Sathya Indra's Creative Process in Creating Song: Case Study of the Influence of Social Environment on Creativity in Creating Songs

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Abstract: The process of creativity can be interpreted as an activity before the creation of an idea, or a stage before producing a new discovery and finding previously existing relationships. This study aims to reveal the process of creativity carried out by Sathya Indra in creating songs, several studies conducted by previous researchers have discussed more about a creative process that specifically focuses on relying on individual innovation, but in this study tries to describe how the creative process of an individual music artist is influenced by his socio-cultural environment. The approach in this study uses a qualitative descriptive analysis method. This method seeks to answer the challenge of understanding, providing interpretation and empirical phenomena combined with a system of logic and truth values, as well as the applicable context through direct observation. The stages in finding data for this study were observation, interviews, documentation and document studies. Sathya Indra is a young musician who is known by the wider community after creating many songs. In making his songs, Indra gets his ideas and inspiration from social cultures and from what he sees, most of his songs talk about the love life of young people, seeing from the conflicts experienced, from these events Indra gets his creative ideas in making lyrics for his songs. The content of this study includes Sathya Indra's artistic position, stages of creating songs, forms and results of creativity and the influence of the environment on the structure of the song. The conclusion of this study attempts to describe how the creative process of an individual music artist is influenced by the environment.

Keywords: creative process, song creation, environment, *Sathya*

1. INTRODUCTION

The process of creativity can be interpreted as an activity before the creation of an idea or a stage before producing a new discovery and finding previously existing relationships (Hera & Nurdin, 2019). The idea itself is an initial concept that will be realized into a work, without an idea, the artist will not be able to create a work of art. The activity of finding the ideas that emerge can be interpreted as a creative process (Eskak, 2013). In essence, the understanding of a creative process is the ability to create a new work, and is a combination or renewal of things that already exist, and has differences from the previous thing (Wijaya, 2019).

The creative drive actually also comes from tradition and society, an artist can learn art from the traditions of art and society or culture that already exist , this provides a structure and rules that can shape the way individuals think and act, which in turn can encourage or limit in a creative process (Suganda, 2019). Studies on the creative process are generally more oriented or perspective on individuals, several studies conducted by previous researchers discuss more about a creative process that specifically focuses on relying on individual innovation, but in this study attempts to describe how the creative process of an individual music artist is influenced by the environment.

A young artist who is quite well-known by the people of Sragen for his creativity in creating songs is Setyo Hendro Purnomo or known as Sathya Indra. Sathya Indra lives in Wadang Village, Kadipiro, Sambirejo, Sragen Regency, Central Java. At the age of 25, Indra is able to create works that are accepted and known by the wider community. Some of the songs created by Indra in the Dangdut music industry are *"Iso Tanpo Kowe", "Wis ra Sayang", "Aku Lilo",* and so on.

Sathya Indra's beginning of creating songs began at the age of 18 since he was still in the 2nd grade of vocational school, starting from joining the music extracurricular at school and armed with the ability to play music, Indra began to form a band with his school friends. Together with the band he formed, Indra began to join student band festivals and began to try to create several songs and continues to work until now.

When the covid 19 pandemic hit, in 2020, Sathya Indra was forced to stay at home because his usual work had to stop due to the pandemic, then Indra began to be active again in the arts by creating the Alindra Musik group. Alindra Musik is a dangdut pop music group formed by Indra. This group was founded in 2020, he himself is the guitarist and creator with Lawit Ali as the vocalist. From the Alindra Musik group, the songs he has created that have been released are widely known by the public, even on the official YouTube channel of Alindra Musik, the songs have reached millions of views, to the point that many other musicians have covered his work.

An artist does not only interact with the chosen art media, Social Influence and cultural events in society can provide ideas and inspiration in carrying out the creative process (Hera & Nurdin, 2019). Creating a song is an activity of expression by reflecting their identity and experiences (Sternberg et al., 2020). In making his songs, Indra gets his ideas and inspiration from social cultures from what he sees, most of his songs talk about the lives of young people, seeing from the conflicts experienced, from these events Indra gets his creative ideas in making lyrics for his songs. From this phenomenon, Sathya Indra's creative ideas began to emerge and he began to make lyrics little by little until his songs were created.

