

Exploring Local Potential as a Source for Banyumasan Children's Songs

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Abstract. This article discusses the local potential in Banyumas which can be used as the main idea in making Banyumasan children's songs. Local potential consists of physical and non-physical, including tourism, ngapak dialect, cablaka, and babad Banyumasan. This potential can be expressed in the form of children's songs that have educational messages through art. Musicological analysis with an art phenomenological approach is used to see the process of selecting local potential that can be used as inspiration in making children's songs. This study aims to analyze the growing local potential in the Banyumas area which can be a source of inspiration in making Banyumasan children's songs. This research is a type of qualitative research using several musicological and phenomenological studies. The results showed that the local potential in Banyumas can be seen from traditional children's games, cablaka characters, natural charm, and tourism in Banyumas. Based on the analysis carried out by researchers, they found a simple formula about the use of local potential as a source of inspiration in making children's songs, including: the tone chosen must be simple according to the character of the nursery rhyme, there are educational messages based on locality values, the use of language that is interesting and easy to understand by children.

Key words: children's song, local potential, source of inspiration, music education, banyumas.

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INTRODUCTION

The social and cultural phenomena that exist in an area cannot be separated from the products of art that develop in the area. Dilthey in (Medin & Smith, 1984) asserts that in examining complex socio-cultural problems it is not possible to make laws as is the case with natural sciences. In fact, in his opinion, the purpose of cultural research is not at all to make laws. Social and cultural realities are always bound by the dialectical interaction of the subject and its object. This is in line with (Fajry Sub'haan Syah Sinaga & Sinaga, 2021, p. 278) statement that reality is impossible to separate from the specificity of the relationship between people and the environment involved.

Banyumasan Cultural Entity is a form of cultural wealth in the form of objects and intangibles that grow and develop in the area of the former Banyumas Residency (Banjarnegara Regency, Purbalingga Regency, Banyumas Regency, Cilacap Regency, and Kebumen Regency). One of the characteristics of Banyumasan culture can be seen in the use of a language better known as ngapak language (Hadiati, 2011, 2014; Hadiati & Handoyo, 2020;

Khotimah, 2017; Winangsit & Sinaga, 2020).

(Carayannis et al., 2022) says about the terms that should be used in the discipline of the humanities related to art research. The term is known as "Art Criticism", which according to him is seen as an approach that can help and complement artistic activities related to descriptions and interpretations that are full of the values of human life. Based on his experience in applying art criticism, he concluded that there are at least three aspects that can be used to explore local potential in certain areas, namely: (1) genetic aspects; (2) objective aspects; (3) affective aspects.

The problem that often occurs when exploring local potential is the inequality in seeing a work of art (Sinaga et al., 2019). This will certainly provide an invalid assessment or synthesis. The holistic art criticism approach is expected to provide awareness that the three aspects are interrelated and inseparable from each other, the third is used to study an art product that develops in a society. These three components are not used as a standard of value, but as a source of information in art activities. This view is a synthesis that views factors (genetic, objective, and affective) as inseparable

in the unity of the value of the work. This form of art criticism is referred to as holistic art criticism (Leisser et al., 2022; Fajry Subhaan Syah Sinaga et al., 2021). Research on humans and culture reinforces that local potentials both physical and non-physical have a great influence in the process of creating works of art (Fajry Sub'haan Syah Sinaga et al., 2019; Utomo & Sinaga, 2009).

Looking at the other side, the concept of holistic studies can be used as a way to see the local potential that exists in Banyumas as a source of ideas in making Banyumasan children's songs. This research focused on a Children's Album entitled *Tembang Bocah Banyumasan* by Fadjar Sopsan. Based on this album, we will see some of the local potentials represented in several Banyumasan children's songs. Research questions in this regard will answer the problem of how to see local potential can be used as a source in the cultivation of Banyumasan children's songs. This research is expected to provide references related to local potential which are seen from three sides, namely genetic, objective, and affective.

