

Orkes Puisi Sampak Gusuran : the Creativity of Processing and Symbolic Meanings in Action of Art for the Art Consumer Community

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Article Info

Article History:
Received January 2018
Accepted May 2018
Published August 2018

Keywords:
Creativity, Symbolic
Interaction, Poetry Music

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This research raises the problem about an art group located in Pati Central Java named Orkes Puisi Sampak Gusuran. The group has created the art of musical poetry. The purpose of this study was to obtain a picture of the form of creativity and symbolic meaning of the work of the Orkes Puisi Sampak Gusuran for the society of art consumer. This research used qualitative method and used an interdisciplinary approach to find out the symbolic meaning, using symbolic interaction theory. The data collection techniques used are interviews, observation, and document studies. The results of this study indicate that; 1)there are poetry reading techniques must be maintained in order to maintain the meaning of the deepest meaning of a poetry to be away from melodic readings such as language in a songs, although the music as a companion is still presented as a builder of nuance 2)the syllable of poetry can be widened or narrow to adjust to music without reducing the essence of his poetry. From the mixing of instruments, musical genres and mixed arrangements, a new musical arrangement is created that is sometimes undetectable in its genre. This is where the originality the work of Orkes Puisi Sampak Gusuran, where the arrangement sounded flowing, following the atmosphere of poetry, strengthen it into music that is different from others but still strong as a music or as a poetry. Meanwhile the symbolic meaning that can be concluded is: 1)works of poetry Orkes Puisi Sampak Gusuran symbolize life that occurred in society and also a relation to God 2)the use of traditional instruments is a relationship with the ancestors who remain woven in the present.

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INTRODUCTION

In Pati Regency, Central Java, there is an art group named Orkes Puisi Sampak Gusuran. The features and uniqueness of the form of processing creativity on musical works of Orkes Puisi Sampak Gusuran that is interesting to investigate is the transformation of poetry to music that can be said as a transitional mode of arts. Poetry is an intertextual of a music in poetry music works. Intertextuality process can be described as follows; if a musical works are liken as a text that can be read, reviewed, and elaborated its elements as it is in literature works that can be interpreted in its framework, so are the musical works.

The performing arts become meaningful when accepted by the art consumers. In this case, the art consumers of poetry musicalization are from literature lovers, musician, and publics.

Poetry is an art that stands on literature media, while its musicalization is a change to the media of music and with the change of the media, poetry experiences transformation to music. Sedyawati (2000: 61) states that the performing arts concern work of group, and both of them need two parties, presenter and recipient.

Poetry is a literature work that has been existed in the societies. At presents, poetry is also performed in the form of reading poetry performance. Usually, the reading poetry is in the form of poetry musicalization. Poetry is not only in language when it is interpreted in musical language, even, it will be more beautiful to be heard, it will be more soulful.

A poetry which is changed into music, so the music poetry is changed into lyrics. Some societies have various perception in interpreting meanings of lyrics which at the beginning are from a poetry, because the role of instruments influences the music poetry.

According to Ricoueur (1981) Writings of literary works are inextricably torn out of real conditions and conditions of production. Literary work becomes a discourse that no man, no longer refers to the intention of the author as a producer, not directed to the person or group

of certain people who exist in the situation and conditions of production, nor refer to the reality or objects that existed around the time of production of literary works the. As the writings of literature become something free-floating, which can be directed to anyone and refers to anything that exists in the various possibilities of space and time.

Poetry musicalization can be classified into 2 (two) categories based on its form, they are: 1) poetry musicalization which is held only based on certain events in certain time, 2) poetry musicalization is patently composed from its song arrangement, melody, music instruments. The second category has a fixed arrangement although it performs in different events, time, and places. This kind of arrangement can be written in notations or in memories, Austianti (2014:10).

There are 2 (two) kinds of arts that will be explained intrinsically, they are poetry and music. The approach used here is structural analysis. This analysis can be differentiated into 2 (two) kinds; surface structure and deep structure. (Ahimsa-Putra, 2006:60).

To analyze the elements of composing poetry uses poetry analysis based on norm strata of Roman Ingarden. It is because poetries have to be understood as norms structure, as implicit norms that have taken from every individual works of literature and all are pure literature works as a whole (Pradopo, 2009).

