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Creativity of Cengklungan Artists in Podho Rukun Temanggung Community

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Abstract

Cengklungan art is a native traditional art of Temanggung Regency which has several additional electrical components. This study aims to provide an overview of the creativity of Paguyuban Podho Rukun artists and the factors that influence their creativity. The study was conducted by using qualitative analysis research methods with the research location in Temanggung Regency. The instruments and data collection techniques used observation, interviews and document study. The data validity technique used data triangulation technique. Meanwhile, the data analysis and processing techniques were carried out by collecting, reducing, clarifying and verifying data. The creativity of the Cengklungan artist in Podho Rukun is the addition of several components to the curved instrument namely cables, spulls, tuning pegs, boards, and guitar strings. In addition, the Cengklungan artist also produced several songs with a pentatonic nuance. The work process of cengklungan artists has also been discussed from several 4P factors including person, process, press, and product.

Keywords: cengklungan, creativity, technological development, krudhuk umbrella

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INTRODUCTION

The diversity of ethnicities, languages, customs in Indonesia will cause various kinds of culture (Ramafisela, 2017, p. 1). Almost every tribe in Indonesia has its own unique cultural traditions and has different functions. The diversity of arts in traditional culture has also been recognized as a national cultural asset and a unifier of the nation's culture that needs to be preserved and developed (Lestari et al., 2019, p. 1)

Art as an element of culture does not merely connect the artistic dimension, but also the problem of the whole culture. Cultural problems involve ways of thinking, moods, diaphragms of universal view, politics of managing life, all of them are included to the cluster of values, meanings, morals, beliefs and faith, and knowledge (Rohidi, 2000, p. 207a). Therefore, art is inherent in the characteristics of a culture, namely: (1) Art is Commonly owned which has a set of values, ideas, and a basis for behavior; (2) It is a common reference that makes individual actions can be understood, and so does the individual understands the group.

Culture as stated by Alvin L. Bertrand is all views of life that are learned and obtained by members of a community (Sulasman., And Gumilar, 2013, p. 18). The culture in each region has various differences, so that individuals learn about the culture that exists in their respective areas. Each region has a culture that depends on the conditions of the local community. Based on the different needs, activities, and views within a community, each region has its own culture. It is no exception in Temanggung Regency which has cultural characteristics that are not owned by other regions.

One form of cultural output in Temanggung is the art of Cengklungan. Cengklungan art is a traditional musical art from Temanggung Regency which is performed by the Podho Rukun Community. Podho Rukun Community is located in Kerajan hamlet, Geblog village, Kaloran sub-

district, Temanggung Regency. The Cengklungan art instrument consists of four krudhuk umbrellas. Each krudhuk umbrella is performed by one person and each functions as a Gong, Kendhang, and two other krudhuk functions as Kenong and Kethuk.

One of the uniqueness of the Cengklungan art can be seen directly in the organology of the musical instrument, namely the krudhuk/ tudung. The krudhuk umbrella was not a musical instrument, but a tool used by pangon and sontholoyo in ancient times as body armor when in hot or rain weather (Astuti, 2012, p. 100).

Pangon and sontholoyo are the names for buffalo shepherds and duck shepherds in Temanggung Regency. At that time, the krudhuk umbrella was commonly used by most of the farmers and shepherds in Temanggung Regency as body armor while they were working. It was because the price of umbrellas which were too expensive so it made farmers and shepherds thought twice to use them, especially when in the fields. Another advantage is that the krudhuk umbrella has a shape that is longer than an umbrella generally. It is about 80 cm. This of course is very beneficial for farmers and shepherds because the krudhuk maximally protects their bodies from hot and rain weather.

The krudhuk umbrella that was only used as a protector in the fields by pangon and sontholoyo then was developed into a musical instrument by adding a grinting grass (*Cynodon dactylon*) which was stretched horizontally and then plucked (Ramafisela, 2017, p. 40). Because of the creativity of the pangon and sontholoyo, grinting grass can be used as a musical instrument. Currently, the use of grinting grass in cengklungan art has been replaced with guitar strings because it is considered more durable and does not break easily.

