

Form and Structure of Kentrung Art in Ngasem Village Batealit District Jepara Regency

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Abstrac

Kentrung art is a folk theater art that tells a story in the form of prose and interspersed by pantun, an Indonesian unique form of prose. It is played by sung, and uses musical instrument called “Terbang” or Rebana. This research aims to analyze the shape and structure of Kentrung art in Ngasem Village District Batealit Jepara regency. The method used in this research is qualitative descriptive with interpretative case study research design. The research data was collected by observation technique, interview, and documentation study. It is also using triangulation techniques of sources and data to maintain its validity. Meanwhile, the data analysis technique is done through the process of reduction, presentation, and withdrawal of conclusion (verification). The results of this study indicate that, Kentrung musical form consists of two elements, namely elements of time and melody. The time element of Kentrung art employs Allegreto tempo which means fast or between the speed limit of 104-112 steps per minute; the meter uses 4/4, meaning there are four or four minutes of beats on each bar; and rhythmic patterns are divided into two types (senggakan and sautan) which generally use the value of half-tap, and on the big fly using the pattern of rhythm singkup. Most melodies use a half-tap note with the highest tone of G# 5 (1a), and the lowest tone is F# 4 (sol). Meanwhile, the musical structure of Kentrung consists of two sentences or periods namely repeated A B.

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INTRODUCTION

Jebara is one of the regency in Jawa Tengah that has traditional art, such as: Emprak, Kentrung, Tayub, Kethoprak, and Ludruk. Traditional art that is loaded with cultural values should be a means of inheritance for future generations even become an identity of a region, because art as a cultural product is able to reflect the symbolic expression of a particular cultural society (see Murni, Rohidi, and Syarif 2016). One example of traditional art that is almost extinct in Jebara is the art of Kentrung. The development of Kentrung as an art in Ngasem village, Jebara regency has decreased in quantity from eight groups in 1983 become only one group in 2012, in contrast to modern art such as Dangdut that increased in quantity. The numbers of Dangdut groups are increased from 71 groups in 2011 to 154 groups in 2016 (latest data from the Culture and Tourism Office of Jebara).

The art of Kentrung is a show in the form of folk theater that has special characteristics (Brandon in Hutomo, 2001:23). Meanwhile, according to Sumardjo (1997: 40), Kentrung is the speech theatre brought by dalang kentrung (the Kentrung puppeteer). The story that is brought by the dalang is a narrative of a sung prose, interspersed with pantun (parikan), the Indonesian traditional prose which form is a quatrain in ABAB rhyme, in which is also sung, and uses musical instruments such as terbang or rebana (tambourine) as the music accompaniment. Thus it can be interpreted that Kentrung is a form of folk theater art that tells a story in the form of prose, interspersed with sung pantun, and uses musical instruments such as terbang/ rebana as the music accompaniment.

The show of Kentrung sometimes is seen only as a beat of terbang which is combined by the recited of human voices by telling a folk story and sung pantun. However, if it is seen deepen related to the message that is delivered in the kentrung story as a verbal literature, it can give a benefit for the listeners or audiences as one of the cultural heritage. As being stated by Danandjaja in Darma (2011:55) the preservation

of cultural art based on the local wisdom can be interpreted as an effort to the preservation and maintenance of cultural art for the supporting society. The values of the society's traditions are manifested in various forms, including oral stories that are part of folklore and become a cultural heritage.

Narrative through folklore is full of philosophical values. Kentrung art has an important role in providing a moral education, religion, culture, and appreciation of folklore in each of its play. As stated by Hutomo (1998:2) the story of Kentrung is not only as a fiction for entertainment, but also contains pasemon or the symbol of human life. The storyteller is the sediment of thoughts and feelings of the Javanese hereditary. Therefore, this story plays an important role in the life of the people of Java in general. This is in line with the statement Karmini (2017:150) which states that literary works contain the values of beauty and truth. It contains hedonic values, artistic values, cultural values, ethical-moral-religious values, and practical value. In addition, according to Iswidayati & Triyanto (2007:9) the concept of Java aesthetics actually derived from cultural values, among others: cosmological cultural values, symbolic classification, and Javanese life orientation.

