



## The Revitalization Of Badrasanti's Literary Work In The Form Of Musical Performances

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### Abstract

Badrasanti literary works are the literary works that have been revitalized into several art performances. From the result of observations, this is influenced by the times that are very enthusiastic about the cultural arts of the archipelago. This research aims to identify and describe the form of *Kidung Puji Badrasanti's* show. The research approach that applied in this research is descriptive qualitative. The data collection techniques are conducted in a literature review, observation, interview, and documents study.

The form of *Kidung Puji Badrasanti's* show consists of aspects of composition and aspects of the presentation. The aspects of the composition consist of *gendhing* and *balungan gendhing*, rhythm, *laya*, *laras*, *pathet*, dynamics, and musical instruments in their appearance. The rhythm in the song of Puji Badrasanti uses *dadi* rhythm, *laya* in the *Kidung Puji Badrasanti* is *nglentreh*, *laras* in the song of Badrasanti's praise is *pelog*, *pathet* that used is *pathet lima*, dynamics appear as needed. The musical instruments used are *kemanak*, *kendhang ketipung* and *bem*, *slenthem*, *saron*, *peking*, *gong*, *kenong* and *kethuk*. Aspects of the presentation pay attention to the players, the stage, makeup, fashion, lighting, and sound system.

## INTRODUCTION

Badrasanti is a literary work in Central Java that uses the language of the Ngoko Javanese coastal shaped the song text concatenation which has special metered at the beginning of the process of Islamization of the Java Island of the year 1604 Saka. That book saves the history data of the various aspects of community life on the Java coast. That literature work contains a lot of the teachings of the primacy of life that reeks of Java's Buddha. The description of the teachings on the song text of Badrasanti is separated according to the theme discussed, each theme is discussed in some of the verses of the song (Santibadra, 1966: 10). The existence of literature works Badrasanti never be banned from spreading since the colonial era until the new order era, the prohibition such a charge is the doctrine that contains a lot of controversies that had a different understanding of people's beliefs in general (Santibadra, 1966: 21). Since 2012, literature works began to revolve in the wider community, especially among Buddhists.

The process in developing the literature of Badrasanti spearheaded by the young figure of Semarang City, Wahyudi Agus Riyanto and Gusti Ayu Ruskartiko as Buddhist, a form of the revitalization of the literary work which disseminated not only in the form of reprints of Badrasanti's literary work but also some variety of artworks show in creation based on the content of the text on Badrasanti's literary works. The development of Badrasanti's literary works, Wahyudi makes the activity center of the revitalization of Badrasanti's literary works in the form of the Badrasanti Foundation.

Steps in the process of developing Badrasanti's literary works in the form of artworks are looking at the characteristics of the contents of Badrasanti literary writing, the provision of songs on Badrasanti texts in the form of *Kidung Puji Badrasanti*, the creation of work on *Kidung Puji Badrasanti*, and the making *gendhing-gendhing* of *Kidung Puji Badrasanti*. Some of Badrasanti's musical compositions are used as *karawitan*

supporting dance works based on the themes inside Badrasanti's text. Some of Badrasanti's dances that have been created are *Ngracut* dance and *Pambuka* dance.

Revitalization is a process or way and action to revive something that was considered important that was previously deceived. According to (Ilahi: 2009) The revitalization of traditional performing arts is intended to explore and give new meaning to the art without having to change its substance and form, if the performing arts used to function magically or as entertainment in the implementation of traditional ceremonies of the local community, then in the current context the function needs to be adjusted to the changing times, for example as a cultural tourist attraction.

The revitalization of Badrasanti's literary work was originally initiated by Wahyudi Agus Riyanto, a Buddhist who is active in the Buddhist assembly in Semarang City, because the religion he embraced does not yet have certain cultural arts characteristics that are nuanced local Javanese. During this time, Buddhism is better known as a religion with a Chinese style, such as the celebration of Vesak colored by Imlek or Chinese-new-year, Cap Go Meh, and Barongsai.

In 2012 Wahyudi found several old libraries that were considered useless, one of which was badrasanti literary work. After reading and knowing the contents, Wahyudi felt that the book was very important for Javanese Buddhist people who live in coastal areas. In general, the content is noble teaching for the Javanese Buddhist community, in addition to the important history of the journey of the Indonesian nation, friendship between Javanese and Chinese, and advice on Buddhist patterns is also contained in the library. Badrasanti's literary work has for some time been inhibited by certain circles because its contents are considered contrary to the understanding of the wider community, if this literary work is spread then it is feared that it can disrupt the harmony of the social life of Javanese people.

