

The Phenomenon of *Dolanan* Song in the Life of Modern Javanese Children

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Abstract. The development of community civilization seems to have an effect on the artistic life of the community. A phenomenon that can clearly be seen is the emergence of an artistic life that continues to develop from time to time, including children's songs that were used as a play song. The purpose of this study is to provide a concrete picture of the existence of the *dolanan* song for children who lived in the world of Javanese environment nowadays. The research method applied is descriptive qualitative. The research location was in Central Java, especially Surakarta, Banyumas, and the northern coast of Java. Data collection techniques were taken by using interview techniques, document studies and observation. The analytical technique applied is descriptive qualitative analysis using source data triangulation.

The results of the study indicated that the phenomenon of the existence of *Tembang Dolanan* for children prominently developed in the form of children's songs in general as a form of individual expression that is not used as a means of playing with peers. Children are more familiar with popular Javanese songs which are widely used as a means of art by adults in various forms which are widely spread through various media. Likewise, what is used in any form that develops in the family, school, and community. Children's songs in Javanese language namely *tembang dolanan* in particular do not develop as Javanese songs which are consumed by adults.

Key words: children's song; dolanan song; form of song; children's environment.

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INTRODUCTION

The development of human civilization has an effect on the artistic life of the community. Our society today is a millennial society. According to the theory of Graeme Codrington and Sue Grant-Marshall, millennials are more visible from the year of birth. Millennials are often said to be Generation Y. Generation Y was roughly born in 1984-1994. After that, it is often referred to as Generation Z. The estimated year of birth, Generation Z is 1995-2010. This description is only an outline to provide differences between the current generation and previous generations.

Generation Y and Generation Z are very familiar with the world of technology. The society is no longer purely agrarian, like Indonesian society in general and Javanese society in particular. Before generation Y, the people still lived mostly by relying on nature. In this sense not much in touch with technology. At dusk or evening, many children play outside the house. Play also with family and peers in a face-to-face environment. Family and peers are very close relationships with a lot of utilizing what media is in the natural environment. When the moon is bright, it is a joy for children to play with friends.

Tembang dolanan is widely used as a tool for joint art expression and or a tool for interacting art together. Now everything seems to have been lost. There is no longer *Tembang Dolanan* which is used as a means of joint art and or used as a means of joint artistic expression. Before the emergence of generation Y, children used to play and sing together in the yard. At present or in this modern era, the form of joint games has used engineering media or technology such as online games and various forms of games using other technological means.

Symptoms of the disappearance of the children's play song in the community feel less anticipated by the older generation while the younger generation itself continues to advance according to the scope of its life in the current era. Researchers of ethnic music and general music continue to run but relatively do not touch the children's *Dolanan* song from any side other than some public opinion that the *Dolanan* song has disappeared. The following are some researches on ethnic music and *Tembang* in general, but none of them focus on research related to the *Dolanan Tembang*.

Existing research, for example, relates to pentatonic and diatonic music which is associated

with Javanese songs in general. Restingrum (2016) saw the characteristics of the mixing of gamelan pentatonic music with Western diatonic music used to accompany a song known as Badutan music. Initially this art was purely the art of gamelan music or karawitan that accompanies Javanese songs known as Sindenan. However, nowadays along with the development of the era, this clown music also accompanies many diatonic songs. The tunings between gamelan pentatonic music and general diatonic singing are very different, but in clown music it is still carried out with an emphasis on humorous nuances.

Takari (2005) conducted research on pentatonic and diatonic scales also under review. In the study, among others, it was found that (1) Pentatonic music developed in Asia and parts of Eastern Europe, while diatonic music emerged and developed in the West, which is now spread throughout the world. (2) The pentatonic scale has a horizontal melodic aspect, while the diatonic scale has a vertical melody aspect. (3) The pentatonic scale is produced in the cyclic and decisive system while the diatonic scale is produced in the single deviation system. (4) pentatonic scales are produced from instruments designed to produce melodic notes while diatonic scales are produced from instruments designed to produce melodic and harmonic notes. (5) pentatonic scales are associated with musical compositions associated with extra-musicals while diatonic scales are associated with non-extra-musical musical compositions.

Aryanto's research (2018) relates to the creation of the Soepra gamelan adapted from the Javanese gamelan. The tone color is still a gamelan tone color but has used a diatonic scale. The creation of the Soepra gamelan is intended so that it does not lose the color of local traditional music but can be used for wider artistic purposes, both for playing local traditional music and for playing general diatonic music. For local traditional arts, such as songs that use pentatonic scales, they are converted into diatonic tunings. The findings from Iswanto's research (2018) that gamelan music with pelog and slendro notes is mostly developed into the form of music with diatonic notes because to respond to the development of diatonic music in Indonesia, which is very popular, so gamelan music with pentatonic notes is not infrequently changed into diatonic music.

