

# Strategy of *Campursari* Music Management in Simalungun District

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*Campursari* is a musical colour, produced from a combination of *gamelan* and Javanese culture musical instruments and *Jaipong* drum and keyboard. This study identifies strategies for *Campursari* music management. This is a qualitative method of research. The techniques are snowball sampling used by observation, interview, and documentation for data collection. The findings show that *Campursari* music research can be seen in *Campursari Jangkep* (full version) performed with complete *gamelan* (ringkes). *Campursari* music and successful teamwork also lead to the *Campursari* music group which keeps this music alive.

**Key words:** *Campursari*, Strategy, Management.

## Introduction

*Campursari* music is a blend of *gamelan* instruments and musical instruments from outside Javanese culture. The instruments include saron, demung, drum, gender, gong, *Jaipong* drum, *koplo* drum, keyboard, melody guitar, bass guitar, and drums, each played by a music player and the songs are sung by one or several singers. This combination creates a new musical colour. *Gamelan* which usually has the slendro or pelog style has been changed and adjusted to diatonic music that usually plays or accompanies songs with nuances of popular Javanese and other ethnicities. *Campursari* which was subsequently developed by Didi Kempot and other artists. *Campursari* music performances are found in thanksgiving and family parties and other events. *Campursari* is an acculturation product formed from a process of fusion of traditional Javanese music that is *gamelan* and modern Western music. *Campursari* shows the competence between the traditional and the modern. The music is a mixture of *gamelan* music and music known nowadays (Wadiyo, 2011). The music itself is a dialogue between the traditional and those considered non-traditional, while the *Campursari* music phenomenon shows the dialectical supportive mentality of society between traditional mentality and modern mentality.

*Campursari* music is widely known after the famous work of Manthous artists. The presence of *Campursari* music in the 90s which was pioneered by a musician born in Playen Gunung Kidul Yogyakarta, Manthous, received an extraordinary reception from the public and the subsequent development of *Campursari* music is no longer known locally (regional), but known nationally or even in the current global era through telecommunications devices that are all sophisticated, it is not impossible that even the outside world already knows the music of *Campursari* (Wiyoso, 2007). Javanese people have traditional arts, one of which is *gamelan* music. *Gamelan* music can be used in the context of ceremonies and entertainment. Specifically in the context of entertainment, it has experienced developments with the addition of musical instruments and types of songs being sung. From this combination, there have been different and new forms in the culture of the Javanese and Indonesian people, where one form of change occurred with the emergence of *Campursari* music. *Campusari* music is an acculturation of the syncretism category, the indication being the integration or mixing of old elements, in this case the existing music, into a new music system, which is meant to be an old element of Indonesian traditional music. Javanese *gamelan* has pentatonic notes combined with modern Western music with a diatonic tone (Wiyoso, 2013). Pentatonic and diatonic instruments are used together so that they sound more barrelled. *Campursari* instruments that are often used include drums, demung, saron, gender, gong, keyboard, guitar, bass, drums, ukulele, and the like (Widiyono, 2013). The trainer who sings *Campursari*, namely the entrepreneur (son) and the entrepreneur / swarawati (daughter). The procedure for singing is by following the sound of *gending / gamelan*.

Culture that lives in the midst of society always changes and develops. Its form can be renewed and adjusted to the interests of the community. Culture is always dynamic and the pace of development varies. This is due to the development of the human mindset that is influenced by education, society, technology, and natural environment. Furthermore, the development of modern science and technology rapidly influenced the outlook on people's lives in continuing the tradition (Budiono, 1984). One of the manifestations of cultural results is art which in the midst of the community functions as entertainment, a means of supporting events. Furthermore, art is one element that supports culture, thus art must be understood in the situation of the audience (Kayam, 1981).

Through the work of Manthous (*Cmpursari*'s originator) who adapted musical composition has a very large contribution in the effort to bring the artistic tradition of music, especially to the younger generation, to be able to inspire listeners to be interested in learning and become learning musicians ( Endang , 2017: 1).

