

## Factors Influencing Sri Hartono's Capability as a Kendang Master of Mangkunegaran-Style Dance

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**ABSTRACT :** This study aimed to revealed the factors influencing Sri Hartono's capability as a kendang (Javanese percussion) master that accompanies dances. The research method was carried out through observation, interview, and literature study. The observation focused on the achieving the quality of Hartono through factors and various stages. In-depth interviews were conducted to reinforce the data obtained through the observation. The results showed that the concepts factors and stages that were passed caused Hartono as a master kendang in Mangkunegaran. The Concepts used Sengguh, Lungguh, Mungguh. The stages are isanjogèd, ngertijogèd, and titènjogèd. This research can contribute to the development of artistic knowledge, especially Javanese music.

**KEYWORDS ::** Sri Hartono, Factors Influencing Capability, Kendang Master, Mangkunegaran.

### I. INTRODUCTION

Mangkunegaran Palace is one of the palaces in Surakarta with several musician courtiers with adequate skill levels. Courtiers who are allocated as *kendang* instrument players in dance affect the quality of the music and the character of the dance being played[1]. *Kendang* players have an essential role to play in supporting the expressions of a dancer with *kendang* patterns being played (*sekaran*) and complemented by actions as a form of response (*wiledan*)[2]. The interpretation of a *kendang* player in revitalizing the dance choreography is carried out with the right portion and not excessive, even though the *kendang* is an essential component in traditional dance performances, especially the Mangkunegaran-style. Exciting or not, a traditional dance performance depends on the support of a *kendang* player[3].

Rahayu Supanggah argues apart from being required to master musical composition (*sekaran*), tone development (*wiledan*), and various *kendang* rhythms. *Kendang* players must also have sensitivity, intelligence, and responsiveness to situations and conditions [3]. The agility of the *kendang* players in interpreting the dance moves is a significant point, but not every *kendang* player at Mangkunegaran Palace can do this. According to Dedek Wahyudi Sutrisno, a *kendang* player who accompanies a dance must have instinctual accuracy in aiming for every dance movement. It's not enough to memorize the beat pattern; he also has to be able to become a spirit in dance performances (Interview, January 8, 2021). *Kendang* player who accompanies must have a sensitive response to dance movements. Not only are they required to focus on dance moves, but *kendang* players must also focus on other musicians, in the sense that they must be able to introspect. A *kendang* player is required to have a consistent leadership spirit [2].

One of the *kendang* player courtiers who can meet the qualifications above is Sri Hartono. He is a musician who has an adequate level of *kendang* virtuosity, especially the Mangkunegaran-style. He has a good understanding of dance moves. As a courtier for *kendang* playing, he can animate dance choreography through his sharp thinking in predicting dance movements. Hartono has consistent firmness in accompanying dances. Hartono's sensitivity always reads the *tangguh* that dancers always need.

Hartono's journey to becoming a courtier at the Mangkunegaran Palace went through processes and stages that were not easy. Hartono has extensive experience in every process to form a distinctive *kendang* playing quality. He gets this ability through a long process. Hartono is the only reliable *kendang* player recognized for his capabilities, thus becoming a representative of the Mangkunegaran-style. He has unique features in *kendang* playing, including the ability to control the beat volume so that he has a firm quality that other *kendang* players do not have, *wiledan* and the application of *sekaran* in *kendang* playing are very detailed following the dance moves, and the character of each dance, being able to control emotions in playing *kendang* accompaniment to dances and understanding various musical compositions.

Hartono's ability as a *kendang* player to accompany the Mangkunegaran-style dance is traversed by a long journey and undergoes several phases. Several factors shape Hartono's capacity so that his *kendang* beat can represent the Mangkunegaran-style. This research also explains the life of Hartono and his role in *karawitan* (traditional Javanese ensemble) at Mangkunegaran Palace.

## II. METHOD

This investigation utilized a qualitative research methodology employing an historical approach. The historical approach is focused on past human track records, which will be important in the future[4]. According to Melvin Rader and Bertram Jessup, history is a narrative of significant human actions in the past[5]. Individuals have historical power in a creative activity[6]. This research was an effort to reconstruct the past based on existing records and based on information from relevant informants. This historical approach traced Hartono's past track record in creative activities. The research related to the process affecting Hartono's ability to play *kendang*.

Researchers used several psychological concepts, including the convergence theory from William Stern, reinforced by the theory of talent development from Monks and Y. Punberg. According to William Stern, a child is born into a world with good and harmful potential [7]. According to him, education is related to the child's heredity and the surrounding environment because heredity and the environment have the same goal[8]. The carrier elements of heredity were genes. The traits in the genes were then passed on from parents to children. Carl Gustav Jung stated that children are more or less identical to their parents and environment. Because in the realm of non-collective awareness in children, there are elements of non-collective awareness that are owned by parents or their environment[9]. Carl Gustav Jung's view was in-line with Hartono's journey, that since he was seven years old Sri Hartono often followed his father performing from town to town. His father was a famous dance accompaniment *kendang* player. He often came to watch when his father played the *kendang*. Such an environment, supported by heredity, fostered Hartono's interest in developing his talent as a *kendang* player.

