



Strategy of Conserving Karawitan in Studio Seni Lombang Sarwi Tuwel Village, Tegal Regency

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Abstract

Studio Seni Lombang Sarwi which is located in Tuwel Village, is unique in that it has musical lessons specifically or targeted at teenagers in the village. This activity is of course as a filler for children's free time so that it is used for useful activities compared to playing gadgets and without parental supervision, it will have a negative impact. In this thesis research, researchers used a phenomenological approach and used qualitative methods. Data collection is done through observation, interviews and documentation. In the data validity technique using the triangulation technique. The results of this research are the preservation strategy used, namely by using staging media and media. Based on the results of the research and discussion related to the strategy for preserving karawitan of studio Lombang Sarwi, the following conclusions can be drawn: the strategy used by the Lombang Sarwi in the effort to preserve musical instruments is by using staging media and through visits. Through a musical performance played by teenagers, it will attract the interest of their friends to participate in playing karawitan music, this is because those who watch the performance of their friends feel motivated to be able to do the same thing. In addition to encouragement from the teenage audience, parents who have children will also be motivated because they are motivated so that their children can also have positive activities, so they advise their children to fill their free time to learn karawitan music at the Lombang Sarwi. Then by providing the best presentation when there is a visit, it is hoped that it can make the visitors interested and the most important thing is to give the impression of an interesting experience during a visit to the Lombang Sarwi Art Studio. That way the visitors after leaving the studio will bring this impression to the wider community and share their experiences during a visit to the Studio Seni Lombang Sarwi.

Keywords:

Karawitan, Studio, Seni,
Lombang Sarwi,
Preservation

INTRODUCTION

One of the traditional music that needs to get more attention is karawitan (*Karawitan* is a traditional Javanese music ensemble characterized by intricate melodies, rhythmic patterns, and the use of traditional Indonesian instruments.). *Karawitan* has two meanings, both in general and in particular. *Karawitan* in general is an art that includes all branches of art that contain elements of beauty, subtle and complicated or *ngarawit* (Soedarsono, 1992, p. 14). While the specific meaning for *karawitan* is sound art that uses *slendro* and *pelog* barrels with subtle and complicated elements of beauty (Widodo, 1996, p. 16).

Tegal Regency, which is located in Central Java, is one of the areas that has quite promising artistic developments. One of the regional musical arts that has developed in *Tegal* Regency is *karawitan*. The existence of *karawitan* in *Tegal* has received good appreciation from the community and the district government. This can be seen from the intensity of cooperation between the *Tegal* district government and the *karawitan* art studio to voice the government's ongoing programs. Through *karawitan*, the government is trying to invite the community to jointly develop the district.

One of the *Karawitan* art studios is Studio Seni *Lombang Sarwi*, located in *Tuwel* Village. This studio is unique because this art studio is able to collaborate dance and *karawitan*. Supported by juvenile as *karawitan* players, this art studio has great power to present interesting performances.

It has not been simple for the Studio Seni *Lombang Sarwi* to preserve

tradition. In 2014, this art studio was initially named *Lenggok Ayu* art studio which focused on dance training activities because of lacks room facilities and musical instruments. However, over time, in 2019 the name *Lenggok Ayu* changed to *Lombang Sarwi* which focuses on dance and musical arts because the facilities for musical instruments are sufficient. *Lombang* or *gombangan* means puddle in Javanese, while *sarwi* in Javanese means everything. From this meaning, *Lombang Sarwi* hopes to become a place for creativity and preservation of traditional arts. Interestingly, the name *Lombang Sarwi* is a place that in front of the art studio. Several years ago, in front of the studio there was a pit belonging to Mbah Cawi, one of the local community leaders. From this background, people are used to calling it *Lombang Sarwi*, as a form of tribute to an ancestor named *Lombang Sarwi* and then it was made for the name of an art studio.