Javanese people in the Sumatera Utara region accept and support the *Campursari* style of music as entertainment in various events such as weddings, circumcision, holidays and other inauguration events. In managing *Campursari* music performance, it requires procedures in

preparing music material and arranging the *Campursari* music, and also marketing it to the community so that the supporting community is interested. From the start *Campursari* music still continues to exist in the midst of society, especially among Javanese people in various regions in Sumatera Utara. The *Campursari* Group was invited to various regions in Simalungun Regency, Pematang Siantar Municipality, Binjai, Rantau Parapat District, Sidikalang Regency, Aceh Singkil District, Sibolga District, Asahan District, Sibolga District, Central Tapanuli District, Paluta District, Kuala Simpang District and outside the Province of Sumatera Utara such as Riau, Jambi and so on. Especially in the Simalungun District, *Campursari*'s music has also coexisted with other arts, one of which is the *Campursari gondang*.

*Campursari* music developed in the middle of the Javanese community in Simalungun District, including the Jaya Laras group. To form the *Campursari* Jaya Laras group, the group leader invited the artists in the group to practice and support the *gamelan* art to accompany the *Campursari* songs. Seeing *Campursari* music can be accepted in the midst of Javanese society and other general public, whose existence is still going well until now and needs to be seen how the management system or management of *Campursari* music and strategies deals with competition with other entertainment arts. When this art is not in demand by the public, the art will eventually die because of losing its supporters. So we need an understanding of how to pay attention to public tastes so that the show interests listeners or viewers.

On the journey of an art performance, the quality of the players and the selection of songs that are played will contribute to making the show to be favoured by the public. So artists must see the development of trends in songs that are popular with the community. To achieve the success of a *Campursari* music performance there are several elements that must be managed, namely the song material that will be performed, managing members and getting to know the situation of the community at the venue to be held. Based on these considerations, a study was carried out on the *Campursari* Music Management Strategy.

## Method

The method used in this study is a qualitative approach. Data collection comes from primary data sources and secondary data sources. Primary data was obtained through interviews and observations with the aim of gathering information about the *Campursari* Music Management Strategy in Simalungun District. Qualitative research is more appropriate to be used in cultural / behavioral research in social situations, namely efforts to express people's behaviour and actions of people in various social situations in the community (Spradley, 1997). Data collection uses the snow ball sampling technique by conducting observations, interviews, and documentation.

This research will also be equipped with cameras and recording devices to avoid misinterpretation and document the implementation of research in the field. The selection of informants was based on the informants' knowledge about the socio-cultural development of the local community, artists, *Campursari* groups and players. Secondary data such as a description of art activities in Sumatera Utara, artists' activities and group activities were obtained from government agencies and other arts groups.

Conducting domain analysis, which is to determine between parts with the whole such as what is the basis for the show and how it is developed. In addition, a focused observation analysis will be carried out to identify the effort to manage the situation of the supporting communities that occur in the study area. Then, taxonomic analysis is looking for relationships between components and component analysis, finding related components of the social situation under study.

## Result and Discussion

The management of *Campursari* music includes the management of group members, supporters, forms of performance, and marketing. Between one part and other parts are interrelated so that it must be formulated appropriately in carrying it out so that the *Campursari* music can be performed better in terms of the quality of the show and can arouse the interest of its supporters to continue to display and develop *Campursari* music.

In Simalungun District, the *Campursari* Jaya Laras music group domiciled in Naga II Village, Bandar Hulan District is led by Joko Santoso, who is a versatile Javanese musician. His expertise in the field of Javanese *gamelan* music has been recognised by fellow artists, and has complete *gamelan* equipment. Furthermore, *Campursari* music developed with the formation of new groups. *Campursari* music groups that still exist today include *the Krido Laras*, *Langen Budoyo*, *Ngudi Laras*, *Ariska*, *Jaya Laras*, and *Aleks* groups Entertainment. This is because people especially like Java. In its development *Campursari* music can be enjoyed and liked by the general public. The invitations of the *Campursari* group include entertaining marriage ceremonies, circumcision, Halal Bi Halal, and other celebrations that are always related to Javanese ethnicity.

Before the *Campursari* group performances it is necessary to make preparations by the leader or chairman and its members. The preparations made are related to the practice of the music material and the songs that will be displayed. The training procedures that were set include starting with listening to music and *Campursari* songs through cassettes or CDs that are on the market together. The choice of songs tends to be songs that are popular or known and sought after by the public. In this exercise the music or songs to be played will be imitated directly or arranged. So that in bringing the songs *Campursari* become more interesting. There are also