In 2014 Wahyudi began the process of revitalizing Badrasanti's literary work assisted by an academic cultural artist in PAKARJAWI named Widodo Brotosejati. The literary work of Badrasanti. Badrasanti's literary text continues to be revitalized in various forms of performance art until now so that the work is again known and widespread in the community. The noble teachings contained in the literary work can be understood by the wider community. Badrasanti Foundation cooperates with *Pakumpulan Paguyuban Karawitan Jawa Indonesia* (PAKARJAWI) by involving literary experts, *karawitan* experts, and *tembang* (song) experts. According to Susetyo (2007: 4), the form of the show is divided into two, namely the form of composition and the form of presentation. The form of musical composition consists of: 1) rhythm; 2) melody; 3) harmony; 4) poetry; 5) Tempo; 6) Dynamic; 7) expression; 8) instrument arrangement. While the form of presentation 1) the order of presentation; 2) stage layout; 3) makeup; 4) fashion; 5) sound system; 6) The lighting. The form of the revitalization of Badrasanti's literary works into a variety of performance artworks such as *tembang waosan*, *Garap kemanakan*, dance, *ketoprak*, and *wayang*.

## METHOD

This study uses qualitative descriptive methods because researchers analyze data objectively based on facts and then the results of the study are presented in the descriptive form containing the Revitalization of Badrasanti Literary Works in the Form of Musical Performances.

The data collection techniques used are observation, interviews, and documentation. Observations were made at the 14<sup>th</sup> cultural activity named *setu wagen* on May 29, 2019, at the Pakarjawi secretariat, interviews were conducted with two sources in this study, namely the chairman of badrasanti Foundation named Wahyudi Agus Riyanto and the creator of Badrasanti's praise *gendhing* named Widodo Brotosejati, documentation was carried out by looking at

several video archives and photos of the training process and the creative process of revitalizing Badrasanti's literary work seen from the aspect of composition and performance.

## RESULTS AND DISCUSSIONS

### A Brief History of Badrasanti

Badrasanti is a work of *Jawa Tengahan* literature that speaks *Kawi* and written by Mpu Santibadra in Lasem mountain in 1400-1401 Saka. At the time of Adipati Lasem Pangeran Tejakusuma I was composed Badrasanti still with the same form of Badrasanti Word in 1502 Saka on the orders of Sultan Pajang Bagus Tingkir who is still a descendant of Mpu Santibadra. In 1604 Saka, Adipati Lasem Pangeran Tejakusuma IV updated the Badrasanti manuscript from Tejakusuma I using *dluwang dedak* paper and Javanese script using the general Javanese language at that time, namely *Jawa Tengahan*. The latest Badrasanti prints were made in 1967 AD as many as 586 *sloka* by Ramadharmas S Reksowardojo, then equipped up to 1360 *sloka* by Raden Panji Tarkip Hadidarsana as a descendant (*trah*) of Tejakusuma Lasem in 1985 AD (Santibadra, 1966: 18).

### Structural Features

Badrasanti has a unique *paugeran* or benchmark that is fundamental to Buddhist philosophy, the benchmark is that in one temple there are two *krompols* (*krompol*) or two parts which are three rows each multiplied by two, in two *krompol* it shows Hyang Kadharpa or father and mother who are fused in one temple, each *krompol* consisting of three lines has the meaning of Tri Ratna namely: Buddha, Dharma, Sangha, there are twelve syllables in one line, each line consisting of two pause groups, consisting of four syllables and eight syllables according to (Sabda Badrasanti, 1966: 5). Here is an example of a text by Badrasanti's literary work:

*Yen wong Buddha jodhon wayuh tan prayoga  
Sabab dina wong wayuh tambah rekasa  
Entuk suka, katentreman mandar sirna  
Sapa wayuh pikire sangsaya kisruh  
Tambah ewuh semrawut nanjake butuh  
Yen wes sepuh repote sangsaya wuwuh*  
The translation  
For Buddhists, polygamy is not recommended  
because it is not good.  
Every day polygamous people suffer more  
and more.  
If you have fun, peace will be destroyed.  
Who is the polygamous mind getting ruined  
It will be more difficult in managing finances  
or needs  
After old age, it will grow even more.