It appears that the creativity formed in Sathya Indra does not only come from the individual talents he experiences, but is also formed from the conflicts, cooperation, and relationships experienced by his friends, including the social behavior of young people about romance, such as love and heartbreak (Parnawi, 2021). In creating a work, it cannot be separated from the desires of the individual, because consciously wanting to create a new work that is directed according to the desires to be achieved, but social background, social environment and problems faced also have an important influence (Perdana & Utami, 2022). This study attempts to describe the case of Sathya Indra in creating his songs, to explain how the artist's creativity is influenced by his environment.

2. METHODS

As social beings, humans are always in contact with their surroundings, the environment can directly or indirectly influence a person's character and nature (Ismail, 2021). Physiologically, the environment includes physical conditions in the body. Psychologically, the environment includes everything that individuals receive from the moment of surrender, birth, and death

in history. From a sociocultural perspective, the environment includes all stimuli, interactions, and factors related to the creation of creativity (Manullang, 2017).

The creative process is the process of recognizing and understanding everything that is studied or observed in the surrounding environment to be able to solve it without stopping. One example is the four stages put forward by Wallas (in Solso, Maclin & Maclin, 2007), saying that creative people succeed in achieving ideas, concepts, solutions, solutions, ways of working, new things or products by going through several stages of the creative process, namely: *Preparation* is formulating a problem and making an initial effort to solve it. Incubation: a period in which no direct effort is made to solve the problem and attention is diverted for a moment to something else. Illumination is an activity to gain insight (deep understanding) of the problem. Verification: testing the understanding that has been obtained and creating solutions.

From the four explanations above are the stages carried out by artists to become creative individuals. This is like what Sathya Indra did in carrying out his creative process of creating songs, of course there are stages carried out before his work was created until it can be enjoyed until now.

Based on the formulated problem, this type of research uses a qualitative descriptive analysis method. This method seeks to answer the challenge of understanding, providing interpretation and empirical phenomena combined with a system of logic and truth values (Anggito & Setiawan, 2018). The context that applies in this study, through direct observation by obtaining data or information about Sathya Indra's creative process in creating songs, from the environment where he learns music and the environment of everyday life. The location of the research in this case study was carried out at Sathya Indra's house located in Wadang Village, Kadipiro, Sambirejo, Sragen. The data sources in this study can be divided into two, namely primary data sources and secondary data sources. Primary data sources come from observation, interviews, and documentation. While secondary data sources come from written sources.

The stages used by researchers to collect data are by searching for information related to this research. The stages in data collection are observation, interviews, documentation, document studies, and data analysis processing.

Observation

To complete the data, the author conducted an Observation activity. Observation is a study of physical symptoms by means of observation and recording (Hasanah, 2017). The author himself is part of the personnel of the Alindra Musik band who helped popularize the song created by Sathya Indra, so it is easier to obtain information related to the creative process carried out by. In this study, the author made observations when Sathya Indra created the lyrics of the song iso tanpo kowe at his residence in Wadang Village, Kadipiro, Sambirejo, Sragen on november 22, 2020. In addition, to strengthen this research, the author also conducted observations by visiting the cafe business owned by Sathya Indra to ask about the creative process he was doing. Observations were also carried out when observing Sathya Indra in performing the song he created while performing at Sasana Manggala Sukowati in december 2022.

Interview

Before conducting the interview, the author had prepared several questions to be asked to the informant, so that the problems to be revealed would not deviate from the intended target (Purba et al., 2021). The questions include the factors behind Sathya Indra's creative process in creating songs and the experiences behind the informants in obtaining and learning about the objects raised. Not only Sathya Indra was interviewed by the author but also friends in the same music group and people close to him who influenced Sathya Indra's creative process in creating songs were also conducted to strengthen the data sources.

Documentation

Documentation is carried out in the form of writing or audio and visual recordings in collecting data in the field (Setiawan et al., 2019).

Audio recording was done by the researcher during the interview process using a voice recorder application and image documentation was also done on the author's cellphone. The researcher also tried to document several videos when Sathya Indra performed his song while performing at Sasana Manggala Sukowati, and at the Muhammadiyah University of Surakarta.

Document Study

Document studies were conducted by the author on theories related to the research, including the theory of the creative process and the social environment. In addition, searching for information on news that discusses Sathya Indra in the process of creating songs such as news on the internet, Youtube, and other media greatly helps the author in providing references for compiling this paper.

After the required data is collected, at this stage the author will study and process the data. After that, the data together with data from the field such as interviews, are transcribed to facilitate data analysis. Furthermore, the data that has been classified based on their respective types, the researcher carries out the data analysis process, the data becomes a tool of evidence related to Sathya Indra's Creative Process in Creating Songs. In this case, the researcher analyzes the data by describing how Sathya Indra's social environment is, how Sathya Indra's creative process is in creating songs, what the form and structure of the songs he created are.

