

Revitalization Analysis of Forms, Songs, and Functions of Presenting Traditional Music *Srawung Krumpyung* in Kulon Progo Regency

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Keywords:

Analysis,
Revitalization,
Traditional Music,
Krumpyung,
Culture.

Received: March 2023

Accepted: August 2023

Published: June 2023

Abstract

Traditional music Krumpyung is a local arts from Kulon Progo. The declining quality coupled with the lack of performers, containers, and limited performance time made the revitalization of Krumpyung happen. The objective of this research is to describe the result of revitalization analysis of the form, song, and function of presenting traditional music that done by Srawung Krumpyung as a step of regeneration and conservation efforts. This research is using qualitative research with narrative study and case study methods to determine that revitalization can be used as a step of regeneration and conservation efforts. Data collection technique that used in this research is snowball sampling by doing deep interview, collect data from Dinas Kebudayaan Kulon Progo Regency, or watching video documentations. The validity data form this research is measured by triangulation of sources. Data analysis technique that used in this research is interactive model by Huberman and Miles. Result of this research is revitalization can be used a step regeneration and conservation efforts by: (1) reconstruction, (2) refunctionalization, (3) representation, (4) reformation, (5) reinterpretation, (6) reorientation, and (7) recreation. The value of step regeneration and conservation efforts manifested in: (1) creativity, (2) love of the homeland, and (3) environmental care.



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DOI: <https://doi.org/10.24114/grenek.v12i1.42065>

INTRODUCTION

In the era of globalization, several cultural phenomena have been found in Indonesia, especially traditional arts. The phenomenon that was found was because Indonesia has such a wide cultural diversity that spreads from Sabang to Merauke. Based on the epistemological landscape, culture is defined as a comprehensive matter of knowledge, belief, art, morals, law, and other capabilities acquired by individuals (Horton, Paul & Hunt, Chester, 1996). The form of culture in this phenomenon is not necessarily separated from a traditional art, because the subject of the work is human. Culture in terms of traditional art also raises phenomena and vital roles which support the advancement of traditional cultural life (Sinaga, 2022). When viewed from the other side of the elements of culture, the face of traditional art manifests its role as a ritual and social function in which society is its main support (Irianto, Agus, 2017). This phenomenon, which is present in the modern era mixed with globalization, factually and concretely has an unfavorable impact on the supporting community who are starting to abandon traditional arts. Released from the oase page of Kompas in 2008, traditional arts in Indonesia are starting to be abandoned by this country's generation, and they are starting to look at foreign culture from various media, especially television (ANT, 2008). With regard to traditional arts which are included in cultural elements, it is undeniable that Indonesian traditional arts have eroded because of various underlying factors. One of the external factors is the eroding of traditional arts due to the increasing proliferation of foreign cultures and traditions that are included in Indonesian culture without any form of proper filtering/filtration. Other factors (internal) were also found, namely the feeling of not being proud of having their own tradition so that there was no feeling of gratitude towards the Creator for the art that was given. Because of this, it is the degradation of values in traditional art which influences the mindset of the people towards their art.

Traditional art, which is the foundation for the identity of its supporters and is fundamental, based on the phenomena that have occurred, has become an abyss to continue to erode towards extinction. This is because the concept of traditional art which is the creation of the community which contains various elements of beauty to become common property (Alwi, 2003) is an important guideline for the relation of traditional arts by supporting communities. The existence of an important role for the community in contributing to building elements of traditional art, is a trivial role so that young audiences perceive it as having an apathetic attitude. The consequence is that traditional art has not only experienced a degradation in value but has especially experienced a shift in the form and function of its presentation. This situation is also inseparable from the development of science, culture and technology outside of individuals or groups who are directly faced with challenges that allow for change to occur (Saputra & Dani, 2020) Talking about traditional art, there are several elements of traditional art in it such as traditional music, traditional dance, and traditional art. This research specifically discusses the art of traditional music which is essentially interpreted as everything created by humans and is formed from one generation to the next and is passed down from the past to the present (Schipper, 2006). Axiologically, traditional music is a shared tradition that is maintained together by the supporting community, which is then bound by customs, norms, and rules that are used according to community habits (Wimbaryadi, 2019).