This study aims to analyze the local potential of banyumasan which manifests as a phenomenon that can be used as a source of ideas in making banyumasan children's songs. Based on the background above, research questions can be announced, namely what potentials can be used as a source of ideas for making children's songs.

METHODS

This research is included in the type of qualitative research that is analyzed using the Performing Arts Communication approach (Jaeni, 2014; Liliweri, 2003). The location of the study was conducted in Purwokerto City - Banyumas Regency. The key informant who became the subject of the research in this context was Fadjar Sopsan, as the artist who created *Tembang Lagu Banyumasan* (Jaeni, 2014; Liliweri, 2003). Kajian tentang musik modern dalam konteks tradisi dapat juga menggunakan perpektif ekobudaya (Aliyah et al., 2020; Quilley, 2014; Fajry Sub'haan Syah Sinaga, 2020).

Data collection was carried out by observation both directly and digitally, and interviews directly to Fadjar Sopsan to obtain information related to the creative process and the messages to be conveyed in works entitled *Tembang Bocah Banyumasan* (Rohendi Rohidi,

2011; Sugiyono, 2011). The validity of the data in this study determines the validity and reliability of the research, or as a whole can determine its trustworthiness (Rohendi Rohidi, 2011, p. 218). In maintaining its trust, this study used triangulation techniques. There are three forms of triangulation to maintain data credibility, namely: (a) data triangulation, (b) source triangulation, and (3) method triangulation (Rohendi Rohidi, 2011; Sugiyono, 2011)(Rohendi Rohidi, 2011, p. 218).

RESULTS AND DISCUSSION

Banyumasan Children's Song

One of the functions of art as a medium of communication is an interesting study because besides we can talk about the problem of beauty, we can also make art a medium for communication (Jaeni, 2014). Good communication should have several forming elements that are interrelated with each other. One of the main elements is the presence of artists, media, and the message to be conveyed (Jaeni, 2014).

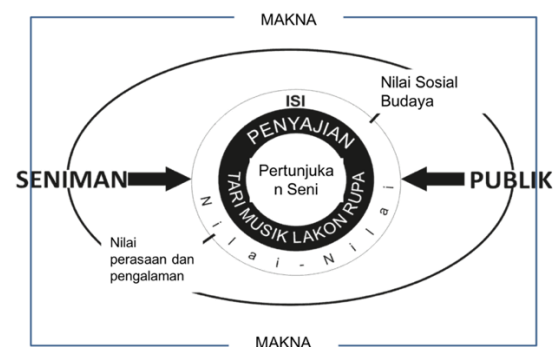


Figure 1. Art Communication Concepts: Artists, Media, and Messages/ Meanings

In the process of creating works of art, there are main elements that can be used to study art phenomena, namely the value of feelings and artistic experiences of an artist, and socio-cultural values that form a thought and cultural characteristic in a society (Jaeni, 2014; Kuswarno, 2009; Mardhiyani, 2012).

Tembang Bocah Banyumasan is a media created by Fadjar Sopsan to convey educational messages containing local values of Banyumasan. Some of the works contained in the Album *Tembang Bocah Banyumasan* are Baturaden, Mendhowan, Sepur Kluthuk, Jaga Lithong, Manuk Dheruk, Gendhul, Dromenan, Montor Mabur.



Figure 2. Album Cover of Tembang Bocah Banyumasan (Source: 2009 Album Documentation)

Tembang Bocah Banyumasan is a medium used in the process of art communication. This song is used to convey an educational message, one of which can form a cultural character for several aspects. In this discussion, it will focus on local potential in Banyumasan which consists of tourism and natural charm, traditional children's games, and banyumasan specialties (Hadiati & Handoyo, 2020).

