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through Language, Arts, Culture and Education



**“Preserving Environment through Innovation
in Language, Arts, Culture and Education”**

Held By:



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through Language, Arts, Culture and Education
(CECLACE 2019)**

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FOREWORD

Ladies and Gentlemen,

Today is a great day that I can speak in front of you in this very important event. This conference is called CECLACE 2019 Conference on the Environmental Conservation through Language, Arts, Culture and Education 2019. And I am glad that this conference is combining the importance of environment and humanity points of view.

I personally believe that leadership matters. Leadership can improve the achievement of the university and also I apply leadership to improvement the implementation of Conservation at UNNES. The application of leadership and conservation must be in line with industrial revolution 4.0. From leadership point of view, higher education must be ready to be disrupted. Technology has taken over. Education process must be efficient. Students must be prepared to work in the future where future itself is not certain. Some jobs will be taken over by artificial intelligent. On conservation point of view, disruption era has paved a way for paperless working environment. People nowadays need less paper then ever using apps on their cellphones. It means that industrial revolution 4.0 is actually leverage for leadership and conservation and not as obstacle.

Before we go further to the next section, I would like to emphasize the importance of leadership. Look at the following video. You can see that even animals like Turkeys do have leadership practice. It means that leadership is needed by all species including human. Leadership is a survival tool. It is so important that it is impossible for human civilization to prosper without leadership.

In order to have effective leadership, a leader should have awareness to lead. A leader must be aware that his/her job is to help other people to achieve their potentials. A leader should also have commitment to lead. Commitment is the willingness to invest and sacrifice one's energy and time to help the organization strive. Awareness and willingness alone are not enough. A leader must have competence to execute his policy. A leader without competence cannot be example for their colleagues.

Growing leadership is like a big tree. A good big tree must grow tall up to the sky. There are some strong characters of a tree. First, a tree is very adaptive to the climate and to the soil where it grows. A leader must be adaptive like a tree. Secondly, trees can respond to change. Trees are not as passive as they look. They can grow to certain direction depending on external factors. Third, trees can communicate with other trees. They can share chemical information and other trees can respond accordingly. A leader should be able to communicate effectively.

Leadership must start from a big vision. Vision must be big and all members of organization must internalize it. There are many examples where organizations cannot strive because the leader does not have a big and clear vision. Leadership itself is an art of transforming vision into reality. A leader shall be able to justify his vision without doubt. When people are in doubt, leaders are the one to make them back to the track. A leader must know what is the ideal time to start. The ideal day to start growing leadership is today. No other day is more ideal than today to do something good.

In leading UNNES, I think our vision is already big and clear. To become a conservation university with international reputation. Some people are in doubt with this vision. But I always remind them that the vision is worth it. I create programs and policy based on this vision.

There are five principles that I use in growing leadership to achieve UNNES vision. We need to growing Leadership Seeds. Always look inside and find leadership quality in ourself. We need to Strengthen the Leadership Tree. Always invest in our competence. We have to improve ourselves continuously. We need to assemble leadership tree network. Leaders must be good communicators reducing conflicts and ambiguity. Fourth, trees must stay strong facing storms. Conflicts are inevitable so leaders should have skills to manage conflicts.

The fifth is to plant New Seeds of Leadership. Leaders must think about legacy.

Using those five principles, I try to apply those principles at UNNES to build a conservation university. At UNNES there are three pillars of conservation: natural resource and physical environment; values and character; as well as arts and culture. We realize that conserving environment alone is not enough. Our traditional arts and cultures also dying. We need to conserve them. Indonesian values and characters are also our concerns.

We try to make our campus environment as green as possible so that we can perform in UI Greenmetric Ranking. We conserve Indonesian traditional dances and songs. We help the community to plan trees so that our students can learn the value of characters. Those are some examples on how I combine growing leadership and conservation.

Thank you very much.

Prof. Dr. Fathur Rokhman, M.Hum.
(Rector, Universitas Negeri Semarang)

PREFACE

We have enjoyed and witnessed that high-tech development and innovations have played a big role in environmental conservation. To make those innovations more effective, human mindset and behavior shall be added to the equation. We believe that improvement on humans behaviors can both solve and prevent environmental problems. Pollution and deforestation are some example of human's ignorance on preserving their environment. Hence, we think that a conference on the human side of environmental preservation is urgently needed.

