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An Acculturation in The Composition and Creative Process of Dengklung Music in Bandar Village, Batang Regency

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Abstract

Dengklung Al Kafi art is one of the traditional performing arts which is a combination of two cultures, namely Javanese and Arabic or Islamic from Bandar village, Batang regency. The purpose of this study was to analyze and describe the acculturation and creative process of the Dengklung Al Kafi art in Bandar village, Batang Regency. The method used was qualitative with ethnomusicology and anthropology approaches. The data collection techniques used were observation, interviews, and document study. The data validity technique used was the source triangulation technique. The analysis process started from the data collection, data reduction and clarification, drawing conclusions and interpretation. The results showed that cultural acculturation was found in aspects of Dengklung art performances namely musical instruments, lyrics, dance and costume. In addition, creativity in Dengklung art can be seen by the creative process of notation change from pentatonic to diatonic, then added with aspects of dance and costume that combine Javanese and Arabic elements. The combination of culture which is manifested in the form of Dengklung art has been accepted and even appreciated by the surrounding community, it caused this art to stands until now.

Keywords: Acculturation, Performing Arts, Creative Process, Dengklung Art

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INTRODUCTION

A community is formed from the existence of a unity of human life that is bound by norms, customs, and traditions with various forms and styles of life to achieve the goal of life together (Sahadi, 2019, p. 1).

The combination of aesthetic elements in traditional performing arts is a form of collective creativity from the cultural dialectic process in the communal spirit to build a local cultural artistic identity (Sutrisno 2011, p. 15). Folk traditional art is an art that has its roots and roots and has been perceived as an identity by a community. Even a number of rules, norms, are manifested in the form of art as an expression of the description of the community. For example, in a community which the majority is Muslim, the arts of that community are automatically Islamic. One of them is an art from Bandar village, Batang regency, namely Dengklung art. Dengklung art is a traditional Javanese art which was well known as the Terbang Jawa.

Generally, the Terbang art instrument is equipped with metal pieces located on the wood which is called the *kuping*, while the Dengklung instrument is not equipped with *kuping*. The name of Dengklung, according to the information of the community who have been involved in the Dengklung art for a long time, they state that "Dengklung" comes from the words "Deng" and "Klung". "Deng" is the sound of *kendang* instrument, while "Klung" is the sound of *kemung* instrument. Both are dominant musical instruments in the Dengklung art (Depdikbud, 1986: 2). In terms of presentation, Dengklung art has two presentation systems, namely the old presentation which is often called as the *tanggapan lemprak* (sitting) and the *tanggapan berdiri*.

The interesting things about the Dengklung music have a characteristic, namely the musical scale used initially was pentatonic. However, according to the times, this music uses two scales. In accordance with the needs, namely pentatonic and diatonic. The song

verses were sung in Arabic which contained of praises and life stories of Rosulullah Muhammad SAW. Regarding the verses, they were taken from the book of Maulud Syarafi Anam written by AlJakfar AlBerzanzi or it is commonly known as *berjanjen*, (Depdikbud, 1986: 2).

Even though it has a mix of Javanese and Arabic traditional music, a strong identity as a traditional Javanese music is still maintained by the Dengklung art, namely by using musical instruments in the form of genderang (*kendang buntung*). Genderang is a characteristic of the oldest folk musical instrument, especially in Indonesia. Genderang is also the only means of sound in traditional parties and religious magical ceremonies.

The technique of playing Dengklung uses rhythm system of alternately double in reply, namely the rhythm playing of "*kotekan lesung*". The combination of these two cultures can also be called acculturation. According to Al Amri (2017, p. 193) Acculturation is a social process that arises when a group of people with a certain culture is faced with elements from a foreign culture in such a way so that elements of foreign culture can gradually be accepted and processed into their own culture without causing loss of culture itself. Rejeki (2007; check, Astuti, 2017: 61) states that acculturation is a combination of cultures which then produces a new culture without eliminating the original elements in the culture. In the perspective of intercultural communication, it requires communication in order to achieve goals. Koentjaraningrat (2009; check Arifin, 2016, p. 262; Irwansyah, 2015, p. 3; Syufaat, 2017, p. 66) explains that acculturation is a social process that occurs when a social group with a certain culture is faced to a different foreign culture. The conditions for the acculturation process are the acceptance of culture without coercion, then there is uniformity namely new values that are accepted due to the similarity in the level and pattern of the culture.

