



PROCEEDING THE 1st INTERNATIONAL SEMINAR

BY ASSOCIATION OF INDONESIA ART INSTITUTES 2018

July 7", 2018



FKI Festival Kesenian Indonesia
SURABAYA 2018 **X**

Art Identity and Reality



INSTITUT SENI BUDAYA INDONESIA
ISBI TANAH PAPUA



PROCEEDING
THE 1st INTERNATIONAL SEMINAR
BY ASSOCIATION OF INDONESIA ART INSTITUTES 2018
July 7", 2018

FESTIVAL KESENIAN INDONESIA X
SENI, IDENTITAS, & REALITAS

Dr. Hedi Hinsler
Univ. Leiden Nedherland

Prof. Dr. David Harnish, M.A.
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Sarwanto and Sri Rochana W - ISI Surakarta

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F Yulika and S F Dewi - ISI Padangpanjang

Lusy Esterina - Institut Kesenian Jakarta

Benny Yohanes Timmerman - ISBI Bandung

I Wayan Rai S. - ISBI Tanah Papua

Mirza Irwansyah - ISBI Aceh

WILWATIKA PRESS
STKW Surabaya 

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Cover Design :

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Layout :

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Publisher :

Wilwatikta Press

Redaction:

Jl. Klampis Anom II (Perumahan Wisma Mukti) Sukolilo - Surabaya 60117
Telp/Fax : (031) 5949945
Email : stkw_sby@ymail.com
Website : stkw-surabaya.ac.id

ISBN : 978-602-52652-2-8
Cetakan Pertama, Juli 2018

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Foreword

Dr. H. Jarianto M.Si

The Head of Surabaya Wilwatikta Art Institution

Cultural greeting,

Let us thank God the almighty for giving us a chance to hold 10th Indonesia Art Festival which is hosted by Surabaya Wilwatikta Art Institution. This festival is held biennial and as the steering committee containing 9 art institutions joined in cooperation body of art institutions in Indonesia (BKS- PTSI) and in 2018 as the organizing committee, it is Surabaya Wilwatikta art institution.

Indonesia Art Festival aims firstly to present the success of creativity practice including the preservation and development of our culture in their own areas. Secondly, to grow and develop qualified communication forum and art interaction among art institutions in Indonesia through art performances, exhibitions, workshops, and art seminars. Thirdly, to strengthen the cooperation among the nine Indonesia art institutions. Increasing national and international society's participation and participation towards art institutions' activities in Indonesia. Therefore, the theme chosen is "Art, Identity, an Reality", this theme has a meaning that in running art education, including creativity is a part of national education system which pay attention on cultural identity of the art which is the area of responsibility to keep responding creatively and critically the culture reality happening today.

This Indonesia Art Festival is held with the cooperation of BKS- PTSI with East Java department of culture and tourism, The empowerment of institution unit in Wilwatikta art institution, which has a functional duty to manage Surabaya Wilwatikta Art Institution. This festival is financed independently by each of the art institution, while the operating cost at Surabaya wilwatikta Art Institution is financed by the Regional Revenue and Expenditure Budget of East Java province through the Department of Culture and Tourism, Empowerment Institution Unit of Surabaya Wilwatikta Art Institution, we thank deeply to East Java governor.

At last we congratulate all of you especially keynote speakers from America, Duch, and Malaysia and 9 Indonesian Institute Of Art thank you for your coming in Wilwatikta Institute Of Art Surabaya. may this event be beneticial.

**COMMITTEE OF INTERNATIONAL SEMINAR
IDONESIA ART FESTIVAL - X
at STKW SURABAYA
JULY 07 2018**

1. Proceeding Title : The 1st INTERNATIONAL SEMINAR
BY THE ASSOCIATION OF INDONESIA ART INSTITUTES 2018
2. Seminar Theme : Art, Identity, And Reality
3. Place and time : Hall Taman Chandra Wilwatikta, Pandaan, Pasuruan,
Jawa Timur, Tanggal 07 Juli 2018
4. Committee :
- | | |
|-------------------|--|
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| Accommodation | : Catur Wahyuliani, SE. |
| Transport Section | : Ismadi, SE |
| Supplies | : Saiful Anam |
| Consumption | : Siti Maryam |
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THE POSITION OF MUSIC IN THE 'SELAWATAN' AS THE INDONESIAN PERFORMING ARTS

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Abstract

This paper discusses a literature survey on the *selawatan* as an Indonesian Islamic music from mainly the academic sources of Indonesian authors as reflected in several research reports, journal articles, and chapters of textbooks. The issues raised in this study are focused on three questions: What is the *selawatan* and where is its position in the hierarchy of the types of Islamic music? How are the development and the spread of the *selawatan* sub-genres in Yogyakarta? What is the role of music in the *selawatan* as a performing art? The purpose of this study is, firstly, to gain theoretical knowledge about the *selawatan* as a type of Islamic Music; secondly, to gain former knowledge of the *selawatan* as an Indonesian performing arts genre and its development as well as spread in the Province of Yogyakarta Special Region; and thirdly, to understand the position of music in the *selawatan* as an Indonesian Islamic performing arts. This study uses a qualitative methodological approach through literature method and thematic analysis by selecting and discussing theoretical as well as descriptive materials, and in a particular context, comparing concepts, to gain insights and knowledge from the source under study. This study has resulted in several findings of the theoretical frameworks of (1) the authenticity of *selawatan* in Indonesia which was derived from the *pesantren* tradition, (2) the sub-genre development of the *selawatan* and its population comparison between the two eras, the colonial time and in 2000, and (3) the musical aspects of the *selawatan* which was represented in the organological considerations of the percussion ensemble as accompaniment to the art of *selawatan*. This study concludes that because Islamic texts and messages are the main core of the *selawatan*, the music, represented by *mawlid*'s singing and the performance of *rebana* ensemble as the main *selawatan* accompaniment, plays the most important role as the musical identity bearer of the *selawatan*.

Keyword: selawatan, Islamic music, performing arts

Abstrak

Paper ini membahas survei literatur mengenai selawatan sebagai musik Islamis Indonesia dari sumber-sumber akademis penulis Indonesia sebagaimana tercermin pada beberapa laporan penelitian, artikel jurnal, dan bab-bab dari buku teks. Masalah yang diangkat dalam penelitian ini difokuskan pada tiga pertanyaan: Apa selawatan dan di mana posisinya pada hierarki jenis-jenis musik Islamis? Bagaimana perkembangan dan penyebaran sub jenre selawatan di Yogyakarta? Bagaimana peran serta posisi musik dalam selawatan sebagai seni pertunjukan? Tujuan dari kajian ini adalah, pertama, untuk mendapatkan pengetahuan teoritis mengenai selawatan sebagai jenis musik Islami; kedua, untuk memperoleh pengetahuan terdahulu tentang selawatan sebagai jenis seni pertunjukan Indonesia dan perkembangannya serta persebarannya di Provinsi Daerah Istimewa Yogyakarta; dan ketiga, untuk memahami posisi musik pada selawatan sebagai

seni pertunjukan Islamis Indonesia. Kajian ini menggunakan pendekatan metodologis kualitatif melalui metode literatur dan analisis tematik dengan memilih serta mendiskusikan materi teoritis dan deskriptif, dan dalam konteks tertentu, membandingkan konsep, untuk memperoleh pandangan dan pengetahuan dari sumber-sumber yang diteliti. Penelitian ini telah menghasilkan beberapa temuan kerangka teoritis, yaitu tentang (1) keaslian seni selawatan di Indonesia yang berasal dari tradisi pesantren, (2) perkembangan sub-genre selawatan dan populasinya dari era kolonial hingga 2000, dan (3) aspek-aspek musikologis yang terwakili pada pertimbangan organologis ansambel perkusi rebana sebagai pengiring seni selawatan. Studi ini menyimpulkan bahwa dikarenakan teks dan pesan Islamnya adalah inti utama selawatan, maka musik, yang diwakili oleh nyanyian mawlid dan penyajian Rebana sebagai pengiring utama, memainkan peran terpenting sebagai pembawa identitas selawatan.

