

## Creativity of *Gandes Luwes* Traditional Arts Studio From Parenggan Village, Pati in Developing *Tembang Dolanan* Performance

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### Abstrac

Gandes Luwes traditional dance studio plays important roles in conserving traditional arts, especially tembang dolanan (traditional game song) as the musical art made based on the growth level of children. Beside used as a song, Tembang Dolanan also contains moral values or wisdoms as well as be enhanced with the creativity from the creator studio in its structure and rhythm pattern. This research reviewed or analyzed the forms and creativity of Tembang Dolanan. This research used qualitative approach by understanding and describing the phenomenon of creative background music as to fulfill the needs of the market or the society to support the development of Tembang Dolanan.

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## INTRODUCTION

Traditional art is a type of art invented and maintained by certain tribes. It is a form of social art which portrays beauty. In this journal, the arts were made by *Gandes Luwes* traditional arts studio from Parenggan village, Pati, making the art products owned by the members of the studio. This studio is the place to train young people to preserve their culture of *Tembang Dolanan*. Developing and maintaining the culture by loving it will keep the culture exist in a long time.

*Tembang Dolanan* (traditional game song) has uniqueness and attraction to the researcher, since the song has important moral values to human. The visualization of the value is reflected from the lyrics which is full of useful moral of which is used to become a media of message delivery which can be applied in the daily life. *Tembang Dolanan* is very important, because it express the meaning of the song. Some of the famous and frequently played *Tembang Dolanan* are: *Gambang Suling*, *Gundul Pacul*, *Ayo kanca padha dolanan*, *Praon*, *Suwe Ora Jamu*, *Gajah-gajah*, *Lir-ilir*, *Tikus Pithi*, *Barongan Moto Beling*, *Jamuran*, *Sluku-sluku bathok*, *Ning Nong Gung*, *Jaranan*, *Buta-buta Galak*, and etc.

Creativity is the ability of people to produce new and useful creation. Besides, creativity is an important thing seen from individual or social aspect, and it is able to be described by learning the existing product before to make the product updated as well as renewed (Munandar, 1999:3). Another opinion about creativity is, it is an ability to think wonderful and unusual things combining the unconnected information and proposing new solutions or ideas, showing the fluency, flexibility, and originality of thinking (Munandar, 1999: 168).

Creativity in learning music is very important to gain optimum knowledge, understanding, and mastery, because music has many creative dimensions. Music can be differentiated and learned in fast-slow, high-low, hard-soft pace to train the awareness to surrounding stimulant. Other than that, music also influences as the tool to improve and help

the development of personal and social capability. Therefore, every child should be given wide opportunities to get musical experiences. Through music, children can develop their imagination and creation, contribute their self-expression, and creativity. In other words, music can stimulate creativity and individuality. This is the cause why music should be in considered the same to other basic discipline in education (Munandar, 2005: 211-212). Through arts, people become more sensitive to the environment around them. By knowing the reality, young generation should do many things to preserve their culture and almost extinct traditional arts. *Tembang Dolanan* is the inheritance from the ancestry which should be preserved in which there are many important values.

Like the statement of Tjetjep (2016), *Barongan* performing art reflects the symbolic expression of people live in the coastal area of Kendayakan village. this cultural expression is portrayed from the form of *Barongan* as the practical culture. Islamic form of the culture is also seen from the group of *Barongan* art with *Buraq* doll as the emphasis of Islamic structure as the transportation of Prophet Muhammad SAW in doing *Isra' Mi'raj* travel. Thus, it is proven that the needs of coastal society with unique cultural form will cause a practice of culture as the product of symbolic expression from the society. The legitimate power out of the society in Kendayakan is dominated by Islamic culture. The shifts of Hindu to Islam makes the coastal art uses the Islamic arts visually and keeps the previous forms. To Islamize the art, there should be a legitimacy of changing the mask and relate it to Islamic culture.

