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The Role of Sanggar Madu Mulyo in Preserving Music Culture in Sidoarjo

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Abstract: Campursari is a form of traditional Javanese music art that combines elements of gamelan with modern instruments. Sanggar Madu Mulyo in Sidoarjo is an important place to preserve this art, not only through regular performances at various cultural events, but also through training the younger generation and performance innovation. Through a qualitative descriptive approach with observation, interviews, and documentation, this study found that although Sanggar Madu Mulyo faces challenges in the form of minimal interest from the younger generation, limited funds, and lack of public appreciation, their role remains important in maintaining the sustainability of traditional Javanese culture. Cross-sector collaboration and innovation are needed to keep Campursari alive in the modern era

Keywords: Campursari, cultural preservation, Sanggar Madu Mulyo, traditional Javanese music

1. INTRODUCTION

Indonesian Traditional Music is very diverse and is one of the most important cultural identities. One of the Traditional Music that continues to live and develop in Javanese society is campursari. Sanggar Madu Mulyo in Sidoarjo Regency is one of the famous places in preserving campursari music. The presence of campursari music groups at Sanggar Madu Mulyo has a central role in preserving traditional Javanese culture, especially in the Sidoarjo area. Campursari is an effective bridge to introduce and maintain the richness of artistic heritage to various levels of society, including the younger generation.

Through a combination of traditional and modern musical instruments, the Sanggar Madu Mulyo campursari group is able to create dynamic musical compositions that remain rooted in cultural roots. Traditional instruments such as saron, demung, kendang, gong, and siter are presented with Javanese characteristics that are passed down from generation to generation. The melodious voice of the sinden as a traditional singer is also an important element in conveying Javanese lyrics with the uniqueness and cultural values contained therein. The presence of modern instruments such as keyboards, bass, and electric guitars. Provides new colors and wider dynamics for campursari music arrangements.

This combination not only creates entertainment, but also becomes an effective educational media, campursari songs can be conveyed through noble values, moral messages contained in simple Javanese lyrics. The campursari group from Sanggar Madu Mulyo is not only interesting, but also positively shows positive messages about society.

The author is interested in researching the campursari group at Sanggar Madu Mulyo because of significant changes in the level



of popularity and influence of this group in society, in the past, this group was widely known among the people of Sidoarjo and often appeared in various cultural events. Its name is quite respected as one of the pioneers of preserving campursari music at the local level. However, over time, the existence of this group began to fade and was no longer widely known by the public, especially the younger generation. Sanggar Madu Mulyo was founded in 20002 by Ki Sugiyo. The name Madu Mulyo was coined by the founder of the studio himself, Ki Bambang Sugiyo, which means "Honey" (a natural ingredient that has a sweet taste produced by bees). Let alone humans, animals want honey because it has many benefits, he said, while Mulyo (Noble) reflects the purpose of this studio to spread positive and noble artistic values to the community.

This studio is located in Jogosatru Village, Sukodono District, Sidoarjo Regency. In the Madu Mulyo Studio, there are several traditional arts, namely: Karawitan, Jaranan, Wayang Kulit, and Campursari. The reason the author conducted the research was that this studio had released a video recording of campursari a year after it was officially established. In addition, the Madu Mulyo studio is also often used as a place to learn karawitan and sinden by school students around the studio.

The urgency of this research is driven by the decreasing interest of the younger generation in traditional music including campursari, which has the potential to erode the sustainability of local culture. The digital era and globalization have opened up wide access to various modern music genres, which have the potential to shift the musical preferences of the younger generation from their own cultural heritage. This decreasing interest not only threatens the existence of Campursari music as a form of entertainment, but also risks eliminating an important means of conveying Javanese cultural values to the next generation. In this context, Sanggar 2 Madu Mulyo has a very important role as the vanguard of Campursari music preservation at the local level. This studio is not only a space for artistic creativity for young artists, but also an informal learning center that consistently introduces Javanese cultural values to the community, both through routine practice, stage performances, and music album production. As a pioneer of Campursari in East Java, Ki Bambang Subagiyo, the founder and central figure of Sanggar Madu Mulyo, has a great influence on the spirit of cultural preservation embedded in this studio. His figure is an inspiration and role model, not only in terms of musicality, but also in terms of attitude and artistic ethics. The presence of this studio in the community also strengthens local social and cultural ties. Campursari performances that are routinely performed at hajatan events, sedekah bumi, and religious holiday celebrations are part of the life cycle of the Sidoarjo community. However, this studio also faces various challenges, including competition from popular music genres, limited resources, minimal institutional support, and the dynamics of the changing tastes of the younger generation. Sanggar Madu Mulyo has an important role in the Sidoarjo Regency community

2. METHOD

Research methods are scientific techniques used to obtain valid data with the aim of finding, developing, or proving certain knowledge, and to understand, solve, or predict problems in a particular field. According to Sugiyono (2017:17), qualitative research

methods are referred to as new methods, because of their long popularity, called postpositivistic methods because they are based on the philosophy of postpositivity. This method is also called artistic, because the further research process is artistic (less patterned), and is called an interpretive method because the research data is more concerned with the interpretation of the data found in the field.