Analyzing the form of Orkes Puisi Sampak Gusuran based on the opinion of Prier (2015:2) that the form of music is an idea which appears in processing or arrangement the elements of music in a composition (melody, rhythm, harmony and dynamic).

The symbolic meaning happened between the works of Orkes Puisi Sampak Gusuran with the art consumers was analyzed based on Blumer (1969) using Interactionism –symbolic which was related to the process of meaning. According to Blumer, interactionism –symbolic concerned with 3 (three) statements; 1) human beings act on something based on the meaning on it that is useful for them, 2) the meaning is from the one's social interaction with

the others, 3) the meaning is enhanced when the process of social interaction takes place (Poloma, 1994: 261).

METHODS

This research used qualitative method (descriptive-analytic) and content analysis. Bogdan and Taylor (in Moleong, 2012:4) defines qualitative methodology as a process of research which produces written or spoken descriptive data from people and observed attitude. The method of content analysis is used to observe documentation of data, such as texts, pictures, symbols, etc. Content analysis is used to reveal intrinsic elements of art structurally. This research analyzes the poetry structure and music structure from the works of Orkes Pusi Sampak Gusuran sebagai parser of creativity of work in this kind of art classification.

The technique of data collection in this research are; 1) observation, 2) interview and documentation. Basically, analyzing the phenomena in the field used 3 (three) steps: 1) data reduction, 2) data presentation, and 3) data verification (Sugiyono, 2012: 247).

The data validity used data triangulation. Lincoln and Guba (1985) says in the term of reliability and validity are usual in scientific research, but it will be more possible if we use the term of trustworthiness in art research, as it is used in naturalistic inquiry, Rohidi (2011: 218).

This research used the technique of data triangulation. There are three forms of triangulation to keep the data credible: a) data triangulation, b) source triangulation, and c) method triangulation. Triangulation technique is a technique used to check the data validity which uses something outside the data or as data comparison, Moleong (2011: 330).

This research used source triangulation, it is the process of truthfulness examination (it is done by checking data from many sources). Patton (1987) reveals that source triangulation means to compare and to check the level of turning back reliability of an information which

is obtained from different time and tools in the qualitative research, Moleong (2011:330).

To achieve truthfulness, it can be done by: 1) comparing between the data from observations and from interviews; 2) comparing between the information spoken in front of public and spoken privately; 3) comparing between what people said about research situation and what people said along the time, 4) comparing between people's perspective and the perspective of civil societies, the middle and high educated people, the rich, and government staffs; 5) comparing between interview's result with related content of document, Moleong (2011:331).

RESULT AND DISCUSSION

The Creativity of Works of Orkes Pusi Sampak Gusuran

Primadi (Sumaryanto, 2001:5) states that there are 2 (two) stages of creation process, ideas and application of the ideas. The both steps consist of 8 (eight) levels of creation process. The stage of ideas consists of: (1) preparation, (2) the collection of materials, (3) empathy, (4) incubation, (5) hatchery. The next is the stage of idea application. It consists of: (1) the aspect of outside application, (2) integral aspect, and (3) the highest level of creation.

Rohidi, Widiyastuti, and Florentinus (2017) in their research titled Development Background of the Creation of Heri Dono's Wayang Legenda as a Basis of Developing Local Resource-Based Creativity, explains about the new idea which becomes the background the creation of prophet legend by an artist, Heri Dono, is a form of creativity. From the above opinion, it can be concluded that creativity is the occurrence of a new idea from an art creator.

Wadiyo (2018: 64) reveals the thought of Semiawan (2009) creativity to change something that already existed. A New Concept, as also stated by Santrock (1997) creativity is the ability to think things in new and unusual ways to find solutions to problems in a way unique.

At the beginning of the whole process of the creation, All works of Orkes Pusi Sampak

Gusuran is a poetry then change into music. In the process of its creation, When Orkes Puisi Sampak Gusuran member gather in rehearsal time, they do jams session. Some of them have brought form of musical concept and communicate it with other players, such as rhythmical concept or musical nuance which will be composed for a poetry. Therefore, with jamming session, they will know each others' capability in playing music. The difference of musical taste and players' capability also influence the form of musical arrangement, for example some of them like dangdut, rock, jazz, pop, ethnical music. Thus, the music of Orkes Puisi Sampak Gusuran has those musical genres taste.