3. RESULTS AND DISCUSSION

3.1. Sathya Indra's Social Position and Artistry

Some of the players in the process of creating music are the individual himself, and also members of society. An artist has a certain role and has a certain status determined by the role in society itself, which unconsciously makes the individual creative (Merriam, 1964).

Setyo Hendro Purnomo or commonly called Sathya Indra, is a young artist who is known by the public for creating a song. Sathya Indra lives in a village at the southern tip of Sragen district which is included in the Sambirejo area. The area is far from the city and is located at the foot of Mount Lawu, making the majority of local resident's work as farmers, and many villagers are actively

working as artists. There are various arts in this village, for example *Campursari* Music, *Wayang Kulit*, Karawitan, dangdut and other arts. In addition, there are many art studios that are still active in this village, and are in demand by local residents, especially young people, who want to develop their talents and interests in the arts.

Sathya Indra was born on May 25, 1998, he is the second child of a married couple, the late Suyono Pohen and Sri Sumarni. Sathya's father worked as a wedding singer and sculptor during his lifetime, while his mother worked as a Sinden when she was young. Sathya Indra's father died in 2022 due to an illness he suffered, now he lives at home only with his mother who is now unable to work because she is elderly. From his family background, it appears that Sathya Indra was born and raised in a family that is involved in the arts world.

Sathya's love for art began to form from the habit of often watching *Campursari* music performances and collecting several VCD cassettes of famous bands in elementary school. He then continued to channel that love, after graduating from elementary school, and continuing his education in junior high school. At this level, Sathya Indra began to learn art, when he and his friends were playing and hanging out after school, he saw one of his friends playing guitar, Sathya Indra became interested and asked to be taught to play guitar, from here his talent as an artist began to emerge, he and his friends often skipped school to rent a music studio, even the pocket money that should have been used for snacks at school, Sathya was willing to collect to buy a guitar, in order to develop his talent and creativity.

At the high school level, Sathya Indra began to be lazy to go to school, he focused more on learning guitar than going to school, even Sathya had the intention to stop going to school because he was bored while taking lessons, and was more interested in developing his talent for playing guitar. When he was in grade 2, Sathya Indra began to participate in Extracurricular Music activities which made him enthusiastic to go back to school and start being active in musical activities. During this time, Sathya Indra and his bandmates were given the opportunity to participate in a student band competition festival which was attended by several students representing their school, in this activity Sathya Indra and his bandmates often won championships starting from the Regency level to the Residency level.

Figure 1. Photo of Sathya Indra and his bandmates, while attending a music festival. (Author, 2024)

From this band Sathya Indra was able to release two songs of his own creation entitled *Saat Sendiri* and *Karena Kamu*. The reason Sathya Indra created the song was because he was bored, so far, his band had only covered other people's songs, and after that he had a desire to create his own work that could be used as a souvenir and to gain popularity while still in school. After graduating from school, Sathya Indra and his bandmates took a break to focus on making money with their own lives and began to leave the world of art.

Then Sathya Indra's journey in his career and creating songs continued in 2020, where he was forced to stop working due to the impact of Covid 19, here he started thinking about a new job until he decided to look for work in the arts world again. While in lockdown due to the impact of Covid 19 in the midst of his boredom staying at home, he tried to write songs again. In releasing these songs, Sathya Indra collaborated with Lawit Ali, and formed a pop dangdut music group called Alindra Muisk, which is an abbreviation of the names Ali and Indra. In the group, Indra's position is as a guitarist and songwriter, while Lawit Ali is the vocalist. Alindra Musik is a music group formed by Sathya Indra to produce his work, this music group is in the dangdut pop genre, the reason Sathya Indra and Lawit Ali chose the dangdut genre is as stated in the following statement:

Mas Indra and I chose the dangdut genre because we wanted to continue the struggle of the late Didi Kempot in developing dangdut music, and at this time the dangdut genre is on the rise, even on YouTube now all trending music is dominated by dangdut besides that now many young musicians are emerging competing to produce dangdut songs such as Denny Caknan, NdarboyGenk, Dory Harsa and other (Lawit, October 8, 2023).

