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REINTERPRETING JARANAN DOR THROUGH PROGRAMMATIC MUSIC COMPOSITION: AN ARTISTIC CREATION BASED ON LAMONGAN FOLK PERFORMANCE

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Abstract: The musical tradition of Jaranan Dor in Lamongan, East Java, represents a distinctive form of folk performance characterized by vigorous rhythmic patterns, dynamic drumming techniques, and strong communal values. However, changes in contemporary entertainment preferences and performance practices have gradually reduced public engagement with this tradition, creating a need for innovative artistic approaches that preserve its musical identity while making it relevant to modern audiences. This study aims to create a programmatic musical composition entitled Jar Dor, which reinterprets the essential musical characteristics of Jaranan Dor through a contemporary compositional framework without neglecting its traditional roots. The study employed an artistic research approach, integrating auditory and visual stimuli, musical exploration, experimentation, composition, rehearsal, and performance evaluation throughout the creative process. Traditional rhythmic motifs, instrumental colors, and performance aesthetics were systematically explored and transformed into a structured musical composition that combines elements of East Javanese gamelan with contemporary orchestral thinking. The resulting work demonstrates that the characteristic rhythmic energy and expressive identity of Jaranan Dor can be reconstructed into a new artistic form while maintaining its cultural authenticity. The creative process also reveals that innovation in traditional music does not require abandoning established conventions; instead, it can emerge through reinterpretation, contextual adaptation, and thoughtful compositional development. This study contributes to the discourse on artistic creation by offering an alternative model for developing Indonesian traditional music through programmatic composition, thereby supporting the sustainability of local musical heritage and expanding opportunities for contemporary artistic expression rooted in regional traditions.

Keywords: artistic research; contemporary composition; Jaranan Dor; Lamongan; programmatic music; traditional music.

1. INTRODUCTION

Indonesia possesses an exceptionally rich diversity of traditional performing arts that embody the historical experiences, cultural values, and collective identities of local communities. Traditional music, in particular, functions not only as a medium of artistic expression but also as an important cultural archive through which communities transmit knowledge, beliefs, and social values across generations. As globalization and technological development continue to reshape cultural consumption, many regional musical traditions face increasing challenges in maintaining their relevance, especially among younger generations who are more familiar with contemporary forms of entertainment than with local cultural practices. Consequently, preserving traditional music today requires more than documentation; it demands creative reinterpretation capable of connecting inherited traditions with contemporary artistic contexts.



One of the distinctive musical traditions of East Java is Jaranan Dor, a folk performance originating from Lamongan Regency. Unlike other forms of Jaranan found throughout Java, Jaranan Dor is recognized for its energetic rhythmic character, dominant drumming patterns, powerful ensemble interaction, and dynamic performance atmosphere. The musical performance emphasizes repetitive rhythmic cycles, spontaneous musical responses among performers, and vigorous tempo changes that create an atmosphere of excitement and communal participation. These characteristics have made Jaranan Dor not only a performance genre but also an important cultural symbol representing the social identity of communities in Lamongan.

Despite its cultural significance, the sustainability of Jaranan Dor has become increasingly challenged in recent years. The expansion of digital entertainment, the changing preferences of younger audiences, and the decreasing number of traditional performance spaces have gradually reduced opportunities for this musical tradition to develop within contemporary society. Traditional performances are frequently perceived as conventional cultural events rather than as living artistic practices capable of continuous innovation. As a result, younger musicians often have limited interest in exploring traditional musical idioms as creative resources for new artistic production. If this situation continues, the musical vocabulary, performance practices, and aesthetic values of Jaranan Dor risk becoming increasingly marginalized within Indonesia's evolving cultural landscape.

Previous studies concerning Jaranan and related East Javanese folk performances have predominantly focused on historical development, cultural functions, performance structures, ritual practices, and ethnomusicological documentation. These studies have significantly contributed to understanding the social and cultural dimensions of traditional performances. However, relatively few investigations have explored how the distinctive musical identity of Jaranan Dor can serve as the primary source for developing an original contemporary musical composition. Research addressing artistic creation based on the musical characteristics of Jaranan Dor remains particularly limited, creating an opportunity to expand both artistic practice and scholarly discussion through composition-based research.

