

Gending Ladrang Kemuning in Retno Kahuning Dance as a Cultural Manifestation of Kemuning Village

Endang Setyowati¹, Mulyanto², Slamet Supriyadi³

{setyowatiendang206@gmail.com¹}

Sebelas Maret University
Jl. Ir. Sutami No. 36, Jebres, Surakarta, Jawa Tengah 57126^{1,2,3}

Abstract. Work on Ladrang Kemuning which is inspired by the customs or culture of the Kemuning people which are the moral foundation in building social relations which are the richness of regional culture in social life. As a means of manifesting culture in innovative musical works of art that originate from the cultural concept of picking tea leaves, which is a form of expression of social turmoil that is always dynamic, this will be realized in the form of musical compositions and dance. The composition of the piece is experimental by combining ladrang and which have different characters in timbre. Working on Gending Ladrang Kemuning uses the creation method from Alma M. Hawkins with stages of exploration, experimentation and formation. The aim of working on Gending Kemuning is to convey a moral message about the importance of regional culture, so that it is hoped that it will be able to provide a glimmer of awareness to the wider community that through the concept of Garap Gending Kemuning that used in the art of Retno Kahuning dance will create harmony in a peaceful society. The Ladrang gending is used in the accompaniment of the Retno Kahuning Dance, because the Ladrang gending is flexible to be explored with a choice of more potential variations with sigrak and prenes flavors, which have a more pleasant, more romantic meaning. The work of working on the Ladrang Kemuning gending is a piece created to accompany the Retno Kahuning dance, all of which is inspired by the culture of the Kemuning village community in plucking tea leaves by combining several different instruments both in terms of shape and character. Different shapes will produce different colors, which are then utilized by investment to produce innovative musical works. Working on Ladrang gending prioritizes these differences in the creative process and uses a local socio-cultural approach.

Keywords: Cultivating kemuning fields, Retno kahuning dance.

1 Introduction

One of the reasons for the development of musical work in Javanese musical production is the creativity factor of artists in order to fulfill needs, both aesthetic demands, the need for musical expression and the urge to create something new. Creativity is a person's ability to give birth to ideas or real works that are relatively different from those that existed before.

The accompaniment created by Ladrang Kemuning uses the concept of musical nuances of sigrak, mahardika, happy, and is inspired by gambyongan music. The application of sekaran is adapted to the needs of the dance movements, using traditional sekaran reports, but there are some changes which are adapted to the character of the dance concept [1].

The Retno Kahuning dance is a traditional creation dance that adheres to the Surakarta Mangkunera carik style, which has a variety of forward beksan, beksan and backward beksan movements. Retno Kahuning's dance movements are a symbol of the movements of tea farmers which are the local wisdom of the Kemuning village community. The Retno Kahuning dance uses the cuwiri kemben costume, sampur samber lilen, and jarik parang gondosuli, each costume has a philosophy. Using the Ladrang Kemuning gending which is sigrak mahardika and prenes. The make-up for the Retno Kahuning dance uses beautiful make-up which is adapted to the make-up of village women as tea farmers.

The completeness of Retno Kahuning's dance performance in its presentation requires a supporting element, namely the presence of a piece, in this case it is necessary to make accompaniment to the Ladrang Kemuning dance/gending.

The balungan framework of the Ladrang gending became an inspiration for Retno Kahuning's dance composition by developing the musical tunings of her gending. Many creative musical artists have developed various styles of Ladrang gending based on its shape and structure. The creativity of this form is manifested in various Ladrang Garapans by offering alternative vocal works in the responsibility and dadi rhythm sections. Ladrang's various works were then given titles according to the theme desired by the creator.

The methods used in the creative process of working on Ladrang Kemuning are Exploration, Improvisation (Trial) and Forming [2]. The following is a description of the process the stylist goes through in creating musical works.

