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KLARAS REGGAE BAND'S CREATIVE PROCESS IN CREATING KAMPUNG RAWA SONGS

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Abstract: The journal entitled "The Creative Process of Klaras Reggae band in creating the song Kampung Rawa" began with the author's interest that arose after watching the performance and listening to songs from Klaras Reggae. This interest arises because the music played by Klaras Reggae feels comfortable, the result of the combination of the Rock and Reggae genres. Music that attracts attention because it is different from other Reggae bands in Klaten. Klaras Reggae is a music group that has just started its career in Klaten Regency, but has managed to create its musical character. This musical character then became the identity of their creativity to this day. This study uses a qualitative method to reveal the results descriptively. The data used in this study consists of two types: primary data, which is data obtained directly from the original source, and secondary data, which is data obtained through indirect sources, such as through other people or documents. There are several studies using Rhodes' concept of the four "P's" contained in Utami Munandar in his book entitled *Creativity and Talent*. The values of Klaras Reggae's creativity in creating songs are analyzed by looking at elements (1) personal, (2) process, (3) driving factors (*press*), and (4) results. The results of this study show that Klaras Reggae has different ideas in creating the song Kampung Rawa. Through the Rocksteady genre, they want to highlight a strong musical character, which results from a mature musical concept. This musical character is the reason why Klaras Reggae always gets positive appreciation from its listeners.

Keywords: Creating songs, Creative Process, Klaras Reggae

1. INTRODUCTION

Reggae music gained global popularity when *Bob Marley and The Wailers* emerged as one of the leading Reggae bands in the 1970s. In Jamaica, Reggae was born as an expression of resistance, struggle, and peace in the context of the country's history which is full of cases of slavery and inter-tribal conflicts. *Bob Marley and The Wailers* are considered pioneers who changed the Jamaican music landscape with a vision to bring peace through Reggae music. (*Tantagode, 2008:01*).

Reggae evolved from earlier music genres such as Ska and Rocksteady. The term "Reggae" is thought to have originated from the African accent for the word "ragged" or rhythmic body movements when dancing to Ska and Reggae music. Reggae's rhythm is influenced by various musical genres such as *New Orleans R&B*, Soul, Rock, as well as Afro-Caribbean rhythms such as Calypso, Merengue, and Rhumba. Jamaican folk music called Mento also influences the rhythm

Reggae with a rich African rhythm. As the forerunner of Reggae, Ska and Rocksteady music were forms of interpretation of *R&B music* that flourished in Jamaica with strong influences from Afro-American music. Technically, Ska musicians perform explorations such as playing guitar with up-strokes, using *syncopated* patterns that apply pressure to unusual tones, as well as complex multi-rhythmic drum patterns. (*Tantagode, 2008:22*).



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Bob Marley and The Wailers and their influence in popularizing Reggae music not only created a new genre of music, but also became a symbol of struggle and peace in Jamaica and around the world (Tantagode, 2008:8). Along with the rise of the Rastafari teachings, communities such as The Mystic Revelations Of Rastafari also emerged as part of the movement. The term "Reggae" more specifically refers to the musical styles that evolved from Ska and Rocksteady. Reggae is usually known for its rhythms that accentuate the accents on the off-beat. In general, Reggae features accentuations on the second and fourth beats in each bar on its bass and drum playing. Many other Jamaican musicians such as Alfa Blondy, Peter Tosh, Dennis Brown, and Gregory Issacs also contributed to different styles and colors of Reggae music. They all bring their own unique nuances and styles to this genre. Reggae music has the potential to evolve in many different forms and variations, depending on how the musician delivers and arranges his music. This makes Reggae a broad genre of music and continues to innovate over time. (Tanagode, 2008:24)

Art activities have a wide scope, both in terms of performance, genre, and the creation process can produce various forms of art such as music, dance, drama, and literature. For example, in the world of Reggae music, the genre is evolving and is not always tied to one style, i.e. *the one-drop* style means that it emphasizes the third beat of a bar that produces a relaxed rhythm and groove. Reggae music began to be popular in Indonesia in the 2000s with the emergence of many musicians such as Imanez, Steven and Coconutreez, and Tony Q. Many Reggae bands arranged their songs in various genres, but remained rooted in the Reggae genre.