### Text Content

The content of Badrasanti's literary work is divided into 27 chapters, each chapter discussing different themes. Here are each chapter of the contents of Badrasanti's literary work: 1) *Pudji* (Praise); 2) *Jejodhowan* (Matchmaking); 3) *Anak Turun* (Child Down); 4) *Wong Tuwa* (Parents); 5) *Sedulur* (Family); 6) *Cancan*; 7) *Mangan Ngombe* (Eat and Drink); 8) *Nyandhang Menganggo* (Wear Using); 9) *Galang Omah* (Home Buffer); 10) *Bandha* (Possessions); 11) *Papan Plemahan* (Plemahan Board); 12) *Duwe Gawe* (Having Event); 13) *Seni Budaya* (Cultural Arts); 14) *Alam* (Nature); 15) *Awak Pribadi* (Self Personal); 16) *Adat Pranata* (Pranata Custom); 17) *Kanyatan Agung Papat*; 18) *Marang Agung Wolu*; 19) *Pangerten*; 20) *Pikiran Utami* (Main Thought); 21) *Pangucap Utama* (Main Speech); 22) *Pakarti Utama*; 23) *Nyambut Gawe* (Work); 24) *Ikhtiar Utami* (Main Initiative); 25) *Kawigaten Sayekti*; 26) *Semadi*; 27) *Penutup* (Closing).

Badrasanti's literary work was revitalized or re-worked by a group of artists in Pakarjawi into a form of art. The form of the artwork: *tembang waosan*, *garap kemanakan*, dance music, *Ketoprak*, and *wayang*. Here is the description of the form of the revitalization of Badrasanti's literary work.

### Tembang Waosan

*Tembang waosan* can be interpreted as a developed reading. Revitalization of Badrasanti's literary work in the form of *tembang waosan* is divided into three parts, namely: *laras slendro pathet manyura*, *laras slendro pathet sanga*, and *laras pelog pathet nem*. Each of this *tembang waosan* is special metered Badrasanti. The technique of *cengkok* on *tembang waosan Kidung Puji Badrasanti* is already tied to the notation song. The rhythm used in Badrasanti praise depends on each *sindhen* (singer) or self-tinging in chanting it. The function of *tembang waosan* of *Kidung Puji Badrasanti* is to convey the contents of the literary text in the form of *waosan* or readings that are developed.

### Notation 1.1: Kidung Puji Badrasanti Laras Slendro Pathet Manyura

#### Kidung puji Badrasanti laras slendro pathet Manyura

6  $\dot{1}\dot{2}$  2 2, i 6 2  $\dot{1}\dot{2}$  6 3  $\dot{2}\dot{3}$   $\dot{2}\dot{1}$   
Sa - ma - di - ya nge - ning ke - ra - sa - ning dri - ya,  
  
3  $\dot{1}\dot{2}$  6  $\dot{5}\dot{3}$ , 3 6 i i 2 3  $\dot{1}\dot{2}$   $\dot{1}\dot{6}$   
A - sih tres - na ma - rang sa - gung ing du - ma - dya,  
  
6  $\dot{1}\dot{2}$   $\dot{6}\dot{5}$  3, 6  $\dot{5}\dot{6}$  3 2 3 6  $\dot{2}\dot{3}$   $\dot{2}\dot{1}$   
Ku - li - nak na sun no - ra ma - ham - beg si - ya.  
  
1  $\dot{2}\dot{1}\dot{2}$  3 3, 6  $\dot{1}\dot{2}$  6 5 6 2  $\dot{5}\dot{6}$   $\dot{5}\dot{3}$   
Da - tan ngan - ti sa - ma - di kang tan pra - yo - gi,  
  
3 6 i i, 3  $\dot{1}\dot{2}$  6 2 6 3  $\dot{2}\dot{5}$   $\dot{3}\dot{2}$   
Mung si - nu - rung leng - ing a - ti sre - i dreng - ki,  
  
6  $\dot{5}\dot{6}$   $\dot{3}\dot{2}$  1 .3 3  $\dot{5}\dot{6}$   $\dot{5}\dot{6}$  .2 1  $\dot{2}\dot{1}$  6  
Ma - neh ben - ci ma - rang li - yan nga - jab pa - ti.