Conference on the Environmental Conservation through Language, Arts, Culture and Education (CECLACE 2019) is the realization of our concept of improving humans' behavior and attitude towards environment. Through human products such as language, arts and culture, environmental awareness can be disseminated. Through the ongoing process of education, integrated environmental conservation curriculum can be created. All those endeavors are expected to be presented and recorded in this conference. We invite experts, lecturers, researchers to presents their latest ideas, concepts and empirical studies to conserve our environment through Language, Arts, Culture and Education.

Semarang, 19 July 2019

Editors

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Javanese Song: Between Its Classic and Modern Version

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Abstract— Javanese song or *Tembang* is widely known by the Javanese community. Socio-cultural changes in the community led to the emergence of modern Javanese songs accompanied the presence of original Javanese songs which are known as classical Javanese songs. The classical songs have been more acknowledged since it has reached the highest artistic peak of Javanese song work. The purpose of this research is to find out the form of classical and modern Javanese songs and to find out its popularity in today's society. The research method applied was interpretative qualitative with ethnomusicology approach. The main research location is in the City and Regency of Semarang. Data collection techniques employed were observation, documentation study, and interview. The data validity technique employed was source triangulation content analysis data combined with interactive analysis. The results showed that there were differences between Javanese's modern and classical songs. Classical Javanese song has already had standard rules in its realization by using *pelog* and *slendro gamelan* music. Modern Javanese song, on the other hand, takes the form of the development of classical Javanese song by changing classical Javanese song tones into diatonic music notes. Likewise, diatonic songs were created by using Javanese lyrics. The popularity of classical Javanese song is displaced by modern Javanese song but classical Javanese song is also still well-known by the people who own it.

Keywords— *Javanese Song, pentatonic, diatonic, popular, classic, modern.*

I. INTRODUCTION

Researches on classical and modern Javanese song have been done widely, however, the existing researchers had not yet significantly discussed the comparative study between Indonesian's classical and modern Javanese songs as will be discussed in this paper. Therefore, this paper is more directed to the factual study of the field phenomena where classical and modern music are being played and sung. Talking about Javanese *song* means talking about songs to the Javanese people. It is said to be belonged to the Javanese community because it is their inside *song*. It has its Javanese characteristics. What is seen as Javanese characteristics is a character had by Javanese people as their typical song may reflect their Javanese soul.

Javanese reflection is related to ownership, and the ownership is related to identity. What is seen as compliant identity is a possession that distinguishes 'me', 'myself'

from 'others' [1]. The Javanese song is very closely related to the material of the song. In this context, the Javanese song material is considerably different from other regions. That can be seen from the existing tones used in the song which is in the form of poetry or lyrics used to reflect to the messages attached to the tones arranged in the form of songs, or in this context is the Javanese songs.

The characteristics of Javanese song is seen from the aspect of the notes, that the tones referred to the regular sounds placed in order of a musical scale. The musical scale is a term commonly known in Javanese song and *gamelan* music as *laras* [2]. Meanwhile, the scale itself is a loan term from diatonic Western music; the form of notes in one octave. *Notes* in one *laras* or the scale is the basis of the *song* embodiment generally included in Javanese song and/or songs in Western music term [3]. The Javanese song is manifested in a song using *pelog* or *slendro* in one *laras*. While the pop song itself, is manifested in the form of songs using basic diatonic Western musical instruments.

The Javanese song can be identified by the use of *pelog* and *slendro* in its musical scale despite of many other aspects following it, which is the Javanese lyrics. There are also Javanese lyrics that uses to give melodic lyrics to the diatonic tones. We identify it as a song. So, Javanese song and other typical popular song are basically similar in nature. Song in Javanese music is also commonly known as *gendhing*. By mentioning *gendhing*, means that a song is definitely created in the form of *pelog* and *slendro* musical scale with Javanese lyrical to make it perfect for Javanese song. Therefore, song in *pelog* and *slendro* musical scale added by Javanese lyric is known as Javanese song, meanwhile, the diatonic melodies that are given lyrics in any language including Javanese lyrics are called songs (in general).

Difficulty in distinguishing between terms Javanese song and songs in general make people generally understand song as one similar product, which is Javanese song, *gendhing*, or just any song. In Indonesian, understanding Javanese song and just song in general is also understood to be the same thing, which is song. However, actually, the songs used the *pelog* and/ or *slendro* scale and use Javanese, are called as the Javanese song. While other songs that use any language, including Javanese, are said to be 'just' songs. For the purposes of this article, what will be discussed is Classical Javanese and Modern Javanese songs.

