

Learning Of Music Tradisional *Patrol* With Creative Music *Garap* Method Based On *Dolanan* Songs

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Abstract.

This research created a music-garap innovative compositional content patrol aimed at piquing students' attention since the songs performed are conventional, but the modern, which is a current favorite among children, is also a song dolanan in the form of creative music. This thesis employs development analysis (development research), a research technique for developing a product and evaluating its efficacy and solution using qualitative ethnomusicology bundled under the garap definition.

Keywords: Music patrol, garap, song dolanan.

I. INTRODUCTION

The impact of scientific and technological advancements on an art form's long-term viability is both direct and indirect[1]. Furthermore, human beings as key players in deciding how the arts change evolve in that cultural context. Man chooses which to alter and which must be retained as a national cultural asset and identity. Similarly, contemporary Javanese art is undergoing major changes as a result of globalization[2]. As reflected in traditional songs, the Javanese way of life is one of harmony: physical and spiritual life, balance in speaking and behaving so as not to erupt, and tolerance, among other things [3],[4]. The sound of gongs on each rhythm cover is accompanied by the pull of a medium rebab rope, a balanced mix of kenong sounds, saron drums, and xylophones, as well as the power of a medium rebab rope. Javanese Gamelan, for example, is a set of musical instruments that are often referred to in karawitan terms. Karawitan is extracted from the Javanese term rawit, which means "complicated, convoluted," but also "smooth, lovely, meandering," and "tasty" [5]. The Javanese word karawitan refers to gamelan music, Indonesian music with a non-diatonic tone system that uses a notation system, sound tone, rhythm, functions, and pathets rules garap in the form of a dish instrumentalist, vocals, and a wonderful mix heard [6]. Young people in Java, on the other hand, hate gamelan. It doesn't rule out the possibility of Indonesia's cultural assets going extinct. This can be solved in several ways, one of which is by art education informal education [7]. Students need a means of speech to learn music arts subjects that cater to their desires and talents [8]. As a result, extra preparation is required to accommodate events that occur outside of class hours.

As a result, extracurricular learning is necessary to satisfy students' interests and talents. As a result, students will gain information that will undoubtedly be useful to them. The creation and preservation of Dolanan songs is a difficult task that necessitates several parties' involvement, including the art's perpetrator, art production and publishing institutions, governments, and the general public [9]. With themes, musical compositions, and actual packaging, art actors may play an active, imaginative, and effective role in creating a new song [7]. The artists' works are then produced and widely disseminated by competent institutions, allowing them to appreciate them. Extracurricular programs can also be used to complement classroom materials and increase awareness [10]. Enriching learning is a way of seeing the knowledge and information it learns as deeply as comprehension is desired in learning. Students benefit greatly from extracurricular activities that become additional learning [11]. However, based on early observations of extracurricular teachers in Surabaya schools, his enthusiasm for creating musical creations of suitable actual dolanan songs among young people and children has not been encouraged. They're also having a nice time supporting Dolanan's music. old items with themes, text content, and musical work that were not always accurate,

difficult to swallow, and introduced as teaching material to children. Primary schools in Babatan Surabaya is one of the primary schools where researchers are working on developing dolanan song teaching materials based on creative music since, in addition to having researchers as teachers, this elementary school is also one of the first to have and patrol musical instruments, allowing researchers to be more productive in developing teaching materials.

II. METHOD

This thesis employs a development analysis methodology (research), a research technique for developing a product and evaluating its effectiveness. Development research is a systematic endeavor to establish, verify, and consider a product to be manufactured and tested to be prepared for specific troubleshooting [12], [13], [14]. Thus, researchers have their concept of creation research in the sense of this study, which is a study to create teaching materials gamelan art based on creative music that is detailed explained by the method as well as various tasks, and then the results of this development will be checked, and the results will be analyzed [15]. According to S. Thiagarajan, Dorothy S. Semmel, and Mellvin I. Semmel, the research pattern of 4D model production is used in the design of this report [16].

III. RESEARCH RESULTS AND DISCUSSION

Dolanan Songs

Lir-ilir, Mentok-mentok, Buto Galak, cublak-cublak suweng, gambang Suling, Sluku-sluku Bathok, Jamuran, and Kupu Kuwi are examples of Javanese Dolanan songs or children's Dolanan songs that need attention. Giving attention to one of the traditional oral literature types is fitting and significant, as it is with a flower. This involves paying attention to Dolanan Java's life. One of the conventional oral-literary genres' values is in opposition to Indonesians' bad habits, as they choose to abandon their own society and adopt the flow of global culture. One fact that needs to be criticized is Javanese Dolanan songs, which Javanese children have abandoned because beautiful songs are rarely performed by children while playing in the afternoon, as is customary for Javanese children. Dolanan songs are literary works. Java is a children's song with a beautiful symbolic shape, suggesting that children possess and instill appropriate symbolic values, as well as the values and functions complex that should be used for children's education, especially to infuse character education through cultural art forms charged with local wisdom as a strengthening of national identity and national cultural protection. It is important to research the Javanese dolanan song. As a result, this research focuses on the meaning and function of the Javanese Dolanan songs.