### Notation 1.2: *Kidung Puji Badrasanti Laras Slendro Pathet Sanga*

#### Kidung puji Badrasanti, laras Slendro pathet Sanga

2 5 6 i 6 5 i 6i 5 3 26 6  
 Yen wong Bu- ddha jo- dhon wa- yuh tan pra- yo- go

2 6i 5 32 2 5 6 6 5 6 6i 65  
 Sa- ben di- na ' wong wa- yuh tam- bah re- ka- sa

5 6i 5 2 5 35 2 1 2 5 12 16  
 En- tuk su- ka ka- ten- tre- man man- dar sir- na

1 6i 5 2 1 6 6 6 6 1 2 2  
 Sa- pa wa- yuh pi- ki- re sang- sa- ya kis- ruh

5 5 565 32 2 2 2 2 1 12 6i 1  
 Tam- bah e- wuh su- mra- wut nan- jak- ke bu- tuh

5 35 21 6 6 1 2 2 1 12 6i 65  
 Yen wis se- puh re- pot- e sang- sa- ya wu- wuh

### Notation 1.3: *Kidung Puji Badrasanti Laras Pelog Pathet Nem*

#### Kidung puji Badrasanti Laras Pelog pathet Nem

6 5 6 i 6 i 2 5 6 4 5 6  
 Yen wong Bu- ddha jo- dhon wa- yuh tan pra- yo- ga

6 56 4 2 2 4 5 6 5 6 i 2 i 6 5  
 Sa ben di- na wong wa- yuh tam- bah re- ka- sa

i 2 2 2 i 6 2 i 2 56 1 2 3 2 1 6  
 En- tuk su- ka ka- ten- trem- an man- dar sir- na

6 1 2 2 4 5 5 5 6 4 5 4 2  
 Sa- pa wa- yuh pi- kir- e sang- sa- ya kis- ruh

2 4 5 6 2 i 6 5 6 4 5 4 2 1  
 Tam- bah e- wuh su- mra- wut nan- jak- ke bu- tuh

1 2 3 2 1 6 1 2 2 2 3 1 2 1 6 5  
 Yen wis se- puh re- pot- e sang- sa- ya wu- wuh

#### Garap Kemanakan

*Garap kemanakan* of the *Kidung Puji Badrasanti* has patterns that can be

categorized as a form of "*Ketawang Gendhing*" by paying attention to the pattern of the *tabuhan* of the *kendang kalih* instrument (*kendang ketipung* and *kendang bem*), *kethuk*, *kenong*, and *gong*, as a structural *ricikan* or *gamelan* instrument that plays the structural patterns of a *gendhing*. *Ketawang Gendhing*'s formula in *Kidung Puji Badrasanti* is 1 *gongan* consisting of 32 *sabetan* that have a pattern, 2 *tabuhan kenong* on the 16<sup>th</sup> and 32<sup>nd</sup> *sabetan*, there are 4 *tabuhan kethuk* on the 4<sup>th</sup> *sabetan*, 12, 20, 28. *Kidung Puji Badrasanti* in the context of the pattern of *Garap kemanakan* related to the dynamics raised as needed. *Cengkok* and *wiled* in the song are already related to the pattern of the song. *Laya* on *gendhing* Badrasanti's praise tends to be *nglentreh* or relatively slow and uses *dadi* rhythm because the rhythm can improve the sacred and majestic atmosphere.

### Notation 1.4: *Kidung Puji Badrasanti Laras Pelog Pathet Lima Garap Kemanakan*

#### Kidung puji Badrasanti, laras pelog pathet lima Garap Kemanakan

. . 6i 2 . 5 3 23 1 . . 6i 2 . 3 1 26 5  
 De- mi Bud- dha Gu- ru Gung Pam- ba- bar Dhar- ma

. . 15 6 . 5 6i 31 2 . . 35 6 . 5 35 32 1  
 De- mi Dhar- ma Wèt A- gung o- bor- ing Sang- ha

. . 31 2 . 3 5 36 5 . . i 6 56 1 25 3  
 De- mi Sang- ha De- wan pra su- ci Sra- ma- na

. 6 6 . 6 6 56 i 21 6 53 2 . 2 3 5 5 36 6  
 Rah- yu Beg- ja ka- wu- la nga- ub Sang Bud- dha

. 5 5 . 5 5 6 56 3 2 12 3 21 6 . 2 1 26 5  
 Rah- yu Beg- ja ka- wu- la nga- ub Sang Dhar- ma

. 1 1 . 1 1 6i 2 3 1 2 3 25 3 . 2 1 72 1  
 Rah- yu Beg- ja ka- wu- la nga- ub Sang Sang- ha

#### Dance Music

Dance music is one of the supporting elements in a dance performance, where dance music is created after the dance work is formed. So that dance music follows the flow of dance work. Dance music in *Pambuka* dance notation serves supporters

in a dance performance in the form of accompaniment such as *kidungan*, *ketawang*, and *ladrang*. Dance music is created or created after the dance work is formed, so that dance music follows the flow of dance work.

