



Some Views About Tembang Macapat Malang

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Some Views About Tembang Macapat Malang

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ABSTRACT

This paper contains various views of the authors based on the experience of the Tembang Macapat Malang. Tembang Macapat Malang can be viewed from various aspects, including song and macapat understanding, social function, cengkok variety, structural features, the amount of tembang macapat, pathet, tembang macapat creators, song character and macapat musical development. Tembang Macapat Malang has a structure as a convention tradition as a binder. Each of tembang macapat and the lyric has various expressions that bring a social function as a mirror of personal behavior and society. Macapat Malang development is affected by various situations of the times and phase of musicals.

Keywords: *views, tembang, macapat malang.*

Introduction

Fine art is one aspect of culture, and art can be broadly classified into several groups, namely: (1) Fine Arts; (2) Music, Dance, and Theater (Performing Arts); (3) Recording Media Art (Recording Media); (4) The Art of Reading (Recitation) [1]. Examples that are incorporated in the Art of Recitation are Macapat Song in Java, Maberdekaan in Bali, Beluk in West Java, Mahhaba in Sumatra, the art of reading the Koran or Tilawatil Qur'an in Islam, Ut Sawa Damagita in Hinduism, and Damapadha in Buddhism. In this paper, not all of these art groups will be discussed, but only limited to reading groups, especially Macapat. There are 2 types of literary works in Indonesia, especially in Java, Bali, Sundanese, and Madura, namely: (1) Sinawung Tembang (Poetry); and (2) Gancaran (Prose).

The tembang form is characteristic of Eastern literature, while the prose form of Western literature. One of the local language literary works (Javanese) in the form of poetry is Macapat. Macapat text can be read without melodic tunes associated with reading fluency or speech innovation [2]. If the way to read macapat text is pronounced or voiced to highlight its poetic nature, it is called *Tembang Macapat*.

Definition of *Tembang*

Definition of *tembang* comes from the Javanese language which contains the same meaning as the word *kembang* or *sekar*. In Javanese society, people often hear sentences or terms that use these words and contain special meanings, for example: "*Pasar Kembang*", that is, a market that sells various kinds *kembang* (flowers). The flower is good for purposes *sadranan*, *sawur* people died, as well as for the needs of dance performances. The types of flowers being sold include *kembang mlathi* (Jasmine Flowers), *kanthil* (*Magnolia* Flowers), *mawar* (*Roses*), and

kenanga (*Cananga flowers*). “*Kembang sepasang*”, namely a family that only has two children of all female sex. It is thought that this type of child can be called *sukerta*, therefore must *diruwat*. *Diruwat* is to purify the children of *Sukerta* so that later they are free from harm (not being eaten by *Batara Kala*) so that they can live in peace, happiness, and happiness. In the *ruwatan* here that is *nanggap wayang kulit wayang purwa* with certain masterminds and various requirements and usually takes the story of *Murwa Kala*. *Randha Kembang*, namely a woman who for some reason is separated (divorced) from her husband (separated by life or death). However, this woman was young, beautiful, and childless. Example of someone from the village, “*Dik Asri iku nadyan randha, nanging randha kembang*”, this means that this woman named *Asri*, even though the widow is young, beautiful, and has no children, is still attractive and in demand by many people. “*Kembang Desa*”, That is, a girl because of her beauty, intelligence, outgoing, and cleverness then becomes the idol of all members of the village community (considered the most beautiful). Both young and old, even all women are attracted to this girl. Usually, the Javanese make comments, “*Wah dhasare bocah ayu, pinter, semanak tur sekolahe dhuwur pisan, lan dhasare putrane pak Lurah, mula akeh nom-noman kang padha kapencut*”. “*Sekar Kedhaton*”, namely the wife of a king who is usually depicted in shadow puppets as a beautiful woman, so that if this beauty is described in words (*dicandra*), she will be more beautiful than her words (*luwih rupa kurang candra*). “*Kembang Lambe*”, that is, someone whose actions are not commendable will become the material of gossip in society. Here and there, many people talk about it, so that the name and position are tarnished because of his actions. Javanese people call it *kembang lambe* or by word of mouth.

From several statements that use the word *sekar* or *kembang*, it can be concluded that these words have meanings, including women, beautiful, famous, attractive, beautiful, and so on. *Tembang* also has the meaning of words or sentences that are arranged and arranged in such a way as to resemble a colorful flower arrangement that looks beautiful and fragrant so that it is attractive to anyone who sees it. The series of words and sentences are sung using human voices (vowels) using the *slendro* or *pelog* tunings as is the case with Javanese gamelan tones. In Javanese, it is stated with a sentence “*tetembungan kang rinonce saengga kembang, sarta dilagokake kanthi sarana swarane manungsa kang nganggo laras slendro utawa pelog kaya dene larase gamelan Jawa*” [3].

By the meaning of its name, the song contains noble teachings taken from historical experiences and life values contained in various wayang stories as symbols of humans, so that when sung or sung it can be likened to a fragrance, fun, carefree, touching flowers. and glad to hear it. For the listeners, it will penetrate the heart as well as become a guide for life towards perfection. This was emphasized firmly by Sultan Agung Hayokro Kusuma, the King of Mataram in educating his children and grandchildren and noble families in the royal environment. Various noble teachings about psychology, morals, religion, loyalty, a sense of patriotism, and so on expressed in the book “*Sastra Gendhing*” written in the form of the *tembang macapat pupuh Dhandhanggula, Sinom, Asmaradana, Pangkur, and Durma*. The following is an excerpt from *Gendhing's* literature on *Dhandhanggula* and *Sinom pupuh*.