Kata kunci: *selawatan, musik Islamis, seni pertunjukan*

Introduction

This article is part of my doctoral research which was completed in 2010. The study was about the *selawatan* traditions within the culture as well as sub-culture of the *pesantren*, a traditional type of Indonesian Islamic boarding schools, in Yogyakarta province. The study concluded the one that exists in the school is a basic source of other types of *selawatan* that spread ubiquitously in the entire of the province and confirm that it is a type of Indonesian Islamic music (Indrawan 2010). Although my doctoral study was in the field of performing arts and fine arts studies, the focus of this paper is the musicology of Indonesian Islamic music, which is done through ethnomusicological approach. Ethnomusicology, such as in Merriam's (1961) "anthropology of music," is known with its concept of "the study of music in culture" (1961) and "the study of music as culture" (1977). As the core emphasis of this study, it sees music as part of the culture. In response to these contextual concepts, Nettl (1983) suggests the concept of "the study of music in its cultural context" which views music as culture. Although not based on field research, such as normally did in ethnomusicological research, but its concept of the study of music in the culture remains is applied in this study.

Discussion in this paper is limited to a survey of its former studies on this topic area as they were reflected in research reports, journal articles, and parts of book chapters. In this discussion raised three research questions, they are: (1) What is the *selawatan* and where is its position in the hierarchy types of Islamic music? (2) How is the development and spread of the *selawatan* in Yogyakarta? (3) How is the role as well as the position of music in the *selawatan* as performing art? The purposes of this study are: (1) to gain theoretical knowledge concerning the *selawatan* as a type of Islamic

Music, (2) to gain former knowledge concerning the selawatan as an Indonesian performing arts genre and its development as well as spread in Yogyakarta Special Province, and (3) to understand the position of music in the selawatan as an Indonesian Islamic performing arts.

Research Method

This study can generally be classified as a qualitative research type that uses documents or literature as the main data. Therefore this study applies a literature review method with thematic analysis approach. Although the literature review is generally part of the research process it is also possible to be positioned as a method as long as its author sets out the work as a theoretical study which is based entirely on literature. Literature review methods are also appeared in other names such as the literature method (Lin 2009, 198-181) and the Comprehensive Literature Review, or known in its abbreviation the CLR, (Onwueg and Frels 2016, 48-64). It can be considered that literature review resembles a theoretical analysis methodology which is choosing as well as discussing theoretical and descriptive materials, and in a certain context, comparing concepts (see Comerasamy, 2012; see also academic discussion on this matter in <http://www.socscidiss.bham.ac.uk>, and <http://www.researchgate.net>). The collected data are analyzed by thematic analysis approach in order to obtain the views and knowledge from the sources (Boyatzis, 1988; Howitt and Cramer, 2007; see also Komori in <http://designresearchtechniques.com>).

In this study, research results concerning the *selawatan*, or any scientific writings related to it, are studied to gain the description of the art from various scientific disciplines, as they are represented by the authors' academic specialization background. As a former study to a fieldwork observation, sources of this topic were merely written publications of former studies. Due to limited resources on this topic then the literature discussed include findings from any year periods of mostly Indonesian publications, within the scope of humanities and performance arts. In the next discussion, data on this study are analyzed through several discussion such as historical, sociological, anthropological, and cultural.

Theoretical Understanding of the *Selawatan*

The term *selawatan* is applied to some types of Islamic performing arts activities that at least involve an invocation sentence that praises the Prophet Muhammad. As an Indonesian terminology, the *selawatan* means reading collectively the *selawat* text by a

group of people reciprocating, usually accompanied by tambourines and some local musical instruments. It was formed from its noun, the *selawat*, that was originally derived from the Arabic *shalawah*, means “invocation.” The plural Arabic *shalawah* was formed from its basic singular, the *shalah*, which means to pray (Moeliono, ed., 2008, p.1250).

The place of *selawatan* in the world of Islamic arts can be traced from the Al Faruqi’s (1982) theory of Islamic musical arts. Music is practiced in various cultures of Islamic societies around the world. Even in the three dark periods of daily five-time prayer worship rituals, ie the early morning, the sunset, and the early evening congregation prayers in mosques, the Qur’anic verses are sung by the imams of prayers. However, discussing music in Islam is never separated from the controversy issue in Islamic law interpretation that questioned the legitimate or illegitimate status of music. On the other hand, the Arabic word that includes a general understanding of music does not exist in any Islamic discourses. The *mûsîqâ* as a modern Arabic word for music, is not an Arabic in its origin but rather the adoption from of a Persian word, the *mûsîqî*, which was applied for the science of musical arts (Sakata, 1983, 39), and it was originated from a Greek term, *mousike* (Lidell and Scott, 1940).

To discuss music in the Islamic word, Al Faruqi (1982, 33) offers the term *handasat al sawt* (means “the arts of sound”) which is based on Islamic religious scholars opinions, as an alternative generic term for musical arts. Al Faruqi’s taxonomy on Islamic musical arts is categorized into two divisions of dichotomy, the first is between the *Non-mûsîqâ* and the *mûsîqâ*, and second is between the *halal* (legitimate) and *haram* (illegitimate). The modern term of Arabic *mûsîqâ* is used by Islamic scholars to clarify the different types of music that are in question and are not respected in Islamic culture. Due to the negative connotation of music in the view of Islamic religious scholars, musical types practiced in rituals have been categorized as the “*non-mûsîqâ*.” (Al Faruqi 1986, 441- 479)

The position of Qur’an, as the primary source of Islam, has caused the art of reciting its verses, ie the *qira’ah*, is accepted as the center of reference for all types of music in the Islamic world. Because of that reason, the *qira’ah* art is placed on the top cylinder, or the first level, of the Al Faruqi’s *handasat al sawt* taxonomy. Consequently, the all lower levels of musical types under the *qira’ah*, are measured by the level of proximity to the art of Qur’anic chant (Indrawan 2010, 202).