### **Ketoprak**

According to Saptomo (1996: 69), *ketoprak* is a type of traditional performance that has undergone development since its creation today. *Ketoprak* consists of several elements, namely *lakon*, performers, dialogue, acting, fashion, makeup, equipment, and accompaniment music. Badrasanti's literary works are also revitalized in the form of *ketoprak* performances in the form of narratives and act-dance art (*sendratari*). One of the plays raised in the performance is *Sendratari Tunggak Semi Badrasanti* wherein the show raises the historical story of Lasem contained in Badrasanti's book in 1966 and in the presentation of the show using *gendhing-gendhing* as the results of the revitalization of Badrasanti's literary works. This performance was held on Sunday, August 25, 2018, at Wisma Sangga Theravada Indonesia precisely at Jl. Satwa No.4 Pondok Labu, South Jakarta. The performance was held for a thanksgiving event for the award of the 2018 Nusantara Library Award from the National Library.

### **Wayang.**

According to Bayu Anggoro (2018: 123), *wayang* is a cultural heritage of ancestors that is estimated to have existed since ±1,500 years BC. *Wayang* as one type of show is often interpreted as an unclear or vague shadow, moving around. The faint shadow is interpreted as a picture of a human being.

Badrasanti's literary work in addition to being revitalized in the above performing art forms was also created in the form of a leather puppet show with puppeteer Widodo Brotosejati. The wayang show tells about some of the contents of Badrasanti's literary work conveyed through the show of *Wayang Gara-Gara*. Some of the *gendhing* used in the

puppet show uses *gendhing-gendhing* results of the revitalization of Badrasanti's literary work. The performance was held on August 12, 2019 at Saddhagiri Monastery in Njrahi Village, Kecamatan Gunung Wungkal, Kabupaten Pati in the framework of an *Anjangsana Budaya* (Interfaith) event. The show involves ±21 people consisting of dancers, *pengrawit* or *gamelan* players, and speakers. The plot in the *wayang* show broadly conveys the noble advice that exists in Badrasanti's literary work through *wayang* characters.

### **The Form of Performance**

Badrasanti's literary works have been revitalized into various forms of art. The form of performance of Badrasanti's literary work in this section only describes the form of *Kidung Puji Badrasanti* performances *laras pelog pathet lima*. Here's the explanation:

#### **(1) Karawitan Musical's Elements**

According to Widodo (2018: 32), the musical elements of *karawitan* referred to in this section include *gendhing* and *balungan gendhing*, *laras*, rhythms and *laya*, *wiled* and *cengkok* techniques, *pathet*, and dynamics, and musical instruments. A brief description of the elements of the *karawitan* is as follows:

##### **a) *Gendhing* and *balungan gendhing***

The meaning of *gendhing* generally means the composition of *karawitan*. In this case, the composition in question is the composition of Javanese *karawitan*. While the meaning of *gendhing*, in particular, is the composition of Javanese *karawitan* in large format, large format in which the size is *gendhing kethuk 2 kerep* and other *gendhing-gendhing* whose format is larger such as *kethuk 2 arang*, *kethuk 4 kerep*, *kethuk 4 arang*, *kethuk 8 kerep*, and *kethuk 16 kerep* according to Widodo (2018: 60). The size of the *gendhing* format is determined by the amount of *balungan sabetan* on each *gongan*.

*Balungan gendhing* according to (Widodo, 2018: 63) is the essence of the flow of *gendhing* songs, in the notation of *kepatihan* of the composition is written with

symbols of numbers and dots equipped with other symbols that show the location of *ricikan* structural that indicates the shape of the composition. Here's the notation of the *gendhing balungan* on the *Kidung Puji Badrasanti laras pelog pathet lima*:

**Figure 1.5: Balungan Gendhing Kidung Puji Badrasanti**

Bagian II: Balungan Gendhing

.612 .321 .612 .165  
 .156 .132 .5.3 .2.0  
 .3.2 .365 .1.6 .253  
 .6.. 1263 2.3. 5536  
 55.. 6532 .321 .265  
 11.. 1621 .253 .2.0

b) *Laras*

*Laras* in Javanese culture has three meanings, namely something that is very tasty or beautiful to hear, see, and feel, *laras* in the sense of tone and tone scale that has a certain frequency, and *laras* as a *slendro* and *pelog* tone scale used in Javanese *karawitan* (Widdodo, 2018: 64). The *laras* in that is meant is the *laras* in the sense of tone and tone scale. *Laras* used in the process of revitalizing Badrasanti's literary works include *laras slendro* and *laras pelog*.

c) *Rhythm*

Rhythm or *wirama* according to (Widodo, 2018: 67) is a fundamental musical element in Javanese *karawitan* in addition to *laras*, while the word rhythm itself has the meaning of simple rhythm or looping sounds according to certain patterns in a song, the meaning of rhythm in Javanese *karawitan* related to tempo gradation and the *ricikan* of rhythmic and vocal games has five rhythm gradations that are *lancar*, *tanggung*, *dadi*, *wiled*, and *rangkep*. Revitalization of Badrasanti's literary work *laras pelog pathet lima* using *dadi* rhythms.

d) *Laya*

*Laya* has a tempo meaning that indicates the speed of serving *gendhing* in the same rhythm gradation, broadly speaking the tempo is divided into three, namely: 1) *tambahan*, *alon*, *langsam*, or *nglentreh* which shows a relatively slow tempo. 2) *Shedeng* is a relatively medium tempo. 3) *Seseg* is a relatively fast tempo. *Laya* used in the performance of *Kidung Puji Badrasanti laras pelog pathet lima* is a *laya nglentreh* that shows a relatively slow tempo.

e) *Pathet*

*Pathet* is interpreted as diverse as *pathet* as a theory of *gong* tone, *pathet* as the development of melodic themes, *pathet* as a combination of contours about the task and function of tone, *pathet* related to work, and *pathet* as a cool taste atmosphere. In Javanese *karawitan* composition, *laras slendro* and *laras pelog* each have three tones. On the *laras slendro*, the *pathet* contents are *pathet nem*, *pathet sanga*, and *pathet*. While the *laras pelog*, the *pathet* contents are *pathet pelog lima*, *pathet nem*, and *pathet goods* (Widodo, 2018: 70). *Pathet* used in *Kidung Puji Badrasanti* is the *laras pelog pathet lima*.

f) *Dynamics*

Dynamics shows the variation in musical elements of *gendhing*. Diversity of sound colors and vocal rhythms, vocabulary techniques and patterns of play, *céngkok*, *wiled*, rhythm, *laya*, volume, *laras*, shape and *balungan gendhing*, *pathêt*, vocal text, individual and regional *karawitan* styles are elements of *karawitan* as a form of dynamics. Its cultivation varies, sometimes contrastingly but proportionately according to the aesthetic rules applicable in Javanese *karawitan* can build a dynamic musical atmosphere. Dynamic *garap*, compact, and integrated with unity of ideas is a determinant of the sound quality of *karawitan* composition (Widodo, 2018: 83). In the context of *Kidung Puji Badrasanti* the pattern of *garap* is concerned with the dynamics raised as needed. *Cengkok* and *wiled* in the song are already related to the pattern of the song.

g) *Musical Instrument*



*Kidung Puji Badrasanti*, Pl. Five uses *gamelan kemanakan* musical instruments such as: one pair of *kemanakan*, *kendang bem*, and *kendang ketipung*, *slenthem*, *demung*, *saron*, *peking*, *kenong*, *kethuk*, *kempyang*, *gong*.

*Gendhing Kidung Puji Badrasanti laras pelog pathet lima* using the form of *ketawang gendhing* structure by paying attention to the pattern of *tabuhan* of the instrument of the *kendang kalih* that are *kendang bem* and *kendang ketipung*, *kethuk*, *kenong*, *gong*, *slenthem*, *saron*, and *peking*. The formulation of *ketawang gendhing Kidung Puji Badrasanti garap kemanakan* that is 1 *gongan* consists of 32 *sabetan* that there are patterns, 2 *tabuhan kenong* on the 16<sup>th</sup> and 32<sup>nd</sup> *sabetan*, there are 4 patterns of *tabuhan kethuk* on the 4<sup>th</sup> *sabetan*, 12, 20, and 28. Dynamics in the *Kidung Puji Badrasanti* pattern of *garap kemanakan* appears as needed. *Cengkok* and *wiled* in the song are already related to the pattern of the song. *Laya* on *Kidung Puji Badrasanti* tends to be *nglentreh*. The rhythm used in the song is the rhythm of *dadi*.

