Planning Arrangement of Medley Regional Songs on Choir for The Preservation of Local Culture

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Abstract---This study aims to motivate students' creativity in making musical compositions in Cultural Arts and Fine Arts learning. Student creativity is needed to preserve cultural arts. This study focuses on making folk song medley arrangements and their implementation for high school choirs. This study uses a qualitative descriptive method. Data was obtained through literature study, observation, and field studies. The sample of this research is the student choir group at SMA Muhammadiyah 2 Yogyakarta. Data were analyzed using the Miles and Huberman models, namely by data reduction, tabulation, presentation, and conclusion. The results showed that the arrangement of a medley of folk songs could make students more enthusiastic and creative in learning Arts, Culture, and Arts, especially music. In addition, it was also shown that students were more creative in expressing their musical performances through the choir. The songs that were successfully arranged were "*Gundul-Gundul Pacul*", "*Cublak-Cublak Suweng*" and "*Padang Bulan*".

Keywords---arrangement, choir, local culture, preserving culture, regional songs.

Introduction

Regional songs are a cultural heritage that must be preserved. Where all areas in Indonesia, from Sabang to Merauke, have regional songs. In general, regional songs describe the lives of local people (Baoueb, 2020). Culture is very varied, complex and can only be described with a much more complicated level of detail to implement. Cultural preservation has a decisive role in maintaining culture and generating new economic, cultural, and social values, thereby supporting the innovative dynamics of local development (Artesani et al., 2020; Della Spina, 2020; Z. He et al., 2021; Martinez et al., 2020). Therefore, various efforts are needed to preserve art and culture.

In order to preserve the cultural heritage, in the curriculum study for art and culture. One of the efforts to preserve it is by arranging regional songs (Good et al., 2021). The arrangement is composing or composing a musical work in the form of vocal or instrumental songs. Musical performances can also be used as part of the theatre (Toker, 2020). In the arrangement, a song requires a good ability and skills in the science of music (Urniežius, 2020). Arranging a song requires processing melodies, rhythms, harmonies, and various musical instruments (Woolley, 2020). Various models of arrangement compositions can be instrumented (orchestras), vocals (choir), or ensembles. The arrangement is a technique in processing and developing music into new musical works. Music has different functions, such as communication in human life (Soysal, 2020). Music can be applied to lessons and positively impacts children's growth (KRYEZIU, 2021). One part of art and culture lessons is the arrangement (Treacy & Westerlund, 2019). The arrangement is composing or composing a musical work in vocal and instrumental songs to become more beautiful, artistic, and representative (Alexandri et al., 2019; Ruth & Schramm, 2021). In addition, the arrangement or composition of the song can also be in the form of a medley (Gibson & Talbot, 2019; Jamaludin et al., 2019).

Arranging a medley of regional songs for choirs in schools becomes one of the alternative efforts to preserve art and culture. A choir is one type of vocal music that combines various sounds (timbre) into a whole harmony and can reveal the song's soul (Howard et al., 2019; Williamson & Bonshor, 2019). In general, the choir consists of four parts of the sound (soprano, alto, tenor, and bass) (Daugherty et al., 2019; Dubinsky et al., 2019). The choir is an artistic pleasure, especially in vocal music, multiplying (Ravall & Simberg, 2020). This is seen in the increasing number of choir groups that have sprung up. In addition, the Indonesian choir was also able to win the champion, especially from the folklore category.

However, in reality, the younger generation: school children, teenagers generally prefer the latest songs compared to regional songs. In addition, many young people prefer and are interested in foreign songs popular in the present. Therefore, regional songs as one of the local cultures will gradually shift and fade. To preserve the culture, research focused on the design process of making medley arrangements for choirs in high school. This study aims to motivate students' creativity in making music compositions in learning Cultural and Arts. Student creativity is needed to preserve cultural arts. Therefore, this research focuses on making medley arrangements of folk songs and their implementation for the high school choir (Suwija, 2016; Gede Budasi & Wayan Suryasa, 2021).

Research Method

This study used the descriptive qualitative method. The study involved a voice guidance group at SMA Muhammadiyah 2 Yogyakarta, Indonesia. This method analyzes data from making folk song medley arrangements and implementation for the chorus part. The stages of the arrangement process start from determining the songs to be arranged, processing rhythm patterns, writing melodies, determining chords, chord progressions (chord movements), cross-sukat, and choral format. The process of making arrangements uses five steps to make

arrangements from Sanjaya, namely (1) structuring concept, (2) initial structuring, (3) creating new ideas, (4) further preparation, (4) evaluation and revision. Data were analyzed using the Miles and Huberman models, namely by data reduction, tabulation, presentation, and conclusion (Van der Hoeven & Brandellero, 2015; Caffo, 2014).