Banyumasan Tourism and Natural Charm

Tembang Bocah Banyumasan is a representative result of values, beliefs, and knowledge from the socio-cultural aspects of the

Banyumas community. In the perspective of art communication there is a process of giving messages from children's songs, known as the educational process. The educational process has a purpose in the formation of cultural character. On the other hand, the formation of cultural character provides an educational response from banyumasan children's songs. One of the first potentials is the natural and tourist potential in Banyumas in the Baturaden song which is also mentioned as a reflection of the Banyumas community (Suharto et al., 2017).



Figure 3. Tembang Bocah Banyumasan berjudul Baturraden (Sumber: Dokumentasi 2019)

Tembang entitled Baturraden is one of the works that has an educational message about tourist attractions in Banyumas Regency. The following are the messages contained in the verses of the song Baturraden by Fadjar Sopsan.

Baturraden

Mangsan prei akeh plesiran
 Holiday season of many tourists
Baturaden nggo jujugan
 Baturaden is the destination
Sesawangan jan maen pisan
 Great view
Uga ana tontonan
 And also there is a spectacle

Baturraden semanger pisan
 Baturaden shines once
Panthuran tekan grujugan
 From springs to showers
Rupa-rupa kembang nang taman
 The shapes of flowers in the garden
Akeh bocah dolanan
 Lots of kids playing
Reff:
Baturraden - Kondang panggonan plesiran
 Baturraden - Famous tourist attractions
Baturraden - Nang Banyumas Kota Satria
 Baturraden - in Banyumas Satria City
Baturraden - Nggo selimuran seger nyaman

Baturraden - for refreasing very convenient
Baturraden - Dirumat aja dijorna
Baturraden - must be treated

Based on the verses on the Baturraden song, it generally contains a message about baturraden tourist attractions that have such rich natural potential. One of the educational messages contained is to provide a sense of love for local potential by maintaining and caring for all the potential possessed.

Banyumasan Traditional Children's Games



Figure 4. Tembang Bocah Banyumasan entitled Dromenan
(Sumber: Documentation 2019)

Dromenan

Unggal rampung panen
Every finished harvest
Bocah jan bungah pisan
The kids are so happy
Dolanan nang nggon damenan
Frolicing in the hay

Pada playon-playonan
They run around
lan ana sing njlog-jlog
And there are jump-jumping
uga nganggo damen nggaweni sempritan
Also put on hay make a pinch

Reff:
Sogok empi-empi sogok empo-empo
Sogok empi-empi sogok empo-empo
Sogok empi-empi sempritan wis dadi
Sogok empi-empi sempritan sudah jadi
Sogok empi-empi sogok empo-empo

Banyumasan children's games can also be used as a source in making Banyumasan children's songs. One of the songs found in the song is Dromenan. Dromenan is one of the children's games made from harvested rice stalks. In the beginning, dromenan was usually played when welcoming the rice harvest period in the Banyumas area. Dromenan is a traditional musical instrument that is played during the harvest period and is now almost extinct due to the unison planting season.

Sogok empi-empi sogok empo-empo
Sogok empi-empi mantra gawe sempritan
Sogok empi-empi mantra membuat sempritan

Banyumasan Spell

Another banyumasan children's game can be found in a song called Jaga Lithong, this song tells about the atmosphere when the moon has greeted in the afternoon, many children play outside the house. They played a game called Jaga Lithong, which is a kind of hide-and-seek. There is one child standing guard in a tree as a place for Lithongan while the other is hanging out. there is a Song or some kind of mantra that is sung "aja luntap luntup, bocaeh jaga lithong" karo nggawani centhong, ngumpet bae karo thongkrong". This song is very unique because it uses a spell that circulates in the Banyumas community when looking for a child who is missing because of his insolence.



