

SEBERANG Ilir'S MUSICAL CONCEPT IN SYAROFAL ANAM'S PERFORMANCE AT TWELVES NIGHT IN THE CITY OF PALEMBANG

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ABSTRACT

This paper aims to reveal the musical concept of Seberang Ilir in the Syarofal Anam at night twelve in Palembang City. The musical concept of Seberang Ilir appears in technical terms related to Pengawak Hadi, Hadi Penjawab, and Rodat being an essential part of the vocal elements and dancer movements. In addition, from the position of the musicians known as musicians of the Penabuh Umak, Ningkah-Ngulung, and Mecah/Ngana'i. Pengwak Hadi means bearer of Hadi, meaning a person who is trusted to bring Shalawatan (priest) in the Syarofal Anam performance. Answering Hadi is a technical term for the role of a supporter of neurologist Anam, that is, intending to reply to the vocals of the Hadi singer; and Rodat 's poems Syarofal AnamUmak is a person or group that plays a fixed rhythm (tempo control) on a Terbang instrument Terbang pattern of basic. Ningkah is a pattern of flying rhythms beat whose shape gives a shout from the Umak or intersperses the Umak; Ningkah Mecah rhythm patterns wasp marry. Ngulung is a variation of the Tepukan Terbang pattern Mecah and rhythm or Ngana'I is a partner pattern of Ngulung. The problems discussed in this paper include the formation of the musical concept of Seberang Ilir in the Syarofal Anam at night twelve in Palembang city.

Keywords: Musical Concept, Seberang Ilir, Syarofal Anam, Twelfth Night, Palembang.

INTRODUCTION

According to the Big Indonesian Dictionary (KBBI), it is said that a concept is an idea or understanding abstracted from a concrete event: one term can contain two different things (2008: 725). Meanwhile, according to Pono Bonoe, musical matters are related to music or people who are capable of music (Bonoe, 2003: 287). So it can be interpreted that the concept of a musical is an idea related to music. This musical idea is related to the concept of Seberang Ilir in the Syarofal Anam on the twelve night in Palembang City.

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Syarofal Anam is a form of prayer tradition for reading the book Syarofal Anam. Marwati said that the Syarofal Anam contains praise or blessings on the Prophet Muhammad SAW using Arabic (Marwati, 2011: 1). According to Misral, Syarofal Anam is the mention of Islamic art music in Palembang City, South Sumatra. Basically, Syarofal Anam is in the form of vocal presentations whose contents contain praises to the Prophet Muhammad SAW. The performance on Syarofal Anam is led by Hadi [imam] [actually Pengawak Hadi] accompanied by terbangan musical instruments Misral [types of tambourines] and Rodat, 2014:11). Pengwak Hadi is interpreted as "imam" or the leader of the show in reading the Syarofal Anam book. Flying is a type of tambourine that sets the rhythm in Syarofal Anam's performance.

According to Yani; Rodat comes from Arabic which is one of the attributes of Allah SWT which means will. The purpose of giving the name is so that humans always want to get closer to Allah SWT, (Yani, 2015: 39). From Hanafiah's point of view, Rodat is a folk dance with Islamic inspiration, the basic movements of which are taken from their country of origin in the Middle East, as is the case with the Dana Japin Dance and the Rodat Cempako Dance, which are very dynamic and agile (Hanafiah, 2006: 68). In the context of this study, Syarifudin said that Rodat 's poems Syarofal Anam This movement are a fairly simple movement originating from the movement of dhikr (Syarifuddin, tt: 6-7). The elements above are important in the Syarofal Anam on twelve night in Palembang City.

Amir Hamzah said that night is a remembrance activity carried out by the Association of Syarofal Anam Lovers (PPSA) Palembang City to commemorate the birth of the Prophet Muhammad which coincides with the 12th of Rabbiul Awal (Hamzah, interview, 16 November 2016). From this understanding, it can be understood that the twelfth-night performance of Syarofal Anam related to the major Islamic event of the birth of the Prophet Muhammad which was held in Palembang City.

Palembang City is the capital city of South Sumatra which is divided into 2 (two) regions, namely the Seberang

Iilir (SI) and Seberang Ulu (SU) regions. The separator between the two is the Musi river and the link between the two icons of Palembang City people's pride, namely the Ampera Bridge. Musically, the Syarofal Anam accompanied by musicians in Palembang City can be divided into 2 (two) musical concepts, namely Seberang Iilir and Seberang Ulu. But in this writing what will be discussed or focused on is the musical concept of Seberang Iilir (SI). The musical concept of Seberang Iilir consists of: (1) umak (2) ningkah and Ngulung (3) Mecah or Ngana'i. These components play an important musical role in shaping the musical concept of Seberang Iilir in the performance of Syarofal Anam on the twelfth night.