The Form of Poetry as Part of Creativity of the Work

Structural analysis means analyzing the form of poetry or analyzing intrinsic elements of it. Structural analysis differentiates into 2 (two) kinds: surface structure and deep structure (Ahimsa-Putra, 2006:60).

Roman Ingarden, a Poland philosopher, seorang filsuf Polandia, analyzes layers of norms in a poetry: 1) layers of sounds is a set of sounds restricted by a short pause, bit long pause, and a long pause which heard when a poetry is read. The sounds are arranged in such a way, so they have meanings that are in accordance with language convention; 2) layers of meanings is a set of phonemes, syllables, words, phrases, and sentences; 3) the third layers are background, perpetrator, delivered objects, authors' world in the form of narration or painting; 4) implicit layers of the world; this layer is seen from different perspective and it does not need to ask; 5) metaphysical layer is related to metaphysical traits, such as, sublime, tragic, scary, and holy. By this traits, art can give contemplation to the readers, (Pradopo, 2009).

The following text (Text 1) is the work of Orkes Puisi Sampak Gusuran titled Suluk Kiamat (Bersama Kita Gila):

Bersama kita gila
Membangun kiamat

Rontokkan hutan gangsir tambang
Gelisahkan laut marahkan udara
Bumi oleng,
Dan babak belur kita diayunnya

Bersama kita gila
Merancang neraka
Ngrampok masa depan habiskan
harapan
Berhalakan impian kobarkan dendam
Bumi membara
Dan terpanggang kita di tengahnya

Kiamat, kita pembangunnya
Neraka, kita pembangunnya
Jangan tuding pelaku lainnya
Agar bisa jadi pahlawannya
Bersama kita gila,
Sambil merasa sebaliknya!

Bersama kita gila
Membangun kiamat
Rontokkan hutan gangsir tambang
Gelisahkan laut marahkan udara
Bumi oleng
Dan babak belur kita diayunnya

Text 1. Suluk Kiamat (Bersama Kita Gila). (source: group of Orkes Puisi Sampak Gusuran, 2017)

The Layers of Sounds

The layers of sounds in a poetry are a set of sounds based on a certain language convention. (Pradopo, 1987: 16). The sounds of syllables and words which are strung together into the sounds of phrases and the sounds of sentences forming a poetry. Although all set of sounds can form the layers of sounds, the meaning of sound layers tends to be specialized to the sounds which has distinguished existence. A sound that the existence has a bigger and stronger function will give poetic effects and worth of art.

There is an asonantion in text 1 and dominant alliteration k and t in the first stanza in text 1. The presence of consonant sounds gives a hard and sharp impression. There is no

consistent pattern in the last rhyme in this but there is nasal consonants in the third and fifth which add doubtful impression but exploding. The fourth stanza in text 2 is found the last sound which uses vowel and nasal consonants. Asonansi is seen in stanza 4 in text 2 can fulfill each line.

Bersama kita gila
Membangun kiamat
Rontokkan hutan gangsir tambang
Gelisahkan laut marahkan udara
Bumi oleng
Dan babak belur kita diayunnya

Teks 2. Stanza 4 Suluk Kiamat (Bersama Kita Gila). (Source: Kelompok Orkes Puisi Sampak Gusuran, 2017)

The sounds of vowel in the second stanza in text 1 give an impression of hope that is then broken by the presence of nasal sounds. In the third stanza in text 1, there is a pattern of aaaa in the last rhyme. This pattern is also followed by domination of asonansi a and u. The sounds of vowel smoothen the rebel and blasted impression delivered by the the composer. The stanza 4 the last of text 1 in this rhyme has pattern aa and domination of asonansi a.

The Layers of Meaning

The layers of meaning is a combination from units which set the whole story. According to Pradopo (1987: 17), the smallest units is phonemes. The combination of phonemes are syllables or words. The combination of words become group of words, sentence, paragraph, stanza, chapter, and story.

The sentence 'bersama kita gila (dalam membangun kiamat)' in the first stanza of text 1: I am (human) aware that the end of something (doomsday) is signed by irregularities in everyday life of me (human) and people around me. This is related to something that should not be done because it will cause a loss. This is reflected in the next line, 'rontokkan hutan gangsir tambang (dan) gelisahkan laut marahkan udara (sehingga) bumi oleng dan babak belur

kita diayunnya', means human beings (other people and I) have done something that causes damage, such as, deforestation, dredging the earth for material reasons, pollution, so that the earth lose its balance. Finally, the impact will affect human's life in the world.