Figure 2. Photo of the Alindra Musik group, formed by Sathya Indra. (Author, 2024)

From this phenomenon, Sathya Indra created the Alindra music group, and tried to release his own songs entitled *"Iso Tanpo Kowe", Tak Turuti Karepmu, "Wis ra Sayang", "Aku Lilo",* from his songs he has now become more widely known by the public because his work has succeeded in reaching millions of viewers on social media, to the point that many other musicians have

covered his work such as Happy Asmara, Denny Caknan, Woro Widowati and others. In terms of copyright, his work has also been sold to music labels in Indonesia such as Aneka Safari Record, Music Interactive, Global Musik, and others, which has created additional income from people who perform his work.

Figure 3. Photo of Sathya Indra when he won the Jateng Musik Awards. (Author, 2024)

Sathya Indra's achievement in creating songs is also quite successful, in 2021 he successfully entered the *Jateng* Music Awards, this event is a breakthrough from Central Java Musicians by giving awards and appreciation to musicians, and raising the level of quality of music from the province of Central Java who have achieved. One of Sathya Indra's songs entitled *Iso Tanpo Kowe* was nominated for the most popular dangdut song and won the award event.

It appears that the creativity that was formed in Sathya Indra not only came from the individual talent that he experienced, but was also formed from the social background that he had, such as society, family, school and friends, this is an important driving force for Sathya Indra in his artistic endeavors until he was able to create his songs.

3.2. Stages of Creating a Song

The stages of creativity are general approaches to explaining the processes in creativity, which develop until getting an idea from the beginning to become something in the form of a work (Inggil Gayuh Laksana, 2024). One example is the four stages put forward by Wallas, who said that creative people succeed in achieving ideas, concepts, solutions, solutions, ways of working, new things or products by going through several stages of the creative process, namely: preparation, incubation, illumination, and verification/production stages (Fatmawiyanti, in Munandar 2018). The four explanations above are the stages carried out by artists to become creative individuals. This is like what Sathya Indra did in carrying out his creative process in creating songs, of course there are stages that are carried out before his work is created until getting ideas in writing songs can be explained as follows:

Preparation Stage

The preparation stage in a creative act is used as an initial foundation before proceeding further to other stages (Inggil Gayuh Laksana, 2024). The preparation stage carried out by Sathya Indra begins with understanding and preparing what work he will create with the creative goals he wants to achieve. For example, in making a song that tells the story of Love, what Sathya Indra does is observe the events or conflicts that occur in problems that often arise in a romantic relationship. This is the initial stage in the preparation of song creation carried out by Sathya Indra.

In addition, research also supports the next step, where Sathya Indra begins to look for relevant data, trends, and current views in society about the concept of the song he will create. For example, what is happening now is the trend of pop dangdut music that tells of sadness, this is an additional insight in Sathya Indra creating lyrics. In addition, a deep understanding of the audience or public taste is also an important part of the preparation stage, information from research conducted in the environment, the research he did through direct observation and looking at social media, it can help Sathya Indra in creating lyrics that are easily accepted and heard by the wider community.

After conducting research, in the preparation stage Sathya Indra needs to identify problems that will occur when carrying out his creativity. This step is taken as an effort to identify obstacles or constraints that Sathya Indra might face while creating the song, this allows Sathya Indra to prepare solutions to face future problems.

In addition, in the preparation stage, the physical environment has a large and significant influence on creativity in creating a song, a well-created work environment can increase creativity in creating a work. The physical environment can be created starting from natural lighting, work space layout and noise, this can provide the visual and mental stimulation needed to get creative ideas in creating a song.

Incubation Stages

The incubation stage is an action in a creative context where a person is not directly active consciously working on a problem faced (Rusdi, 2017). In this case, it is a phase where the mind works, without direct emphasis on a particular task. This stage is an important part for artists to support their creativity, because it provides time and thought to provide deeper ideas (Meithiana, 2017).

In this stage what Sathya Indra does in carrying out his creativity does not seem to happen many things directly, the activities carried out in this stage are his daily activities other than as a songwriter, such as waiting for his coffee shop, playing with his friends and also taking a short break. From this stage, Sathya Indra allows him to bring up a new understanding of perspectives that may not have been thought of before.

Illumination/Idea Search Stage

The illumination stage in the creative process is a term used to seek a deep understanding of what is being worked on (Defitriani, 2014). The illumination stage occurs after the incubation stage where it is used to face challenges, think about problems, and explore ideas, then give rise to a comprehensive

understanding of the creative thinking being worked on (Widyasari, 2010). In the creative process carried out by Sathya Indra, the illumination stage refers to a moment of enlightenment or deep understanding in creating a song, deep understanding includes the search for ideas or concepts.

