

Steve Handoyo's Creativity in the Arrangement of Orchestral Campursari Music

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Abstrac

This thesis aims to analyze the creative process of an arranger named Steve Handoyo in Semarang. The researcher used interdisciplinary approach with qualitative method and interpretative case study. The supporting data were collected from observation, interview, and documentation. Triangulation were used to maintain the validity of the data. The analysis of the data was in the sequence of data reductin, presentation, and verification. The findings shows that Steve Handoyo's creativity are projected in three elements of Barret's theory of creation, which are; (1) Conceptual Elements (impuls, feelings, ideas). This element is realized from Handoyo's experience in campursari and orchestra. He also uses his feelings and imagination as the source of creativity.(2) Operational Elements(media, materials, technique). The used media are computer, midi, VSD plug in, violin, drum, cuk, and keyboard. The musical materials came form his experience learning Campursari and Orchestra, while the technicalities developed from the combination of musical instruments, including violing, drum, and keyboard with the sampling of "viona house". (3) Synthesis Elements (persepsi bentuk visual). From his experiences, Steve Handoyo imagines to apprehend the work he is going to make. Based on findings and discussion, Steve Handoyo does not include all the elements of orchestral instruments into his work, the authors hope for Steve Handoyo's later work with orchestral music can be adjusted to the rules of orchestration that includes all elements of the Orchestral instrument so it does not sound just an orchestra feel.

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INTRODUCTION

Arts lives and grows in human life. It is a universal field which can be obtained everywhere and anywhere. There is no any culture in the world which does not accommodate the existence of art as the integral part of life. It implies that art is human need with no boundaries of time, place, and status (read Triyanto, 2017: 53). Arts should be developed by innovating its supporting elements with dynamics and meanings (read Arisyanto, et al 2017: 75).

Arts exist among the society. Artistic activities cannot be separated from their existence. It also becomes a platform for people to express their feeling to satisfy their psychological needs. Through arts, human can express based on their beliefs. It is in line with Alisjahbana, (1983: 69) "through creative arts human experiences the matchless satisfaction to project themselves, actualize their creative potentials even if they are not aware about it."

Arts is strongly related to creativity. In creating arts, artists are supposed to have creativity to produce quality artwork. The quality came from the creativity, innovation, and original art which never be shown to the society before.

Arts have forms, music, dance, drama, literature, and fine arts. Artworks in Indonesia have their own characteristics. It is due to differences of culture in every area. According to Suparti, et al (2017: 116) "Art in communal owned by the community, so attached closely to values and norm apply amid the people of his supporters".

In Semarang, there is an artist who has produced many marvelous musics. He is a Chinese-descent arranger named Steve Handoyo. Since 1970s, he has composed many Mandarin songs. Steve Handoyo is an active arranger which actively works to date. His products have been known by Semarang people, especially amongst the musicians. He has released more than 300 albums of music. Nowadays, Steve Handoyo is still continuously composing and arranging music each month.

From this ability, he has his own show in Borobudur television channel called as Mandarin Net. The program aired from 2003 to 2011.

As the time goes by, in 2000, Steve Handoyo starts to work on the genre of Campursari. His mastery in music made him able to collaborate with legendary artist of Campursari, such as Manthous and Didi Kempot, as well as keroncong musician, Waljinah. It is a unique thing, since in Semarang, there is no any Chinese-descent musician who works on Campursari besides him.

Campursari is a combined music between pentatonic Gamelan and western diatonic music or the popular music in Indonesia. The western music is actualized from the use of keyboard in the performance (read Manthous in Wadiyo, 2011: 2). From its history, Wiyoso (2007: 108) says that Campursari was introduced by RRI Semarang musicians led by R.M Samsi in 1953. Until 1970s, the group only performed in the RRI program called as "Musik Campursari" every Wednesday evening starting from 21.15 WIB after a program called *varia nusantara* until 24.00 WIB.

After 1970s, the group worked with a private record label named Ira Record and released 9 cassette albums. However, the albums did not raise the name of the group. Its existence is only listened by local. The music began to attract people's attention during 1990s from the creative touch of Manthous to the program. It gained popularity to national and international scale (Wiyoso, 2007: 108).

Based on the research of Wiyoso (2007: 114-115), the success of the music in 1990s began with the popularity of Javanese pop song in Jakarta, like *Gethuk* by Nur Afni Oktavia and "Kangen" by Evi Tamala in 1992. Manthous formed a group of Campursari in 1993 which is named as Campursari Gunung Kidulor CSGK. Manthous inserted the instrument of keyboard and electric guitar which is never being done before.