Umak in the presentation of Syarofal Anam is a person or group who plays a fixed rhythm (tempo controller) on a flying instrument Syarofal which is the archetype of terbang. Ningkah is a pattern of flying rhythms beat whose shape gives a shout from the Umak or intersperses the Umak; Ningkah mecah rhythm patterns wasp marry. Meanwhile, Ngulung is a variation of the flying punch pattern Mecah and rhythm or Ngana'I is a partner pattern of Ngulung. Ngulung is taken from the term "kulung" which in Palembang means to finish. Completing what is meant is completing the flying game by providing a tighter rhythm pattern to build a rhythm pattern.

It is necessary to know the names of the hitting patterns in the Hose Seberang Iilir flight show, namely: (1) (2) Yahoum (3) Kincat (4) Jos (5) Masri (6) Kincat Balik. The names of the stroke patterns can be divided into two sound characters, namely Bing and Pang. zThe elements of the formation of the Seberang Iilir musical concept as previously explained, is a phenomenon related to musical tastes that must be achieved in the Syarofal Anam at twelve night in the city of Palembang. Meanwhile, the methods used include (1) observation; (2) interviews; (3) documentation and; (4) data analysis.

Seberang Iilir Musical Concept in Syarofal Anam

The aspect of unity plays an essential important role in revealing the musical concept of Seberang Iilir. Aspect

unity referred to in the Anam Syarofal includes (1) actors; (2) performance equipment; and (3) text. These components became the basis for uncovering the emergence of the musical concept Seberang Ilir in the Syarofal Anam on the twelve night in Palembang City.

The perpetrators

The actors referred to here are the people involved in the Syarofal Anam at twelve night in the city of Palembang. The perpetrators involved consisted of the Palembang City PPSA group, both Seberang Ilir and Seberang Ulu PPSA. In their presentation their roles can be grouped: (a) Hadi crew (b) Hadi answerer (c) flight drummer (d) Rodat.

Penggawak Hadi Peggawak Hadi

means bearer of Hadi, meaning a person who is trusted to bring Shalawatan (priest) to the Syarofal Anam at twelve night. The Hadi crew played an important role in the process of performing Syarofal Anam at the twelve night in Palembang City. The role in question is related to its function as a leader (imam) in bringing Syarofal to the assembly at the Anam in Palembang City. For more details see the picture as follows.

The picture above, wearing a black shirt, is a Hadi during the Syarofal Anam on the twelfth night. Meanwhile, wearing a white shirt acts as a drummer.

Penggawak Hadi

Penggawak Hadi is a technical term for the role of a supporter of neurologist Anam, which means besamo with verses and their vocal melodies in a chorus (together answer --)and muroddhe (call and call response). Answer the besamo or chorus, which is singing a melodic song together which is done by the Hadi answerers. Muroddhe is the relation of presenting melodies to singers who are born solo, in this case, the Hadi crew members, and are immediately answered spontaneously by several other people or a group, in this case, the Hadi responders.

Hadi was carried out by all PPSA who were present on the twelfth night. teachers Anam Syarofal who haven't



Picture 1
Penggawak Hadi (wearing a black shirt)
(Photo: Muhammad Guwanda, 26
November 2018)



Figure 2
PPSA group activities acting as Hadi answerers
(Photo: Muhammad Guwanda, 26 November 2018)

had their turn as Hadi's crew members, the students who haven't had their turn as accompanists, the musicians, and . Look at the following picture.

Figure 2 shows the participation of all PPSA members who were present to act as Hadi answerers. Being Hadi answerer is the main requirement for Syarofal Anam to master the art of Syarofal Anam's verses Hadi are rote, both the text and the vocal melodies. Therefore, you will not find the poem/lyrics answering Hadi in the book of Maulid Syarofal Anam, but will be found in the notes of the Hadrah council which functions as forming the structure of the song on Hadi Syarofal Anam. According to Amir Hamzah, the lyrics of the answer in the Syarofal Anam follow the vocal melodies of Syarofal (repetition). Teachers, Syarofal Anam is how to answer Hadi when the Hadi Syarofal Anam on the twelve night (Hamzah, interview, 17 December 2016).