The correlation of culture cannot be separated from the creativity of the artists. A

work of music basically has the intent and purpose that wants to be conveyed to music lovers. According to Santrock (2007; check Marwiyah et al., 2015, p. 27; Mursidik et al., 2015, p. 26) creativity is the ability to think in new and unusual ways and produce unique problem solutions.

Sternberg (2008, p. 398; check Rezkita, 2014; p. 8) broadly defines creativity as the process of producing something in the form of theory, dance, process, story or others that are original and valuable. Creativity is a general ability to create something new as the ability to provide new ideas that can be applied in problem solving, or as the ability to see new relationships among elements that already exist (Sugiarto, 2019; Munandar, 2009, p.25).

In the past, the process of Islamization in Indonesia did not conduct in one direction only, but also through various ways. For example, through art, puppetry, marriage, education, trade, and mysticism. This has resulted in cultural contact, which is difficult to be avoided when local cultural elements are included in the Islamization process in Indonesia. Dengklung art has recently become less popular and it even sounds strange to the wider community, especially community in Batang regency, because its existence is very rarely found or performed.

Sinaga's research (2006) shows that the form of rebana art performance can be categorized into traditional or modern forms. Traditional and modern rebana performane have their own area which as characteristic of the region namely Salafudin Pekalongan, Semarang, and Demak. The relevance of these articles is to study the form of performances in terbang jawa art. The results of the Endri Muris Jatmiko's research (2015) shows that the terbang of Sabdo Rahayu Violin is a form of music mixed between vocal music and instrumental music.

This study aims to analyze and describe the acculturation and creative process of Dengklung Al Kafi art in Bandar Village, Batang Regency. It is expected that this study can enrich or develop science as one of the

studies that study art and culture, especially those related to culture which contain in traditional arts. This study is also expected to be able to broaden insight and as a reference for scientific studies related to the Dengklung traditional art.

METHOD

The research method used is a qualitative research method that aims to describe, analyze, and interpret narratively the Dengklung Al Kafi Art Acculturation in Bandar Village, Batang Regency. Dengklung art can be seen from the form and acculturation of culture by using an interdisciplinary approach. The ethnomusicology approach is used to study Dengklung art performance, while the anthropological approach is used to study the acculturation found in Dengklung art performance.

The data collection techniques used in the study, namely, observation, interviews, and documentation. Interviews were conducted by asking questions to the main informant, namely Mrs. Siti Jauharohya who is the wife of the late. Mr. Kafi A. Kadir as the founder of the Dengklung Alkafi group, he is also a Dengklung music player, a Dengklung performing art player or dancer, as well as the community or audience of the Dengklung performing art. The documents collected include: photos of training and performances sessions, documents and newspapers containing news about the Dengklung Al Kafi Art. The validation of the data from various sources was obtained during the research that then will be described, categorized, and analyzed to produce a conclusion. The data analysis technique used in this study refers to the Miles and Huberman analysis translated by Rohidi (2011; check Adil, 2018, p. 4; Pahrudin et al., 2019, p. 56). The analysis was carried out with a cycle model starting from collecting the data, reducing and clarifying data, concluding and interpreting all information selectively.

RESULT AND DISCUSSION

Acculturation of Dengklung Al Kafi Art in Bandar Village, Batang Regency

The form of the Dengklung art performance is divided into two performances, namely *tanggapan lemprak* (sitting) and *tanggapan berdiri*. Basically, the two forms of performances are the same that adjusted to the needs of the performance. In the sitting performance (*tanggapan lemprak*), namely the performance form in which the musicians sitting in a semicircle. The authenticity of dengklung art is still very visible because the verses used are using salawat to the Prophet in Arabic. The accompanying instruments used are kendang, kemung, kempur, kempling, bibit, jidur, and tambourine. There has been no addition of dance movements element to the *tanggapan lemprak*.

Tanggapan lemprak is often used on religious holidays or celebrations only. On religious holidays namely the commemoration of the Prophet Muhammad SAW birthday, the performance is performed at the mosque. The Dengklung art was played at the beginning of the event, it was intended to invite muslim congregation to attend the commemoration of the Prophet Muhammad SAW birthday. The performance was held approximately an hour, after the performance completed, then the lecture was conducted which was delivered by a well known Kyai who was invited by the local community.