Programmatic music provides an appropriate conceptual framework for such creative exploration. Unlike absolute music, which emphasizes musical structures independent of external references, programmatic music is intentionally constructed around particular ideas, narratives, cultural phenomena, or emotional experiences. Through this approach, musical elements—including rhythm, melody, texture, timbre, dynamics, and formal organization—are employed to communicate concepts beyond purely musical relationships. In the context of this study, the development of a programmatic composition enables the musical identity of Jaranan Dor to be interpreted not merely as traditional accompaniment but as a source of compositional ideas capable of generating new artistic narratives while preserving its characteristic rhythmic vitality.

Based on these considerations, this study presents the creation of a programmatic musical composition entitled Jar Dor. Rather than reproducing the traditional performance in its original form, the composition reconstructs the characteristic musical language of Jaranan Dor through systematic artistic exploration. Rhythmic patterns, instrumental colors, performance energy, and expressive gestures derived from the tradition are transformed into a structured contemporary composition that integrates East Javanese gamelan idioms with broader compositional techniques. Throughout the creative process, the work seeks to balance artistic innovation with cultural authenticity, ensuring that the resulting composition remains rooted in the aesthetic identity of its traditional source while offering new possibilities for musical expression.

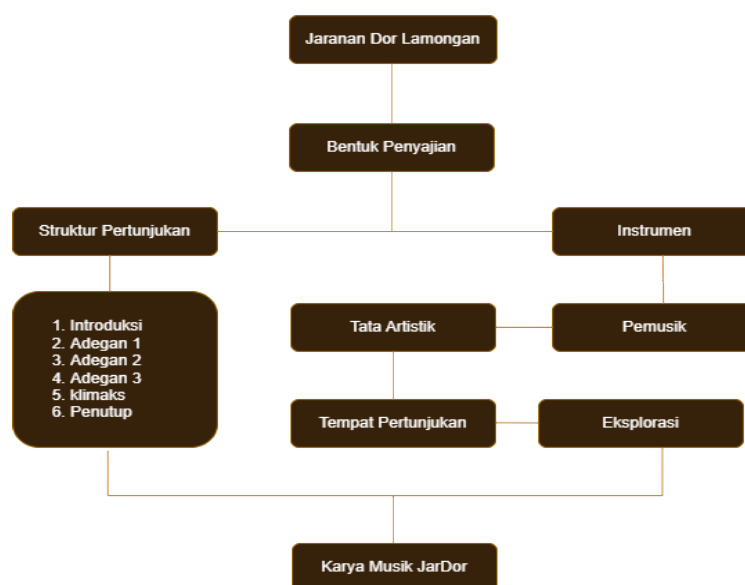


Figure 1. Conceptual Framework of the Artistic Creation Process.

This study aims to develop a contemporary programmatic composition inspired by the musical characteristics of Jaranan Dor and to demonstrate how traditional musical identity can be reinterpreted through artistic creation without diminishing its cultural significance. By documenting the creative process and examining the resulting composition, the study contributes to the growing discourse on artistic research, contemporary composition, and the sustainable development of Indonesian traditional music. More broadly, it proposes an alternative model for revitalizing local musical traditions through creative reinterpretation, illustrating that innovation and cultural preservation are complementary rather than opposing objectives in contemporary artistic practice.

2. METHOD

his study employed an artistic research approach, in which artistic practice functioned as both the research method and the primary means of knowledge production. Unlike conventional empirical research that focuses on testing hypotheses, artistic research emphasizes creative inquiry through the processes of exploration, experimentation, reflection, and artistic realization. Within this framework, the creation of the musical composition Jar Dor became

the principal medium for investigating how the musical identity of Jaranan Dor could be reinterpreted into a contemporary programmatic composition while preserving its traditional characteristics.