Figure 3.
Position of the hands to produce the sound characters bing and pang
Pictures on the left (bing) and right (pang)
(Photo doc: Muhammad Guwanda 2018)

Drummer Terbang

In addition to Hadi crew members, they also play an important role in beautifying a Sharofal Anam dish. This role is to accompany the Shalawat of Hadi with a certain rhythmic pattern. The gamelan musician is usually played in groups of at least 5 (five) people or more than that. The obligation for the musicians to Terbang should be to know or know the flow of presentation of each poem/Hadi sung by the Hadi's crew. This is because each verse/Hadi that Hadi has several different vocal melodies and different rhythm patterns. For this reason, the musicians know this.

The main requirement for Terbang drummers is to know the basic aesthetic characteristics of flying sounds, namely: (1) Bing; and (2) Pang. Bing is the sound produced by hitting the right palm by touching the part between the edge and the middle of the flying skin with a big character or bass. Meanwhile, pang is the sound produced by hitting the palm which is slightly opened wide and provides accentuation to produce a loud character to be heard. For details, see the image.

The second requirement *Terbang* drummers rhythm/rhythm wasp Kgs. Yunus Yahya and Amir Hamzah said

that the naming of the rhythm pattern for the wasps of Seberang Ilir's flight consists of: lapse, yahoum, kincat, kincat balik, masri, and jos (Yahya, interview, 16 October 2016 and Hamzah, interview 24 December 2016). For more details, see table 3 and table 4 below.

NO	NAME OF <i>TABUHAN</i>	NOTATION
1.	<i>Interval pattern umak</i>	B P P B P 0
2.	<i>Yahoum pattern umak</i>	P P 0 P P B B B 0 B B B
3.	<i>Kincat pattern umak</i>	P . B 0 B P B
4.	<i>Umak pattern reverse</i>	B P . B 0 B P
5.	<i>Jos pattern umak</i>	B . P 0 P P
6.	<i>Masri pattern Umak</i>	B P 0 P B B P

Table 1.
The rhythmic pattern of the flying wasps of the Syarofal Anam Seberang Ilir
(Muhammad Guwanda)

Description of Notation:

B = Bing

P = Pang

0 = Rest

= Timeline (borderline of the time signature; a vertical line made to delimit certain units of measure throughout the song)

= Staves (determines the length and shortness of the sound)

. = period (add half the value to the note in front of it)

The table above shows the various rhythmic patterns of the Terbang that accompany the Hadi crew Syarofal Anam. Each type of wasp is divided into Umak, Ningkah, Ningkah Mecah, Ngulung, and Ngulung Nganai which are played together, in succession or in response, by the people of Palembang City it is called the pair.

According to Amir Hamzah, the musical concept of Seberang Ilir consists of (A) Umak musicians; (B) Ningkan and Ngulung; and (C) Mecah/Ngana'i (Hamzah, interview, 24 December 2016). For more details, see charts 3 and 4 as follows.

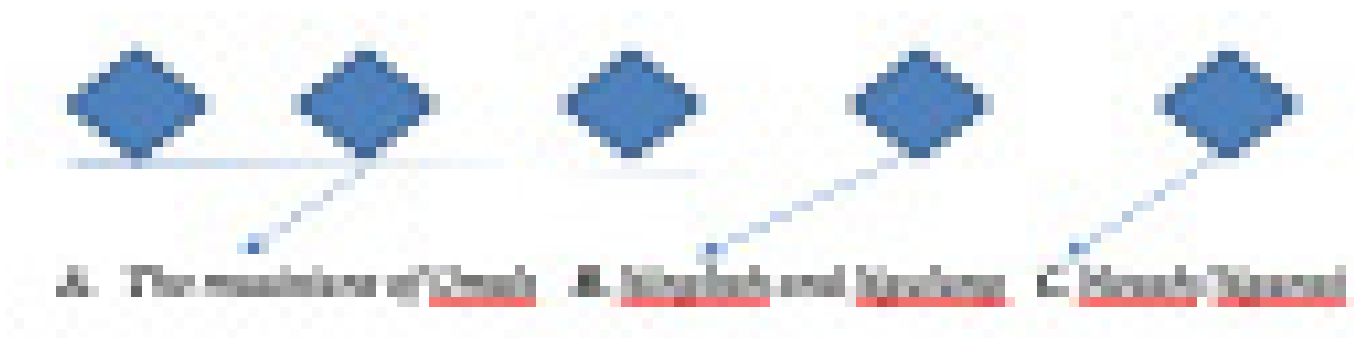


Chart 1
The musical concept of the musicians
Seberang Ilir
(Muhammad Guwanda)

