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## Creativity Products of the Calung Al-Khoir Pagongan Tegal Music Group in the Song Arrangement Process

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**Abstract:** This article aims to find out the product results of the creativity of the Calung Al-Khoir Pagongan Tegal music group in creating a new arrangement of an existing song as well as the process of practicing the Calung Al-Khoir Pagongan Tegal music group. This writing is qualitative writing with the writing location in Grogol Village, Dukuhturi District, Tegal Regency, namely the Al-khoir Pagongan calung music group. The Al-khoir Pagongan calung music group, located in Grogol Village, Dukuhturi District, Tegal Regency, is one of the calung music groups that actively performs in the city of Tegal. This music group, which was formed in 2018, operates through an agreement between young people to fill their free time which is then used as a means of earning a living besides their main job. The Al-Khoir music group is a Calung music group that performs songs with the characteristics of Calung Banyumasan. Data collection techniques were carried out using observation, interviews, and documentation with sources. Data analysis is obtained from reduction, data presentation, and concluding. This article was also written using a musicological approach. The focus of this writing problem is creativity in arranging songs and the process of practicing the Calung Al-Khoir music group. The results of this writing show that the creative product produced by the Al-khoir Pagongan calung music group is in the process of practicing, making arrangements, costumes during performances, and the concept of appearance at each different event. This writing concludes that the Calung Al-koir Pagongan Tegal Music Group produces creative products, namely song arrangements, costumes when performing, different formations of musicians at each different event, as well as their performance concept which carries the calung Banyumasan concept.

**Keywords:** creativity, calung music, arrangements

### 1. INTRODUCTION

Calung is a waditra type of hitting tool made from bamboo, played by hitting it using a hitting tool. The definition of calung according to the general Sundanese dictionary, is "tatabeuhan tina awi guluntungan" which means a drum made of bamboo, some like a xylophone and some that are pinned and played while carried (Fajriah, 2019). Calung is found in West Java (Sunda) and Banyumas. Calung has been known to the Sundanese people since the time of the Sundanese kingdom, including as an inspiration for fighting. Unlike angklung which is played by shaking it, calung is played by hitting a bamboo tube using a hitting tool (Yulistio, 2011). This musical instrument is included in the category of idiophone musical instruments, namely where the body of the musical instrument itself is the source of sound. Idiophone musical instruments are a type of musical instrument that is played by tapping or hitting. The beating tool can be made of iron or wood (Suryanto, 2022). Here are some examples of idiophone musical



instruments; gong, kolintang, gambang, saron, calung, angklung, drum, and others.

Apart from the calung which originates from West Java, there is also the traditional Banyumasan calung musical instrument. Calung Banyumasan is a traditional musical instrument that still survives and exists today. Rosa & Machfauzia, (2022) In the art of Calung Banyumasan there are at least seven components consisting of vowels (Sinden) and instruments are differentiated according to their shape and sound color. The instruments include the gambang barung, gambang penerus, dhendhem, kethuk kenong, gong gembung, dan kendang. This art uses musical instruments made from bamboo, which reflects that its initial development was closely related to the traditional life of farming communities (Utomo, 2016). Calung Banyumasan is usually displayed at big events such as welcoming guests from outside the area or at government events such as festivals held to commemorate the city's anniversary. In the game, calung banyumasan is performed by a group consisting of several people for each instrument.

The presence of calung music groups showing the existence of more than 10 groups is one form of the development of calung music in the city of Tegal. To improve skills in calung music, of course, each group has its characteristics. As written above, the calung Al-khoir Pagongan music group has its characteristics, namely the characteristics of calung banyumasan. During the rise of the digital era and technological advances which often reduce people's interest in participating in the preservation of traditional musical instruments, the calung Al-khoir Pagongan Tegal music group in this case is one of the groups that exists in cultural preservation. The group, which was formed in 2018, chose calung as a musical instrument that represents their identity. The age differences of the group members range from 18 to 27 years old, totaling 14 members, 11 members as musical instrument players, 2 members as dancers, and 1 as a vocal member. The reason the author chose the Calung Al-Khoir Pagongan Tegal group as the subject of writing was because in previous research there had been no writing related to the creativity of song arrangements from the Calung Al-Khoir Paagongan Tegal music group.

Music is a human creation that uses sound as a medium to enjoy it. Music comes in the form of a unity of rhythm, melody, harmony, form and style, and expression. Music itself includes not only instruments but also vocals (Irawana & Desyandri, 2019). The art of music is a work in the form of a song or musical composition that expresses the thoughts and feelings of the creator through musical elements, namely rhythm, melody, harmony, song form, and expression.

The actual definition of music also varies, namely, firstly, music is the sound/impression of something captured by the listener's senses, secondly, music is a work of art with all its main elements and characteristics, and thirdly, music is all sounds produced intentionally by a person or by a group of individuals presented as music.

The meaning of the word music comes from the Greek state, namely Mousikos, Mousikos is symbolized as the Greek god of beauty who mastered the arts and sciences. The word Mousikos gave birth to the word music. According to ancient methodology, Mousikos is meant from the Muzen. Musical art is a work that expresses the thoughts and feelings of its creator through musical

elements, such as rhythm, melody, harmony of song form and structure, as well as expression as a single unit. According to DA Santosa (2019), Music is a part of art that uses sound as a medium for its creation. Based on its use, music is grouped into three, Western Music, Popular Music, and Traditional Music.