“*Angleluri wasiat sang aji // Sultan Agung ing nagri mataram // Kang misuwur jagat kabeh
Satedhak turunipun // Ywa kongsi tanantuk puniki // Sastra gendhing punika // Didimene
antuk // Berkahe risang minulya // Lumastari, jinangkung marang Hyang Widhi
Minulyeng jagad raya*”

*“Marma sagung trah mataram // Kinin wignya tembang kuwi //Jer wajib ugering gesang
Ngrawuhi titining ngelmi // Inggang tumrap praja di // Tembang Kawi asalipun // Tan Iya
isining sastra // Paugeraning dumadi // Nora ana, kang liya tuduh ing sastra” [4]*

According to C.F Winter, tembang has the same meaning as the words sekar, tabuh, gitik or pupuh. Therefore, we often find in tembang books with the words: Tembang or Sekar Dhandhaggula, Sinom, Pangkur and so on, pupuh Asmaradana, Maskumambang, Megatruh, and so on. [5].

Macapat Meaning

To be able to describe the meaning of *macapat* accurately and mathematically, it is very difficult because there are no meaningful written sources available and remembering that it is a type of art that is old from time to time, and is possible to have at any time. understanding of *macapat*. Therefore, here we will present some views on the meaning of *macapat* from several sources, it's up to the reader to respond.

Macapat is interpreted etymologically "maca papat-papat", what is meant is the way to sing the macapat song broken down every four syllables [6]. This question received strong protests from the vocal masters and vocalists of *Sekar Macapat* because, in the implementation of developing the song, it turned out that many words were cut off and finally it could obscure the contents of the text, besides that the musical feeling was very monotonous so that it was boring.

Example:

- *Kawruh/hana//dunung//ewong//urip//iki*
- *Sice//bolang//gayuh//langit*

The text in the examples should be sung in one breath (without stopping).

- *Kawruhana//dununge wong urip iki*
- *Sicebol//anggayuh//langit*

The word *macapat*, is interpreted the same as the word *macepat*, the three syllables contain the meaning of fast reading, just like people reading props. Reading fluency means how to read it is not a lot of *luk* and *wiled*. So, it is read very simply to prioritize the meaning of the text over the song.

Macapat means "macapat song", which is the fourth reading. In the book "*Mardewa Lagu*" by R.Ng. Ronggowarsito (1802-1887) a poet from Keraton Surakarta and according to the book "*Centhini*" by Paku Buwana V; as well as information from several reliable sources in Malang, including Ki Sumantri, Ki Soleh Adi Pramono, Ki Suwito, agreed to be called macapat because it is included in the fourth reading. As for more details, the songs can be grouped into 4 types, namely:

1. *Maca sa lagu* grouped *Tembang Gedhe* first
2. *Maca ro lagu* grouped *Tembang Gedhe* second

Maca sa lagu and *maca ro lagu* which are grouped into the first and second gedhe songs, using the ancient Javanese language known as *kekawin* which means syair. The word *kekawin* comes from the root word *kawi* which means poet or poet. Kekawin is an imitation of the Sanskrit poem Kawya which originated in India. The use of ancient Javanese language is estimated at 1000-1500, which is finally called literature in ancient Java.

3. *Maca tri lagu* grouped *Tembang Tengahan*

The maca tri song in the middle tembang group uses the Central Javanese language or the ancient Javanese language interspersed with the New Javanese language, which starts from 1500-1800 or is also called literature in the Middle Java era. The use of the ancient Javanese language interspersed with the new Javanese language is what causes the middle tembang to be called the dagelan song. Also, it is widespread in the community that this Middle Song is also called the term kidung, so it is often heard that the sentence of the Middle Song itself is referred to as the Middle Song itself.

4. *Maca pat lagu* grouped *Tembang Macapat*

The song maca pat which is grouped into macapat tembang uses the new Javanese language since 1800-present which is called literature in the new Javanese era [7].

The term *macapat* is equated with *macopot* and *macapet* which has been known to Javanese people since prehistoric times (prehistoric times) around 1500 BC when it was still animism/dynamism. At that time the community had the following cultural principles: farming, gamelan, wayang, money trading/commerce, astronomy, shipping, batik, and *macapet* [8]. At certain times they gather in a circle in the middle where the offerings are placed. A syahman / intermediary leads this ceremony, which is a religious ritual ceremony while singing hymns (this event may be the same as this year's *kendhuri*). The ceremony is called *macapat*. The word *macapat* itself comes from the *ma* syllable which means towards, while *capet* is defined as vague, *semar*, supernatural, spirit, respected, or respected. Based on the description above, what is meant by the *macapat* ceremony is a Javanese religious ceremony in the form of a circle / human sitting in a circle complete with offerings accompanied by songs of praise shown to *Sang Hyang Semar*, *Semar*, *Sang Hyang Maya*, or *Sang Hyang Gaib*.

The *macapat* song is also known as *tembang cilik*, this is because the *macapat* song is very familiar with *kawula alit* (poor people) who live in rural areas and big cities. This familiarity is made possible by the use of language and songs that are simple but delicious and easy to learn so that they can be accepted by the wider community, especially the small community. Also, the number of *Macapat* songs (11 types) is the smallest (*alit*) when compared to *Sekar Tengah* which amounts to 40 types, and *Sekar Ageng* which amounts to hundreds.