Talent is a person's unique potential as innate and genetically acquired[10]. Talent appears when a person can use his ability to develop and do things better than ordinary people. According to Monks and Y. Punberg, optimal talent development requires stimulation and coaching from the social environment. With the right environment, one's talents can develop rapidly[11]. Talent can develop well if it gets support from within (internal) and from the environment (external)[12]. Hartono's internal factors included his abilities from heredity, which unconsciously appeared in him. Outside of himself (external), the development of Hartono's abilities was influenced by the learning and social systems. The learning system was Hartono's process of learning to develop his potential. The social system was the extent to which Hartono's social relations impacted the development of his knowledge.

Data collection techniques used were observation, interviews, and literature study. Interviews are used by researchers to obtain information to complement observational data. The selected informants have an understanding of Hartono's expertise and have a close relationship. Hartono(79) *kendang* master, artist, and courtier at the Mangkunegaran Palace. He is a main resource person in this study. Wahyu Santosa Prabowo (69), he is a Javanese dance maestro in the Surakarta style. He give information related to the concepts of Javanese aesthetics. Umiyati Sri Warsini (64), she is a dancer and courtier dancer at the Mangkunegaran. She is Hartono's wife. She give information about Hartono's artistic journey. Dedek Wahyudi Sutrisno (61), he is artist and *kendang* player in the Surakarta Town. He give information about Hartono's expertise as a *kendang* master. Daryono (64), He is dancer in Mangkunegaran. He give information about Hartono's ability playing *kendang* in dance at Mangkunegaran. Data mining through interviews was carried out by in-depth interviewing or in-depth interviews through technical asking questions that were "open-ended" to lead to a depth of information. Interviews were conducted in an informal but structured way in order to build an atmosphere that was not rigid and comfortable for the interviewers and interviewees so that the information extraction would be more extensive and in-depth. The data in the form of words were recorded and recorded and then grouped based on the data needs needed for validation between the four sources. Other data sources were data sources that come from previously existing journal articles that contain information about the object of this research.

Data search through written sources from journals was carried out to collect information about the quality of Hartono's expertise as a *kendang* master in the Mangkunegaran. First, verification of the journals taken for data collection was carried out, namely as much as possible from accredited journals and from journals indexed by Scopus. After the data from different written sources was collected, then data validity is carried out through triangulation between the data sources obtained. The other main data source was data that comes from previously existing journal articles that contain information about the object of this research. Data triangulation takes a different perspective in answering research questions. This perspective can be proven using several methods and or perspective approaches [13]. To complete the data collection, direct and indirect observations were also carried out as well as documentation through recordings, both audio and visual. The validity of the data was done through triangulation of sources and triangulation of data sources to find data that is truly

authentic and reliable. The data that had been tested for validity were then reduced to sort and select the data needed to examine the quality of Hartono. The data obtained from observations, interviews, and literature studies were sorted and grouped, re-tested for correctness, and interactive data analysis was carried out. The analytical model used was the interactive analysis model presented by Miles and Huberman with the structure of the stages, including data collection, data reduction, data presentation, and conclusions [14].

### III. RESULTS AND DISCUSSION

#### 3.1. Family, Environment, and Educational Background

Sri Hartono, fondly called Hartono, was born in Semanggi, Pasar Kliwon, Surakarta, on May 8, 1942. He was the only son of Hagnya Surasa and Hardiyem. Hartono's father was a *carik* (clerk) at Pasar Kliwon Urban Village, while his mother was a housewife. In addition to his profession as a clerk, his father was also a *kendang* player accompanying Surakarta-style traditional dance with a lot of experience. When he was young, Hartono was already familiar with the sound of *kendang*, especially *kendang* for dance. When he was seven, he always accompanied him when his father performed *kendang* (Sri Hartono, interview, 18 November 2020). So, when he was little, Hartono often listened to the sounds of his father's *gamelan* and *kendang*. His memory captured various *kendang* rhythms while watching his father perform.

The right environment increased Hartono's comprehension of *kendang*, but this had not been honed in practice. His father still forbade him to explore the potential that emerged because the father was afraid that he would instead focus on *kendang* and become an artist when he was young. He should concentrate on getting formal education up to a higher level. Apart from that, Hartono's willingness to practice *kendang* playing, which he often listened to from his father, always appeared without him realizing it. Subconsciously he always tapped his knee, likening it to a *kendang*[15]. Whenever he came home from school, he brought a small *kendang* or Javanese *ketipung* to his room to beat the rhythm he had heard.