Classical Javanese song is intended as a Javanese song that already has a standard benchmark in its realization. While, the Modern Javanese song is the Javanese song which has been changed, different from that standard, but lives publicly in its supporting community. What classical Javanese song looks like, What modern Javanese song looks like, and how the responses of the majority of the Javanese people are Java is interesting to be studied. Based on the background of the problem, the purpose of this study is to find out the manifestation of Classical and Modern Javanese songs and its popularity in the present Javanese society.

II. METHODOLOGY

The research method applied in this study was interpretive qualitative. The approach adopted was ethnomusicology. Such an ethnomusicological approach, this study does not only look at the text of the Javanese song only, but also see the context of the Javanese song in general. Regarding the text and context of the Javanese song, this is adjusted to the problem and/ or purpose of this research as well. Research sites or the locations used for this research are in the city and regency of Semarang. The focus of this research is related to Javanese songs, both the classical and modern Javanese Song and its popularity in the Javanese community in the recent days. The Javanese song will be analyzed from the perspective of the lyrics of the song, that is related to its textual conventions. Modern Javanese song is seen from what side of the text that is different from the classical one. Meanwhile, the aspect of popularity is seen from the response of the community towards the Javanese song.

Data collection techniques carried out in the study are observation, documentation study, and interviews. The first observation is to examine the life of Javanese song in the wider community at its traditional Javanese art performances mainly held in the City and Regency of Semarang. In this observation, what is seen from the Javanese song and what type of idiom of gamelan music or diatonic Western music is applied. The interview, therefore, is done in the wider community, related to the interest and/or pleasure of the song the society heard. The documentation study was conducted by watching the audio visual sources on social media. Further observations were done especially at primary and secondary schools in the City and Regency of Semarang. The primary level is conducted in three elementary schools in Semarang City and three elementary schools in Semarang Regency. For secondary school level, there are three junior high schools in Semarang and four secondary schools in Semarang Regency. Observation material is related to the usage of Classical and modern Javanese song as an art subject activities at school. The documentation study is done by examining the Javanese song material in the form of notation and/ or recording results in the form of CD or audio visual that is used as a basis by the school in performing artistic Javanese song activities. Interviews were conducted by interviewing teachers and students. Interview about the Javanese song teaching material were conducted to the teacher. It relates to the queries of why Javanese song is used in artistic activities in schools. Interviews with students are conducted

to explore students' interests and/or enjoyment towards the Javanese song.

The validity of the data was carried out by source triangulation. Data sources were generated from observations, documentation studies, and interviews. It is here that the researcher matches three of the origin of the data, whether the data obtained from observations, documentation studies, or interviews. After the data obtained was appropriate and/or mutually supportive from the three available sources, then the data was considered valid by the researcher. Furthermore, data analysis was carried out by parsing and grouping field of the data on the issues raised and/or research objectives to be achieved by analyzing them using relevant theoretical and/ or conceptual framework. Clearly, the theory and/ or concept is used as a glass to see the field data. Data analysis is always based on emic and ethical thinking, namely field data, theory, and researcher interpretation.

III. RESULTS AND DISCUSSION

In this section, researchers do not separate the results and discussion sections. The researchers intent to do so since researchers want to collect a detailed results of the research. This is done under consideration that the points of the results of the existing research are interrelated between one problem and the next. Therefore, the results of this research and the discussion part is not written separately by the researchers. The research problem in this study is related to the manifestation of the classical and modern Javanese song and how the community responds to it. Thus, the purpose of this study is also related to the understanding of the issues raised.

The form or manifestation of Javanese songs are divided into classical and modern types of Javanese song. The Classical Javanese song is one form of art in the form of sound created in Javanese language and literary media. Classical Javanese song uses the *slendro* and *pelog* musical scale. Classical Javanese song mainly consists of *tembang gede*, *tembang tengahan*, and *tembang cilik* (the large song, middle song, and little song or *macapat*). There is also another *song* named *tembang dolanan*, or song used to accompany the children to play. All of the mentioned types of song use the standard *gamelan* music using *slendro* and *pelog* musical scale. The Modern Javanese Song was developed from Classical Javanese song. It is still using Javanese lyrics but the tones used have been changed into diatonic tones [4].