In relation to this research, the uniqueness of Steve Handoyo music is the combination of

the music with orchestra instruments in 2007. From that, he became the pioneer of Orchestral Campursari. This new and unique form of Campursari has been distributed to the society in three albums of music. The first album was called "Java in Orchestra". One of the songs in the album, "Walang Kekek", was nominated in AMI Award in Jakarta in 2010. From the popularity of the debut album, the second and third album were released under the title of "Campursari in Fantasy Orchestra Vol. 1" and "Campursari in Fantasy Orchestra vol 2". In these albums, Handoyo trusted the vocals to three legendary singers, among others Manthous, Didi Kempot and Waljinah.

From the explanation above, Steve Handoyo is a social creature who has done many creative artworks. His works have changed from the instruments to the genre, Mandarin to Orchestral Campursari. This fact initiated the researcher's idea to unveil factors of the creative process of Steve Handoyo to change his instrument, the transformation from Mandarin to Orchestral Campursari, and the arrangement of the new Campursari music itself.

METHODS

This research is a qualitative research with interdisciplinary approach. Interdisciplinary approach is the use of two or more disciplines of science to create new methodology in relevance of the research problems (readRohidi, 2011: 61). This research includes the elements of psychology, sociology, and musicology. The design of the research is a case study. This design can lead the researcher to enter the smallest social unit like, groups, family, etc (readBungin, 2003:20). Therefore, case study is called as a comprehensive, detail, and deep study with more direction to contemporary and newest phenomena. This research focused on the creative process of Steve Handoyo in arranging Orchestral Campursari. According to Rohidi (2011: 172-173), the focus means the arts or artistic expression, artists, artistic actions, events, background of certain events, socio-

cultural background, physio-natural background, and the time of the event.

In this research, there were two data involved, primary and secondary data. Primary data was the data obtained from respondents directly through survey and interviews. Meanwhile, the secondary data was the data which were obtained indirectly, yet it can help and provide information as a rich source of information to the research. The primary data came from interview with Steve Handoyo. The interviews were related to the process of arrangement to the Orchestral Campursari. Meanwhile, the secondary data were from observation, archives, historical documents, pictures, related events, and relevant literatures.

The data were collected mostly from observation, interview, and documentation. The observation focused on the studio where Steve composes songs and keeps his cassette, CD, and MP3. Then, the interviews were done to Steve Handoyo. The instrument of the interviews included the biography of Steve as well as his process of producing Orchestral Campursari. Then, the documents on this research were based on written data, pictures, or monumental works to support the data (readSugiyono, 2010:329). The written data were the certificate and the articles of Steve Handoyo in the media. The pictures were taken from Handoyo's previous performances with artists and collaborators. The monumental works were the Campursari and Orchestral music made by Handoyo.



Figure 1. Steve Handoyo' Albums

RESULT AND DISCUSSION

Profiles of Steve Handoyo



Figure 2. Steve Handoyo' Photo

Name : Steve Handoyo

Place and Date of Birth : Semarang, 13th June 1955

Age : 63 years old

Education History : Teaching School

Address : Ngesrep Barat 3, No. 53, Banyumanik, Semarang.

Working Experiences : Arranger, Lecturer of Music Department in Sekolah Tinggi Theologia Abdiel, Ungaran, Semarang.

Process of Music Composition by Steve Handoyo

In producing artworks, there should be creativity. Creative action is a complex process of production from the steps of moving intuition or imagination to explore the unlimited world to obtain meaningful idea, construct it, and express it as a skill of manipulating media (materials, tools, and technique) to become a product which can be sensed (read Triyanto, 2017: 64-65). The process of art production is abstracted in the construction of Barret schematic model. The first step is the Conceptual Elements (Impuls, Feelings, and Ideas). The second one is Operational Elements (Media, Materials, and Technique). The third is Synthesis Elements (Perception of Visual Form).

Based on the sequences of artwork creation above, the researcher analyzed the

process of Orchestral Campursari music production by Steve Handoyo.

Conceptual Elements (Impuls, Feelings, Idea)

This aspect is related to the connection between mental reality and sensory experience obtained from the environment. Sensory experience is the best way to produce art which can make people know how to think, comprehend, and feel. It is also the best way to accept, organize, understand, and share the impuls, feeling, and ideas. In other words, this Conceptual Element is the part of the elements' integration of impuls, feelings, and ideas in a unity of basic, direction, goal, or even the objective of arts (read Triyanto, 2017: 66).