The creative process was conducted through five interconnected stages: (1) source of inspiration, (2) musical exploration, (3) composition process, (4) rehearsal, and (5) performance evaluation. Each stage informed subsequent artistic decisions, allowing the composition to develop through continuous reflection and refinement rather than through a linear production process.

2.1 Source of Inspiration

The initial stage focused on identifying the artistic stimuli that motivated the creation of the composition. Two principal forms of inspiration were employed: auditory and visual stimuli.

The auditory stimulus originated from the composer's long-term engagement with the musical tradition of Jaranan Dor in Lamongan. Since childhood, the composer had been exposed to its characteristic rhythmic structures, energetic drumming techniques, repetitive percussion patterns, and dynamic interaction among ensemble members. These accumulated listening experiences formed an internal musical memory that later served as the primary source for developing rhythmic motifs, tempo variations, and expressive musical gestures throughout the composition. Rather than directly imitating traditional musical patterns, these sonic experiences were critically interpreted and transformed into new compositional materials.

The visual stimulus emerged through direct observation of contemporary traditional performances and documentation of artistic works that integrated traditional musical elements into modern performance settings. Particular attention was given to stage movement, ensemble interaction, spatial arrangement, lighting, and visual dramaturgy. These observations encouraged the composer to view Jaranan Dor not only as a musical tradition but also as a multidimensional performing art in which visual presentation contributes significantly to audience perception. Consequently, visual considerations became an integral component in shaping the artistic concept of Jar Dor.

2.2 Musical Exploration

Following the identification of artistic stimuli, the research proceeded with a process of musical exploration. This phase involved systematic experimentation with rhythmic patterns, instrumental textures, melodic fragments, dynamic contrasts, tempo changes, and timbral combinations derived from the musical vocabulary of Jaranan Dor.

Exploration was conducted through repeated improvisation sessions involving both traditional and contemporary musical approaches. Traditional rhythmic idioms were examined to identify their structural characteristics before being reorganized into new musical relationships. Throughout this process, emphasis was placed on

preserving the expressive energy of Jaranan Dor while expanding its musical possibilities through contemporary compositional techniques. Reflection accompanied every exploratory session, allowing promising musical ideas to be selected for further development.

2.3 Composition Process

The selected musical materials were subsequently organized into a coherent programmatic composition. Rather than reproducing an existing Jaranan Dor performance, the composition was designed as an original artistic work inspired by its musical identity.

The compositional process involved arranging musical ideas into interconnected sections with distinct dramatic functions, including introduction, thematic development, climactic passages, and conclusion. Musical elements such as rhythm, instrumentation, dynamics, texture, and formal structure were continuously refined to ensure coherence across the entire performance. Throughout this stage, compositional decisions were evaluated according to both artistic quality and their ability to communicate the intended interpretation of Jaranan Dor within a contemporary musical context.

2.4 Rehearsal

Rehearsals functioned as an essential stage for translating the written composition into live musical performance. During rehearsals, the composer collaborated closely with performers to evaluate musical interpretation, ensemble coordination, balance, articulation, tempo consistency, and expressive communication.

The rehearsal process also provided opportunities to identify technical limitations that were not apparent during the composition stage. Feedback from performers became an important source of artistic reflection, leading to revisions in rhythmic passages, transitions, instrumentation, and performance techniques whenever necessary. Consequently, rehearsals operated not merely as preparation for performance but also as an integral component of the creative research process.

2.5 Performance Evaluation

The final stage consisted of evaluating the completed performance as the culmination of the artistic research process. Evaluation was conducted through reflective observation of the entire performance, considering musical coherence, interpretative effectiveness, ensemble interaction, stage presentation, and the successful communication of the artistic concept.

The evaluation focused on assessing whether the composition effectively represented the musical identity of Jaranan Dor while simultaneously presenting a contemporary artistic interpretation. Findings from this reflective process were used to formulate conclusions regarding the creative methodology and the contribution of the composition to the development of contemporary works rooted in Indonesian traditional music.