Tanggapan berdiri is a form of performance in which the position of the musicians were standing in playing a musical instrument, they could standing in semicircle, or standing in a horizontal line. In *tanggapan berdiri*, it experienced the change with the addition of dance movement element and the lyrics used were salawat in Arabic or a translation of the Al-Qur'an. The musical instruments used are the same as the sitting performance, namely kendang, kemung, kempur, kempling, bibit, jidur, and tamri, it added with a musical instrument support so that the musicians have no difficulty in playing

musical instruments. The Dengklung art artist in the *tanggapan berdiri* were standing behind the dancers in a semicircular formation.



Figure 1. *Tanggapan Berdiri* (Doc. Dengklung Al Kafi Art Group)

The performance of Dengklung Al-Kafi art has been adapted to the needs of the audience so that there is no difference between perceptions and perceptions of standing. However, the musical instrument used is still the same, it was added with the elements of the movement, the different is the musical poses.



Figure 2. Dengklung Art Performance (Doc. Eky Olivia April 2019)

Figure 2 shows Dengklung's responses in this time which have adjusted the wishes of the responders by combining performance

elements namely adding dance in a performance.

The form of the Dengklung performance can be described into three stages, namely the opening, the core, and the closing of the performance. Before starting the performance, the players prepared themselves at the place of the performance then the main player as the leader in the performance invited to continue with the reading of three lines of sentences in the Salawat Badar without accompaniment as a sign for the start of the performance which was usually called *celukan* as follows

“*Shalatullah Salamullah..Alla Toha Rasullilah... Shalattullah Sallamullah*” dan ketika sampai di lafadz “*Alla Yasin Habibillah*” then immediately greeted with a punch of Induk (Bibit) by the leader of the performance which indicated that the core of the performance began simultaneously with the dancers who began to follow the musical accompaniment.

The musical instrument used in the Dengklung art was a group of percussion or a musical instrument that was played by being hit. The shape of the musical instrument used in the Dengklung art was shaped like a kendang, which the top was closed by using goat skin as a membrane and the bottom was perforated or the community of Margosari hamlet call it "Kendang Buntung". The following are the names and explanations of these musical instruments: (1) kempling kerep, (2) kempling arang (kemung), (3) pertelon, (4) prapatan (kempur), (5) jidur, and (6) Induk (bibit). The lyrics are as follows

*Ayo konco podo nembang bebarengan
Lagune irama Dengklung kota Bandar
Sopo wae iso nembang karo goyang
nembang karo goyang
Sing lagi nesu sing lagi mumet Ayo melu nembang
Pancen enak irama Dengklung kota Bandar
Opo meneh nembange karo goyang goyang
Enom Tuwo lanang wedok melu nembang
Pinggul bergoyang sirah bergoyang karo nembang*

The Dngeklung rhytm notation is shown as follows

IRAMA DENGKLUNG

Leat Vocal

Allegretto

a yo kon co po di nem bang be ba re... ngan la gu ne...
 i ra ma...deng klung ko... ta... ban. dar so po wa e i so nem
 bang ka ro go... yang nem bang ka ro go yang sing lagi ne
 su sing la gi... mu met a yo me lu nem bang
 pan cen e nak i ra ma dengklung ko... ta... ban. dar o po me
 neh nem bang nge... ka ro go yan_ go yang e nom tu_ wo la nang we
 dok me... lu... nem... bang ping gul ber go
 yang si rah ber go yang ka ro nem bang
 pan cen e nak i ra ma dengklung ko... ta... ban. dar o po me
 neh nem bang nge... ka ro go yan_ go yang e nom tu_ wo la nang we
 dok me... lu... nem bang ping gul ber go yang si rah ber go yang ka ro nem
 bang a yo kon co po di nem bang be ba re... ngan la gu ne...
 i ra ma...deng klung ko... ta... ban. dar so po wa e i so nem
 bang ka ro go... yang sing lagi ne
 su sing la gi... mu met a yo me lu nem bang

Leat Vocal

D
 pan cen e nak i ra ma dengklung ko... ta... ban. dar o po me
 neh nem bang nge... ka ro go yan_ go yang e nom tu_ wo la nang we
 dok me... lu... nem bang ping gul ber go yang si rah ber go yang ka ro nem
E
 bang a yo kon co po di nem bang be ba re... ngan la gu ne...
 i ra ma...deng klung ko... ta... ban. dar so po wa e i so nem
 bang ka ro go... yang sing lagi ne
 su sing la gi... mu met a yo me lu nem bang

poco rit.