The Indonesian *selawatan* is expected to fit into the category of the *eulogy* chants or chanted poetry which is included in the legitimate *non-mûsîqâ* classification. It is in the fourth as well as fifth levels under the Qur’anic chant, subsequently after the call to

prayer and the pilgrimage chants. *Madih* and *eulogy* derive from the oldest Arab praise poems to praise the gods and other important figures. Both poems are placed in a particular section in *qasidah* art form (see Meisami dan Starkey 1998, 482). After the beginning of Islamic period until the periods after the death of the Prophet Muhammad, along with the new Islamic forms appearance of *tahmid* and *tahlil na't*, the types of *madih* and *qasidah*, even the *shi'r*, that which was originally ancient Arabic poetry forms, had gradually been experiencing Islamization. These forms fall into the category of legitimate *non-mûsîqâ* that is used to recite the praises of God, Prophet Muhammad, and certain pious people (al Faruqi 1982, 32).

From a musicological perspective, the *selawatan* can be considered as a type of *madih*. The *madih* is a dedicated invocation recitation for the Prophet (see Neubauer and Doubleday's table, 2002, p.599), which is mainly performed in the *mawlid* (means "birth," also known as milad, mawlud, melvut, mulud, etc.) festivities traditions in almost all of Islamic countries to co-memorize, or to celebrate, the birth of the Prophet Muhammad. Music that is performed during the celebration uses *mawlid's* repertoire (the Prophet's biography panegyric texts) as well as *madih* and *ishad* forms (Frishkopf 2008 and 2014).

Based on the above information it can be said that the music performed at the *mawlid* celebration, whatever forms of poetry are used, can be termed the *mawlid* music. The *selawatan* applies the same basic principles to that of the *mawlid* musical traditions. It is based on the chanting of *mawlid* texts and performed in a wide variety of types, from solo vocal music incorporating sacred texts, up to many combinations of other performing arts elements, including instrumental accompaniments, dances, and theatrical movements.

Social History and Cultural Descriptions of the *Selawatan*

In Indonesian literature on this topic, there are two perspectives on the *selawatan* studies. The first looked at the socio-historical origin of the *selawatan* and the second gave us a cultural interpretation of *selawatan* based on old pictures album as well as written works about Yogyakarta. The first perspectives understood the *selawatan* as an Indonesian original performing arts which experienced Islamization since the arrival of Islam in Indonesia as well as its former as well as current social functions, while the second recognised it as an old Javanese ritual tradition that contributes to us a former cultural knowledge of the *selawatan* and its variants during the colonial times.

Suryo (1985) found that cultural content of the *selawatan* comprised some non-Islamic ancient influences, such as animism, dynamism, Hinduism, and Buddhism. The syncretism of those influences with Islamic content, which were found among Javanese customs, was formed after the coming of Islam to Java in about 16th century. During that time, various Islamic traditional elements in the *terbangan*, which was the Javanese *selawatan*, were thought to be brought to Java by a group of nine Islamic saints. Among the nine saints, that were the early phenomenal Islamic evangelists in Java known as the Walisongo, Sunan Kalijaga, was the most popular figure. He was responsible for the reconstruction of philosophical content of the *gamelan* music. The modification of many aspects of Javanese culture was part of the Walisongo's mission to disseminate Islam in Java. By combining aspects of the secular as well as the spiritual within several existing traditional performing art forms, the Walisongo had finally been successful in introducing Islamic characteristics into some Javanese customs and traditions, including the *terbangan* (Suryo *et al.*, 1985, p.63). Other cultural historical attention of the *selawatan* expressed in Rachman's (1979) report concerning the *Selawatan Montro* from Central Java. In this study, he looked at the art from its historical and performance aspects, as well as local elements that have influenced its characteristics. In East Java, there was an evidence that step by step the originality of the *selawatan* was influenced by local culture. Rabimin (1979) who discussed the influence of Islam on the *Slawat Jamjaneng* in Kebumen, East Java, found that the use of Arabic language in the *selawatan* had step by step been moved to the Javanese language. At the same time, its content concerning Islamic messages was gradually assimilated with local cultures. In Yogyakarta, the *selawatan* is still practiced in social life within the *Santri* societies.

Iswantara (2002) recognized the *selawatan* as the traditional Islamic Performing arts in Yogyakarta, as it is reflected in his report: "The existence of Traditional Islamic breathe Performing Arts in the Special Region of Yogyakarta; the sociology of art study." To complete his report he did field observation in several *pesantren* in Yogyakarta to inquiry current social function of the *selawatan* arts. He has proved that the arts are up to date still utilized by the *pesantren* society as a cultural tool in their internal social religious activities. Example of the social-religious function of the *selawatan* was mentioned in Sunaryadi, *et al.* (1982) who did a study on a *selawatan* variant called the *Kuntulan* in Sleman district of Yogyakarta. The performance of *Kuntulan* was held in several Javanese folk rituals, such as (1) the *Mi'raj Nabi* to commemorate the ascend of the Prophet to the heaven, (2) the *Maulid Nabi* to celebrate the Prophet's birth day, (3)

circumcision tradition, and (4) the *ngarak mustoko* ritual, which was related to the placement of the special roof top point of a new mosque.

The second perspective was based on an old treatise found among the library collections of the Palace of the Mangkunegaran Kingdom in Surakarta, written by Theodor Gautier Thomas Pigeaud (1899-1988), a Dutch expert of Javanese literature. The information about *selawatan* was implied in his writing, *Javaanse Volksvertoningen; Bijdrage tot de beschrijving van land en volk* (“Javanese Folk Screenings; Contribution to the description of land and people”), written in 1938. He has addressed the *selawatan* in the discussion of Yogyakarta as well as Surakarta traditional performing arts, which were based on the Islamic beliefs of the Javanese. There was a different connotation of similar names between a concern that the Javanese *slawat* (not Indonesian spell, the *selawat*) tradition in the context of ancient Javanese Islamic culture performed in the 19th century, and the Javanese *slawatan* (not Indonesian spell, the *selawatan*) traditions at the beginning of the 20th century. In the Javanese traditions, such as in the *ingkeban* and *kaul*, the *slawat* was understood as a certain amount of money which was inserted in a package of side dishes, called the *berkatan*, which was donated by a family to all members of the *prajanjen* group who were invited to give a performance in their home for certain ceremonial feasts. The *slawat* was also given to religious teachers who conducted funeral ceremonies.

The book (1938), is also available in the unpublished Indonesian version translated by the Head of the “Rekso Pustoko” library of the Mangkunegaran kingdom palace, Muhammad Husodo Pringgokusumo (1991). Pigeaud (1938, p.284), or in Pringgokusumo’s translation (1991, p.467), stated that the *slawat* has been defined as the small gifts in the form of money for the guest in various religious ceremonies or anniversaries which is associated with a funeral, as a reward for the provision of the prayer, which was also called the *sémbahjang* (Ind.: *salat*, plural *salawat*). While the *slawat* has been defined as the alms, Pigeaud also found that the *slawatan* is related to several Javanese Islamic religious performances. Based on illustrations in a Javanese book about religious folk art, Pigeaud (1938, p. 284) defined the *slawatan* as a type of performance art of Muslims, but non-Muslims sometimes performed it, though rarely. Although the content of *slawatan* was a story of Prophet Muhammad from the time before his birth up to his death, its performances covered only part of it. The story was available in the form of couplets of praises, blessing requests, and tributes. He clarifies

that the *slawatan* was an Arab origin as it was apparent from its name as well as its language usage. (Pigeaud, 1991, p.469).

