

Campursari Music Management Strategy in Sumatera Utara

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Abstract: In the midst of the changes and progress of the entertainment world, the Javanese artists in Sumatera Utara keep trying to continue and develop the arts in accordance with the interests of the community of the audience. It takes effort and creativity in managing music, one of them is Campusari Music. Campursari is a musical color resulting from a fusion between gamelan music with musical instruments from outside the Javanese culture. This study identifies Campursari's music management strategy in Sumatera Utara. In managing musical performances of Campursari require the procedure in terms of preparing music material or arranging and marketing to the middle of the community to be interested. This research uses qualitative research methods, data collection using snowball sampling technique by doing observation, interview, and documentation. The results of the Campursari musical study are presented with the format between appearing with gamelan consisting of *saron, demung, gender, gong, kendangciblon, kendaijaipong, ketipungdangdut*, melodic guitar, bass guitar, keyboard and drum. The songs are brought together with popular ethnic songs outside Java. The songs are sung consisting of classical Javanese songs, popular Java, and other ethnic popular outside Java such as Batak, Simalungun, Karo, and Mandarin. Collaboration among players in groups and between groups makes campursari music group able to continue its existence.

1 INTRODUCTION

Cultures that live in the community always experience changes and developments. The form and shape can be updated and adapted to the interests of the community. Culture is always dynamic and the pace of development is different. This is due to the development of the human mindset that is influenced by education, social, technology, and natural confusion. Furthermore, the same is explained (Budiono, 1984) the development of modern science and technology that so rapidly affect the insider's view of life continue the tradition. Being a result of culture one of them is art that in the middle of society function as entertainment, supporting facilities of event. Furthermore, (Kayam, 1981) states that art is one of the elements that support culture, so art should be understood in the situation of the community of the audience.

The Javanese people have traditional art, one of them is gamelan music. Gamelan music can be used in the context of ceremonies and entertainment. Especially in the context of entertainment has

undergone development with the additional Western or modern musical instruments. From this fusion it produces many different and new forms in the culture of Javanese and Indonesian society. Where one form of change that occurred with the emergence of campursari music. According to (Wiyoso, 2013) campusari music is an acculturation category syncretism. Its indication is blending or mixing of old elements in this case existing music into a new music system, which meant the old elements of Indonesian music tradition that is Javanese gamelan that holds pentatonic tones combine with modern western music that holds diatonic tones. According (Widiyono, 2013) Instruments pentatonic and diatonic used simultaneously so it becomes heard more barrel. Frequently used campursari instruments include kendang, demung, saron, gender, gong, keyboard, guitar, bass, drums, ukulele, and the like. The demon who sings the campursari, namely the entrepreneur (son) and entrepreneur / swarawati (daughter). The ordinance of singing by following the sound of gamelan / gamelan.

Campursari music is a blend of gamelan instruments with musical instruments from outside the Javanese culture. Musical instruments include *saron, demung, kendang, gender, gong, kendaijaipong, kendangkoplo, keyboard, melodic guitar, bass guitar and drums played by the musicians and their songs are performed by one or more singers*. This blend creates new music color. Gamelan is usually aligned slendro or pelog has been changed and adapted to the diatonic music that usually plays or accompanies the songs that are popular nuances of Java and other ethnic groups. Campursari musical performances are encountered in the thanksgiving ceremony and party of a family or other event. Campursari is an acculturation product that is formed from a process of blending traditional Javanese music that is gamelan and modern western music. According to (Wadiyo, 2011) Campursari shows the blending between traditional and modern. The music is a mixture of gamelan music and music known as now. The music itself is a dialogue between the traditional and the non-traditional while the campursari musical phenomenon thus demonstrates the dialectical supportist community mentality between the traditional mental and the modern mentality.

According to (Endang, 2017) through the work of Manthous (*pencetus campursari*) adapting *gendingkarawitan* has a very big share in the effort to bring the art of karawitan tradition, especially to the younger generation can inspire listeners community to be interested in knowing and learning karawitan.

