

The Analysis on The Transmission Pattern of *Slawatan Pawijian* as The Form of Cultural Conservation in Tamanasri Pacitan

Deasylina da Ary and Kurniana Bektiningsih

Universitas Negeri Semarang

Jl. Beringin Raya No. 15 Wonosari Ngaliyan Semarang

deasylina@mail.unnes.ac.id, bektikurniana@mail.unnes.ac.id

Abstract

The regeneration process of the personnel and *gambuh* in *Slawatan Pawijian* is considered unique as seen from its complex learning patterns, such as in its musicality, literature, Islamic and Kejawen teaching, procedure in conducting the ritual, and “*tuladha*” writing ritual that is only inherited by *gambuh* to the apprentice as the next generation. This study aims at describing all the learning patterns in the transmission process of *Slawatan Pawijian* art; and describing the whole set of procedures in “*tuladha*” writing ritual that is very sacred and can only be transmitted by *gambuh* to the apprentice in *Slawatan Pawijian*. The findings of the research presents the sacredness of *Slawatan Pawijian* is encouraged by the existence of myths, belief system, and natural situation which, at the same time, sustain the preservation of *Slawatan Pawijian* art among the people in Tamanasri Village as the form of cultural conservation. The transmission pattern of *gambuh* in *Slawatan Pawijian* art is carried out through certain ritual. The conclusion in this research is that in one generation, there is only one *gambuh* in the art community of *Slawatan Pawijian* and that the open transmission pattern used in *Slawatan Pawijian* art affect the preservation of the art in the future.

Keywords

Cultural conservation, Transmission pattern, *Slawatan Pawijian*

1. Introduction

Slawatan Pawijian is the name of traditional arts in Tamanasri Village, Pringkuku Districts, Pacitan Regency. *Slawatan* or usually also called *sholawatan* is one of the traditional music that combines both Javanese and Islamic Culture. *Slawatan* (Supanggih, 2002) is an art that presents a choir, among males and/or females, reciting moral values of Islam, praises to prophets or *barzanji*—it serves as one of the means of preaching. This vocal presentation is accompanied by the rattling sound of *rebana –trebang* and/or *genjring*. *Genjring* uses some small cymbals –in various size around the frame. There is also *kendhang* and/or *kemanak* made of bamboo, *ketipung* and/or steel. The terms of *slawatan* in *Slawatan Pawijian* is more or less similar to the explanation from Rahayu Supanggih. The difference is only on the use of the musical instrument and the text of the song presented. Meanwhile, *Pawijian* means *wiji* or *winih*, which in Indonesian language means *biji* (seeds). The seeds mean here is not the plant seeds, instead it is the seeds of soul or usually referred to *wiji jalma*.

Slawatan Pawijian presents songs with the text coming from the script of “*tuladha*” as the base of the content. The texts in “*tuladha*” is chosen to be the reference as they are interrelated and interconnected to each other. Besides, *Slawatan Pawijian* is sung while being accompanied by instruments such as *kendang*, *kempyang*, *kempul*, *kempling*, and gong that are played in a certain rhythmic pattern.

The stories written in “*tuladha*” is believed by the society as spells that it has been used in various rituals like; (a) the celebration of a child’s birth (*lairan/brokohan*), (b) commemoration of 4 days (*puputan*) and 40 days of a child’s birth (*pagutan*), (c) circumcision (*sunatan* or *khitanan*, and (d) *ruwatan*. The main function of *Slawatan Pawijian* among the society in Tamasri Village is a media of ritual. The singularity of its function gives *Slawatan Pawijian* an immense value and meaning among the supporting society.

Due to its role as the sole media of ritual in Tamasri Village, many aspects related to the arts requires high attention. Starting the content of “*tuladha*” text, song presentation, musicality, form of presentation, the procedure of the ritual, up to the process of regeneration of the personnel along with the *gambuh* as the leader. The research with *Slawatan Pawijian* as the object material of this study focuses on the processes of personnel regeneration and *gambuh*.