Except for the *slawatan Jawa*, the word use of *selawatan*, or *slawatan*, does not apply to other types of Islamic performing arts whose based on the repertoire of *selawatan pesantren* types – the *pesantren* is a type of Islamic religious boarding schools, while the name of its students, the *santri*, is also used to refer to a social layer as a devout member of Javanese Muslim society. Although they are present in all social classes, traditionally the *santri* are associated with the merchant class (Hays 2013). Other specific names of the *selawatan* type, for example, the *perjanjen*, was found instead. Pigeaud stated that Dutch colonial researchers had identified several models of the *slawatan* performance (1991, pp.468-479). According to their findings, there were two types of *slawatan*. The first was the *muludan*, also known as the *slawatan mulud*, which entirely used Arabic language text. The second type was the *slawatan Jawa* that used only Javanese language. In addition, there was another version, which was called the *slawatan Surabaya*. The uniqueness of this type was that the middle part of the *selawatan* performance, which was called the *srokal*, in the structure of *slawatan*, performers, as well as the audience, were simultaneously stand up to sing several praise songs to honor Prophet Muhammad.

The *Prajanjen*, which was supported by ten performers, was classified as the first type. The differences of the *slawatan mulud* compared to the other types are as follow: (1) did not use accompaniment instruments, (2) was dominated by Arabic text, (3) there was no role of performance leader, known as the *dalang*, (4) in the *srokal* part, singers were standing in line and then broken down into two groups, and finally sang in turn. Pigeaud assumed that the *prajanjen*, which was one of the *slawatan* alternative synonyms, was not merely folk entertainment but a religious activity. The reasons were: (1) it was practiced in the *santri* communities, (2) as the *majemukan* version of the non-*santri*, it did not use the *gamelan*, and (3) it gave priority to Arabic text reading which was inserted between Arabic couplets. The *perjanjen* was performed by a group of performers comprising four *bawa suara* (reciters) with each of them reading from a *Barzanji* book and the six *singir* (singers) who were not holding a book (Pigeaud, 1991, p.467).

Beside a group leader, the puppetry mastermind namely the *dalang*, other position functions were held by at least two performers. The *dalang*'s duty was to read the story (Indonesian: *riwayat*), known as the *kanda*, of a book entitled *tauladan* (Indonesian), or

tulada (Javanese). After the *dalang* completed his duty, two of the four *bawa swara*'s members subsequently sang a *selawatan* song. During the singing, the six *wiaga* (musicians) members started to accompany them with their instruments, while at the same time also filling some singing responses to the *bawa swara*'s performance.

In discussing other types of the *selawatan* outside of the *prajanjen*, Pigeaud identified a smaller number of the *wiyaga* so that the other remaining *wiyaga* had the *singir* function in a choir. The *sayyid* type of *selawatan* was supported by three *singirs* and two *wiyagas*, while in the *rodad* type, there were three *singir* and four *wiyagas*, and in the *emprak* type, there were five *wiyagas* who also functioned as *singirs*. It seems that the three steps of *selawatan*'s performances could be uniting characteristics for most performing arts variants of the *selawatan* genre (Pigeaud, 1991, pp.469-470, 474-475, 477).

As we have already briefly discussed above, the general structure of the *selawatan* performances comprised three parts, the beginning part, called the *awal*, the middle part, called the *srokal*, and the final or conclusion part. The beginning part comprises couplets telling the story (*riwayat*) of the miracles that happened before the birth of the Prophet Muhammad. The *srokal* part, which was a standing session, was practiced by singing some songs praising the Prophet's birth. In this part performers and audience were singing together, believing that the Prophet and his companions' spirits were present around them. They believed that spirit was not only witnessed them but also to blessed people who sang the praise songs. The last part shared the story of the Prophet during his childhood up to the beginning of the spread of Islam and the performance leader concluded the *selawatan* by the reciting the long *dua*, or prays.

Based on local informants' explanations, Pigeaud successfully interpreted some notes and a pictures album about Yogyakarta. Based on his understanding he recognized the other types of performances besides the *prajanjen*, the *slawatan sayid*, which was performed by eight performers including the *sayids* and the *ulamas* (religious teachers) under the direction of a *dalang*. The *dalangs* held a *tasbih*, a string lace of 99 beads, which served to control the count of repetitions of sacred words and phrases. This type of *selawatan* was supported by three *terbang* players, two *singirs*, one reader, one *bawa swara*, and a *dalang*. The *sayid* was known as well as the *Habib*, who was the Arab-Indonesian that was believed to be the descendant of the Prophet. The *sayid* was a respected person. People believed that by praising and respecting them they would be loved by the Prophet. Apart from the *sayid*, this type of the *selawatan* was also performed

by the *ulema* during the night from the early evening until midnight. This was shorter than the *mulud* type of the *selawatan*, which was performed until three o'clock in the morning.

The second type of *selawatan* was the *Rodad*. It was accompanied by more elements of performance and education due to its form, which was not merely a vocal group but also supported by a theatrical movement that resembles dances. This performing art form was supported by a *dalang*, a pair of *bawa swara*, three *singirs*, three *genjring* players and a *jedor* player. While the *singir* section was singing they held an ornamental small hand fan to beautify their body movements. The *dalang* and the *jedor* players each took a separate position while the other eight players sat in two rows that were facing each other and singing in turn. Every time the *dalang* finished reading the chosen couplets of the story, the *bawa swara* from one of the rows were singing an Arabic song, followed by a *singir* group, and finally the *genjring* type of the *rebana* were played. This order was repeated three times, and then entirely repeated with different texts. The *rodad* movement was started by neck movements which were done while sitting; these were called the *pacak gulu* movements. Then they knelt while doing the *pancak gulu*, and finally, the dancers practiced a certain movement to simulate a person who holding a baby without a shawl. Purportedly, this movement imitated angels who held the Prophet when he was just born (Pigeaud, 1991, p.475).

According to Pigeaud's informant, besides the Javanese *rodad*, there was another performance type called the *rodad kojan*. The name *kojan* was referred to foreigners who originally came from the Koja, a sub-district of North Jakarta. During that time the people who introduced the *rodad* came to Yogyakarta kingdom as Islamic traders. The structural pattern of the *rodad koja*'s performance was much simpler than the other former types of *selawatan* (Pigeaud, 1991, p.477). From Christian Snouck Hurgronje (1857-1936), the Dutch Islamic expert who worked for colonial authority, Pigeaud found some indications of the influence of the two types of *selawatan* from the Acehese performing arts, the *sadati*, and the *rateb*, on the *Rodad*. The word *rodat*, or *rodad*, had a close relationship with the *radat*, who was one of two people who acted as the story reader in both types of Acehese performing arts. The *radat* was derived from the Arabic *raddad*, which means repeater or answerer; normally it was practiced in the *zikir* (remembrance act) ritual tradition of the Sufi (Pigeaud, 1991, p.476).