IRAMA DENGKLUNG

Vokal

Do= A
4/4

Allegretto

45
| 0 0 3 3 5 | 5 . 5 6 1 |
A yo kon co po do nem

3
| 1 2 1 6 5 | 2 . 0 0 0 | 0 0 1 2 3 |
Bang be ba re ngan la gu ne

6
| 3 5 . 5 5 6 5 | 2 3 5 3 5 3 2 | 1 . . . |
i ra ma deng klung ko ta ban dar

9
| 0 0 3 3 5 | 5 . 5 6 1 | 1 2 1 6 5 |
So po wa e i so nem bang ka ro go

12
| 2 . 2 2 1 2 3 | 2 . 1 2 3 | 3 5 . 5 6 5 |
Yang nem bang ka ro go yang sign lagi ne su sing la gi mu

15
| 2 . 2 2 5 3 2 | 1 . . . | 0 0 0 0 |
Met a yo me lu nem bang

18
| 0 0 0 0 | 0 0 0 0 | 0 0 0 0 |

21
| 0 0 0 0 | 0 0 0 0 | 0 0 0 0 |

24
| 0 0 0 0 | 0 0 0 0 | 0 0 0 0 |

27
| 0 0 0 0 | 0 0 0 0 | 0 0 0 0 |

30
| 0 0 0 0 | 0 0 0 0 | 0 0 0 0 |

33
| 0 0 1 . 1 . 7 | 6 3 3 6 7 | 1 2 3 2 3 7 1 |
. pan cen e nek i ra ma deng klung ko ta ban

36
| 6 0 0 0 | 0 0 6 6 . 1 | 7 . 7 7 7 |
Dar o po me neh nem bang nge

39
| 7 7 7 1 6 7 . 6 | 5 0 1 1 1 7 | 6 . 3 6 7 |
. ka ro go yang go yang e nom tu wo la nang we

42
| 1 2 3 2 3 7 1 | 6 . 0 0 | 0 6 6 . 6 1 |
Dok me lu nem bang ping gul ber go

45
| 7 7 7 . 7 7 | 7 7 6 7 |
Yang si rah ber go yang ka ro nem

47
| 1 0 0 0 | 0 0 0 0 |
bang

49
| 0 0 0 0 | 0 0 0 0 | 0 0 0 0 |

52
| 0 0 0 0 | 0 0 0 0 | 0 0 0 0 |

55
| 0 0 0 0 | 0 0 0 0 | 0 0 0 0 |

58
| 0 0 0 0 | 0 0 0 0 | 0 0 0 0 |

61
| 0 0 0 0 | 0 0 0 0 | 0 0 0 0 |

64
| 0 0 1 . 1 . 7 | 6 3 3 6 7 | 1 2 3 2 3 7 1 |
. pan cen e nek i ra ma deng klung ko ta ban

67
| 6 0 0 0 | 0 0 6 6 . 1 | 7 . 7 7 7 |
Dar o po me neh nem bang nge

70
| 7 7 7 1 6 7 . 6 | 5 0 1 1 1 7 | 6 . 3 6 7 |
. ka ro go yang go yang e nom tu wo la nang we

73
| 1 2 3 2 3 7 1 | 6 . 0 0 | 0 6 6 . 6 1 |
Dok me lu nem bang ping gul ber go

76
| 7 7 7 . 7 7 | 7 7 6 7 | 1 . . . |
Yang si rah ber go yang ka to nem bang

79
| 0 0 3 3 5 | 5 . 5 6 1 |
A yo kon co po do nem

81
| 1 2 1 6 5 | 2 . 0 0 0 | 0 0 1 2 3 |
Bang be ba re ngan la gu ne

84
| 3 5 . 5 5 6 5 | 2 3 5 3 5 3 2 | 1 . . . |
i ra ma deng klung ko ta ban dar

87
| 0 0 3 3 5 | 5 . 5 6 1 | 1 2 1 6 5 |
So po wa e i so nem bang ka ro go

90
| 2 . 2 2 1 2 3 | 2 . 1 2 3 | 3 5 . 5 6 5 |
Yang nem bang ka ro go yang sign lagi ne su sing la gi mu

The embodiment of Dengklung art from a combination of one culture with another. The culture is Javanese culture that is combined

with Islamic art. As previously known, acculturation is a combination of cultures which then produces a new culture without eliminating the original elements in the culture. The conditions for the acculturation process are affinity, namely the acceptance of culture without a sense of surprise, then homogeneity namely new values that are implemented due to the similarity in the level and pattern of the culture. The elements of cultural fusion that exist in Dengklung art are also strengthened through interviews with one of the Dengklung Al Kafi artists as follows.

