

The Musical Creativity of Senggol Tromol Semarang in The Context of Social Change

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Abstrac

Senggol Tromol is a parody music group from Semarang, most of their songs are representation of phenomenon which is trending in society for a certain period of time. The phenomenon would only last for a certain period of time because of social change happens in the society. The purpose of this study is to analyze the creative process and the social change which happen to Senggol Tromol. This study used qualitative method with observation, interview, and documentation as the method of collecting data. The methods of data analysis were data collection, data presentation, data reduction, and data verification. The results of the study show that in the creative process, Senggol Tromol did not always create new works, but they also modified existing ones. The steps were searching for inspiration, gathering ideas, determining the target listener, determining the themes, creating song structure and arrangement. The social change happens in Senggol Tromol went along with the presence of digital music platform which replaced physical release era, used by them as the promotion media to sell their works digitally.

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INTRODUCTION

Nowadays, the music variety in Indonesia makes artists, especially music artists develop their creativity to compete in creating new musical works that never existed before. The creation process is not only done by bringing up something really new, but also by composing several music genres which have already existed before. This is done so that the works could be appreciated and accepted by a wide audience.

The creation of musical works done by a composer is sometimes related to his surrounding or his experience in interacting with his surrounding. Composer could pick up themes which are popular in the society at the moment. Popular itself is a term which describes things which have reached a certain popularity or are in progress to be popular (Beard and Gloag, 2005: 100). There would always be a new popular music, but in the meantime, parody music is also developing and coming to enliven the Indonesian music scene. Parody music itself is an impression of existing works with the intention to humor. Parody music has its own attraction because the music is comical and could entertain a certain audience and also public society.

Semarang has many parody music groups such as Sastro Sastri, Sorry Wortel, Serempet Gudal, Senggol Tromol and many more. In every performance, those groups perform new popular songs which most of them are nuanced with dangdut, pop, rock, semarangan music and others, then parodied with their own versions. There is a possibility that jazz, keroncong and other music genres to be arranged to parody music.

Senggol Tromol is a parody music group based in Semarang and the personnel are from music education major. Their biggest audience is school kids; it is shown by the number of stage offers they received from art events in Junior High Schools and Senior High Schools.

Every individual must experience social change in their daily lives and it affects the culture of society which would also change because society itself is dynamic. The change are

caused by several factors which are from the society itself, as stated by Yesmil Anwar and Adang (2013: 248-249) the change are caused by the increasing or decreasing of society population, new inventions, conflicts, or revolution in the society itself. The change in society is a normal thing and the effects could spread fast to other parts of the world because of the existing modern communication tools.

Ali Romadhon (2013: 11) stated that one of the effects of science and technology advancement is the communication between individuals gets easier from every circles and would affect each other. Similarly, what happens in Indonesian music scene, the growth and development of various genres of music would inevitably affect each other.

Based on those ideas, this study investigated the musical creativity of Senggol Tromol in the context of social change. This study aimed to analyze the creative process of Senggol Tromol and the change happens to them. The discussion is elaborated based on the view of Semiawan (2009:66) who stated that creative process consists of three steps which are preparation, incubation and verification. In the preparation, ideas are come up from the musical knowledge and referred to the target audience of the works. In incubation, the ideas are incubated and deeply contemplated, the composer arranges the song's structure and evaluate them. In verification, there is continuity interaction between the author and the audience so that the intent or the message of the song could be conveyed.

Next, refer to the theory of change from Alvin Boskoff (1964: 143) who stated that change is divided into two which are internal and external change. The internal change of Senggol Tromol is caused by the impetus of change inside of them, whereas the external change is caused by the interaction with different culture.

METHODS

This study used interdisciplinary approach which combines various curricular disciplines (Rohidi 2011: 61). The discipline used here was musicology which consists of relevant music disciplines used to study music and its scopes, such as music material, verse/text and style. The second discipline was sociology, the study of society and would be used to investigate the social change effects in a music work.

The problem investigated in this study was about the musical creative process of Senggol Tromol in the context of social change with qualitative study as the design. Understanding of a phenomenon obtained from the field must be implemented because the writers used qualitative design. This study was focusing on the musical creativity which included the structure and the form of music. The second problem was focused on the effect of the social change happened in the society toward a music work. The subject of the study was Senggol Tromol music group of Semarang.

The qualitative data consists of primary and secondary data. First, primary data was obtained from direct observation and interview with the artist and the leader of Senggol Tromol, Hendra Kumbara who gave information related to the problems of the study. The primary data of this study was in a form of verbal information. Whereas the secondary data was information materials obtained indirectly. The data was sourced from archives, review of the previous studies, documents, photos and videos. The other supporting data source was from the internet which was relevant to answer the problems of the study.

