Preserving Calung Banyumasan through Vocational Education and its Community

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Abstract. Traditional music in Banyumasan especially Calung Banyumasan is very famous for its very distinctive style. But now there is a tendency of quantity and the quality of the music began to decline. Vocational high school of Banyumas is one potential that can be used in this art conservation effort. The purpose of this research is to find the form of preservation of Calung art through education. The result of the research shows that the effort of defence of the art of Calung tradition is part of the effort to preserve the art of tradition and culture of Banyumas in general. The Calung material spread in several subjects, both theoretical and practical manifested in the form of Basic Competence and Basic Material of each subject in the syllabus. All Calung learning materials are classic (Banyumas original style) without influence from other musical styles. Meanwhile, to popularize this type of music, this school performs an off-campus musical performance with a mixed-style, classic and contemporary type. To develop the competence of students and to contribute to the community of artists of this music, the school performs activities Prakerin (Practice industrial activities).

1. Introduction
Traditional music is part of a cultural product. As a result of cultural products, art will disappear if it is no longer part of the culture itself as art as part of ritual events, social customs, and social communication tools [1]. Calung, for example, is still preferred by the people of Banyumas although the number is limited. Unfortunately, the music used to accompany Lengger and Ebeg is not the type of music used as in the golden age in the 1980s. Garap that are played and the way they play has changed a lot. Many elements affect this change. What a great influence Campursari, so sometimes have to sacrifice and get rid of other art that is considered too "missed". The use of electronic instruments and the entry of Western musical instrument on the device without considering aesthetic Calung often makes the rumors to use the term "modern", so that eventually the term Calung Campursari or Lengger Campursari [2]. Actually this is a very common thing, because the art cannot be separated from the social and cultural life of the community. People always follow the dynamics of art that takes place in the community. Sometimes they have to follow in order not to be considered outdated [3].

Changes in play styles and musical instruments used can be caused by players who understand gending Calung is no longer bequeathed to his successor. So, the play tends to balungan style, just as a complement [3]. Technological developments are one of the reasons for this change or shift. Pop songs or dangdut became one of the reasons for the shifting of some of this Calung Banyumasan style.
In a various Calung performance in Banyumas society, Calung music became accompaniment of these types of songs.

One aspect of Calung Banyumasan is songs which are sung in this music. Banyumasan songs are always sung from the beginning of Calung played in 1970's until now where Calung music used as accompaniment Lengger, Wayang and Ebeg. With its own peculiarities the songs seemed to not change in character either in terms of musical lingual (language in the lyrics of the song). With its own peculiarities, the songs seemed to not change in character either in terms of musical lingual (language in the lyrics of the song). The songs played by the groups of Calung always follow the circumstances of Banyumasan people themselves are seen from the structure of the song, lyric characters (in terms of style of language), and performance style.

Banyumasan songs concludes that many songs in Calung performance depict the character of the Banyumasan community [4]. Banyumasan songs in the form of wangsalan, parikan, senggakan is an eternal literary work. It is proved that the songs are always sung in every Banyumasan music performances which actually contain excellent local content for character education as well as preservation, conservation and development so that the music as an accompaniment of some Banyumasan arts will remain sustainable and liked by the Banyumasan people. Unfortunately, art life such as Lengger, Ebeg, Jemblung puppeteer is still limited in certain communities on the outskirts of Banyumas area.

Universitas Negeri Semarang, one of which has the mission of cultural conservation has made a strategic plan of research (Renstra), research topics, and roadmap. One of them is the education of conservation, policy and development of conservation. Traditional art, one of which is Calung music in Banyumasan region is a very important national cultural heritage. The artistry of Karawitan, for example, the style Banyumasan called gagarak Banyumasan including in Calung, has colored Karawitan and puppet play. Likewise, the songs that have Banyumasan uniqueness has become quite serious attention in the academic world. Local governments are still searching for the identity of art that became peculiarities that describe the Banyumasan people [5].

Banyumasan unique character model that describes the Banyumasan society [6]. This is very interesting and considered important to be examined in order to identify carefully about the typical art Banyumasan especially Calung which has long been a part of Banyumasan society culture that is viewed from various aspects both musically and culturally. In terms of language for example, is an important aspect of the Banyumasan society that continues to be preserved. The local wisdom that exists in the art of songs Banyumasan describe the character of the people of Banyumasan. The equation of degrees known as blakasuta is the local wisdom highly respected by the Banyumasan [7] [6]. However, this music has experienced degradation that causes some of the peculiarities of music Calung has been influenced by the music of other areas such as Sunda [3]. That is why the efforts of defence, preservation and development of this Calung music need to be done.