3. RESULTS AND DISCUSSION

3.1 *Musical Identity of Jaranan Dor*

The creative foundation of Jar Dor originates from the distinctive musical identity of Jaranan Dor, a traditional folk performance that has developed within the cultural landscape of Lamongan, East Java. Unlike many other Javanese performing traditions that emphasize melodic elaboration, Jaranan Dor is primarily characterized by its energetic rhythmic organization, strong percussive interaction, and highly expressive ensemble performance. These musical characteristics became the principal source from which the present composition was developed.

Among the various musical elements, the kendang functions as the central instrument that controls the overall direction of the performance. Rather than merely maintaining tempo, the kendang determines transitions between musical sections, regulates dynamic intensity, and establishes communication among performers. Variations in drumming patterns generate changes in musical energy, allowing the ensemble to shift naturally from moderate rhythmic movement to highly vigorous passages. This leadership role inspired the compositional design of Jar Dor, in which rhythmic development is driven primarily through percussion-based interaction instead of melodic progression.

Another defining component is the jidor, whose deep and resonant sound provides a stable rhythmic foundation for the ensemble. The jidor reinforces structural accents at important musical points while simultaneously producing a powerful sonic presence that enhances the ceremonial character of the performance. Instead of functioning independently, the jidor interacts closely with the kendang, creating a layered rhythmic texture in which low-frequency pulses support more intricate percussion patterns. In the present composition, this relationship was preserved as an essential element for maintaining the traditional character while allowing broader rhythmic exploration.

The melodic identity of Jaranan Dor is further enriched by the presence of the selompret, a traditional wind instrument recognized for its penetrating timbre and expressive melodic phrases. Unlike sustained melodic accompaniment, the selompret frequently introduces short melodic calls, ornamental gestures, and improvisatory phrases that respond directly to changes in rhythmic activity. Its distinctive tone contributes significantly to the musical identity of the ensemble, functioning as both a melodic marker and an expressive voice capable of intensifying dramatic moments within the performance. Rather than reproducing traditional melodies literally, Jar Dor adapts the expressive qualities of the selompret through melodic contour and timbral interpretation that remain faithful to its original character.

Beyond individual instruments, the overall musical character of Jaranan Dor is defined by the interaction between rhythm, movement, and communal performance. Strong accents, dynamic tempo fluctuations, spontaneous musical responses, and continuous dialogue among performers create an atmosphere of vitality that distinguishes

the tradition from many other regional musical forms. The performance is not solely intended for aesthetic appreciation but also serves as a collective social experience in which musicians and audiences actively share emotional energy throughout the event.

These musical characteristics collectively established the conceptual foundation of Jar Dor. Rather than imitating existing performance practices, the composition seeks to reinterpret the essential identity of Jaranan Dor through contemporary compositional techniques while preserving its rhythmic vitality, expressive interaction, and cultural authenticity. By treating traditional musical characteristics as creative resources instead of fixed conventions, the work demonstrates that local musical traditions possess considerable potential for artistic transformation without sacrificing their cultural significance.

3.2 Concept Development of Jar Dor

The concept of Jar Dor emerged from the intention to reinterpret the musical identity of Jaranan Dor without reproducing its traditional performance format. Instead of presenting an ethnographic reconstruction, the composition was conceived as an artistic response to the evolving position of traditional music within contemporary society. The creative objective was to preserve the expressive essence of Jaranan Dor while expanding its musical possibilities through a programmatic compositional approach.

The development process began by identifying the most recognizable musical characteristics of Jaranan Dor, including its energetic rhythmic patterns, dominant percussion, dynamic tempo fluctuations, and the expressive role of the selompret. These musical elements were not copied directly into the composition. Rather, they were analyzed to identify their structural and expressive functions before being transformed into new compositional materials. Through this approach, traditional musical vocabulary became a source of creative inspiration rather than a rigid compositional framework.

Programmatic music served as the conceptual foundation for organizing the entire composition. Each musical section was designed to represent particular situations associated with the atmosphere of a Jaranan Dor performance, ranging from the anticipation before the performance begins, the gradual emergence of rhythmic energy, the interaction among performers, the emotional climax, and the final resolution. Consequently, the composition develops as a continuous musical narrative rather than as a sequence of unrelated musical ideas.