All the information gained during the observation provides a temporary result that shows *Slawatan Pawijian* arts have survived and developed for a pretty long period of time in Tamasri Village, it has been existed for at least two generations and it has reached the third generation by now. The number of personnel in *Slawatan Pawijian* is tentative in every show, since every time they are invited or perform, they tend to have different number of personnel. The minimum number of personnel in each show is 12 and maximum is 24 people. According to Sumardi (54 years old), the total number of performers—in one of the communities—currently is 24 people that consists of 2 classification of age/ two generations (interview, 9th January 2018). Interestingly, within the transmission pattern which focuses on the regeneration of personnel and *gambuh* in *Slawatan Pawijian* tradition, there are complex learning pattern, such as musicality (vocal and instrument), letters, Islamic teaching, *Kejawen* teaching, the procedure of rituals, and the writing process of “*tuladha*” that will only be passed down by a *gambuh* to the projected *gambuh* to continue the legacy. The transmission process is carried out really carefully by the traditional clubs so that the sacredness in *Slawatan Pawijian* arts can be maintained and inherited to the next generation.

2. Literature Review

From the results of a literature study conducted by researchers, there is not much literature that raises the object of *Slawatan Pawijian* material in Tamasri Village, Pringkuku District, Pacitan Regency. The only literature that has the same material object as this research is a thesis on behalf of Sumardi in 1998 with the title "The Existence of *Slawatan Pawijian* Music Art in Tamasri Village, Pringkuku District, Pacitan Regency".

The thesis of the student majoring in the history of STKIP PGRI Pacitan reveals a description of the *Slawatan Pawijian* art in one generation. The description includes the history, function, and performance of the *Slawatan Pawijian* art. Existing data are very useful as complementary data as well as comparisons to ensure the truth of this research. These data include, among others, the history and function of the arts, the number of players, and the musical instruments used in *Slawatan Pawijian* (Sumardi, 1998). However, a more in-depth study or explanation regarding the relationship between *Slawatan Pawijian* and the people of Tamasri Village, the musical elements of the *Slawatan Pawijian* performance, to the position of the art which until now remains sacred have not been touched in this literature. The relationship with plagiarism, when viewed from the topic or title of the thesis with this research, there are clear differences. The point of view of this study with the literature is different. The point of view in the literature is historical, while the point of view in this study is the process of regeneration and survival.

There is quite a lot of literature that discusses *Slawatan*'s music, one of which is a thesis entitled "Sholawat Campurngaji: Musicality, Performance, and Meaning" compiled by Bambang Sunarto. The thesis reveals the

ideas that underlie the existence of music and the spirit of the marginal Muslim community that uses music as a symbol of existence. In addition, it also discusses philosophical conceptions in the form of practical assumptions and useful work principles as a reference for the performance of musical creativity. Understanding this philosophical conception is useful in helping various parties to better understand the human intensity of a Muslim community through its musical cultural expressions (Sunarto, 2006). In this study, the thesis helps provide an overview of the life of Slawatan's music which directly intersects with the community as the support for its existence.

Other research are used as references in the topic of transmission patterns include Acep Iwan Saidi on his research is "Management And Patterns Of Cultural Inheritance In Indonesia" that study has obtained some interesting findings, such as unequal inheritance patterns in term of technical skills and insight deepening about the values established by the integration of the three elements of the craft has led the development of Balinese crafts towards the growth of the character of "craft workers", not a craft culture (Saidi, Sabana, & Kurniasih, 2017). Research by Fifi Febrianti Sukman also told about transmission pattern the title is "The Pattern of Vertical Inheritance and the Role of Sheikh in Inheritance System of Ratoeh Bantai Dance in Aceh Province" (Sukman & Gusmail, n.d.). Suparti on her research "The Inheritance Pattern of Wayang Orang Art in Padhepokan Tjipta Boedajatutup Ngisor Lereng Merapi" explained the result of the research inheritance pattern of Wayang Orang divided into two paths, they were family path and environment path (Suparti, Triyanto, & Cahyono, 2017). Other research by Hariadi "Existence And Inheritance Of "Syarofalanam" Islamic Art In Kaur District" (Hariadi, 2019). Inheritance pattern of tayub values by Agus Cahyono explained the pattern of inheritance of traditional tayub art values from tledhek or joged seniors to wurukan as the next generation has inherited adequate knowledge values, attitude values and skill values as well as readiness to continue their business as a tayub or joged dancer (Agus Cahyono, 2006).