The cengklungan art is an art that is inherited from our ancestors which is now rarely found. Mr. Dalmin Wignyo Sumitro (75) who is the chairman and elder in the Podho Rukun community said that he had been

performing *krudhuk/ cengklungan* since grade 1 of the highschool-equivalent SR (Sekolah Rakyat) in 1949. At that time he was only 5 years old. Based on the findings of Jaap Kunst in his book entitled *Music in Java* (Kunst, 1973, p. 135), in several areas around the Kedu Residency there were different names, although the instruments that were found are almost similar or even the same. In Wonosobo it was known as *kowangan* which later when it became a musical instrument would rename to be *Bundengan*, while in Temanggung it was called the *krudhuk umbrella* which when it became a musical instrument would rename to be *curvature* (Arbi, 2017, p. 56). In addition, there were also other terms for *kowangan*, namely *gowangan*, *chelempungan* or *chaping buyuk* (Kunst, 1973, p. 135).

Mr. Dalmin Wignyo Sumitro (75) as chairman of the Podho Rukun community said that currently the *cengklungan* art is not only a performance of *pangon*, but it also often performed at important events both inside and outside Temanggung Regency. Due to the limited equipment, the sound output generated from *cengklungan* instruments has not been heard optimally. Therefore, the *cengklungan* artists made several modifications to the *cengklungan* instrument with an electric component. In addition to maximize sound output, the addition of an electrical component is a response of *cengklungan* artists to technological developments and makes it easier for the younger generation to play *cengklungan*. Based on this background, the authors think that conduct a study on creativity is needed which will be useful for the sustainability of *cengklungan* art.

The concept of performance used by the author is a concept of performance from Susetyo (2007, p. 4). Furthermore, Susetyo (2007, p. 4) said that the form of the performance is divided into two, namely the form of composition and the form of presentation. The form of musical composition consists of: (1) working on music; (2) Work on Dance; and (3) Song. The form of presentation

consists of: (1) sequence of presentation; (2) stage layout; (3) make-up; (4) fashion; (5) Sound system; (6) Lighting, and (7) Formation

The concept of creativity used by the author to analyze the phenomenon of *cengklungan* creativity is Rhodes's perspective. Rhodes (1961: 35; Check Munandar, 2004: 20-22) suggested four definitions of creativity called "Four P's of Creativity: Person, Process, Press, Product". The four definitions are interrelated. Creative individuals who experience a creative process with support and encouragement from themselves and the environment will produce creative products. Creative person/ creative subject are certainly different from others people. The study of creativity with the object study of creative human is usually focused on personal abilities, motivation, attitudes, and values (Sugiarto, 2019, p. 17). Furthermore, Sugiarto (2019, p. 17) said that someone who is creative is usually able to produce brilliant thoughts followed by creative actions as the explicit implications of his creative thinking.

The next definition regarding the Process as stated by Campbell (2017, p. 28) is the stages of preparation, incubation, illumination, and production. In the preparation stage, the creative subject learns the background of the case, its origin, and its problem. The incubation stage is the stage which the creative subject leaves the case, takes a break, and does relaxing activities. The illumination stage is the stage of getting new ideas, solutions, and new answers. The final stage, namely production, is to face and manifest the ideas that already existed in the previous stage. Hagman (2005: 74; Check Sugiarto, 2019: 19) added one stage in the artist's creative process, namely *fantasy*. Furthermore, he said that in the *fantasy* stage the creator feels harmonious with the work that has been made, and there is a kind of "resonance" that some of the work seems to be a perfect reflection of the *fantasy* in the creator.

The next definition is a definition related to Press (encouragement) by Simpson (1982: 78; Check Munandar, 2004: 24-26) stated that "the initiative that one manifests by his power

to break away from the usual sequence of thought". The press can come from oneself, namely the desire to create something new and external encouragement, namely the environment in which the personal and creative processes take place.