Initially *Macapat* songs included independent vocal art (pure vocals), not using musical instruments and scales in their presentation, but only specifically for vocals, so they only recognized the tone system, namely *slendro* or *pelog*. Thus the *macapat* song does not use *pathet* elements, but only recognizes the tunes, namely *slendro* or *pelog*. However, in writing in various *macapat* books, a *pathet* is usually included, this is done to simplify the teaching and learning process.

Macapat songs, which use pure vocals, can coexist with both vocal music and pure instrument music. These two types of arts that can coexist can be grouped into the high culture type or "*Adi Luhung*" (hochkultur) [9]. *Macapat* songs were originally used for *waosan* or reading books (literary works) written in *tembang* form. It could be that the development of this literary work was motivated by oral/oral traditions that tend to convey information by word of mouth. This is because there are still many people who can read and write. Therefore, to convey information so that it is easily accepted by the community, an attractive medium is made, namely songs. However, in a very long period and community members have been able to read and write, it does not mean that *Macapat* songs are less attractive to the public. However, due to its flexible nature and the use of *slendro* and *pelog* tones in its presentation, *tembang macapat* can

blend in and enter the world of music by developing its musical taste even with different forms and forms. In the world of music, it is also profitable because it can increase vocabulary.

Tembang Macapat Malang

As described in the general sense of the macapat song. Macapat Malang was originally used in small communities who live in rural areas and big cities. At certain times the small communities in the Malang area gather and form a circle in the middle of which the tumpeng is placed. A Syahman / ceremony leader leads the ceremony by singing praises which in its development is now known as Macapat Malang.

The manuscript notes about the oldest Malang Macapat Song are in the legacy of Mbah Brama, an old puppeteer from the slopes of Mount Semeru who was the umpteenth generation of the Tengger community. Because of its function as a compliment in the past, the song Macapat Malang was rarely written. In the past, Malang Macapat Tembang was an oral/oral tradition that tended to be conveyed by word of mouth. Because of its nature that is read together as praises, in the Macapat Malang song, we will find several choir accents, namely singing together, for example, "Aoooo" or "Aom" as a characteristic of derivatives of Sanskrit poetry which are indeed the ones existed in the years 1000-1500 remembering the song Macapat Malang was brought by the descendants of people from Tengger who were fugitives from Majapahit.

Social Functions

The Macapat Malang song is one type of song besides Gedhe, Middle Song and Prayer. Macapat song, which is also called tembang cilik, is thought to have existed since the Majapahit era, King Prabu Brawijaya VII in 1478 developed in the Demak era and the following era. The spread of this song to the eastern region from Java (Central Java and East Java) to Bali and to the goods area to Sunda. This can be justified because until now in Bali, Java and Sunda there are still macapat songs and there are still many similarities both in terms of function, song names and rules of the game.

"Kuna" books such as "*Srikandhi Meguru manah*" "*Centhini*", "*Wulangreh*", "*Wedhatama*", "*Tripama*", "*Serat Yusuf*", "*Serat Anabiya*" are Javanese literary works written in the form of Macapat songs. *Cakepan* contains *sanepa*, *paribasan*, *wangsalan*, *purwakanthi* and *parikan* which are characteristic of Eastern (Javanese) literature and at the same time show the beauty of language. More than that fairy tales, stories, and history are also contained in the macapat song, which in this case is the standard language for character education and the teachings of the main attitude of practice. This kind of fiber is usually read for the purpose of spending the whole night awake. These requirements include a baby *selapanan* ceremony (on the 35th day from birth), circumcision, building a house, thanksgiving, and voting. The book is read in the *macapat waosan* pattern. This type of *macapat* focuses on reading with the following characteristics: (1) simple and *cengkok* singing; (2) *Wiledan* uses a maximum of three notes; (3) Articulation (*kedal*) must be clear; (4) Breathing is regulated according to the content of the sentence; (5) Not breaking words; (6) The barrel must be correct; and (7) The tone must be correct.

There are seven characteristics that call the term "*Lagu Winengku Sastra*" which means that in reading book/*serat* with the *macapat waosan* pattern "literature" is more important than "the song",

The following are examples of the text of the song *macapat waosan*, taken from the book “Yusuf” containing some of the text described above.

1. About the One Godliness
 - Verse 1 of the *Tembang Asmaradana* among others, reads
“Ingsun hamiwiti muji yang nebut nama hyang suksma kang paring murah ing dunya mangke”
 - Verse 5 *Tembang Asmaradana* among others, reads
“Kawruhana dununge wong urip iki lamun benjang”
2. Teaching to get along
Verse 6 *Tembang Macapat Mijil*
“Kudu andhap asor”
“Tumungkulo yen di pundekani”
3. Teachings to strive for life
Verse 7 *Tembang Macapat Sinom*
“Perawana wong lowok doro”
“Isih cilik njaluk rabi”
“Adange neng mergosono”
4. The *cengkok* beauty
“Batangen cangkriman ingwang.....”
“Kaki dhalang yen mati dha tan pini kul “
5. Simple Song
Tembang Macapat Gambuh Pelog

i i i i i 2 3 3

Le le dhangle lo le dhung

3 2 i 6 6 6 6 6 6 i 2 3

Cep me ne nga a nak ku si gom bak kun cung

6 5 3 7 7 6 7 5 3 2 7 7

Em bok em mu I sih la gi me nyang ka li

5 6 6 6 7 5 6 7

Ngumbahpo pok nyangking be ruk

3 2 7 6 7 5 7 6

Cep me ne ngo a na u wong

Cengkok variety

Cengkok here means the types of *lagon tembang* with the characteristics of nine types of *macapat wantah tembang*, both *laras slendro* and *pelog*, each of which has the development of the *tembang* into several *cengkok*. The number of *cengkok* (twist) for each song type is:

1. Sekar Macapat Durma consists of 2 loops
2. Sekar Macapat Gambuh consist of 1 cengkok
3. Sekar Macapat Dhandhanggula consist of 3 cengkok
4. Sekar Macapat Asmaradana consist of 2 cengkok
5. Sekar Macapat Pangkur consist of 1 cengkok
6. Sekar Macapat Mijil consist of 1 cengkok
7. Sekar Macapat Sinom consist of 3 cengkok
8. Sekar Macapat Pucung consist of 1 cengkok
9. Sekar Macapat Kinanthi consist of 1 cengkok

The number of *cengkok* (song style) is based on the notation data that the author has collected (attached).

Structural Characteristics

Macapat songs have certain rules so it is very easy to distinguish between macapat songs and other songs, or macapat songs from one another. The structural characteristics here refer to the physical structure of the *tembang macapat* which includes *gatra* numbers, *guru wilangan*, *guru lagu* or *dhong-dhing*, on and *pupuh*. What is meant by *gatra* is mentioning the line in each *tembang*, *teacher wilangan* is the number of syllables on each line, the teacher of the chants or the *dhong-dhing* of the letters at the end of the *gatra*, what is meant by is a collection of *tembang* sentences that end with a function (point), while the *pupuh* is a collection of *macapat* songs consisting of several on, for more details can be seen in the following table.

Tabel 1. Structural Characteristics of Malang Macapat Song

No	Namely Tembang	Gatra	Guru Wilangan dan Guru Lagu									
1.	Asmaradana	7	8i	8a	8e/ o	8a	7a	8u	8 a			
2.	Mijil	9	10i	6o	10 e	10i	6i	6u				
3.	Sinom	9	8a	8i	8a	8i	7i	8u	7 a	8i	12 a	
4.	Kinanthi	6	8u	8i	8a	8i	8a	8i				
5.	Dhandhanggula	10	10i	10a	8e	7u	9i	7a	6 u	8a	12i	7a
6.	Pangkur		8a	11i	8u	7a	12 u	8a	8i			
7.	Durma	7	12a	7i	6a	7a	8i	5a	7i			
8.	Pocung	4	12u	6a	6i	12a						
9.	Gambuh	5	7u	10u	12i	8i	8o					

Sasmita

Sasmita comes from the kawi language which can be interpreted as *pasemon*, sign, or cryptic. *Sasmita* in the *macapat* song are words found at the beginning or the end of a verse.

Serat-serat Waosan are written in the form of a *tembang*, usually consisting of several stanzas. Transition from one stanza to another is not as clearly defined as the *sekar* type but is subtly expressed by what is called *sasmita*. The *sasmita* are:

1. Asmaradana : *Kasmaran, asmara, barngti, brangta, kingkin, wuyung.*
2. Kinanthi : *Kinanthi, kekanthen, gendheng, ginandheng, kanthi.*
3. Mijil : *Wijil, mijil, metu, miyos.*
4. Sinom : *Srinata, roning, kamal.*
5. Dhandhanggula : *Sarkara, manis, memanise, artati dhandang.*
6. Pangkur : *Wuri, mungkur, wuntat, yuda kenaka.*
7. Durma : *Mundur, ngundur, durmaka, durcala.*
8. Pocung : *Kaluwak, pocung, wohing pocung.*
9. Gambuh : *Nggambuh, tumbuh, tumambuh.*

Number of Malang Macapat Songs

To know the exact number of *macapat* songs, it will be difficult to remember that several sources differ from one another in reacting to it. In this connection, some of these sources will be described in this passage. In the book *Menak Lare* by Yasadipura III, Mbombong Manah by Tedjahadisumarto 1958, *Tembang Macapat* by Arintika 1981, as well as those which were spread in the wider community stated that *sekar macapat* are: (1) Dhandhanggula; (2) Sinom; (3) Kinanthi; (4) Asmaradana; (5) Pangkur; (6) Mijil; (7) Pocung; (8) Durma; (9) Masumambang; (10) Megatruh; and (11) Gambuh.

In the book “Mardawalagu” by R.Ng. Ronggowarsito (1802-1887) a Pujangga Kraton Surakarta Hadiningrat and “Serat Centhini” by Paku Buana V mentions *sekar macapat* consists of 8 (eight) types, namely: (1) Dhandhanggula; (2) Sinom; (3) Kinanthi; (4) Asmaradana; (5) Pangkur; (6) Mijil; (7) Pocung; and (8) Durma. *sekar* Maskumambang, Megatruh and Gambuh are grouped under *sekar* Tengahan.

Some think that there are 9 kinds of *macapat* songs according to the number of *wali* (guardians) because there are 9 *wali* and each *wali* makes one type of *macapat* *tembang*. The nine *macapat* songs are: (1) Dhandhanggula; (2) Sinom; (3) Kinanthi; (4) Asmaradana; (5) Pangkur; (6) Mijil; (7) Pocung; (8) Durma; (9) Masumambang.