Steve Handoyo uses impuls, feelings, and ideas to arrange Orchestral Campursari. He says that the impuls come in a sudden that uses it to create a work of Orchestral Campursari. Music can provide a beauty experience for its listeners (read Miller, 2017: 11). Steve Handoyo has many experience of that beauty. From his experience of listening to different genre of music, he is inspired to create an innovation for the listener. In his word, the process of creating the music involves the time when he has to imagine himself as the musician working in his musical genre. For instance, when he works to create rock music, he imagines himself as a long-haired person with metal wear. Then, when he makes Orchestral music, he imagines himself conducting an orchestra in an orchestra hall, guiding people to perform for public. As in Campursari, Handoyo pretends as he is playing violin and drum following the beat of it. He starts to move his body as the music starts to play. He also says that to create an artwork, he should be in the mood of calmness and out of problem. Since, if he work in uncomforted way, he cannot release his ideas.

The third sub-element is idea. Steve Handoyo uses his idea in creating Orchestral Campursari. He reuses his idea from his experience in music. It is the time when he arranged the song entitled "Gethuk", he suddenly gets the idea to insert the vocal of "syubidu-biduap" and adds some claps.

Handoyo's ideas is not separated from the social system which he did before. The system is related to human action. It consists of human interaction, relation, and mingles to each other each time (readMalarsih,et al 2017: 137). A social interaction contains artistic activity which is done by individuals and human social group in the society(readWadiyo, 2006: 65).

Operational Element (Media, Materials, Technique)

Media, materials, and techniques are the tools to transmit and realize the impuls, feelings, and ideas. All of them interact with inner reality and moves to become a media and source of expression (readTriyanto 2017: 68).

The media used by Steve Handoyo for arranging music are computer, midi, VSD plug in, violin, drum, cuk, andkeyboard.



Figure 3. The media used in Steve Handoyo's studio

Meanwhile, the materials for the music came from Steve Handoyo's prior research to Orchestra and Campursari. In order to create the best performance, Steve Handoyo uses the materials from the arrangements he made before.

The technique for the production is by combining the original sound of musical instruments, like violin, drum, and keyboard with the sampling of "viona house" in his computer. To enter the sound of violin in the melody, Steve Handoyo uses violin. It is because the sound of orchestral string in "viona house"-only is not really good, thereby, he has to do the main melody using the real violin to make the

Orchestral nuance alive. According to him, the nuance came from the direct play of violin. Meanwhile, the other string music, like cello, violin, double bass, and human sound can be stacked.

In the process of creation, he says that he has to put the whole of his soul into it. According to Steve Handoyo, arranging Campursarisongs cannot always be done using Western music notation.Campursari songs do not have the tone of "mi" and"re". Based on his creativity,sometimes, Steve Handoyo gives the tone of "mi" and "re" as the bridging chords.

The choice of application, musical instrument, arrangement, and musicians are done by him. Steve Handoyo has his own recording studio with complete tools. For the violinists, he tries to find the player himself who can read notation and possess great skills. He should also have the experience in recording and confidence to make it run smoothly. Therefore, the process of rehearsal will only need to use songs composed in the previous day. During the recording, he will only note the notation and plan the way to project it.

3.Synthesis Element (Visual Perception)

This aspect is related to visual structure used to deliver the concept from certain materials. Persepsi is the basis for this element and involves the unity of understanding to outer world. Artistic is the best desired form. Art is the action to use media to set the subjective experience to become visual form.

The perception of visual is the ability to interpret, understand, and accommodate impuls, feelings, and idea in a visual form which is conceived concering media, material, and technique (readTriyanto, 2017: 69).

As done by Steve Handoyo, before planning the Orchestral Campursari in his head, he imagined a performance of Campursari in a big hall with drum, siter (Javanese violin), and other Campursari instrument. From his imagination, he placed himself as the musician who programs how to play the Orchestral Campursari based on the actors included in his head. From this perception, Steve Handoyo digs

his ideas to create song using the prepared instruments.

This pleasure to music make him able to emphasize the reflection of a musician in a big hall. "That a substantial source of aesthetic pleasure is empathy with the artwork (Lipps, 1903)" (readLeder, Helmut, et al, 2012: 1).



Figure 4. Campursari in Fantasy Orchestra album and Steve Handoyo

CONCLUSION

The finding of this research shows how the creative process of Steve Handoyo includes three elements of creation by Barret, which are; (1) Conceptual Element,(2) Operational Element, and (3) Synthesis Element. There are impulses, feelings, and ideas reflected in the use of media (computer, midi, VSD plug in, violin, drum, cuk, and keyboard), material (based on Handoyo's prior artworks in Campursari and Orchestra), technique (combining the musical instrument of violin, drum, and keyboard with sampling of "viona house" in his computer).In addition, his visual perception makes him able to imagine what kind of performance he is planning.

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