Ernung Nirbaya (2016) conducted research regarding the Form of Performance and Musical Creativity of "*Ketoprak Siswo Budoyo*" Group from Bakaran, Pati. The research shows that "*Ketoprak Siswo Budoyo*" dismisses that tradition and modernity cannot be united. Social support has changed this into reality that both aspects complement to each other. The addition of musical instrument as well as learning type of music based on market segmentation are the

effort to preserve traditional arts. *Ketoprak* should be able to determine its way to maintain its existency among the development of popular culture in the society.

It is in line to Totok Sumaryanto (2016), speaking that cultural value of *terbangan* music performance in Semende society as backsound music contains the praise to Prophet Muhammad Saw and to remind and advice the audiences to do good. The performance of *terbangan* is packed based on the custom, making the cultural values reflected on the activity before the performance. The cultural value is reflected in *terbangan* as human's connection to five aspects, including God, human, nature, job, and time; thereby, it produces religious value, responsibility, mutual cooperation, solidarity, economic value, and culture preservation value in accordance to the aim of keeping the culture exists.

Pujiwati (2013) did a research about Moral Values of *Gending Lakon Saridin* in *Ketoprak Cahyo Mudho* from Pati Regency. This research analyzes moral values contained in the *Gending* (traditional song) of *Ketoprak Cahyo Mudho* from Bakaran, Pati. It shows the wisdoms and noble aims sublimed in the performance of *Ketoprak*. A sequence of *tembang* or song with moral value is also performed as *tembang* in *Ketoprak* delivers the useful message for guiding human's life. The visualization of value is seen from the delivery of the song or lyrics containing useful morals from which can be used the medium of delivering message which can be applied in the real life.

It is the same to Wadiyo (2016), that the values inserted in the society on *Masamper* cultural activity in Laonggo village is believed not only becoming the entertainment to the society, but also becoming the tools of interaction. It explains that the guidance in the society is formed based on the interaction during this *Masamper*. The inserted values include religiosity, ethics, harmony, cultural pride, discipline, tolerance, and beauty. The interaction in *Masamper* is a symbolic interaction in expressive forms understood by the society. In conclusion, this research aims to analyze or

review the instruments and creativity of *Tembang Dolanan* (traditional game song) as a whole phenomenon.

## METHODS

This research was done as qualitative research. It focused on the creative backsound in the performance of *Tembang Dolanan*. This research was done in Parenggan village, Pati.

The methods of collecting the data in this research were interview, observation, and documentation. Rohidi (2011: 168) mentions that researchers have complicated position in doing qualitative research. They are the planners, executors, data collectors, data analyzers, data interpreters, as well as data reporters.

The data were analyzed using interactive cycles of verification and data collection's delivery based on creativity theory analysis and formation of the performance.

## RESULT AND DISCUSSION

From different perspectives in the field, it can be stated that creativity is the step of upgrading to the basic form of *Tembang Dolanan* (traditional game song) to keep the existence of *Tembang Dolanan* in popular culture in the society. *Tembang Dolanan* has unique performance with Javanese language as its lyrics.

It is in line with the statement of Wulan (2016) in *Madihin Ar Rumi: Kreativitas Musik Dan Tindakan Sosial Dalam Penyajiannya* that musical creativity and social action in the delivery of *Madihin digital* becomes an interesting attraction, because social interaction including social contact and communication happen in the process between *pamadihinan* and the audiences. *Madihin digital* is influenced by social action factors oriented on the values of performance with adding modern music as well as pop music touch in the delivery to make the condition becomes more spiritfull. From this action, social interaction between the player and the audience is initiated by the aim of innovation

or social upgrade based on the development of the era making the society becomes more interested and appreciative to Madihin.

Tjetjep (2016) in his research entitled *Yen Ing Tawang Ana Lintang: Kasus Bentuk Musik Keroncong Group Congrock 17 Di Semarang* explains that the coastal society made Group Congrock 17 as a musical group developing keroncong to be a contemporary music product. Congrock 17 has conducted new innovations to keroncong by updating the musical instruments, especially in harmonization or chord progression out of the rule of keroncong. Aside from the inseparable fact that the genre cannot be combined with original keroncong music, this contemporary music is the representation from the personnels to the group congrock 17 or the artist of keroncong in Semarang.