"... In the past, the Dengklung art was known as Terbang Jawa, it was born in Blado sub-district. Due to the decline of changes in terbang jawa at that time, it has developed in Bandar sub-district. The Batang community considers that the terbang jawa is similar to the art of salawat or *jan-janeng*, which the players are women, namely *samproh* art "(Data source of Suprayitno, March 2019).

This opinion was strengthened by the results of interviews with other players named..

"... at that time, Islam began to spread in Java, so that in order to attract the spread of Islam through folk art which was then combined with the lyrics of Islamic religious. At that time the community called it the terbang because it used *terbang* musical instruments (musical instruments made of goat skin)" (data source of interview with Siti Jauharoh, April 2019)

Dengklung is a combination of two cultures embodied in an art which at that time was used as a media for the learning of Islam by cleric, it can be seen from musical instruments, song lyrics, dances and also costumes worn by both players and dancers. The musical instrument used as an accompaniment is called the terbang jawa which was previously used as accompaniment in performing arts. Terbang Jawa was made of goat skin, is cylindrical, the instrument played has a traditional style that can be seen in the use of the notation which initially served as a song accompaniment but over the time, it became block notation. The lyrics used in each performance are usually

Islamic and other song lyrics in Javanese. Lyrics with Islamic words usually take from berjanzi scripture and also salawatan, while Javanese song lyrics are usually in the form of an encouraging song entitled ayo nembang'.

The lyrics of 'Ayo Nembang' have the meaning of an invitation to the community to *nembang* which is a description of one of the Javanese traditional arts, namely singing. The lyrics are sung to the rhythm of the Dengklung played during the performance. In a performance, the lyrics were continued with the lyrics of salawat that were sung when the performance began. There were no certain restrictions or standards in connecting the lyrics of the Dengklung art, but the players would sing the songs they were used to sing.

"... Regarding the lyrics, we usually take from the berjanzi scripture or salawat and some songs which its lyrics are familiar to most people, namely the song 'ayo nembang' and also salawat which is familiar to the surrounding community, which the audience can enjoy while singing along." (data source of interview with Siti Jauharoh, April 2019)

The interview with these sources reinforced the previously described analysis regarding the use of lyrics in the Al Kafi group Dengklung art. Javanese lyrics and Islamic lyrics used in Dengklung art performances could be said to be a combination of two cultures without leaving the old culture as a form of acculturation.

The dress code of the Dengklung performers also depicted a fusion of two different cultures, it could be seen through the use of *jarik* and hijab as costumes during the performance. As is well known, *jarik* is a typical cloth from Java, especially Central Java, which was usually used by ancient people as clothing to cover the feet. Meanwhile, the hijab is a head covering that is required in Islam and it is not an original Indonesian culture. Both of them are combined, so that they become one unit which is used as the Dengklung performance costume. Furthermore, the dancer's costumes were added with accessories, necklaces and belts, which are commonly found in Javanese

traditional dance. Like an interview with one of the Dengklung players, namely Mrs. Sundari, as follows.

“...We created the costumes by ourselves, initially the costumes were very simple without accessories, but over the time there were additions namely necklaces, hijab accessories, and also belts. The goal is to make it look better and more eye catching because the dancer is in the front position”. (Interview April 2019)



Figure 3. Costume of Dengklung Art
(Dok. Eky Olivia April 2019)

The dance movements that were displayed in the Dengklung art performance were purely the creativity of the Dengklung art actors. Even though it was an addition, it is necessary to discuss these movements in general. The movements that were danced by the dancers showed simplified Javanese creation movements, namely the *ngerayung* and *ukel* hand. Apart from that, there were movements with Islamic words, namely the attitude of the palms facing upwards like someone who is saying a prayer. Based on the analysis that has been described, it can be concluded that Dengklung art is a manifestation of the acculturation that has taken place in Bandar village. The form of acculturation has become a unit which unconsciously has become a complementary combination, starting from the accompanying music, lyrics, musical instruments, costumes, and dance movements.

Dengklung Art Creative Process

The creativity of the creation of an art work does not have to always be new, but it can be in the form of works that already exist and modified in such a way according to the times. As with the Dengklung art which is a result of the creative process of the creator of the art. Dengklung art was created from a combination of two cultural elements, namely Javanese and Arabic which can be seen through the performance aspects contained. Talking about creativity in Dengklung art, it can be analyzed through the structure of music, as a sample the authors use one of the songs performed in the Dengklung art performance entitled 'ayo nembang'.