After graduating from Sekolah Rakyat (elementary school) in 1955, Hartono's parents divorced. His father then decided to settle down again with a woman from Plalan, Kadokan, Grogol, Sukoharjo named Suharti. Because Hartono's father was transferred to Semarang, Hartono and his stepmother also moved. At that time, Hartono's education was considered insufficient if he only graduated from elementary school; he continued his education at SMEP (Sekolah Menengah Ekonomi Pertama - Secondary Economics School) Semarang. Living in Semarang, Hartono also received lessons on *karawitan* when he followed his father to perform. Just like when he was in Surakarta, apart from working as a Civil Servant, his father was still actively playing *kendang* (Sri Hartono, interview, 3 January 2021).

In 1956 his father was invited to join Tobong Sriwijaya, which presented *kethoprak* and *wayang orang* every night. In the past, *tobong* was a show that presented *kethoprak* and *wayang orang* with a stage made of bamboo that could be assembled, usually to make money[16]. But the *tobong* that is meant here is not like the *tobong* stage in general. The word '*tobong*' here is used as the first name of the art performers group. Tobong Sriwijaya at that time did not have a permanent *kendang* player. After Hartono's father joined Tobong Sriwijaya, Hartono's musical experience grew. Whenever his father performed, Hartono joined him and sat behind him. Even at 14, Hartono already knows various *kendang* patterns by heart. But then, he did not have the right place or environment to hone his potential. In addition, his father also demanded that he focus on his formal education.

From 1959 to 1961, Hartono chose to live separately from his father and returned to Surakarta, continuing his education at SMEA Negeri 1 Lodjje Wetan. The subjects studied are bookkeeping, accounting, trade knowledge, and others. Even though he has an artistic background, he diligently studied all the material he gets from SMEA. Hartono is known as an outstanding student and has high solidarity with his friends. In grade 1 at SMEA, he had the opportunity to develop his artistic talent and apply his childhood memory when he followed his father on stage. The school has *karawitan* (a Javanese musical group) and dance extracurriculars. The extracurricular took place in Mangkunegaran. Hartono had an extracurricular teacher who contributed to his life because he was the first person who guided Hartono's artistic potential. The teacher's name was Basuki. Apart from participating in extracurricular activities, Basuki advised him to develop his creative potential by joining Himpunan Seni Tari Mangkunegaran - the Mangkunegaran Dance Association (HSTMN). The social environment at the HSTMN studio has further enhanced Hartono's abilities; he can master various types of *kendang* beats for dance very well.

After graduating from SMEA in 1961, Hartono intended to go to college; he wanted to increase his level of education. Under Basuki's guidance, he enrolled at Institut Keguruan dan Ilmu Pendidikan - the Teaching and Education Institute (IKIP) in Lodji Wetan, Surakarta. In that year, no higher education accommodated the arts. Formal art education only existed at the Konservatori Karawitan - Karawitan Conservatory (KOKAR), which was on par with SMEA. Because he aspired to become a teacher or tutor, he studied at IKIP every afternoon. Hartono went to college for over a year; then, he felt bored. Hartono had also worked at Perusahaan Gamelan Mangkunegaran - the Mangkunegaran Gamelan Company. Hartono hesitated

about focusing on studying or working to support his life and his family. After careful consideration, at the end of 1962, he resigned from college based on choosing a career and reducing fatigue.

In 1964 Gendhon Humardhani, with Direktorat Kebudayaan - the Directorate of Culture, founded Akademi Seni Karawitan Indonesia - the Indonesia Academy of Karawitan Arts (ASKI). Knowing this, Hartono was interested in studying at ASKI because, since graduating from high school, he wanted to pursue higher education in the arts, especially musical instruments. That year, with great enthusiasm, he enrolled in ASKI with Kris Sukardi, Tasman, Soetarno, R. Wiranto, Daladi, and Jumadi. Hartono's classmates also had great artistic backgrounds and were descendants of great artists (Wahyu Santosa Prabowo, interview, 18 July 2020). Under the guidance of Gendhon Humardani, Martopangrawit, Bei Jarwo (Prawirapengrawit), and Warsodiningrat, he became an active student. But that did not last long. He went to college for over a year. In early 1966, Hartono resigned from ASKI due to financial problems. At that time, he focused more on his work at the Mangkunegaran Gamelan Company. Even so, he always maintained his skills in playing *kendang* when he was at Pakarti (Paguyuban Karawitan Tari - Karawitan for Dance Association). His career in a gamelan company and apprenticing as a courtier at Mangkunegaran encouraged him to get married soon.