In getting ideas when creating songs, I don't only use my mind and reason, but also my personal experiences, experiences of friends who tell me stories and phenomena that occur in society related to romance, I use them as inspiration in writing song lyrics. (Sathya Indra November 28, 2023).

From the interview results above, it can be concluded that in making his song lyrics, Sathya Indra gets his ideas and inspiration from social cultures from what he sees. In this context, the method used by Sathya Indra is by observation, he observes the situations and events around him to get inspiration in writing lyrics. The influence of social culture can affect lyrics and melodies that concern the values of experience or issues in a particular society. This process involves reflection on cultural realities, personal emotions, and social interactions to convey messages from what Sathya Indra sees.

What Sathya Indra did when making observations was to carefully observe what he saw by developing sensitivity to the surrounding environment, as in the example in the following song lyrics:

Udan panas tak lakoni
Di nggo kowe
Awan esuk tak turuti
Yo mung dingo kowe
Awan esuk tak turuti
Yo mung dingo kowe.

The sentence above is a piece of the lyrics of a song entitled *Tak Turuti Karepmu*, in the creation of the song where Sathya Indra combines ideas from the physical environment, with phenomena that occur from the conditions being felt, starting from explaining the weather that occurs, after that he tries to combine it by capturing emotions and feelings about the events that are being experienced, until the incident becomes his inspiration. The songs he created talk about the love life of young people, seeing from the conflicts experienced from the incident Indra gets his creative ideas in making lyrics for his songs.

3.3. Forms and Results of Creativity

Every songwriter certainly has a character or characteristic in every song created, as Sathya Indra certainly has a characteristic in every song created. There are several things that the author will discuss to find out the form of the song and the characteristics of the songs created by Sathya Indra, including:
1. Song flow
2. Melody flow
3. The meaning of the song lyrics
4. Meaning of the song

Of the four elements above, these are the important and main elements in creating a song. The author uses these four elements to analyze the form and results of creativity carried out by Sathya Indra.

Song Stream

In the creation of a song, it cannot be separated from the elements of beauty and composition in it, the melody line includes a sequence of notes arranged to create a rich and meaningful melody (Wahana, 2013). The flow of the song or commonly called the music genre, can be called a category or style of music that has certain characteristics that distinguish it from other music styles. There are several well-known music genres such as jazz, dangdut, rock, pop, hip-hop, regge, metal and so on (Kurniawan, 2015).

Sathya Indra is a songwriter who has a long history in choosing a song flow or music *genre*. The beginning of Sathya Indra creating a song began with choosing *a genre reggae*, the background to him choosing *reggae* as the music *genre* in his song was the demands when he was still in school, because at that time he was still in grade 2 of vocational school and at that time the reggae music genre was on the rise among young people and encouragement from his bandmates, so Sathya Indra decided to use *the reggae genre* in his first song. After graduating from school, he just focused on creating dangdut genre songs. The following is an opinion quoted directly from an interview with Sathya Indra in December 2023:

> *I chose the dangdut genre because nowadays dangdut music is on the rise, not only among adults, even now young people are starting to like listening to dangdut music, especially when I first created the song in 2021 the dangdut music genre was booming about the song ambyar, besides that I want to continue the late Didi Kempot to preserve Javanese dangdut music so that dangdut music is known by the wider community.*

From the interview above, it can be seen that the factor that drives Sathya Indra to choose the dangdut genre is because the current trend is dangdut music, even dangdut music dominates the music trending on social media, music is not only from Java but now Javanese dangdut music is widely enjoyed in other areas. Several other songs created by Sathya Indra also use Javanese as his identity because his birthplace is Java and he wants to introduce songs in Javanese that are easily accepted by the wider community, besides that Sathya Indra wants to continue the struggle of the late Didi Kempot in developing dangdut music. The following are the titles and genres of the songs, created by Sathya Indra:

Table 1. Titles and genres of songs composed by Sathya Indra

No	Title	Genre
1	*Iso Tanpo Kowe*	Pop Dangdut
2	*Wis Ra Sayang*	Pop Dangdut
3	*Tak Turuti Karepmu*	Pop Dangdut
4	*Tresno Selawase*	Pop Dangdut
5	*Aku Lilo*	Pop Dangdut
6	*Semua Krena kamu*	Reggae
7	*Saat Sendiri*	Reggae

Melody Flow

In creating a song, it cannot be separated from the elements of beauty and composition in it, the melody line includes a sequence of notes arranged to create a rich and meaningful melody (Atmojo et al., 2022). According to Sathya Indra, basically a good melody line in creating a song, the creator must understand the melody pattern that is appropriate to the lyrics and theme of the song to be created, and have the creativity to change a lyric into a beautiful melodic unit. For example, there is a

song created by Sathya Indra in the dangdut pop genre as follows:

Iso Tanpo Kowe

Alindra Musik
Arr: Dhany Septiawan

Figure 4. Transcript of a snippet of the vocal melody flow of the song written by Sathya Indra entitled Iso Tanpo koe.