The method of data collection used in this study consisted of observation, interview and document study. The observation method used in this research was a regular observation, the researchers observed the society directly in the field. The researchers did not have to be involved in emotional relationship with the research subject. Afterward, the interview was intended to gain information about the musical creativity of Senggol Tromol and the events

which could not be investigated directly by the researchers, either because of actions or events occurred in the past or because the researchers were not allowed to attend the place (Rohidi, 2011: 218).

Next, the documents study which here, the researchers studied pictures and visual audio records of the rehearsal or the show, and furthermore the files from electronic or print media were gathered to be the study materials.

The data validity in this research determined the research reliability and determined the overall trustworthiness (Rohidi, 2011: 218). The researchers used triangulation method to maintain the research trustworthiness. Triangulation technique used in this research was triangulation of sources which means that the process of the study was conducted by investigating data which was obtained from various sources. Then, they were described, categorized and analyzed to deliver a conclusion.

Data analysis was conducted based on the data obtained from interview, observation and documentation. The data obtained was redacted or sorted and presented in a special format according to the characteristic of the data so that it could be easily analyzed further. In data reduction, the researchers conducted the selection process, focusing attention, simplification, abstraction, and transformation of "raw" data obtained from the field records. Data reduction is conducted continuously during the research process.

The next step was data presentation, which was a presentation of the arranged information that gave the possibility to draw conclusions and take action. The last step in data analysis after data reduction and presentation was verification. Data presentation was interpreted in a systematic discussion, then the data verified in this research could finally answer the research problems that have been formulated before.

RESULT AND DISCUSSION

Musical Creativity of Senggol Tromol

Senggol Tromol's musical work is a product of creativity that interprets talent, experience, aesthetics, and taste presented in both instrumental and vocal form to produce a new original piece of music. According Semiawan (2009: 44) creativity is to modify something that already exists into a new concept, as also stated by Santrock (1997: 173) creativity is the ability to think about something in a new and unusual way to find the problem solution in a unique way. For example, the Senggol Tromol's song titled "Surat Tilang Untuk Ibu" is one of the works of Senggol Tromol music group created through the creative process. Creating a song, by analogy, is like making a new thing, either a completely new thing, or making a new formulation from an existing material (Fauzie, 2014: 43).

In line with the opinion expressed by Semiawan that creativity is to modify something that already exists into a new concept, the band Senggol Tromol modified an existing work which was a song entitled "Gemu Famire" by Frans Cornelis Dian Bunda or usually called by Nyong Franco. In this modification process, Senggol Tromol only adopted some of the lyrics and the tone, which was on the repetition part or commonly called as reffrain. The lyrics which was adopted was "kiri ke kiri ke kiri ke kiri dan ke kiri ke kiri ke kiri ke kiri" and "kanan ke kanan ke kanan ke kanan dan ke kanan ke kanan ke kanan ke kanan".

There were three stages of creative process conducted by Senggol Tromol, namely preparation, incubation, and verification (Semiawan, 2009: 66). The stages are elaborated as follows.

Preparation

In the preparation stage, the Senggol Tromol's songs were inspired from the phenomenon which were trending at the time, the ideas to create a music work was because they were moved by the music that was viral in social media such as YouTube. After they got

the idea, then the members of Senggol Tromol gathered (in the studio used for routine practice) to discuss and create song's theme, arrangements, lyrics and so on together and also considered the target audience the music. The theme that would be adopted in this work is the modification of the reff lyrics of the song "Gemu Famire" which was "kiri ke kiri ke kiri ke kiri dan ke kiri ke kiri ke kiri ke kiri" and "kanan ke kanan ke kanan ke kanan dan ke kanan ke kanan ke kanan ke kanan". The word kiri (left) and kanan (right) then were connected to activity with left and right turns which was riding a motorcycle.

Incubation

Incubation stage, contemplating and studying ideas were done then in more detail to then determine the structure of the song. At this stage, intense communication between all members of the group would be needed because it dealt directly with the instruments which would be used in the song, then tested by playing the arrangements together and evaluated the work collectively.

Verification

Verification was the stage where the recording of the works was done (not through major labels), after everything was done, the work was ready to be promoted through digital music stores or online media like the song which inspired Senggol Tromol, "Gemu Famire" which was on YouTube.

The creative process conducted by Senggol Tromol group produced some creativities, including rhythm, melody, harmony, form structure, and lyrics creativity.

Rhythm Creativity

The main rhythm of the song "Surat Tilang Untuk Ibu" was found on the percussion instrument which was drum. However, in this song, Senggol Tromol music group did not use manual drum set or regular drum, but digital percussion tool instead which was samplepad or samplingpad or commonly called as SPD.