2 Research Methods

Garap is a system or series of activities of a person and/or various parties, consisting of various different stages or activities, each part or stage has its own independent world and way of working, with their respective roles working together in one art, to produce something, in accordance with the aims, objectives or results to be achieved. Garap is a series of creative work by (a person or a group of) musicians in presenting a musical piece or musical composition to produce a form (sound), with a certain quality or result in accordance with the intent, need or purpose of a work or musical presentation [3].

To incorporate these ideas and objects into a work of art, an artist must go through a creative process which is an important stage in creating a work of art that suits your wishes[4]. The creative processes include Exploration, Improvisation and Forming [2]. The following is a description of the process the artist goes through in creating a musical work.

1. Exploration Stage (Exploration)

The exploration stage is the initial stage of structuring a work of art. At this stage, what the composer does is determine the title, theme, idea and concept and find a way in the creation process. Ladrang kemuning using the rhythm of Responsibility and Dados. The meaning of the Respons rhythm or $\frac{1}{2}$ rhythm is the rhythm where every 1 (one) Balungan slash (blow) is equal to 2 (two) Saron Penerus blows. Meanwhile, Dados Rhythm or Irama II or $\frac{1}{4}$ Rhythm is the

rhythm for every balungan sabetan (blow) equal to four saron strokes which are used as support in the Retno Kahuning dance performance.

The Retno Kahuning Dance tells the story of a group of women from Kemuning Village who are picking tea happily even though the sun is hitting them, they are still enthusiastic about picking tea. The movements in the Retno Kahuning dance in the karawitan dance have the sigrak drum, mahardika. The meaning of Kendangan Sigrak and Mahardika is enthusiasm and happiness. Therefore, the composer can work on the piece according to his own wishes, because it is adapted to the dance movements. The meaning of the Retno Kahuning dance is based on the origin of the word 'Retno' in Javanese which means the most beautiful woman like a diamond. Meanwhile, the word 'Kahuning' comes from the word keuning, kahuning, then becomes kemuning which means the sun from the eastern horizon. There are two rhythms used in Ladrang Kemuning, namely at the beginning of the responsibility rhythm, when you are in place the dados rhythm. The meaning of the Ladrang gending in Retno Kahuning's dance accompaniment refers to the cakepan which depicts a group of women in the Kemuning area who are skilled at picking tea leaves. The reason why Retno Kahuning's dance uses the Ladrang gending is because the Ladrang gending is flexible enough to be explored, with a choice of variations that have more potential to present sigrak and prenes nuances, (fun in a romantic direction).

2. Improvisation Stage (Trial)

The second stage in the production process was an experiment to find out whether the musical could be applied and realized in the musical composition Ladrang Kemuning.

Gending Ladrang Kemuning in Retno Kahuning's dance presents opening bonang, entering ladrang kendhang kalih the rhythm of borne with balungan nibani two kenongan in the first gongan. After that, enter the balungan mlaku. Walk for three gongans, enter kendhangan kebar three kenongans, return to kendhang kalih. The next gongan is ready to enter the dados rhythm. The next gongan is served gerongan salisir, then enters the kendhangan ciblon with the rhythm of dados. Ciblonan walks for three gongans, then enters the field with the rhythm of borne with a balungan mlaku melody of five gongans. Then return to the ladrang rhythm of dadi as before for one gongan, which then rises to the rhythm of irresponsible saron with kendhang kalih, until suwuk.

3. Forming Stage (Establishment)

After several patterns have been realized, start assembling the patterns to then form them into a complete composition. This stage is a very important stage in selecting, considering and combining certain patterns such as rhythm, tempo, melody and sound color to create the desired composition.

The making of the Kemuning ladrang gending was preceded by research into the local culture of the Kemuning area, Ngargoyoso District, Karanganyar Regency, so that the narration of the song is a reflection of the lives of the people on the Kemuning tea plantation.

