

The Rhythm Pattern Adaptation of Langgam Jawa in Kroncong

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Abstract—Kroncong is a type of original Indonesian music that grows and develops well in Indonesia and has a place in the community. Lately, Kroncong is considered less attractive because of its limited rhythmic pattern. Adaptation to the rhythm pattern of other types of music is very necessary. The purpose of this study is to describe the adaptation of rhythm patterns that can be applied to Kroncong. The result shows that the rhythmic patterns of the *cak* and *cuk* instruments in Langgam Jawa contained five positions, namely the Do position, the Mi position, the Fa position, the Sol position, and the Si position. On the *cak* position, Do position consists of a description of the notes do, fa, sol, and si. Mi position consists of a description of the notes mi, si, sol, and fa. Fa position consists of a description of the notes fa, do, si, sol. Sol position consists of a description of the notes sol, fa, do, and si. Si position consists of a description of the notes si, mi, fa, sol. Each description of the notes is in sixteenth notes. While on the *cuk* instrument, Do position consists of a description of the notes do and sol, Mi position consists of a description of the notes mi and si, Fa position consists of a description of the notes fa and do, Sol position consists of a description of the notes sol and si, Si position consists of the notes si and sol, each of the notes played is a quarter notes.

Keywords—Kroncong, Langgam Jawa, rhythm patterns, adaptation

I. INTRODUCTION

Kroncong is an original Indonesian music that gained influence from the Portuguese. The Portuguese traveled to Indonesia around the 16th century on a trade mission. In the mission, the Portuguese brought music called Fado. In Portugal, Fado was very popular among urban people who emerged as a form of song during the Moorish command before the Crusades which was used to accompany dances. The musical instrument used in Fado's music is a musical instrument in the form of a small guitar called Cavaquinho. This Cavaquinho musical instrument later evolved into *Ukulele* in Indonesia [1]; [2]; [3]; [4].

Kroncong is very identical to its distinctive rhythmic pattern. The rhythm pattern in Kroncong is formed from five Kroncong main instruments, namely Bass, Cello, Guitar, *Cuk*, and *Cak*. Each Kroncong principal instrument has its own rhythm which will form a pattern called Kroncong rhythm pattern when each musical instrument is played together. Thus, the rhythm in Kroncong cannot be separated from each of these instruments, such as the rhythm of the *Cuk* and *Cak* instruments that fill each other in each beat, as

well as the rhythmic patterns of Bass and Cello that complement each other [5]; [6]; [7]; [8]; [9].

Kroncong underwent a golden era in the early 20th century marked by the emergence of Kroncong composers such as Ismail Marzuki, Gesang, Kelly Puspito and Budiman B. J. Therefore, the repertoire of Kroncong developed rapidly and gained a place in the hearts of the people. In addition, there are also many music competitions and singing Kroncong songs that enliven the development of Kroncong in Indonesia [10]; [4].

In its development, Kroncong gradually suffered a setback marked by a lack of public interest in Kroncong. This was caused by several things, including the lack of support from the media that acquaint Kroncong such as Radio, Television, newspapers and others. Besides that, it was also caused by the perception of the community that the rhythmic pattern in Kroncong was very limited and could only be used to accompany Kroncong songs only [5]; [11].

To maintain the existence and development of Kroncong, the adaptation of rhythmic patterns is very necessary, adaptation in music is a way to make a breakthrough or innovation so that the music transforms into a product that is rather different, no exception in the adaptation of rhythmic patterns in Kroncong [12]; [13]. Thus the adaptation of rhythm patterns is very necessary in order to maintain and align Kroncong with Western music. However, if only maintain the Kroncong standard rhythm pattern, the progress or development of Kroncong will be hampered because the rhythmic patterns which are had by Kroncong are very limited [5]. Therefore, another way is by adapting the rhythmic pattern of the Langgam Jawa from Gamelan music (Javanese traditional music) into Kroncong. The kind of Gamelan music that collaborates or is adapted by Kroncong is in the form of diatonic music and named "campursari" music. It is well developed in Central Java and its surroundings and is one of the music industry that is in great demand and enjoyed by all levels of society [14]. The aim of this study is to describe the rhythm pattern adaptation of Langgam Jawa in Kroncong.