The third form of *selawatan* was the *emprak*. The existence of secular elements that dominated the *emprak* had slightly driven out its religious expression. This art was

performed by nine players including a *dalang*, three members of the *bawa swara*, and five instrument players who doubled as singers. Musical instruments that were utilized to accompany this performing art were a set of *terbang* types; they were the *dodog*, pairs of *ketuk* and *kenong*, a *kempul*, and a *gong*. While singing several songs, that were adapted from *gamelan* music, the *emprak*'s musicians performed a dance together with the singing of *bawa swara*. The duty of *bawa swara* was actually a story connector who linked the *dalang*'s story and singing, and the dance. During the performance, the players first sat in rows on the floor, and then stood up in front of a table that had some offerings on it. The rows of standing players then moved forward and backward five times. After a short break, they formed a circle, did a kind of dance for five turns, and finally stood in rows as in the first position. Every time the Arabic song changed, the dance changed in style (Pigeaud, 1991, pp.478-479). Based on the description above it can be assumed that besides the *selawatan* has been understood organologically and socio-culturally as the percussion ensemble, it is also the types of Javanese Islamic performing arts which have social religious functions in Javanese Muslim society. As it happened in the *emprak*, the involvement of other elements such as dance and singing has brought the *selawatan* approached secular entertainment.

The Selawatan under the Folk Theatre Population Survey

Although for those whose academic background is music the *selawatan* is a kind of musical art, in the perspectives of others is not necessarily, perhaps even another type of art, while the use of music is merely an accompaniment among other supporting elements. There is another author who came from the discipline of theatre who has seen it as the traditional theatre rather than the musical arts, as it was reflected from the titles of his Indonesian articles. Suharyoso (2000), who is a full-time lecturer at The Department of Theatre, The Faculty of Performing Arts, Yogyakarta Indonesian Institute of the Arts, has argued that the *selawatan* was one of the traditional theatre types practiced in Sleman Regency of Yogyakarta province. The two works in Indonesian confirm that his study concerning the *selawatan* represented a theatre perspective are: (1) "The spread of traditional theater in the district of Sleman" (Yogyakarta: Rockefeller Foundation, 1979) and (2) "The Traditional Theater in Sleman Yogyakarta: Its Type and the Spread" (Yogyakarta: Galang Printika, 2000, 45-148).

From his writing, it can be understood that the populations of *selawatan* types spread outside of the *pesantren* were greater. From the perspective of theatre studies,

Suharyoso (2000) argued that the *selawatan* was a theatre art in Sleman Regency of Yogyakarta Special Province because it was only the one among the other forms of folk theater. The five forms of folk theater are (1) puppetry, (2) dance-theatre, (3) the *tayuban* dance, (4) the *jatilan* and the *reog*, and (5) the *selawatan*. He asserted that the Sleman's folk theatre, which was considered as the performing arts of the district area, was based on democracy life as its sources. Because of that assumption those types of folk theater can be guaranteed to remain in its original form and spirit. In addition, they were born spontaneously from the life in its society (Suharyoso 2000, 47).

The use of *selawat* as its name perhaps has been caused by the *shalawat* sentences that are sung, or at least the art presents some elements that refer to the *shalawat* praise in its performance. The *selawat*'s repertoire used was based on the *Al Barzanji* book as its main source. The theatre art additionally had a function as Islamic proselytizing known as the *dakwah* that could be understood as an invitation to the path of God, and at the same time, it functioned as folk entertainment. Like other studies, this theatre study also assumed that the first appearance of this art occurred at the same time as the initial dissemination of Islam in Java, during the sixteenth century.

Suharyoso (2000, 71) has identified 12 *selawatan* variants: (1) *Selawatan Maulud*; (2) *Selawatan Laras Madya*; (3) *Barzanji*; (4) *Rodad/ Selawatan Rodad*; (5) *Emprak*; (6) *Angguk*; (7) *Trengganan/ Kuntulan*; (8) *Peksi Moi*; (9) *nDolalak*; (10) *Badui*; (11) *Kobrasiswa*; and (12) *Samroh/ Qosidahan*. The first three were usually performed at family homes or in the mosque porch and were not public performances. With the exception of the *Barzanji* type that could be performed by a group of males or females, the other two were only performed by males. The *Barzanji* was supported by at least 25 participants, and the other two by one up to around 30 participants between 15 and 30 years old. While the *Laras Madya* was based on the *Wulangreh*, a Javanese book written by Sunan Pakubuwono IV, the *Barzanji* was based on the *al Barzanji* book. On the other hand, the *Javanese selawatan* was the *maulud* type that uses Javanese translation of the *al Barzanji* texts. Although a part of these *selawatan* variants used the Javanese language they all were being bound by Arabic words as well as their repertoires that directly or indirectly referred to the *al Barzanji* as their sources. However, the *Wulangreh* book was also referred to or at least cited some parts of the *al Barzanji* texts, which were translated into the Javanese language. In the meantime, the application of some Islamic poems was taken from some parts of the *al Barzanji*. Although they had been considered theatre, as

well as dance study objects, the absence of theatrical and dance elements in the *al Barzanji*, was exactly what supports their status as a traditional vocal group instead.

The *slawatan maulud* were accompanied by the *dodog* and *beb* (*kendangs*), the *kempul*, the *kenting*, the *ketuk*, and the *gong*. However, there were additional instruments for the *Laras Madya*; they were the *peking* or the small double chips traditional xylophone called the *saron*, and the small *kentongan* (a wooden drum). In contrast to the first two types of *selawatan*, the *barzanji* type was performed by singers without any instrumental accompaniment. Among the three, the performance duration of *barzanji*, which was only two hours, was the shortest compared to the other two that normally last for eight hours, from 8 or 9 pm up to early morning in the next day.

Besides the last type, the *samroh* which was a religious vocal group that combined religious and secular sources, the other remaining types of *selawatan*, are folk arts in the form of mass simple theatrical dances. With the exception of the *Trengganan*, the *nDolalak*, and the *Badui*, all of them are sung in Arabic and are based on the *al Barzanji* book. Although their information sources were unknown, the *selawat* supplications reading, as the accompaniment to the *Trengganan* as well as the *nDolalak*, are sung in Arabic. On the other hand, the *slawatan badui* was based on a book about morals, heroism, and unity, entitled *Kotijah Badui* (Suharyoso, 2000, pp.71-74).

The *selawatan* types that were based on the *mawlid* text of the *al Barzanji* were commonly sung in Arabic. However, among them, the combined use of three languages, which were Arabic, Javanese, and Indonesian, also exists. The use of instrumental accompaniment of the *selawatan* variants was almost the same as the accompaniment of the *mawlid* type, but to make their musical appearance different from each other several of them add other local instruments. Although differing in many respects, almost all of the types use a set of *terbang* instruments. The *samroh* resembled the *slawatan maulud*, but its repertoire was freer and stressed public entertainment. In the *selawatan* performance, the *samroh* was put only as a part of a bigger folk fiesta event (Suharyoso, 2000, pp.74-84).