The Dengklung art which used to be a type of pentatonic music, has now developed and been created into diatonic music. This is evidenced by the use of the seven main notes in the song. As it is known that the tempo in a performance plays an important role in building an atmosphere, some arts choose to use fast and dynamic tempo. Likewise, the Dengklung art which uses a fast and dynamic tempo, it is still preserved until now, makes this art more interesting to be enjoyed.

Creativity is then shown by the rhythm in the performing arts Dengklung when playing the six musical instruments, namely, 1) kempling kerep, 2) kempling arang (kemung), 3) pertelon, 4) prapatan (kempur), 5) jidur, and 6) induk (bibit). The way to play each musical instrument is different even though the type of musical instrument is the same, namely the instrument that have hit way in playing. If usually terbang jawa art only has a few different rhythms, Dengklung art has six different rhythms. This rhythm has existed since the beginning of the Dengklung Al Kafi art establishment and this rhythm is still maintained till now.

The song lyrics played at the Dengklung art performance do not have certain compulsory songs, as long as they have Islamic and Javanese songs that are well known to the general community. Previously, the Dengklung art performed performances with a duration of

all night from isya until the morning, but nowadays Dengklung art has reduced the duration to just 5 to 10 minutes. The songs displayed are still the same, namely songs with Islamic and Javanese inscriptions according to the request of the audience. Songs with Islamic inscriptions come from salawat while Javanese songs are usually called 'Ayo Nembang'.

Even though it has experienced a reduction in duration, the Dengklung art can still survive because if it continues to carry out a performance with a duration all night, it can become monotonous and the audience can get bored faster because the tempo played from beginning to end remains the same. The renewal in terms of the duration of the performance can be interpreted as part of the creator's creativity without leaving the traditional values that existed before. The different is only the duration of the performance and it doesn't have a big effect, in fact, with a reduction in duration, it actually makes Dengklung more interesting to be enjoyed.

In the past, Dengklung's make-up and costumes were fairly simple. At first, costume was based on modesty without paying attention to the value of beauty and make-up that was initially only used everyday makeup. Now the costume aspect has paid attention to the beauty aspect with the addition of accessories, while the make-up now uses the beautiful make-up performance. The addition to costume and make-up certainly have a good impact on Dengklung players, because this art is more interesting to be enjoyed. The dance that was displayed in the Dengklung art is pure creativity from the owner of the Dengklung Al Kafi art group. Initially, the Dengklung art performance was only in the form of Islamic music performing all night, now it is added to a dance performance when the music is played. This is in accordance with an interview with Mrs. Sundari who is a music player for the Dengklung Al Kafi art.

"... In the past, the Dengklung art performance only featured music all night, gradually the audience decreased because they might be bored. Finally, dance was added,

which taught the villagers, the movements were also simple." (Interview April 2019)

The community of Bandar village are very supportive of the Dengklung art, this is evident when the researchers watched the practice which some people who were not members of the Dengklung players came to watch, even if only briefly. This enthusiasm has made Dengklung art inherent in the hearts of the surrounding community and indirectly has become a supporting factor for the Dengklung art which has survived to this day. The existence of routine religious activities namely tahlil and the community who pray at every opportunity have also made Dengklung art sustainable.

CONCLUSION

Dengklung Al Kafi art is a manifestation of the cultural acculturation that occurs in Batang regency. Whether we realize it or not, acculturation has occurred when Islam entered Java, which is how it spreads through performing arts by combining local arts with Islamic culture to form a new art without leaving old art namely Dengklung art. Acculturation can be seen through the song lyrics in the Dengklung art which use Javanese and Arabic languages, it comes from the berjanzi scripture. The musical instrument used is Javanese. In the past, the Dengklung art had a pentatonic tone, but over the time it has now changed to diatonic. In the aspect of clothing, it is a fusion of Javanese and Arabic culture. Javanese culture in the Dengklung art costumes can be seen from the use of *jarik* and accessories, while Islamic culture can be seen from the use of the hijab when the performance was held.

Creativity in the Dengklung art can be seen in the creative process of music which was originally pentatonic and has now turned into diatonic. The duration of the performance which was originally all night has now been simplified to 5-10 minutes. The addition of dance aspects to performances and costumes that pays more attention to beauty makes

Dengklung art now more interesting to be enjoyed. In addition to the performance elements, the local community has a high appreciation of the Dengklung art which makes this art accepted and even becomes a typical art of the region.

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