islamic education from Al Azhar University and University of Baghdad. Although he had impeccable knowledges on Islam, but as a humanist, he considers the Javanese wayang in terms of its relationship to social and humanity values, power, politics, democracy, nationalism, and the concept of truthfulness versus evil. However, for Javanese people, wayang and by extension its gamelan accompaniment, commands colorful and deep historical, aesthetics, religious, emotional, and socio-political affiliations. Hence, wayang and gamelan are the icons of Javanese culture and performing arts.

Let me begin with a brief history of gamelan. Lacking evidence has prevented us to reconstruct the earliest existence of gamelan. One can consider bronze drum that has developed in the village of Dong Son in Northern part of Vietnam many thousand years ago as a forebear of gamelan. This metal technology spread all over Southeast Asia. A number of ancient bronze drums can be found in Indonesia. But the fact that nowadays gamelan consisting of mostly gong-and metallophone type instruments, we do not know the period in which the transformation from bronze drum to gong type instruments has occurred. Clear evidence of gong types instruments, xylophone, and drums appeared only in around 12th- to 14th-century pictorial evidence on the wall of East Javanese temples. The same temples also show drawings of two-dimensional figures, perhaps a prototype of wayang figures, similar to Balinese wayang puppets.

Cultural icon is also defined by experiences of Javanese people to absorb, simulate, adopt, and adapt great foreign cultural traditions, and their ability to expand their cultural networking. For the former, in the early centuries of their history, Javanese people had appropriately adapted Indian writing, Hindu tales, literature, and architecture, bringing about Java's hybrid cultural tradition—hybridity occurs when people from different traditions come into contact one another, followed by changing hand and reproduction of cultural artifacts in a variety of ways. It will be incomplete at this juncture not to mention about Java's encounter with Western culture. Trading has been a conduit for Java's intercultural contacts. Java's encounter with Western culture is no exception. What is different is that Western religion has never taken a strong foothold in Javanese society. The coming of Western people in Java was first for the purpose of trading, then later for colonization. The introduction of European marching band throughout the East Indies is one of the best manifestations of the European trading monopoly and military enforcement. For example, a female military troupe of musicians playing a processional music of European fife/drum band was a common practice in the 18th-century minor court of Mangkunegaran palace. Adaptation of this fife/drum band and other European musical genres also happened in other Javanese courts.

Recent globalized/hybridized world, with the spread of modern technology and system of communication, has significantly made happy fusion-cum-ambiguity to the forefront of cultural practices and discourses. Contemporary wayang performance and gamelan can be seen in this light. Let me mention a few facts: Today's wayang performance uses/incorporates: (1) electric bulb, instead of oil lamp for light source of the play; (2) sound amplification system, usually very elaborate system, with microphone for each of the gamelan instruments and singers, and with large loudspeakers; (3) Western musical instruments playing Western and/or Indonesianized Western popular music; (4) 'Guest Stars', including singers of popular music, singer-dancer, comedian, and sometimes VIP guests. On the one hand, the incorporation of these non-traditional wayang elements has significantly attracted more audience to watch wayang performance. But, on the other hand, such a development has brought about debates among wayang connoisseurs and enthusiasts, and even among puppeteers themselves, the debates revolving around the lost of wayang's older values and aesthetics, and the question of which direction wayang and gamelan are going.

Compounded with recent trend of globalization of entertainment, this fact has made some people worry that eventually traditional performing arts will disappear. This pessimistic view might draw a special attention, but my recent survey in the field tells me a different story. I found that, based on my observation in Central Java and Cirebon, the frequency of wayang performance is quite high, albeit in its new transformations. In addition, there has been revivalism of a certain wayang genre, namely the three-dimensional *wayang golek*, in the northern coastal area and south central inland of Java, re-enacting exclusively Islamic stories. Wayang performance in Cirebon is always incorporates Islamic doctrines. There are also numbers of Islamic leaders (*kyai*) and/or teacher (*ustadz*) who incorporate wayang performance in their preaching. Although this explicit contextualization of wayang to Islam might lead to pro and con discussion, it suggests that traditional performing arts continue to exist in its new transformations and expanding contexts.

I have laid out the ways that Javanese people defines wayang and gamelan as cultural icons. I have also discussed the encounter of these cultural icons with Western popular culture and Islamic conservatism. One of the most important points emerging from these encounters is that intercultural contact has been and is an agency from which a cultural tradition and cultural performance are formulated. My cultural analysis shows that intercultural contact brings about happy fusion and synthesis of hybrid cultural productions, but ambiguity or ambivalence is immanent to hybridity. In light of this paradoxical phenomenon, it is unavoidable that pro and con discussions often take place among artists, cultural commentators, scholars, and connoisseurs of performing arts. It is important that time and space should be provided for such discussion so that the development of future performing arts is shaped by collective thoughts of all sides of members of the society.