The image above is an example of a song composed by Sathya Indra entitled *Iso Tanpo koe* which is composed in the pop dangdut genre. In addition to *the song Iso Tanpo koe*, another song composed by Sathya Indra which is composed in the pop dangdut genre is entitled *Wis Ra Sayang,* here is a snippet of the melody of the song:

Wis Ra Sayang

Alindra Musik
Dhany Septiawan

Figure 5. Transcript of a piece of vocal melody from a song composed by Sathya Indra entitled *Wis Ra Sayang*.

Every songwriter certainly has different tastes in making each song, therefore Sathya Indra tries to make songs as well as possible so that the work he makes can include aspects of beauty and his work can be enjoyed by the wider community. From the two pictures above, it shows one of Sathya Indra's songs entitled *Wis Ra Sayang* and *Iso Tanpo Kowe,* the song is made with the pop dangdut genre. In addition to the two songs, other songs created by Sathya Indra that are in the pop dangdut genre are *Aku Lilo* and *Tak Turuti Karepmu.*

Things that Sathya Indra does to make it easier to find inspiration from the melody lines that he creates by doing initial planning, in this initial planning process he starts with research on existing melodies that he often listens to, then Sathya Indra tries to develop them with new ideas, after what he did previously felt sufficient, then Sathya Indra tries to apply the ideas that he has collected into the creation stage (Lestari, 2022). In this case, he uses his musical skills to create a melody that suits the style of the song he is going to make, using musical instruments such as guitars and computers to make it easier to do.

In the creation of a song by Sathya Indra, there are several things and elements that come together to form an interesting and enjoyable melody, the elements in the melody are as follows:

1. Harmony

Harmony can be broadly defined as the harmony of the combination of notes played in a form of music. If played together, it will produce a beautiful and harmonious sound (Fatkhurrohman & Susetyo, 2017). Sathya Indra in creating songs certainly considers harmony in each of his songs, in this concept involving the notes that have been chosen, this includes chords, melodies, rhythms, to create nuances, and balance in a song because harmony creates the basis or foundation of each song he creates.

2. Melody

Sathya Indra uses melody in every song he creates to give atmosphere to each song, taking the listener through the changes in tone that form a beautiful composition. Sathya Indra in creating his songs uses a diatonic scale, a series of diatonic scales is a series of seven notes in one octave that have a regular tone arrangement (Permana et al., 2014). The melody in the songs created by Sathya Indra often has unique and distinctive characteristics, he was inspired to combine current pop music with Javanese culture, by combining elements of traditional music with modern elements, so that the melody in every song he creates still uses diatonic tones but he combines it with traditional elements that seem luxurious and innovative.

3. Rhythm

Rhythm can be interpreted as a repetitive pattern of beats in a song (Istifadah et al., 2024). The majority of songs created by Sathya Indra have a flowing and easy-to-follow rhythm, which is worked on in the pop and dangdut genres. Although worked on in the dangdut genre which seems to have a fast, energetic and lively tempo, he can express the songs he creates into slow but

acceptable and enjoyable beats, forming a stable rhythmic base and complementing a harmonious melody line.

4. Nuance

The nuance or atmosphere in the melody line of a song refers to the feelings created by various musical elements and in a song's lyrics (Fachrissal et al., 2021). The nuance in a song can add an aesthetic impression, and an emotional impression (Meithiana, 2017). Sathya Indra in creating his songs tends to use soft nuances or talk about sadness, for example the 4 songs he created entitled *Iso Tanpo kowe, wis ra sayang, aku lilo, tak tukuti karepmu,* all depict sadness or have a melancholic nuance. This atmosphere can be built through a melody, harmony, rhythm, arrangement, and instruments used in the process of creating the work. Overall, Sathya Indra's songs have a distinctive characteristic, namely a melancholic flow, because most of his songs talk about sadness and about young people's romance,