Rogers (1928: 67; Check Munandar, 2004: 24-26) suggested that there are two factors that influence creativity, namely internal factors and external factors. Internal factors include: (1) the openness to experiences and stimulation from outside or within the individual, (2) internal evaluation, (3) the ability to form new combinations from exist things in the previous time. External factor is cultural environmental factor that contain of security and psychological freedom, including: (1) the availability of cultural facilities, (2) the existence of openness to cultural stimulation for all levels of community, (3) emphasizing becoming and not just being, (4) the existence of freedom without discrimination, (5) the existence of freedom after experiencing pressure and hars action, it means that after the independence is obtained and the freedom can be enjoyed, (6) the openness to different cultural stimulation, (7) the existence of tolerance, (8) the existence of interaction among successful individuals and (9) the existence of incentives and rewards for creative work.

The final definition of the 4 P is the Product. Sugiarto (2019, p. 17) argued that the creativity in the form of a product means that someone has been able to produce unique, interesting works with novelty values. Referring to the thoughts of Kamylyis and Berki (2014: 6; Check Sugiarto, 2019: 13), creative products do not have to be something completely new and we have never seen them before, but can also be in the form of alternative ideas/ products and/ or evaluation of ideas / other people's products.

METHOD

The method used in this study is qualitative research method. The qualitative

research method aims to describe, analyze and interpret the creativity of cengklungan artists in Geblog village, Kaloran District, Temanggung Regency.

The approach used in this study is an interdisciplinary approach which involves the disciplines of ethnomusicology and music psychology. Ethnomusicology discipline is used to analyze its intrastetics, namely the form of cengklungan art performances, while music psychology is used to analyze cengklungan art extraesthetics, namely the creativity of cengklungan artists in Geblog village, Temanggung Regency.

The location of the study was carried out in Temanggung Regency, especially in the Podho Rukun community which is located in Geblog village, Kaloran sub-district, Temanggung Regency. The research location was chosen because it is the only cengklungan art studio in Temanggung Regency. This study is focused on examining the creativity of the cengklungan artist.

The data collection techniques used in this study are observation, interviews, and document study. The implementation of observations in this study would begin by observing the environment where the research is located, namely the Temanggung Regency Tourism Office, the Podho Rukun community in Geblog village as a place for the Cengklungan art training process. The result of this observation is a description of the creativity of artists in the Cengklungan art.

Researchers would apply the in-depth interview method to interview interviewees by bringing guidelines that were an outline of the things being asked. Interviews would be conducted by asking questions to the interviewees namely the head of Geblog village, the chairman of the Podho Rukun community, Cengklungan art artists which include dancers and musicians. As a complement of the data, researchers would also interview the Temanggung Regency Education and Culture Office in the field of culture as a forum for developing arts in Temanggung.

The document study techniques would be used to obtain the data about the Cengklungan art performance. The documentation data in the Cengklungan art performance would be used as a component of consideration in making data analysis which would be combined with the results of observations and interviews. The documentation data that would be used in the data collection include: books on the form of musical performances, musical performances, previous research, documentation of Cengklungan art performances (videos and photos), newspapers that contain news about the Cengklungan art.

The data validity technique used in this study was source triangulation. The triangulation technique means that the testing process was carried out by examining and comparing the data that had been obtained through various related sources. Various data from the sources obtained were then described, categorized, and analyzed to produce a comprehensive data conclusion.

The data analysis used in this study refers to the analysis of Miles and Huberman translated by Rohidi (2011, p. 238). The analysis process is carried out with a cycle model starting from data collection, reducing data and clarifying, concluding and interpreting all information selectively.