The creative process starts from within humans in the form of thoughts, feelings or creative imaginations of humans which are then expressed using certain media and techniques, thus giving birth to creative works. Utami Munandar states that broadly creativity can mean creative potential, creative processes and creative products. The process of creativity through artistic activities is the best way that can be done because carrying out artistic activities means a creative process occurs [5].

4. Form and Structure of the Ladrang Kemuning Gending

The Ladrang gending is used in the accompaniment of the Retno Kahuning Dance, because the Ladrang gending is flexible to be explored with a choice of more potential variations with sigrak and prenes flavors, which have a pleasant, more romantic meaning.

The performance of Retno Kahuning's dance gending is opening the bonang, entering the ladrang kendhang kalih takih rhythm with balungan nibani two kenongan in the first gongan, after that entering balungan mlaku. Walk for three gongans, enter kendhangan kebar three kenongans, return to kendhang kalih. The next gongan turns into a dados rhythm. The next gongan is served gerongan salisir, then enters the kendhangan ciblon with the rhythm of dados. Ciblonan goes for three gongans, enters the field with the rhythm of the responsibility with a balungan mlaku melody of five gongans. Then return to the ladrang rhythm of dadi as before for one gongan, then move up to the rhythm of irresponsible saron with kendhang kalih, until suwuk.

3 Result and Discussion

3.1 Creation of Gending Ladrang Kemuning

Local wisdom (local genius) as a part of community culture is a source of creative ideas in creating works of art. In a broad sense, local genius is a cultural characteristic process, namely a development from a phenomenological process to a cognitive characteristic which has several basic principles, including: showing the view of life and value system of society (orientation); describe people's responses to the outside world (perception); Realizing people's daily behavior (attitude and pattern of life); and inheriting people's life patterns (life style) [6].

The meaning of the Retno Kahuning dance is based on the origin of the word Retno in Javanese which means the most beautiful woman like a diamond. The word Kahuning comes from the word Keuning, becomes kahuning, then becomes Kemuning which means the sun from the eastern horizon [7]. There are two rhythms used in the Ladrang Kemuning gending at the beginning of the responsibility rhythm, already in place of the dados rhythm. The meaning of the song Ladrang Kemuning in Retno Kahuning's dance accompaniment refers to the cakepan which depicts a group of Kemuning women who are skilled at picking tea leaves.

Gending Ladrang Kemuning is a manifestation of the culture of the Kemuning tea plantation using the rhythms of Akun and Dados. The meaning of the responsibility rhythm or $\frac{1}{2}$ rhythm is the rhythm where every single blow (punch) of the balungan is the same as two subsequent strokes of the saron. Dados rhythm or Rhythm two or Rhythm $\frac{1}{4}$ is the rhythm of one balungan stroke (blow) equal to four strokes of the next saron used as support in the Retno Kahuning dance performance. The Retno Kahuning Dance tells the story of a group of Kemuning village women picking tea leaves in a cheerful atmosphere, even though at that time they were exposed to sunlight, they still had the enthusiasm to pick tea leaves. Retno Kahuning's dance movements have the composition of the sigrak drum rhythm, mahardika, which means enthusiasm and happiness [8].

In creating the dance accompaniment, the concept is based on musical nuances of sigrak, mahardika, Bahagia. Cultivation looked at the reference model for gambyongan gending. Current implementation. Adapted to the needs of the dance, using conventional contemporary

reports, but some have undergone slight changes. Preparation for making the piece is more about researching local culture. So cute about Kemuning tea.

Ladrang Kemuning using the rhythms of Responsibility and Dados. The meaning of the Respons rhythm or $\frac{1}{2}$ rhythm is the rhythm where every 1 (one) Balungan slash (blow) is equal to 2 (two) Saron Penerus blows. Meanwhile, the Dados Rhythm or Irama II or $\frac{1}{4}$ Rhythm is the rhythm of every balungan slash (blow) equal to four strokes of saron which is used as support in the Retno Kahuning dance performance.