Other research are used as references in the topic of learning patterns include "The Performance of the Ritual of Slawatan and the Influence of a Charismatic Leader" by Ebrima Sarr and Sahiron Syamsuddin (Sarr & Syamsuddin, 2019). Also research by Ebrima Sarr too, the title is "The Ritual of Slawatan and Neo-Sufism" (Sarr, 2016). "Learning patterns, potter interaction and ceramic style among the Luo of Kenya" by Herbich Ingrid (Herbich, 1987). References about music is needed there are "Sholawat and the Sounds of Islam Nusantara: Music and Religious Authority in Contemporary Indonesia" by Albert Nasser (Albert Nasser Agha, 2019), "Kembang Endhog Arts Study and Creation in the Mauludan Tradition in Banyuwangi" by Henny Rahma Dwiyanti and I Ketut Sunarya (Dwiyanti, Henny Rahma & Sunarya, 2019), "Supporting Traditional Music-Making: Designing for Situated Discretion" by Steve Benvord, et al (Benford, Tolmie, Ahmed, Crabtree, & Rodden, 2012), "Janengan As A Traditional Islamic Art-Java" by Ahmad Arif Junaidi et al (Junaidi, 2013).

Other research about Sholawatan is Mambaul Ngadimah on her research "The Spirituality of Mafia Shalawat; A Crisis Solution of Modern Society" is Mafia Shalawat presents musical art, Sufi dance, religious songs, mass healing, and Islamic da'wah to serve the spiritual needs of the community through collaboration with scholars, government, faith-based organizations, and marginalized communities (Ngadhimah, 2018). Agus Iswanto on his research also explained that As one of the phenomena of the living Qur'an, hadrah group, essentially, is reciting poems praising Allah and the Prophet of Muhammad, and they believe that it is as a command of the Qur'an (Iswanto, 2019). The Influence of Islam in The Traditional Art of Javanese Sholawatan in Wonosobo, Central Java by Ahmad Karim Maulana presents the findings that the art of Javanese Sholawatan contains: (1) verses of praises addressed to the prophet Muhammad, (2) verses in the arts with the values of Islamic education, (3) politeness in the community, (4) the teachings of life that direct the behavior of a person or society more to be based on Islamic values, (5) a means of dhikr, and (6) a medium of religious entertainment for the community (Maulana, Saddhono, & Rohmadi, 2021).

Other journal references that the researcher used as material for the analysis of this research include : (1) Healthy-Minded Religious Phenomenon in *Shalawatan*: a Study on the Three Majelis Shalawat in Java (Aryani, 2017); (2) Nusantara Ethnic Ensemble Towards Pioneering National Music Development (Slamet, 2019); (3) "Beyond the Melting Pot": Cultural Transmission, Marriage, and the Evolution of Ethnic and Religious Traits (Bisin & Verdier, 2000); (4) Shalawat Albanjari: a Musical Uniqueness for Psychological Well-Being Improvement among Higher Education Students (Zaidah, 1938); (5) Economic and Transmission Factors as Essential Elements in the Definition of Folk, Art, and Pop Music (Booth & Kuhn, 1990).

All research results above are relevant to this research plan. But of all, none of the research results have the same topic and focus as this research plan. Apart from all literatures above, there are several books used by researchers as a means of examining the problems contained in this study (Shofwan et al. 2021). The references that the researcher will use include Rahayu Supanggah's book entitled *Bothekan Karawitan I* in 2002. The musical knowledge book has the view that to study local ethnic music (Javanese) which has diversity and peculiarities both in tone, scale, rhythm, structure and the form of music, it would be more appropriate to use the theory of barrel, pathet, embat, and other theories that exist in musical knowledge. Because actually the traditional music that lives in Java is part of Javanese musical music with all its diversity and uniqueness. Thus, the book considers that Western music theories are deemed inappropriate to be used to study Javanese traditional music. This book will greatly help researchers to identify Slawatan Pawijian music starting from the definition of Slawatan music and all the textual elements that are in slawatan music (the text of the lyrics used, the tunings used, the rhythm patterns played by each musical instrument, and the structure of the slawatan performances), to studies in the contextual realm such as the origins of Slawatan Pawijian art, the musical cultural background of the Tamanasri community, the functions and roles of the arts, the inheritance process, and the belief systems that developed in the community, all of which are directly related to the sustainability of Pawijian Slawatan art in the cultural buffer communities (Supanggah, 2002).

There are indications of sacredness in the Slawatan Pawijian art in the Tamanasri village community related to its function. This sacred impression was built for a long time on various elements through myths or oral traditions that have been preserved from generation to generation. The sacred image caused by this myth has an impact on the many conditions and rules on various things that must be presented or done. To study these myths and belief systems, researchers will use Mircea Eliade's book entitled *The Sacred and The Profane: The Nature of Religion* published by A Harvest Book New York (Eliade, 1959) and Hadi Sumandiyo's book entitled *Art in Religious Rituals* (Sumandiyo, 2000). Eliade's book will help researchers in examining the extent of the sacred structures that exist in the Slawatan Pawijian art in Tamanasri Village. Meanwhile, Hadi Sumandiyo's book examines the function of Slawatan Pawijian art in its supporting community. In this case, the art is seen as a form of performance art that functions as a means of ritual. The study of myths, belief systems, and the function of the arts is considered important because they are directly related to its survival (Fakhrudin & Shofwan, 2019). Strict rules and procedures exist for the various elements down to the regeneration processes.