RESULTS AND DISCUSSION

Podho Rukun Community

The Cengklungan art is currently being performed by the Podho Rukun Community which is located in the Krajan RT 3 RW 2 hamlet, Geblog village, Kaloran sub-district, Temanggung Regency. Mr. Didik Nuryanto as the Head of Ministry of Culture, Tourism, Youth and Sports in Temanggung Regency (interviewed 24 May 2018) said that currently the Podho Rukun Community is the only forum or studio to learn the Cengklungan art in Temanggung Regency.

The community which is chaired by Ki Dalmin Wigny Sumitro was inaugurated on

February 1, 2007. The name "Podho Rukun" aims to make the members of the Cengklungan art group always harmonious and peaceful. The Podho Rukun Cengklungan art group has also been registered in the Ministry of Culture, Tourism, Youth and Sports database as a cultural arts attraction with registration number 082 / II. 14. 12 / SP.R / 2009. Ms. Ugiyanti as the secretary of the Podho Rukun community said that the schedule and place for training still do not have official guidance. The artists would usually train at least two weeks before the performance with the amount of practice time is two to three times a week. Training was started at eight in the evening and ended before twelve in the evening. The practice site that was usually used is the house of Ki Dalmin and Mr. Muryanto.

As the author has explained in the previous statement, the sound media contained in the cengklungan instrument is divided into two, namely the ricikan kendang and the ricikan dawai. The performance of the ricikan kendang and ricikan dawai are presented to accompany the temanggung and Javanese dolanan songs. In this stage, there is a process of concocting a musical collaboration that completely describes the form of cengklungan music.

0 5 3 5 0 5 3 5

Figure 1. cengklung 1 accompaniment pattern (Transcript: Ricky Rahmawan: 2020)

0 7 7 7 7 7 7 7

Figure 2. cengklung 2 accompaniment pattern (Transcript :Riky Rahmawan :2020)

7 . 5 .

Figure 3. cengklung bass accompaniment pattern (Transcript :Riky Rahmawan :2020)

tttPpP. bPpP.tkk tPttPtkbbtP.tkk ttkbbtPttP.tkkttPttPtkbbPttPpP.
 PttttPbbPpP. btk bbtPttPpP. bttPttPpP. PppP P PttP.tkkttkt.tkkttPttP

Figure 4. cengklung kendang accompaniment pattern

(Transcript :Reksada Belly :2020)

Presentation Form

The presentation of Cengklungan art consists of four Cengklungan players, three wiraswaras, three sindhens, and two pairs of dancers consisting of two male dancers and two female dancers. The clothes they wore are also very simple. It reflected the real life of the pangons in the fields. However, in modern performing arts, the Cengklungan art is performed with additional personnel namely wiraswara, sindhen, and dancers. The costumes worn during the stage are also adapted to the songs that are being sung



Figure 5. Cengklungan art performance (Source : Documentation by Nisa Rahma Puspita , 2020)

Creativity of Cengklungan Artists

Based on the concept of creativity by Rhodes (1961: 35; Check Munandar, 2004: 20-22) who stated four definitions of creativity known as "Four P's Creativity: Person, Process, Press, Product", researchers will describe the aspects of creativity in the cengklungan art based on these principles. These four things can not be separated. A creative person will need environment conditions to support the creative process both internally and externally. When the support of his environment is required, then there will be an impulse instinctively in him which will produce creative products. Creativity that was done by cengklungan art artists is reviewed from new perspectives,

finding new solutions, finding new combinations, and creating something new.

The cengklungan art is actually an art that comes from an agricultural background and it is only a leisure activity when the herdsmen wait for their buffalo to bathe. The activity of performing krudhuk with the grinting grass was gradually being performed when celebrating the harvest thanksgiving. Increasingly, many people were attracted to the performance of krudhuk so that cengklungan was also performed when there is a celebration. The change of the performance setting from the fields to entertainment for the general public. It certainly created a new point of view for cengklungan art artists that cengklungan art was not only performed to express the soul of the shepherds, but it could also be enjoyed by the wider community as a commercial art.