Srawung Krumpyung is a traditional music arts group who comes from Tegiri Hamlet, Hargowilis Village, Kokap District, Kulon Progo Regency, Special Region of Yogyakarta. *Krumpyung* itself is a traditional accompaniment and instrumental music with the form of presentation of musical instruments made of bamboo by representing traditional gamelan music in its tone system. Historically, *Krumpyung* already existed and their existence was recognized during the Dutch colonial era in 1919. Based on track records and data from the Culture Office, traditional music *Krumpyung* introduced and initiated by Mr. Guno Pawiro in 1919 however, after the era of Dutch colonialism or to be precise when Japan began to colonize in 1942, traces of traditional music *Krumpyung* not documented orally or in writing. 1973, *Krumpyung* the name began to be heard again after Mr. Sumitro replicated the *krumpyung* again with a slight reconstruction in the form of presentation, namely not including musical instruments *kethuk anggung-anggung*. This instrument was previously used by Mr. Guno Pawiro, however, based on the benefits and playing technique, it has been replaced by another instrument. Conditions in Indonesia, which at that time were unstable in terms of the economic sector, prompted Mr. Sumitro to take the initiative to make a gamelan made from bamboo because Mr. Sumitro's son at that time wanted to make a set of gamelan instruments. Since then, documented, *Krumpyung* It is known as a replica or imitation of a gamelan musical instrument and has a similar arrangement and pitch or tone system to that of the pelog gamelan. This is the name of the musical instrument *krumpyung* used in the show: *kendhang, bonang, bonang penerus, demung, saron, peking, kenong, kethuk, gong sebul, and gambang*.

Based on the interrelationship of the problems, from the apathy of young people to infatuation with traditional art to the existence of traditional art that is still maintained, there is a gap in this research. The form of existence that is formed, especially traditional music trumpet in the group *Srawung Krumpyung* is to revitalize the form, song, and presentation function. Revitalization is a form of new religious or political ideology in a society that is threatened by a cultural crisis (Wallace, Anthony, 2003). Judging from the cultural crisis that occurred, it is assumed that local culture with all development programs is difficult to achieve so that it affects its development (Sutiyono, 2016). Group revitalization *Srawung Krumpyung* interpreted to be able to change and improve existing conditions; means having a good purpose to maintain existence in the midst of modern cultural determination. This research is interesting for comprehensively analyzing the forms, songs, and presentation functions performed by traditional music groups *Srawung Krumpyung* by looking at the cultural revitalization that was carried out. The form in question is a form of presentation that contains elements of performances such as musicians or artists, musical instruments, stage setting, make-up, clothing, songs that are presented, place of performance, time of performance, and audience (Djelantik, 1990). More specifically, in the form of music, it is explained that it is a framework of an orderly and systematic arrangement of musical ideas (Rizqullah, Muhammad & Suroso, 2021). Meanwhile, the song in question is a traditional song which is interpreted as a strand or meaning of language based on definite rules with its reading having to be sung or sung through sound/sound (Padma Soekotjo, 1960). The function of presentation is the use of groups from various organizational activities, contributions to certain elements in all artistic activities in particular (Kartasapoetra & Hartini, 2007). The reasons for analyzing cultural revitalization regarding traditional arts are included in the elements of culture; furthermore cultural revitalization has six functions including: labyrinth synthesis, communication, organization, adaptation, routines, and new conditions (Phelan, 2005). Furthermore, the analysis of cultural revitalization refers to the form initiated by

Rahayu Supanggih in (Setiawan, 2017) which consists of: 1) reconstruction; 2) refunctionalization; 3) representation; 4) reform; 5) reinterpretation; 6) reorientation; and 7) recreation. Cultural revitalization analysis on *Krumpyung* making the objectives of this research realized, namely: 1) to find out the form of revitalization of forms, songs, and the function of presenting traditional music *Srawung Krumpyung*; and 2) to find out the participation of regeneration carried out by the group *Srawung Krumpyung* as a conservation effort.