II. METHODOLOGY

This study employs a qualitative approach. The target of this study is the adaptation of the rhythm patterns of Langgam Jawa on Kroncong which focuses on *cak* and *cuk* instruments. Data collection techniques used were observation, interviews, and documentation study. Data

analysis applied is interactive analysis. The work process of the analysis started from data collection, and verification/ conclusion [15].

III. RESULT AND DISCUSSION

Langgam Jawa is one of the structure of music form (*gending*) that has a certain rhythm pattern. In the structure of Langgam Jawa, each *gongan* consists of two *kalimat lagu* or sentence which each sentence consists of 8 *sabetan* or *Balungan* beat, *kethuk* consists of 16 beats and does not use the *kempyang* instrument [14].

As an effort for sustainability and cultural preservation (music, dance, etc.), an adaptation is very necessary. As stated by [16] that in order to maintain a culture (music/dance) from the influence of globalization of information and technology, it is necessary to establish a unique sociomusic identity through a process of preservation, adaptation and innovation. Adaptation is done by innovating the art, so that the culture remains relevant to current life. Thus, art and culture (music/dance) continues. Likewise, what happened to Kroncong. In an effort to make Kroncong sustainable, the musicians and practitioners of Kroncong innovate the rhythm patterns by adapting the rhythmic patterns of other music into the Kroncong. One of them is the rhythmic patterns of Langgam Jawa since Langgam Jawa is still loved by the community, which is represented in Campursari music. The existence of Campursari music until now is still very popular among the people.

In Langgam Jawa which is adapted by Kroncong, the rhythmic pattern of the *Cuk* instrument adapts the rhythm pattern of *Demung*, *Slenthem*. While the rhythm pattern of the *Cak* instrument adapts the rhythm pattern of *Siter*. The songs of Langgam Jawa on the scales system used are pentatonic *pelog* scales consisting of the notes do, mi, fa, sol, si. Therefore *Langgam Jawa* does not use the harmonization of western music that forms chords but uses the term *seleh*, which follows the end of the song melody [14]. This means that if in a sentence the song ends with the note mi then it is called *seleh mi*, if in a sentence the song ends with the note do then it is called *seleh do*, and so on. There are several kinds of *seleh* on *Langgam Jawa*, which are *seleh do*, *seleh mi*, *seleh fa*, *seleh sol*, and *seleh si*. This term *seleh* in Kroncong is called "position".

A. The Rhythm Patterns of Langgam Jawa on the Cak instrument

The rhythm pattern in the *Cak* instrument consists of a sixteenth notes and is a description of the pentatonic scale consisting of do, mi, fa, sol, and si. The following of the rhythm pattern of *cak* is based on these five positions.

1. Do Position

In the Do position, the rhythm pattern of *cak* played is a series of notes do, fa, sol, and si. The notes do and sol are the core notes of the Do position while the notes fa and si are inserts that fill in the light beats. Each of these notes is worth sixteenth notes that fill in each beat. The following is a series of rhythm patterns of Do position:



Fig. 1. Rhythm pattern of *Cak* in Do position

2. Mi Position

At the Mi position of the rhythm pattern of *cak* is a series of notes mi, fa, sol, and si. The notes mi, sol and si are the core notes of the Mi position while the note fa is the insertion note that fills in the light beat. Each of these notes is worth sixteenth notes that fill in each beat. The following is a series of the rhythm patterns of Mi position:



Fig. 2. Rhythm pattern of *Cak* in Mi position

3. Fa Position

In the Fa position, the rhythm pattern of *cak* is a series of notes fa, do, si, and sol. The notes fa, do and sol are the core notes of the Fa position while the note Si is the insertion note. Each of these notes is worth sixteenth notes that fill in each beat. Following are the Fa position rhythm patterns:



Fig. 3. Rhythm pattern of *Cak* in Fa position

4. Sol Position

At the Sol position, the rhythm pattern of *cak* played is a series of notes sol, fa, do, and si. The notes sol, fa, and si are the core notes of the Sol position while the do note are an insert that fill in the light beats. Each of these notes is worth sixteenth notes that fill in each beat. The following is a series of Sol position rhythm patterns:



Fig. 4. Rhythm pattern of *Cak* in Sol position

5. Si Position

In the Si position of the rhythm pattern of *cak* that is played is a series of notes si, mi, fa, and sol. The si and sol notes are the core notes of the Si position, while the notes mi and fa are inserts that fill in the light beats. Each of these notes is worth sixteenth notes that fill in each beat. The following is a series of Si rhythmic patterns:



Fig. 5. Rhythm pattern of *Cak* in Si position

B. Rhythm Patterns of Langgam Jawa on the Cuk Instrument

In contrast to the *cak* rhythm patterns which has a sixteenth notes, the rhythmic patterns in the *Cuk* instrument consist of a notation that is worth a quarter notes and is a description of the pentatonic scale. In the *Cuk* instrument there are also five positions, namely the positions of Do, Mi, Fa, Sol, and Si. The following *Cuk* rhythm pattern is based on these five positions.

1. Do Position

In the Do position, the *Cuk* rhythm pattern played consists of the notes do and sol. The note do fills the first beat, while the note sol fills in the third beat. The technique

of picking from both notes uses thrill technique. Here's the rhythm pattern of the *Cuk* instrument in Do position:



Fig. 6. Rhythm pattern of *Cuk* in Do position

2. Mi Position

At the Mi position of the *Cuk* rhythm pattern played consists of notes mi and si. The note mi fills up first, while the note si fills in the third knock. The technique of picking from both notes uses thrill technique. Following is the accompaniment pattern of the *Cuk* instrument in Mi position:

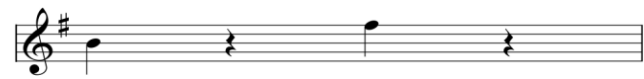


Fig. 7. Rhythm pattern of *Cuk* in Mi position

3. Fa Position

At the Fa position, the *Cuk* rhythm pattern consists of notes fa and do. The note fa fills the first knock, while the note do fills in the third knock. The technique of picking from both notes uses thrill technique. Following is the *Cuk* rhythmic pattern in Fa position:

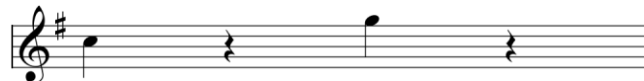


Fig. 8. Rhythm pattern of *Cuk* in Fa position

4. Sol Position

In the Sol position, the *Cuk* accompaniment pattern consists of notes sol and si. The note sol fills in the first knock, while the note si fills in the third knock. The technique of picking from both notes uses thrill technique. Here's the rhythm pattern of the *Cuk* in Sol position:



Fig. 9. Rhythm pattern of *Cuk* in Sol position

5. Si Position

In the Si position, the *Cuk* rhythm pattern that is played consists of the notes si and sol. The note si fills in the first knock, while the note sol fills in the third knock. The technique of picking from both notes uses thrill technique. Here's the rhythm pattern of *Cuk* in Si position:



Fig. 10. Rhythm Pattern of *Cuk* in Si position

IV. CONCLUSION

Adaptation of the rhythmic patterns of the *cak* and *cuk* instruments in Langgam Jawa has five positions, namely Do

position, Mi position, Fa position, Sol position, and Si position. In the *cak* position, Do instrument consists of a description of the notes do, fa, sol, and si. Mi position consists of a description of the notes mi, si, sol, and, fa. Fa position consists of a description of the notes fa, do, si, sol. Sol position consists of a description of the notes sol, fa, do, and si. The si position consists of a description of the notes si, mi, fa, and sol. Each description of the note is a sixteenth notes. While the *Cuk* instrument, Do position consists of a description of the notes do and sol, Mi position consists of a description of the notes mi and si, Fa position consists of a description of the notes fa and do, Sol position consists of a description of the notes sol and si, Si position consists of the notes si and sol; each of the notes played is a quarter notes.

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