Based on official data base concerning the art groups authorized by the cultural department of Yogyakarta province, up to the year 2000, the number of the *selawatan* types in Sleman was quite large. The data indicate that out of 306 groups, 202 were recognized as the *selawatan* types. More big population in total would be found if counted from the other three regencies of the entire Yogyakarta province. The most common type of the genre was the *slawatan*, with 202 groups, followed by 28 groups of

samroh, 16 *rodads*, 15 *barzanjis*, 13 *kobrasiswas*, 12 *laras madyas*, and two *angguks*. Up to that time, the remaining types were threatened with extinction, due to each type was only supported by one group. They were a *Trengganon* in Seyegan sub-district, a *Kuntulan* in Minggir, a *Peksimoi* in Tempel, and an *Dolalak* in Sleman. Through field observation Suharyoso (2000, 88-103) found that Prambanan is the sub district that has one variant only, the *slawatan*.

In several locations where the art forms were practiced, the most common type of *selawatan* was in Tempel sub district, where 27 groups exist. The next most common was in Prambanan sub district with 22 groups, and there were 19 groups in Godean, 18 in Seyegan, 18 in Turi, 16 in Moyudan, 15 in Minggir, 13 in Mlangi, 12 in Sleman city, nine in Ngaglik, eight in Gamping, seven in Kalasan, seven in Ngeplak, seven in Pakem, and four in Depok. In the meantime, except for one *Samroh* group in Berbah, there was no *selawatan* or other Islamic performing arts group in Cangkringan.

The vast number of *selawatan* groups in several locations were not always equaled to the total type variants that exist in the areas. The place that had the most types of *selawatan* variants was Tempel sub-district. Of the thirteen variant types, this sub-district had eight types. The types that not exist in this sub-district are the *Rodad*, the *Emprak*, the *Kuntulan*, and the *Trengganon*. The first among the eight types that were threatened with extinction was the *peksimoi*, of which there was only one in Sleman regency. The next type is the *angguk*, which was just one group in Tempel, and one in Pakem. In the remaining subdistricts the number of variant types dropped in stages, seven in Godean, six in Seyegan, six in Minggir, five in Turi, four in Ngaglik, four in Depok, four in Sleman, three in Kalasan, three in Mlati, three in Ngeplak, three in Gamping, three in Moyudan, three in Pakem, one in Prambanan, and one in Berbah.

The correlation between the *slawatan* type and the number of other variant types of the *selawatan* in each of sub-districts of Sleman regency has given us a unique picture about the spread of Islamic performing art in this area. The Tempel area that has the most *selawatan* groups (27) also has another seven variant types. Besides the *selawatan* itself, the other seven groups were: (1) four groups of *Laras Madya*, (2) eight groups of *Barzanji*, (3) an *Angguk*, (4) a *Peksimoi*, (5) four groups of *Badui*, (6) six groups of *Kobrasiswa*, and (7) four groups of *Samroh*, so that the total number is 55 groups. This number has made Tempel the largest number of groups in the entirety of Sleman regency. Among the types that were in danger from extinction and need attention from local

cultural authority was the *peksimoi*, which was not only the only group in Tempel but also in the entirety of Sleman district.

In Depok subdistrict, there were four *slawatan* groups and four variant types of *selawatan*, including two groups of *Rodad*, one group of *Badui*, and one group of *Kobrasiswa*. Similarly, this also found in Berbah sub-district. Berbah only has one variant type of *selawatan*; that was the *Samroh*. The higher numbers of the *Slawatan* type than the other variants indicate that it was the main type as the expression of major Islamic influence. For that reason, it was not impossible that the other variant types were the result of the structural transformation from the *slawatan* as the main type.

There was an interesting fact that the spread of *selawatan* in Gamping subdistrict, in which there is a Mlangi village that well known as the “*santri* village,” the variant types number was only three. The three types were (1) eight groups of *slawatan*, (2) one group of *emprak*, and (3) two groups of *smaroh*. The eight groups may possibly be considered the type of *slawatan* mulud, especially that were performed in Mlangi village of Nogotirto sub-district. Although the Mlangi village has a very strong Islamic influence from the *pesantren* culture, the number of *selawatan* groups in this area was small compared to the other areas. However, the religiosity of its people was relatively high so that 90% of its people always involved in the *selawatan* activities. From this evidence, it can be assumed that the smallest number of *selawatan* groups in a particular district does not indicate the less strength of Islamic influence.

Selawatan as the Indonesian Performing Arts

The last group of studies identifies the Islamic vocal group type of *selawatan* as the performing arts which is part of Javanese culture. Besides other formerly existing local performing arts which were influenced by Islam such as the *gamelan* and puppetry, the *selawatan* was included in the new expression of folk performance art in Java (Sedyawati, 1995, pp.117-142). The *selawatan* types that were performed in the variety of Javanese traditions had been transformed to be various forms of local arts and were being a part of bigger Javanese rituals. The *Al-Burdah* and the *Al-Barzanji* books, which were among the *mawlid* master works, had been used as the composition bases of the arts (Ridwan, 1977, pp.260-261).

As the Islamic performing arts, the *selawatan* was one of many Indonesian arts that, if it was observed from historical and socio-cultural perspectives, has a relationship with Islam. Hasto (2002) agree with most Indonesian cultural historian that various

Islamic music in the entire Indonesian archipelago was spread at the same time as the dissemination of Islam (see his hypothesis in Sedyawati, 2002, p.64). Included with musical genres that were spread during the time were the genres rooted in local customs and at the center of Islamic dissemination. The *santiswaran* which was a Javanese vocal group who sings the *selawatan* in the Javanese language, was an example of an old form which was influenced by Islam, while the *selawatan* was a new form that was introduced since the beginning of Islam in Indonesia. Sedyawati (2002) proved that *selawatan* as an Indonesian Islamic performing arts did not only exist in Java. As the example, she discussed the *shalawat dulang* as a new concept in the Minangkabau culture, Southern Sumatera. Although it corresponded with Islamic content, the use of *dulang* (the serving plates) of course did not represent any Islamic influence.

Hastanto's (2002, pp.64-65) strengthened the dichotomy between the *selawatan* (mentioned in his writing is the *salawat*, which means the *selawatan*) and the *santiswaran*, a Javanese version of the *selawatan*. The status of the *selawatan*, which was an Islamic folk performance art, has reached a national recognition status so that its variants not only can be found in Javanese culture but also in other Indonesian cultures which were spread ubiquitously in the entire Indonesian archipelago. At the same time the *santiswaran*, which was a traditional type of *selawatan* vocal group, was the only Islamic Javanese cultural products. The *santiswaran* was initiated by the central Javanese court artists. The *selawat* supplications, as well as prayers and religious, advise, that were recited between parts of the performance, clarifies that the *santiswaran* was also one of the *selawatan*'s variants which was practice in Javanese societies.

Yampolsky (2002, pp.66-67) found that the *selawatan* was characterized by the use of *rebana* as its accompaniment instrument. In its performance, the types of *rebana* in various numbers, from two up to thirty players were used to happen. The *rebana* ensemble, known as the *rampak rebana*, was not merely an instrumental musical group. It also involves dances as the accompaniment to the singing of Islamic religious texts. The most applied repertoire in the ensemble was an Arabic book, the *al-Barzanji*. However, local as well as Indonesian language sources were also used. Basically, the *rampak rebana* has some similarities with the *salawatan*. Due to the similarity of *selawatan* and *santiswaran*, the *rampak rebana* should be also considered as the variant of the *selawatan*.