The rhythmic motifs in the introduction were A - A - A - A - A1, then on the part of the chorus, the motif were B - B1 - B - B, the rhythmic pattern on the reffrein was not much different from the chorus part which were C - C1 - C - D. Overall, the rhythmic pattern contained in the song "Surat Tilang Untuk Ibu" seemed very simple, just bass drum and snare drum played alternatively in every beat.

Melody Creativity

The song "Surat Tilang Untuk Ibu" had a familiar melody for the listener, was clearly shaped and could be sung or played, used the scale of the major diatonic tones in it which was composed by eight notes and had 1, 1, ½, 1, 1, 1, ½ interval. The characteristic of the major scales makes the song merry, exciting and usually begins and ends with a Do note.

Just as in the song that inspired it, the tone selection of this song used simple tones so that it did not make Cipho, the vocalist of Senggol Tromol struggle because there was no series of melodies with very sharp intervals. Even when it is sung by people who do not know about music, it would be very easy because the tone used are commonly heard and easy to memorize.

Harmony Creativity

The song "Surat Tilang Untuk Ibu" used only one voice with no voice sharing such as soprano, alto, tenor, or bass. The sounds of some of the musical instruments played mostly used the same tone. In addition to vocals, harmony was also found in the musical instruments used.

Form Structure

The form of the music was analyzed from the smallest expression of melodic unit which was commonly called as the motif, then how the motif formed the phrase, as well as how the phrase formed the lyrics, and so on. In the song "Surat Tilang Untuk Ibu", the form structure were A - A'. B - B'.

Lyrics Creativity

The lyrics of a song is a medium to convey a message from the composer to the general public. Generally, the lyrics are made in such a way with poetic sentences and combined with the music notation along with the melody into a single unit so that the audience would feel the atmosphere in accordance with the message to be conveyed by the songwriter.

In contrast to other songwriters in general, Senggol Tromol did not put poetic sentences or figurative words in their lyrics, but they wrote the lyrics by choosing words which suit to be pronounced in the desired part of the song with parody element as the priority in it. This made the Senggol Tromol's songs seemed simple as it is and the most important thing was the lyrics were easily remembered by the listeners.

Quoted from an interview between the researchers and Cipho (2018) who is the vocalist of Senggol Tromol, he participated in composing and writing the lyrics of Senggol Tromol's songs, he said that Senggol Tromol personnel have humorous character and when they gather, there is a relaxed atmosphere full of jokes and laughter. Those jokes then are used by Senggol Tromol to be put into the lyrics of their songs.

The Social Change in Senggol Tromol Group

The main theory used to answer the research problems of social change that occurred in society, especially in Semarang in relation to the music works of Senggol Tromol was the theory of social change of Alvin Boskoff. According to Boskoff, social change itself is divided into two, internal change and external change.

Senggol Tromol Group with their parody music genre, have unique stage performance, they wore quirky attributes and performed songs with lyrics that described social behavior that occurred in the Semarang society. The majority of their fans are the high school and college students. It is not surprising indeed if you look at the works of Senggol Tromol which are the manifestations of trending social behavior happening in Semarang. This means that the

existence of Senggol Tromol parody group is a social-cultural product among a society which cannot be separated from the various attitudes and perceptions of the society in viewing the existence of their music which also colors their journey, in the sense of change experienced both textually and contextually.

Clearly, the development of parody music that was carried by Senggol Tromol which until now still exists and there is a tendency to be accepted by society, certainly cannot be separated from various factors that influence it. Various factors that influence it, in order to remain exist, the musical characteristics must remain inherent in a group (Eryaya, 2017: 143).

As stated by Soedarsono (1998:83) the development of art is influenced by many non-aesthetic factors such as politics, religion, social, and so on. As well as the birth of dangdut music cannot be separated from the socio-cultural conditions that are happening in a society or nation that will ultimately contribute to color the face of the music, which is a reflection of socio-cultural conditions that gave birth to it. Music is created as guidance for society that describes the state of an era. Music from musical creation process is also determined by the aspirations of society living the era (Kesumah, 1995: 2).

Influential Factors of Social Change

According to Alvin Boskoff's view (1964: 143), there are two theories of change namely the theory of external and internal change. External theory considers that the essence of cultural change is caused by the existence of different intercultural contacts, whereas internal change is caused by the impetus of change from society itself.

Internal Factor

The new discovery factor is the result of a new idea which is the sequence of the creation of individuals in society which is standardized on certain goals and desires. The creativity of Senggol Tromol manages to create a new fresh song with lyrics which was modern and relevant to the present and it produces something different from the majority of other trending

works. Senggol Tromol bring parody music genre which is contrary to the music that was popular among young audience like K-Pop, RnB, Pop and others.