Another important consideration was maintaining artistic coherence. Every musical decision—including instrumentation, structural organization, dynamic progression, and stage presentation—was evaluated according to its contribution to the central artistic concept. Rather than emphasizing technical complexity, the composition prioritizes expressive continuity so that audiences can experience the transformation of Jaranan Dor from a traditional folk performance into a contemporary concert composition. This conceptual development demonstrates that artistic

innovation can emerge from reinterpretation instead of replacement, allowing local musical traditions to remain culturally meaningful within contemporary performance contexts.

3.4 Musical Structure

The musical structure of Jar Dor was designed as a continuous dramatic journey consisting of five interconnected sections: Introduction, Part I, Part II, Part III, and Ending. Although each section presents distinct musical characteristics, they function collectively as a unified narrative that reflects the evolving atmosphere of a Jaranan Dor performance. The organization of these sections follows the principles of programmatic music, where musical development is guided by dramatic progression rather than conventional formal patterns.

The Introduction establishes the initial atmosphere through gradual rhythmic emergence. Rather than presenting the full ensemble immediately, selected percussion instruments introduce fragmented rhythmic motives that imitate the anticipation commonly experienced before a traditional Jaranan Dor performance begins. The entrance of the ensemble occurs progressively, allowing listeners to recognize the rhythmic identity before melodic materials are introduced. This opening section functions as an invitation into the musical world of Jar Dor while creating dramatic expectation for subsequent developments.

Part I introduces the principal musical materials that define the identity of the composition. The rhythmic language is dominated by kendang-inspired patterns supported by the steady pulse of the jidor. At this stage, musical interaction remains relatively controlled, enabling thematic ideas to be presented clearly. Dynamic contrasts and gradual tempo modifications establish the foundation for later developments while preserving the energetic character associated with traditional Jaranan Dor.

The musical intensity expands significantly in Part II, where rhythmic complexity, instrumental interaction, and textural density become increasingly prominent. Percussion instruments engage in more elaborate dialogue, melodic fragments appear with greater frequency, and dynamic contrasts become more pronounced. This section represents the creative transformation of traditional rhythmic vocabulary into a broader contemporary musical language. Instead of merely increasing volume, the dramatic progression is achieved through the interaction of contrasting textures, layered rhythms, and evolving instrumental colors.

The emotional climax is reached in Part III, where the full ensemble performs with maximum rhythmic energy and expressive intensity. Nearly all instrumental groups contribute simultaneously, producing a dense musical texture characterized by rapid rhythmic exchanges, strong accents, and expanded orchestration. Despite the complexity of the musical surface, the composition maintains structural coherence through recurring rhythmic motives that continue to reference the original identity of Jaranan Dor. This section represents

the culmination of the artistic transformation developed throughout the composition.

Following the climax, the Ending gradually releases musical tension while reaffirming the work's traditional roots. Rhythmic density decreases, dynamic intensity becomes more restrained, and instrumental textures are progressively simplified. Rather than ending abruptly, the composition concludes through a controlled reduction of musical activity, allowing the final rhythmic gestures to evoke the lasting resonance of a traditional performance. The conclusion reinforces the central artistic idea that innovation and cultural continuity can coexist within a single musical work.

Overall, the structural organization of Jar Dor demonstrates that the musical identity of Jaranan Dor can be reconstructed into a coherent contemporary composition without sacrificing its expressive characteristics. Each section contributes to a larger musical narrative in which rhythmic transformation, dynamic development, and dramatic continuity collectively communicate the artistic reinterpretation of a living musical tradition.

3.4 Instrumentation

Instrumentation constitutes one of the principal artistic strategies employed in the creation of Jar Dor. Rather than separating traditional and contemporary musical resources, the composition integrates both instrumental groups into a unified musical language that reflects the dialogue between cultural heritage and contemporary artistic practice.