Chart 3 above shows the division of tasks for the group of musicians on the fly. It was explained that 3 people marked with the letter A took on the role of the Umak musicians. Furthermore, one person marked with the letter B takes on the role of a Peningkah and at the same time a roller. Meanwhile, another person marked with the letter C takes the role of breaker/Nganai in response to Peningkah/ Ngulung. According to Amir Hamzah, with a total of 15 (fifteen) people, for the Ilir concept, the distribution of Ningkah/ Ngulung and Mecah/ Nganai tasks will be carried out by only 2 people and usually close to each other. They can be positioned on the left of the line and can be positioned on the right, but very rarely are they in the middle of the line.

Rodat

According to Zulkarnain Yani, Rodat comes from Arabic which is one of the attributes of Allah SWT which means will. The purpose of giving the name is so that humans always want to get closer to Allah SWT, (Yani, 2015: 39). Hanafiah said that Rodat is a folk dance that has Islamic inspiration. The basic movements of these anchovies are taken from their country of origin in the Middle East, as is the case with the Dana Japin Dance and the Rodat Cempako Dance, which are very dynamic and agile (Hanafiah, 2006: 68). For Syarifuddin, Rodat 's poems Syarofal Anam This movement is a fairly simple movement originating from the movement of dhikr (Syarifuddin, tt: 6-7).

From the opinion above, it can be understood that Rodat is a dance movement. The movement in question is a typical dance movement that accompanies the lyrics that

are sung and the flying music that is played together. This dance is danced Leyek, dynamic, and firm. Leyek, namely performing a sitting or standing chili dance. In the context of the twelve night, the duas Rodat is presented in the form Rodat which is danced in groups. For more details, see the following figure.

Figure 4 shows the Rodat on the twelve nights. Rodat is a typical dance to beautify Syarofal Anam in Palembang City. If we look closely at the picture above, we can see the position of the Rodat facing the musicians. It's not that musicians dance Rodat, but the dance Rodat who follow the strains of Hadi and the rhythm of the Terbangannya musicians. In its presentation, Rodat does not always appear in every Hadi/poetry Syarofal Anam delivered by the Palembang City PPSA group. Because remembering the role of Rodat is only supporting in accompanying the Syarofal Anam at the twelve night. This was proven when researchers saw directly the activities of the twelfth night.



Figure 4
group Rodat on twelve night
(Photo: Muhammad Guwanda, November 26
2018)

Equipment

equipment used to support the Syarofal Anam at the twelve night is the musical accompaniment itself, namely the Terbangannya and the two sound systems as loudspeakers for the vocals of the Hadi crew representatives answering. The need for a sound system as a loudspeaker is very useful because if you don't use it, you are worried that the voice of the Hadi crew will be covered by the sound produced by the Terbangannya.

Musical Instruments Syarofal

One-on-one musical instruments that accompany the Syair/Hadi Syarofal Anam at the twelve night, which are made of wood and animal skin. The wood is formed in a circle which functions as a frame for attaching the skin. The wood materials used are various, such as leban wood, sapodilla wood, guava jackfruit. Meanwhile, animal skins used as sound producers or vibration devices use materials from goat skin or bitter melon skin, or lizard skin. In addition to animal skin as a vibrating tool, it can also be used from thick plastic material by the people who support Syarofal



Figure 5
Various types of flying instrument materials
Guwanda, November 19 2018)

Anam x-ray plastic. The reason is that they get materials used by people after x-rays at the hospital. For more details, see the picture below which was taken on the twentieth night.

In Figure 5 above you can see part of the leather material used as the membrane for the musical instrument, as well as the sides of the flight using ears marked with red circles. The disc is 3-4 round pieces or plates with a diameter of 5 cm made of zinc or brass. The size of the Terbangán used in Syarofal Anam music is about 30 cm in diameter and about 10 cm in height, as shown in the following figure.

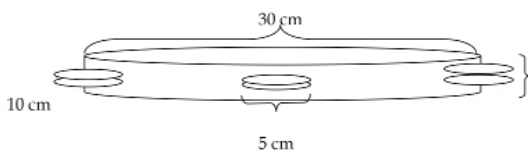


Figure 6
Sketches of *Terbangán* Musical Instruments
(Misral, et al. 2014, Ethnic Music of South Sumatra)

Sound System

Sound system is used as equipment which is a very important supporting element in regulating the balance of sound and sound which functions as a loudspeaker. This use is due to the sound effect of the musicians overpowering the voice of Hadi. In addition, this equipment is very helpful in clarifying the articulations for Hadi crew members and other elements who use the equipment. The equipment is a minimum of 2 microphones, although sometimes more. If there are two microphones, the first microphone is used by the Pengawak Hadi supervisor and the other is used by the Pengawak Hadi as a response to the Hadi supervisor. For more details, see the image below.