The existence of the Studio Seni *Lombang Sarwi* in *Tuwel* Village has brought "fresh air" to the local community. This art studio is not only related to music training for children, but also art discussions and collaborations between artists. This is proven by the consistency of Studio Seni *Lombang Sarwi* in uploading videos on its YouTube channel. Art process content and light discussion about art are the main offerings on *Lombang Sarwi* Art Studio's YouTube channel. Not infrequently, several uploads bring in sources from artists, art academics and local officials to enrich the content discussion.

All the activities of Studio Seni *Lombang Sarwi* cannot be separated from the cold hands of Ika

Setyaningrum, Fatkhudin Tri Nugroho and Mas Puji. They are the originators of ideas and conceptors in activities, so it is inevitable that this art studio has had guests from various backgrounds. Most recently, Association of Indigenous Indonesian Entrepreneurs (*Asprindo*) and Ministry of Tourism and Creative Economy (Kemenparekraf) visited the studio to review the development of a tourism village and creative economy. The activities of Studio Seni *Lombang Sarwi* also attracted the attention of the Culture Office, as a result, this art studio has been legally recorded at the Tegal Regency Cultural Office.

However, this is not in line with an alarming fact that music in Indonesia is still not advanced. This is evidenced by the growing development of entertainment music in Indonesia which is still influenced by music from outside Indonesia. An example that is often seen is in *dangdut* music performances. In these musical performances, each part of the pause is often interleaved with clubbing music which is unique with rhythm. In addition, contemporary *gamelan* music performances are more often seen playing foreign pop songs compared to playing songs that are supposed to be accompanied by *gamelan*. Steps to continue to preserve and strengthen the development of original Indonesian music need to receive more serious attention from both the government and the people themselves.

However, steps towards improving music in Indonesia are hampered by the lack of complete facilities and infrastructure, especially in the form of financial support, facilities and experts. Barriers to the development of *karawitan* music were

also experienced by *Karyo Adi Laras karawitan* art group.

The efforts to preserve Lombang Sarwi Art Studio are quite unique. They do not choose to engage adults in the art process but prefer juvenile in the process of learning musical arts, on the pretext that juvenile are easier to direct and their artistic process still has a long way to go. This reason is also related to the process of artistic regeneration, it is hoped that these young people can continue the musical process in the future. However, training juvenile is not as easy as returning the palm of the hand.

Studio Seni Lombang Sarwi has a tactic to control the mood of the children who change easily by using *gamelan* as the key. *Gamelan* as a playing medium is the main attraction for juvenile (Setyawan, 2017). In this art studio, young people are invited to know *karawitan* instrumentation. They are free to play musical instruments as they wish. The art process is divided into two, namely routine and incidental practice. Routine practice is held once a week on Sunday morning, incidental practice is held when additional practice is needed before certain performances.

According to Widjaja (1986), preservation defines as an activity or which is carried out continuously, directed and integrated in order to realize certain goals which reflect the existence of something permanent and eternal. Referring to that definition, preserving is an effort to keep it as it is. The preservation of *karawitan* music in the Studio Seni *Lombang Sarwi* cannot be separated from the strategy they always implement as an effort to carry out the preservation. This strategy has

been structured and programmed so that it can be implemented optimally. This conservation effort cannot be stopped if you want to be successful. As explained by Aizah & Wati (2014) that preservation can only be carried out effectively when the objects or values that are conserved are still being used and are still there to be carried out. Especially if these habits are instilled in schools as formal education to internalize cultural values in society.

Based on this background, this research focuses on preservation efforts and learning methods for *karawitan* music at Studio Seni *Lombang Sarwi*, as well as any forms of conservation efforts that support the development of the Studio Seni *Lombang Sarwi*.

The results of this study can be used as the measurement of how successful the teachers in that art studio teach *karawitan* and what efforts are made to preserve *karawitan*. This process is applied in learning music both formally and non-formally. The basic methods used in learning music are training and demonstration methods. This method is very commonly used in learning music because this method is quite relevant to be applied. This research is focused on young people in Studio Seni *Lombang Sarwi* in *Tuwel Village, Tegal Regency*.