In the 2000s, Reggae band Steven Coconut Trees popularized their song "Welcome To My Paradise", which was often played on national radio and television. This was the beginning of the recognition of many Reggae musicians and bands such as Tony Q, Ras Muhammad, Imanez, Cozy Republik, and Mbah Surip in Indonesia. After that, many musicians and bands began to adopt the Reggae genre in various regions. There is a grub band Reggae from Tangerang, formed in 2009 which was originally in the Melodic and Reggae genres in the middle of last year focusing on the Reggae genre and the band is called Sejedewe, the group has taken significant steps in the Reggae genre in its songs such as "Love on the Beach of Bali" and uses easy-to-understand language in the song titled "Wanita Munafik", uniting other genres of music with Reggae. Klaras Reggae, a band from Klaten Regency, carries the Rocksteady genre. They are known for their lyrics that reflect the social conditions of society in their works.

Klaras Reggae is the name of a Reggae band from Klaten Regency which is a combination of the two words Kla and Ras. Kla stands for Klaten, a city in the Central Java region of Indonesia and Ras is an abbreviation which means Rasta, Rasta is a religion that developed in Jamaica in the 1930s. Religious researchers classify the Rastafari religion as a new religious movement and a social movement. There is no central leader such as the Pope or the Caliph who controls this movement, and there is a diversity of beliefs among its adherents (known as the with Designation Rastafari) (p2k.stekom.ac.id/ensiklopedia/Rastafari). However, it does not mean that the members of Klaras Reggae adhere to the religion, but only take from the word Rasta.

Klaras Reggae carries the Reggae genre with Rocksteady nuances with everyday lyrics (Indonesian) and is easy to understand and combines music from Rock, and Reggae. Why did Klaras Reggae create the Rocksteady genre, because it wants to make a distinctive feature and in Klaten Regency there are not many Reggae bands that carry the Rocksteady genre, there are also Reggae bands in Klaten but the band carries the Roots Reggae genre. Rocksteady is a musical school originating from Jamaica that emerged in 1966. This music is a substitute for ska music inspired by Jazz, Rock music, African music, Rhythm and Blues. Rocksteady has a slower tempo than Ska, usually around 70-90 beats per minute. (Quoted from: <https://www.dcdc.id/article/sejarah-musik-rocksteady>)

Klaras Reggae has works such as "Kampung Rawa" tells about a place called Rowo Jombor, Rowo is a land that is naturally flooded, either continuously or seasonally and Jombor is a place full of waterlogging, Rowo Jombor is a reservoir whose entire area is located in Krakitan Tourism Village, Bayat District, about eight kilometers southeast of the city center of Klaten Regency, Central Java, Indonesia. In addition to irrigating the surrounding agricultural land, this reservoir is also used as a tourism object. The song Kampung Rawa tells the longing in the village near Rowo Sombor. As a band, Klaras Reggae is a Reggae band that dares to make a new breakthrough in Klaten Regency, especially Reggae. Because Klaras Reggae has its own characteristics that distinguish it from other Reggae bands, such as from the lyrics of the songs, the majority use everyday language, namely using Indonesian so that it is easy to understand by young people and adults, contains about the social conditions of the community, is the personal experience of each member and the music work has elements mixing Rock styles in it.

In an effort to pour out their creative ideas, Klaras Reggae went through a long journey, ranging from experimenting with various genres of music, personnel changes, to difficulty finding a recording studio. Despite being faced with various obstacles, Klaras Reggae remains persistent in the search for creative ideas. Eventually, they managed to combine elements of Reggae and Rock music into a new genre known as Rocksteady. Therefore, Klaras's works

Reggae is always awaited by fans from all walks of life.

2. METHOD

Based on the problems formulated, this research design uses a qualitative method. The qualitative method seeks to answer the challenge of understanding, providing interpretation and empirical phenomena combined with logic systems and truth values and applicable contexts through direct observation. The intended qualitative method is a method used to obtain data or information about the creative process in creating songs. The qualitative method is a research procedure that produces descriptive data in the form of written or spoken words from people or behaviors that can be observed and interviewed. To get the expected results, it is necessary to carry out stages or systematically in conducting research.