Then to study the structure and form of the Slawatan Pawijian art performance which is directly related to the spirituality of the people of Tamanasri Village, the researcher will use Burckhardt Qureshi's book entitled *Sufi Music of India and Pakistan: Sound, Context, and Meaning in Qawwali* published by Cambridge University (Qureshi, 1986). In the book, it sharply reveals how a musical pattern greatly influences the spiritual depth of Sufism that is attained. The method of expression used in the book is the interpretation of Asian music knowledge. The book also explains and proves that Western musical methods cannot be used in his studies. Therefore, the interpretation in the book will become a reference for researchers in order to examine the problem of the regeneration process and the sustainability of the Pawijian Slawatan Art in the Tamanasri Village community. Aspects of the spirituality of the people of Tamanasri Village will also be studied with one of Rachmat Subagya's books entitled *Religion Asli Indonesia* published by Sinar Harapan (Subagya, 1981).

Other book references that the researcher used as material for the analysis of this research include:

- (a) Koentjaraningrat. *Kebudayaan Jawa*. Jakarta: PN Balai Pustaka. 1984.
- (b) Kayam, Umar. *Seni, Tradisi, Masyarakat*. Jakarta: Sinar Harapan. 1981.
- (c) Clifford Geertz. *Abangan, Santri, Priyayi dalam Masyarakat Jawa*, terjemahan Aswab Mahasin. Jakarta: Pustaka Jaya. 1989.
- (d) Sri Hastanto. *Kajian Musik Nusantara-2*. Surakarta: ISI Press. 2012.
- (e) Kuntowijoyo. *Tema Islam dalam Pertunjukan Rakyat Jawa: Kajian Aspek Sosial, Keagamaan, dan Kesenian*. Yogyakarta: PPPK. 1986.
- (f) Atar Semi. *Anatomi Sastra*. California: Univ of California. 1988.
- (g) A. Teeuw. *Sastra dan Ilmu Sastra: Pengantar Teori Sastra*, Jakarta: Pustaka Jaya. 1984.

3. Methods

The research methodology applied in this study is qualitative method. Qualitative method, according to Strauss is a type of research in which the data is not acquired through statistics procedure or any kind of calculation (Strauss, A & Corbin, 2003). The stages of the research on *Slawatan Pawijian* method namely: Filed Study (observation, description, and recording), Laboratory study, Cross check on interviewee/ depth interview, Research report. The stages of the research is illustrated in Figure 1 below.

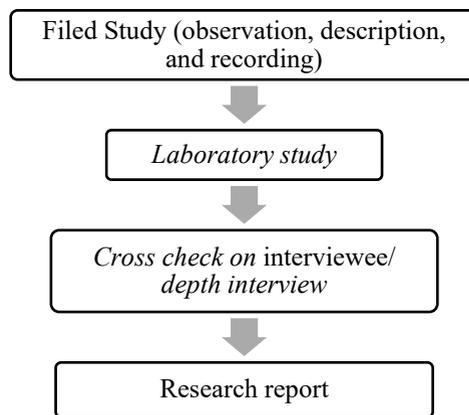


Figure 1. Stages of Research

Ricoeur in Nyoman Kutha Ratna argued that all of the data in humanities sciences have textual characteristics. Therefore, methodologically, qualitative method leads to interpretation procedure (Ratna, 2010). In short, there are four stages in analysis process in this research, those are; a) data collection, b) data reduction, c) data presentation, and d) conclusion making. However, what matters in the analysis data, according to Miles in Hiberman, are those included in the last three stages.

4. Data Collection

4.1. Observation

In this study, three types of observation were used, namely participatory observation, outspoken and covert observation, and unstructured observation. This was done in order to obtain more complex, in-depth, and

detailed data. Those three techniques are chosen in order to gain a more complex, thorough, and detail set of data.