In 1973 Hartono met a woman named Umiyati Sri Warsini, a *sinden* (Javanese singer) and dancer at the Mangkunegaran Palace. Hartono fell in love and wanted to marry her. His marriage to Umi gave him two sons. As time passed, marrying Umiyati made Hartono increasingly master of the various *kendang* playing for Mangkunegaran-style dance because Umiyati was also a courtier dancer in Mangkunegaran. They had strong chemistry in dance performances.

### 3.2. Sri Hartono's Mastery in Karawitan

#### 3.2.1. The Karawitan Mastery Process

A person's capability in the arts was greatly influenced by the talent he had because this talent had been possessed since birth. Talent from birth was usually called innate talent, whether inherited from parents or previous ancestors. Children with artistic talent are traditionally more interested in art and beauty than the average child [17]. Someone who had potential would stand out more than their peers. However, not all descendants of an artist had the will to become an artist as well. However, according to Risnandar, the descendants of artists usually had the talents of their parents, even though they were manifested through different artistic paths. For example, the child of a musician did not necessarily become a musician either; he could become a puppeteer, dancer, or even a painter. Nevertheless, few great artists are descendants of artists; even their abilities can exceed their parents' [18].

One's artistic talent could properly develop if it got support from internal and external factors. Sri Hartono's internal factors were genetic or hereditary potentials that made it easier to build and had the opportunity to become the best. Through stimulation from within, the potential that is owned can function in helping to achieve goals [18]. These internal factors could be achieved because of personal encouragement to develop potential. Hartono's initial interest in *karawitan* was when he first joined his father on a stage when he was seven—sitting cross-legged behind his father while listening to *kendang* patterns. When he got home, he did not immediately go to bed. He still remembers the sound and movement of his father beating the *kendang*; he subconsciously caught and imitated his father's *kendang* playing. Hartono was very responsive while listening to a musical tape cassette played by his father. Unconsciously, he practiced imitating *kendang* by tapping his right and left knees.

Hartono's ability to play *kendang* was further honed when he joined the HSTMN workshop in high school. He became the regular *kendang* player in the workshop. Every Tuesday and Saturday afternoon, he trained under the guidance of Kusno Tondho Saputro and his wife. He learned to play *kendang* for the Klana Topeng dance, Minakjingga-Dayun, and Golek. His potential was increasingly visible, and the number of dance pieces he mastered was also increasing.

Nevertheless, Hartono had not yet had spiritual satisfaction if he had not become a *kendang* player for the Mangkunegaran Palace. To support this, he joined Paguyuban Karawitan Tari - Karawitan Dance Association (Pakarti) at Pendhapa Prangwedanan, Mangkunegaran. In the Pakarti environment, Hartono was considered to have extraordinary abilities, so he was asked by his seniors to join as a courtier at the Mangkunegaran Palace. Hartono welcomed this opportunity; he accepted the offer because he was the only one who was recruited to be the next generation of *kendang* players at Mangkunegaran Palace. This story became one of the external factors because the right environment supported Hartono's increased potential in the musical field. HSTMN, Pakarti, and Mangkunegaran Palace environments also supported the development of Hartono's capabilities. Apart from that, his passion and strong will were the main factors in honing his potential.



### 3.2.2. Sri Hartono's Learning System

The Javanese *karawitan* environment had a learning process through a *gethok tular* system. According to Benny H. Hoed, the *gethoktular* (word of mouth) system transfers information orally lisan[19]. The information in question was knowledge. Hartono obtained knowledge through word of mouth, through learning in formal education, and from the guidance of his seniors. Hartono's knowledge of formal education was obtained from Basuki, a teacher of extracurricular musical instruments at SMEA. Basuki was the person who had contributed the most to Hartono's life because he was the person who first led Hartono to hone his potential. At that time, Basuki was already 60 years old; he patiently supported Hartono's potential. Even though Basuki's knowledge and abilities were not much, he had a suitable teaching method to awaken Hartono's capabilities. Hartono's father also supported his capability, although he did not teach Hartono the knowledge of *kendang* directly. When he was with Hartono, his father often talked about the abilities he already had. Often his father would say, "*yèn pengin isa lungaa sing adoh sisan* (if you want to be able to do something, go as far as possible)." Parents often said these philosophical words in Javanese to their children to encourage children's willingness to develop and know the outside world. The philosophical thinking did not mean that his father ordered Hartono to leave, but one's knowledge would increase if one knew the outside world to gain as much experience as possible.

Apart from using the learning method through the word-of-mouth system, Hartono had *kupingan* learning method. *Kupingan* (by-ear) learning method was a way of learning by witnessing directly to observe in real-time while listening carefully to musical performances, dance, *wayang*, and other performing arts [18]. The results were in the form of music-playing techniques, music-playing patterns, and song-singing techniques, which were then reproduced to become a new identity. Hartono's ability was inseparable from his father's as a figure he idolized. Whenever he accompanied his father on stage, he always listened to *kendang* and every *gamelan* instrument around him, even though he did not have a place to express himself yet. However, good hearing and intelligence were able to support Hartono's memory of his father's *kendang* playing.