Traditional instruments remain the primary source of musical identity throughout the composition. The kendang functions as the principal rhythmic controller, regulating tempo changes, transitions, and expressive accents across all sections of the work. The jidor provides structural reinforcement through deep resonant pulses that stabilize the rhythmic framework and strengthen dramatic climaxes. Meanwhile, the selompret contributes distinctive melodic gestures whose penetrating timbre preserves the recognizable sound associated with Jaranan Dor performances. Supporting gamelan instruments further enrich the harmonic and rhythmic texture while maintaining the East Javanese musical character.

To broaden the expressive possibilities of the composition, selected contemporary instruments were incorporated into the ensemble. These instruments were not intended to replace traditional musical materials but rather to expand timbral diversity, increase textural depth, and support larger dynamic contrasts throughout the performance. Contemporary instrumentation also enables greater flexibility in orchestration, allowing traditional rhythmic motives to be presented through varied instrumental combinations while preserving their original expressive qualities.

The interaction between traditional and contemporary instruments was carefully balanced to avoid dominance by either musical tradition. Traditional instruments consistently retain their role as carriers of cultural identity, whereas contemporary instruments function

primarily as supporting elements that enrich orchestral color, spatial texture, and dramatic intensity. This balance ensures that innovation strengthens rather than obscures the essential musical character inherited from Jaranan Dor.

From an artistic perspective, the selected instrumentation reflects the broader objective of the composition: demonstrating that traditional musical heritage can coexist productively with contemporary compositional practices. The resulting ensemble does not represent a simple fusion of different musical traditions but instead forms an integrated sonic environment in which every instrument contributes to communicating a coherent artistic narrative rooted in the musical identity of Lamongan.

3.5 Artistic Contribution

The artistic significance of Jar Dor lies not only in the creation of a new musical composition but also in its contribution to the ongoing discourse on the contemporary development of Indonesian traditional music. Rather than functioning as a reproduction of an existing folk performance, the composition demonstrates how the musical identity of Jaranan Dor can be transformed into a contemporary programmatic work while maintaining its essential cultural characteristics. This approach positions tradition as a dynamic source of artistic innovation rather than as a fixed cultural artifact that must be preserved without modification.

Several previous artistic works have explored the reinterpretation of traditional musical materials through contemporary compositional approaches. The composition *Alok*, for example, emphasizes the collaborative interaction of East Javanese gamelan instruments through complex rhythmic dialogue and layered orchestration. Its principal contribution lies in expanding the expressive capacity of traditional gamelan performance while preserving the stylistic characteristics of East Javanese musical practice. The work demonstrates how traditional instrumental interaction can be enriched through contemporary compositional thinking without abandoning its cultural identity.

Similarly, *Mulih* presents an exploration of the musical tradition of Jathilan by integrating traditional performance practices with broader artistic elements, including stage design, choreography, lighting, and dramatic presentation. Rather than focusing exclusively on musical development, the work emphasizes the relationship between music and theatrical performance, illustrating how traditional artistic expressions can be reconstructed into a multidisciplinary performance. This integrated artistic perspective provided an important reference for considering visual dramaturgy and stage presentation during the development of Jar Dor.

Another significant reference is *Gita Pawitra*, a gamelan orchestral composition inspired by the military traditions of the Yogyakarta Palace. The work demonstrates how traditional gamelan idioms can be expanded into orchestral textures through sophisticated compositional techniques while preserving their cultural symbolism. Its contribution lies primarily in developing large-scale orchestration and

formal musical organization based on traditional musical materials, thereby illustrating the compatibility between indigenous musical language and contemporary compositional structures.

Although these three compositions share the common objective of developing traditional musical resources through creative interpretation, Jar Dor introduces a different artistic perspective. Unlike Alok, which primarily explores interaction among gamelan instruments, Jar Dor places rhythmic identity at the center of its compositional strategy. The composition is fundamentally driven by the characteristic percussion patterns of Jaranan Dor, particularly the interaction between the kendang and jidor, which function not merely as accompaniment but as the principal generators of musical form, dramatic development, and expressive intensity.