4.2. Interview

The interview technique used is an open interview, in accordance with Moleong's opinion that in qualitative research, open interviews should be used in which the interviewee knows that they are being interviewed and knows what the interview means (Lexy, 1989). This research also uses a type of interview that places the informant as peers. All the results of the recording, both audio or audiovisual of *Slawatan Pawijian* show, are very essential in the process of data analysis. Other than the performance, the process of the interviews is also recorded to anticipate insufficient information written in the note.

4.3. Recording

The results of the recorded audio- and audio-visual performances of *Slawatan Pawijian* were very important in the framework of the data analysis process. Apart from the show, the recording process was also carried out during interviews with resource persons as a precautionary measure if the recording activities were incomplete. The devices used in the recording process are:

- Nikon D5500 camera
- Macbook Air laptop
- Iphone 6 smartphone

5. Results and Discussion

The native people in Tamanasri Village are Javanese tribe. Those who are referred as Javanese tribe are people who use Javanese language for generations with various dialects in their daily life, domiciled in Central Java and some in East Java, as well as people who originally coming from the two regions (Koentjaraningrat, 1984). With the coming religions such as Hindu, Buddha, and Islam to Java, it leads to further development on their belief in The One and Only God. However, despite of their belief on the concept of One and Only God, and along with the time, the life of the people still reflects the religious life of Javanese tribe then and now.

The people of Desa Tamansari currently are still preserving the custom and tradition inherited by their ancestors. Surely, the process of preservation always changes along the time depending on the dynamic of the people's life. The custom and tradition that are still preserved nowadays are rituals and ceremonies to celebrate important events related with people's daily life, natural; occurrence, environment, and God. The forms of ceremonies conducted in Tamanasri Village commonly related with initiation (stages of human life, starting from birth to death, or the stages of conception until being born to the world), events regarding the Holy Day in Islam (as the major religion among the society), and cleansing or purifying ceremony (*ruwatan*). Similar to ceremonies in other region--especially in Java-- a media to conduct the ritual or ceremony is required where the media is believed to hold a certain meaning or value for the society who practice it. Such belief occurs due to a legend spread out orally or a myth that happened in the past that is still exist and grow until today. In the process of a ritual, the people in Tamanasri Village uses *Slawatan Pawijian* art as the media of ritual. It is believed to be able to throw away any catastrophe or any kind of calamity caused by astral beings.

In regards with the meaning of *Slawatan Pawijian* itself, Paryono explained that the terminology of *Slawatan* is the art of praises, while the meaning of *Pawijian* is seeds which in Javanese language is called *wiji* or *winih* (Interview, 13th November 2015). Meanwhile based on dictionary of Indonesian language, the word

Slawatan or *Sholawatan* is written as *Selawatan* and comes from the word *selawat* (Arabic language). *Selawat* means Allah's prayer for Prophet Muhammad along with his family and friends. On the other hand, the meaning of *Selawatan* is the activity to read *selawat* by a group people altogether, it is usually accompanied by *rebana* and other local instruments (Sumandiyo, 2000). The similarity between the two definitions is the term of *doa* (prayers) in dictionary of Indonesia language which means wishes, request, or praises.

The leader of *Slawatan Pawijian* art is called *gambuh*, and the position is currently hold by Paryono (78 years old). During the data collection on the role of *gambuh*, the researchers only acquire two names of *gambuh* from two different generations, those are Torono and Paryono. Both of them live in Krajan, Tamanasri Village. The people of Tamanasri Village believe that the core of *Slawatan Pawijian* is a handwritten text – manuscript—that they call as “*tuladha*” as it is used in *Slawatan Pawijian* these days. The manuscript was given by the teacher of Torono in the past 1961. Paryono added that his teacher –Torono—once told him about “*tuladha*” which was originally from someone known as *Mbok Emban Rowo* from *kulon* region during the *kraton* era. Before Paryono became the *gambuh* in *Slawatan Pawijian* art, he was the member of that art community was was led by a *gambuh* that was, of course, his teacher named Torono. It proves that during Torono period, *Slawatan Pawijian* art is already complete with its instrument as it is now. Furthermore, Paryono explained that Torono once told him that “*tuladha*” initially has its own *gending*, and it should be accompanied with *slawatan* while reading it (interview, 21st August 2020).

Concerning the content of “*tuladha*”, it is explained by Paryono —in this case acting as *gambuh* or as someone who rewrite “*tuladha*” from the previous generation—that there is no any alteration on its content. It is just the letter used in Javanese letter, and it has been rewritten using the alphabet like the current “*tuladha*”. (Interview, 22nd August 2020).