There were two senior *kendang* players at Mangkunegaran Palace; they were Suro Barjoko and Rono Sukarto. The two men were *kendang* players at Mangkunegaran Palace around the 1960s. When Hartono joined the courtiers of Mangkunegaran Palace, the two seniors were already very old. However, at that time, there was no suitable next generation to be positioned as *kendang* players to accompany the dances at Mangkunegaran Palace to replace Suro and Rono. Because of this, Hartono, who was around 17 years old, was asked to join as *pengrawit* courtier at the Mangkunegaran Palace. During *Rebon* every Wednesday afternoon, he had not yet been positioned in the *kendang* instrument section. Sometimes in *balungan* instruments, sometimes in structural instruments. This arrangement was advantageous for him because he could learn all the instruments and the variety of *kendang* playing to accompany the dances from his two seniors. He used the by-ear method to adopt *wiledan* and *sekarang*. Because of his ability and intelligence, Hartono could absorb knowledge from his two seniors.

Apart from his seniors, Hartono could play *kendang* as an accompaniment for Mangkunegaran-style dances because he became acquainted with *kendang* players from the Yogyakarta Sultanate and Yogyakarta-style *kendang* playing after. Hartono combined the *kendang* playing style of the Yogyakarta Sultanate with the Surakartan-style to form the character of Mangkunegaran-style *kendang*. The variety of *kendang* playing was also obtained from Panuju Atmo Sunarto, a *kendang* player and leader of RRI Surakarta *karawitan* around the 1970s. He idolized the figure of Panuju because Panuju was considered to have a plain *kendang* playing with not many *wiledan* but was pleasant to listen. This fact aroused Hartono's interest in adopting some of Panuju's *kendang* techniques. The learning method was not done directly to Panuju but used a by-ear method. He often listened to and watched when Panuju played *kendang*, both when they performed together and when he listened to Radio Republik Indonesia Surakarta broadcasts.

### 3.2.3. Hartono's Professional Journey

Hartono's professional journey from the beginning of his career (1961) to the present (2023) was as an administrator, civil servant, courtier, traditional Javanese musician, and teacher. As an administrator, he had experience in a batik company west of Pasar Kembang. After graduating high school in 1962, he started working at a batik company called Tjokrosoekarno. Because he was a high school graduate, the company placed him in the administration section or previously known as *carik* batik. While working at the company, Hartono could provide for himself and was the breadwinner for his mother. In June 1963, after working for more than one and a half years, Hartono resigned from the batik company because one of his friends offered to work for a *gamelan* company in Mangkunegaran area (Sri Hartono, interview, 21 July 2020).

At the end of June 1963, Hartono started to work for the *gamelan* company PNPR (Perusahaan Negara Perindustrian Rakyat) LEPPIN (Lembaga Penyelenggara Perusahaan-Perusahaan Industri - Institute for Organizing Industrial Companies) Karya Yasa Mangkunegaran. Under the protection of the Ministry of Industry, the company received white tin subsidies from the Ministry of Industry. As for copper, the company already had it available. Because Hartono received education up to the SMEA level, he was given another job as

an administrator. However, because he had good skills in playing *gamelan* and had good hearing, he was given an additional assignment as a consultant during gamelan tuning and to test the quality of the *gamelan* before finishing and shipping it. It often happened that new *gamelan* got changes in tunings caused by new bronze, so the company had a one-year warranty regarding the stability of the tunings. Since the buyers of the company's *gamelan* came from several towns in Java and outside Java, therefore, as a gamelan tuning consultant, Hartono was sent to review the stability of gamelan tunings from the cities of Semarang, Pati, Banyuwangi, Jember, Mojokerto, Gresik, Bojonegoro, Bandung, to Jakarta. Hartono's position in the company was significant and supported the quality of PNPR LEPPIN Karya Yasa's *gamelan* products.

Hartono was not satisfied and wanted more work experience. He was unsatisfied with his achievement as an administrator at PNPR LEPPIN Karya Yasa Mangkunegaran. At the end of 1974, the company's turnover drastically declined due to a significant conflict resulting from the massacre of the PKI. This situation required Hartono to think deeply about finding a job to provide for his life because he had just had his first son. His two work experiences taught him that income as an employee in a private company could not be relied upon as a source of income for him and his small family until retirement age. After eleven years of work, he resigned from the gamelan company and hoped to get a job that could provide prosperity.

In 1975 Hartono was seconded at City Hall as supervisor of the garbage disposal project at night. After four years of serving as a supervisor, in 1979, he was allowed to apply as an official candidate. Hartono's wish came true because of his SMEA diploma; in 1979, he received a DP (DaftarPekerja - Worker List) number and was hired as a civil servant at City Hall. As a civil servant, Hartono must show discipline. The requirement was not complex because he was used to being disciplined and valued his time. So when he was required to be disciplined at work, Hartono could easily do it. His job as a civil servant was Hartono's priority. He was again placed as administrator. While working at City Hall, he served as a courtier every Wednesday. Hartono retired from the civil service in 1998.