Performing arts studies on the Javanese *selawatan* have been reported by scholars that mostly came from Indonesian traditional dance and *gamelan* (known culturally as the

karawitan) studies backgrounds. They were looking at the *selawatan* as the art form of the dance, rather than as musical genres. However, most of them more interested to describe its social or cultural contexts rather than focused on the dance itself. One example of textual description on the dance field was Rachman (1979) who reported that *slawatan montro* was performed by local artists who sat in a special functional structure. The first position was called the *dhalang* who was responsible to recite singingly the historical text of the Prophet; the second was called associate *dhalang* who was responsible for amplifying the *dhalang*'s voice, and the third was musicians called the *wiyaga*. The repertoire source of its song verses was taken from a Javanese-Arabic prose book containing the history of the Prophet Muhammad. The performance form of the *selawatan montro* was set in three main parts; the first was a sit-down period, the second was a stand-up period, and the third was back to the former sitting position. Rachman concluded that *slawatan montro* was a cultural blend of Hinduism and Islam. He also definitively states it technically as a type of *selawatan* dance that resembles several Javanese dances, such as the *kalang kinantang* and the *bapang*. In addition, several hand movements resembled traditional Javanese dance techniques such as *ngithing*, *ngruji*, and *nyempurit*.

Musicological Consideration

The role of music in the *selawatan* in the literature studied can be traced through musicological approach by using organological considerations. Organology is a science of musical instrument which studies the instrument in its cultural context (Joseph 2004, 188). However, the organological attention of former studies discussed here was not focus on the instrumental investigation as a major project, rather they were parts of other bigger attention based on their author's academic backgrounds, such as theater, sociology, and ethnomusicology. Organology classified musical instrument in the world to be four category, they are (1) Membranophone for instruments that uses a skin as the source of sound (2) Chordophone for instruments that uses strings as the source of sound (3) Idiophone for instruments that made from metal, or produce sound by hitting something to it, and (4) Aero phone for instruments that produces its sound through blowing a wind to it. From the discussion above the *rebana* or *terbang* as the main musical instrument of the *selawatan* is categorized as membranophone, while other additional instruments are mostly idiophone.

Several studies on the *selawatan* done by authors of *selawatan* studies came from different areas background of the arts (see, for example, Suharyoso, 1979; Iswantara, 2002; and Djoharnurani, 1994) as well as ethnomusicology (Kunts 1973, and Kartomi 1984), and sociology (Kuntowijoyo *et al.* 1986-1987) recognized the *selawatan* organologically based on its instrumental accompaniment.

There were two types of the *selawatan* sub-genre practiced in Java, first, the performing arts type, and second, the vocal group type. Both of them were at least accompanied by a set of various size flat drums, called the *terbang*. The name *terbang* was perhaps associated with the Javanese tongue in imitating the sound produced by the instrument. Because of the instrument's name, this performance arts variant is called the *terbangan*, rather than the *selawatan*. During the application of this art, singers, as well as the musicians (the *terbang* players), delivered Islamic messages through the singing of prayers and invocation sentences.

The *terbang* instrument, which was widely known in the Islamic world as the *rebana*, was initially introduced to the Indonesian people by the Arabian and the Northern African Moslem traders. Purportedly, the *rebana* was played by Arabian travelers who were often moving from one place to another. Its plain features, small size, and light weight, that make it easy to carry anywhere, can explain its popularity among the people of Java. A set of differently sized *rebanas*, which was played in an ensemble as the accompaniment to a *selawatan* vocal group. The ensemble is also supported by other local percussion instruments, such as 1) the *angklung*, which is constructed with several suspended bamboo tubes which are sounded by shaking it, 2) a traditional drum called the *tambur*, 3) a kind of small drum called the *ketipung*, and 4) a wooden or a bamboo tube with a resonance hole in its side, sounded by striking a wooden stick, which is called the *kentongan* (see Kuntowijoyo, *et al.*, 1986-1987, p.11).

The *terbang* was a cylindrical percussion instrument with a wooden frame and one of its sides was covered by stretched cow leather. In Cirebon, West Java, there were five sizes of the *terbang*: The *bibid* (diameter: 45 cm), the *kempyang* (40 cm), the *darah* (36 cm), the *induk* (30 cm), and the *kempli* (26 cm). The *bibid* plays a similar role as the *gong* while the other four, which were smaller than the first, was played by striking a stick to each of them. The *kempyang* and the *darah* performed the regular rhythmic patterns while the other two responded to them. The five instruments were lead by the other type of the *rebana* that its sound pitch was the highest, called the *genjring*. Its sides were surrounded by pairs of attached small metal plates to produce a jangling sound

when played. In addition, it plays the most complicated as well as varied responsive rhythmic patterns. The players of this ensemble, that generally consisted of male musicians, introduced various vocal interpolations (the *senggakan*), sung the songs in unison, and sometimes helped by additional singers. Although the *terbang* is a Javanese term, it was also applied for two of non Javanese percussion instruments in Lampung, Southern Sumatera. In this area, the term was applied to a big double-headed drum as well as a kind of frame drum, which resembles the *kendang* in Sundanese culture in West Java, performed in a traditional ensemble called the *kelenongan* (Kartomi, 1984, p. 568).

Kunst (1973) argued that the Javanese, as well as the Sundanese *terbang*, were the form transformation between the drum and the tambourine. The *terbang* resembled a bowl with a stretched buffalo leather on it. In Banten, West Java, the *terbang* ensemble consists of the *terbang ageung* (diameter: 60-75 cm) and the *terbang gembrung* (25-30 cm), which at each corner had spots of its stretched leather pulled by strings, made from rattan material, and wooden pegs. The next type of *terbang*, called the *ketrimping* (25-35 cm), had several metal plates on its surrounding sides. In Sumedang, West Java, the *terbang* that did not have pair of metal plates around it was called the *kempyang*, while the one with plates was called the *terbang gembung* (Kunst, 1973, pp. 216-218).

Another type of Javanese *terbangan* was found by my music student who did her compulsory field work in Kemandang village, Gunungkidul district, at Yogyakarta Special Province in 2003. She found a Javanese version of a *selawatan* group called the *terbangan*. To follow her interest up, in 2004 she returned to the village to record the ensemble performance for her undergraduate final writing task. The Arabic and Javanese texts, which were read by the performers as their repertoire, were transmitted and taught through generations orally (Rina, 2004). As was previously found by Kunst (1973) and Kartomi (1984), the main *selawatan* ensemble instruments found by Rina (2004) had different names and combinations, including (1) The *terbang* set including the *gong*, *kempul*, *kenting kecil*, and *kenting besar*; (2) the *dodog* or the *kendang*, (3) a pair of *kentongan*, (4) a pair of *kempyang*, (5) a pair of *angklung*, and (6) the *kecrek*. Each of the pair of instruments was played by one musician.

Sunaryadi, *et al.* (1982) whose background was dance studies, describes the musical nature of the *selawatan* variant, known as the Kuntulan. Musicologically, it was a dance art that was accompanied by three types of instruments; the first was the *terbang*, whose responsible to guard musical rhythmic and tempo, the second was the *terbang kerepan*, to strengthen the rhythmic pattern, which was played twice as fast as

the first, and the third was the *terbang nyelani*, which had a function as to fill the rhythmical gap between the first two rhythm patterns. This percussion trio was supported by two lower-pitched traditional drums, called the *jidhor* and the *dogdog*.