2.1 Approach or Type of Research

This study uses a qualitative approach because the research data is focused on the interpretation of data found in the field and is descriptive. According to Sugiyono (2017:19) qualitative research methods are research methods based on post-positivism philosophy, used to research natural object conditions (as opposed to experiments) where researchers are key instruments, data collection techniques are carried out by triangulation (combination), data analysis is inductive/qualitative, and qualitative research results emphasize meaning rather than generalization.

2.2 Research Objects and Locations

The subject of this study is the Role of Campursari Group in Preserving Traditional Culture at Sanggar Madu Mulyo, Sidoarjo Regency. The owner and members of Sanggar Madu Mulyo will later act as resource persons and informants for this study. The location of this study is the house of Mr. Ki Bambang Subagiyo, Jogosatru Village, Rt 02/Rw 01, Sukodono District, Sidoarjo Regency, East Java Province.

2.3 Sample research data source

The main data sources in qualitative research are words and actions, while the rest are additional data such as documents. In this case, the data source in question is the subject from which the data is obtained. In this study, the researcher used data sources of person, place and paper as stated by Arikunto (2013).

2.3.1 person

Person Data source that comes from a person to provide information related to the phenomenon to be studied through oral interviews or written interviews through questionnaires. The data source in this study produces data in the form of descriptions of words or actions from informants related to the role of campursari in Sanggar Madu Mulyo named Ki Bambang Subagiyo, Panji Pratama, Mahesyah, Olyva, Sulung. Bagus, Soeharto

2.3.2 Place

Data sources whose presentation forms are in the form of moving or still conditions. Here are some sources of still data that are meant in this study: Ki Bambang Subagio's House, Balong Sari Hamlet, RT 02/RW 01, Jogosatru Hamlet, Sukodono District, Sidoarjo Regency. The researcher obtained data on the background of Sanggar Madu Mulyo and the development of art from its

inception until now. The moving place data source in this study is a campursari art place, namely Sanggar Madu Mulyo. From this data source, the researcher obtained data on the background of Sanggar Madu Mulyo and the development of art from its inception until now.

2.3.3 paper

The paper in this study is a source of supporting data consisting of articles related to campursari art and photographs from direct observations conducted by researchers. Articles are used as literature references to strengthen the context and analysis of the study, while documentation photos were taken during observation and interview activities at Sanggar Madu Mulyo. The photos record various activities of the Campursari group, musical instruments, the atmosphere of the studio, and the training process, all of which are used as supporting visual data in compiling the research results.

2.4 Data collection technique

In order to answer the problems in the research, requires data that can support the answers to the main research questions. Therefore, data collection is needed to address the problems identified in the main response to the problem. Regarding the data collection methods used in the study. data collection methods used in research on the role of Campursari in the Preservation of traditional culture at Sanggar Madu Mulyo, Sidoarjo Regency. Among them are observation, interviews and documentation.

2.4.1 Observation

According to Mathew and Ross (2010) observation is a method of collecting data through the five senses. In research, data is obtained using the observation method and the Anecdotal Record method, where researchers record phenomena or behavior that are typical, unique and important. The reason researchers conduct observations is to provide a real situation, obtain documents and obtain more flexible answers regarding the preservation of campursari art. Observations were made directly on an object called Sanggar Madu Mulyo. Direct observation was carried out so that researchers could meet face to face with experts and informants.

2.4.2 Interview

According to Sugiyono (2008: 233), the purpose of a semi-structured interview is to find problems more openly, where the interviewee can express their opinions and ideas. The interview on the role of campursari in preserving traditional culture at Sanggar Madu Mulyo, Sidoarjo Regency was conducted by asking questions directly to the resource person chosen by the researcher regarding the background of the formation of Sanggar Madu Mulyo, namely Ki Bambang Subagiyo as the founder of the studio.

2.4.3 Documentation

According to Sugiyono (2015:-329) documentation is the process of obtaining data and information in the form of books, archives, documents, written figures, and photographs in the form of reports and information that can support research. Documentation is a method used to obtain data and information in the form of data, archives, documents, images, and photographs that can support research. The documentation obtained by researchers includes:

1. Results of interviews with sources in the form of photos
2. Photos of training activities at the Madu Mulyo studio
3. Photos of the achievements of the studio owner and the studio's achievements

2.5 Data Validation

Data validity techniques are used to ensure the validity of the data so that the research results can be accounted for. According to Sugiyono (2008), data is valid if it is in accordance with the actual conditions in the field. Researchers use triangulation techniques for validity testing, namely triangulation of sources and methods through observation, interviews, and documentation, so that the data obtained is credible and can be compared between sources.