Text

In linguistics, Shalawat Syarofal Anam can have a high meaning, because the text contains efforts to praise the greatness of Allah SWT and praises the Prophet Muhammad SAW as His Messenger. If the Syarofal Anam Shalawat is sung correctly and eloquently, it will certainly make a deep impression on the heart, moreover, it is used according to the situation, conditions, and people invited.

The text of Syarofal Anam on the twelfth night is taken from Syarofal Anam which consists of several Hadis/Fasals/poems such as; bisyahri, tanaqol, wulidal habib, hasolalqosdu, Alhamdulillah, badatlana, maqam ya prophet, faturqulwas, fazat Halima, ta'allam linuhu, mammislu, yamaulidan, sollal ila, ta'alubina, habibun, and

tahtim fihubbi. The composition of the song, which is called matan taken from the writings of the Hadrah council. The text in the presentation of Syarofal Anam can usually be seen in the book of Mawlid Syarofal Anam, while the text of Matan Hadi is rote which was previously taught in prayer rooms or mosques by Syarofal Anam orally. This causes the unique aesthetics of Syarofal Anam for the people who support Syarofal Anam.

Amir Hamzah said that the concept of the Seberang Ilir text was influenced by Matan Hadi. Matan Hadi is the head song of the syair/hadi shalawat Syarofal Anam which will be delivered. Each Hadi Matan has a derivative according to the number of lines of Hadi/poetry in each chapter of the Syarofal Anam which has been mutually agreed upon. The head of this song is taken from the composition of the Hadrah council. This composition does not mean taking from the Hadrah book because in the Hadrah Matan there are derivatives of songs that are not in the Hadrah book. The song derivatives in question are the differences in the melody of a song being sung (Hamzah, interview, 20 November 2016).

According to Husin Yahya, the head song (matan hadi) Seberang Ilir on the hadi/syair syarofal anam varies (Yahya, interview, 16-10-2016). Agreeing with Yahya, Amir Hamzah said that each hadi/syair syarofal anam Seberang Ilir has several levels (levels of song).song matan hadi on syair/hadi syarofal anam will form different vocal melodic structures and rhythmic patterns of flying beats (Hamzah, interview 12-24-2016). The following is the title of the text anam syarofal on night along with several levels (T) Matan Hadi concept of Seberang Ilir in the following tabular form.



Figure 6

The role sound system as a loudspeaker
(Doc photo: Muhammad Guwanda, 26
November 2018)

Table 2

The concept of the text showing syarofal anam along with several matan hadi Seberang Ilir on night in Palembang City (Muhammad Guwanda)