those that are adapted to the ability of musicians and singers and the tastes of the audience or listener. For example, in *Campursari* music performances in the midst of the audience, include *Campursari* songs with Javanese style such as *Nyidam Sari*, *Caping Gunung*, *Yen Ing Lawang*, *Mehrahino*, *Kui Wei Sopo*. Compassion is always displayed. The song is considered very liked by the audience or listeners. For *Campursari* music that has pop and *koplo* songs, including *Virgin of Borneo*, *Sewu Kuto*, *Sekonyong Koder*, and *Wes He Hes He Wes*. Also performed are *Campursari* songs that are *Koplo* rhythmic, such as the song *Sayang*, *Gubuk Nonoro*, and *Trisno Iki*. Creativity is needed from the musical aspects such as determining the type of music, choosing the singer that feels most suitable, and arranging the order of songs in a *Campursari* music package is very important (Kobi ,2017: 19). Besides that, the important thing is to promote and distribute it to other parties who are considered to be able to distribute the product well, in the sense that this product must be easy to reach the consumers.

Jaya Laras Group domiciled in Simalungun Regency in its performances to various areas such as Medan, Langkat, Bahorok, Binjai, Deli Serdang, Simalungun, Sergai, Batubara, Asahan, Labuhan Batu, Paluta, Sosa, Rokan Hilir, Tapteng, Tarutung, and Sibolga. The songs performed by *Campursari* include Irama Ladrang's *Selamet* song, *Dirgahayu*; Ketawang rhythm *Puspo warno* song, *Sekar Tejo*, *Subokastowo*, *Mother Earth*, *Langen Gito*, *Laras Moyo*; rhythm *Jineman* song *Uler Kambang*, *Kandek*, *Kelambi Lurik*, *Mari Kangen*, *Kenyo Desa*, *Mijil*, *Mendes*, *Sarkara*, *Gatik Glinding*, *Jineman Pucung*; the rhythm of *Gugur Gunung* song, *Sarong Corn*, *Sailboat*, *Gambang Suling*, *Sluku Batok*, *Manyer Sewu*, *Ojo Dipleroi*, *Sikucing*, *Eling-eling Banyumas*; the rhythm of the *Kangen* song, *Setia Tuhu*, *Ngidam sari*, *Caping Gunung*, *Ucul Rabbit*, *Podang Kuning*, *Tembang miss*, *Lelo Ledung* and *Loro Asmoro*.

*Campursari* music is fostered and developed by groups including recruiting new members who can sing even though they have no *Campursari* character / genre, but they are good at singing and have sweet voices. They will be trained and emulate *Campursari* songs through CDs and Youtube in the market. For groups whose music players or singers who have the ability to arrange music, their songs will make new arrangements so that they have their own character. *Campursari* is a new type of music in the world of performing arts that is able to give colour to Javanese music and is able to become a medium for the younger generation (Tika, 2015).

Guidance is carried out regularly relating to training and to make improvements in appearance. The schedule of routine exercises that are conducted vary, they can be once a week, or two or three times a week. To practise the songs the singers practise first. After memorising the arrangements, the training is carried out jointly with music players. Along with the times and technology, *Campursari* singers can practise by hearing new songs from YouTube. The musicians can practice their music by listening to the song the singer sang from YouTube. These arts workers can sometimes only coordinate with each other on the day they appear so

that they do not require joint training. However, for songs that are a special request from the customer they will make a schedule for joint practice.

*Campursari* management strategies include musicians and *Campursari* performers. Between groups, they establish quite good hospitality. Between groups they can work together and support each other. The players can fill or participate in other group performances if needed. If there is a lack of members in the show, this can be overcome. This is one way the music group can fulfill the interest of the performance requested by the customer. Group leaders do not prohibit their members from filling in or helping other groups by sharing information with each other. In addition to the musicians and singers who are used to collaborate with each other; also musical equipment if needed between groups can also help one another by lending equipment. The principle of mutual help is instilled, only if at the same time all groups have a schedule to fill performances in various events. This is a rather difficult time to borrow from one another.

Taking steps to keep the *Campursari* music group going well, the issue of cooperation between members or players needs to be well established. This is always sought by the coaches or group leaders. This is one of the keys to the success of a group in order to survive. Besides this the approach between leaders and members tends to have to be closer or able to communicate well and smoothly. So that if problems are found in the show or the performance preparation, this can be overcome by deliberation. The success of the singer is to bring the songs supported by the music players. After finishing the show, the honorarium will be shared with fellow members. Singers, music players and other supporters can play a part while paying attention to the more dominant role and expertise in terms of skills, and the level of difficulty of playing an instrument is exaggerated.