RESEARCH METHODS

The research method uses a qualitative type with a narrative study approach and case studies. The narrative study approach is a complete historical record of a person's life and the history of speech from a person's life obtained from the memory of the researcher. Narrative study is defined as a method used to analyze data by describing the data through written or spoken words from people and observed behavior (Lexy, 2000). While the case study is an approach obtained from all parties concerned, in other words collection from various sources (Nawawi, 2003). The use of these two approaches reveal the depth of analysis of the revitalization carried out by the group *Srawung Krumpyung* in form, song, and presentation function. The research location was carried out in Tegiri Hamlet, Hargowilis Village, Kokap District, Kulon Progo Regency which is the address of the group *Srawung Krumpyung*.

The data source is a subject taken from the data obtained (Suharsimi, 1998). Sources of data used include primary data and secondary data. The primary data in this study started from observation activities at the research location and group performances *Srawung Krumpyung*, interviews conducted by performers and owners of traditional music groups *Srawung Krumpyung* and young participants. In addition to interviews, primary data also includes written documents contained in government agencies, namely the Culture and Tourism Office of Kulon Progo Regency. Another source of data is secondary data which in this study includes references from studies that have been conducted and articles and books from traditional music studies, especially *Krumpyung* in the Kulon Progo area.

Data collection techniques use the types and sources of data that have been used. Data collection used interview and documentation techniques. The interviews were conducted using in-depth interviews with random samples starting from old and young players to group owners *Srawung Krumpyung*. This random sampling refers to the Snowball Sampling method, which is defined as the shape of a snowball that rolls longer and gets bigger. Documentation related to this research includes video and audio documentation of group performances and rehearsals *Srawung Krumpyung*, written documentation such as notes or writings during the research and data literacy from the Cultural Office of Kulon Progo Regency. The research instrument includes a grid of interviews conducted during observation to research by covering the realm of questions: 1) what is the form of revitalization of traditional music *Krumpyung*?; 2) how is the revitalization packaging of forms, songs, and functions of presenting traditional music *Krumpyung*?; 3) how is the creative process of art created in the revitalization of traditional music *Krumpyung*?; 4) how is the existence of regeneration created through the process of revitalizing traditional music *Krumpyung*?; and 5) what are the expectations and reality of the revitalization steps taken regarding efforts to preserve traditional arts in Kulon Progo Regency?

The validity of the data in this study uses triangulation. Triangulation is a technique for checking the validity of data by utilizing something other than the data to check and compare the data, so that the data is valid. The triangulation used refers to the triangulation of sources and data collection. Sources related to the triangulation used in this study were the Head of the Kulon Progo Regency Cultural Office, artists (playersdrum) from Pengasih Village, Pengasih District, Kulon Progo Regency, and traditional art practitioners from Kulon Progo Regency. Meanwhile, triangulation of data collection uses video performance *Krumpyung* from other sources and written documentation from the Kulon Progo Regency Cultural Office. Data analysis used Huberman and Miles' interactive model. This analysis consists of data collection, data reduction, data presentation, and drawing conclusions (Mathew, Miles & Huberman, 1992). The following is a framework of the components of analysis data collection from Miles & Huberman (1994):