Another opinion in the book *Tembang Macapat Options* by Endraswara states that there are 14 kinds of *macapat* songs. The fourteen types are like in eleven songs but added with *sekar* Juru Demung, Balabak, and Wirangrong. In the book “*Kepekan Tembang Saha Lelagon Warna-Warni*” by Prawiradisastra 1984, it is stated that there are 15 (fifteen) types of *sekar macapat* [10], namely the number 11 (eleven) mentioned above plus *sekar*. Juru Demung, Balabak, Wirangrong, and Girisa. From various opinions regarding the number of *macapat* songs, if we pay attention to numbers 8 to 15 it is a matter of musical taste, these songs have the same songs and rules when used for reading (*waosan*).

Especially for the song *Macapat Gaya Malang*, as far as the knowledge of the existing document writers is 1) *Kekidungan Gaya Jawa Timuran*, 2) *Lirik Sinden*an Malang and 3) *Kumpulan Tembang Kidung dan Sinden*an Gaya Malang. More *macapat* songs. Tend to

argue that the macapat song consists of 9 kinds according to the number of bodyguards. There is a slight difference in the structure of the Malang-style Macapat song and the opinion of the general public, namely the 9th song Macapat Gaya Malang is a Gambuh song, not Maskumambang.

Pathet

A song can be likened to a flow of wavy notes up and down and to the right and to the left. The sruti-sruti alternately move away, then approach, circle a center and then return to the center itself, if so then it is certain that the song has been completed. The center that is circled, shunned and approached is called the center of the song or *dong* (O), whereas in the process of moving away from it, approaching and reciting can create its own tension towards *dong* which is very tense, tense and lacking. tense. , less tense and not tense. This level of tension is manifested in the words: *dong*, *dung*, *dang*, *deng*, *ding* (o, u, a, e, i). for more details, pay attention to the order of tones in the following tunings and lines.

a. Slendro

A song composed of *jegang* (I) namely *dong* falls on the *gulu* tone (g), *dung* on the five tone (l), and *dang* on the *loro* tone (n), it is called *wolu* tension or is in the *pathet wolu* region. If a song is composed on tension (II), namely *dong* five tone (l), *dung* on the *panunggul* tone (p), and *dang* on the middle *gulu* tone (g), it is called *pathet sanga*. Meanwhile, if the composition of the song uses tension (III), namely *dong* on the *telu* tone (n), *dung* on the middle *gulu* tone (g) and *dang* on the *dada* (d), it is called *pathet serang*.

b. Pelog

Included in tension (I), namely *dong* on *gulu* tone (g), *dung* on tone five (l), and *dang* on tone *nem* (n), then this tension is included in the *pelog pathet bem*. Whereas for tension (II), namely *dong* on tone five (l), *dung* on tone *panunggul* (p), and *dang* on tone *gulu* (g), then this range belongs to the compassionate *pathet pengasih*. The tension in group (III), namely *dong* falls on the *telu* tone (n), *dung* falls on the *gulu* note (g), and *dang* falls on the *dada* (d), then this tension is in the *pathet barang* region.

Macapat Song Creator

It is very difficult to get historical accuracy as to when *Macapat* songs appeared and who were their creators. This difficulty is the same as in obtaining the periodization of Indonesian art history because Indonesia consists of thousands of islands and tribes, each of which has different developments from one another [11]. Before getting historical data regarding the issue of the macapat song precisely, we can only mention a few sources, opinions, and indicators that sometimes have similarities, differences, and similarities.

The macapat song consisting of Mijl, Megatruh, Kinanthi, Gambuh, Dhandhanggula, and so on, reminds us of the legendary King Kediri Kameswara likened to Dhandhanggula, signaling that the possibility of macapat poetry was actually created by Kediri in the 12th century. a poet when his descendant king Jayabaya reached the age of glory and ancient Javanese literary life flourished. The ancient Javanese poets were very good at dealing with dominant cultural situations. We can turn to Ramayana and Mahabharata literature into Javanese which was composed of Old Javanese poets into Javanese characteristics known as kakawin, suluk, kidung and macapat [12].

In the Islamic era or the era of the guardians, macapat in the form of songs was used to spread Islam. The teachings contained in the holy Koran are contained in the macapat song to be disseminated/taught to the Javanese community. With the persistence of these guardians perfected macapat, so it is said that the creators and originators of the names of the macapat songs, namely: (1) Sunan Giri created Sinom which means nur (light); (2) Sunan Majagung created Maskumambang, (symbolizes knowledge), (3) Sunan Kalijaga created Dhandhanggula, inviting sweet (wishing happiness); (4) Sunan Bonang created Durma (tiger) as a symbol of the 4 types of human lust; (5) Sunan Muria created Pangkur (burden) to eradicate evil days; (6) Sunan Giriprapen created Megatruh, *nerang jawah, pengracut*, leaving a dirty realm; (7) Sunan Gunung Jati created Pocung, (feeling / feeling is the peak of will) [13].

Based on "*Serat Purwakanthi*" by M.Ng. Mangun Widjaya (1922), "*Serat Titi Asri*" by Supardal Hardosukarto (1925), and according to R. Hardjowirogo's "*Serat Pathokaning Nyekar*" (1925) stated that macapat songs were created by *Wali*. In 1478 at the end of the Majapahit Kingdom, where most of the people adhered to Buddhist teachings, at that time the macapat song had begun to develop. As the kingdom began to play a shrinking role under the influence of Islamic oppression, the macapat song was increasingly developed by the *wali* as a symbol of Islam. It was at that time that the *wali* who composed the macapat song included: (1) Sunan Kalijaga composed the Dhandhanggula song; (2) Sunan Giri Kedhaton composed the song Sinom; (3) Sunan Edi Eru Cakra created Kinanthi; (4) Sunan Geseng composed the song Mijil; (5) Sunan Muria in composing the song Pangkur; (6) Sunan Bonang composed the song Durma; (7) Sunan Modjo Agung composed the Maskumambang song; (8) Sunan Giri Prapen composed the song Megatruh; (9) Sunan Gunung Djati composed the song Pocung [14]. The song Gambuh is said to have been created by the creature Gendruwo in the Mataram era.