Meaning of Song Lyrics

lyrics or song texts are a form of self-expression that aims to convey something to the music listener (Rusnianto, 2016). Sathya Indra in creating song texts, gets his inspiration from life experiences and his surroundings, but not only lyrics, but Sathya Indra also thinks about the aspects contained therein such as, verses in each song, rhymes for each verse, number of verses, language style and other supporting aspects. As with the form of the song he created below:

Iso Tanpo kowe
Ademe wengi iki
Ngelingke sumpah lan janji
Sing wis mbuk blenjani
Karo koe cah ayu
Sing wis gawe tatu
Teko ning uripku
  Sumilir angina dalu
  Ngelingke esem guyumu
  Soyo tambah jeru
  Jeru tembus ning dodo
  Mergo mbuk tinggalno
  Koe milih wong liyo
reff
Opo ra ngelingi
Sopo sing ngancani
Sopo sik nulungi
Pas koe susah ati
Saiki wis bedo
Koe ninggal lungo
Soyo nambahi gelo
  Pencen iki dalane
  Tak kuat-kuatke
  Tak ikhlas-ikhlaske
  Nanging bakal tak buktekne
  Dungoku nggo kowe
  Langgeng sak lawase
  Aku iso tanpo kowe

From the song above, it can be analyzed that the song created by Sathya Indra above has sequential rhymes, such as the first verse, namely "*i,i,i,u,u,u*", the second verse is "*u,u,u,o,o,o* in the first verse chorus rhymes i,i,i,i,o,o,o while the second verse chorus

e,e,e,e,e,e,e. from the song it can be analyzed that it has sequential rhymes, not only the song above but most of Sathya Indra's songs also have similarities in considering the arrangement of the song text that he wrote so that it is easy to enjoy and memorize by listeners, especially dangdut music lovers.

Meaning of the Song

The message in a song lyric is a form of self-expression to convey something to the music listener (Cahya & Sukendro, 2022). The message and meaning in a song lyric are usually inspired by various sources ranging from the personal experiences of the songwriter, historical events, and the social environment, this inspiration also comes from everyday life, social issues, love journeys that are written into song lyrics (Rusnianto, 2016).

All songs created by Sathya Indra are born from inspiration and ideas in his mind, the inspiration he gets is part of his life experience and what he has seen so far, so it can be seen that the meaning of the songs created by Sathya Indra is part of his life experience and what is remembered during his life. In addition, the songs created by Sathya talk about the love life of young people, seeing from the conflicts experienced from the events and conflicts of young people's love, Indra gets his creative ideas in making lyrics for his songs. Another idea of Sathya Indra in creating songs is also inspired by the love story of his friend which he wrote into song lyrics. As an example, it can be seen in the song lyrics below:

> **Aku Lilo**
> *Ngelu sirahku mikir, kahanane uripku*
> *Arep nyanding tresno*
> *Anane mung di sio-sio*
> > *Opo ra kelingan, Mbiyen janjimu kepiye*
> > *Ora bakal lungo*
> > *Nanging mung kari cerito*
> *Wisra kurang-kurang*
> *Kabeh perjuanganku kanggo awakmu*
> *Nanging opo ning mburiku koe mblenjani janjiku*
> **Reff**
> *Aku sing uwis lilo*
> *Snadyan aku mbuk tinggal lungo*
> *Ora bakal tak gondeli*
> *Lan aku ora nangisi*
> > *Aku mung iso pasrah*
> > *Yen akhire kudu pisah*
> > *Wis cukup semene*
> > *Tak ikhlas ikhlasne yen dudu jodone*

From the song above and several songs in the previous chapter, the song created by Sathya Indra has a theme of romance, the reason he chose the theme of romance because he wanted to express the nuances of emotions associated with love, such as happiness, disappointment or sadness. Songs about romance also have great appeal to music listeners, because it can make them emotionally connected to similar experiences

3. 4. environmental influences on the form of work

Creating a song is a process that involves a combination of various elements ranging from the author's ideas, lyrics, and emotions to produce the desired work. In creativity, song creation does not only depend on individual talent but is also influenced by

external factors including the environment (Jaelani & Ihsan, 2023). Sathya Indra in creating songs does not only depend on his musical talent, the influence of the environment also plays an important role in every song created. The environment can influence the creative process carried out by Sathya Indra in various ways, both physically, socially, culturally and psychologically.