According to Maulana (2022), Traditional music is music that was born and developed in a certain area and passed down from one generation to the next. In general, this type of music usually uses local regional characteristics such as style, language, and local traditions. Traditional music also usually has the characteristics that it can be learned orally, does not have notation, and is part of the community's culture.

In an ethnomusicological view, traditional music is not seen based on the understanding that traditional music is primitive, not advanced, and closely related to the past. However, its understanding is aligned with any type of music in various regions and social groups. The absence of clear notations or transcripts has led to ever-changing patterns in the inheritance of this type of music.

According to A. Ridwan (2021) A music group is a group containing people who want to create by pouring all their thoughts into the art of music. Each member of a music group has a skill in music, either basic harmony knowledge or the ability to solve problems between personnel. A musical group can also be called a combination of several musical instruments played by several people with several singers if needed.

In a musical group, several elements can make up a musical group. According to Kuddus (2019), a group cannot be successful without fans. Because many phenomena arise from the development of music groups, there are also other elements involved, such as the promotion of the music group among the public so that it is better known and so that the public can make a significant contribution to the implementation of the music group's performances, in this case, the music group can be rented. as a means of entertainment for an event. Apart from that, the main component in a music group can be seen from the personnel who support each other and have the same vision and mission for playing music.

Fakhriyani (2016), Creativity is a person's ability that is associated with everyday life achievements in creating new things or something that has already existed into a new concept, finding ways to solve problems that most people cannot find, and creating new ideas. which has never existed before, and seeing the various possibilities that will occur, Sternberg stated that creativity is an important thing both from an individual and social aspect, and can be generated by studying previously existing creative works, and then updating them to produce works. new creation (Yuni, 2017). The increasingly rapid development of the times also influences the emergence of ideas that can amaze us with new things, because creativity can realize brilliant ideas that have not yet been realized. Therefore, creativity plays an important influence in a person's life.

The group's ability to think creatively to produce an arrangement is also a part of creativity. One of the members could suggest several things which could be a new idea that has never been done before. Besides that, according to Zahrotul & Rachman (2020), This creative effort in arrangement further strengthens that music continues to exist and is sustainable.

Creativity is the decision to develop a series of ideas for activities that are usually carried out. There are six resources for creativity, namely aspects of intelligence, knowledge, thinking style, personality, motivation, and environment. So that creativity is created not only in words but also in deeds. Creative individuals usually have a lot of opinions. They tend to refuse if they are simply asked to think or do the same thing by someone else. Musical creativity is very necessary to gain optimal knowledge, understanding, and mastery of music because music itself has various creative forms. For example, music can also be studied fast-slow, high-low, and loud-soft which is useful for training sensitivity to environmental stimuli. Apart from that, music is also influential as a development tool that helps personal and social abilities, music can also stimulate creativity. Another reason why creativity is needed in music is because musical activities involve many activities that encourage the creation of new works that require creativity. Thus, through music, a person can develop imagination, creativity, self-expression, and creativity.

Concerning the research examined by the author, the creativity of a group during the rehearsal process to get ideas means that the group tries to develop and create an updated song material that will be performed by making a song arrangement for players of other musical instruments. The song material is created according to the abilities and skills of each member on the musical instrument they play. Apart from that, if there are members who cannot understand the material, the melody player will give an example by accompanying them using calung individually so that other musical instruments can be arranged accordingly.

Arrangement is closely related to creativity, in this case, the two are interrelated to produce brilliant ideas. Firmansyah (2016) Arrangement is the rewriting of a composition with different instruments from the original work, it can be said to be a transcription/copy. Apart from that, an arrangement can also be interpreted as rearranging a composition that is different from the original composition, usually to maintain elements of its musical essence, also with a process of adaptation in such a way.

According to Purwanto (2023), The arrangement itself comes from the Dutch word Arrangement, which means adjusting a musical composition to the type of voice of the singer or musical instrument based on an existing composition so that the essence of the music does not change. According to Agussetiawan & Harbas (2023) which states that arrangement is the arrangement and creation of a composition, melody, or song in a new style or appearance with the creative characteristics of the arranger. Arrange according to Soputan (2020) is an adaptation of music for a medium other than its origin.

Arranging music or songs itself is an activity that involves creating or composing compositions based on existing songs. In this case, the composition of an arrangement can be used as a composition for vocals or a composition for certain instruments, so the musical arrangement itself is an effort made for a new performance which not only includes expansion in terms of abilities and skills but also terms of the use of these instruments. According to Sirait (2020), Arrangement is an important thing that is closely related to an arranger's creativity in processing a musical work, so that the musical work becomes new material and has new nuances.

In initial observations in the field, there were several phenomena in the process of creating group creativity. One of them is a musical instrument player who just by listening to a song can immediately recognize the melody of the song and practice what they learn directly using a musical instrument.

## 2. METHODS

Various new phenomena will continue to occur along with the development of human civilization around the world. To understand these various phenomena, it is necessary to write using the right methodology. In this case, the appropriate writing method used in this writing is the qualitative writing method.