The second stanza in text 1 states that not only destruction that the humans get, but also punishment. What they have done are so disadvantageous and dangerous to the future life. The profit seeking practices often does everything in forbidden ways, so it will raise more and more conflicts and problems.

The third stanza of text 1, one person is not better than the others if she/he does not recognize his/her own faults, but she/he is busy to blame others.

The fourth stanza of text 1, those conditions are done by many people nowadays, they accused each other and feel that they are innocent.

This rhyme tells about people who damage or speed to damage their surroundings without knowing how to stop because they always blame each other doing those faults.

The Layers of Object

After revealing the the layers of meaning from the above rhyme, the layers of object are also found here. According to Pradopo (1987: 18) layers of object are objects that are presented, background, doer, and composer world.

The objects found in the rhyme above are disaster, forest, sea, earth, hell, doer, and hero. The main character in the rhyme is si aku (me) and a group of people who are together with si aku (the main character). The setting of time in the rhyme is at present when damages have happened everywhere. The setting of place is at the Earth which its natural begins to be unbalanced. Beside that, there is a world of composer in the rhyme which is a set of stories. The people arbitrarily take a role to damage the Earth, it means that they build their own disaster. People do everything to achieve their goal materially. After doing such mistakes, they

blame others as if they are the most right people in the world.

The Layers of World

Language is a means of expressing the feeling. This point of view serves as a basis of the world of composer that is stated implicitly. Seen from social point of view, our condition is so paradox. In one hand, we pursue our dream courageously, but in the other hand, our way used to pursue the dream halts the other people's dream. The first stanza shows how people quicken the doomsday, but they can maintain the occurring disaster, 'dan babak belur kita diayunnya'. The second, third, and fourth stanza also show the same contradiction which the people have not been aware yet. The most interesting from this paradox is when the people are aware that something bad has happened but they forget whether they have taken a role in it or not. It makes them blame each other.

Layers of Metaphysic

Layers of metaphysic is a layer that causes the readers to contemplate, Pradopo (1987: 19). Layers of metaphysic is a paradox of humans' life to achieve their dream of stability and recognition from others. The "I" is aware that humans tend to pursue their dreams in a normal way. It becomes tragic if when the ways used cause damage on every aspect of life. When the damages are questioned, they accuse each other in order to be seen as a better person than others.

Music in Relation with Creativity of Work on the Work of "Bersama Kita Gila"

The works of Orkes Puisi Sampak Gusuran are closely related to music that performed and arranged differently. According to Prier (2015:2), the form of music is an idea that raises in the process and arrangement of all elements of music in a composition (melody, harmony, and dynamic).

Rohidi (2016: 81) says in general the musical form of a song consists of; intro, song, interlude and ending. However, it becomes

different when discussing the composition in it like; tempo, tone, melody, interval, modulation and others.

Melody

Melody consists of some of song's phrases, in the music term, it is usually called period. According to Prier (2015:2) a phrase or period is a unity of a number of bar spaces. Prier also explains that there are 2 (two) kinds of song phrases, the first is question phrase which is called beginning phrase or antecedence phrase, the second is answer phrase or consequence phrase. Antecedence phrase has a character of hanging tone. It is like a comma in a sentence, while consequence phrase has character of stopped tone. It is like a stop mark in a sentence.

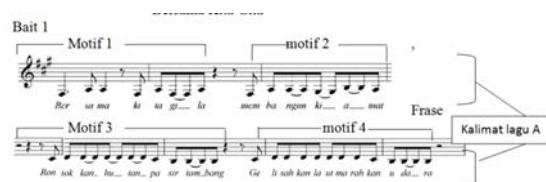


Figure 1. Part of Song A Suluk Kiamat (Bersama Kita Gila).

In the phrase of song part A of notation 1 has 8 (eight) bars, consist of 4 (four) beginning bars as antecedence bars and 4 (four) bars as consequence bars.