It needs to be made for efforts to preserve the culture of Banyumasan especially Banyumasan Calung art this. The uniqueness, which is contained in the lyrics of the song as well as the music style and the local wisdom contained in the support society, forced the local government to make this conservation effort. One of the most strategic undertakings is on the education path. The path of formal education is one way in an effort to crystallize the culture as a result of the influence of cultural globalization is so great [8]. This effort according to Sutton can be an effort to increase confidence Banyumasan community from the current globalization. This is so that people do not run away from their distinctive culture to popular culture so that it eliminates its identity. Society should not be inferior to other cultures considered higher but should instead be proud [8].

Secondary School of Indonesian Karawitan of Banyumasan (SMKI) is one of the vocational schools that have a different curriculum with art vocational schools in Indonesia. This school is now called as Vocational High School 3 (SMK 3) Banyumas. This school is also known as an institution that organizes traditional art education, especially the art of Calung Banyumasan until now. Many alumni who become artists and create educated Calung artists who are also expected to be the heirs and
preservers of this traditional art. The purpose of this study is to describe the vocational school efforts of SMK 3 Banyumas in preserving the art of Calung Banyumasan.

2. Methods

This research uses descriptive qualitative approach. Data were collected by interview, observation, and document study. The collected data were analyzed using interactive analysis flow from Miles and Huberman, using measures including data reduction, data display, and conclusion drawing/verification [9].

3. Results and Discussion

3.1. Calung in Banyumas between needs, idealistic, pragmatic

Researchers identify that there are still many Calung groups in the region of Banyumas Regency. There are at least 80 Calung groups registered in the regency of Banyumas [10]. These groups are scattered almost across the region. Many groups are domiciled in areas that tend to belong to the city people. Nevertheless, the performances are more prevalent in suburban districts. This can be because as traditional art such as lengger Calung is still part of the social life of the community [1]. People in the suburbs still consider lengger music that uses Calung has become part of the social life of the community. The show held in one of the residents named Sukarto (65 years old) in Pangadegan Banyumas Village, for example, is not solely aesthetic needs as said by RM Soedarsono [11] but because of the social status that a perceived person of the show perceives. Someone will feel proud and praised by the people around because this art is still a part of social status in the villagers of the scene. Though the cost to hold the show was quite expensive about 30 million. On the other hand, Pak Sukarto is not a wealthy citizen who is seen from the physical condition of the house.

There is an indication of the formation of this group because of the business interests that are called pragmatics rather than music as an idealistic aesthetic needs, usually held by true artists. Artists who include pragmatists are those who use art as part of an instrument to meet economic needs, benefiting from entertainment arts performances. Some owners of the Calung group can serve as manager and coordinator of some Calung dancers and lengger. Lengger dancers to do Calung show business. This coordinator performs recruitment of both Lengger dancers, Calung players and rental equipment Calung. The quality and quantity of the show are tailored to the order that will perceive the show. Prabowo Laras (55 years old) is one example of the best-selling Lengger Calung group owners in the western part of Banyumas. He is a pragmatic or realistic artist because he himself is not a person who can play Calung or sing. This art group is the one that tackles business like players that are widely available in the region of Banyumas, and the high artistic needs for society, technology, and art that is currently favored by contemporary society such as campursari, organ solo and so on.

Other artists are idealists type. Sujiman Bawor (60 years old) is one of the one. He is not solely material but there is a social side in his attitude of art. The music games tend to be classic like the use of musical instruments and the original Calung performance. Meanwhile, Prabowo is free to adjust the circumstances so that the use of modern tools such as keyboards and other types of music are common.
Both types of artists live side by side in the Banyumas community. Supporting societies do not care about this. Both are needed by the community to meet their needs of art.

3.2. Preservation of Calung music through education by SMK 3 Banyumas

In the area of Banyumas, traditional art is now becoming better known and appreciated by the inhabitants of Banyumas and Indonesians in general. In cultural centers such as Solo and Yogyakarta previously known as negaragung recognize the existence of this typical art Banyumas [12]. Many of the art traditions such as Karawitan, Wayang, and dance that have uniqueness are recognized and learned in art education in Indonesia. Many also the alumni of SMK 3 Banyumas who continue in higher education and become academics, artists who develop the art of this Banyumasan Calung. They ultimately become prominent figures supporting this Calung Banyumasan. However, there are efforts made in developing and maintaining this art. One of them is conservation efforts.