METHOD

This study applied a qualitative descriptive research method. Furthermore, to solve the existing problems, phenomenology was chosen as the approach. Data was taken through observation techniques, interviews, and documentation. The validity of the data was obtained the Triangulation technique. For data

analysis, the researcher analyzed based on interactive data analysis with the following flow, starting with data reduction, data presentation, then conclusions and verification were carried out.

RESULT AND DISCUSSION

One of the goals of learning *karawitan* at Studio Seni *Lombang Sarwi* is to preserve *karawitan* which is the identity of Indonesian music. Learning *karawitan* is also a learning process or a method used by the Studio Seni *Lombang Sarwi* in imparting knowledge to its members. This is in line with what was said by Hamalik (2002) which stated that learning is a process and a way to make people or living things learn. Learning is a combination of human elements, materials, facilities, equipment, and ways that interact with each other to achieve learning goals.

Furthermore, the purpose of learning *karawitan* is also based on the development of the times which are currently increasingly advanced, especially in terms of technology. The use of cell phones by teenagers needs to be supervised if not they will receive negative impacts, especially now that teenagers are able to enter the virtual world by sharing existing social media platforms, such as Instagram, Facebook, YouTube, TikTok, Twitter and many more. The use of social media without parental supervision makes teenagers freer to receive the information they get, without the need to sort out whether the information is good or bad. Viral content spread on social media makes teenagers even more curious, not infrequently even those who follow the viral trend. Therefore, Fatkhudin Tri Nugroho made *karawitan* lessons as an effort to preserve *karawitan* music aimed at

teenagers, especially those in the *Tuwel* village, *Tegal* Regency. *Karawitan* can be an alternative way to reduce dependence on various platforms found on social media.

The efforts to preserve *karawitan* carried out by the Studio Seni *Lombang Sarwi* cover aspects such as protection, development and utilization. This is in line with the opinion of Sedyawati (2007, pp. 11–13) which stated that conservation consists of 3 aspects namely protection, development, and utilization. Protection is an effort made to maintain an art so that its existence can still be enjoyed by the community. Followed by development which is an effort to expand and materialize and improve quality by utilizing various sources and potential. Then utilization is an effort to use cultural embodiments for the benefit of education, religion, economy, science, and tourism.

As for each of these aspects in this study are described as follows:

Protection

Based on the results of the interview, Fatkhudin Tri Nugroho revealed that young people in the *Tuwel* Village want and voluntarily practice musical instruments with the aim that musical instruments remain sustainable in society. According to him, the effort to preserve this *karawitan* art is not only from him as the trainer of the *Lombang Sarwi* Art Studio, but from members and the local community in the studio environment, such as the people who invited the Studio Seni *Lombang Sarwi* to fill in at events held by the community, so that people still know about *karawitan*. With the performances in the community, this also makes the children in the area become familiar

with *karawitan*, so the hope is that this can create an interest in learning musical arts.

The form of protection carried out by Studio Seni *Lombang Sarwi* is by recruiting teenagers as the members of the art gallery. This will keep the *karawitan* art at the Studio Seni *Lombang Sarwi* protected and still exist, so that it can be enjoyed by the public. Apart from that, the protection of *karawitan* is also carried out by the Studio Seni *Lombang Sarwi* through media promotion. This is to attract attention from other studios and the government as well.

The promotion media used is through social media such as Youtube, where every activity carried out by Studio Seni *Lombang Sarwi* is always documented and shared via social media. This is a form of preservation strategy by using promotional media. This promotional activity is a form of protection because the existence of Studi Seni *Lombang Sarwi* is maintained and recognized by the community.