Slawatan Pawijian is a form of traditional music art that is close to the life of the society. Rahayu Supanggih explained that *Slawatan* art or also called as *Shalawat* is an art that perform a vocal presentation together, among males and/or females, containing moral lesson—based on Islamic teaching, praises towards prophets or *Barzanji*—or functions as preaching. This vocal presentation is usually accompanied by the rattling from a set of *rebana* —*trebang* and/or *genjring*, *trebang* with several small cymbals in various size installed in the frame, oftentimes it is also added with *kendhang* and/or *kemanak* (made of bamboo, *ketipung* and/or steel). *Shalawat* is presented in various form, composition –amount and type—as well as various names, such as: *Shalawat*, *Larasmadya*, *Rodat*, *Santiswara*, *Jamjaneng*, *Wulan Sunu*, *Gatholoco*, and so on (Supanggih, 2002).

The definition of *shalawat* is relevant to the art of *Slawatan Pawijian* in Tamanasri Village. It is just that the source concept of the moral lesson in *Slawatan Pawijian* art is not only coming from the teachings of Hindu, Pre-Hindu, and Islam. It is written in the book of “*tuladha*” where the text is made as the lyric in the vocal performance. The elements in the performance of *Slawatan Pawijian* art is explained as follows.

5.1. The Theme of *Slawatan Pawijian*

The core of *Slawatan Pawijian* art is “*tuladha*” manuscript that the content is made as the lyric in every performance. Paryono as the *gambuh* of the art stated that the main content of “*tuladha*” is in accordance with the name of the art, that is *wiji* or *winih* that means seeds. He also added that, what is meant by seeds here is not those in plants but instead, it is the seeds of soul or what he usually calls as *wiji jalma* (interview, 21st August 2020).

The statement of Paryono above showed that the theme raised in *Slawatan Pawijian* art is purity, which means the perfection of life reflected from the process of human creation starting from being in ambrion in the mother's womb to be born into the world as a pure, sinless creature. This theme is really relevant to the function of the art as the media of ritual for a child's birth or also called as *ruwatan* ritual.

In the presentation, sentences uttered by all the performers reflect purity since the sentences are coming from "*tuladha*" that is believed to be a sacred manuscript that may throw away all the badness and purify people who are *sukerta*. While the leader of the ritual is called *gambuh*, and only *gambuh* can write "*tuladha*" and perform *ruwat*.

The function of *Slawatan Pawijian* art as the ritual for village blessing, the facility for *ngruwat* individually or family, entertainment facility, the way to strengthen the bond of the solidarity of the society, and the facility for cultural preservation. The presence of "*Tuladha*" especially in *Slawatan Pawijian* art that is generally still survive and functional up to now is a representation of the worry of the people of Tamanasri Village about the presence of the concept of *Sukerta* people that must be purified and also as the doom that is caused by the figure that they call as the *danyang* or *Kala*. About this, Paryono explained that people who were born with the title of *Sukerta* must be purified because the life of the people bring bad fate ever since their were in the womb of the mother. The bad fate is caused by the figures called as *Danyang* or *Pethara Kala* (interview 21st August 2020).

The point of Paryono above created the important points where there is a term of *Pethara Kala*. The terms is clearly representing the figures that has negative impression for the people of Tamanasri Village. The existence of the myth of *Pethara Kala* here is the one that makes the art of *Slawatan Pawijian* survive in its supporting people related to the function. Furthermore, it is discovered the fact that in several regions of Pacitan Regency actually also have the myth of *Pethara Kala*. The data about the myth is actually discovered by the researcher and was written in a paper under the title of "the Existence of Badhut Sinampurna Art of Ploso Village of Tegalombo Sub-district of Pacitan Regency" (Sumardi, 1998).

5.2. The Format for the Presentation of *Slawatan Pawijian*

The structure of the performance of *Slawatan Pawijian* referred to the text of "*Tuladha*" as the media of ritual and the *gambuh* as the leader of ritual. Holistically, the content of the "*Tuladha*" is divided into 18 different texts of poetry, but it is interconnected. The Gending performed in the show are distinguished with the vocal melody. The entire structure of the presentation of the performance *Slawatan Pawijian* it is divided into several phases, namely: preparation, opening, presentation, closing. Further explanation is contained in table 1 below:

Table 1. Structure of the presentation of the performance *Slawatan Pawijian*

No	Phases	Description
1.	Preparation	This phase is the beginning from the entire show where in this phase the host mentions the intention as well as the wishes to the <i>Gambuh</i> as the leader of the performers. Then, <i>Gambuh</i> answers it and before starting the presentation, <i>Gambuh</i> checks the media for the rituals like the <i>sesajian</i> , musical instruments, and also the text of " <i>Tuladha</i> " that must be provided.
2.	Opening	In this phase, the performance of <i>Slawatan Pawijian</i> begins the presentation when <i>Gambuh</i> open it by mentioning the intention and the wishes from the host in front of the <i>sesajian</i> that has been provided by the host. At the same time, the members of the performers who are the rhythm players prepare their instrument, by checking the tension of the skin membrane so that it creates harmony with all the instruments, hence making a good music.