Campursari music is widely known after the famous work of artists Manthous According to (Wiyoso, 2007) The presence of music campursari 90s pioneered by a musician who was born in the PlayenGunungKidul Yogyakarta, Manthous, received a remarkable welcome from the community and the subsequent development of music campursari no longer known locally (region), but known nationally or even in today's global era through a sophisticated telecommunications tool is not impossible that the outside world already about campursari music.

The Javanese community in Medan and Sumatera Utara accept and support the Campursari music style as entertainment at various events such as marriage, circumcision, big day and other inauguration ceremonies. In managing musical performances Campursari require procedures in terms of preparing music material and arranging the campursari music, as well as marketing it into the middle of the community in order to attract

community supporters. From the stand of music Campursari still continues to exist in the community, especially the Java community in Medan and generally in Sumatera Utara. The Campursari Group was invited to various areas outside the city of Medan such as Siantar municipality, RantauParapat district, Sidikalang district, Aceh Singkil district, Sibolga city, Kuala Simpang district and out of Sumatera Utara province such as Riau, Jambi and so on.

Campursari music developed in the city of Medan began in 2000 formed by Mr. Sunardi. The idea of forming a Campursari musical group was inspired by the performances seen on the island of Java. this desire is realized by forming a musical group called *KampursariKridoLaras*. Pak Sunardi is a Javanese artist who can play gamelan instruments and have them. To form this Campursari group he invited popular music artists in the city of Medan to join so formed *CampursariKridoLaras Music*. In addition, the group also grows another Campursari group, which is currently developing in the area in North Sumatera.

Campursari music is acceptable in Javanese society and the public. This is evident from the frequent Campursari music groups invited to weddings and other celebrations. To see the continuity of the music campursari, it is needed to know how the management system and strategy are in demand by the audience.

In the course of an art performance, the quality of the player and the selection of songs played will contribute to make the show popular with the community. So that artists should see the development of the trend of songs that are in popular society. To achieve the success of a musical performance of Campursari there are several elements that must be managed namely the material of the song that will be sung, manage the members and know the situation of the community in the place of the show that will be held. On the basis of these considerations then conducted research on how Campursari Music Management Strategy

2 METHOD

The method used in this study qualitative approach. Data collection comes from primary data sources and secondary data sources. Primary data sources obtained through interviews and observations with the purpose of gathering information about the Campursari Music Management Strategy in Sumatera Utara. (Spradley, 1997) suggests that

qualitative research is more appropriately used in cultural / behavioral research in social situations-efforts to express the behavior and actions of people in various social situations in society. Data collection used snow ball sampling technique with observation, interview, and documentation.

The study included cameras and tape recorders to avoid misinterpretation and document the conduct of field research. Selection of 10 informants based on informants' knowledge of the socio-cultural development of local communities, artists, Campursari groups and players. Secondary data sources such as a description of the arts activities in Sumatera Utara, the activities of group artists and activities obtained from government agencies and other arts groups.

Conducting a domain analysis, which determines between parts and parts with the whole as how the basis of the show and how the development. In addition, a focused observation analysis will be conducted to identify in the effort to look for the development of wayang kulit and the supporting community situation that occurred in the research area. Then, the taxonomic analysis of looking for relationships between components and component analysis, finds the related components of the social situation under study.

3 RESULTS AND DISCUSSION

Campursari music management includes the management of group members, supporters, performance forms, and marketing. Between one part with the other part are interrelated, so it must be formulated right in the running so that the campursari music can be run better in terms of the quality of performances and can generate interest of its supporters to continue to display and mengembangklan music campursari.

In Sumatera Utara, the campursari group KridoLaras who is domiciled in Medan started his pioneering, led by Sunardi who is a versatile Javanese musical artist or musician. His expertise in the field of Javanese gamelan music has been recognized by fellow artists. Furthermore, campursari music evolved with the formation of new groups. Campursari music group that still survive its existence up to now include the group KridoLaras, LangenBudoyo, NgudiLaras, and Ariska. This is because people love Java community in particular. In the development of campursari music can be enjoyed and enjoyed by the general public. But the invited campursari group to entertain in the marriage

ceremony, circumcision, Halal Bi Halal, and other celebrations are always related to Javanese ethnicity. It is the result of interview with member of KridoLaras on May 5th 2018.