One of the story of Kentrung art in Jebara is about Syeh Jondang that is very related to the legend of Teluk Awur in Jebara Regency. As stated by Harsono (2017:5), the legend of Teluk Awur also relates to a folklore performance in Jebara, called kentrung. The folk art performs the legend of Syeh Jondang. The uniqueness of Kentrung art can be seen when the show is being held. Sometimes, Kentrung players are doing some improvisation in making a pantun which adopt some topics that are happened during the show such as sleepy audiences and the returning audiences. Therefore, the audiences laugh and become enthusiast in waiting for the next pantun.

Research related to the form and structure in musical art of Kentrung in Ngasem Village, Batealit district, Jebara Regency is one of the objects that is interesting to be studied. It is

considered from the existence of the extinct art of Kentrung that this research can be a reference in the inheritance of successive generations, and able to reestablish the existence of Kentrung art. So the need for conservative attitudes through conservation efforts, research, and documentation of traditional arts is essential (see Triyanto, Rokhmat, Mujiyono, and Sugiarto 2016: 95).

On the other side, some previous researches related to the Kentrung art as in Rofiqoh and Abdullah (2017) reviewed the performance and play structure of Jaka Tarub in Kentrung Tri Santoso group in Sanan Dayu Village, Nglegok District, Blitar Regency. Other researchers were Agustin and Winarko (2016) who examined the meaning, the rhyme pattern of the chants, functions, organology, techniques of playing musical instruments Kentrung in Bondowoso District, East Java. In addition, Wrahatnala (2013) examined the views of artists and Ngasem villagers on Kentrung art and the values expressed in Kentrung art; Setiawan and Nurmansyah (2014) studied the shape and meaning of the pasemon on the Kentrung staging structure; Zahro and Pairin (2014) studied the beginning, the performance, the structure and content of the story of Adipati Arya Blitar, and the function in wayang Kentrung Raras Madya in Blitar regency.

Studies conducted by previous researchers provide different references and research perspectives for researchers, using the musical discipline to analyze musical forms through Miller's (2017) view that explains the musical elements such as tempo, meter, rhythm, melody, harmony, tonality, texture, and dynamics. Meanwhile, to analyze the musical structure, it uses the view of Prier (2013) which is composed of motives, sentence questions, sentence answers, and sentence/period. This study aims to analyze the shape and structure of art Kentrung in Ngasem Village, District Batealit, Jepara regency.

METHODS

The approach used is descriptive qualitative using interpretative case study research design. This research design was chosen to examine the traditional art phenomenon of Kentrung in Ngasem village. It was done by interpreting various theories and concepts of musicology related to the focus of research which are form and structure of art Kentrung. The chosen location is Ngasem Village, because it is the initial place of art Kentrung which is specifically located in the Village Ngasem, District Batealit, Jepara. Sources of data in this study are divided into two, namely primary data sources through interviews with Kentrung artists, cultural, and observation of Kentrung show. Secondary data sources were obtained through bibliography, archives, historical documents, and books relevant to the research. The research data was collected using observation techniques, interviews, and documentation studies. As Sumaryanto (2007:113) explained that the validation of data or documents obtained in qualitative research (especially naturalistic) need to be checked, so that it can be a disciplined or scientific research. For data validation, the researcher uses triangulation technique of source and data. Data analysis techniques used refers to interactive models of Miles and Huberman in Rohidi (2011:240), through the process of collecting, reducing, presenting, and drawing conclusions (verification) of data.