Judging from the Macapat song creation in the Macapat Malang song which is closer to Zarkasi's opinion, it can be seen that at first the Macapat Malang song was used in the *Mamaca* art which was often used in hamlets in social events. There is also the Malang Macapat song which is used as an opening for the Malang Mask performance and also to create a poetic element in the puppet-like the one popularly used by Ki Brama, an old puppeteer from the slopes of Tengger.

Character of Malang Macapat Song

The song character to be conveyed here is more following the song *Macapat Wantah*. The meaning of the song *Macapat Wantah* is a *Macapat* song that does not yet have the song *Cengkok* or there are various additions to the title of the song name.

Dhandhanggula, the term *dhandanggula* comes from the words *dhandhang* and *gula*. The word *dhandhang* has four meanings, namely: crow, its disguise, very clear, and full of hope... Of the four meanings, I seem to hope... it is more appropriate to interpret the word *dhandhang*. Meanwhile, the word sugar means sweet, delicious, or delicious. So *Dhandhanggula* is the name of a song which means everything is sweet, presenting an all-sweet, fun, and exciting atmosphere. Songs are a means of generating pleasant feelings, conveying good teachings, making fun of, and expressing feelings of love, depicting a sense of beauty and harmony.

Sinom, the word sinom means young leaves or leaves, or young tamarind leaves. In the song, it signifies the atmosphere of the world of youth, the environment of young people who is very cheerful, cheerful, fun, gives birth to a sense of love, and conveys trust and describes knowledge.

Asmaradana, said *Asmaradana*, is a combination of the words romance and funds. Dana is an abbreviation of the word dahana which means fire. So the word *Asmaradana* comes from the words *asmara* and *dahana* which means sour fire. The song *Asmaradana* is perfect for

expressing nostalgia, seduction, expressing sadness and caring for the flames of romance. It can also be used as a description of creatures' love for God. In Malang, the last point is emphasized more than any other expression.

Kinanthi, comes from the root word *kanthi*, which means pair or pair. Therefore, this *Kinanthi* song is suitable for containing intimacy, expressions of longing, cautionary advice, and exposure to joy.

Pangkur, the word Pangkur comes from the word *kur* which means "behind". Harjowirogo means the word pangkur with tail or tail. The tail is the back including the back of the animal. The meaning of the tip can also refer to the apex. Therefore the song Pangkur is suitable for expressing the climax, seriousness, serious teaching or it can also be used to convey a sense of longing for love. Besides, the Javanese people interpret Pangkur as the word *mungkur* (to turn) which means having left the pleasures of the world.

Mijil, the word mijil has the same meaning as the word *pamijil*, *metu*, or born. Tembang Mijil is suitable for conveying advice, giving birth to feelings of sadness or sadness.

Gambuh, said Gambuh has the same meaning as the word *jumbuh* or suitable. This song has a familiar feel and is great for conveying serious advice, or a casual, friendly message.

Pocung, said Pocung, means *keluak* fruit, which is one type of fruit whose contents are brown which can be used as a spice in the kitchen. According to tradition, this *keluak* fruit can be used as a medicine to prevent high blood pressure and reduce tension. Therefore, this pocung song is suitable for presenting a sense of relaxation, not tense, witty, and cheerful, as well as familiar advice.

Durma, according to Harjowirogo, said Durma means *sima* or *tiger* which has a rough, violent, and nuanced character because it is a meat-eating animal. Therefore, according to its nature, this Durma song is used to describe a harsh, tense atmosphere, an expression of anger, a tense picture of the conflict, or harsh advice [15].

The musical development of Malang Macapat Song

In people's lives, the macapat song develops in line with the life of the music world, namely since the era of Paku Buwana X, contemporary Mangkunegara IV. This development lies in the function and tembang (musical taste) following the needs and does not change its structural characteristics except for macapat in the form of *ura-ura*. These developments include: (1) Macapat in the form of *ura-ura*; (2) Macapat in a *bawa* form; (3) Macapat in the form of a *palaran*; (4) Macapat in its *larasmadya* form; (5) Macapat in the form of *andhegan gending*; (6) Macapat in the form of a *sulukan*; (7) Macapat in *gending* form. One of the artists in Malang who contributed to the development of Malang Macapat Song music is Ki Sumantri. Some of his works rely on the Macapat song which is then processed into various forms as depicted from number 1 to number 7.

Conclusion

Tembang are words or sentences that are arranged and arranged in such a way as to resemble a colorful flower arrangement that looks beautiful and fragrant so that it is attractive to anyone who sees it. The series of words and sentences are delivered with suggestions of human voices (vowels) using the slendro or pelog tunings as in Javanese gamelan tones.

Tembang Macapat has several meanings depending on the views of the experts. *Tembang Macapat Malang* has a structure in the form of *guru wilangan* and *guru lagu* which are

confirmed as traditional rules as the binding, this can be seen from the number of macapat songs that still exist in today's life.

Starting from the form of *waosan* to become a musical unit with Malang Karawitan. Every rhyme of the *tembang macapat* also has a variety of expressions that carry out social functions as a reflection of personal and community behavior. The development of macapat songs is influenced by various situations at the time and musical performances. This development lies in the function and *tembang* (musical taste) following the needs and does not change its structural characteristics except for macapat in the form of *ura-ura*.