Fig 1. Hartono played *kendang* at PendapaLangenPraja, Mangkunegaran Palace.

In early 1963, Hartono was apprenticed as a *pengrawit* courtier at the Mangkunegaran Palace. An apprentice devoted himself to a courtier but was still at an early stage. As time passed, the *kendang* player courtiers at Langen Praja named Suro Barjoko and Rono Sukarto were around 70 years old, so their *kendang* playing was no longer powerful. The two senior royal courtiers were getting tired and older, so they had less energy.

*Lha pengendhangé mpun sepuh, nèk ngendhangi klenengan rapapa ning nèk ngendhangi jogèd(tari) bar ngendhang mpun menggèh-menggèh kabèh, piyayiné wis sepuh banget kok, nalika aku umur 21 tahun piyayi-piyayi niku udakara yuswa 70 kok mas*(Sri Hartono, wawancara 19 Juli 2021).

Translation:

The *kendang* players are old; when they play the *kendang* for *klenengan* (Javanese musical orchestra performance), they can still do it, but when they play *kendang* to accompany dances, they are out of breath. They are really old; when I was 21, they were more or less 70 (Sri Hartono, interview 19 Juli 2021).

Hartono often listened to Suro Barjoko and Rono Sukarto's *kendang*-playing; they were maestros of *kendang* accompanying the Mangkunegaran-style dance. Even though Hartono did not learn directly to play *kendang* for dance accompaniment, the two seniors always advised on compatibility when selecting *sekarang* and *wilèdan*. Because the two seniors were getting older, Hartono was positioned to replace them as a *kendang* player at Langen Praja. Hartono was able to master all the Mangkunegaran-style dance *kendang* playing, from *Golek*, *Gambyong*, *Wireng*, *Srimpi*, and *Bedhaya*. After serving a long time, Mangkunegara IX awarded Hartono

the rank of a nobleman at Mangkunegaran Palace, starting from *Rangga, Demang, Penewu, Wedana, Kliwon, Bupati Anom*, and now *Bupati Sepuh* (Umiyati Sri Warsini, interview 19 January 2021). Until now, Hartono was still serving at the Mangkunegaran Palace. Even though he was already 81, the spirit of a *pengrawit* courtier was always in his soul.

### 3.3. Precious Experiences

#### 3.3.1. Artistic Experiences

Apart from performing art at Mangkunegaran Palace, such as welcoming guests and *seba* (presence as a form of respect for the king), he performed several times outside the city and the province. Hartono was usually known *askendang gawan jogéd* (a *kendang* player part of a package with the Mangkunegaran-style dance). Hartono was often performed outside the city, such as in Semarang, Demak, Pati, Banyumas, Yogyakarta, Madiun, Nganjuk, Mojokerto, Surabaya, and Malang. While performances outside the province, such as in Kalimantan, Sumatra, Aceh, West Java, and Jakarta, were performed. All of these performances were art performance missions from the Mangkunegaran (Sri Hartono, interview, 22 June 2022)

Hartono had experiences at home and abroad. In June 1989, he took part in an art mission to France and England for two weeks which involved all the musician courtiers and dancers from the Mangkunegaran Palace. He served as a dance accompaniment *kendang* player, training and reviewing *karawitan* playing there. In July, he went on an art-performing mission to Japan with his wife, Umiyati, Daryono, and Sukamso. In Japan, apart from performing, he was also asked to train in playing a Javanese musical instrument called the *Gamelan Lambangsari*. In 1997 he was called again for one-week art performing mission to Japan. In 2006 for two months and a week (end of February to April), he performed in France, which continued to the Netherlands and Germany on an art-performing mission. He was also asked to teach *karawitan* and review the details of Javanese traditional music playing there.

In 2007 he taught international students for two months with Wahyu Santosa Prabowo and Suyadi. Hartono taught *karawitan*, while Wahyu and Suyadi taught dance. He taught in the Asia Pacific Scholarship program organized by the Ministry of Foreign Affairs at the Cakra Home Stay, Kauman, Surakarta. Then the program was staged in Jakarta and Bandung in the closing ceremony of the Asia Pacific Scholarship Program. In June 2015, he again went to Japan to perform due to an invitation from the *Gamelan Lambangsari* in Tokyo. He was in Japan for ten days with Umiyati and Daryono. Umi and Daryono were entrusted with training the dances while Hartono taught *kendang*-playing (Daryono, interview, 29 June 2022).