RESULT AND DISCUSSION

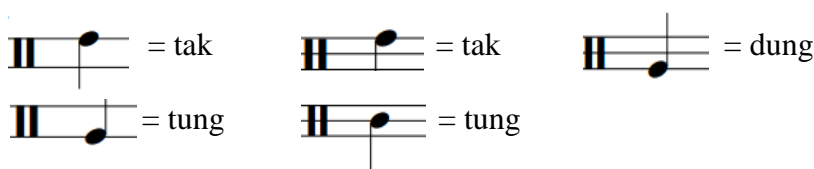
Elements of Kentrung Music

Music served by Kentrung art is based on the stories with Islamic theme or babad Jawa, by inserting pantun which all done by singing. Musical instruments used are two musical instruments named terbang in both small and big size. Musical elements are presented in the form of several parts in one song, because the song that is sung on Kentrung art is a long story with some insertion of pantun-rhyme. All of that is packed into a dish of pitched music in general



Figure 2. Notation of Rhythm II in Kentrung Art

Explanation:



Based on the two types of rhythm that are used by art Kentrung, it can be seen that there is a difference in rhythm pattern of each rhythm. The first rhythm beat pattern on small-sized terbangan uses a $\frac{1}{2}$ beat of note value that starts at $1\frac{1}{2}$, 2, $2\frac{1}{2}$, 3 and plays on each bar repeatedly, while large blows use a note value $\frac{1}{2}$ of a beat that on the first bar beat in a tap to $1\frac{1}{2}$, $2\frac{1}{2}$, $3\frac{1}{2}$, $4\frac{1}{2}$, and the second bar beat at 1, $1\frac{1}{2}$, $2\frac{1}{2}$, $3\frac{1}{2}$, $4\frac{1}{2}$, and the two bars are played repeatedly.

The second rhythm pattern of small-sized terbangan beat is using note value $\frac{1}{2}$ started in beat 2, $2\frac{1}{2}$, 4, $4\frac{1}{2}$ and played in every bar repeatedly, while the big terbangan beat is using note value $\frac{1}{2}$ beats started in the beat $1\frac{1}{2}$, $2\frac{1}{2}$, 3, $3\frac{1}{2}$, $4\frac{1}{2}$ and played in every bar repeatedly.

The play of terbangan musical instrument which is done by Kentrung players is not only has a function as a show accompaniment, but more than that it has a function as an illustration of story atmosphere to raise the emotion of audiences in the middle of the show. As stated by Rustiyani (2014:154) that often music is created to fulfill the dramatic need of the stage. It means that music has a function as an emotional fulfillment for some important moments in a story.

Melody

The melody is a series of related tones on the low height and the short length of the tones (Miller 2017:26-33). While according to

Reed & Sidnell (1978:104) a melody can be regarded as a regular and horizontal tone sequence that is heard as the dominating line. So from both statements and associated with the results of document studies in the form of transcripts notation, it can be seen that the melodies on Kentrung art can be seen from the vocal sounds sung by Kentrung players who have high low, short length of regular and horizontal tones. Here the researchers show the existing vocal melodies on Kentrung art that are played with 5# (sharp) or B = Do.



Figure 3. Notation of Kentrung Art Vocal Melody

In figure 3 it can be seen that Kentrung art vocal melodies when it is viewed in terms of short length of tone more often use notes as much as half beat 22, not one beat as much as 11, not one half beats as much as 2, not two beats as much as 1, not three beats as much 1. Whereas in terms of high low tones, the highest tone is the tone G#5 (la), and the lowest tone is the tone F#4 (sol).

Kentrung Musical Structure

In the structure of songs, there are motives, phrases, and sentence of a song composed by two phrases (Firmansyah 2015:97). The musical form or structure which is described by researchers is only from rhythmic and melodic elements, because the musical instruments used by Kentrung art are two pieces which have no character pitch, and two Kentrung players singing a song is done in a way that makes it impossible to find harmonious elements of Kentrung art.

The motive of Kentrung Art

According to Prier (2013:26) motive is a piece of a song or a group of tones that become a unity with loads of meaning (melody and rhythm, also in harmony, dynamics, and color of sound) in it. These statements then can be a benchmark for the researcher in analyzing the motives of Kentrung art.