Data were collected using observation, literature study, field study, and data analysis. Observations were made directly to see the condition of the research environment, such as the choir training process at SMA Muhammadiyah 2 Yogyakarta. The observation method is used to observe something, someone, an environmental condition in detail and accurately in various ways (Vecco, 2010; Dimoulas et al., 2014). Furthermore, to obtain data that cannot be done through observation, interviews are conducted. Field study research is important for data collection techniques about the object through observation (observation), interviews (interviews) with resource persons or informants, and documentation.

Results and Discussion

Arrangement concept

Determine goals in making arrangements to preserve cultural arts, especially folk songs, through the younger generation as the successors of the Indonesian nation. Folk songs need to be developed from schools because the younger generation prefers modern songs (Yadav et al., 2020; Zhao et al., 2019). In addition, the creativity of new arrangements that suit the tastes of the younger generation is expected to motivate high school students to be more concerned with their arts and culture (Forte, 2017; Jumintono et al., 2018). Next, determine the musical instrument used to make the arrangement. The instrument chosen was the vocal instrument used to make arrangements in the high school student choir format (Ho et al., 2020). In choosing the choir format, almost every high school has a choir group for extracurricular activities, both active and tentative (Fonvig et al., 2020). Each high school student choir commonly used as a choir consists of four SATB voices (Soprano, Alto, Tenor, and Bass). The soprano is a high female voice, Alto is a low female voice, Tenor is a female voice. The male voice is high, and the Bass is the low male voice (Sien et al., 2020).
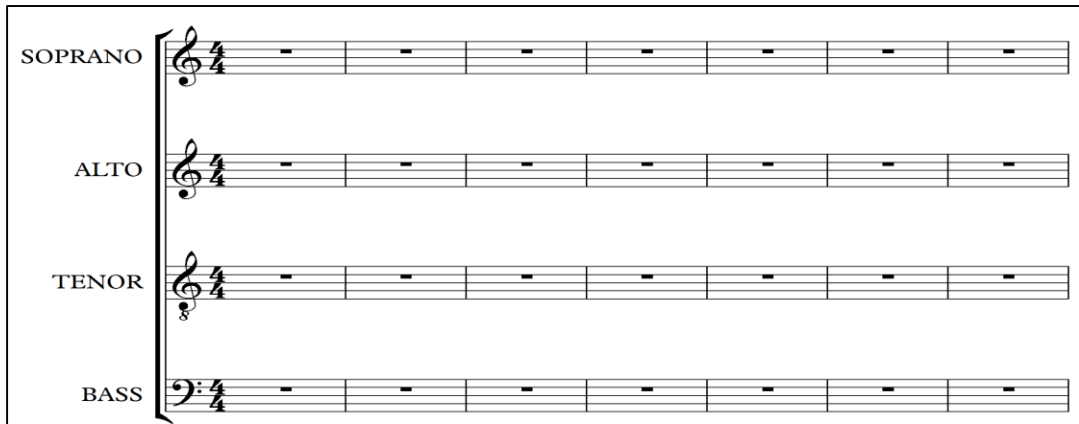
Figure 1. Block notation writing format for SATB choirs

Detects the singer's skill level or vocals needed to sing the arrangement to be made in a choral format. Detecting the level of vocal skills of high school students must understand the ambient sound that is the area of tone that a person can reach and the vocal character generally owned by teenagers (Al-Obaidi et al., 2020). This is used as a benchmark for the difficulty level of tone range in the creation of arrangements. Understand the lyrics of the song to be arranged. Therefore, before making arrangements must understand the meaning and content of the song to be arranged. This is done so that the arrangement results have the song's character following the meaning or content of the song (Lee et al., 2021). The selection of regional songs to be arranged in the form of a medley must understand between one song and the next adjust the character of the meaning of the arranged song (Coni et al., 2019). Regional songs that will be arranged are Javanese regional songs entitled "*Gundul-Gundul Pacul*," "*Cublak-Cublak suweng*" and "*Padang Bulan.*" These three songs have the meaning of advice for the children of the younger generation. The sequence of songs in the arrangement medley is made according to the order of meaning and content of the song's lyrics to be more interesting for high school students, as the nation's next-generation (Stevenage et al., 2020). Describe the things that will be poured into the arrangement. In this case, the arrangement of a medley of regional songs will be made rhythm patterns Reggae with a dashing, haughty, and arrogant feel for a leader, especially on the song "*Gundul-Gundul Pacul*" according to the meaning of the lyrics of the song. The song was created using allegretto tempo signs (rather quickly) (Andrade-Miranda et al., 2020).