Conservation covers all preservation activities based on the local situation and condition [10]. Further Rachman state that preservation activities can also cover the conservation scope, restoration, reconstruction, adaptation and revitalization. In terms of cultural conservation, especially the music of Calung, schools are a very appropriate means of conservation and development. The most strategic effort is the curriculum development. According to the Head of the vocational school, Nurainy Haryati (54), curriculum development is a strategic way for this conservation effort. Since recent years, especially after the 2013 curriculum implemented, SMK 3 Banyumas has developed an existing curriculum from the center into a solid curriculum. Local content, especially those related to Banyumas culture, is very dominant. Things related to Banyumas culture such as Calung, Lengger, Banyumasan style, are included and explicitly in Basic Competence of the syllabus. The implementation and reinforcement of traditional Calung music in the curriculum at SMK 3 Banyumas can be seen in Table 1.

| No. | Subject Name | Number of hours in 3 years | Strengthening forms related Calung |
|-----|--------------|---------------------------|-----------------------------------|
| 1.  | Simulasi dan Komunikasi Digital | 6 | The use of digital notation for the recitation of Calung songs |
| 2.  | Tinjauan Seni | 4 | Knowledge Culture Banyumasan with music Calung |
| 3.  | Dasar-Dasar Kreativitas | 4 | Knowledge of Calung creativity |
| 4.  | Pengetahuan Karawitan | 6 | Knowledge of Javanese karawitan and Calung |
| 5.  | Teknik Instrumen Pokok | 10 | Techniques basic music Calung |
| 6.  | Teknik Karawitas Dasar | 10 | Karawitan and its implementation in |
7. Titi Laras dan Vokal dasar 4  Calung Banyumasan,  
Understanding and practicing Banyumasan song notation

8. Praktik Vokal 24  Singing styles, types of Banyumasan songs

9. Praktik Individu Instrumen Pokok 26  Practicing individual Calung performance

10. Praktik Karawitan Bersama 28  Practicing Calung ansamnel together

11. Praktik Karawitan Iringan 20  Using Calung as song accompaniment

12. Produk Kreatif dan Kewirausahaan 20  Creating Calung work

(Source: Interview with Kuntowibowo, 2017)

According to one Karawitan teacher in the school, Kuntowibowo (35), the Calung material is integrated into all subjects, both theoretical and practical. This is done so that students understand and skillfully in playing Calung music integrally, from the cultural point of view to the social. This will give students the awareness to feel their own traditions and awareness to maintain the existence of traditional art in order to remain sustainable.

One of conservation effort is to pay attention to a number of prospective students by originating from areas in the district. The effort has been made by obligating every sub-district to send one prospective student to study in SMK 3 Banyumas. Now, without that obligation, the applicants who enroll in the school are quite high (Interview with Kuntowibowo, 2017).

The curriculum that needs to be considered is the addition of subjects or the addition of learning hours for the music learner. According to one of the alumni of SMK 3 Banyumas, Dimas Nurseto (19 years), lessons of Calung Banyumasan given by the school is quite a lot. Besides that, it is very pleasantly for the students.

Special lessons, Calung, for 3 hours of lessons each week for three years of lessons are enough to get the material Calung Banyumas in depth. Students are also added for the Prakerin in areas that have the artists the Calung Banyumasan (interview with Kuntowibowo 2017). However, the extracurricular lessons that were originally in the 10th grade should still be done because many students who want to deepen this Banyumas art. Dimas Nurseto goes on to say:

"Actually, we are happy when there are extracurricular lessons of Calung music, including lengger Calung, let alone the teacher from art practitioners lengger Calung. Many of them want to become Lengger dancers and professional Calung players who want to deepen Calung after graduating from the high school "

This expression indicates the great desire of the students to develop themselves. Even he who is now a student in a non-arts institution has developed art skills, especially Calung music in the new place of learning. The extracurricular lessons are generally followed by students who really interest so the lessons are followed seriously [13]. Generally, they will excel because of a high motivation for the activity. Some students who are active in extra-curricular activities will feel confident both on a small stage and stage performances place. Figure 2 shows some student activities of SMK 3 Banyumas.
The things that Dimas discloses and the school achievements indicate that the great potential of the performing arts and its local wisdom can be developed through education.

3.3. Preservation to strengthen identity

Banyumas is a unique culture like any other Javanese culture. Even though Banyumas including Central Java is sometimes referred to as "liyan" because of its uniqueness [11]. This uniqueness should not be eroded by the rapid flow of globalization. The intensive art encroachment of Banyumas Calung tradition will be a very effective fortress to stem the flow (interview with Sugito, 2017).