3. RESULTS AND DISCUSSION

3.1 Klaras Reggae

The existence of the Reggae music genre also enlivens the indie music world in Klaten. Reggae music has been popular with most of the city's young people. This can be proven by the full number of young people to watch Reggae music performances. The Reggae music genre Klaras Reggae was first introduced in Klaten in 2015. They introduced Reggae music through their musical works. Klaras Reggae carries the Rocksteady Reggae music genre influenced by several foreign Reggae music groups, namely, Bob Marley and The Wailers, Alpha Blondy, Black Roots, Rebelution. Some of the Reggae music groups above have had a significant impact on the development of the Klaras Reggae music group.

Klaras Reggae was established in 2015 the band is a music group that has just entered the realm of Reggae that year, in the realm of Reggae music in Klaten. Initially, the band was called Roots Boys before changing its name to the Klaras Reggae music group. The Roots Boys music group at the beginning of its formation consisted of several members including vocals Bernandita, guitar one Vivid Janu, two guitars Nurbyan, David's bass, Deny's drums and Pramono Wachid's keyboard. These names originally formed the music group Roots Boys. With the same personnel formation, the name of the Roots Boys music group survived 4 years later, the name of the band changed to the Klaras Reggae music group. The name change in 4 years occurred in 2015 to 2019, in 2019 they set the name of their music group to become Klaras Reggae.

At the beginning of the name change, the band Klaras Reggae was still using the same personnel formation. However, a change in formation occurred shortly afterwards, starting with Deny's departure from the drummer position, which was later replaced by Diamond Hadi. In addition, David, the bass player, also decided to leave the band. Before David's departure, Klaras Reggae already had a single titled "Kampung Rawa", which still involved David as a bass player. After David left, Ega, who had previously been a bass player in another Reggae band, Rutinitas Kita, was invited to replace David. Thus, the vacancy of the bass position was finally filled, and Klaras Reggae continued their journey with a new formation.

At that time, with the departure of two members, Deny and David, then the formation of the Klaras Reggae music group consisted of Bernandita vocals, one Vivid guitar, two Nurbyan guitars, Ega bass, Berlian drums and there were additional personnel who played Mbah Gimbal's djimbe. After this formation, the band tried to make some songs for their first single. In some of the songs that they created and have started to be recorded, everything was finished, but before the single, Deny, who is a drummer, decided to leave this music group. With Deny's departure on drums, the band continued to play their music even though the drums had been replaced by Berlian Hadi (*interview with Pramono Wachid on January 17, 2025*).

At the beginning of his career, the Klaras Reggae music group was not widely known by the general public, although it was only limited to certain circles. To introduce their songs to the public, Klaras Reggae received support from various parties, including music groups in Klaten and indie music connoisseurs. This support provides enthusiasm and confidence for this music group to continue to work.

This group was formed from the different musical backgrounds of each of its members, such as Keroncong, Rock, and Reggae. Despite these differences, they have the same perception of Reggae music. On the same basis, they agreed to combine their musical elements into a concept that still adheres to the Reggae path. The members of Klaras Reggae maintain their reggae musical roots, but they also do not ignore Indonesian musical idioms. The difference in musical background actually enriches the concept of their work, giving it a unique character without abandoning the essence of Reggae music.

At the beginning of its establishment, Klaras Reggae chose to take the indie music path as a joint decision from the beginning. The selection of this indie path is driven by the freedom they have in their work. Under major labels, the work created is often regulated and controlled, which can limit the musician's creative space. In addition, management under major labels tends to focus more on markets and sales, with an effort to cater to market tastes that sometimes conflict with artistic freedom. Therefore, Klaras Reggae feels that the indie path allows them to more freely explore and express creativity without the pressure to follow existing market trends.

The music from Klaras Reggae to date tends to be simple with uncomplicated arrangements, so it is easy for listeners to understand. Broadly speaking, Klaras Reggae still carries pure Reggae music, which includes various elements like original (pure) Reggae, Roots Reggae, and dub, all of which are part of the Reggae genre. The group's musical experience encourages them to continue creating songs as a form of creative expression and to maintain their existence in the music industry.

The song "Kampung Rawa" is the first work they created, being their first step in conveying their ideas and ideas through music. After the first song was arranged and recorded, the group continued to be creative by creating other songs. They also released several singles as a form of their existence and productivity in music. The first single was released, then within a year, they released a second single. Two years later, they released their third single, showing their commitment to working in the music world.