Creativity can be built based on the needs of self-actualization, experiences, and the awareness in fulfilling locals needs. Creativity is the capacity of human to produce a composition, product, or new idea which is never made by the composer before (S.C. Utami Munandar dalam Mugiyanto, 2004:68).

The result of this research proves that Tembang Dolanan made by Gandes Luwes were (1) the creativity in the Tembang Dolanan was reflected through the arrangement in which there were additional traditional and modern instrument as well as the involvement of children in the creative process of composing the song; (2) the formation of the performance of traditional dance song was initiated with song of Jamuran followed by Cublak- cublak Suweng. It can be concluded that the art of Tembang Dolanan is maintained from its packaging with more dynamic performance as well as the application of creative backsound to introduce the arts to young generation.

One of the musical creation in Tembang Dolanan is the arrangement of song's composition. The process was done to produce different result in every performance. This is the example of the creation from the studio.

**Tabel 1.**

LAGU "Sanggar Gandes Luwes Parenggan" SI M

6 6	5 3 5 6 6 6	6 2 1 6	5 3 (5)
<i>Sanggar</i>	<i>Gan des Lu wes Pa ti</i>	<i>Srana</i>	<i>nggo gla di pu tra</i>
6 5 3	5 666	6 2 1	6 5 3 (5)
<i>Se ni tem bang dolanan</i>	<i>ngri u ri</i>	<i>bu da ya ku</i>	
6 11..	6 1 1..	2 1	6 5 6 3 (5)
<i>Les ta ri</i>	<i>ngrem ba ka</i>	<i>mu jud</i>	<i>ke pem ba ngun an</i>
2 2..	2 3 5 6 3 6	5 3 5	3 (2)
<i>Mu ga- mu ga ka sil ing ita</i>	<i>tah Nus wan ta ra</i>		

Based on the observation, it can be analyzed that the creation of the composition as having *slendro manyura* aligned with medium tempo. The type of used music was combined music. The meaning of the lyric can be explained as:

**Table 2.**

DESCRIPTION	
LYRICS	TRANSLATION
<i>Sanggar Gandes Luwes Pati</i>	<i>Gandes Luwes Pati</i> is the place to do rehearsal
<i>Srana nggo gladi putra</i>	It is also the facility to introduce people and build the attraction to arts
<i>Seni tembang dolanan</i>	Arts of <i>Tembang Dolanan</i>
<i>ngri uri budaya ku</i>	
<i>Lestari ngrembaka</i>	Preserving our cultur
<i>mujudke Pembangunan</i>	Preserving it to develop and maintain it
<i>Muga-muga kasil ing tlatah Nuswantara</i>	Hopefully it is success and acknowledged by the society in the whole nation

The song adapted the local song in Central Java. The used language in the *Tembang Dolanan* is *jawa ngoko*. It is performed in the beginning section. It is sung by 3 to 8 women called as *waranggono*. This is used as the beginning act to introduce the other performers in *tembang dolanan* performance.

From this explanation, developing creativity of *Tembang Dolanan* is the way to maintain its existence without changing its characteristics. The changes is the effort of preservation of *Tembang Dolanan*. It was aimed to build the attraction to young generation on local traditional arts, making them want to maintain the culture.

## CONCLUSION

Based on the discussion, it can be concluded that *Tembang Dolanan* of *Gandes Luwes* traditional arts studio has creativity in composing game song with new arrangement through traditional and modern instrument with involvement of children in the creative production. The performance of *Tembang Dolanan* is initiated by traditional game with colorful costumes along with the song of *Jamuran* continued with *Cublak- cublak Suweng*. This shows the message of Eastern culture. *Tembang Dolanan* from *Gandes Luwes* studio can maintain its existence with more dynamic performance and creative music application in introducing *Tembang Dolanan* to young generation. It proves that tradition and modernity complete each other. A suggestion is proposed to the supporter of *Tembang Dolanan* to create a forum to provide information, preserve, and develop the creativity related to the game song in order to maintain its existence in the next generation.

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