The Retno Kahuning Dance tells the story of a group of women from Kemuning Village who are picking tea leaves in a cheerful atmosphere, even though they are exposed to the hot sun, they are still enthusiastic about picking tea. The movements in the Retno Kahuning dance in the karawitan dance have the sigrak drum, mahardika. The meaning of Kendangan Sigrak and Mahardika is enthusiasm and happiness. Therefore, the composer can work on the piece according to his own wishes, because it is adapted to the dance movements. Based on the creative process in realizing Gending Ladrang Kemuning, it is focused on the character of the piece which expresses joy which begins with,

Sindenan (Wangsalan):

Lamun mulat, yayah kadya hamurcatma

Lalu mangsa, panusuling magut yuda yen kasepa, mbantoni lara asmara

Kukus harga, harga wetan Surakarta Kinapakna, kawula mung sedya harja

Iring muka, wadang wadung winursita Sun pepinta, aja wangkal marang priya

Kawi estri, wanita dipun jatmika

Cakepan Ladrang Tanggung Mlaku:

Sulistyo, Pra Kenya Padha Tumandang Karya,

Dhasar Kewes Trampil Ayu Prasaja Ing Lelewa,

Keh Dadi Srana Tentrem Ngrembaka Wong Sadesa Kemuning,

Ayem Ayom Kerta Raharja

Ended with Cakepan Salisir (Gerongan):

Parabesang smara bangun, Sepat domba kali oya, Aja dola lan wong priya, Gerameh nora prasaja

Garwa sang sindura Prabu, Wicara mawa karana Aja dolan Wanita, Tan nyata sok asring cidra

Sembung langu munggweng gunung, Kunir wisma kembang rekta, Aja nggugu ujar rira, Wong lanang sok asring cidra

Buka bonang :

2 2̣3̣5̣6̣ .5̣6̣1 235③

Ladrang (khusus awal)

.5.3 .5.3 .1.6̣ .1.2

.653 2356 5561 235③

Bacute

|| 5353 5653 5216̣ 1312

66.5 2356 .561 235③||

Ladrang tanggung mlaku

..6̣53 2356 ..6̣56̣ 2356̣3̣

555. 666. 5621 2312̣

..36 356i iī2̣ī2̣ 65356̣

35656̣ 53561 6.65 212③

+

Ending ladrang mau yaa...

|| 5353 5653 5216̣ 1312

66.5 2356 .561 235③||

Fig 1. Retno Kahuning Dance Piece Notation

The sweetness in Gending Ladrang Kemuning describes the beauty of the women in the Kemuning area who work deftly, skillfully and with simplicity and without much whimsy. This is a peaceful and prosperous condition of the people of Kemuning Village. This shows that the Kemuning area has noble eastern customs, so that the gending served can give a happy, enthusiastic (sigrak) feel and be full of happiness. The cheerful, happy and fun character of Gending Ladrang Kemuning is very suitable to accompany the Retno Kahuning dance, because the Retno Kahuning dance has the meaning, Retno in Javanese means the most beautiful woman like a diamond. Meanwhile, the word Kahuning comes from the word keuning, kahuning, then becomes kemuning which means the sun from the eastern horizon.

The two rhythms used in Ladrang Kemuning are the initial entry into the responsibility rhythm, when you are in place of the dados rhythm. The meaning of the Ladrang gending in Retno Kahuning's dance accompaniment refers to the cakepan which depicts a group of kemuning women who are skilled at picking tea. Retno Kahuning's dance uses the Ladrang gending, because the Ladrang gending is flexible enough to be explored, with a choice of variations that have more potential for sigrak and prenes flavors, which are fun and have a romantic impression [9].