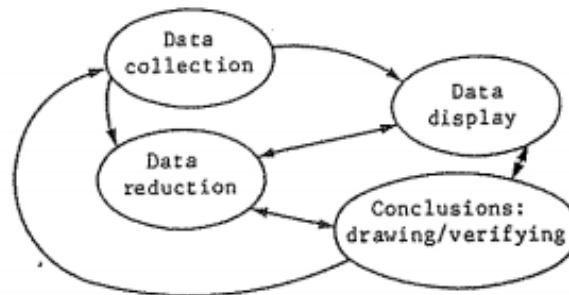


Figure 1. Components of Data Analysis: Interactive Model from Miles and Huberman

Data collection was in the form of in-depth observation of the *Srawung Krumpyung* group by observing the rehearsal process and observing the performance process. The rehearsal process is limited to the scope of the performance form such as what *krumpyung* instruments are used, the duration of performance, songs performed, segmentation of *krumpyung* as accompaniment/ instrumental music, and the function of *krumpyung* performances in society. In addition, in-depth interviews were conducted with players *Krumpyung* along with the owner of the group *Srawung Krumpyung*. In-depth interviews comprehensively discuss how the construction of revitalized *krumpyung* music has changed massively, and is there still identity and locality in the revitalized *krumpyung* music? Data reduction was carried out by categorizing the results of observations and interviews according to the domain and research focus, namely the revitalization of forms, songs, and presentation functions by groups *Srawung Krumpyung*. The implementation of data reduction finally filters several transcripts of interviews, observations and observations, as well as a review of data from the Kulon Progo cultural office to then take the essence on the focus of analysis of the revitalization of the form, song, and function of *krumpyung* music presentation. Presentation of data is done by making a checklist column with notes or further writing from the results of observations and interviews in the form of a script. Drawing conclusions or the last stage of data analysis refers to a collection of observations and interviews which are sorted to then draw a conclusion on the revitalization analysis of forms, songs, and functions of traditional music presentation. *Srawung Krumpyung* in Kulon Progo Regency. The conclusion that is explained is the answer to the research question, namely how is the revitalization analysis of the presentation form, song, and presentation function of traditional *krumpyung* music in the *Srawung Krumpyung* group?

RESULTS AND DISCUSSION

Analysis of traditional music revitalization in groups *Srawung Krumpyung* in form, song, and function of presentation has gone through a form of cultural revitalization. The cultural revitalization process consists of: 1) reconstruction; 2) refunctionalization; 3) representation; 4) reform; 5) reinterpretation; 6) reorientation; and 7) recreation. Explanation of the form of cultural revitalization that has been carried out by the group *Srawung Krumpyung* towards music *Krumpyung* are as follows:

Table 1. Forms of Cultural Revitalization in Traditional Music *Srawung Krumpyung*

No	Cultural Revitalization	Description of Revitalization <i>Srawung Krumpyung</i>
1	Reconstruction	Reconstruction is the form used by the group <i>Srawung Krumpyung</i> to revitalize. The reconstruction was carried out by changing the arrangement of forms, songs, and the function of presenting traditional music <i>Krumpyung</i>
2	Refunctionalization	Re-functionalization carried out by the group <i>Srawung Krumpyung</i> is adding, developing, and replacing or giving new functions by paying attention to the form, song, and function of the presentation.
3	Representation	Representation is a restatement in the form of varied form frequency, forum, or context. Representation is done by changing the order of the form of presentation <i>Krumpyung</i> in <i>titi laras</i> the tone system is the same as the gamelan.
4	Reform	Reformation is a change in format such as form, song, and function of presentation towards a new one. Traditional music <i>Krumpyung</i> on the group <i>Srawung Krumpyung</i> has composed song arrangements, the arrangement of presentation forms, and the addition of presentation functions.
5	Reinterpretation	Reinterpretation is the giving of new interpretations and meanings in art phenomena. Interpretation by the group <i>Srawung Krumpyung</i> in a musical pattern <i>Krumpyung</i> which can be

		played at a fast or slow tempo. This means that generally gamelan is played slowly but can be performed in reverse.
6	Reorientation	Reorientation is the presence of traditional art which is almost always not independent, but is closely related to the daily activities of society, religion or kingdom. <i>Krumpyung</i> present is not to limit the space of society but, to manifest pluralism that occurs such as making musical instruments, composing forms, and making arrangements for songs.
7	Recreation	Recreation is the re-creation of something new. Things remade from <i>Srawung Krumpyung</i> is the arrangement of the form of presentation, the songs that are composed, as well as the function of the new presentation.