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Attachment:

Tembang Macapat Malang Notation

Sumber : Warsin (Alm, Malang)
Dokumentasi : YP. Suwito. HS
Notasi : Sumantri (Alm, Malang)

1. Macapat Durma Slendro

Cengkok I

ḡ ḡ ḡ.ḡ ḡ.ḡḡḡḡḡ.ḡ.ḡḡḡḡḡ 1 1 1 1 1 1 1 1 2.1231ḡ

Ri sam pu ne a to to den i ro leng gah

ḡ ḡ ḡ ḡ.ḡ.ḡ5 3 5 35 3.563 . 2 2

A ngendi ko sri bu pa ti a i

2 1 ḡ 1 23 3 3 3 1 ḡ 1 12 2

Lah to pa ran mar mo de ne na gi si gam bar

2 2 1 ḡ 1 2 3 3

Be nya min ma tur ya nem bah

ḡ ḡ ḡ 5 21 1.ḡ2.1. ḡ . ḡ

Gam bar kangden si yo a o

5 5 5 5 5 53 3 . 56 . ḡḡḡḡ . ḡḡḡḡ . 6.3533 33

Kang memper du lur ma mi ai o ai

23 5.3563 . 2 2

a u a i

Cengkok II.

i 2 2i 6i2i2631

Pa man pa man

1 1 1 2 2 2 23 2.1231.6

Ke pri ye ka ba re nda lan

6 i 2i6 5 5 5 35 3 . 1

Ing da lan a keh wong ma ti

2 3 5. 3 5 6 3 . 2 2

a u a i

2 1 6 12 23 3 3 1 1 6 1 12 2

Ma ti ke neng a pa ma ti su duk sa li ra

2 2 2 1 6 1 23 3 6 6 5 32 1.6216

Ing njo jo te rus wa li gir suk ma nya i lang

5i65 5 5 5 5 5.i. 356i.6.i32i2i6365 3 3

Ra ga gu mu ling si si a i

23 5. 3 5 6 3 . 2 2

a u a i

2. Macapat Gambuh Pelog

i i i i 2 3 3

Le le dhangle lo le dhung

3 2 i 6 6 6 6 6 6 i 2 3

Cep me ne nga a nak ku si gom bak kun cung

6 5 3 7 7 6 7 5 3 2 7 7

Em bok em mu i sih la gi me nyang ka li

5 6 6 6 7 5 6 7

Ngumbahpo pok nyangking be ruk

3 2 7 6 7 5 7 6

Cep me ne ngo a na u wong

3. Macapat Dandangula Slendro

Cengkok I.

2 35.i65 5 5 5 5 5 56 56 6

Di po dir jo di na ngu mring gus ti

5 3 2 2 2 356 6 6 6i i.6i26.52

A po si ro wa ni mringwa lon do

2 2 2 2 3 3 35 5..6

A po sing koenan del a ke

5 6 i i i 2 6 2i5 535 6 53 2.1321

Sang di po ne go ro ma tur du wungku lo

1 1 1 1 1 5 5 6 6 6 65 5.6

Pu ni ko gus ti no mo pun ma yit gon do

2 1 6 6 61 1.216 5 5

Am pu he ke lang kung a ung

6 1 2 2 2 2 2 1 1 16 6

Yen tan mam bet ing jal mo pi tung ndi no

5 6 1 1 12 2 2 2

Ge le tak an won ten pe thi

2 2 2 2 2 21 3 2 5 6216 1

Pu ni ko pun ma yit gon do a u a

Cengkok II.