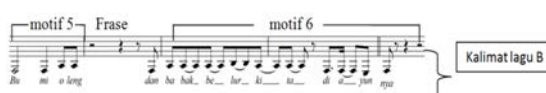


Figure 2. Part of Song B Suluk Kiamat (Bersama Kita Gila).

The phrase of song Bof notation 2 consists of 5 (five) bars; 2 (two) antecedence bars and 3 (three) consequence bars.

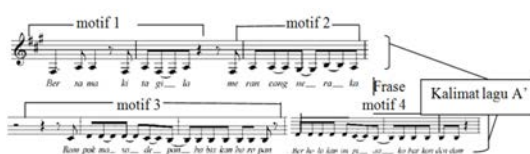


Figure 3. The Part of Song A' Suluk Kiamat (Bersama Kita Gila).

The phrase of song part A of notation 3 (three) in the second stanza, as the repetition of phrase A, has 8 (eight) bars which consists of 4 (four) antecedence bars and 4 (four) consequence bars. Although used the same tones like in the first stanza, part of antecedence of phrases in the second stanza is a bit different by adding a set of different tones, so it appears as a development of melody pattern of previous antecedence in the song part A.

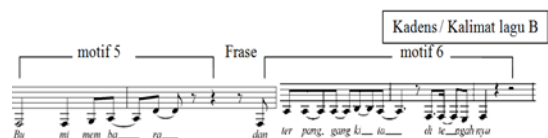


Figure 4. Part of melody Suluk Kiamat (Bersama Kita Gila).

The repetition of part B in the notation 4 has a set of tones in the same rhythmic with a different length of sound. It is like a tone adjustment in lyrics by adding set of tones in the motif 5 (five).

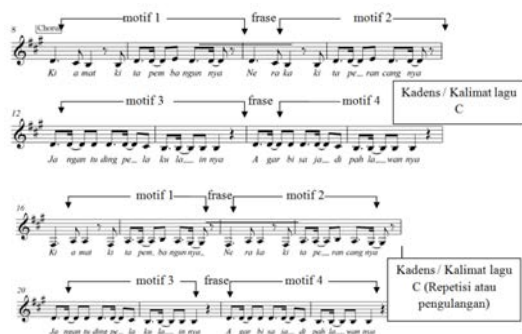


Figure 5. Part of song C Suluk Kiamat (Bersama Kita Gila).

Part of song C in the notation 5 (five) is repeatedly played, each of them has rhythmical pattern and similar melody, but in the song part C uses different lyric in the repetition.

From above explanation of music structure, it can be seen that the work has a form of music AB-A'B-CC' or it can be called as 3 (three) parts of musical form, ABC. The song is played in repetition beginning from intro, song part of AB, then it is repeated to A'B with different lyric. The next is part of song C with repetition.

Harmony



Figure 6. Progression of Accord Suluk Kiamat (Bersama Kita Gila).

Notation 6 in the verse 1 has A major based tone. If seen from the accord progression, it has a sequence of vim-iim-vim-V-IV, the repeated in the part of verse 2. In the part of chorus which is repeatedly played has progression of iim(iiiim)-V, iim(iiiim)-IV, IV-iim, IV-iim. The next song phrase uses accord progression vim(viim)-I(viiiim), vim(viim)-I(viiiim), IV-iim, IV-iim. Accords which are in the parentheses are not main accords that the usage is like to strengthen the melody nuance of song tones at the same knock with those accord.

Rhythm

There are several instruments forming rhythm in the song of "Bersama Kita Gila", drum and saron (traditional music instrument/gamelan). The following is rhythm pattern from third instruments in "Bersama Kita

Gila” which has different rhythm pattern in the some parts of song.

The following is rhythmical pattern intro A of 20-36 bar:

The notation for Figure 7 consists of three staves. The top staff is labeled 'Drum' and contains a series of vertical lines and 'x' marks representing a rhythmic pattern. The middle staff is labeled 'Gamelan' and shows a melodic line with notes and stems. The bottom staff is labeled 'Djimbe' and contains a few vertical lines representing its rhythm.

Figure 7. One of rhythmical pattern forms of SulukKiamat (Bersama Kita Gila).

Rhythmical pattern in the notation 7 is played by drum and gamelan/traditional music instrument in intro A of song. In this part, the rhythmical part of saron and drum is similar or it can be called as unisono.