**Figure 1.6: Structural Form of *Kidung Puji Badrasanti Laras Pelog Pathet Lima***

**Bagian I: Pola Tabuhan Kendhang Kalih**

Buka: b ... ①

Inti: || ... b ... t . p . b ... b  
p . p . . p . b . p . t b p . ① ||

**Bagian II: Balungan Gendhing**

. 6 1 2 . 3 2 1 . 6 1 2 . 1 6 5  
. 1 5 6 . 1 3 2 . 5 . 3 . 2 . ①  
. 3 . 2 . 3 6 5 . 1 . 6 . 2 5 3  
. 6 . . 1 2 6 3 2 . 3 . 5 5 3 ②  
5 5 . . 6 5 3 2 . 3 2 1 . 2 6 5  
1 1 . . 1 6 2 1 . 2 5 3 . 2 . ①

**Bagian III: Pola Tabuhan Kemanak**

|| 7 6 7 . 7 6 7 . 7 6 7 . 7 6 7 .  
7 6 7 . 7 6 7 . 7 6 7 6 7 6 7 ① ||

**Bagian IV: Pola Kethuk, Kenong dan Gong**

|| ..... ①  
..... ① ||

The pattern of *garap kemanakan* in the *Kidung Puji Badrasanti* using *cakepan* or verse contained in the contents of Badrasanti literary works chapter 1 about praise or prayer. Here is an example of notation and *cakepan Kidung Puji Badrasanti*.

### Notation 1.7: Notation Cakepan *Kidung Puji Badrasanti Laras Pelog Pathet Lima*

#### Bagian V: Notasi Cakepan (Vokal) Kidung Puji Badrasanti, Pelog Lima

##### Buka:

. 4 5 . 6 i i . i 6 5 . 4 2 1 . 1 ①  
Om A - wig - nam as - tu na - ma Bud - dham

##### Inti:

. . 6 1 2 . 5 3 2 3 1 . . 6 1 2 . 3 1 2 6 5  
De - mi Bud - dha Gu - ru Gung Pam - ba - bar Dhar ma

. . 1 5 6 . 5 6 1 3 1 2 . . 3 5 6 . 5 3 5 3 2 ①  
De - mi Dhar ma Wèi A - gung o - bor - ing Sang - ha

. . 3 1 2 . 3 5 3 6 5 . . i 6 5 6 1 2 5 3  
De - mi Sang - ha De - wan pra su - ci Sra - ma - na

. 6 6 . 6 6 5 6 i 2 1 6 5 3 2 . 2 3 5 5 3 6 ②  
Rah - yu Beg - ja ka - wu - la nga - ub Sang Bud - dha

. 5 5 . 5 5 6 5 6 3 2 1 2 3 2 1 6 . 2 1 2 6 5  
Rah - yu Beg - ja ka - wu - la nga - ub Sang Dhar - ma

. 1 1 . 1 1 6 1 2 3 1 2 3 2 5 3 . 2 1 7 2 ①  
Rah - yu Beg - ja ka - wu - la nga - ub Sang Sang - ha

### The Form of Presentation

In order to study a form of performance, it is necessary to know things such as the order of presentation, performers, stage layout, makeup, fashion, sound, and lighting. Here is the description of the presentation of *Kidung Puji Badrasanti laras pelog pathet lima*.

#### 1) Order of Presentation

The presentation form of *Kidung Puji Badrasanti* performance *laras pelog pathet lima* is presented at each end of the Badrasanti-themed event, the purpose of which is to accompany Buddhists in worship or prayer. The *gendhing* is presented in five repetitions with the same notation but the *cakepan* is different follows the theme in each chapter in Badrasanti's literary work.

#### 2) Stage Layout



*Kidung Puji Badrasanti* performance of the *laras pelog pathet lima* is held in a building using stages of varying sizes according to the event and musical instruments used. In the show, the stage uses a white ground floor in the building is covered using blue carpets. *Sindhen* sits cross-legged using *jengkong*, *sindhen* sits in the front row parallel to the self-employed. *Pangrawit* sat behind *sindhen* after the *gamelan* setup formation.