Before motive in Kentrung art is analyzed, it needs to be understood that song which is played in Kentrung art is played in shouted by two players. Therefore, the researcher gives notation of melody motive based on a song that is sung by each player. The following researchers provide transcript of melody motive theme I on Kentrung art in the form of musical notation images as follows:

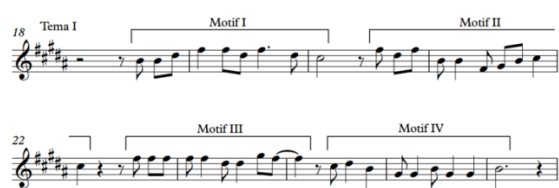


Figure 4. Notation of Vocal Melody Motive I In Art Kentrung Theme I

According to Prier (2013:26) it can be seen that motive of Kentrung Art melody in the theme I has 4 motives which are started in 18 bars to beat 31/2 up to 26 bars to the beat 3. The tone interval of motive I is quart, motif II is octave, motive III is quart, motive IV is quint. The motive processing of Kentrung art is the processing of the interval magnification motive. It is based on the quart tone interval (motive I)

to the octave (motive II), and the quart tone interval (motive III) to the quint (motive IV). This is in accordance with the Prier statement (2013) that in a musical composition there are seven motives processing, one of which is the enlargement interval motive.

Melody of vocal that is done by the first kentrung player which is 8 bars then being continued by the second kentrung player in 8 bars. The illustration can be seen in the following notation of melody motive as follows:

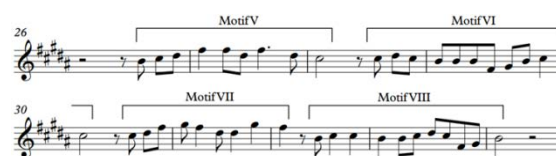


Figure 5. Notation of Vocal Melody Motive II In Art Kentrung Theme II

In figure 5, the melody motive is started in bar 26 beat 31/2 to bar 34 beat 2. The tones interval in motive 5 are quint, motive VI is sekst, motive VII is quint, motive VIII is sekst. The motive processing of Kentrung art is the processing of interval magnification motive based on the interval of quint tone (motif V) to sekst (motif VI), and the quint tone interval (motif VII) to sekst (motif VIII).

After the exposition of the theme I melody motives are sung in shouted and repetitioned 24 times, the researcher gives notation transcript of Kentrung art melodic motive on theme II which starts from the bar 418 based on the repetition of theme I as much as 24 times, as follows:



Figure 6. Notation of Melody Motive Vocal I In Kentrung Art Theme II

The figure of motive notation in theme II above has 4 motives which have 8 bars started on bar 418 beat 4 to bar 425 beat 2. The tones interval in motive I theme II are tert, motive II

is kuart, motive III is kuart, and motive IV is sekst. The motive process in kentrung art is motive process of the interval enlargement, that is based on the tone interval tertis (motive I) to kuart (motive II), and tone interval kuart (motive III) to sekst (motive IV). This is relevant with Prier's question (2013) that in a music composition there are seven motives process, which is one of that is the enlargement of motive interval.

Vocal melody that is done by the first kentrung player in 8 bars is continued by shouted from the second kentrung player in ad libitum that can be seen as follows:



Figure 7. Notation of melody Motive of Vocal II In Kentrung Art Theme II

Notation of melody motive that is done by Kentrung players in theme II is played in ad libitum. The presentation of melody motive tone by the second kentrung player in theme II is only for the illustration of melody rhythm. It is because the singer can sing it freely without being accompanied by musical instrument and there is no constant tempo beat from Kentrung player, so the distribution of melody motive which is done by the second Kentrung player in theme II is shown.

Question Sentences in Kentrung Art

According to Budilinggono (1993:9), in music composition, a series of motives that end with a clear sign are called phrases. In general, the length of one phrase is four bars, but there are times that deviate from the habit, therefore, the phrase has two kinds. The phrase questions and phrases answer. It needs to be known that the use of phrases and sentences in general have similarity of meaning.