1.1 Analysis of Songs and Melodies of Kampung Rawa

The song "Kampung Rawa" is one of the works that makes Klaras Reggae widely known and exists, reaching various age groups. This song became one of the few of their works that was quickly recognized and memorized by music listeners. Created by Byan Klaras Reggae in 2015, the song was performed together with his band, Klaras Reggae. "Kampung Rawa" tells the story of a person's longing for a place called Rowo Jombor in Klaten Regency, which has now become a famous tourist attraction in the area.

In its entirety, this song is formed with a light and easylisening musical work. This can be seen from the use of melodic tones of the song and vocals that do not use octave notes much. The chords used are also easy and the rhythm division they play is only repetition of notes, here is an analysis of the lyrics of the song Kampung Rawa as follows:

Kampung Rawa

Behind the bustling city is a simple village
A million stories were written in the Swan Village with the creation
of the Swan Village
The joys and sorrows of walking together There is no sorrow

Peaceful cold felt

Reff

Let this be the story of our Bahagai Together
 Humming the taste in the swamp village Let this be the story
 Happy We Are Together
 Humming in a swamp village

Interlude Brige

Behind the bustling city is a simple village
 A million stories were written in the Swan Village with the creation
 of the Swan Village
 The joys and sorrows of walking together

No Feeling of Sorrow Cold Peace Feels **Back to Reff Coda**

Thus the lyrics of the song Kampung Rawa in its entirety from Klaras Reggae, as seen from the words made in the lyrics like everyday language and using very light language in the song. In this section, the author analyzes the overall part of the song Kampung Rawa, from the Rock genre played by the guitarist and his Reggae playing. The following is an analysis of the melody of the song Kampung Rawa as follows:

KAMPUNG RAWA

KLARAS

1. Introduction Section

The song Kampung Rawa uses the basic note of G major, which is used from bar 1 to bar 3, a melodic play played by the guitar. With the G major chord, 5 guitars play reggae patterns using C major chords.

2. Lyrics Part One

Overall this part of the verse uses *chords*

IV, V, III, VI, II, V (C, D, Bm, Em, Am, D). On the 1st beat, the bass instrument plays *the chord*. In the 1-5th rhythm the bass instruments begin to play *reggae patterns*, in this rhythm other instruments also begin to enter, such as *rhythm guitar*, drum set. In this part, the vocal line in the song sounds *easy listening* and uses language that is easy to understand to suit the listener's ears, easily accepted by the general public.

1. Solo
Si kamu cinta dia... Si kamu cinta dia... Si kamu cinta dia... Si kamu cinta dia... Si kamu cinta dia...

Chorus
Si kamu cinta dia... Si kamu cinta dia... Si kamu cinta dia... Si kamu cinta dia... Si kamu cinta dia...

E. Gtr.
Si kamu cinta dia... Si kamu cinta dia... Si kamu cinta dia... Si kamu cinta dia... Si kamu cinta dia...

E. Gtr.
Si kamu cinta dia... Si kamu cinta dia... Si kamu cinta dia... Si kamu cinta dia... Si kamu cinta dia...

Bass
Si kamu cinta dia... Si kamu cinta dia... Si kamu cinta dia... Si kamu cinta dia... Si kamu cinta dia...

Keyboard
Si kamu cinta dia... Si kamu cinta dia... Si kamu cinta dia... Si kamu cinta dia... Si kamu cinta dia...

Drums
Si kamu cinta dia... Si kamu cinta dia... Si kamu cinta dia... Si kamu cinta dia... Si kamu cinta dia...

3. Part One Ref

Likewise, this ref part uses lyrics that are easy to understand, vocals also sound *easy listening*. Overall the *chords* used in this ref section IV, V, III, VI, II, V (C, D, Bm, Em, Am, D) *rhythm guitar* and keyboard *pattrens* are still the same as the verse part, as well as the bass instrument which has a slight difference in rhythm, which uses a major minor pattern in the *bass patterns*, on the *drum set instrument the difference in the read cymbal part*, in the first verse of the drum set using a *cymbal chant*.

6. Solo
Si kamu cinta dia... Si kamu cinta dia... Si kamu cinta dia... Si kamu cinta dia... Si kamu cinta dia...

Chorus
Si kamu cinta dia... Si kamu cinta dia... Si kamu cinta dia... Si kamu cinta dia... Si kamu cinta dia...