As already stated in the previous section, recently, *tembang gede* is used to be imitated by the community and called as *Kakawin*. What is understood as *Kakawin* is that the *song* is bound by rules, like *guru wilangan*, *guru lagu*, and *guru gatra*. *Guru wilangan* is the number of lines in a stanza. *Guru lagu* is the equation of the sound of rhymes in each line. *Guru Gatra* is the number of syllables in each line [5]. The meaning of *tembang tengahan* is *song* which is also bound by the *guru lagu* and *guru gatra*. In addition, *tembang cilik* or *Macapat* is a song that also has rules of *guru lagu* and *guru wilangan* who have their own character. In addition, *lagu dolanan* is, song or *lelagon*

which is chanted by children as entertainment. *Tembang dolanan* is not bound by rules, like, *guru lagu* and *guru wilangan*. In this context, we will raise *tembang gedhe* for example. Examples of *tembang gedhe* in Javanese gamelan, for example, *Citra mengeng*, *Kusumastuti*, *Mintajiwa*, and *Pamularsih*. The example of *tembang tengahan* are *Balabak*, *Girisa*, *Demung Interpreter*, and *wirangrong*. *Alit*, meanwhile the examples of *Macapat* are *Asmarandana*, *dhandhinggula*, *Durma*, *Gambuh*, *Kinanthi*, *Maskumambang*, *Megatruh*, *Mijil*, *Pangkur*, *Pucung*, *Sinom*. Examples of *dolanan* songs are *jamuran*, *kuwi apa kuwi*, *menthok-menthok* [6].

Modern Javanese Song is a change of tone from pelog and/ slendro into diatonic scale. It can be seen in the songs entitled *Gek Kepriye*, *Gundul Pacul*, *Gambang Suling*, *Lir-Ilir*, *Pitik Tukung*, *Suwe Ora Jamu*, *Te Kate Dipanah* in the Collection of Regional Song book compiled by Rangkuti (1981) [7] which is used for art lessons in public schools. In the Javanese songs, all the notes should use Javanese gamelan pelog and slendro musical scale, but in that book everything has been converted into diatonic music. The rule of Javanese song uses pelog gamelan music tunes mentioned as *ji*, *ro*, *lu*, *pat*, *mo*, *nem*, *pi* while the notes used in the slendro musical scale are the tone *ji*, *ro*, *lu*, *mo*, *nem* without *pat* and *pi*. However, in the textbooks, all the regional songs use the solmization of do, re, fa, sol, la, si, do or diatonic scales.

The modern Javanese song used for Javanese art as its support turned out to be not limited to the pentatonic tunes of the Javanese *pelog* and *slendro* gamelan, but rather, the artists use diatonic scales or Western musical scales given by Javanese poetry as the lyrics. For pentatonic Javanese gamelan, *pelog* and *slendro*, there is *keroncong* style that has been changed into diatonic notes. What emerged today and was once the most popular music in Indonesia was Manthous's Campursari. Manthous's Campursari is a work of form structure of *gendhing* in which the *pelog* and *slendro* gamelan are converted into whole diatonic notes, then labelled as Campursari [8]. Popular diatonic songs that use Javanese lyrics and are recognized as Javanese songs also exist and are well known since the emergence of pop music groups, i.e. The Koes Plus music group. These groups' Javanese songs are the most widely known and favored by the Javanese people.

The popularity of classical Javanese songs seems to be before the advent of modern Javanese songs. After that, it is gradually shifted by modern Javanese songs in various forms. However, classical Javanese songs are still well-known by Javanese people, and are still being studied even though they are not very well-liked by future generations. Public School students are more into diatonic music and the wider community as well. The life of classical Javanese songs still presents in certain events, unlike modern Javanese songs which are currently orbited by popular singers with accompaniment by *dangdut koplo*, etc.

IV. CONCLUSION

The manifestation of Classical Javanese Song which already has standard rules like *guru wilangan*, *guru lagu*, and *guru*

gatra. The types of classical Javanese songs consist of *Tembang Gede*, *Tembang Tengahan*, and *Tembang Cilik* or *Macapat* added with *tembang dolanan* which all uses Javanese pelog and slendro musical scale. Modern Javanese Song, in addition, does not merely develop Classical Javanese song by changing the pelog and slendro tones into diatonic Western music. In Modern Javanese song also uses diatonic notes in manifesting the song by giving Javanese lyrics. For now, popularity of modern Javanese song in the community shift into classical Javanese songs in various forms of presentation. The next generation, including the majority of public school children, barely knows any classical Javanese song because the songs' tones and notes taught at school has used the diatonic ones.

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