When an art has become a public consumption, the good management is needed to manage the art. If there is no good management, it will be difficult to organize activities and it is worried that new problems will arise, including the lack of future generations and the inadequate sound of the cengklungan instrument when the performance is being performed. Both of them can have a serious impact on the extinction of the cengklungan art. From these problems, a solution was agreed by the cengklungan artists, namely to establish a forum for the community of cengklungan artists which is named "Podho Rukun Community". The establishment of the community is not only to have the goal of having parties officially who will organize training and organization, but also facilitates the access for artists to convey aspirations regarding obstacles to the Ministry of Culture, Tourism, Youth and Sports in Temanggung Regency (interview with Ki Dalmin, 12 January 2020).

A further solution carried out by the cengklungan artists regarding maximizing the sound output of the cengklungan instrument is to add components in the form of spulls, cables, wooden boards, and kentongan. These components can help to produce maximum

sound and make it easier to connect the cengklungan instrument to the sound system (interview with Mr. Dariyadi, 18 November 2019).

In addition combining with Javanese dolanan song, the cengklungan art also performed songs composed by cengklungan artists with occasionally corrected by the Ministry of Education Cultural and Tourism. The songs that had been created are Bismillahi and Temanggung Bersamuk (interview with Ms. Ugiyanti, 9 November 2019). This statement reflects that the cengklungan art artist has found a new point of view that cengklungan art is not only performed to express the soul of the shepherds, but it can also be enjoyed by the wider community as a commercial art.

Cengklungan artists found new solutions regarding the management of cengklungan art by forming the Podho Rukun Community, finding new combinations to facilitate the performance of cengklungan instruments by adding kentongan, spull, and cables, and creating something new to attract the younger generation to be proud of their own culture by creating temanggung song. To show the results of the creativity of the cengklungan art artists in realizing their creative ideas of combining the cengklungan instrument with new components as well as making temanggung song, the researcher will discuss it by using four creative concepts by Rhodes, namely Person, Process, Press, Product.

PERSON (Creative Person)

Cengklungan art artists are creative people. Ms. Ugiyanti (interview, 9 November 2019) said that cengklungan artists carry out creative activities together, for example trying out notes, poetry, and various dance movements. When gathering to do the exercises, the niyaga and sindhen would usually look for tones, rhymes, and kendang beat patterns. Meanwhile, the dancers will look for new movements guided by Ms. Ugiyanti and Ms. Rini. After it is right, the cengklungan artists then combine singing and dance with musical accompaniment. After it was right, the

cengklungan artists then combined singing and dancing with musical accompaniment. On another occasion, the Tourism Office usually will come to watch and provide input. These creative activities provide information in the form of creative processes carried out by cengklungan artists during training, as well as provide an overview of the characteristics of a creative person who has courage, flexibility, imaginative, thinks broadly, works hard, and never gives up.

Related to this statement, Stenberg (1999: 33; Check Munandar, 2004: 24-26) has also explained that creative is a unique meeting point between psychological attributes, namely intelligence, cognitive style, and personality or motivation. A person can be said to be creative if he is able to produce brilliant thoughts that are problem solving (Sugiarto, 2019, p. 17). Based on this statement, it can be interpreted that generally the creative person has a combination of several of these aspects. Someone who is accustomed to being in a challenging environment will have a strong motivation/ personality and is accustomed to think rationally in a short time.

Based on the observations that the researcher made when watching the Podho Rukun Community training, all creative activities and decisions making were carried out together. The niyaga and wiraswara werw usually involved in more discussions, and the sindhen also provided opinions occasionally. Mrs. Ugiyanti (interview, 9 November 2019) as the committee member of the Podho Rukun Community said:

"when someone hired or came from the office and the Regent asked for a certain theme, we usually made an impromptu song. During the first practice, we played usual songs, while we were singing softly and looking for the right lyrics, then someone said wow... it is right. Then it would be written, after it was done, we played it the whole song. Usually, those who had lots of ideas are older men. They could make it fast. The women usually gave the suggestion. I usually made dance movements".