3.	Presentation	This phase is the main event from the performance presentation of <i>Slawatan Pawijian</i> as well as the content of the rituals. The duration of the presentation is usually about 5-6 hours. This presentation began at 9 PM until around 3 AM. The structure of the presentation is divided into three stages, the initial, middle and final stage where each stage consists of 4-6 Gending. On midnight, usually the host will provide some food and the performers are having a break for 30 minutes.
4.	Closing	This phase is final phase from the entire structure of the presentation of <i>Slawatan Pawijian</i> in a night. In this phase, the <i>Gambuh</i> will lead the pray for all the performers and invitees who are still present in the host's house. Then <i>gambuh</i> perform the series of ritual, that to take a little amount of the hair from the person who will be purified and inserted into a <i>cengkir</i> from a coconut shell mixed with the powder as well as <i>kembang setaman</i> (if the one purified is of sukerta), by spreading <i>kembang setaman</i> that is inserted, which then spread evenly around house or the backyard (if they want to purify the backyard or cultivating land), or to trust entire content of the <i>sesajian</i> under the big trees there or places that are considered as <i>danyang</i> (according to the coding of the village). That activity is the main event from the ritual of <i>ngruwat</i> (purification) that have been discussed before.

The whole structures of the presentation mentioned above must be done to gain the result according to the expectation. This has been believed for long that apart from the requirement and media that must be completed, the method of practice for the ritual also important to be obeyed according to the suggestion from *Gambuh*.

5.3. Transmission pattern of *Slawatan Pawijian*

The *Slawatan Pawijian* has the natural continuous regeneration system although it is planned or arranged properly. The group does not conduct the recruitment of candidate of the member, there are no specific rules in becoming the member – like the age limit, sex, and occupation – except the religion, must be Islam, and it does not require the member to be the native of Tamanasri. The participation of the new generation in the art group happened spontaneously and slowly. Most of them participated as the new member by attending when the group are practicing in their own willingness.

The open transmission pattern that has mentioned above is seen to be pretty effective in gaining the next generation that are indeed care, and have the willingness to at least preserve the art of *Slawatan Pawijian* for the future. One thing that is highlighted in the group of *Slawatan Pawijian* is the transmission pattern of the candidate of *Gambuh* or the candidate of the leader in every presentation. The next *Gambuh* can only be chosen by a *Gambuh* from the previous generation among the existing new member. The election for *Gambuh* has certain terms and regulations. Paryono as the *Gambuh* in the recent group of *Slawatan Pawikjian* mentioned that there are several criteria that must be paid attention in choosing the candidate of *Gambuh*, those are; (1) memorized the content of the manuscript of “*Tuladha*”; (2) Understand the use of every gending from “*Tuladha*” as the elements in performing the ritual; (3) Know the sequence and method in *ngruwat*; and (4) Know completely the *sesajian* that is needed in doing the *ngruwat* ritual (interview, 21st August 2020)

The transmission pattern of *Gambuh* is done after specific ritual. The candidate of *Gambuh* that has been chosen is then given the explanation about what are the duty in becoming the *Gambuh*, and also required to perform several important things. The candidate of *Gambuh* must perform the “mutih” fast for 40 days while writing the entire content of “*Tuladha*” until finished, performing *Pati Geni* (such as doing the ‘*semedi*’ with no light) for seven days in a place, and the last is to have a bath in 7 different *Lepen* (water springs) around the Tamanasri Village in time in a night at the 40th day. After the three requirements are done, then the candidate of *Gambuh* is announced to be the official *Gambuh* for the *Slawatan Pawijian* art. Important to note that one generation must only have one *Gambuh* in the group of the *Slawatan Pawijian*.