### 3) Makeup

In a show, makeup becomes a very important thing and needs to be considered. Makeup has the goal that the face of the *karawitan* player becomes fresher and unsightly to look at. In the show of *Kidung Puji Badrasanti laras pelog pathet lima*, *sindhen* uses makeup in accordance with their respective characters. This makeup includes the use of cleansers, fresheners, foundations, solid powders, sprinkle powder, eye shadow, blush, eyeliner, lipstick, and eyelashes. While the hairdo uses conde.

### 4) Fashion

The clothes used by *pangrawit* on the song performance use *sorjan*, *jarik*, and wear *blangkon*. As for *sindhen* using *kebaya* and *jarik*. The entire clothing worn by the player is clothing provided by Pakarjawi and *sindhen*.

### 5) Sound System

*Kidung Puji Badrasanti* show requires the use of a speaker to maximize the production of the sound used. The series of supporting tools used is the cabled mic in eleven pieces, two speakers, and one mixer. *Kidung Puji Badrasanti* presentation collaborated with various audio sound systems from various regions where the event took place.

### 6) Lighting

Lighting is an equipment of traditional and modern lamps used for lighting in performing

arts (Susetyo, 2007: 4). Every performance of *Kidung Puji Badrasanti* always uses a variety of light fixtures depending on each theme of the event held. In the presentation of *Kidung Puji Badrasanti* in the Talk Show Dharmasanti Waisak used neon lights in the event building.

Badrasanti's literary work revitalization activities use four stages according to Rahayu Supanggah (2008). (1) The reconstruction of Badrasanti's literary works needs to be revitalized because the creation stores historical data about various aspects of people's lives in the Lasem area that had been vital, or used by people who embrace Buddhism because of differences in understanding of the literary work had been banned from circulation. The revitalization process was carried out by Wahyudi Agus Riyanto a Buddhist and assisted by Widodo Brotosejati *karawitan* lecturer at Semarang State University; (2) Re-functionalization is done to develop literary works that have become various forms of art, the process in developing a literary work using *karawitan* theory, among others, looking at the characteristics of the text of the literary work, making *gendhing* and *balungan gendhing*, *laras*, rhythms, *laya*, *pathet*, and dynamics. Through the development of Badrasanti's literary work provides a new function to convey the contents of the literary text that contains many aspects of Javanese Buddhist life to be better known; (3) representation of Badrasanti literary works produced into various forms of artwork such as *tembang waosan*, *garap kemanakan*, dance music, *kethoprak*, and *wayang*; (4) Reform of Badrasanti's literary work before undergoing revitalization is presented as reading after the revitalization of the literary work undergoes a change in format or form of presentation, Badrasanti literary works are now presented in the form of presentation of works of art such as *tembang waosan*, and *gendhing*. The presentation of Badrasanti's literary work uses some aspects that exist in a form of performance, which is the form of composition and the form of presentation. The composition form consists of *gendhing* and *balungan gendhing*, rhythm, *laya*, tempo, *pathet*, dynamics, and musical instruments.

While the form of the presentation consists of the flow of the presentation, stage layout, makeup, fashion, lighting, and sound.

## CONCLUSION

Based on the results of research it can be concluded that the literary work is packaged in the form of art performances using aspects of performance including the form of composition and presentation form, in the context of Javanese *karawitan* using elements in Javanese *karawitan* such as: *gendhing* and *balungan gendhing*, rhythm, *laya*, *laras*, *pathet*, dynamics, and musical instruments. *Gendhing* and *balungan gendhing* as in the notation described above, rhythm using *dadi* rhythm, *laya* tends to flex or slow, *laras* using *laras pelog*, *pathet* used is *pathet lima*, dynamics appear according to needs, musical instruments used are a set of *gamelan kemanakan* which containing: a pair of *kemanak*, a *kendang bem* and *kendang kalih*, *slenthem*, *saron*, *peking*, *gong*, *kenong*, and *kethuk*.

In addition to the composition aspect, there is also a presentation aspect that pays attention to the order of presentation, stage layout, makeup, fashion, sound, and lighting. The presentation of *Kidung Puji Badrasanti* is presented in every Buddhist event-themed Badrasanti. Badrasanti is served at the end of each event to accompany the prayer, served in five repetitions with the same notation only a different *cakepan*. The stage layout used is not changing. The makeup used is makeup in accordance with the character of each performer. The clothes used by the *karawitan* team are clothes belonging to Pakarjawi. The sound system used is a cable mic, two pieces of speakers placed on the left-right side of the stage, and one mixer. The lighting system uses neon in the event room.

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