Compared with Muli, which emphasizes interdisciplinary performance through the integration of music and theatrical elements, Jar Dor focuses more specifically on reconstructing the musical vocabulary itself. While visual presentation remains an important supporting component, the principal artistic investigation concerns the transformation of traditional rhythmic language into a coherent programmatic composition. The dramatic narrative is therefore communicated primarily through musical processes—including rhythmic evolution, textural contrast, dynamic progression, and orchestral interaction—rather than through choreography or theatrical action.

Likewise, although Gita Pawitra successfully demonstrates the orchestral expansion of traditional gamelan music, Jar Dor differs in its conceptual orientation. Instead of developing large-scale orchestration based on court musical traditions, the present work draws its primary inspiration from the energetic and spontaneous character of a living folk performance. Consequently, the compositional process emphasizes rhythmic vitality, collective musical interaction, and performance energy rather than ceremonial grandeur or symphonic complexity. This distinction reflects the unique cultural identity of Jaranan Dor as a community-based musical tradition.

The novelty of Jar Dor therefore lies in its systematic transformation of the rhythmic identity of Jaranan Dor into a contemporary programmatic composition. Rather than adopting traditional melodies or performance sequences literally, the composition reconstructs the essential musical characteristics of the tradition—including repetitive rhythmic cycles, dynamic percussion interaction, expressive instrumental dialogue, and continuous energy flow—into an original artistic framework. This process demonstrates that the creative potential of traditional music extends beyond preservation and documentation toward innovative artistic production grounded in local cultural knowledge.

From an academic perspective, this study contributes to the field of artistic research by demonstrating that musical composition can function simultaneously as an artistic product and a research outcome. The creative process generated practical knowledge concerning rhythmic transformation, orchestration, structural

development, and artistic interpretation that may serve as a reference for future composers interested in developing contemporary works rooted in Indonesian traditional music.



Figure 2. Stage Design

More broadly, Jar Dor offers an alternative model for the revitalization of regional musical heritage. By positioning traditional music as an evolving source of creative practice rather than a static historical object, the work illustrates how cultural preservation and artistic innovation can coexist within a single compositional framework. This contribution extends beyond the specific context of Jaranan Dor and suggests broader possibilities for sustaining Indonesia's diverse musical traditions through contemporary artistic creation.

4. CONCLUSION

This study demonstrates that the musical identity of Jaranan Dor can be effectively reinterpreted through a contemporary programmatic composition without diminishing its traditional essence. Rather than preserving the tradition through direct reproduction, the artistic research process revealed that its defining musical characteristics—including rhythmic vitality, percussion-centered interaction, expressive timbral qualities, and dynamic ensemble performance—can be transformed into a new compositional language while maintaining their cultural significance. The creative process confirmed that artistic innovation is most meaningful when it is grounded in a thorough understanding of the cultural values embedded within the source tradition.

The principal contribution of this study lies in proposing an artistic model that positions traditional music as an active source of creative practice rather than as a static cultural object. By integrating artistic research with contemporary composition, Jar Dor demonstrates how local musical heritage can generate new artistic expressions that remain culturally authentic while responding to present-day aesthetic contexts. This approach expands the possibilities for developing Indonesian traditional music beyond documentation and preservation toward sustainable artistic innovation.

The findings also suggest broader implications for music education, composition studies, and cultural preservation. For

composers, the study provides an example of how traditional musical materials may be explored through systematic artistic inquiry. For educational institutions, it illustrates the value of artistic research as a methodology that combines creative practice with academic investigation. More broadly, the study supports current efforts to revitalize local performing arts by encouraging reinterpretation rather than replication, allowing traditional music to remain relevant within contemporary artistic environments.

Although this study focuses specifically on the musical tradition of Jaranan Dor in Lamongan, the creative framework developed through this research may be adapted to other regional musical traditions in Indonesia. Future studies are encouraged to explore interdisciplinary collaborations involving music, choreography, digital media, immersive technology, or interactive performance in order to expand the artistic potential of traditional music. Comparative artistic research involving different regional traditions may also provide deeper insights into how local musical identities can be preserved while simultaneously contributing to the continuing evolution of contemporary Indonesian performing arts.

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