The physical environment has a large and significant influence on the creativity of creating a song, a well-created work environment can increase creativity in creating a work (Sanny et al., 2013). Like Sathya Indra in creating songs, the physical environment greatly influences the smoothness of getting ideas and writing lyrics to the songs he created. This is done by creating a comfortable workspace in his room with a concept like a music studio, with the help of tools such as guitars and computers. A flexible room allows Sathya Indra to experiment with the existing arrangement, allowing him to stay focused and get inspiration in creating a song. In addition, supporting tools such as guitars, computers and others in the room can open up opportunities for greater exploration in creating a song.

In addition to the physical environment, the social environment plays an important role in song creation (Wahyuningsih, 2017). The social environment can be interpreted as the interaction between individuals in a particular group. The social environment can influence a person's creative process by providing support, inspiration and collaboration (Meithiana, 2017). According to Baily (2017), the influence of traditional music, lifestyle, and cultural events in society can provide ideas and inspiration in the creative process of creating a song that reflects their identity and experiences.

Just like Sathya Indra in creating a song, the social environment around him also supports and inspires him in getting lyrics and ideas in creating works. Like the example of the song below:

Wis Ra Sayang
Matrusuwun Kanggo roso iki
Roso loro sing rabakal biso lali
Janjimu wingi selawase ngancani
Ning nyatane kabeh mung imitasi
> *Rungokno suoro atiku iki*
> *Suoro sing keronto ngempet larane ati*
> *Tresnamu wing iwis tak anggep mati*
> *Tanpo pamit lungo koe blenjani janji*

Reff
Yen pancen wis ra sayang
Ngomong ora sayang
Sawangen awakku
Sing uwis berjuang
> *Nanging opo welasmu*
> *Aku sing nuntun mlaku*
> *Wong lio sing mbuk jak mlayu*

Yen pancen wis ratresno
ngomong ora tresno
Bakal ikhlas tak tompo
Senajan ning ati loro
> *Elingo karmane gusti*
> *Sing luih medeni*
> *Koe sing ati ati*

The song was inspired by the love story of a young man who was experiencing conflict with his lover, when translated into Indonesian the song talks about the complaints of someone who was left by his lover and was forced to separate. In addition, the inspiration also came from a friend who told about his love story which was not going well to Sathya Indra, from. From the song entitled *wis ra sayang* created by Sathya Indra, it can be concluded that the social environment influences getting inspiration to create songs, by using simple ideas and themes, but very relevant to everyday life, such as love and heartbreak, making his songs easily accepted and felt by many people. In addition to the song *Wis Ra Sayang*, other songs created by Sathya Indra such as *Iso Tanpo kowe, Aku Lilo, Tak Turuti Krepmu* were also inspired by the social influences he experienced.

In addition, the socio-cultural environment also influences Sathya Indra in choosing the music genre for his songs. The environment where Sathya Indra lives, namely in the village of Wadang Kadipiro Sambirejo Sragen, is famous for its various arts such as *Campursari* music culture which is still easy to find, often a place for *wayang kulit* art performances, its residents who are still actively working as artists, and several art studios are still active today. The reason for choosing the dangdut genre is because of encouragement from the surrounding environment which is mostly dangdut music lovers, besides dangdut is a popular genre in Indonesia, with a wide fan base from various circles, by choosing this genre Sathya Indra can celebrate and preserve Indonesian cultural heritage, especially those that are very well known in the Java region. Dangdut pop mixed with the sub-genres *campursari* and *koplo* is known as a music genre with its ability to convey emotions deeply, both about love songs or heartbreak and everyday life. From the explanation above, the socio-cultural environment greatly influences Sathya Indra's creative process in creating a song.

4. CONCLUSION

Based on the research conducted by the author, the process of creativity carried out by Sathya Indra in creating a song can be seen through several aspects, the first is the social environment, starting from parents, the surrounding community, the place of school can shape Sathya Indra's personality to be creative. then the stages and processes carried out in creating a song are important things, which can make his work develop and according to his wishes. These stages include: the preparation stage for creating a song, the incubation stage and searching for ideas, environmental influences and encouragement from people around are important things in getting ideas for creating songs, which are carried out by Sathya Indra. The last is a form and result of creativity carried out by Sathya Indra.

In a song creation creativity does not only depend on the individual talent possessed, but is also influenced by factors, including the environment. Sathya Indra in creating songs does not only depend on the musical talent he has, the influence of the environment also plays an important role such as the physical, social and cultural environment, so that his work is created and can be enjoyed by the wider community.

AUTHOR CONTRIBUTION

DS: Finding research ideas, analysing data, and writing articles; BS: Analyse data and write articles.

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