NO	SYAIR/HADI	MATAN HADI
1.	<i>Bisyahri</i>	1) <i>Solatunwataslimun</i> 4) <i>Solatunwataslimun T 3</i> 2) <i>Solatunwataslimun T2</i> 5) <i>Solatunwataslimun T 4</i> 3) <i>Laila haillallah</i>
2.	<i>Tanaqol</i>	1) <i>Syailillah</i> 4) <i>Alayallah binaszroh</i> 2) <i>Allahuya maulai</i> 5) <i>Allahu Allahu Allah</i> 3) <i>Solla robbuna</i> 6) <i>Allah ya maulai</i>
3.	<i>Wulidal Habib</i>	1) <i>Sollarobbuna</i> 4) <i>Ya Muhammad</i> 2) <i>Solla 'alaikallah</i> 5) <i>'Ajabalilmuhibbi</i> 3)
.	-	-- -- -- -- --
-	-	-- -- -- solla 5) <i>Yamanqod hadhor</i> 3) <i>Alpasollu 'ala manzollat</i>
6.	<i>Badatlana</i>	1) <i>Yahayyu yaquyyum</i> 4) <i>Allahu Allah Allah</i> 2) <i>Allah Allah Ya Allah</i> 5) <i>Sollu 'ala khoiril 'ibad</i> 3) <i>Allahu Allahu Allah yamaulai</i>
7.	<i>Maqam Ya Nabi</i>	<i>Ya Nabi Salam 'alaika</i>
8.	<i>Faturqulwas</i>	1) <i>Yes Rosulallah Ya khoir</i> 4) <i>Solarobbuna 'ala munzilil</i> 2) <i>Solla tullah ya maulai</i> 5) <i>Solawati 'alan</i> 3) <i>Alpasolu ala Khoiril</i>
9.	<i>Fazat Halima</i>	1) <i>'Ajabalil muhibibi</i> 4) <i>Sollu 'ala ma 'danil faith</i> 2) <i>Sollu 'alannuri ahmad</i> 5) <i>Tahya bikum kullu ardinta</i> 3) <i>Allahu Allahu robbuna</i>
10.	<i>Ta'allam Linuhu</i>	1) <i>Allahu Allah Kholiquna</i> 4) <i>Allahu Allah</i> 2) <i>Sollu 'alan nuri rosulil</i> 5) <i>Yaman qod hadhor</i> 3) <i>Solatullah 'alal hadil aminah</i>
11.	<i>Mammislu</i>	1) <i>Allahu Allahu Allah yamaulai</i> 4) <i>Ya ila hassama</i> 2) <i>Syailillah ya prophet bana</i> 5) <i>Tholabnaba bamaulanal</i> 3) <i>Syailillah 'ala ya Allah</i>
12.	<i>Yamaulidan</i>	1) <i>Yasayyidi Yarosulallah</i> 4) <i>Sollu 'ala ma'danil faith</i> 2) <i>Allahu Allah Allah</i> 5) <i>Huwannuru yahdilha</i> 3) <i>Sollu 'ala khoiril 'ibad</i>
13.	<i>Sollal ila</i>	1) <i>Divine laughter salna</i> 4) <i>Sollaturrobbi il anam</i> 2) <i>Sollu 'ala mantajalla</i> 5) <i>Sollal ilahul 'ibad</i> 3) <i>Mapil wuju di wala</i>
14.	<i>Ta'alaubina</i>	1) <i>Ya'alimbihali</i> 4) <i>Divinebija hinnabi jaddil</i> 2) <i>Sollu 'alahmad yahu</i> 5) <i>Afdholuzikri lailahailallah</i> 3) <i>Allahu Allah Allahu Robbuna</i>
15.	<i>Habibun</i>	1) <i>Sollatumminalmaula</i> 4) <i>Solatullah minannaum</i> 2) <i>Sollu bina bihtimam</i> 5) <i>Allahu Allah Allah</i> 3) <i>Sollatumminalmaula wanu</i>
16.	<i>Tahtim Fihubbi</i>	1) <i>Rohmannar hamna</i> 3) <i>Ya parijalham yaka syifalghom</i> 2) <i>Allahuma solli ala muhammad</i>

In table 2 it can be seen that some hadi matan's palak songs (song heads) in syair/hadi syarofal anam. Matan hadi as the Palak of the song play a role in shaping the melodic structure of syair/hadi syair syarofal anam. Each matan hadi in the table has a different musical structure than the syair/Hadi Syarofal Anam. For example, in the verse/hadi bisyahri, if you look at it, it has several levels (levels of songs) with the names Matan Hadi which are almost all the same, but in presentation they will be sung/sung -- and form a text structure -- differently. smiliraly with poetry/hadith such as yamaulidan and others. The difference matan hadi will affect the rhythm pattern of the Terbangannya musicians. Futher details, are give below with example of Yamaulidan's poetry/hadi.

a. Concept of Ilir Level 1

Poetry/Hadi : Yamaulidan (13)

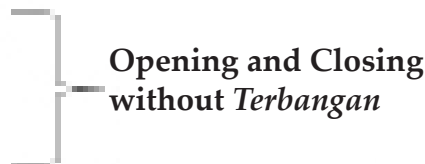
Matan Hadi : Yes sayyidi ya rosulallah

(Hadi)

Allahumma sholli wasallim wabarik' alaihi

(Hadi Answer)

Allahumma sholli wasallim wabarik' alaihi



YAMAULIDAN LYRICS (SONG)

(Hadi's crew)