Senggol Tromol with their parody music, mostly dangdut music, certainly have something that makes the group with "ndeso" genre accepted by the society. Public perceptions of dangdut music as ndeso forces Senggol Tromol to have a certain strategy to keep their works accepted by society by making a breakthrough utilizing the latest technology to maintain their existence.

The use of social media technologies such as youtube, itunes, and spotify certainly is very influential in the promotion of Senggol Tromol's works. This can be seen on the youtube channel Senggol Tromol, their videos reached thousands viewers on average, and some even reached hundreds of thousands. This shows that the concept of the songs they carry, the stage performance, and the marketing makes Senggol Tromol generate good response of their existence.

External Factor

Foreign cultures could be a factor which leads to change in society. The change of the elements of a culture could encourage the form change and social relationship of society.

The concept of music that carried by Senggol Tromol is a mix of orchestral or dangdut orchestra, ska, and parody. This is the result of an assimilation of melayu music, acculturated with contemporary digital instruments that could produce epic, quirky, unique, and sometimes combined with multiple sampling. Those various mixes that make Senggol Tromol have its own attraction that captivates the fans.

Music genre which is brought by Senggol Tromol that seems quirky did not get attention right away like what they expected. The influence of foreign cultures, in this case the use of technology, produces things that affect Senggol Tromol positively. This is the impact of social change that occur in society.

The Forms of Social Change

Senggol Tromol music group may be said to experience the process of adaptation, which dangdut orchestra music that developed in Indonesia was combined with modern musical instruments such as sampling and other digital sound effects. Then, it is combined with trending lyrics that are adapted from events that are trending in the society, produces a distinctive feature of the music carried by Senggol Tromol. Music will continue to grow along with the progress of science and technology (Romadhon, 2013: 11).

The creativity of the Senggol Tromol personnel is manifested from their unique works, the merging of the dangdut orchestra, with modern sound, witty lyrics and their unique costumes and concepts on their live performances. Adaptation by Senggol Tromol is done to maintain their existence. It is applied to many aspects, ranging from music genre they carry, the theme of the song which comes from current events, the use of digital music, the marketing works that is digital-based, to customize the costume to match the concept of the events. The purpose of the adaptation is to keep up with the current development (Widiyanti, 2016: 110).

Social change is a process that always happens in every life. A process of social change in a particular field is unlikely to stop at one point because changes in other fields will soon follow. Changes occur due to many factors, one of them is due to the influence of other cultures (Firdiansyah, 2016: 76). The process of social change can be seen by the existence of certain characteristics, Bagja Waluya (2007: 16) stated that these characteristics, for instance, every society will experience changes, either slow or fast.

Songs created by Senggol Tromol characteristically have trending lyrics which raise the latest issues by exploiting something that is happening at the time and packed with parody elements that produce a domino effect, in which the popularity of Senggol Tromol is also raising.

The song entitled "Surat Tilang Untuk Ibu" was inspired by the trending incidents of some old ladies who could not use signal lights of their motorcycles properly. They used the left signal but turned to the right and vice versa which resulted in confusion of other riders. This certainly endangers themselves and other riders and this incident seemed to have become stereotype in the society, especially the society of Semarang, if there are old ladies who ride a motorcycle, they would not use the signal lights properly. Based on that stereotype, Senggol Tromol created a song about old ladies (ibu-ibu) who used wrong signal in the highway.

Using the wrong signal lights, of course might cause trouble for other road users, the riders behind the old ladies might get shocked and accidents happen, they could also get ticket from traffic police and so on. Problems like these are put into the song in a form of a conflict between old lady and traffic police and it can be seen from the dialogue written in the song which considered as the climax of the song, in which there is no settlement of a debate between the two figures due to the ignorant lady, and based on that debate, then Senggol Tromol named the song "Surat Tilang Untuk Ibu".

The above explanation illustrates the social change in the society which can be seen from the advancement of science and technology and culture conflict. This is reflected in the songs created by Senggol Tromol that are inspired from the latest issues.

CONCLUSION

The results of the research showed that the creative process of Senggol Tromol consisted of three stages, namely 1). Preparation, the stage of generating ideas based on musical knowledge and refers to the target audience. 2). Incubation, the period to incubate the ideas to then be deeply contemplated and continued to determine the structure of the song and ended with evaluation. 3). Verification, which occurs a continuity interaction between artists and audience so that the intent or the message of a song can be conveyed.

The development of technology which is so rapid and advanced, the presence of digital music platforms to replace the physical release, are used by Senggol Tromol as a media to sell their works digitally, in the hope that their works can be directly addressed to the audience.

The discussion of the musical creativity of Senggol Tromol in the context of social change contains implications value towards education. Knowledge of creativity raises the understanding of science related to imagination, social sensitivity, interaction and cooperation in the creative process.

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