Qualitative writing is writing about research that is descriptive and tends to use analysis. The process and meaning are better shown. The theoretical basis is also used as a guide so that the focus of writing is following the facts in the field (Mappasere & Suyuti, 2019). As for according to Basri & H (2014) say that qualitative writing is writing that focuses on the process and meaning of results. Writing focuses on several elements such as humans, objects, and institutions, as well as the relationships or interactions that occur between these elements, to understand the behavior, event, or phenomenon being studied. This qualitative writing method is used by the author to describe the creativity of the Calung Al-khoir Pagongan Tegal Music Group in the process of arranging songs and practicing.

The author uses a musicological approach to find out and study the basic elements of music used in the creative process of the Calung Al-khoir Pagongan Tegal Music Group in composing songs. In this writing, the author will observe the creativity of the Calung music group in the process of arranging songs and practicing. Observations were carried out directly without any manipulation, additions, or subtractions made arbitrarily during the observation.

The location of this research is in Gang Mawar, Grogol Village, Dukuhturi District, Tegal Regency, Central Java, 52192 with the research target being to describe the creativity of the Calung Al-khoir Pagongan Tegal Music Group in the process of arranging songs and their process of practicing.

A data source is anything that can provide information about the data needed. Data is divided into two, based on the source, namely primary data and secondary data.

In this research, primary data will be collected by the author directly from the first source or place where the object of writing was carried out. The author met face to face and held discussions with members of the Calung Al-Khoir Music Group in Tegal City regarding aspects of the group's musicality such as song selection, practice formation, musical instruments used, the person responsible for arranging the songs, as well as how to teach the arrangements that will be made played, to obtain sources in the form of data from observations and interviews.

Secondary data in this research includes supporting data used to study the biography of the Calung Al-khoir Pagongan Tegal Music Group, the history of the Calung Al-khoir Pagongan Tegal Music Group, and the geographical location of the Calung Al-khoir Pagongan Tegal Music Group. This data is in the form of references to previous writings, articles, journals, related documents, photos, and existing videos.

Data collection techniques are the most important thing needed in writing activities. So that the results of the writing can be useful and become new theories or discoveries. In writing activities, the author tries to obtain data so that the results of the writing can be proven with valid data. The data collection techniques in question include observation, interviews, and documentation. In this way, writing will obtain valid and testable data (Sidiq & Choiri, 2019). The data collection techniques used in this writing are observation, interviews, and documentation.

The data validity technique in this research uses theory according to Kusumawardani et al (2015) that is, the author uses the triangulation method because the author can re-check the data that has been collected such as observations, interviews, and documentation, and then the results will be compared based on the data that has been obtained in the field so that a conclusion can be drawn.

Data analysis techniques in qualitative writing are divided into three stages (Huberman, A. Michael, and Miles, 1994), including (1) Data reduction, (2) Data presentation (data display) and (3) Concluding.

### 3. RESULTS AND DISCUSSION

#### 3.1 Results

##### 1. Arrangement

**Prau Layar**

The image shows a musical score for the song 'Prau Layar'. It consists of two staves of musical notation. The first staff is for the Calung instrument, with a tempo marking of  $\text{♩} = 138$  and a dynamic marking of *f*. The second staff is for the Gambang instrument. Below these are five percussion staves: Tamborin, Tripok, Kendang Ketipung, and Drem Gedhe. The score includes various rhythmic notations such as triplets and sixteenth notes.

**Figure 1.** *Prau Layar* song intro notation (Author, 2023)

Figure 1 above is the notation of the arrangement of the song *Prau Layar* which is usually played by the Calung Al-khoir Pagongan Tegal Music Group. In this section, the song *Prau Layar* uses the basic note C = do, with a beat of 4/4 bars, and tempo = 138. Bars 1 to 9 are the intro part which is played and repeated twice until bar 13.

The first stave part is the notation of the melodic calung musical instrument which acts as a melodic and harmonious musical instrument. The calung melody begins to enter the intro section in the second bar which is sounded loudly (*f* = forte). In the beginning, the calung melody is played by sounding the solmization la si do re mi fa sol la until it finishes in the fourth bar. Then in the fifth bar the calung plays 2 notes until the song ends.

The second stave part is the notation of the gambang musical instrument which acts as a harmonious musical instrument that plays 3 or more notes. In this song, gambang starts playing loudly in the

fifth bar. In the intro part of this song, the note that is sounded is mi sol si mi Em chord until the sixth bar then continues with a different note in the seventh bar, fa la do fa F chord, and so on until the end.

The third stave section is a notation for the tambourine musical instrument, which is a percussion instrument that acts as a rhythmic musical instrument. In the notation above, the tambourine starts playing from the fifth measure onwards.

The fourth part of the stave is the notation of the tripok or keprak musical instrument. The tripok musical instrument acts as a rhythmic musical instrument that regulates the tempo of the song. In the notation above, tripok is played from the fifth bar onwards. Tripok is played by hitting hard ( $f = \text{forte}$ ). The tripok musical instrument usually makes the arrangement sound more lively. In the intro, both snares are played simultaneously after which the cymbals are played, creating a festive atmosphere.