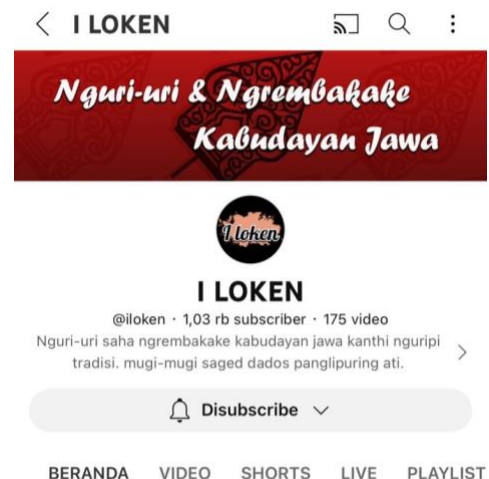


Figure 1. Media Promotion of Studio
Seni Lombang Sarwi

(Source: Hani Setiyowati, 7 August 2022)

Apart from media promotion, the existing form of preservation is by registering *Lombang Sarwi* Art Studio to the government. With the registration of this studio, the government pays more attention to Studio Seni *Lombang Sarwi*, so that there are protective measures being taken so that *Lombang Sarwi* can still exist and be maintained.

The training process that is carried out routinely at *Lombang Sarwi* is also included in the preservation section. In carrying out the performance, of course, *Lombang Sarwi* goes through a fairly long training process when it comes to staging. Training will be carried out even more intensively to prepare for the performance, because there are song materials that must be taught to members of *Lombang Sarwi*. The practice process is carried out repeatedly, until the members really understand and can play the given song material smoothly. This is in line with the opinion (Harsono, 2015, p. 50) which explains that training is a systematic process of practicing or working repeatedly, by increasing the amount of practice or work every day.

Based on an interview with Fatkhudin Tri Nugroho as the trainer, the material provided to members contain certain stages, namely: *Gangsaran Dhawah Ladrang Kagok Liwung, Lancaran Bendrong Sl. Manyura, Lancaran Manyar Sewu PL6, and Lancaran Kebo Giro Pl. Barang*. These materials are compiled based on the experience of the trainer when learning *karawitan*, then the material is applied by the trainer when teaching *karawitan* at his home. Besides, that the material is sorted based on the

level of difficulty of each song, starting from the easiest to the most difficult songs. The difficulty of the material can be seen based on the notation in each song.

1) *Gangsaran Dhawah Ladrang Kagok Liwung*

Gending is the initial material given by the coach to the members. The reason for selecting the song was because according to the coach it was deemed suitable to be taught to beginners. This piece has a low level of difficulty because the notation of the song is simple and not complicated to explain, making it easier to understand.



Figure 2. Material of Gangsaran Dhawah Ladrang Kagok Liwung

(Source: Hani Setiyowati, 7 August 2022)

The material for the song *Gangsaran Dhawah Ladrang Kagok Liwung* is relatively easy and suitable to be taught to children or young people because as we can see, the material only consists of four verses with the same notation, as *Supanggah* explained in Purwanto (2021, p. 37). *Gatra* is the smallest unit of *karawitan gending* (composition) consisting of four *balungan* strokes. In this material, the opening part or what we usually know as the intro is played by *Kendhang*, with "t" as the symbol for

the sound "*Tak*" and "p" as the symbol for the sound "*Pung*". Besides being easy because it only consists of one *gatra*, the tone in this material also consists of one tone, namely the tone "2". "o" and *Kempul* as "u". Then for the tone marked with a circle is a sign for the gong instrument.

2) *Lancaran Bendrong Sl. Manyura*

After the members were able to play *Gangsaran Dhawah Ladrang Kagok Liwung* material, the next material provided by the coach was *Gending Lancaran Bendrong Laras Slendro Patet Manyura*. The purpose of providing material with a gradual level of difficulty is to give the impression to members that they feel interested in playing *karawitan*. With this interest, it will make members consisting of teenagers feel happy playing traditional *karawitan* instruments.