Calung Banyumasan is a cultural identity of Banyumas. Identity, such as Barker [15] says can be seen from people's feelings, beliefs, attitudes and lifestyles. Personal and social identity cannot be separated from one another [16]. A lot of research related to Banyumas culture, including Banyumas art which gives the peculiarity of Banyumas society which is actually a Banyumas identity itself. In Calung Banyumasan for example, many of which contain local content which needs to be preserved like a song lyric, playing style, cablaka attitude, the values system in the show or in the process of any activities and interactions during the Calung performances Banyumas unique and not found in other art performances [12] [8]

Cablaka and blakasuta attitude are often pinned to the people of Banyumas on the one hand to make the community into the inferior in comparison, but also can be want to improve and even want to rebel in order to overcome the attitude that is considered superior. That is why Banyumas people are also called "rebellious" and hardworking people [17], [18]. As long as Banyumas society, including Calung is considered non-standard art, it is only because it only imitates Gamelan and rough like the character of folk art in general. This is another attitude as Broh [19] say, as opposition to the inferior views shown to the Banyumas community. Another attitude is what causes the people of Banyumas still maintain the art of Calung Banyumasan until sustainable until now.

The interesting thing about the effort made by Sujiman Bawor as an artist who belongs to an idealist artist is the coaching to the younger generation around his home, as well as his art studio. For several years he coached children who are interested in Lengger Calung for lengger dance practice accompanied by Calung music. What he did was that children should not forget the traditional art.
Figure 3. Sujiman Bawor trains the children to dance lengger Calung

Children who live around this house also have the ideals to continue education in art high school that is SMK 3 Banyumas is already known to produce professional Lengger dancers. Sujiman Bawor activity in fostering children in practicing lengger dance as well as community support in empowering society around in terms of education and economic aspect. Generally, those who follow the training are middle and lower economic who want to improve their economics by taking formal and non-formal education in the arts.

3.4. Empowering the community and preserving the culture through Calung performances
Some points in the interview to some informants and stakeholders are, first, the empowerment of Calung music to improve the welfare of the community. This effort can be done by cooperation between local government (educational unit like SMK 3 Banyumas), tourism office, art owner community, formal education institute, and non-formal), improvement of quality and quantity through educational channel, and second, guidance to groups Calung art Banyumas that already exist or not. Education and the Community are two components that cannot be separated from each other. Society needs education and vice versa. Without education society will not run well because in education there are elements of society such as teachers, learners and others. And vice versa without education society will be ignorant and have no knowledge. In addition, the community is also seen as a "laboratory where children learn, investigate and participate in community efforts that contain elements of society [12].

Empowerment of local government can be done for example to provide opportunities to Calung groups to fill regular events such as in precisely-tourist attractions. Of course, there must be a guarantee that they will earn money from the show. For those who already exist and quality should be given the opportunity to be published either in the form of recording, appearing on television and documentary. While those that do not exist must be given root assistance can compete with the given assistance in the form of training and coaching fund assistance.

The policy of regional tourism development should be based on the paradigm that developed in the region [13]. Therefore, it is very logical if the areas that have a Calung group that has the potential to become the sources of production as the basis of strategy. Empowerment strategy is a development strategy based on people's ability that is oriented to excavation and development of potential that exists in society. The purpose of this strategy can be to free the community from its backwardness [14]. Traditional arts such as lengger Calung is a potential both economically and culturally to empower the community of potential owners. So, gradually increasing the welfare of society can be realized. One empowerment effort is to send gifted children to follow formal education in the field of art that is available in Banyumas in SMK 3. Of course after the government provides special funds in organizing can be maximized.

4. Conclusion
Calung Banyumasan music is a unique music that is born from a unique culture. Location of Banyumas which is between West Java and Central Java to make music traditions are unique, not the same as the music in Central Java in general. In Banyumasan songs, for example, contains many
elements that reflect the character of Banyumas society like the style of the game, as well as the style of language in the lyrics.

Conservation efforts that are considered strategic are in the field of education. One of the educational units that still holds a special education music Calung Banyumasan is Vocational High School 3 Banyumas. This school hosts three hours of lessons each week for three years. However, this activity only occurs in the Karawitan program. As a special art school, of course, this is considered still lacking.

Vocational high schools that have special music tradition is considered very strategic to organize conservation efforts, especially music Calung Banyumasan. Especially in a very strong global era that can erode the values of tradition, especially Banyumas which has a local wisdom that is very useful for civilization of Banyumas society itself. Calung seen from the musical elements, lingual through the lyrics of his songs, performances and its supporter’s society contains a positive element in supporting the Banyumas society in appreciating the community’s self-esteem and cultural sustainability is deemed.

The circumstances of community actors and supporters of Calung that tend to come from the middle to lower society require the intervention of local and central government to empower this community through Calung that has become a source of products in the empowerment. If empowerment can take place, then Calung that has become part of this socio-cultural life will remain sustainable.

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