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Jaipongan Kendang in Yogyakarta: Study of Text within Context

Asep Saepudin¹

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 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 Yog-

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yakarta 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*.

Supanggah (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 (Supanggah, 2009: 242). Supanggah 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 tool (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 of 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 diintegrasikan 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 Supanggah (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 Supanggah (ed), 1995: 85).

Based on Meriam opinion, analyzing music is not about the music per se, but also

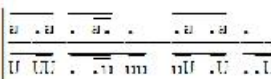
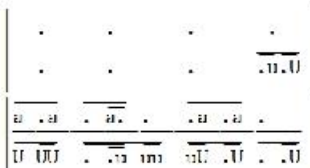
speak about concept of music and behavior of the music owner. It means that music is human product as reflection of human activity representation. Therefore, analysis of *jaipong* drumming stroke also discuss its musicality and its human behavior.

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 Supanggah, 1995; 16-17). Karber opinion issued to analyze motive of *jaipong* drumming stroke by looking for trait of *jaipong* drumming stroke in Yogyakarta then compare it with *kendang* drumming from Sunda of West Java. It is important to appear various pattern change style and motive of *jaipong* drumming stroke after present in Yogyakarta. Song analyzed was *Lagu Mendem Wedokan*. The song was popularized by Cak Diqin and Dini Aditama presented by group Wayang Kulit Seno Nugroho with *kendang* player Wahyu, performed in 25 September 2016 in Prancak Glondong Sewon Bantul. The song was selected as analytical material because it contains greatly *jaipong kendang* work.

Kendang drumming in *Lagu Mendem Wedokan* consist of seven parts: introduction, *pangjadi*, four parts of accompanying, and one part of closing. The song is presented with two repetitions with some variations. Considering limited pages, this analysis only focused on intro, *pangjadi* and *bukaan*.

Intro

In intro, there are coherence between gending with *kendang* drumming presented so *kendang* motive and gending cannot be separated in one presentation. *Kendang* notation in intro section is as follows:

	
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tepak *balatak*

ā . ā . ā . . . ā . ā . ā .	. ā . . . ā . . ā ā ā ā
U UU . . u uu uU .U . . u	U . u U . u . UU U U .U
ā . ā . ā . . . ā . ā .	ā . ā . ā . . . ā . ā .
U UU . . u uu uU .U . . u	U UU . . u uu uU .U . . u

tepak *ngagoongkeun*

ā . ā . ā . . . ā . ā . ā ā	ā ā ā ā ā ā ā ā ā ā
U UU . . u uu uU .U . . U .U	. . U .U .U .U . UU UU U U

In intro, there is *jaipong* drumming stroke motive namely *balatak* drumming and *ngagoongkeun* drumming. *Balatak* is in the fifth bar while *ngagoongkeun* in the ninth bar. *Balatak* and *ngagoongkeun* drumming in *jaipongan* presented in Sundanese karawitan both drumming style contained in *Keser Bojong* pattern that was booming in 1980s. So, both styles have been adopted and used in *Campursari*. However, musical taste of the intro part is special trait of Java work or Sunda one. It is marked with *gending*, *kendang* motive, and accents presented in its work are characteristic of Yogyakarta artists.

Pangjadil 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:

ā ā ā ā ā ā ā ā	ā ā ā ā ā ā ā ā
U U . U uu.u . u	U U . U uu.u . u
ā ā ā ā ā ā ā ā	ā ā ā ā ā ā ā ā
U U . U uu.u . u	U U . U uu.u . u
ā ā ā ā ā ā ā ā	ā ā ā ā ā ā ā ā
U U . U uu.u . . U	U U U U U U U .U

tepak *ngagoongkeun*

. ā . . ā . ā . . ā ā	ā ā ā ā ā ā ā ā ā
u .u . . u .u.u . . u .U	.U .U .U .U .U UU 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 repetition 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 *Kumpanyang* 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*, *pengugan*, *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:

ā ā . ā . ā . ā ā . ā ā	ā . ā . ā . ā .
. . U .u .U . . u . . U .U	.u .U .U . . U U
ā ā . ā . ā . ā ā . ā ā	ā ā . ā . ā . ā ā
. . U .u .U . . u .U	u .U . . U .U U .
. ā . . . ā . ā ā	. ā . . . ā . ā ā
U . U U .U .U UU .	U . U U .U .U UU .
ā . ā ā ā . . ā ā ā	ā ā ā . ā . ā ā ā ā
.u . . U . . UU U	UUU U .u .U U U

After analyzing drumming stroke variation in lagu *Mendem Wedokan*, *jaipong* drumming stroke produced is vary variative and various even very different from Sundanese jaoping 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.

There are some reason 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 Supanggah (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.

Conclusions

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.

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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.