Bk:		. 5 . 2	. 5 . 2	. 5 . 2	(3)
I.	A.	* 5 * 3	* 5 * 2	* 5 * 2	* 5 * 3
	B.	* 5 * 3	* 5 * 2	* 5 * 2	* 5 * 6
	C.	* 1 * 6	* 1 * 5	* 1 * 5	* 1 * 6
	D.	* 1 * 6	* 1 * 5	* 1 * 5	* 1 * 6
	E.	* 1 * 6	* 1 * 6	* 1 * 6	* 5 * 6

Figure 3. Lancaran Bendrong Sl.
Manyura

(Source: Hani Setiyowati, 7 August 2022)

The material for *gending* is not much different from the previous material. They both only consist of one *gatra*. However, what differentiates the level of difficulty from the previous song is the material for the *Lancaran Bendrong Laras Slendro Patet*. *Manyura* began to have a variety of notes, not just one note like in the previous material. This is a stage that

must be passed by children in the training process, so that in a gradual way like this, it is easier for children to understand the material. In the material for *Lancaran Bendrong Laras Slendrio Patet*, *Manyura*'s opening section is played by the *Bonang* instrument, different from the previous song which was played by the *kendhang* instrument.

3) Lancaran Manyar Sewu Laras
Pelog Patet Nem

The next material given by the trainer is *Current Manyar Sewu Laras Pelog Patet Nem*. This material has a higher level of difficulty when compared to the materials taught before. Where in this material, there are more notations than the previous materials.

BK:		1	6	1	6	5	6
I.	A.	5	3	5	3	6	5
	B.	6	5	6	5	3	6
	C.	3	2	3	2	1	6
	D.	1	6	1	6	5	6
II.	A.	5	2	5	3	6	3
	B.	6	3	6	5	3	1
	C.	3	1	3	2	1	5
	D.	1	5	1	6	5	2

Figure 4. Lancaran Manyar Sewu PL
Nem

(Source: Hani Setiyowati, 7 August 2022)

Lancaran Manyar Sewu's material already has a higher level of complexity compared to the previous materials. If the previous materials only consisted of one *gatra*, and only had a few tonal variations, the *Lancaran Manyar Sewu* already consists of 8 *gatra* and has more tonal variations. The

opening part of this song is the same as the previous material, which was played by *Bonang*. This more varied tone arrangement certainly affects all *karawitan* musical instruments, including *kenong*, *kempul* and *gong* playing.

4) Lancaran Kebo Giro Laras Pelog Patet Barang

After the members have mastered *Lancaran Manyar Sewu*, the next material given by the trainer is the *Lancaran Kebo Giro Laras Pelog Patet Barang*. This material has a higher level of complexity compared to the *Lancaran Manyar Sewu*. The practice time of each given material is also different, for complicated material, the time needed to practice will of course be longer when compared to simple material.

Bk:					5	6	7	2		7	3	7	2		7	6	7	⑤
I.	A.	.	6	.	5	.	3	.	2	.	3	.	2	.	6	.	5	⑤
	B.	.	6	.	5	.	3	.	2	.	3	.	2	.	6	.	5	⑤
	C.	.	6	.	5	.	6	.	7	.	6	.	7	.	6	.	5	⑤
	D.	.	6	.	5	.	6	.	7	.	6	.	7	.	6	.	5	⑤
	E.	.	7	.	6	.	3	.	2	.	3	.	2	.	6	.	5	⑤

Figure 5. Lancaran Kebo Giro Pl. Barang

(Source: Hani Setiyowati, 7 August 2022)

Lancaran Kebo Giro Pl. Barang is the final material and has a different level of complexity when compared to the previous material, namely *Lancaran Manyar Sewu*. This material consists of 5 *gatra*, which makes this song longer and longer in duration compared to the previous materials. If we observe the open section on *Lancaran Kebo Giro. Barang*, wares are

also longer and more elaborate in that they have several variations in tone.



Figure 6. Lombok Sarwi Art Studio Practice

(Source: Lombok Sarwi Art Studio Youtube, 2021)

Development

The development aspect to preserve *Lombok Sarwi* is by having visits from other studios or from the government. Through this visit, *Lombok Sarwi* established a relationship and did joint exercises. The publication made by *Lombok Sarwi* Art Studio is an effort to disseminate widely through digital media, as explained by Samara (2005, p. 10) which stated that publication is an extension of the application of two elements, such as text and images. Then there is the influence of promotional media on research conducted by Murianto (2019, p. 16) where promotional media using social media, print media, art performances and cultural visits and tourists have positive influences on the development of art studios.