E. Gtr.
Si kamu cinta dia... Si kamu cinta dia... Si kamu cinta dia... Si kamu cinta dia... Si kamu cinta dia...

E. Gtr.
Si kamu cinta dia... Si kamu cinta dia... Si kamu cinta dia... Si kamu cinta dia... Si kamu cinta dia...

Bass
Si kamu cinta dia... Si kamu cinta dia... Si kamu cinta dia... Si kamu cinta dia... Si kamu cinta dia...

Keyboard
Si kamu cinta dia... Si kamu cinta dia... Si kamu cinta dia... Si kamu cinta dia... Si kamu cinta dia...

Drums
Si kamu cinta dia... Si kamu cinta dia... Si kamu cinta dia... Si kamu cinta dia... Si kamu cinta dia...

The image displays a musical score for a song. It features six staves: S. Solo, Gtr., E. Gtr., E. Bass, Kbn., and Dr. The score is written in a key signature of one sharp (F#) and a 4/4 time signature. The lyrics "HUNJIAN I HARMON" are written above the Gtr. staff. The score includes various musical notations such as notes, rests, and chords.

7. The coda section

The melodic coda part is played by the *lead guitar* starting until the song ends. In this *coda part*, the rock nuances are also very clearly visible in the lead guitar playing, then there is also *the hold bending* and on the keyboard juna uses the voice saron. The chords played in the coda section such as the chords of the ref section are IV, V, III, VI, II, V (C, D, Bm, Em, Am, D), bass patterns, guitar, drum set are also the same as the ref section.

In terms of making Klaras Reggae music, it only makes the arrangement easy or not difficult, so that the listeners can enjoy it from young and old. Rocksteady performed by Klaras Reggae itself uses chords that are not difficult and uses easy-to-understand lyrics, the musical arrangement mixes Rock a little. The Rock element made by Klaras Reggae is also seen from the guitarist's playing which uses distortion effects so that the Rock is seen in each work and uses a *lead guitar* that is very thick with the Rock arrangement. Reggae elements as a whole song from Klaras Reggae

The basic arrangement uses Reggae elements, but here Klaras Reggae combines Rock elements, and Reggae is combined to become a combination of very good and rare music in the city of Klaten.

4. CONCLUSION

Klaras Reggae songs have indeed developed a strong characteristic that is hard to forget. They created their musical identity by carrying the Rocksteady genre, which differentiated them from other Reggae music compositions in Klaten. Rocksteady is a hallmark in their works, both in songwriting and in arrangements. This is different from the general approach that may only combine two genres of music. The significant differences in the lyrics, arrangement, and composition of a song are indeed a testament to how Klaras Reggae strives to bring a unique musical concept compared to Reggae music in general. They clearly show their dedication in creating a different musical identity by delving into the Rocksteady genre. The formation

of the name "Klaras Reggae" itself also reflects their determination to present something new and different in the world of Reggae music.

In terms of its creative process, Klaras Reggae does process collectively with the role of a leader who directs and refines the work. Each member contributes in the studio to integrate their ideas, which can come from a variety of sources such as general events, the environment, or personal experiences. These ideas are the starting point in the creation of a song. In this case, Wachid plays an important role as a leader in determining the form of musical arrangements and lyrics for Klaras Reggae. He plays a role in coordinating and refining the creative process, thus ensuring that their songs have a strong identity and match their vision.

Klaras Reggae's creative process is supported by various factors, ranging from the use of instruments as a medium to realize their ideas, to supporting factors both from within and outside the group. These instruments became the main tools in applying their creative ideas. In addition, external factors such as life experiences and inspiration from the surrounding environment also play an important role in building the concept of their songs. Internally, collaboration between group members is the main foundation in the creative process. Each individual brings their unique contribution and together they formulate ideas into a complete piece of music. External support such as support from listeners and the music community also provide direction and

motivation for them. The result of this process is songs that not only contain strong characters, but also show the unique identity of Klaras Reggae in each of their performances. This section contains the conclusions of the results of the research conducted. In order for this template to be applied in an orderly manner, the author can download the template and save the file on a personal computer by changing the file name, then overlay the text in this template with the author's article, preferably gradually, without removing the subtitles, without changing the formatting.

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