#### 3.3.2. Teaching Experiences

Hartono's first teaching experience was at the SKP (SekolahKepandaianPutri-School for Girls' Homemaking Skills) in 1966, when he first apprenticed as a courtier at the Mangkunegaran Palace. The SKP took place at the Mangkunegaran Palace. Mangkunegara VIII asked him to teach bookkeeping and *karawitan*. The job lasted for nine years until 1975. He resigned because he could not continue to juggle his time and energy as a teacher, courtier, and employee in a *gamelan* company.

Before Hartono became a civil servant at City Hall, he taught in several social activities, such as teaching women at the PKK Woman International Club and the Mangkunegaran Women's Association (HWMN). He got teaching experience when he studied at IKIP. Apart from that, he also coached at Pakarti. Pakarti was founded in 1956 by Kanjeng Soenyoto Soetopo (Wahyu Santosa Prabowo, interview 28 June 2021) to be a place to practice and improve Mangkunegaran style dance repertoire. In 1959 Hartono joined Pakarti, but only to increase his ability in music playing. Pakarti's students came from various work backgrounds; many even came from people unfamiliar with the art. Because his ability was considered increasingly prominent, Hartono was appointed as an assistant to teach at Pakarti. Less material was introduced because students who learned lacked memory capacity. Dances like *Bedhaya Srimpi, Golek Lambangsari*, and *Golek Montro* have never been taught. Only a few were conducted, including *Gambyong, Klana Topeng, Gambiranom, Minakjingga-Dayun, Bondan, Sunda Tani*, and *Punggawa* dances.

After Hartono started working at City Hall, he began teaching at Pakarti in 1995. Hartono and Umiyati tried to revive Pakarti, and he has been providing full training until now. Hartono trained *karawitan* for dance while Umiyati trained the dance. Hartono's spirit has kept Pakarti alive until now because he did it with strong discipline and a sense of responsibility to ensure Pakarti stays up. His nurturing trait became the driving force behind Pakarti. Today, Pakarti is no longer at the Prangwedanan pendapa. But Pakarti still takes place even though it's only every Monday night and takes place at Keprabon Hall. Hartono's spirit never faded. At 81 years old, he is very enthusiastic about coaching at Pakarti. He always believed that as long as he was still breathing, he would still serve in the world of *karawitan* and traditional dance.



Fig 2. Hartono giving directions to Wawan, a potential *kendang* player at Pakarti

The world had widely recognized Hartono's teaching ability, so many international and local students from the Indonesia Institute of the Arts learned about *karawitan* and how to play *kendang* as an accompaniment to dances from Hartono. They trained privately or came to Pakarti. Some who studied privately with Hartono after he retired included Reiner from America, Dave from England, Nief- from Ireland, Xienwei from Singapore, Suguri, Nami, Khayo, and Mire from Japan, and many more. During the Covid-19 pandemic, many international students wanted to study privately with Hartono, but because of these constraints, Hartono mostly became a consultant by telephone. Several musicians from Surakarta who learned from Hartono include Darsono from Klaten and now lives in America, Rustomo from Jajar, Surakarta, and Wawan from Mojosongo, Surakarta.



Fig 3. Hartono with his students from foreign countries

### 3.4. Sri Hartono's Musical Capability

Hartono's actions when playing *kendang* as an accompaniment to dances were analyzed by researchers based on the concepts of *sungguh*, *mungguh*, and *lungguh*. The idea is the adoption of the field of dance. *Sungguh* refers to the strength of a sense of expression, *mungguh* refers to the suitability between physical form and a sense of expression or content. *Lungguh* relates to a position in cultural life [20].

*Sungguh* was an immersion of what Hartono did when he played *kendang* as a dance accompaniment. The *kendang* player did not just memorize the beat pattern, musical structure, and flow of the performance, but he could support the emotional sentiment of the characters in the dance. For example, when playing *kendang* for the Mangkunegaran-style *Klana Topeng* dance, the feeling was dashing and bold so that the *kendang* playing could animate and synergize with the character of *Klana Topeng* dance. To find out the essence of the dance, he often talks with dancers and consults regarding the spirit and feeling of the dance that he will accompany with *kendang*. This way adds to the feeling of playing *kendang*. Immersion in rhythm also determines whether or not a dance performance felt alive [21, hal. 40]. The point was that the richness of the traditional dance performance depended on the rhythm a *kendang* player presented. *Sungguh* was a harmony between the spirit of the *kendang* player and the dancers to produce a harmonious performance (Daryono, interview 9 January 2021).