The fifth stave is a notation for the selo instrument which acts as a rhythmic musical instrument and also regulates the tempo of the song. The selo instrument starts playing in the intro on the fifth bar loudly ( $f = \text{forte}$ ) with the same pattern until the seventh bar, then in the 8th bar it is played with a 1/4 beat and continues with the same pattern as before in the 9th bar.

The sixth stave is the notation of the jembung bass instrument which acts as a rhythmic musical instrument that regulates the tempo of the song and the excitement of the song. In the notation above, the jembung bass instrument starts playing at the intro in the fifth bar and is hit to produce a loud sound ( $f = \text{forte}$ ).

Apart from the Prau Layar song, there is also a notation transcript of the song *Ikan Dalam Kolam* which was popularized by the gambus group "El Corona Gambus" which was composed by Husei Bawafie which was performed by the Calung Al-khoir Pagongan Tegal Music Group as follows:

**Ikan Dalam Kolam**

The musical score for the intro of 'Ikan Dalam Kolam' is presented in a multi-staff format. The tempo is marked as  $\text{♩} = 138$ . The score includes staves for Calung, Gambang, Tamhorin, Tripok, Kendang Ketipung, and Drem Gedhe. The Calung and Gambang parts are melodic, while the Tamhorin, Tripok, Kendang Ketipung, and Drem Gedhe parts are primarily rhythmic. The Tamhorin part features a complex, repetitive rhythmic pattern. The Tripok part consists of a series of rhythmic hits. The Kendang Ketipung and Drem Gedhe parts provide a steady, rhythmic accompaniment. The score is written in 4/4 time and begins with a key signature of one sharp (F#).

**Figure 2.** Notation for the intro to the song *Ikan dalam kolam* (Author, 2023)

Figure 2 above is the notation of the arrangement of the song *Ikan Dalam Kolam* which is usually played by the Calung Al-khoir Pagongan Tegal Music Group. In this section, the song *Ikan Dalam Kolam* uses the basic note G = do, with a beat of 4/4 bars, and a tempo = 138. Bars 1 to 22 are the intro part which is played and repeated twice.

The first stave part is the notation of the melodic calung musical instrument which acts as a melodic and harmonious musical instrument. The calung melody begins to enter the intro section in the fifth bar which is sounded loudly ( $f = \text{forte}$ ). In the fifth bar, the calung melody is played by sounding the note la do re (E,

G, A) then continues to the next bar with the same beat pattern until the 22nd bar.

The second stave part is the notation of the gambang musical instrument which acts as a harmonious musical instrument that plays 3 or more notes. In this song, the gambang starts playing loudly in the sixth bar. In the intro part of this song, the note that is sounded is the la do mi la Am chord continuously with the same pattern until the eighth bar. The gambang musical instrument is played with the same beat pattern, only the notes are different in some bars.

The third stave section is a notation for the tambourine musical instrument, which is a percussion instrument that acts as a rhythmic musical instrument. In the notation above, the tambourine starts playing in the second measure, and so on.

## 2. Practice Process

The stages of practice carried out by the Calung Al-khoir Pagongan Tegal Music Group are routine practice once a week which is carried out on Fridays, at 5:00 p.m. WIB or in the evening around 19:00 WIB. The training schedule is also adjusted to the members' busy work schedules. This routine practice is usually only attended by musicians playing musical instruments to simply memorize the material for the performance or also develop arrangements for new songs that they have previously prepared. Meanwhile, full-member rehearsals along with dancers or singers who will be performing are usually held 3 days before the event for 3 consecutive days until the big day.

The training carried out by the Calung Al-khoir Pagongan Tegal Music Group was carried out in front of the house of Mas Danis the deputy head of the group which has a large yard, so it is comfortable to practice calung.

## 3.2 Discussion

### 1. Calung Al-khoir Pagongan Tegal Music Group

Calung Al-khoir Tegal Music Group is a traditional music group located in Gang Mawar, Grogol Village, Dukuhturi District, Tegal Regency, Central Java Province with postal code 52192.



**Figure 3.** Calung Al-khoir Pagongan Tegal Music Group at the circumcision ceremony (Author, 2023)





**Figure 4.** Calung Al-khoir Pagongan Tegal Music Group at a carnival event (Author, 2023)

The Calung Al-khoir Pagongan Tegal Music Group was founded based on the initiative of several fellow members during their daily activities, starting from a hobby that they then pursued so they could turn this activity into a side job. The idea to form this group started from the angklung extracurricular activity that several members had participated in during junior high school, who then in 2018 formed their group. In addition to being a source of side income, this group was also formed to always preserve community culture, it was the art of calung music.

To attract public attention and make the Calung Al-khoir Pagongan Tegal Music Group a popular group, group members promote the group's activities creatively by making information that can be accessed and understood by the public on the Facebook or Instagram pages of the Calung Al-khoir Pagongan Tegal Music Group. Such as video clips when appearing at carnival events, videos during practice, or videos at other events. They upload everything related to performance activities in stages so that people who see photos or videos know the latest information from the Calung Al-Khoir Pagongan Tegal Music Group.