Ya sayyidi ya rosulallah

Yamal lahul jah 'indallah

Innal musi inaqodjauk Allah inaqod jauk

Lizambiyas tarfirunallah

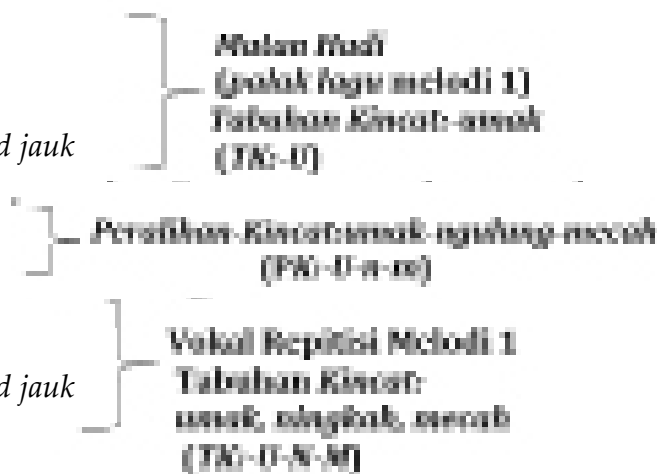
(Hadi Answer)

Ya sayyidi, O Messenger of Allah

Yamal lahul jah 'indallah

Innal musi inaqodjauk Allah inaqod jauk

Lizambiyas tarfirunallah



(PK:-U-n-m)

Vokal Repetisi Matani I
PK-U

(Pengawak hadi)

Yamaulidan qodhawwa

'izzaw iqbala

Biwaslihi Ya lurul Allah lihi yablurul

mustaqu a mala

(PK:-Unm)

(Answer hadi)

Yes sayyidi ya rosulallah

Yamal lahul jah 'indallah

Innal musi inaqodjauk Allah inaqod jauk

Lizambiyas tarfirunallah

Annuqu ta'syaquhu

wajdaw wataq siduhu

Syauqon watat lubumirru'yahu ijlala

(Answer hadi)

Ya mus topa Syailillah Ya nuru min nurillah

Ya khotamal ambiya Yes sayyidal mursalih

Muhammadibni abdillah rosulallah habiballah

The text above shows the order in which the poetry/Hadi is presented Yamaulidan juxtaposed with Matan Hadi Ya Sayyidi ya Rosulallah. At the beginning of the Syarofal Anam on the twelfth night by PPSA (Association of Syarofal Anam Lovers) Palembang City, it is customary to begin and end with introductory and closing sentences like the example text above. The reading of the opening phrase was not accompanied by Terbangin Clap. This sentence is used to indicate the beginning or end of the Syarofal Anam by one of the speakers.

The first stanza is the Matan and the next is the derivative of the song. As previously explained, Matan Hadi will affect the Anam Syarofal and the structure of the presentation of the Anam Syarofal text.

It is not only the presentation of the text that has changed, but the Matan Hadi has also influenced the playing or rhythm patterns of the Terbangin drummers.

Hadi Matan the following different

b. Concept of Ilir Level 2

Poetry/Hadi : Yamaulidan (13)

Matan Hadi : Allahu Allah Allah

(Pengawa Hadi)

Allahumma sholli wasallim wabarik'alaihi

(Hadi Answer)

Allahumma sholli wasallim wabarik'alaihi

YAMAULIDAN LYRICS (SONG)

(Kewak Hadi)

Allahu Allah Allah

Allahu Allah Allahu Allah yahu

Allahu Allah Allah

Allahu Robbi alkarimulwahhab

(Answer hadi)

Allahu Allah Allah

Allahu Allah Allahu Allah yahu

Allahu Allah Allah

Allahu Robbi alkarimulwahhab

(Penggawak hadi)

Yamaulidan qodharwa

'izzaw waiq izzaw waiq bala

Biwaslihi Yab lurul

mustaqu a mustaqu a mala

(Answer hadi)

Allahu Allah Allah

Allahu Allah Allahu Allah yahu

Allahu Allah Allah

Allahu Robbi alkarimulwahhab

2

Annuqu ta'syaquhu wajdaw wataq siduhu

Syauqon watat lubumir ru'yahu ijlala

(Transition-Kind:umak-ngulung-mecah)

(Answer hadi)

Ya somad ya mannan yes somad ya mannan
Nas 'aluk tunjina min jammi il ahzan

(Derivative Hadith 2nd Generation)

Iyaka wal 'azlaman fil kauni yusbihuhu

Qodfaqo filhusni askalau wa amsala

(Transition-Yahoum:-umak-ngulung-mecah)

(Hadi answer)

Syailillah Syailillah ya habibana yalbar

Ya'umar yes yes 'umar, yes umar ya mahdhor

(Directed hadi makers 3)

Zambi yuqoiyiduni wassoddu yuq 'iduni

Waqodhamal tuminal auzari asqola

(Hadi Answerer)

Yes alaba 'alwi syafa'ah tunjali 'annal kurub

Wabikum yahlal yarfirullahuz zunub area

In the text of the poem/Hadi Yamaulidan with the Hadi Allahu Allah Allah there is a difference in the structure of the text compared to the text of the verse/Hadi Yamaulidan with the Matan Hadi Yes Sayyidi, O Messenger of Allah. The difference can be seen at the beginning of the recitation matan by crews and answerers. Moreover, the difference clearly seen from the text of Hadi's Penjawab. Regarding Hadi's Penjawab follows the rhythm of Hadi (repetition).