2.6 Data Analysis Techniques

According to Sugiyono (2008), qualitative data analysis is carried out from data collection until the research is completed. The analysis process includes: data reduction, namely sorting data to be more focused and in accordance with the discussion; data presentation, namely summarizing the results of the reduction in the form of descriptions and supporting documents; and drawing conclusions, namely finding patterns and themes from the data collected, with a flexible nature of conclusions until the end of the research.

3. RESULTS AND DISCUSSION

3.1 Overview of Madu Mulyo Studio

Sanggar Madu Mulyo is a traditional arts institution in Jogosatru Village, Sukodono, Sidoarjo, established in 2002 on the initiative of Ki Bambang Subagiyo. The name "Madu Mulyo" symbolizes the hope that the studio will become a place to spread sweet and noble artistic values. Managed independently based on the community, the studio is led by Panji Pratama with a spirit of mutual cooperation without fixed government funds. Routine Campursari, karawitan, and sinden practices are held every Saturday and Sunday afternoon, open to all ages. In addition to teaching music, the studio also instills the values of discipline, togetherness, and love of culture. Physically, the studio occupies a simple building with an open yard, equipped with a

combination of traditional and modern instruments such as gamelan, keyboard, drums, and tambourines, producing dynamic Campursari performances while still maintaining Javanese cultural roots.

3.2 The Role of Campursari Groups in Preserving Traditional Culture in Sidoarjo Regency

Campursari Sanggar Madu Mulyo group plays an important role in preserving traditional Javanese culture in Sidoarjo Regency. Based on Ralph Linton's role theory, this group carries out social and cultural functions through various activities such as performances, art training, cultural education, and production of musical works. In preserving culture according to Widjaja, they protect by maintaining the original form of traditional music, coaching through regular practice, and development by adapting modern elements.

As a preserver of traditional arts, Sanggar Madu Mulyo regularly performs at various community events such as hajatan and sedekah bumi. They present gamelan with slendro and pelog scales as well as Javanese songs full of moral messages. These performances are not only entertaining, but also become a medium for educating Javanese cultural values.

In addition, the studio acts as an agent of cultural education. They open karawitan and sinden training for school children and teenagers around, becoming a non-formal learning space that introduces gamelan instruments, sinden vocal techniques, and Javanese cultural philosophy.

In terms of cultural adaptation, the Campursari Sanggar Madu Mulyo group combines modern musical instruments such as keyboards, drums, and guitars with traditional instruments. This approach makes the show more dynamic and interesting for the younger generation without leaving behind cultural roots.

The studio also acts as a cultural promoter through recording production. They make cassette albums and upload performance videos to YouTube, documenting and spreading Campursari art to a wider audience.

This step is not only preservation, but also a strategy to strengthen the existence of the studio in the digital era. Sanggar Madu Mulyo collaborates with schools and communities, becoming a bridge between traditional arts and modern technology, while strengthening Javanese cultural identity.

All of these roles and strategies show that Sanggar Madu Mulyo does not merely maintain tradition, but also innovates and adapts to the times in order to maintain the sustainability of Campursari culture amidst the challenges of modernization and globalization.

The Campursari group at Sanggar Madu Mulyo carries out its role through various activities, including regular performances at community events such as hajatan and sedekah bumi, gamelan and sinden arts training for the younger generation, music adaptation

by incorporating modern elements to attract the interest of young audiences, and production of recorded media for promotion and documentation of the arts. In addition, the studio also collaborates with local schools and communities, opens up spaces for cultural dialogue, and utilizes digital platforms to expand the reach of cultural dissemination. With strategies of protection, coaching, and development, Sanggar Madu Mulyo proves its existence as a preserver, educator, and innovator of traditional culture amidst the current of globalization.

4. CONCLUSION

Sanggar Madu Mulyo has an important role in preserving traditional culture, especially through Campursari art in Sidoarjo Regency. This role is carried out in various forms. As a preserver of traditional art, the studio actively participates in local events such as hajatan, sedekah bumi, and other village activities, presenting Campursari performances that uphold Javanese cultural values. The studio also plays a role as a non-formal educational space that opens gamelan and sinden training to people of all ages, thereby helping to develop traditional art knowledge and skills from generation to generation. In addition, the studio innovates by combining modern musical elements in Campursari arrangements, such as the use of keyboards and electric guitars, which makes entertainment more dynamic and more easily accepted by the younger generation. Conservation efforts are also realized through the production of song recordings and videos that are uploaded to social media, as a form of documentation of promotional media for arts and culture to a wider space.

Sanggar Madu Mulyo needs to expand its educational approach and community involvement in arts training, especially the younger generation. Collaboration with schools can encourage gamelan and sinden training activities to become part of cultural learning in educational environments. Training can also be developed into a fun community program that is adaptive to the learning styles of the current generation. In presenting works of art, it is important to continue to innovate without abandoning cultural roots but can be packaged more creatively, for example in the form of thematic performances, collaborations between genres, or more communicative performance narratives.

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