**2. Data on Members of the Calung Al-khoir Pagongan Tegal Music Group**

From the interviews conducted by the author, the following is the total number of members of the Calung Al-khoir Pagongan Tegal Music Group, totaling 14 members, namely:

**Tabel 1.** Group Member Data

No.	Position	Name
1.	Group Leader	Ust. Bistri
2.	Vice Chairman	Mas Danis
3.	Treasurer	Mas Inan
4.	Equipment Maintenance	All Members
5.	Calung Melodi player	Mr Sidiq
6.	Calung Melodi player	Mr Rizqi
7.	Selo Musical Instrument Player	Mas Inan
8.	Jembung Bass Player	Mas Wani
9.	Tripok/Keprak player	Mr Syifa
10.	Gambang player	Sweet Danis
11.	Kentongan player	Mas Ardi
12.	Kentongan player	Mas Isma
13.	Kentongan player	Mr Alung
14.	Kentongan player	Mr. Alip

15.	Dancer	Ms. Septi
16.	Dancer	Ms. Qisti
17.	Singer	Ms. Elsa

### 3. Musical Instruments of the Calung Al-khoir Pagongan Tegal Music Group

Some of the following musical instruments are instruments used by members of the Calung Al-Khoir Pagongan Tegal music group to support their various practice and performance activities. This musical instrument is very important in supporting the performances of the Calung Al-khoir Tegal Music Group. Below are several pictures of musical instruments played by members obtained from direct sources as well as personal data.



**Figure 5.** Calung Melodi Musical Instrument  
(Author, 2023)

Figure 5 above is the Calung Melodi musical instrument which is played by hitting it using a rubber instrument. Calung Melodi is made from bamboo arranged in a series. In general, the arrangement of notes on the calung musical instrument follows the diatonic scale, namely a scale consisting of seven different notes in one octave, the seven notes ending with one repeated note, namely do re mi fa sol la si do, this scale has two tone scales, namely one and a half. The diatonic scale has 2 scales, the first is the major diatonic scale which has a distance rule for the notes, 1 - 1 -  $\frac{1}{2}$  - 1 - 1 - 1 -  $\frac{1}{2}$  so that the notes that will be formed are C - D - E - F - G - A - B - C or commonly called the C major scale. Then secondly there is the minor diatonic scale, namely the diatonic scale which has a note distance rule of 1 -  $\frac{1}{2}$  - 1 - 1 -  $\frac{1}{2}$  - 1 - 1. The basic note sequence is taken from the sixth basic note of the major diatonic scale, namely La like A - B - C - D - E - F - G - A usually called the A minor note. This melodic calung musical instrument plays a role in the performances of the Calung Al-khoir Pagongan Tegal Music Group as a melodic musical instrument that is included in the type of idiophone musical instrument from its sound source, namely a musical instrument that produces sound from the body of the musical instrument itself.



**Figure 6.** Mika Selo Musical Instrument  
(Author, 2023)

Figure 6 above is a musical instrument that members usually call the selo mika musical instrument. The way to play the musical instrument in the picture above is by hitting it using a tool called a stick which is made from plastic. The top of the selo is covered using a rubber tool, while the body of the selo instrument is made from a barrel or drem which is then coated with paint. This musical instrument functions in the Calung Al-khoir Pagongan Tegal Music Group, as a rhythmic musical instrument that is played by hitting using sticks or other special sticks. This musical instrument is played using just one stick which is quite large.



**Figure 7.** Bass Musical Instrument  
(Author, 2023)

Figure 7 above is a bass musical instrument which is played by hitting it with a large stick. This musical instrument functions as a tempo maker when playing a song. This bass musical instrument is made from a large barrel which produces quite a loud sound. The top of this bass is made of quite thick rubber, and the body of this musical instrument is made of plastic. This musical instrument has a role as a rhythmic musical instrument which functions as a bass sound during performances because the sound is quite loud and also functions as a tempo guard so that the song being sung does not fall apart from the start of playing to the end of playing. Unlike the selo, the jembung bass is only played using one fairly large stick.



**Figure 8.** Tripok/Keprak musical instrument  
(Author, 2023)

Figure 8 above is the *tripok* musical instrument, which is a traditional percussion musical instrument from Indonesia made of metal, such as iron or copper. The *tripok* or *keprak* musical instrument is played by hitting it with small sticks. The composition of the *tripok* musical instrument is the same as drum instruments in general but with the addition of 2 drums at the front of the *tripok*. This musical instrument consists of a snare, toms, cymbals, and drums so that it produces different sounds. The top layer on the snare and tom is made from mica. Meanwhile, cymbals are made of metal. This musical instrument functions in the Calung Al-khoir Pagongan Tegal Music Group, namely as a rhythmic musical instrument that is played by hitting it using 2 small sticks. This *tripok* makes a different sound for each part. This musical instrument can also be said to be one of the centers of attraction for the Calung Al-khoir Pagongan Tegal Music Group because of its beats. The way to carry a *tripok* when using it on the street when taking part in festivals or other events that require the group to walk is to use an iron/metal piece attached to the drummer's shoulders which is attached directly to the back of this *tripok* musical instrument. On the part that is attached to the drummer's shoulders, the concave-shaped iron is padded with foam that is thick enough so that when performing on the street the drummer does not feel sore in the shoulders.