Before the performance of the campursari group it is necessary to make preparations by the leadership or chairman and members. Preparation is done with regard to exercise of music material and songs to be displayed. The training procedures set among them started by listening to music and campursari songs through a tape or CD that was in the market together. The choice of songs tends to the songs that are popular or known and popular. In this exercise will be determined music or songs to be played imitated directly or arranged. So, in bringing campursari songs so more interesting. There are also tailored to the ability of musicians and singers and tastes of the audience or listeners. For example, in musical performances campursari by KridoLaras group in the middle of the audience such as campursari songs with Java style like Nyidam Sari, CapingGunung, Yen IngLawang, Mehrahino, Kui Wei Sopo, Compassion is always displayed. The song is considered very liked the audience or listeners. For campursari music that beralran pop and koplo include Virgin Borneo, SewuKuto, SekonyongKoder, and Wes He Wes He Wes. Also bringing campursari songs are rhythmic koplo, such as love songs, Nonoro hut, and Trisnolki. Hali is also explained by (Kobi, 2017) Creativity in need of musical aspects such as determining the type of music, choosing singers that are considered most suitable, and arrange the sequence of songs in a campursari musical packaging is very important. In addition, it is important that, promote and channel to other parties who are deemed to be able to distribute the product well, in the sense of this product should be easy to reach the hands of consumers.

Campursari music is fostered and recruited by the group among others by recruiting new members, although the singing ability is not yet of character / genre campursari. But already singing and have a melodious voice. They will be trained and imitated campursari songs through CDs and youtubes in the market. For groups with music players or singers who already have the ability to arrange music and songs they will create a new arrangement to have their own character. According to (Tika, 2015) states that Campursari is a new type of music in the world of performing arts that are able to give color in Javanese music and able to become a medium for the younger generation.

Coaching is done with regular training and improvements in appearance. Routine exercise

routine is done diverse one weekly, there are two or three times a week. To practice the songs the singers train themselves first. Having memorized the arrangement done trained together with musician. Along with the development of the times and technology, campursari singers can practice themselves by hearing new songs from youtube. Musicians can practice their music by hearing the singer's song from youtube. The arts workers can sometimes only coordinate each other on the day to perform just so it does not require joint training. However, for the songs that are special requests from the buyer they will make a schedule for the joint exercise.

Campursari management strategies include the music players and campursari singer between groups that one with another established a good relationship. Interagency groups can work together and support each other. The players can fill in or participate in other group performances when needed. This can be resolved if the lack of members in the show. This is one way the music group can fulfill the performance of the show requested by the buyer. Leaders or group leaders do not forbid their members to fill out or assist other groups by sharing information with each other. In addition to the artists of musicians and singers who can cooperate with each other, also musical equipment if needed between groups can also help or lend each other. This principle of mutual help and help is instilled. Only if at the same time all the groups have a schedule of filling performances in various events. This is a rather difficult time to borrow from one another. This simultaneous event used to happen frequently in clean village events in Suro month.

It's a step to keep the campursari group going well, the issues of cooperation among members or players need to be well established. This is always the effort of the coach or group leader. This is one of the keys to a group's success in order to survive. In addition to that approach Between leaders and members tend to have to be closer or can communicate well and lancer. So, if found problems in the show or performance performances can be overcome by deliberation. For example, in a show in a place, sometimes a lot of spectators or guests attending the ceremony who ask to be sung their songs or even enjoy the songs that are displayed. Not infrequently many singers receive saweran from the audience. This can create jealousy between players. Because of the success of singers bringing the songs are supported by the music players. For such a matter, group-based pemimoin based on deliberation with the agreed member of the proceeds

of all received sanctions will be collected. After the show will be shared with fellow members. Singers get fifty percent of the collected saweran funds. The musicians and other supporters can part by keeping in mind the more dominant role and expertise in terms of skill and the difficulty level of playing a musical instrument there is more.