The Javanese songs of pelog laras and slendro as Javanese gamelan pentatonic music were put forward through research produced by Heriwati

(2010) that, Javanese songs contain moral messages for teaching behavior that is seen as good, instilling knowledge and invitations to take various actions. useful for society, nation and state. The message of this song is conveyed in the form of a song which is always accompanied by gamelan or karawitan music with pelog or slendro barrels. These Javanese songs have now been converted into diatonic songs because the pelog and/or slendro tones are then transferred to diatonic tones. The function of pentatonic gamelan music is lost when the existing tembang notation has been made in diatonic form. Herawati (2015) found that the Javanese song is divided into three main elements, namely the Gede song, the Tenagahan song, the Alit song, and the addition of the dolanan song. This dolanan song has the most notes sung by changing it into diatonic tones.

Even though this Dolanan song is currently being used in the community more and more changed into diatonic tones, but for the community or public schools that still uphold the noble values of Javanese culture, there are also those who still preserve the use of pelog and slendro gamelan music as usual. conducted in elementary schools in the Surakarta area, Central Java (Supeni, 2015). These previous studies are all closely related to Javanese songs, both Javanese songs in the form of gamelan music, pelog and slendro, as well as Javanese songs in the form of diatonic Western music. The results of the research specifically did not analyze the phenomenon of the life of Tembang Dolanan children of the Javanese community. In this regard, research related to the phenomenon of the life of Tembang Dolanan, especially in the modern era, is considered important to be researched. In connection with this problem, the main purpose of this research can be conveyed, which is to photograph the phenomenon of Tembang Dolanan's life in the lives of Javanese children in this modern era.

METHODS

The research method applied in this research is qualitative. The approach applied is ethnomusicology. Such an ethnomusicological approach according to Tolbert (1992) can be used to describe the text and context. This research also does not only look at the text side of the song, but also looks at the context side of the Dolanan song. Regarding the text and context of this song, it is also adapted to the problem and or purpose of this study. The location of this research is Central

Java, especially the North Coast Region of Central Java, Surakarta area, and Banyumas area.

The focus of this research is related to the Tembang Dolanan of Javanese children, both classical and modern Javanese songs and their popularity in Javanese society today. Javanese songs will be seen from the side of the text that relates to its textual rules. Modern Javanese songs are seen from what side of the existing text is different from the classical one. Meanwhile, the popularity aspect is seen from the public response. Techniques Data collection is done by observation, document study, and interviews. The first observation is by looking at the life of Javanese tembang art in the wider community. In this observation, what is seen is what song is used and uses the ideom of gamelan music or diatonic Western music. Interviews with the wider community, related to their interest and/or enjoyment of the songs they hear. Documentation studies were carried out by viewing audio visuals on social media.

Subsequent interviews were conducted mainly in elementary and junior high schools in the Central Java region by interviewing teachers and the wider community. The observation material also relates to the use of classical and modern Javanese dolanan songs in art activities at school. Documentation studies are carried out by looking at the material for the Dolanan song in the form of notation and/or recordings in the form of audio or audio visual which are used as the basis by schools in carrying out the Javanese Dolanan song artistic activity. Interviews were conducted by interviewing teachers and students. The interview material with the teacher relates to why Javanese tembang is used in art activities at school. Interviews with students were conducted to explore students' interest and/or enjoyment of the Javanese song.

The data validity technique is done by triangulating the source data. The data sources in question are sources from observations, documentation studies, and interviews. The angulation here is that the researchers matched three of the origins of the data, whether it was data obtained from observations, documentation studies, and interviews. After the data obtained are in accordance with and or mutually supportive of the three existing sources, then the data is considered valid by the researcher. Furthermore, data analysis is carried out by parsing and grouping field data on the issues raised and or research objectives to be achieved by analyzing them using relevant theoretical and or conceptual

footings. Obviously, the theory and/or concept is used as a lens to see field data. Data analysis is always based on emic and ethical thinking, namely field data, theories, and researchers' interpretations.

RESULTS AND DISCUSSIONS

In the results of this research and discussion, by the researcher, the results of the research and discussion are not separated. Here it contains the intention that what is stated as a result can be directly discussed without detailing the results of the research one by one. This is done because the points of the existing research results are interrelated between one problem and the next. Therefore, the results of this research and discussion by the author are made together or not separated. The problem of this research is related to how the phenomenon of the life of Tembang Dolanan for Javanese children. Thus, the purpose of this study is also related to understanding the issues raised, the results and discussion of which are as follows.

The phenomenon of the Dolanan song of Javanese children is currently relatively absent, but there are still old Dolanan songs which are seen as classics or traditional old Dolanan songs that are passed down from generation to generation and are still used as art lessons in schools. Learning at school is the school's obligation to provide Tembang as a local art that must be given to students. This does not mean that children like the Dolanan song and moreover, it is used as a means of art expression for themselves and their friends in the form of joint art. Absolutely not. They perform arts at school more to carry out the teacher's orders.