**Figure 9.** Xylophone Musical Instrument  
(Author, 2023)

Figure 9 above is a *gambang* musical instrument made of bamboo. This musical instrument consists of a series of bamboo tubes arranged horizontally and mounted on a larger wooden or

bamboo frame. Each bamboo tube on a bamboo gambang has a different length and diameter, resulting in different notes. The gambang is played by hitting it using a small stick whose end is coated with a rubber base material. The gambang is played to produce beautiful sounds and harmony in the song being sung. This musical instrument has a role as depicted in the picture above, namely as a harmonious musical instrument, where it is played by hitting it using 4 medium-sized sticks which produce a sound of more than one note so that harmonization is created when played.



**Figure 10.** Kentongan Musical Instrument  
(Author, 2023)

Figure 10 above is a traditional kentongan percussion musical instrument originating from Indonesia. This musical instrument is made from hard materials, such as wood or metal. Kentongan is usually in the form of a tube that can be hit to produce sound. To play the kentongan, start with the basic note or the lowest note on the kentongan. This musical instrument functions as a rhythmic musical instrument that is beaten using just one stick, the stick is quite medium-sized.



**Figure 11.** Tambourine musical instrument  
(Author, 2023)

Figure 11 above is a tambourine percussion musical instrument made from a round wooden frame covered with plastic. Tambourines have small metal chimes or rattles around the frame that make a rattling sound (*crik crik*) when struck. This tool is played by hitting the front or shaking it with one hand.

#### **4. Creativity Products of the Calung Al-khoir Pagongan Tegal Music Group**

Creativity is the ability to produce thoughts that are original, new, unusual, and very flexible in responding to and developing

thoughts that have creative results. A work can be created purely from the idea itself or by adding things that have never existed before without eliminating the original elements of the work, which is a form of creativity. Creativity plays an important role in the development of the skills and techniques carried out because creativity will influence imaginative and creative thinking power.

Creativity in the process of arranging songs in the Calung Al-khoir Pagongan Tegal Music Group here is the ability to create and develop pop song material that they will perform, where the musical presentation uses several musical instruments such as calung melody, xylophone, bass jembung, instruments selo, tripok/keprak and tambourine music. As explained by Argyanti above, the following is a description of the creativity found in the Calung Al-khoir Pagongan Tegal Music Group.

In the first description, being able to produce original thoughts when producing song arrangements, the Calung Al-Khoir Group wrote or worked on their original arrangements without any interference from other groups. Generating original thoughts can be obtained by observing the group's practice process which is carried out regularly once a week, or more if it is close to the performance date.

Furthermore, in the second description, it can produce new thoughts, where the Calung Al-khoir Pagongan Tegal Music Group can make new arrangements of previous songs, either adding a melody to the song intro, song outro or maybe a song interlude. The following is an example of an arrangement in the intro of a song made by the Calung Al-khoir Pagongan Tegal Music Group.

In the next description, it can produce unusual thoughts. The unusual thinking in this group's creativity can be seen from their performances when performing for festivals or carnivals, where one of the group members wears unusual costumes or wears reog clothes like the following.



**Figure 12.** One of the group members wears a unique costume at the festival (Author, 2023)

Apart from the costumes during the performance, the formation is also the result of new thinking because different events also have different costumes for the members. In this case, the formation used by the Calung Al-khoir Pagongan Tegal Music Group for each performance is different, because different events have different entertainment needs. For example, the number of members who take part in festivals or carnivals is different from the number of members who take part in recitation events, circumcisions, or weddings. At events commemorating major

holidays such as City or Regency Anniversaries, usually a total of 14 members participate in enlivening the event according to the formation of their respective musical instruments, namely; Melody/calung players: Mas Sidiq, Mas Rizqi, Selo players: Mas Inan, Jembung Bass players: Mas Wani, Tripok/keprak players: Mas Syifa, Gambang players: Mas Danis, Kentongan players: Mas Ardi, Mas Isma, Mas Alung, Mas Alip and Dancers: Mba Septi, Mba Qisti, Mba Elsa. Apart from that, there is also the formation of the Calung Al-koir Pagongan Tegal Music Group when invited as performers (entertainment) at circumcision events, weddings, or other events, namely the addition of 1 singer.

In the next explanation, it can produce flexible thinking, namely where group members are not rigid in accepting suggestions from other group members. In the case of flexible song arrangements, it is also necessary to produce new and unusual song arrangements. Because of this, to find inspiration and motivation to arrange songs by the Calung Al-koir Pagongan Tegal Music Group, they usually use several references on YouTube.

Songs that have been set are usually arranged by chatting with the other members while they are having a practice session or before practicing at home via different YouTube channels such as the YouTube channel from Calung Carehal Roll Media 2 <https://www.youtube.com/channel/UCkZGno0dO1y3ZKffnYOomiQ>. Due to the lack of formal musical education at the beginning of the group's formation, the results of the song arrangements were not transcribed into notation form and were only saved in the form of video recordings. The song material is created according to the abilities and skills of each member on the musical instrument they play.