The description related to the sentence question as well as sentence answer on Kentrung

art composition is divided into 2 forms, because each player's melody has sentence questions and sentences of different answers on each theme song that is sung. The following is researchers display notation sentence questions on the musical composition of Kentrung sung by the first player on theme I as follows:



Figure 8. Notation of Vocal I Question Sentence In Kentrung Art Theme I

The sentence notation of the theme I was sung by first Kentrung players begins at a bar of 18 Beat 3 (□1)/2 to a bar 22 beat 1, and the chord movement used is | I . . . | V . . . | ii . . . | V . . . | The determination of the sentence of theme I question is based on the dominant super tonika to chord movement on the bar 21-22 is a type of half-cadence with the movement of the melody stepping upward from the tone B (do) and ending in a C# (re) tone that can be seen on a bar 21 beat 3 (□1)/2 up to a bar 22 beat 1, and giving rise to a "coma" or pause. This is in accordance with the statement of Budilinggono (1993) that the movement of chord II to V is half-cadence that is included in the interior cadence that gives the impression of "pause/coma". While the sentence of theme I Question sung by a second Kentrung player is displayed on the notation as follows:



Figure 9. Notation of Vocal I Question Sentences In Kentrung Art Theme I

The notation sentence of the theme I was sung by first Kentrung players begins at a bar 18 beat $3\frac{1}{2}$ to bar 22 beat 1, and the chord movement used is | I . . . | V . . . | ii . . . | V . . . | The determination of the phrase theme I question is based on the dominant super tonika to chord movement on the bar 21-22 is a type of half-cadence with the movement of the melody stepping upward from the tone B (do) and

ending in a C# (re) tone that can be seen on a 21 tap bar to $3\frac{1}{2}$ up to a beat of 22 to 1, giving rise to a "coma" or pause. This is in accordance with the statement of Budilinggono (1993) that the movement of chord II to V is half-cadence that is included in the interior cadence that gives the impression of "pause/coma". While the sentence of theme I Question is sung by a second Kentrung player is displayed on the notation as follows:



Figure 10. Notation of Vocal II Question Sentence In Art Kentrung Theme I

The sentence notation of Kentrung art theme I sung by a second Kentrung player starts at a bar 26 to beat 31/2 up to a 30-second beat, and a chord I movement | I . . . | V . . . | ii . . . | V . . . | The sentence determination of theme I of second Kentrung question is based on the movement of super tonic chords to the dominant at bar 29-30, a type of half-cadence with melodic moves stepping upward from B (do) and ends in a visible C# (re) tone on a bar 29 to 31/2 up to bar 30 to beat 1, giving rise to a "coma" or pause. While the theme II on Kentrung art begins at bar 418 and the researchers give the notation sentence question as follows:



Figure 11. Notation of Vocal I Question Sentence In Kentrung Art Theme II

The sentence notation of the Kentrung theme II begins at bar 418 to beat 3 to bar 261 to beat $2\frac{1}{2}$, with the movement of chord | vi . . . | vi . . . | vi . . . | vi . . . |. In theme II a subdominant chord movement of the major B or 5# is a G# minor chord for 4 bars, a type of deviant cadence, resulting in a "coma" or paused impression sung by Kentrung players. This is in accordance with the statement Budilinggono

(1993) that deviant cadence included in the interior cadence which gives the impression of "temporary stop/coma".

Answers Sentence on Kentrung Art

The series of motives contained in Kentrungs art form a sentence of questions and sentences of an answer. Here the researchers display the notation of answers sentence on the Kentrung musical composition.



Figure 12. Notation of Vocal I Question Sentence In Kentrung Art Theme I

The sentence notation of Kentrung art theme I by the first player begins at a bar 22 beat 31/2 up to bar 26 beat 3, with a chord movement of | I . . . | iii . . . | ii . V . | I . . . |. The sentence determination of the answer is based on the movement of tonic chords in the bar 25-26. It is a perfect authentic cadence type with melodic movements stepped up from the tone G# (la) and ends in the B (do) tone which can be seen on the bar 25 beat 4 to the bar 26 beat 1 which is causing an impression to stop or end. This is in line with the statement Budilinggono (1993) that the perfect authentic cadence (V-I) included in the final cadence which gives the impression of "finish/stop". The theme I answer phrases sung by the second Kentrung player is displayed on the notation as follows:



Figure 13. Notation of Vocal II Question Sentence In Kentrung Art Theme I

The sentence notation of Kentrung art theme I by the second player starts at bar 30 beat 31/2 to up to bar 34 beat 2, and the chord movement used is | I . . . | iii . . . | ii . V . | I . . . | The determination of the answer sentence is based on the movement of tonic chords in bar 35

which is a perfect authentic type of cadence with melodic movement stepped up from the tone G# (la) and ends in the B note (do). It can be seen in the bar 33 beat 4 1/2 to the bar 34 beat 1, giving rise to an impression of stopping or ending on a song sung by a second Kentrung player. The theme II answer sentences sung by first Kentrung players are shown in the notation as follows:

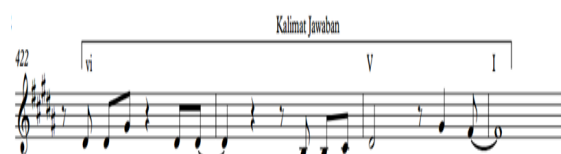


Figure 14. Notation of Vocal I Question Sentence In Kentrung Art Theme II

The sentence notation of the art Kentrung theme II by the first player starts at a bar 422 beat 1 1/2 up to the bar 425 beat 4, and the chord motion used is | vi . . . | vi . . . | V . . . | I . . . | The sentence determination of an answer based on tonic chord movements in bar charts 425 is an imperfect type of authentic cadence with the movement of the melody stepping down from the G# (la) tone and ending in the F# (sol) tone seen on bar 424 tap to 3 1/2 to barring 425 taps to 1, giving rise to an impression of stopping or ending on a song sung by the first Kentrung player. This is in line with Budilinggono's (1993) that authentic cadence is incomplete (V-I₃⁵) included in the final cadence which gives the impression of "finish/stop". The second answer theme sent by the second Kentrung player is not shown in notation due to the vocal melody that is sung in ad libitum.

The sentence of the question and answer in theme I on Kentrung art is symmetrical. It is because it has 8 bar length which is divided into 4 bars of question sentence and 4 bar of answer sentence. As explained by Prier (2013:3) symmetry is a sentence with eight bar head spaces divided into two equal parts in length. The first four bars are called questions, and the next four bars are called answers. Therefore, the art of Kentrung (sentence question and answer) is symmetry as proposed by Prier (2013).

Sentence or Period in Kentrung Art

Sentences or periods are the compositions of several sentences of questions and answers, or generally called phrases. This combination of sentence and answer then form a musical sentence. Referring to the sentence or period that has already described, Kentrung's musical form or structure consists of two sentences or periods namely A B. The order of sentences A and B or senggakan and sautan are named by Kentrung players. Sentence A or senggakan has a length of 16 bars that experience repetition as much as 24 times and sung in a way: first Kentrung players sing along 8 bars and then proceed/ replied by the second Kentrung player to sing along 8 bars. Whereas in sentence B or sautan is sung by the first Kentrung player along 8 bars and followed by a second Kentrung player on an ad libitum whose length of time is uncertain due to singing it freely.

It needs to be known that every sentence of the song (sentences A and B) sung by Kentrung players has repetitions that are not fixed so that the length of the bar in each song sentence is also not fixed on every show performed in different places. That is because the song sung by Kentrung players in the form of a text/ poetry of a story learned by listening and recalling on the core of the course of a story that does not use written story texts to be remembered by Kentrung players. Therefore, Kentrung players are guided by the memories of the core stories, the names of the characters, the setting of the story and allowing the addition or improvisation of the sung texts.

CONCLUSION

Based on the results and discussion of research that has been presented, it can be concluded that Kentrung musical form consists of two elements. Those are the element of time and element of melody. In the time element used in Kentrung art, Allegretto tempo is used which means fast or with speed between 104-112 steps per minute; meter is using 4/4, meaning there are four or four minutes of beats on each bar; and the rhythmic pattern is divided into two

kinds (senggakan dan sautan) which generally use the value of note 1/2 beat, and on the big terbangun, it uses the rhythm pattern of scopes. Most melodies use a half-tap note with the highest tone of G#5 (1a), and the lowest tone is F#4 (sol). While the musical structure of Kentrung consists of two sentences or periods namely repeated A B.

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