The difference occurs not only in the structure of the text but also in the rhythmic pattern of the wasp as the accompaniment to the syarofal anam performance. In the presentation of the poetry/hadi yamaulidan -- Ya sayyidi ya rosulallah -- the rhythm patterns used are kincat and yahoum beats. Whereas in the yamaulidan poem -- Allahu Allah Allah -- it starts with the rhythmic pattern of the interval beat, followed by the kincat, yahoum and kincat beats. Even though the rhythm patterns of the two are different, the musical principle is the same, that is, the rhythmic pattern of the umak flying wasps will stand alone when accompanied Syarofal Anam prayer by the hadi crew. different if the flying wasp accompanies answering hadi , then the musical game will be performed between umak,

Ningkah and Mecah or umak ngulung and mecah played polyrhythmic (interlocking). For more details see the table below.

Table 3
The Musical
Terbangan Concept
(Muhammad
Guwanda)

NO	Performer <i>Syarofal anam</i>	Musical Concept of <i>Terbangan</i> Beaters
1.	<i>Pengwak Hadi (taps of kincat)</i>	UMAK B P . B 0 B P
2.	<i>Hadi (beaters of kincat)</i>	UMAK B P . B 0 B P NINGKAH* B . P 0 P P . B 0 P MECAH* 0 P B . P 0 P P . B UMAK B P . B 0 B P NGULUNG# BB0B P P P P0B P P MECAH# P P BB0B P P P P0B
3.	<i>Pengwak Hadi (wasp of yahoum)</i>	UMAK P P 0 P P B B B 0 B B B
4.	<i>Hadi (wasp of yahoum)</i>	UMAK P P 0 P P B B B 0 B B B NINGKAH* 0 P P . P 0 P P . B 0 B B . B 0 B B . B MECAH* P . P 0 P P . P 0 P B . B 0 B B . B 0 B UMAK P P 0 P P B B B 0 B B B NGULUNG# 0 P P P P P 0 P P P P 0 B 0 B B B B 0 B B B B 0 B MECAH# P P P 0 P P P P 0 P P B B 0 B 0 B B B 0 B B
5.	<i>Pengawan Hadi (wasp of yahoum)</i>	UMAK B P P B P 0
6.	<i>Penjawab Hadi (tabuhan yahoum)</i>	UMAK B P P B P 0 NINGKAH B P 0 B P P B P MECAH B B 0 P 0 P 0 B 0 P P
<p>Keterangan Notasi: B = Voice character Bing P = Voice character Pang 0 = Rest Sign — = Timeline (bar boundary line; vertical line made to delimit certain units of measure throughout a song) = Stave line (determines the length of the short sound) . = Period (increases the half value of the leading note)</p>		

Table 3 above shows the musical principles of the Terbang an Slap in accompanying vocal melodies (shalawat syarofal anam) by hadi's crew and hadi's answerers. The musical concept consisting of umak, ningkah-ngulung and Mecah-mecah/nganai is more often used in accompanying hadi answerers.

Conclusion

The performance on syarofal anam led by the Pengawak Hadi crew on the Syarofal Anam is accompanied by the playing of the terbang an musical instruments [a type of tambourine] and Rodat. Pengawak Hadi is interpreted as the "imam" or leader of the show when reading the Syarofal Anam book. terbang an is a type of tambourine that sets the rhythm in the Syarofal Anam performances. Rodat is the art of movement that accompanies the poems of Syarofal Anam. This movement is basically a fairly simple movement that comes from dhikr.

The musical concept of Seberang Ilir in the syarofal anam performance on the twentieth night in Palembang City can be seen in the elements it constructs. Supporting elements are aspects of unity (Unity) that play an important role in the expression of Seberang Ilir's musical concept. The aspect of unity referred to in the syarofal anam performance consists of: (1) the actors of the syarofal anam; (2) anam syarofal performance equipment; and (3) the text of the anam syarofal. These components play an important role in the performance of syarofal anam on the twelfth night, which is the hallmark of Seberang Ilir Palembang's musical concept.

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