## 5. Arrangement

According to Purwanto (2023), the arrangement itself comes from the Dutch word Arrangement, which means adapting a musical composition to the type of voice of the singer or musical instrument based on an existing composition so that the essence of the music does not change. Meanwhile, according to Agussetiawan & Harbas (2023), the arrangement is the arrangement and creation of a composition, melody, or song in a new style or appearance with the creative characteristics of the arranger. Arrangements according to Soputan (2020) are musical adaptations for media other than their origin.

From the explanations above, it can be said that arranging is a process of creating a new work, either by changing existing material into something newer and refreshing or it can also be done by arranging the stages of creating the work. Apart from that, arranging also aims to bring a new atmosphere to the vocals or instruments being played.

Forms of arrangement include explanations of figures, motifs, phrases, cadences, and periods. The following is an explanation according to Firmansyah (2016):

### a. Figure

A figure is the smallest construction unit in music which contains at least one rhythm characteristic and one interval characteristic. Apart from that, the figure has no meaning if it stands alone, but with processing, it will have more meaning, such as making a sequel. The term motif is sometimes used as a synonym for a figure.

b. Motive

A motif is a group of notes consisting of 3 or more tones that have musical meaning. Meanwhile, according to Karl-Edmund Prier, a motif is a song element consisting of several notes united by an idea. Motifs are usually played repeatedly.

c. Kadens

A cadence is a break that marks the end of a phrase or section. In the lecture on the Science of Music Analysis by Andre Indrawan, it is explained that cadences are punctuations in music as resting points that are composed of a series of chords that move in such a way as to mark the end of a phrase.

d. Phrases

A phrase is the smallest structural unit in music and is a statement of music or musical ideas that are limited by some kind of endpoint which is usually a cadence.

e. Period

A period is when two or more phrases are combined in a continuous form so that together they form a sectional unit, such a structure is called a period. There are three forms of periods, namely:

1) The standard period is a period consisting of an antecedent phrase which usually ends with a half cadence and a consequent phrase which ends with an authentic cadence.

2) Parallel period, if the melody in the second phrase is similar to the first, the similarity is usually found at the beginning of the phrase. In parallel periods, at least the first bar of the consequent is similar to the first bar of the antecedent.

3) A contrast period occurs when the melody direction in the consequent phrase is different from the melody direction in the antecedent phrase. So even though the rhythm of the two can be similar or the same, if the direction of the melody in the two phrases is different then it is called a contrast period. The musical elements that must be known to support the arrangement are:

a. Melody

A melody is a series of notes that sound beautiful and have a rhythm that is arranged in such a way by the creator of the melody. Melody has a very important role. If a song/music doesn't have a melody, just a rhythm, it will sound bland.

b. Tone

Tone is a sound produced by a vibrating sound source and has a regular frequency. Frequency can be measured by counting the number of vibrations in one second.

c. High and low tone (intonation)

The high or low level of a tone is influenced by the number of frequencies produced in one second. The more frequencies, the higher the tone produced, and that's how the opposite too.

d. Intervals

An interval is the distance from one note to another. Each interval/distance has its name and meaning. The following are the names of the intervals and their interval distances:

1-1: Prime Interval, 1-2 : Second Interval, 1-3 : Terts Interval, 1-4 : Quart Interval, 1-5 : Quint Interval, 1-6 : Sext Interval, 1-7 : Septim Interval, 1 -8 : Octave Interval.

e. Harmonies and Chords

Harmony is a combination of two or more notes of different pitch and pitch that are sounded together. Harmony has a role in



animating the main melody so that it sounds lively. Harmony also functions as an accompaniment to the melody.

A chord is a combination of three or more notes that have a certain distance. Chords are also often referred to as keys. The distance between notes is what differentiates one chord from another. There are many types of chords, the most well-known are major, minor, and Dominant 7 chords.

The chords used in traditional music are almost all the same as the chords used in modern music, namely major chords, minor chords, and Dominant 7. There is some regional music whose harmonization is different from the harmonization of modern music, one of which is gamelan music. Gamelan has a different scale from the diatonic scale, this is what makes the harmony in gamelan music different from modern music.

f. Pulse/Tap

Pulse here means a series of beats that repeat regularly like the ticking of a clock. The pulse speed is determined by the tempo used. The faster the tempo used, the faster the beats/pulses produced. The opposite, the slower the tempo played, the slower the pulses produced. From the explanation above, it can be concluded that tempo is the speed of the beat/pulse movement. Along with advances in technology, tempo can now be measured using a tool called a metronome which was first discovered by Maelzel. The tempo speed in the metronome can be adjusted according to our wishes. The speed in the metronome is set with numbers ranging from 40 – 200. The higher the number set, the faster the resulting tempo.

g. Tempo

Tempo is the speed of the beats in a song. Terms to indicate the tempo of a song are usually written in Italian. These terms include:

*Largo*: Very slow, *Adagio*: Slow, *Andante*: Like a person walking, *Moderato*: Medium, *Allegretto*: Rather fast, *Allegro*: Fast, *Presto*: Very fast, *Accel.* : Faster, *Rit.* : Getting slower

h. Dynamic

This is a sign to indicate how loud or soft the note is being played and a sign to indicate how the song is played. Terms used to express dynamics include:

*ff ( fortississimo )* : Very loud, *f ( Forte )* : Hard, *mf ( mezzo-forte )* : Slightly loud, *mp ( mezzo-piano )* : Slightly soft, *p ( piano )* : Soft, *pp ( pianissimo )* : Very soft, *cresc. (crescendo)*: It gets louder over time, *(decrecendo)*: It gets softer over time.

i. Time

Time is a vertical line { | } which is written to limit the number of beats/pulses, these beats run repeatedly and regularly according to the tempo used.

j. Notation writing system

Based on research conducted by the author, in this case, the melodic musician as the arranger is responsible for composing the songs they will perform at each of their performances. Be it melodies, chords, or drum patterns on other musical instruments. Apart from that, the melody musicians are assisted by other members according to the instruments they hold to create new arrangements for a song. There are times when they practice together with other group members or what is usually called "collab" to find out the extent of their abilities and improve their skills in playing musical instruments as well as in composing. Unfortunately, due to their lack of formal knowledge of music, neither the arranger

nor the other members were able to put their arrangements into notation form.

## **6. Rehearsal Process for the Calung Al-khoir Pagongan Tegal Music Group**

Training is a long-term effort that cannot be achieved in just one day. The aim of practicing is to improve the ability of musical instrument players, hone the musical skills of musical instrument players, and improve the performance and self-confidence of group members every time they perform.

The stages of practice carried out by the Calung Al-khoir Pagongan Tegal Music Group are routine practice once a week which is carried out on Fridays, at 5:00 p.m. WIB or in the evening around 19:00 WIB. The training schedule is also adjusted to the member's busy work schedules. This routine practice is usually only attended by musicians playing musical instruments to simply memorize the material for the performance or also develop arrangements for new songs that they have previously prepared. Meanwhile, full-member rehearsals along with dancers or singers who will be performing are usually held 3 days before the event for 3 consecutive days until the day. The rehearsals carried out by the Calung Al-khoir Pagongan Tegal Music Group are held in front of Mas Danis' house as the representative. group leader who has a large yard, so it is comfortable to practice calung.

The first stage in the rehearsal process of the Calung Al-khoir Pagongan Tegal Music Group is selecting song material and then playing the song that will be performed according to the theme of the event. At this stage, all musicians are expected to be present and focus on listening to the melody, tempo, dynamics, expression, and musical style of the song that is being used as practice material. The songs chosen are usually the latest pop-dangdut songs, prayer songs, or songs that have been prepared by the tenant.

The second stage is trying to play the song. At this stage, musical instrument players begin to try to practice what they have heard together on the musical instruments that they each hold and master. From here, song compositions can also be created to make arrangements for the song, but at this stage, the musicians are still at the stage of imitating what they hear and then realizing it on calungs and other musical instruments.

The third stage is playing musical instruments simultaneously. At this stage, the calung melody players or arranger in this group tries to propose some of the ideas he has so that he can develop the song into something different when he hears the calung version. Due to limited knowledge and the absence of written media from the arranger's arrangements, the Calung Al-khoir Pagongan Tegal Music Group used cellphones as a medium to record their practice activities so that they could correct and assess together more or less anywhere to make the performance lively.

The fourth stage is repeating the exercise. At this stage, if the exercise is done for routine practice then the exercise can be repeated only once for one song cycle, but if this is practice for an event, then the exercise can be repeated up to two or three times per song. In this fourth stage, dancers or singers also practice if it is for an event.

The fifth stage is the final stage where the members evaluate their performance during practice which they have recorded using their cellphones. Their performance video evaluation aims to assess and correct any errors or shortcomings in performing the song

during practice, so that the next time they perform in the field, the same thing doesn't happen. This evaluation is also carried out to improve their memory of the songs they have prepared.

#### 4. CONCLUSION

Based on the results of the discussion, it can be concluded that the Calung Al-khoir Pagongan Tegal Music Group produces song arrangements as a product of creativity. The musicians create creativity by composing songs according to the members' musical abilities, making interesting costumes and different performance concepts. Apart from that, they also use regional songs as additional material for them to be creative in creating arrangements. So that their skills in playing musical instruments increase and develop due to the practice process. The following is the practice process carried out by the Calung Al-khoir Pagongan Tegal Music Group:

During the practice process, the members, both musicians and dancers, arrive at the practice location on time and then prepare to practice with a list of songs that have been prepared at the previous meeting. Calung melodic musicians teach and give directions to musicians on other musical instruments carefully about the parts they are going to play.

The media used during practice is audio media, in the form of files of songs that are being used for practice as well as cellphones as tools to help members find material, and record practice activities so that they can be used as joint evaluation discussions, creating creativity from songs. listened to and made it into a new arrangement of the song.

This training process aims to create new arrangements from the results of song compositions that have been discussed by the musicians, as well as increase the abilities of the musicians in playing their respective musical instruments and in terms of creating their creativity as well so that the training process is something that a musical group must improve their quality in various aspects such as arrangements, skills, creativity, and performances.

#### AUTHOR CONTRIBUTION

Putri Eka Nurjanah: writing, collecting data, and analyzing data  
Irfanda Rizki HS: theoretical and methodological writing concepts

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