Research Findings

The *selawatan* is the art of Indonesian Islamic music which is featured in a vocal group formation, with or without the accompaniment of rebana ensemble, derived from traditional pesantren tradition. The name *selawat* comes from the *selawat* prayer sentence which is the essence of *mawlid* poetry and prose works concerning the history of Prophet Muhammad who became the main repertoire of *selawatan* performing arts. The title of *selawatan* is used only in Indonesia, especially by the Javanese community. In the categorization of Islamic musical types, the *selawatan* included in the types of *non-mûsîqâ*, while in the categorization of Islamic law interpretation, it is counted on the types of legitimate (*halal*) music, which included in the types of eulogy Chants (*madih*) and/ or Chanted Poetry (*shi'r*). The level of proximity to the Al-Qur'an in the *handset al sawt* (the art of sounds) hierarchy it is on the 4th or 5th levels, after Qur'anic Chant (*Qiro'ah*), Call to Prayer (*Adhan*), and Pilgrimage Chants (*talbiyah*). In addition to being specifically performed in the memorials of the Prophet's mawlid, the *selawatan* also practiced on other religious social activities, for example as the Prophet ascend (*Mi'raj*) memorial, the circumcision tradition, and the placement ritual of a metal shaped top roof of a mosque.

Authors who concern with the social history of the *selawatan* assumed that it was an original Indonesian performing art form who experienced Islamization since the coming of Islam in Indonesia. The *selawatan* came from the *slametan* tradition which previously influenced by elements of animism, dynamism, Hinduism, and Buddhism. However, since the art of *mawlid* text reading was derived from the *pesantren* tradition, and also the term *selawat* was no doubt came from Islamic prayer based on Quranic verse, the *selawatan* was obviously a new performing art form. From the *pesantren*, it influenced the *slametan* tradition and other traditional art forms in society to became Islamic. The involvement of *santri* in various socio-religious activities of the society surrounding the *pesantren* had led to the dominance of Islamic strong influence on local traditions as well as many art forms. As a result of most of the folk arts in a society, which were bound to the local social-religious context, were colored by elements of *mawlid* tradition from the traditional *pesantren*; in this case were the reading of *selawat*

and the performance structure of the *mawlid* recitation tradition. Given these characteristics, various local performing arts with different names can be considered as the *selawatan* sub-genres. One of the nurturing sub-genres was the traditional *slawatan* (Java) type, which was derived from the *slametan* tradition. In the Dutch colonial period, there were two types of *selawatan* types, namely the *slawatan mulled* in Arabic, and the *slawatan Jawa* in the Javanese language. In addition, the other types that were referred from the tradition of the pesantren at that time, were the *Prajanjen*, the *Rodad*, and the *emprak*.

Until the year 2000, the *selawatan* in Yogyakarta has developed up to 12 sub-genres, including the Javanese *slawatan* type. If during the colonial period the *selawatan* performances were presented by special groups with a limited number of performers then in 2000 it has been developed to be the folk arts that involve more members of the community in a massive number of at least 25 people. The number of *selawatan* sub-genre groups up to the year grew up to 202 groups which were spread across the entire of Yogyakarta Special Region.

Although in the outside of Java, the *selawatan* was known by different names, such as the *rampak rebana*, which was supported by 30 *rebana* players and involved a dance performance as well as the singing of *mawlid* songs, some of which also use the name *selawatan* as found in Minang Kabau culture, that is the *shalawat dulang*. Meanwhile, in Central Java, there is a vocal group vocal that entirely used the Javanese language, namely *santiswaran*. Some types of *selawatan* involve the dance whose its movements resembled the Javanese dance techniques. From the perspective of performing arts, all sub-genres of the *selawatan*, which have different names as well as forms, have the same performance structure as the reading *mawlid* traditions in the traditional pesantren. They all comprised three big parts of the performance, (1) the beginning part, called the *awwal*, (2) the middle part, called the *srokal*, and (3) the final part; this normally closed by a long prays (*du'a*).

In this study the organological approach, which is part of both musicology and ethnomusicology fields, concerns with the instruments that were used to accompany the *selawatan* performing arts; They recognized the rebana ensemble, which was a set of different size of small one side frame drums, as the main accompaniment instruments of the *selawatan* vocal group. However, in Java, the instrument was known as the *terbang*. Due to the same *terbang* instrument was used in various performance art forms, as the sub-variant of *Selawatan* in the entire region of Java, they assumed that all of them can

also be called as the *terbangan*. The study of *selawatan*, from whatever perspectives, always include organological as well as musicological considerations to complete their report.

Conclusion

The *pesantren* type of *selawatan*, which should be considered the initial reference source for the other new forms of its variants in Yogyakarta, has the closest characteristics to the original reading traditions of *mawlid* texts in the world of Islam. The autonomy of the *pesantren* possesses a power to directly or indirectly influence the societies in its surroundings. For that reason, it is not surprising that the *selawatan*, which originally was a tradition of the *pesantren*, can also be found in other locations. It seems that for this reason, an assumption has emerged that the existence of almost all types of Islamic performing arts practiced in the Yogyakarta province directly or indirectly refer to the *selawatan* kind of traditional *pesantren*.

The *selawatan* repertoires of the *pesantren* tradition have been adopted by different traditions of societies outside of the *pesantren*, either completely in its original form in Arabic, or in the form of extracts or quotations of its particular parts. It was then transformed it to the various types of unique performing arts. While the variety of *selawatan* forms which were spread as the variant types of *selawatan pesantren* were significantly different between each other, all types of its original form tend to be alike. One of many reasons is the use of some versions of the *mawlid* text genre.

Although to date musicological study of the *selawatan* is still very rare, all the studies that have been done by scholars who came from an academic background of performing arts or others still have the interest to include a relevant musicological description to support of their findings. Their concern was mostly in form of organological investigation of musical instrument classification, which was utilized as the accompaniment to the arts. They classify types of main instruments and supporting instruments, as well as its context to musical functions of each instrument, and to other elements such as performance structure, chanting, theatrical movement, and dance.

Whatever their perspectives, there is a degree of interest priority in the art of *selawatan* that is undeniable. The first importance priority is the text of *selawat* or *mawlid*, the second is the *rebana* musical instruments to give the atmosphere of Arabic musical culture and religious nuances (the symbolization of belief in God as reflected in the name *rebana* that was adapted from the word Arabic *robbana*, which means "O our

Lord"). Thus, essentially other than the texts and percussion ensembles, are actually the supporting elements as the accompaniment to the text reading. Mawlid's musical recitation with rebana accompaniment, as well as the presentation of interlude songs, indicates that the *selawatan* is the art of Islamist religious music.

Finally, I would underline my conclusion that although it has been recognized as other performing arts genres, the *selawatan* should be considered as a kind of musical art while others were the accompaniment to the music. This is due to the texts and its Islamic messages were central to the *selawatan* so that compared to the other arts, vocal music is playing an important role in their performance.

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