In addition of creating new songs, the creativity of the cengklungan artists was also seen when they changed the grinting grass into strings as a source of sound. It became a concern of the cengklungan artists because the grinting grass became too dry or rotten when there was a temperature difference and it broke easily because it was often played.

PROCESS

Preparation Stage

In the preparation stage, cengklungan artists began to prepare themselves to solve problems by looking for various informations, references, asking questions and asking for suggestions from those who they consider experts. The problem faced by Cengklungan artists was the lack of young people who wanted to become the next generation of the Cengklungan art. The preparations they did were gathering members of the Podho Rukun Community and sound system experts to discuss the organology of the cengklungan instrument and made a temanggung song as the identity of Temanggung Regency.

Ms. Ugiyanti as the secretary of the Podho Rukun community explained that cengklungan artists felt making a few modifications was needed to the cengklungan instrument so that the sound output was maximized when it was played (interview, 9 November 2019). The making of the pundirasa temanggung song was important so that the Temanggung Regency has songs that can be used as a local identity. The modification of the cengklungan instrument was considered to be able to facilitate and trigger the interest of the younger generation to learn and play cengklungan, while the song of the temanggung was created as a local identity song as well as fostering a sense of love for their own culture, especially for the young generation. Based on the explanation of Ms. Ugiyanti, it can be understood that the encouragement of the creative process is not only from fellow cengklungan artists, but also it is given by the Temanggung Regency Tourism Office.

Incubation Stage

The incubation stage is the stage of contemplation. (Wigaringtyas (2014, p. 33) said that the process of problem solving will be experienced in a pre-conscious realm, the individual (artist) seems to forget it. At this stage, the process could take a long time (days or even years) or briefly (a few minutes or several hours), until inspirations or ideas to solve the problem came up. The creative individual entered the stage of the thinking process in which the thought process itself was part of the cognitive of the creative people characteristics (Montgomery, et.all, 1993, p. 1).

At this stage, the artists occasionally discussed with other artists about alternative objects in their surroundings that could be used to modify the cengklungan instrument. Some had suggested the use of motor coupling wire and kentongan. The idea of a coupling wire came up when an artist was repairing the clouping wire of his motorbike before going to the field. He considered that the coupling wire was stronger and more durable if it was compared to grinting grass which could break easily. While kentongan is one of the tools that was used by farmers to repel birds. In addition, kentongan is also often used to gather the community at the security pos. Its voice was loud and could be heard from far away. These assumptions led some cengklungan artists to think that it might be possible to use kentongan and coupling wire to modify cengklungan instruments.

In addition to discuss the modification of cengklungan instrument, cengklungan artists especially niyaga, wiraswara, and sindhen, usually discussed new songs. The song told about agriculture, rice fields, mountains, and the details of Temanggung city. Cengklungan artists got ideas or inspiration from events in daily life then gathered to reach mutual agreement and considered it as a material to add contemplation on what achievements had been done.

Illumination / Processing Stage

The illumination stage is the stage when sequences of abstract ideas are presented in the form of pieces of material that are more real (Tolah, 2014, p. 56). We can simplify that from the ideas that come up abstractly, it causes the ideas to be explored or realized it. At this stage, the cengklungan artist began to compile the material that would be used to modify the cengklungan instrument and compose the lyrics into a complete song. Meanwhile, on another occasion the artists discussed the new song. Ms. Ugiyanti (interviewed by Ibu Ugiyanti on November 9, 2019) said that the verses that had been obtained from the previous meeting would be sequenced and then sung together. If there was something that is not suitable then it would be corrected. The lyrics and notation that had been created were then rewritten neatly. At this stage, the cengklungan artists enjoyed each process with joy. Every challenge was faced together in order to get a mature solution.

Verification / Production Stage

Campbell (2017, p. 31) stated that the verification/ production stage is the stage of dealing with and solving practical problems related to the realization of new ideas, solutions, solutions, procedures, and answers. At this stage the ideas that came up were critically evaluated and confronted with the reality (Wigaringtyas, 2014, p. 34).