Regeneration step as an effort to preserve traditional music *Krumpyung* from revitalization *Srawung Krumpyung* contained in the values of attitudes such as creativity, love of the motherland, and care for the environment. Apart from that, it is important to inculcate the form of attitude that is born for the next regeneration because *Krumpyung* also teaches the importance of *ungguh* or the value of decency that is formed. The following describes the results of regeneration efforts carried out by *Srawung Krumpyung* and generate different attitudes and values:

Table 2. Group Preservation Value *Srawung Krumpyung*

No	Preservation Value	Description
1	Creative	The creative value in preservation efforts is one of the attitudes resulting from the revitalization of traditional music <i>Srawung Krumpyung</i> . This attitude is shown by young players in creating creations of traditional music arrangements <i>Krumpyung</i> with different packaging.
2	Love of the Motherland	The value of love for the land is contained in efforts to regenerate and preserve traditional music <i>Krumpyung</i> is the attitude of young players involved in the process of training and performances <i>Srawung Krumpyung</i> .
3	Environmental care	The value of caring for the environment is reflected in the manufacture of musical instruments <i>Krumpyung</i> which emphasizes the selection of materials that are not just cutting down and replanting bamboo trees.

Discussion of traditional music revitalization research analysis *Srawung Krumpyung* in terms of form, song and function, the presentation was carried out from the concern of the owner of the group, Mr. Sujarwanto, about the decline in function and public interest. The group that owns the studio system was founded in 2014 under the name *Srawung Krumpyung*. The group owner explains the revitalization process implicitly and explicitly through the concept of cultural revitalization. The following is an in-depth explanation of the revitalization process carried out by the group *Srawung Krumpyung* in the form of presentation, song, and presentation function:

Table 3. Reconstruction of Presentation Forms, Songs, and Presentation Functions *Srawung Krumpyung*

No	Original <i>Krumpyung</i>	Reconstruction <i>Srawung Krumpyung</i>	Information
Form of Presentation <i>Krumpyung</i>			
1	<i>Krumpyung</i>	<i>Krumpyung</i>	Original form of presentation <i>Krumpyung</i> own <i>setting</i> the <i>angklung</i> pentatonic arrangement is 3 octaves with sparse spacing, while the reconstruction is carried out by the group <i>Srawung Krumpyung</i> make <i>angklung</i> supports with <i>setting</i> a little closer up, making it easier for players <i>Krumpyung</i> to play it.
2	<i>Demung, Saron, Gambang</i>	<i>Demung, Saron, Gambang</i>	Reconstruction carried out for the instrument <i>demung, saron, and gambang</i> is by making a blade place <i>demung, saron, and gambang</i> which is made of wood instead of bamboo on the grounds that it is easy to maintain.
3	<i>Bonang Barung, Bonang Penerus</i>	<i>Bonang Barung, Bonang Penerus</i>	Original form <i>Krumpyung</i> , explained that the <i>bonang barung</i> and <i>bonang penerus</i> represents the form of the gamelan order however, in reconstruction Drawing <i>Krumpyung</i> Made more concise with a shape like a lined piano arrangement.
4	<i>Kethuk Kenong, Kempul, Gong Sebul</i>	<i>Kethuk Kenong, Kempul, Gong Tabuh</i>	the arrangement of <i>kethuk kenong, kempul</i> and <i>gong</i> also replicating the gamelan arrangement in the original form of presentation <i>Krumpyung</i> , while the reconstruction is done is done <i>setting</i> instruments with one place form the L format. Meanwhile, from the way of playing <i>gong</i> also reconstructed from <i>gong sebul</i> become the <i>gong tabuh</i> .