4 Conclusion

Working on Gending Ladrang Kemuning is a work created by aligning gending ladrang with the movements of the Retno Kahuning Dance which is inspired by the culture of people picking tea leaves in the Kemuning area, Ngargoyoso sub-district, Karanganyar Regency. The combination of the form and character of Gending Ladrang Kemuning with Retno Kahuning's dance will produce more lively accompaniment colors and dance movements, so that the audience can feel the expressions presented by the accompaniment artist to produce innovative musical works. Working on Gending Ladrang Kemuning prioritizes harmony in the process of determining a working concept that is capable of forming new and innovative patterns.

Working on Gending Ladrang Kemuning is one of the innovative musical works to fill the repertoire of musical art compositions, but still follows traditional rules. This Ladrang Kemuning gending musical work consists of several parts that have different characters, each part with highlights of the playing of the instruments used.

There are several important things that can make working on Gending Ladrang Kemuning an accompaniment to Retno Kahuning's dance, which begins with opening the bonang, entering the ladrang kendhang kalih, the rhythm of the responsibility with the balungan nibani two kenongan in the first gongan. After that, enter the balungan mlaku. Walk for three gongans, enter kendhangan kebar three kenongans, return to kendhang kalih. The next gongan is ready to enter the dados rhythm. The next gongan is served gerongan salisir, then enters the kendhangan ciblon with the rhythm of dados. Ciblonan walks for three gongans, then enters the field with the rhythm of borne with a balungan mlaku melody of five gongans. Then return to the ladrang rhythm of dadi as before for one gongan, which then rises to the rhythm of irresponsible saron with kendhang kalih, until suwuk.

References

- [1] B. S. Atmojo, "Kendhangan Pamiijen Gending Gaya Yogyakarta," *Resital*, vol. 11, no. 1, pp. 45–58, 2010.
- [2] P. Putu Paristha, Y. I Gede, and S. Hendra, "Tirta Campuhan: Sebuah Karya Komposisi Baru dengan Media Gamelan Smar Pagulingan," *Resital J. Seni Pertunjuk.*, vol. 19, no. 3, pp. 113–121, 2018, doi: 10.24821/resital.v19i3.2452.
- [3] R. Supanggih, "*Balungan*" dalam *Jurnal Masyarakat Musikologi Indonesia. No 1. Th 1*. Surakarta: Yayasan Masyarakat Musikologi Indonesia, 1990.
- [4] M. F. Adha and A. G. B. Triprasetyo, "Proses Komposisi Theme Song 'A True Friend' Berdasarkan Komik H2O: Reborn An Epic Trilogy Phase 0.2 Chapter 11 Karya Sweta Kartika," *Promusika*, vol. 7, no. 1, pp. 38–47, 2019, doi: 10.24821/promusika.v7i1.3167.
- [5] U. Munandar, *Kreativitas dan Keberbakatan*. Jakarta: Gramedia Pustaka Utama, 1999.
- [6] K. I. Sulastuti and Efrida, "Tari Dolanan Untuk Pendidikan Budi Pekerti Anak Usia Dini," ISI Surakarta, 2019. [Online]. Available: <http://repository.isi-ska.ac.id/id/eprint/4075>
- [7] F. Astuti, "Esensi Nilai-Nilai Sumbang Duo Baleh Dalam Tari Perempuan

Minangkabau,” *Garak Jo Garik J. Pengkaj. dan Pencipta. Seni*, vol. 53, no. 9, pp. 82–102, 2013.

- [8] D. Rosala, “Pembelajaran Seni Budaya Berbasis Kearifan Lokal dalam Upaya Membangun Pendidikan Karakter Siswa di Sekolah Dasar,” *Ritme*, vol. 2, no. 1, pp. 1–26, 2016.
- [9] D. A. Zakiyah and D. Rahmayanti, “Indonesian Journal of Primary Education Nilai-Nilai Kearifan Lokal sebagai Garis Haluan dalam Membentuk Karakter Siswa,” © 2018-*Indonesian J. Prim. Educ.*, vol. 2, no. 2, pp. 54–60, 2018.