Related to the above statements, the cengklungan artists also carried out evaluations by presenting the results of the processes that had been conducted. Based on these results, it can be concluded whether it is feasible or not to modify the cengklungan instrument along with new songs. The evaluation was carried out by inviting the Tourism Office to see and provide criticism and suggestions for the cengklungan art performance entirely. The weaknesses of the presentation results were then used as evaluation material for the cengklungan artists to make them better in their future performances.

Fantasy Stage

Hagman (2005: 74; Check Sugiarto, 2019: 19) said that in the fantasy stage the creator can relate with the work that has been made, and there is a kind of 'resonance' which some works seem to be a perfect reflection of the fantasy in the creator. Related to the cengklungan art especially in the process of transforming from grinting grass to guitar strings, there was a process of appearing ideas from the ideas world to the real world. The process was represented by events experienced by cengklungan artists related to obstacles in the reality namely grass that can rot quickly or breaks easily when it is exposed to heat and rain. Artists imagined replacing grinting grass with something flexible to be used as a sound source. Based on exploration, the artists agreed to replace the grinting grass with guitar strings.

Related to the temanggungan song, the process of appearing ideas from the ideas world into the real world was represented by the aesthetic experience of cengklungan artists who were also artists from other arts. These cengklungan artists were mostly dancers, *sindhèn*, *niyaga*, and *ketoprak wiraswara*. All of these arts are arts that use Javanese gamelan instruments. The aesthetic experience gained in previous arts that had helped cengklungan artists accustomed to humming or composing Javanese song lyrics.

PRESS (The Encouragement That Encourage the Creative Process)

Every creative person certainly has the motivation or encouragement behind. Based on the source, encouragement can be categorized into two factors, namely internal factors and external factors (Indariyana, 2019, p. 30). Internal factors are an encouragement to carry out creative activities that come from each individual. Mr. Warjono and Ms. Sutami (interview 1 December 2019) said that cengklungan artists have creative personal characters supported by the backgrounds that most of them are artists from other arts. This is a good internal factor because it comes from their previous experience, it helps cengklungan

artists becomes more mature in their work. This is in line with Campbell's (2017, p. 33) statement that although not all experts are creative, but most of the creators are experts.

External factors in the cengklungan art that are quite prominent are the enthusiasm of the community in Geblog village when they were watching the cengklungan art performance and the support of Temanggung Regency Tourism Office. Ms. Ugiyanti (interview on 9 November 2019) said that the community Geblog village were very open minded regarding culture, had high tolerance, and gave tolerance to fellow citizens to implement their religion without discrimination. The community of Geblog village has a variety of beliefs, traditions, and arts. However, it did not make them ignore each other, but it could strengthen the relation among them. For example, when the cengklungan art would perform in Geblog village, the artists were assisted by the community to prepare equipments. The community also seemed enthusiastic to watch the cengklungan art performance.

In addition, external support also came from the Temanggung Regency Tourism Office. So far, the Temanggung Regency Tourism Office had been actively monitored cengklungan art activities and had been involved in providing assistance in the form of incentives for cengklungan artists, as well as several costumes. The Temanggung Regency Tourism Office also registered the Podho Rukun Community in the database of the Ministry of Culture, Tourism, Youth, and Sports with registration number 082 / II.14.12 / SP.R / 2009 accompanied by various award certificates as an appreciation for the hard work of the cengklungan art artists (interview with Ki Dalmin WS 12 January 2020).

PRODUCT (Artist Creative Products)

The product dimension is a definition of creativity that focuses on a product or something that is produced by individuals in the form of products or ideas. Baron (1969, p.

9) argued that creativity is an attempt to create something new.

It is strengthened by Haefele (1962, p. 3) that creativity is the ability to make new combinations that have social meaning. Refers to the thoughts of Kamylyis and Berki (2014: 6; Check Sugiarto, 2019: 13), we can interpret that creative products do not have to be something completely new and we have never seen them before, but it can also be in the form of alternative ideas/ products and/ or evaluation of other people's ideas/ products.