Teaching Materials

In the learning process, teaching materials play a significant role. One of them is that textbooks are needed to assist educators and students in researching or comprehending a specific field of study to speed up the learning process and enhance students' comprehension of the subject. Textbooks are typically used at all levels of schooling, including primary, middle, and high school. According to the Ministry of Education, textbooks are "content that portrays science obtained by the study's findings, the results of observation, the actualization of experience, autobiography, and the author's imagination."

Music Patrol

East Java inhabitants use patrol to Ronda, revitalize, and enliven the fasting month's night's environment. The fasting individual dies "sahur2" at 3 a.m., as the implementation starts around the middle of the evening. Aside from patrol, the people of East Java have a wide variety of traditional arts. Jaranan, Janger, Pacul Goang, Terbang Gending, among others are among them. Patrol is one form of traditional music that has endured the shock of modernization among the many conventional music arts of East Java. Patrol is one form of traditional music that has endured the shock of modernization among the many conventional music arts of East Java. In addition to its distinctive symbolization (clothing, musical instruments, etc.) and bearing a metaphysical sense that is touching to the ears, patrol music is still in high demand by the general public (traditional). The conventional form of the game and the music's singing reflects the natural-philosophical traditions of the arts. The uniqueness of patrol music provides a thrill that is not seen in pop music. The patrol will make listeners feel as though they are one with nature.

As a result, the patrol's uniqueness is still maintained (exists) for society today. In today's reality, traditional music can even survive in the face of industrial culture's siege; the lag does not mean that the patrol is drowned or melted in a puddle of modernity and globalization. Any bang in patrol includes philosophical principles of nature. This traditional music subtly attempts to awaken human beings because man and nature are one, and mutualism is practiced deeply and thoroughly. They share something in common. As a result, man's relationship with nature must be balanced. If a man does not wish to be tainted by Nature, he must not hurt it. Unfortunately, most people are unaware of these philosophical values. People make patrol music as a way to liven up the night, Ronda. Patrol seems to have lost contact with the real world due to the lack of social compensation for the philosophical and humanist ideals that reside in the patrol at this period. Furthermore, owing to new globalization and unstoppable modernity, there is a generational change in traditional culture, with pamor patrol as traditional music gradually drowning in the wasteland of domestic harmony.

Music Patrol Arrangement Method with Garap Approach

Work is a method of approaching development or presentation on Javanese karawitan that can be extended to any form of work. The prospect of applying the idea of a job to the field of Indonesian performing arts, in general, is not ruled out. Like us, we know that the word (which later evolved into a concept) is well-known in performing arts, where it refers to the performance of art involving more than one artist or a single combined piece of art into a complete form of art. Working on (composition) musicals, understanding or presenting karawitan compositions or gendhing, and creating a (work of) music (or other art) involves the garap elements mentioned below:

a. Garap Concepts

The concept of garap is something that the underlying artist is thinking about, particularly during the creative process. Ideas can come from everywhere, at any time, in any manner (including topics like fears, concerns, concerns, and compulsion) and in any way, like scientific knowledge, reading books, motivation, dreaming, seeing a film, in the restroom, in the market, seeing attractive people, musings, and worker values. The patrol music is a form of dolanan songs combined with mainstream songs performed by children.

b. Garap Materials

In a musical performance, the garap material is the fundamental material, the raw material to be referred to, cooked, or employed by a musician or group of musicians (artists). In Javanese karawitan garap content, in general, in the form of balungan or music common among children, children like it and it is easy to memorize gendhing structure (karawitan musical composition). A song or singing, as well as rhythmic patterns, may be used as the content. The principle of balungan arrangement, tone direction, contour, and so on with different characteristics are part of the balungan gendhing or gendhing itself. The patrol music's rhythm pattern is symbolic of the genre.

c. Penggarap

Penggarap is a composer (creator or composer) as a culprit. Artists are clearly the most important element in work. None pengrawit (musician) means a presentation karawitan (music) clearly will not materialize. Likewise, gendhing will not be born, existed, or realized without the artists Creator. In dreaming gendhing, or working (balungan) gendhing, pengrawit (the musician's creator) is strongly influenced by some of the things that contribute to shaping his intimacy. The driver, in this case, was a patrol music extracurricular teacher.

d. Garap Furniture

The instrument in question is a tangible entity in the shape of a musical instrument that musicians use to convey feelings or ideas by media buns, vibration. These instruments are more than mere sound generators. However, in certain cultures (regions or ethnicities), it may act as a sign with a particular meaning and intent. Incorporating the details found in this patrol in the form of freely accessible and unique resources would entice students to use it.

e. The Determinant of The Garap

One of the aspects that inspire or consider activists or performers to do garap, delivering a gendhing via the ricikan dish he plays or the traditional karawitan vocals, is that the individual character defines the garap environment. I'm not sure when or who came up with the idea. The encouragement of participating in school activities is a means of definitive work in patrol music in Surabaya elementary school, and it becomes an inspiration in and of itself so that the children are passionate about pursuing this music instruction.

V. CONCLUSION

The creation of music patrol materials focused on music garap is one type of modern music creation activity in which the songs become oblivious to the concept so that dolanan songs can be sustained among elementary school children. With many varieties of music and instruments together, and based on Patrol music's theme, this is a full kit that is popular among children today. The hope for this creation is that it will result in a library for art educators and more extensive studies in its handlers.

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