No	Original <i>Krumpuyung</i>	Reconstruction <i>Srawung Krumpuyung</i>	Information
5	<i>Kendhang Ciblon</i>	<i>Kendhang Bung</i>	The form of the <i>kendhang</i> performed by the original <i>Krumpuyung</i> s still using <i>kendhang</i> from the gamelan section however, <i>kendhang Srawung Krumpuyung</i> , reconstructed with use <i>kendhang bung</i> which is made of bamboo. Meanwhile, the beating media <i>kendhang bung</i> not from the hand but from <i>stick</i> .
6	<i>Peking</i>	-	Original form of presentation <i>Krumpuyung</i> still using the instrument <i>peking</i> because the song that was delivered had a slow tempo nuance, meanwhile, the group <i>Srawung Krumpuyung</i> reconstructing the negation <i>peking</i> because it is considered the songs that are sung have <i>rancah rhythm</i> or the feel of a fast and light tempo.
Song <i>Krumpuyung</i>			
1	<i>Gendhing (Gangsaran, Lancaran, Ladrang, Ketawang, Bubarar)</i>	<i>Tembang</i> and song <i>Keroncong</i>	Reconstruction carried out <i>Srawung Krumpuyung</i> on the song is made more informal and in accordance with the demands of the show. change from <i>gendhing</i> going to <i>tembang</i> (song) due to persuasive efforts for traditional music <i>Krumpuyung</i> acceptable to return. <i>Tembang</i> (Song) is what is being delivered <i>Lancaran Sri Huning, Sambel Kemangi, Caping Gunung, and Dayohe Teka</i> . While the keroncong songs performed were Bengawan Solo, Bandar Jakarta, and Gambang Semarang.
2	Slow Tempo	Fast Tempo	The reason for the reconstruction made by <i>Srawung Krumpuyung</i> also consider the tempo aspect. When referring to the original song performed <i>Krumpuyung (gendhing)</i> seems to have a slow tempo and does not match the organology of the bamboo material it is made of <i>Krumpuyung</i> .
Serving Function <i>Krumpuyung</i>			
1	Means of emotional expression (direct contact of musicians <i>Krumpuyung</i> with audience)	Means of emotional expression through audience appreciation	The function of emotional expression is constructed from a form of appreciation in the form of applause, criticism of the form of accompaniment and its presentation, as well as the participation of the audience when <i>Srawung Krumpuyung</i> do a show.
2	Entertainment facilities that are manifested in residents' celebration events	Entertainment facilities in the form of government event fairs	<i>Srawung Krumpuyung</i> reconstructing the presentation function in a broader sense of entertainment. In the past, it was intended as a means of entertainment at community celebrations such as weddings or circumcisions, but now it is starting to penetrate the inauguration of government events such as the inauguration of NYIA Airport, <i>expose batik</i> from the Kulon Progo Regency Cultural Office, and accompaniment to the opening ceremony of the cultural title festival by the Kulon Progo Regency Cultural Office.
3	Means of communication as a moral message	Means of direct communication during the show	The reconstruction of the function of communication used to be the delivery of moral messages in the field of education and <i>local wisdom</i> Kulon Progo however, <i>Srawung Krumpuyung</i> reconstructing communication in a two-way scheme, namely between players (internal communication) and players with the audience (external communication) for the purpose of conveying the contents of the show <i>Krumpuyung</i> to society.
4	As a cultural preservation by replicating the gamelan tone system	As a cultural preservation by replicating the diatonic tone system	Reconstruction <i>titi laras</i> the tone system is also made by <i>Srawung Krumpuyung</i> which is in its original form <i>Krumpuyung</i> is to use a pentatonic tone system then composed in diatonic.



Figure 2. Reconstruction Titi Laras Group Diatonic *Srawung Krumpyung*

The next revitalization analysis is in the form of refunctionalization. Re-functionalization is carried out as an active way to revive a sense of art, especially music *Krumpyung* without leaving its original identity. Refunctionalization carried out by *Srawung Krumpyung* in terms of the form, the song, and the presentation function starting from the form of the instrument support *Krumpyung* which functioned optimally with a 45-degree tilt to make it easier for players *Krumpyung*.



Figure 3. Refunctionalization of Musical Instrument Support Forms *Krumpyung*

Songs that are agile, fast, and smart are delivered as a persuasive function for the audience and considering the organology of the instruments *Krumpyung* made of bamboo. Serving function *Krumpyung* done by *Srawung Krumpyung* as a social integration contribution that does not look at race, ethnicity, or religion in the elements of the show. The next analysis is the representation made in terms of the frequency of performances and their function as a means of entertainment. The following is an example of a performance representation *Srawung Krumpyung* at the Kulon Progo Cultural Park in the 2020 Batik Work Exhibition as follows.