The promotional media strategy carried out by *Lombok Sarwi* has impacts like visits between art studios

and visits from the government. It is hoped that this visit will have a positive impact on preserving *karawitan* music carried out by *Lombang Sarwi*.

1) Visits between Art Studios

Doing promotions using social media can attract other studios to visit *Lombang Sarwi* to do joint exercises or collaboration. The existence of links between these studios certainly gave an advantage to *Lombang Sarwi* because visits from other studios proved that the promotional efforts made in the strategy of preserving music at *Lombang Sarwi* were going well.

When they have established relationships between studios, it is hoped that they can establish cooperation in the form of joint exercises or joint performances, so that the promotion of *Lombang Sarwi* will also be helped by promotional activities carried out by other studios. In this way, the range of the spread of *karawitan* from the *Lombang Sarwi* will be wider and more and more people will know about it.

2) Government Visits

Apart from visits between studios, *Lombang Sarwi* also welcomed visits from the government, such as when welcoming visits from Association of Indigenous Indonesian Entrepreneurs (*Asprindo*) and Ministry of Tourism and Creative Economy (Kemenparekraf). The welcome was of course by presenting *karawitan* from the young members of *Lombang Sarwi*.

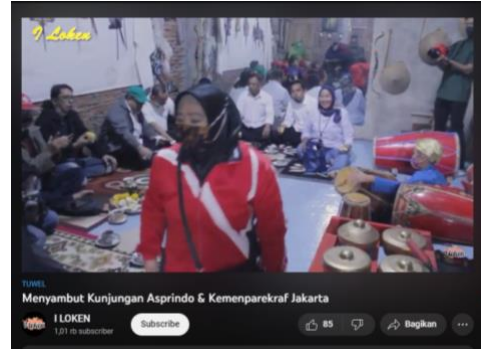


Figure 7. Studio Visit

(Source: Lombang Sarwi Youtube, 2021)

Seen from both visits from other studios or the government, *Lombang Sarwi* always gives its best performances. This is because the visit was used as a preservation strategy carried out by the *Lombang Sarwi*. According to Fatkhudin Tri Nugroho as the trainer and head of the Studio, this visit meant that there was an opportunity to preserve the musical instruments at *Lombang Sarwi*. By providing the best presentation during a visit, it is hoped that it will make the visitors interested and most importantly give the impression of an interesting experience during a visit to *Lombang Sarwi*. That way the visitors after leaving the studio will bring this impression to the wider community and share their experiences during a visit to *Lombang Sarwi*.

The strategy used by Fatkhudin Tri Nugroho to preserve *karawitan* art is to focus on introducing *karawitan* in the *Tuwel* Village, *Tegal* Regency, so that the main target is the surrounding community, especially teenagers, after focusing on the environment around the next step, namely opening *Lombang Sarwi* to anyone from the *Tuwel* Village or outside the area to learn musical arts. The form of preservation from *Lombang*

Sarwi is holding routine exercises every week. Moreover, *Lombang Sarwi* opens a studio for every community who wants to learn, especially for teenagers.

The efforts that have been made by *Lombang Sarwi* by opening musical art training in general are a form of development carried out to preserve *karawitan*. Through this development, the *Lombang Sarwi* has the potential to be better known by the wider community, especially since the activities at this art studio has been visited by the local government and several other art studios.

There were 2 objectives that are existed during the implementation of visit activities between studios, namely as joint training, and material development. This joint exercise is a form of learning for members or players to provide a new learning atmosphere, and players can discuss with each other to convey each other's opinions so that they can motivate each other. In developing the material, the trainers also hold joint discussions to discuss the material used during training, so that they exchange opinions with the game patterns that exist in the material.

c) Utilization

Of course, *Lombang Sarwi* has a strategy that is used as the part for preserving local cultures. There is an aspect of utilization, namely by using staging media, because through this staging *Lombang Sarwi* will be increasingly recognized by the public. The use of this strategy is a method or tactic used by *Lombang Sarwi* to achieve its goals effectively. Activities carried out using this strategy are also carried out routinely and over a long period of time, so that they cannot be carried out

in a short time, in other words the results of using this strategy can be seen as progress over a certain period. As explained by Tjiptono (2000, p. 17) which explains that strategy is an overall approach related to the idea, planning, and execution of an activity within a certain period. In a good strategy, there is coordination of the work team, has the theme of identifying supporting factors in accordance with the principles of implementing ideas rationally, efficiency in funding and having tactics to achieve goals effectively.