The creative products at Podho Rukun Community that will be discussed are the innovations of cengklungan instruments and temanggungan songs. The innovation created by the cengklungan artist on the cengklungan instrument was the change of components that were no longer functioning to several electrical components namely spulls, cables, and guitar strings. Meanwhile, the temanggungan song composed by a cengklungan artist was entitled Bismillahi.



Figure 6. Illustration of Grinting Grass Position on the Cengklungan Instrument (documentation by Nisa Rahma Puspita 2020)

In ancient times, grinting grass was the main component that produced the sound of a cengklungan instrument. Gradually, the use of grinting grass was considered to be ineffective because it dries and rot quickly if it is placed in any place. It makes the grinting grass break easily. Of course, this is very influential on the sustainability of the cengklungan art performance. The artists discussed to find an alternative to the grinting grass and they got an

agreement to use a motor coupling wire with the help of a resonator (sound amplifier) from kentongan. However, it did not stay in long time because the motor coupling wire was too stiff and corroded easily. Kentongan was also not used anymore because the resonance was not too large. Finally, the artists agreed to use guitar strings. At the same time, they also compiled boards to support the strings, spulls, and cables (interview with Ki Dalmin W.S. 12 January 2020).

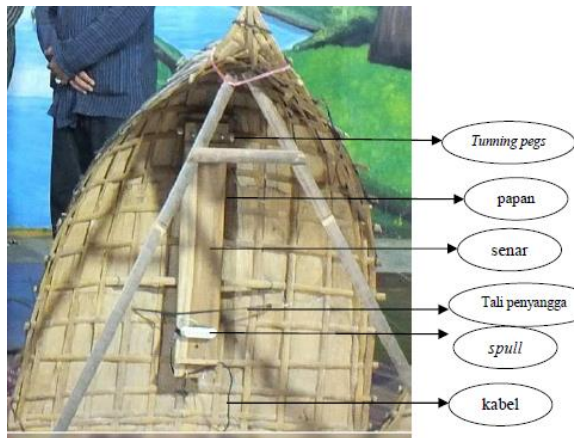


Figure 7. New cengklung instrument (after the change)

(Documentation by Nisa Rahma Puspita 2020)

Papan= board

Senar= strings

Tali penyangga= straps

Kabel= cable

One of the temanggung songs produced by cengklungan artists was entitled Bismillahi. The beginning to the middle of Bismillahi song is played with a slendro tuning, and the middle to the end is played with a pelog tuning. Ms. Ugi said (interview on 9 November 2019) that the purpose of tuning movement was to make variation because the song Bismillahi had a long duration. However, it still had limitations because the cengklungan instrument was not re-tuned for barrel displacement.

CONCLUSION

The creativity that was carried out by the cengklungan artist is viewed by the four P's concept of Rhodes, namely Person, Process, Press, Product. Person is the creative person behind the cengklungan art, include Ki Dalmin, Ms. Ugiyanti, Mr. Daryadi, Mr. Warjono, and other community members. Each member showed that they had the potential to bring out their own creative ideas, had strong mental, and they could think and act quickly when something unexpected happened.

Process is the stage that cengklungan artists did in realizing their creative ideas to renew the cengklungan art by modify instruments and made temanggung songs. Press is an encouragement which includes internal and external encouragement. Internal encouragement came from the open minded of cengklungan artists to the foreign cultural, while external encouragement came from the enthusiasm of the Temanggung community in the cengklungan art performance. Product is the result of a sequence of creative processes by the cengklungan artist, namely in the form of a cengklungan instrument with a combination of electrical components and the creation of temanggung song. Through this paper, it is hoped that the community can realize how important the sustainability of the cengklungan art in Temanggung Regency, especially for the pluralistic community and in the midst of technological advances.

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