This is done as advice for the younger generation, exceptionally high school students, that being a leader should not be arrogant and arbitrary with the small people and embrace his men and protect his community (He, 2020). Next for the song "*Cublak-Cublak suweng*" will be made with the nuances of true happiness, humbly do not be arrogant, do not denigrate others or others. The song was created using a moderato (medium)tempo sign. This is following the meaning of the song's content, as advice for the children of the younger generation to take wisdom from the song. Then on the song "Given the nuances of fun, pleasure, and gratitude for the pleasure of natural beauty at night, that is, a full moon. This song was made using the same tempo sign as in the first song or with the term

music called "A tampo" or back to the original tempo of allegretto (rather quickly). The rhythm pattern used in the song "*Padang Bulan*" with syncope rhythm according to the nuances of excitement. The three lyrics of the song are as follows:

> Gundul gundul pacul cul gembèlengan
> Nyunggi nyunggi wakul kul gembèlengan
> Wakul ngglimpang segané dadi sak latar
> Wakul ngglimpang segané dadi sak latar.

The song's lyrics above have the meaning of philosophy that bald is without hair. The term hair is crown. Therefore, the meaning of the song's lyrics is advice for leaders in carrying out the mandate, that being a leader should not be arrogant and playing around. A leader must-see, hear and protect his subordinates or his people, must put the interests of the people's trust first. Arrogant and une beware attitude will fail to carry the people and lyrics of the song are as follows:

> Cublak cublak suweng
> Suwenge ting gelenter
> Mambu ketundhung gudhel
> Pak Empong lera lere
> Sapa ngguyu ndelik ake
> Sir-sir pong dele gosong
> Sir-sir pong dele gosong
> Sir-sir pong dele gosong.

The philosophical meaning of the song's lyrics is that to make a fortune or a living do not obey lust, easily affected by lust, but with a clear conscience. A clean conscience will be easier to get happiness and not get lost in the future, and the lyrics of the song are as follows:

> Yo pra kanca dolanan neng jaba
> padhang bulan padhange kaya rina
> Rembulane e sing awe-awe
> Ngelingake aja padha turu sore.

The lyrics of the song above contain a religious philosophy. It means a piece of advice to describe children playing outside the house inviting friends to be grateful to the Almighty to reflect on the beauty of nature at night, that is, a full moon. Therefore, as a form of gratitude, invites and reminds friends not to sleep too late, to perform sunnah prayers at night. According to Ngan et al. (2021), bringing back the religious songs of folklore can increase human faith.

Early arrangements

The first step in making a medley arrangement of this area song can be made with several stages. This step is done in order to be able to arrange nicely and produce an arrangement as expected. The things that must be considered in the initial arrangement are. Write the notation of the song, mainly first. Therefore the arranger or arranger must be able to write the notation. Music notation in Indonesia is generally written in two types, namely block notation and number notation. In arranging a medley of folk songs in a high school student choir format, it will be written in block notation and number notation (Lin et al., 2019).

This is because high school students are accustomed to reading number notation and not yet reading block notation fluently. However, high school students should also be introduced to block notation to be more familiar and accustomed to reading block notation. Writing block notation is written with the application *software Sibelius*. Reading beam notation is very important to do early on so that high school students can easily read song parts that use beam notation. (2) Determine chords and look for chords to get the right chord or introductory notes and chords for the skill level of high school students, in determining the chord as the basis for determining the range of tones that will be used to make a medley song arrangement. This is very important for the determination of the critical tone of the three regional songs "*Gundul-Gundul Pacul*", "*Cublak-Cublak Suweng*" and "*Padang Bulan*" which will be arranged with a *medley* shape. In determining the critical tone on the arrangement of the medley of songs, the area will be designed as follows, for the song "*Gundul-Gundul Pacul*" will be made with a fundamental tone or tone key Do = D. In contrast, the song tone key "*Cublak-Cublak suweng*" it will be made with a fundamental tone Do = F, then on the song "*Padang Bulan*" made back to the key tones or base tones Do = D. The creation of this tone key is done to facilitate the movement of chords from one to the next song. (3) Looking for alternative chords that will be used in arranging the folk songs. In looking for alternative chords, of course, it must be adjusted to the atmosphere, meaning, and content of the songs to be arranged, and adjusted to the skill level of high school students who will sing the arrangement. The chords used for the medley arrangement of this folk song are mostly still basic I-IV-V, to make it easier to learn for high school level. Figure 2 - 4 is an example of writing melody block notation, chords, and chords for the three folk songs.

Figure 2. Notation 2: Tone key melody writing Do = D and song chords Gundul Gundul Pacul

Figure 3. Notation 3: Tone key melody writing Do = F and song chords Cublak-cublak Suweng

Figure 4. Notation 4: Tone key melody writing Do = D and song chords Padang Bulan

The accompaniment pattern, the medley arrangement format for this chorus, is made without the accompaniment explicitly written at the beginning of the song but still makes or designs introductions-interludes and coda. However, the introduction is generally taken from 4 bars at the song's end to accompany the choir. Therefore, the medley arrangement of this folk song for introduction can take from the last 4 bars of the first song entitled *"Gundul-Gundul Pacul"*. However, in practice, it is left to the accompaniment, usually, according to the taste and level of piano playing skills of an accompanist—figure 5 shows writing block notation from the introduction melody in a medley arrangement of folk songs.