The musical performances of campursari at the events that are considered by the buyer. Usually starting from the negotiation between the buyer and the campursari leader. The matter discussed related to the event to be filled, time, place and fund performances. For example, the buyer at the wedding event. The campursari music leader will ask you about the selected songs to be sung or displayed. The subscriber will deliver the song requests that will be displayed or the full selection of songs to be displayed submitted to the group the campus. The cost of complete campursari musical performances that performs saron, demung, gender, gong, keyboard, guitar, bass, kendngciblon, kendopkoplo and singers with sounds ranging from Eight to Ten Million Rupiah. Campursari in the show is supported by musical instruments consisting of saron, demung, gender, keyboard, drum, and drums koplo cost of performances about Six Million rupiah. While the campursari in the show supported by musical instruments saron, keyboard, kendang, kendangkoplo and sound ranged from Three Million Five Hundred Thousand Rupiah. These costs can also be more expensive if the show is held outside the city, it must be added transportation and other costs. The fund generated from the buyers will be distributed to the campursari players. The singers were honored for about Three Hundred Thousand to Five Hundred Thousand Rupiah. The music players are about Three Hundred Thousand Rupiah per person. Only in the awarding of honorages can be deductions or additions based on their respective roles. The higher the role and the difficulty level of the tool being played.

The campursari show is displayed in the middle of society in two versions, this happens to be tailored to the subscribers. The first version, If the invite appears or order the Javanese Genuine and its guests are also people who have Java tribe usually only displayed songs Java style, if requested campursarikoplodangdut songs but who speak Java. The second version of the more common campur, meaning that in addition to the Javanese campursari songs can also be presented campursari nuanced songs but from popolar or other ethnic traditions such as Batak, Karo, Minang, and Malay. Also, from

China. It is presented at the event that its guests of various ethnic.

Campursari performances are managed independently by groups or collaborate with other group artists. Both in terms of providing the necessary equipment and in terms of training its members, as well as in terms of seeking funds to be able to continue running the arts. Sri (Hastanto, 2002) reveals that the art of the area has become the property of the community and his life is left entirely to the community. Need to be managed in a planned manner, then the art management concept should be handled carefully. For that must understand true basic of art form a region and know its formation.

Campursari performances in order to survive, in addition to maintaining that there must also make new breakthroughs. Arrangement and addition of songs according to the times without leaving standard rules. The development not only rely on the festive songs but also on the beauty of sound and music composition. According (Murniasih, 2013) tentang campursari classified type of Javanese song crunchy, passionate, and full of joy. Integration of elements of gamelan and national music (modern) that gives a special scent on campursari. Furthermore (Kusnadi, 2016) states that the form of the song, song-JagucampursariManthous creation still refers to the traditional songs and gending especially Javanese conventional style, Ielagondolanan, or a mixture of both.

In marketing strategies that carried out dissemination or introducing and increasing the public appreciation of the show. This is useful to attract the public interest in campursari performances. If people know, know and familiar or not familiar with the music then the show is more easily accepted by the community. For this matter, the campursari music group is willing to hold a performance in voluntary kinship. For example, the show held at the event for the festivities seventeen august. In addition to this, one of the ways to go inintroducingcampursari music by participating in festivities, circumcision, and others.

Developing campursari music also faces challenges.For instance, MudiLarasCampursari group still holding the grip of Javanese traditional music.Sometimes orders that want to campursari more towards koplo music only, change this direction is difficult to do. In line with that, (Lindsay ,2006: 3) explains that traditional art is less closely related to the market, more sticking to the social context.

4 CONCLUSIONS

Campursari music is interested in Sumatera Utara community, especially Javanese society. The Campursari performances are considered or invited to weddings, circumcision, celebratory and other celebrations as community entertainment.

The Campursari in Sumatera Utara was initiated by the KridoLaras group inspired by a group of artists on Java Island created by Manthous and also popularized by other artists such as DidiKempot. Subsequently in North Sumatra the Campursari music group managed it to suit the interests of the local community. This is done on the selection of songs to be displayed. In addition to these costs to display the Campursari group as well as the budget can be adjusted to the inviting ability.

The form of the Kampursari music show features Javanese style songs and Java pop versions coupled with other ethnic pop songs. In addition, there are campursaricampursari music version. To manage the Campursari musical group the artists can work together with each other to support each other's players if needed. Cooperation and smooth communication between fellow players and leaders make a campursari music group can survive and continue its existence.

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