Figure 4. Show *Srawung Krumpyung* in the 2020 Kulon Progo Batik Work Event

The form of presentation represented in the Kulon Progo Batik Work Exhibition is *Krumpyung* 1 set, *bonang barung* 1 set, *bonang penerus* 1 set, *the gong tabuh* 1 piece, *kendhang bung* 1 set, and *sindhen* 2 persons. Revitalization in reform carried out *Srawung Krumpyung* by looking at various points of view. These points of

view include according to needs; which was interpreted according to the demands of the show at the time. The next point of view is the point of view of taste which is related to reforms in songs that are delivered with the feel of a fast or slow tempo. Duration and pattern of presentation order *Krumpyung* also reformed in the light of a new time and place. Reinterpretation, which is the next revitalization step, was also carried out by *Srawung Krumpyung* in determining the songs that are performed in each show. The arrangement of the song from a slow tempo to a fast tempo is interpreted because it looks at the organology of the instrument *Krumpyung*. Another thing is the technical elements and playing patterns that adapt to the accompaniment of the Incling dance which places more emphasis on the tacet and tutti which are marked by the *kendhang bung*. Reorientation analysis was also carried out by the *Srawung Krumpyung* in the function of presenting music as a means of communication. Based on in-depth interviews conducted with Mr. Sujarwanto, the means of communication orientated that the performances were being performed *Srawung Krumpyung* no longer running one way but more prioritizing a two-way show between the audience (audience) and the performers directly. Cultural revitalization carried out by *Srawung Krumpyung* next is recreation. Recreation means remaking, which in this case is a form of presenting the gong sebul and kendhang bung instruments.

Preservation value is also realized by *Srawung Krumpyung* as a result of the revitalization that has been carried out. Three values explained by the owner *Srawung Krumpyung* are creative values, love for the motherland, and care for the environment. Creative value is manifested in young players who are able to create accompaniment from *Krumpyung* by bringing songs and songs with contemporary genres such as songs *Cape Gunung* which is sung with dangdut rhythms in packages of *Krumpyung*. Meanwhile, the value of love for the motherland is reflected in the behavior of young players who train diligently and seriously and intensely. In addition, the willingness of young people to clean musical instruments *Krumpyung* in a sense of care and maintenance so that it can still be played. The last preservation value is caring for the environment. The selection of bamboo that has good sound and is durable in maintenance is also not arbitrary. Young people also managed to learn to make musical instrument *Krumpyung* from selected bamboo materials which are then also taught how to replant bamboo trees that have been cut down.

CONCLUSION

Traditional music revitalization analysis *Krumpyung* in form, song, and presentation function by the group *Srawung Krumpyung* produce several analyzes in cultural revitalization. The analysis in cultural revitalization is shown at the reconstruction stage where settings or arrangements are made in the form of presentation with the aim of making it easier for players to play, the songs that are performed are nuanced fast, and the presentation function develops the functions of the original form of music *Krumpyung*. The re-functionalization stage is carried out by giving a return function value to the comfort of the players in the form of presentation, the song that is sung has a smart wirama according to the organological needs of the instrument *Krumpyung*, and the social integration contribution function regardless of the status of the performing elements. The representation stage is carried out by exploring the frequency of performances by the group *Srawung Krumpyung* which is increasing from 2014-2020. The stages of reform refer to the point of view of needs (player needs analysis), tastes (according to demand), time (differences in the duration of the show), and the new place (adaptation of the order of presentation forms *Krumpyung*). Stages Reinterpretation by giving meaning to the song being sung, you can switch from a slow tempo to a fast tempo, taking into account the duration of the sound and the arrangement according to your needs. The reorientation stage is carried out in the communication function from originally one way (between players) to two directions (players and audience) as the delivery of the contents of the show. The last is the recreational stage where the gong sebul and kendhang bung instruments are new in traditional music *Krumpyung*.

Conservation efforts are also realized by the group *Srawung Krumpyung* as a result of the revitalization carried out in the form, song, and presentation function. The resulting values are creative values, love for the motherland, and care for the environment. The value of these conservation efforts has shaped the attitude of young people to protect, love and strive for the preservation of the nature of traditional arts, especially traditional music *Krumpyung*.

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