The notation for Figure 8 consists of three staves. The top staff is labeled 'Drum' and shows a rhythmic pattern with 'x' marks above notes. The middle staff is labeled 'Gamelan' and shows a complex melodic line with many notes. The bottom staff is labeled 'Djimbe' and shows a simple rhythmic pattern with vertical lines.

Figure 8. One of rhythmical pattern form of Suluk Kiamat (Bersama Kita Gila).

The rhythmical pattern of notation 8 (eight) from 45 to 56 bar is played with drum and gamelan. When it comes to part of song “A” seen from gamelan with note 1/16 is played with similar pattern of tone and rhythm. Beside it is played with rhythmical saron, it is also played melodiously and harmonically with accord progression of guitar and keyboard, it is played with Saron as its accompaniment.

Notation 9 the rhythmical pattern of instrument (kendang) follows the rhythmical pattern of vocal. Vocal also follows rhythm of rhythmical instrument, so it will be sounded melodious and rhythmical.

The notation for Figure 9 consists of two staves. The top staff is labeled 'Kendang' and shows a rhythmic pattern with notes and stems. The bottom staff is labeled 'Vokal ...' and contains the lyrics: 'Ja ngan tu ding pe... la ku lu... in nya A gur hi so ja... di pah lu... wan nya'.

Figure 9. One of rhythmical form of SulukKiamat (Bersama Kita Gila) bar 145.

Instrumentation in the Creativity of Work

Instrument becomes an important part in a musical composition after elements of music. Hoffer (1984: 34-49) in his book *A Concise Introduction to Music Listening*, musical instrument, according to its usage, is categorized into several kinds, they are, orchestral instrument, band instrument, keyboard instrument, folk instrument, popular instrument, the voice, instrument of the future (synthesizer).

Instrument in the song of “Bersama Kita Gila” consists of drum set, acoustic guitar, electric guitar, kendang, keyboard. Sometimes, it changes to adjust the condition of stage. The instruments used in the work of Orkes Puisi Sampak Gusur does not refer to the work of ethnical music, but they try to explore musical instrument provided by Bang Anis, the leader of Orkes Puisi Sampak Gusuran.

In the beginning of its establishment, Orkes Puisi Sampak Gusuran has limited kinds of musical instruments; bass, guitar, keyboard, pelog child’s gamelan. As time goes by, the work of Orkes Puisi Sampak Gusur takes an account of a strong musical nuance for poetry, so it adds other musical instruments, such as, gambus, sitar, harmonika, ijiridu (musical instrument of Aborigin), wudhu (musical instrument of India).

Since the first time, Orkes Puisi Sampak Gusuran has not have a thought that the work of their musical poetry must have ethnical traditional music nuance, but they only utilize the provided instruments. Finally, it becomes an assorted modern music. If listened, gamelan is the most dominant instrument, such as Saron and Pelog with diatonic tone tuning, so it makes it more harmonious along with modern instruments. The modern instruments that must be used in staging are guitar, drum, and

keyboard. There is also the use of other instruments such as trumpet reog from eastern Java, harmonica, rebab, cak-cuk (ukulele for keroncong) and various other instruments. The use of various instrument influence to the musical style of Orkes Puisi Sampak Gusuran. It is not only the influence of the Instrument that influences the musical style but also the musical experience on every member of Orkes Puisi Sampak Gusuran that design their music and poetry.

The Symbolic Meaning of the Work of Orkes Puisi Sampak Gusuran for its Art consumers

Every work has a hidden message from its composer. The hidden message from the work that can be captured its meaning will affect emotionally to the audiences. The emotional messages can be felt if the audiences can capture the hidden messages from the works. The messages captured by art consumers mean that it has its own meaning among art consumers. If a work can be understood and interpreted, interaction process happens among the art consumers of Orkes Puisi Sampak Gusuran with the work of Orkes Puisi Sampak Gusuran which they have seen or listened.