*Campursari* performances are displayed in the midst of the community in two versions; this happens according to the customers. The first version, if the person who invites the show or who orders the original Javanese music and his guests are also people of Javanese ethnicity, usually only Javanese-style songs are displayed. The second version, if asked for the *Campursari Koplo* dangdut song, this is played but in Javanese.

*Campursari* music performances at events are considered to be for the customer. Usually it starts from negotiations between the buyer and the *Campursari* leader. Matters discussed are those relating to the event to be filled i.e. time, venue and funding for the show, for example the customer at a wedding. The *Campursari* music chairman will ask about selected songs to be sung or performed. The buyer will deliver the requested songs to be displayed or the full selection of songs to be displayed is left to the *Campursari* group. The cost of a complete *Campursari* musical performance that uses a *bonang*, *saron*, *demung*, *gender*, *gong*, keyboard, guitar, bass, *ciblon* drum, *koplo* drum, and singer and sound are around eight to ten million

rupiah. Transportation costs to the destination are added. *Campursari*, in its performance is supported by musical instruments that consists of *saron*, *demung*, *gender*, keyboard, and drum, and the cost of the show is around five million rupiah. While *Campursari*, which in its show was supported by saron, keyboard, drum, drum and sound, ranged from three million to five hundred thousand rupiahs. These costs can also be more expensive if the show is held outside the city, then transportation costs and other costs must be added. Funds generated from these customers are distributed to *Campursari* players.

*Campursari* performances are managed independently by the group or they are in cooperation with other artists of the group, both in terms of providing the equipment needed and in terms of training its members, as well as in terms of finding funds to be able to continue to run the art. The arts of the area have become the property of the community and their lives were fully surrendered to the community (Sri Hastanto, 2002: 7). It needs to be managed in a planned manner, so the concept of art management must be handled carefully. For this reason, you must understand the basis of the art form of a region and know its formation.

*Campursari* performances, in order to stay afloat, in addition to maintaining existing ones, must also make new breakthroughs. This is done by arranging and adding songs in accordance with the times without leaving the standard rules. Its development does not only rely on the excitement of the song alone but also on the beauty of the sound and musical composition. *Campursari* songs are categorised as Javanese songs that are crisp, passionate, and full of excitement (Murniasih, 2013: 48). The combination of elements of *gamelan* and national music (modern) gives a special aroma to *Campursari*. Songs by Manthous *Campursari* still refer to the *gendhing-gendhing* and traditional songs, especially conventional Javanese style, Dolanan songs, or a mixture of both (Kusnadi, 1216: 122).

In marketing, the strategy is carried out by spreading or introducing and increasing public appreciation of the show. This is useful to attract public interest in *Campursari* performances. If the public knows and is familiar with the music, the show will be more easily accepted by the public. For this matter, the *Campursari* music group wants to hold a performance in exchange for voluntary family-based rewards, for example, the show held at the event for the celebration of the seventeenth of August, commemoration of Independence Day. In addition to this, one of the ways in introducing *Campursari* music is by participating in a wedding, circumcision, and others. Traditional art is less closely related to the market and more closely related to the social context (Lindsay, 2006: 3).

Developing *Campursari* music also faces challenges. Personally, there is a group that still holds the grip of Javanese traditional music. While sometimes orders that want to use *Campursari* are more favoured towards *Koplo* music, changing this direction is difficult to do.

## Conclusion

*Campursari* music is popular among people in the Simalungun Regency, especially Javanese. *Campursari* music groups are invited to the wedding, circumcision, salvation and other celebrations as community entertainment. The management of the *Campursari* music group is done in a way that artists from one group and another can collaborate with each other by complementing the supporting players if needed. Establishing cooperation and smooth communication between fellow players and leaders makes a *Campursari* music group survive and continue to exist. In addition to this the cost to display the *Campursari* group as well as the budget can be adjusted to the ability of those who are inviting, so that the accompanying music of *Campursari* will be performed with a complete accompaniment, a recess, and a *Campursari* keyboard. *Campursari* songs that are presented are adjusted to the tastes of the local people, so that group members make preparations and selections for songs to be performed. The *Campursari* music performance features Javanese style songs and Javanese pop versions added with other ethnic pop songs. In addition to this there is the *Koplo* version of *Campursari* music. References about these songs can be obtained by players from online media such as YouTube. Utilising media and online communication is part of how to develop and manage groups to meet and know the latest things so that they can be applied, copied or modified according to the ability of *Campursari* group players.

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