Hartono's *sungguh* attitude was supported by *mungguh* actions. The two were interrelated. *Mungguh* was the placement of something that fitted between the form (container) and the sense of expression (content) in a reasonable way [22]. The forms are *wiledan*, *sekarang*, and the emphasis was on the power of *kendang* beats, while the content was the feeling of the resulting dance. In using *wiledan*, Hartono was critical in considering



whether it fitted with the dance (Daryono, interview, 9 January 2021). The selection of *wiledan* must be in sync with the dance moves according to its portion. Suppose *wiledan* used by the *kendang* player was too dominating without considering every segment of the dance movement. In that case, when it was played, it would drown out the feeling of the dance (Wahyu Santosa Prabowo, interview, 20 June 2022). The dancer's emotional atmosphere also affects the sense of dance [23]. So Hartono's actions as a *kendang* player were trying to align *kendang* playing with the feeling of the dance.

Each dance has a character different from other dances[24]. The *kendang* player needed specific intelligence to address this. Hartono always took the initiative to apply the *kendang* beats composition with the detailed composition of each dance. The goal was to establish the cohesiveness and harmony of the dancers. Hartono's emphasis on beats was essential in supporting the dance's character. For example, when playing *kendang* in *kiprahan* (fast movement) of *Gambir Anom* (delicate) and *Klana Topeng* (bold) dances. Even though they were both in the form of *kiprahan*, if the *kendang* power arrangement was made correctly, it would significantly support the character of each *kiprahan*. When playing *kendang* for *Gambir Anom* dance, the beat volume settings tended to be a bit thin with smooth *wiledan* because it supported the character of the delicate dance. In contrast to *Klana* dance which was in the category of the galant-male dance, the *kendang* players were must adjust the volume so that they tended to dominate the sound by using a higher and louder emphasis.

The two concepts above could support the quality of Hartono's *kendang* playing, complemented by the *lungguh* concept. *Lungguh* emphasized how a *kendang* player positioned himself concerning his surroundings with personal interpretation but still respected the applicable rules. According to Sri Rochana, dance at the Mangkunegaran Palace is wrapped in rules regarding noble and high values [25]. Those rules aligned with Hartono's view; the atmosphere when playing *kendang* in the palace differed from playing *kendang* outside the palace walls. Hartono said that a *kendang* player in the Palace must have good manners and attitude (Sri Hartono, interview, 22 June 2022). A good attitude was essential for a *kendang* player; it related to how they respected other instruments. *Kendang* players maintained good manners so that noble character was formed as a role model for other musicians. So, *lungguh* was needed to support developing *empanpapan* (self-aware) characters. *Empanpapan* is when someone places himself reasonably and appropriately[26]. Hartono understood that every place and every person had different conditions and situations. So when playing *kendang*, Hartono's attitude towards his peers and older musicians was always humble (Wahyu Santosa Prabowo, interview, 29 June 2022).

### 3.4.1. Sri Hartono's Tips in *Kendang* Playing

As a *kendang* player, Hartono had tips for developing into a high-virtuosity *kendang* player. His tips formed a straightforward, firm, and fitting *kendang*-playing character. He was able to position himself when he had to dominate dance performances and when he had to flow with the dance (Dedek Wahyudi Sutrisno, interview, 8 January 2021). In a dance performance, the leading players apart from the dancers are dance accompaniment music, especially *kendang* as controllers [27, hal. 110]. According to Hartono, a *kendang* player must understand three ways to become a good quality *kendang* player: *isa njogèd*, *ngerti jogèd*, and *titèn jogèd*.

*Isa njogèd* was when someone with a background in dancing skills and being able to dance would greatly facilitate playing *kendang*. *Ngerti jogèd* meant understanding all the dances along with the terms in the dance with all the details of the movements but not being able to practice it. *Titèn jogèd* was the last option for people who could not practice dance but could understand the focus on each dance accent, so it became a reference when playing *kendang*.

People who intended to play *kendang* accompanying the dance could choose one of Hartono's methods above. *Kendang* players must understand dance, but it would be perfect if they could dance. Even though his dance skills were imperfect, he still understood the details of dance movements. Hartono said this was an added value of being an excellent *kendang*-player.

Hartono understood dance but could practice it. Nevertheless, he understood in detail about the dance. When he taught his students, he inserted examples of dance movements according to his interpretation in the exemplary *kendang*-playing. He often used words to convey the details of *kendang*-playing that he exemplified; sometimes, he inserted dance movements as a reference for composition and *wiledan*, even though these movements were imperfect. It was hoped that Hartono's three tips for *kendang*-playing would become a guide for the next generation.

## IV. CONCLUSION

Sri Hartono obtained capabilities through several processes and internal and external factors, starting from his potential. Internal factors were genetics inherited from his father in the form of talent, while external factors were environmental support obtained from the stage, formal education, HSTMN, Mangkunegaran Palace, and Pakarti. The two factors were strengthened by his intelligence, mindset, and sensitivity so that he could form character in playing *kendang*. Hartono's journey to produce a lot of experience developed a capability that became a benchmark for young *kendang* players. Based on his knowledge and ability, Hartono was able to guide several potential students from Indonesia and abroad.

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