5 6 i i.32i i i i i i i5

Da mar ku rung bi ne to ing ke mit

62i6i i i i 6 i 2 2 2i65i65 5 5

Tin ting a na pra wanewongpe tung nde so

2 2 2 2 i i 62i6 6 2 4654 5

Sing lem bengmung si ra dhe we a u a

5 6 i i i 2 6 2i.5

Bo kor si ti dhuhwonga yu

35 6 53 2.1321 1 1 1 1 1 1 1

Bi so te men ga we cu wo ne a ti

3 5 6 6 6 6 6 65 56

Go dhongge dhangke mle ler jo gan

2 1 6 1 61 1.21.6.5 5

Ben jang no po ra wuh a uh

5 6 1 2 2 2 2 2 2

Be be dha ngansas tro wi ru dha

1 2 216 6 5 6 1 2 2 2 2 2

Lampar a lit ki nar ya can ca nge sa pi

2 2 2 2 2 2 2 3 2 5 61 1

Tim banga na tres na ku la a u a

4. Macapat Asmaradana Pelog

7 5 5 5 5 6 76 6.7

Si ce bol hangga yuk la ngit
Yen sa get njur te ni ne ki

3 3 5 5 5 5 5.76.5 3.2

Wong pi cek a ngi lang lin tang
U ri pe ing a lam ndo nya

5 6 7 7.6.4.2 2 3 4.3 3.4

Su suh a ngin en di nggo ne
O ra ne men sang sa ra ne

61 1 1 1 1 1 1 1

Wong ke sot ngi de ni ja gad
Lan ma lih ka we ru ha na

1 2 32.1321 1 1 1 1 1

Wa rong ko man jing cu ri ga
Ling ga la ne li yang ki na

1 2 3 3 3 3 35 5.6.5.32

Wong ngang su pi ku lan ba nyu
Ni ku se ja ti ning el mu

2 2 2 2 2 2 24 4.6532.1321

A met ge ni de da ma ran
Kang tu mrap ing a lam pa dhang

5. Macapat Pangkur Slendro

2 3 5 5 5 56 6535 5
Ba ta ngen cang kri man ing wang

5 56 65 32 3 5 6 65
Tu lung tu lung a na ge dhang

3 3 35 5.253.2 . 2 2
A woh ge ri a i

2 35 5 5 5 5 56 6
A na pi tik nda se te lu

2 312.53653 3 3 3 3 3 3
A na bu to nung gang gro bak

35 5 3 2 3 5 6 6 6 6 6 6
Ka ki dha lang yen ma ti dha tan pi ni kul

3 3 3 3 3 3 35 5.3563 2 2
A nak te bu thu kul so co a o

3 5 6 6 6 6 6536 6.126 5 5 23 5 3 563 2 2
Sak la we su ngu te gang sir a ir a u air

6. Macapat Mijil Pelog

4 5 5 5 5 5 5 5 56 4.1

De da la ne gu na kla wan sek ti

1 2 4 4 i 2i 6 . 5 . 6

Ku du an dap a sor

5 6 i 15.21 4 5 6 6531 3 23

Pa ni nga le lu hur we ka sa ne

61. 1321 1 1 1 5 6 1 1 1 1

Tu mung ku lo yen di pun de ka ni

4 5 6 6531 3 2

Bo po den sim pa ngi

6 1 2 2 24 4.6532.1321

A na ca tur wu kur

7. **Macapat Dandangula Pelog**

2 45 5 5 5 5 5 5 5 56 56 6
Eh mbok ron do yen si ro ke pi ngin ra bi

5 4 2 2 2 4 5 6 6i i.2i65
Je ja mu o ceng keh ka pu lo go

4 2 1 1 2 4 25 5
De li mo po tih kem bang e

5 6 i i 2 6 i .32i
U dek en cam pur ba wur

5 6 54 2.1321 1 1 1 1
Cam pur o no ca be kun ci

56 6 6 6 6 65 5
Brambang kla wan lem pu yang

2 1 6 1 61 1.216 5 5
A ja la li je ruk a uk

5 6 12 2 2 2 2 2
Om ben nen me dep me nge tan

1 1 6 6 5 6 1 5 6 1 2 2
E mbok ron do ka re ne ga we nen pe les

2 2 2 2 2 21 3 2.1 656 1
E mbok ron do cek ndang kro mo u o

8. Macapat Sinom Slendro

Cengkok I.

i 2 3.2i 2.65 5 5 5 5 5 5.2

Ni ren do ue ta ru pe geng brong to

2 2 2 3 3 35 35 5.356

Li ni lar la nak lan ra bi

2 1 2 3.12 6 5 3 3 3

No ra no no kang li no le la

3 5 6 6.5.21 1 1 12 1 6 6

Bo jo pe dot a nak ma ti a i

i i i i i i2 2.6

Yen si ang da tan bak ti

5 3 2 5 5 53 3.253 2 2

Yen da lu da tan pu run a un

6 6 6 6 6 6 6 6

Ni ron do ti lem ke da dar

3 5 6 6 6 5 32 1 6 6

Sa li yep ni ron do ngim pi a i

6 1 23 3 3 3 3 5 5 5 53 3 6 1.32 2

Pan ke ti ngel ni ron do la wan la ki nyo o

Cengkok II.

2 3565 5 5 5 5 5 5

Gi lar gi lir ke nenggu no

3 2 2 2 3 3 35 5.6

Wong mba tik si nam bi na ngis

6 i 2 i2 6 5 3 3

Ma lam wu tah be la ba ran

3 3 35 5 3 3 3 3

Ge ni mu rup den un du ri

i i i i i i i2 2.6

Can ting nya den u ring u ring

5 5 32 3 3 3 35 3 2 2

Ga wa ngansi nan dung pu tung aung

3 5 6 6 6 6 6 6

Ru jak ga dhung mas pe nge ran

3 5 6 6 6 5.2 12 1.6

Ke cu bung lo ro men dem i

6 1 2 3.5653 3 3 3 5 5 5 5.353 3 .61.3212

Cep me ne ngo wong a yu ke ti ban gu no au o

Cengkok III.

2 3 5 6 5 5 3 6 5

Pe ra wa na wong lo wok do ro

3 2 35 5 6 2 35 5

I sih ci lik nja luk ra bi

.2 i 3 2 6 5 3 3

A dang e neng mer go so no

.3 5 6 56 2 1 2 3

Ku tho la was den ba le ni

.6 i 2 i 6 i 2 i2

Jo di pan ing kang wi nar ni

6 5 3 2 3 6 1 2

Te meng gung an da lem i pun

.2 6 5 3 5 3 5 3

Ke lo jen lan ka yu ta ngan

.5 3 6 5 2 1 6 6

Ka u man den i sin i sin

6 1 23 3.653 21 6 6 5 5 53 3 . 6 . 13212

Wus gu ma lun can dek an gal u ga lan a u an

9. Macapat Pocung Slendro

6 3 2 2, 2 3 5 5, 6 6 53 5 3

Li ra li ru, o ra pe dhot, mle bu me tu

6 1 2.1 6, 3 21 2 1

Krasa tan se nga ja

2 3 5 5, 53 5 6 2 1, 6 6

La ya la mun den on cat i a i

2 2 3 1 6 1 2 3 5 6, 53 53, 6 12 2

A ja a li mu la tansah di pe pu ja a u a