Figure 4. Tembang Bocah Banyumasan entitled Jaga Lithong (Sumber: Documentation 2019)

Jaga Lithong

Isih sore wulane wis katon ngegla
Still in the afternoon the moon already looks
radiant

Bocah-bocah pada dolanan nang njaba
Children playing outside
jonjang umpet lithongane nang witangka
Hide and seek on a jackfruit tree
sing jaga lithong clingukan batir wis langka
The one who keeps the lice of the friend's
woes is gone

Reff:

aja luntap-luntup
Don't luntap-luntup
bocah jaga lithong
his son is guarding the licens
karo nggawani centhong
while carrying a centong
ngumpet bae karo thongkrong
just hang out while squatting

Banyumasan Food

In addition to the charm of tourism and traditional children's games, Banyumas specialties can also be used as a source of inspiration in making Banyumasan children's songs. One of them is a song called mendhowan (Khotimah, 2017).

Mendhowan

Ramane mangga niki mendhowane
Dad please this is mendhowan
Anget anget gurih nylekamin rasane
Savory warmth nylekamin taste
Mendhowane Banyumas langka tandhinge
Mendhowan Banyumas is unmatched
Paribasan nggo klangenan sapa bae
Seems to be for anyone's passion
Ramane niki mendhowan Banyumas
Bapak ini mendhowan Banyumas
Nggo pacitan batir medang mesti telas

For snacks, friends drink must run out
Tuwa enom lanang wadon sami tumbas
Young old man ladies all buy
Ati ayem weteng wareg awak waras
Calm heart full stomach healthy body

The source of value of each work of art is basically directly related to the three main components that support the life of art in people's lives. The three components of art life include: (1) the artist, (2) the artwork, (3) the passion. All these components become an important and inseparable unity to support the life of art in society. The three components interact with each other and determine the value of a work of art. Holistic art criticism is a way to get an evaluation of a work of art as a whole (Sutopo, 1995, p. 9). Of the three components, it will be used as a tool to study the Banyumasan children's song by Fajar Sopsan. The three factors are interrelated and dependent on each other so that none of them can be eliminated and separated.

Artists as a Source of Genetic Information

Genetic Information includes the condition of the artist with his particular experience, the physical environment of the artist with his cultural context, the processes and techniques of his creation. They are all interrelated before the artwork is finished. These various things are conditions that can form or take part in the process of forming works of art, and all of them are called genetic factors (Sutopo, 1995, p. 11). In this study, the genetic source is Fajar Sopsan as the creator of most of the Banyumasan songs performed by Sopsan and the Dablongan Music Community. Based on the background of the artist and all kinds of processes that have been passed, it is hoped that you will know the character or peculiarities of the Banyumasan Children's Song.

Artwork as an Objective Source of Information

Objective sources of information are obtained through observations of finished works of art. Information will be able to be captured including various matters relating to the elements of the artwork and the forming structure. The artwork is viewed as one objective condition that is stated to be formed by the artwork itself. The real standard is in the work itself, not coming from outside the artwork which is seen as an extra aesthetic factor and is even often viewed as non-aesthetic. The Banyumasan Children's Song presented has values that are very representative of the life of the Banyumas community.

Passion as a Source of Affective Information

Affective information includes all the responses that are felt and arise in the person of the artwork. This passion gives rise to various interpretations of the meaning of value due to dialectical interaction with works of art in a deep process of passion (Sutopo, 1995, p. 12). The experience, culture, psychological condition, and creativity of the passion determine the occurrence of the quality of life values.

CONCLUSION

Banyumas has a rich culture that can be used as one of the ideas and ideas in making Banyumasan children's songs, all of which can be reflected in the album entitled *Tembang Bocah Banyumasan*. The first potential can be seen from tourism and the natural environment entitled *Baturadden*; The second potential, can be seen in the traditional game of banyumasan children entitled *dromenan*; (3) the third potential can be seen from the potential of spells commonly used by the banyumas community entitled *jaga lithong*; (4) the potential of banyumasan specialties is also said and can be the title of a children's song with the name *mendhowan*.

All existing potential cannot be separated from three aspects in the process of making banyumasan children's songs, namely, the genetic aspect of Fajar Sopsan as an artist, the objective aspect in the form of a banyumasan boy's *tembang* album, and the affective aspect that contains the values and teachings that develop in banyumas society.

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