Aside from “*Tuladha*”, of course *Gambuh* has a very vital role in the group of *Slawatan Pawijian* specifically, and in the people of Tamanasri Village generally. If “*Tuladha*” is a media to perform the *ngruwat*, *Gambuh* is the leading the *ngruwat*. Therefore, a ritual of *ngruwat* – in this case in the Tamanasri – cannot be done without the presence of *Gambuh* and “*Tuladha*”. Both have the strong connection and interdependent in the function for the ritual.

6. Conclusion

Slawatan Pawijian is a form of traditional music arts that until today is still preserved by the supporting people. The preservation is done because the *Slawatan Pawijian* has the important function as the only ritual in the Tamanasri Village. The manuscript of “*Tuladha*” that becomes the guideline in presenting the *Slawatan Pawijian* is believed to have the *tuah* (power) by the local people, so that the belief is finally come to the point of making the art as a sacred performance.

The people of Tamanasri Village believed that the manuscript of “*Tuladha*” that is used in every presentation of *Slawatan Pawijian* art is a set of sentences that have *tuah* and deep meaning, so that it is believed to be able to be used a media for ritual. The belief upon “*Tuladha*” as the sacred spell and can be done as the media for ritual, indirectly the sacred title has expanded throughout the owner, that is the *Slawatan Pawijian*. The sacred entitling is pushed by the factors of myth, system of beliefs, and the natural situation as well as supporting the cultural conservation.

There is a myth on the *Pethara Kala* or *danyang* that is alive across generation in the people of Tamanasri Village has clearly made the art of *Slawatan Pawijian* very functional in every generations. The sacred position that is built on the art of *Slawatan Pawijian* gave the understanding that the art of *Slawatan Pawijian* has a certain power that is able to protect and maintain the people of Tamanasri Village and the surrounding from all of dooms, so that the art of *Slawatan Pawijian* has become the media on rituals existing in Tamanasri Village. The life of the myth of *Pethara Kala* gives additional power for the preservation of the art of *Slawatan Pawijian* in the future.

The transmission pattern of *Gambuh* on the art of *Slawatan Pawijian* is done using a certain ritual. The candidate of *Gambuh* must perform the “*mutih*” fasting for 40 days while writing the content of “*Tuladha*” until the end of it, doing *Pati Geni* (some sort of meditation without light) for seven days in a place, and the last is to have a bath in 7 different *lepen* (water spring) in a night by the 40th day of fasting. In one generation there is only one *Gambuh* in one group of *Slawatan Pawijian*.

The open transmission pattern happened on the art of *Slawatan Pawijian* is of course very influential to the preservation of the art for the future. The great support from the government of Tamanasri Village as well as their public figures upon the art of *Slawatan Pawijian* is really needed as the attempt of socialization to all the people of Tamanasri. If all elements of the people are able to keep maintaining the existence of the art, then indirectly that will be the attempt for the cultural preservation in Tamanasri Village.

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Biographies

Deasylina da Ary born in Pacitan, East Java in 1981. She learned to dance since she was 5 years old, in Pradapa Loka Bhakti studio. While in formal education, she studied art at the Surabaya State University. After completing her undergraduate studies, then continued her studies at the postgraduate program of the Indonesian Institute of the Arts in Surakarta, and obtained a Masters in Arts in the Art Creation study program in 2007. In 2014 she took a doctoral program at the Indonesian Institute of the Arts Surakarta. Pacitanian (Environmentally Oriented Art Education Model) is the title of his Art Creation Dissertation which graduated as the best and fastest graduate in January 2017. Achievement as the Best National Choreographer has been achieved at the 2005 Parade Tari Nusantara and the 2009 National Student Art Competition & Festival. Since 2008, she has taught Art Education at Universitas Negeri Semarang, Faculty of Education, Elementary Teacher Education Department. Since 2008, she has also served as an arts and culture educator at the Pradapa Loka Bhakti studio, Pelem-Pacitan-East Java. She also often brings her students to international festivals in Malaysia, Netherland, Australia (Melbourne, Rainbow, Tazmania), and India.

Kurniana Bektiningsih, born in Semarang March 12, 1962. She graduated from elementary school in 1975, junior high school graduated in 1979, high school graduated in 1982. Taking his undergraduate education at the Christian University of Satya Wacana Salatiga, majoring in Educational Psychology and Guidance, graduated in 1987. Taking a 2nd undergraduate education at UPI Bandung majoring in Social Studies Education, graduating in 1996. Taking his S2 education at UNNES, majoring in Education Management, graduated in 2008. Currently working as a lecturer at the Faculty of Education, Universitas Negeri Semarang, Department of Elementary Teacher Education.