What children like and tend to use as a means of self-expression with friends are popular Javanese songs, which are adult consumption. What is seen as a classic traditional Javanese Dolanan Tembang that is taught in schools but is no longer popular in the community is actually rooted in Javanese Tembang. Classical Javanese song is a form of art in the form of sound processing with Javanese language and literature media.

Classical Javanese songs use slendro and/or pelog gamelan tones. Classical Javanese songs mainly consist of the big song, the middle song, and the little song or macapat. There is also another, namely the dolanan song. Everything mentioned uses gamelan music standards, slendro and or pelog barrels. Modern Javanese songs are developed from classical Javanese songs. Still

using Javanese lyrics but the tones used have been changed or changed to diatonic tones (Efendi, 2012).

As previously stated, now the big song used by the community imitates the old big song called Kakawin. What is understood as Kakawin, namely, songs that are bound by rules, such as wilangan teachers, song teachers, and gatra teachers. Guru wilangan is the number of lines in one stanza. The song teacher is the equation of the sound of the rhyme in each line. Guru gatra is the number of syllables in each line (Kakawin, 1982). The meaning of the middle song is a song that is also tied to the wilangan teacher and the gatra teacher. The definition of small song or Macapat is a song that also has rules for the existence of song teachers and wilangan teachers who have their own character. The definition of tembang dolanan is a song that is sung by children as entertainment. The dolanan song is not bound by rules such as the existence of a song teacher and a wilangan teacher. In connection with all of that, in this context will be presented about the big song as an example. Examples of big songs in the world of Javanese gamelan art are Citra Mengeng, Kusumastuti, Mintajiwa, and Pamularsih. Examples of types of middle songs include Balabak, Girisa, Juru Demung, and wirangrong. Alit or Macapat songs have Asmarandana, dhandhanggula, Durma, Gambuh, Kinanthi, Maskumambang, Megatruh, Mijil, Pangkur, Pucung, Sinom. Examples of dolanan songs, for example, are mushrooms, kuwi what kuwi, menthok-menthok (Rosmiati, 2014).

Modern Javanese tembang is already a change of tones which from pelog and or slendro are changed into diatonic scales. It can be seen for example the songs Gek Kepriye, Gundul Pacul, Gambang Suling, Lir-Ilir, Pitik Tukung, Suwe Ora Jamu, Te Kate Dipanah in the book Collection of Regional Songs compiled by Rangkuti (1990) which is used for art lessons in public schools. The entire Javanese song is supposed to use Javanese gamelan music with pelog and slendro barrels, but in this book, everything has been changed to diatonic music. The rules of Javanese songs that use the tuning of gamelan pelog music should be ji, ro, lu, pat, mo, nem, pi while the notes that use the slendro tune should be ji, ro, lu, mo, nem without pat and pi. However, in the folk song textbooks, all of them use the solmization of do, re, fa, sol, la, si, do or diatonic scales.

The modern Javanese songs used for Javanese art as supporters are not limited to the pentatonic

notes of the Javanese gamelan pelog and slendro, but rather diatonic scales or Western music with Javanese poetry. For the Javanese gamelan pentatonic, pelog and slendro, since the appearance of the keroncong style song, they have been changed into diatonic notes. What emerged today and was once the most popular music in Indonesia is Manthous's Campursari. Manthous's Campursari is really the work of the structure of the pelog and slendro gamelan gendhing which is converted into all diatonic tones, then labeled as Campursari (Haryono, Soedarsono, Ganap, 2011). Diatonic popular songs that use Javanese lyrics and are recognized as Javanese songs also exist and are widely known since the emergence of pop music groups. The Koes Plus music group and Favorite's group of Javanese pop songs are the most widely known and loved by the Javanese people.

The popularity of classical Javanese tembang seems to have existed before the advent of modern Javanese songs. After that, it was gradually replaced by modern Javanese songs in various forms. However, classical Javanese songs are still known by the Javanese people and are still being studied even though they are no longer liked by the next generation. Public School children are more into diatonic music and society at large is the same. The life of classical Javanese songs still exists in certain events, unlike modern Javanese songs which are currently widely circulated by popular singers to the accompaniment of dangdut koplo, and so on.

The phenomenon of the life of the children's song Dolanan for the Javanese community has shifted into popular Javanese songs such as dangdut koplo. The message of the song is more love and fun and mainly for adult entertainment. The world of Javanese children today in the context of art also becomes precocious. In the sense that they are not in the arts according to their age level. That seems to be due to the absence of new dolanan songs that are suitable for the lives of children in today's modern era.

CONCLUSIONS

The phenomenon of Tembang Dolanan for children who live in Javanese society in today's modern world is mainly Tembang in the form of songs for individual artistic expression. Even that is very rarely created. Not a Dolanan song to play with other children like in the past. The Dolanan songs from the past still exist but are rarely found or used as a means of children's art. Children in the modern world are more familiar with popular

Javanese songs. The popular Javanese songs by Didi Kempot and the Javanese dangdut songs Koplo are generally well known and/or appreciated by children.

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