Art is a social action between social relationships and leads to interaction between players and spectators (Wadiyo (2016: 109). The interpretation process can not be far from an interaction process that occurs between art itself and art art consumer. It is strengthened by Blumer's opinion (1969) in his Interactionism-Symbolic theory which is related to interpretation process. Interactionism-symbolic concerns with 3 (three) statements: 1) human beings' action is based on meanings on something for them., 2) those meanings are from "one's social interaction with others", 3) those meanings are enhanced when the process of social interaction lasts. (Poloma, 1994: 261)

Social behavior can be governed by perfect beliefs of words, behavior, independent of specific motives and limited to certain standards, such as ethics, aesthetics and religion (Soekanta in Lubis, 2016: 31)

Rohidi (2017:10) cited from Creswell (2016) reveals that qualitative research is a method to explore and understand meaning by a group individuals who are considered to be of social or humanitarian origin. Similarly, in this study using qualitative research methods that are objects and subjects have a relationship with social problems and humanity.

Many things become parts of art-work interaction process in which beside the art work itself, artists also involve in the interaction process. Artists are people that involve in art world, as a creator, art consumer, supporter, fasilitator, etc. Wadiyo (2016) reveals that art as a means of interaction can be seen from two perspectives; 1) art used as social interaction among people that have sam activity in the art world, 2) art used as a means to achieve interaction goals personally or in group without making art as an activity.

The art consumers of Orkes Puisi Sampak Gusuran are from different age, it is range from teens to adults. They are also from many districts in Pati Regency, such as, Tayu, Juwana, Sukolilo, etc. Some of them are from other regencies, like Semarang, Kudus, Jepara, Rembang. The audiences attended the performance of Orkes Puisi Sampak Gusuran at the third week every month in an event called Suluk Maleman have usually recognized the works of Orkes Puisi Sampak Gusuran before. They know them from social media (youtube), MP3, and live performance. In picture 1, we can see the venue of Orkes Puisi Sampak Gusuran performance.



Picture 1. The atmosphere of Orkes Puisi Sampak Gusuran performance

One of art consumers of Orkes Puisi Sampak Gusuran from Parenggan village Pati Regency, Yusuf Afandi (21 tahun). He reveals that he likes the works of Orkes Puisi Sampak Gusuran because the works played are combination from two kinds of arts, music and poetry. Another reason is Orkes Puisi Sampak Gusuran combines modern and traditional music. Based on an interview, Tuesday, 7 November 2017.

Syamsul Huda (28 tahun) states that he likes Orkes Puisi Sampak Gusuran because it has religious lyrics. He keeps it for himself in a form of MP3. Based on an interview on 2 November 2017.

Abdul Latief (20 tahun) from Semampir Village says that he is difficult to understand the lyrics of Orkes Puisi Sampak Gusuran, but he can imagine and feel from the music he has listened. It can be concluded that not only language that can be understood easily but music also can raise an imagination. (interview on Jum'at 3 November 2017).

Oka Andi Mindarto (25 tahun) from Randukuning village says that Orkes Puisi Sampak Gusuran has cultural values from the instrument used, it is traditional instrument. (interview, Minggu 5 November 2017).

Falih Ghufuran Polnaya (22 tahun) from Kajar village states that cultural values are seen from the choice of tones sung by singers which are arranged to give traditional nuance in the works. according to Falih, it is part of a cultural preservation. (interview, Tuesday, 7 November 2017)

Haris Rubiyanto (29 tahun) from Trangkil village states that not only the instruments that have cultural values, but the poetry or lyric also has an idea about norm values and noble attitudes (interview, Thursday, 9 November 2017).

Some opinions have been revealed from many sources that "Orkes Puisi Sampak Gusuran" contributes positive meanings for societies surrounding. It is in line with the opinion of Sedyawati (1995) (Wadiyo, 2002 :19) that the positive meanings in the art world involve: (1) whether arts can or cannot be

enjoyed, (2) whether it can raise an imagination or not, (3) menyentuh rasa atau tidak, dan (4) whether it can realize a cultural value or not.

CONCLUSION

The combination process of instruments, musical genre, and arrangement makes a new musical arrangement that cannot be recognized its genre. This happens because the music creation process is not directed to form a new musical genre or a certain musical arrangement. Here is the originality of Orkes Puisi Sampak Gusuran works where its arrangement flows following the poetry, strengthens it to be a distinguished music.

The symbolic meaning that can be concluded are; 1) the works of Orkes Puisi Sampak Gusuran poetries symbolize humans' life in their relation with God, 2) the usage of traditional music instruments proves the relationship with the ancestors at present, it is like a missing with old beauty that raises in the works of Orkes Puisi Sampak Gusuran.

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