The staging media is used as a preservation medium because it utilizes the staging to be able to attract public interest to participate in preserving *karawitan*, especially for teenager. The preservation efforts carried out by *Lombang Sarwi* through this performance are in line with research conducted by Endarini & Malarsih (2017, p. 10) where the research stated that efforts to utilize *Babalu Art*, one of which was carried out through *Babalu Art* performances. *Babalu Art* Performances are staged at events in *Batang Regency* or outside *Batang Regency* which makes the people of *Batang* and outside *Batang Regency* increasingly familiar with *Babalu Art* as a typical art of *Batang Regency*.



Figure 8. *Karawitan* performance at *Lombang Sarwi* Art Studio

(Source: Lombang Sarwi Art Studio
Youtube, 2021)

The preservation strategy carried out by *Lombang Sarwi*, namely through a musical performance played by teenagers, has the goal of attracting the interest of their friends to participate in playing *karawitan*, this is because those who watch the performance from their friends will feel motivated to do the same thing. In addition, to encourage from the teenage audience, parents who have children will also be motivated because if they are motivated so that their children can also have positive activities. They will advise their children to spare their free time to learn *karawitan* at *Lombang Sarwi*.

Then what is even more important is that through the performance, the members of *Lombang Sarwi* will have a sense of pride in themselves because they can appear in a performance, of course this will have a very positive impact on the members because it can give appreciation to themselves and also develop self-confidence. Parents of members of *Lombang Sarwi* who see their children in a performance will certainly feel proud, so they can share stories and experiences with other parents so that they can suggest their children to spare their free time with useful activities. In this utilization, *Lombang Sarwi* uses *gamelan* venues and instruments in preparing the presentation of the music.

The next utilization is through the selection of costumes that will be used during the performance. The

selection of costumes is of course important because in addition to music presenting using attractive costumes will also give a special impression to the audience. According to Soedarsono (1978, p. 34), within the scope of the dance world, costumes can be said to be everything that covers the dancer's body. In accordance with the proportions of the body, the costume also has its parts, namely the head (head cover), the upper body (shirt), and the lower body (cloth and pants).

Similar to the opinion above, not only in the dance performance but in the musical performance of *Lombang Sarwi*, there is also a selection of costumes, where the selection of costumes is adjusted to the theme of the performance being held, so that it will support the success of the performance. *Lombang Sarwi* pays attention to the costumes that will be used as well because through this performance they will serve as a medium to preserve *karawitan*. The performances will be documented and disseminated through their social media, so that every element of society will see that the efforts of *Lombang Sarwi* to preserve Karawitan music are carried out optimally.

CONCLUSIONS

Based on the results of research related to the strategy for preserving *karawitan* at *Lombang Sarwi* in Tuwel Village, Tegal Regency, it can be concluded that the aspects contained in efforts to preserve *karawitan* consist of protection, development and

utilization. Then the strategy used by *Lombang Sarwi* to preserve *karawitan* is by using staging media and through visits. Through a musical performance played by teenagers, it will attract the interest of their friends to participate in playing *karawitan*, this is because those who watch the performance of their friends will feel motivated to do the same thing.

In addition, to encourage the teenage audience, parents who have children will also be motivated because if they are motivated so that their children can also have positive activities, so they advise their children to spare their free time to learn *karawitan* music at the *Lombang Sarwi*. Then by providing the best presentation when there is a visit, it is hoped that it can make the visitors interested and the most important thing is to give the impression of an interesting experience during a visit to *Lombang Sarwi*. That way the visitors after leaving the studio will bring this impression to the wider community and share their experiences during a visit to *Lombang Sarwi*.

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