Figure 5. Notation 5: Song introduction Gundul-Gundul Pacul

Then the interlude usually takes from the first verse to be played, but in this interlude, a bridge is given to go to the next song. Furthermore, the coda in this arrangement is designed to pick up or repeat from the song's end from the song "*Padang Bulan*" It will be arranged as a tail. The song interlude notation *Gundul-Gundul Pacul* to the song *Cublak-Cublak Suweng* and *Padang Bulan* and coda notation. This can be seen in Figures 6 – 8.

Figure 6. Notation 6: Interlude song Gundul Gundul Pacul to the song Cublak-cublak Suweng

Figure 7. Notation 7: Interlude song Cublak-cublak Suweng to the song Padang Bulan

Figure 8. Notation 8: Coda of the last song Padang Bulan

Creating new ideas

An arrangement requires new ideas that have never existed before and gives a new feel in arranging a song, of course, modifying the existing ones, adding variations, and providing fillers or fillings for the songs to be arranged. In this arrangement design, it is necessary to create new ideas for folk song medley arrangements "*Gundul-Gundul Pacul*", "*Cublak-Cublak Suweng*" and "*Padang Bulan*". Making modifications of motifs, providing melodic variations, looking for alternative chords that do not yet exist, providing rhythm patterns for young people's tastes with syncope rhythms such as reggae rhythms. Giving fillers or fillings in the form of melodies or motifs in folk songs "*Gundul-Gundul Pacul*", "*Cublak-Cublak suweng*" and "*Padang Bulan*" which will be arranged in the form of a medley. These fillers are generally given at the song's end, the end of a phrase, or in long notes. In this case, the arranger will be more flexible and provide creative freedom to provide fillings by processing the tones as desired. The following is an example shown in figure 9 -10 in the form of notation writing in

modifying motifs, variations of melody, rhythm patterns for fillers or fillings given at the end of songs, at the end of phrases, or in long notes (Kagan & Kirchberg, 2016; Van der Hoeven & Hitters, 2019).

Figure 9. Notation 9: Modify the motifs and patterns of the rhythm of the song Cublak-Cublak Suweng

Figure 10. Notation10: Modify the motifs and patterns of the rhythm of the song Padang Bulan

Aransemen continued

This advanced arrangement step continues some of the steps that have been obtained from the three steps above. First, compile by combining the materials obtained from the design of the three steps above. Before compiling as a whole, it is necessary to review the materials that have been designed one by one, then imagine and develop the tones that will be worked on in the form of arrangements (Rivenez et al., 2007). Then, completing in detail the preparation of the materials for the arrangement by combining three folk songs into one unified song so that it takes the form of a medley arrangement of folk songs entitled "*Gundul-Gundul Pacul*", "*Cublak-Cublak Suweng*" and "*Padang Bulan*", poured and written in the

form of musical scores. In writing score notation, medley arrangement of folk songs for this choral format, with the application software Sibelius, the results can immediately be listened to check harmonization carefully (Brown et al., 2000; Knox, 2008).

Evaluation and revision

The last stage in the arrangement process is to evaluate and revise the results of the arrangements that have been heard to produce as designed. Evaluation and revision are critical in various activities to find out the advantages and disadvantages of the results that have been achieved as material for improvement (Ceravolo et al., 2021). The evaluation of the results of the folk song medley arrangement is no exception. Therefore, the results of the arrangement can still be evaluated and revised at the next stage if there are deficiencies and irregularities in the tone or chord so that it sounds less harmonious, it can be done in the following stages; (1) Before conducting an evaluation and revision, as an evaluation material, first listen carefully to the results of the folk song medley arrangement entitled "*Gundul-Gundul Pacul*", "*Cublak-Cublak Suweng*" and "Padang Bulan" in a choral format that has been made, through the application software Sibelius. (2) After listening to the folk song medley arrangement results, if errors, shortcomings, irregularities, or parts are not entirely correct from the tone or chord, revisions can be made as expected in the design. Then, revisions are carried out directly on the arrangement written with the application software Sibelius. Writing with this application to make it easier and can check the sound directly on the application (Filladsen & Jordenzen, 2020; Solomonova et al., 2021).

Implementation of regional song medley arrangements for choirs

In implementing the folk song medley arrangement for the choir for high school students, a process with coherent stages must be directed. This process is carried out in several stages to be conveyed properly and get the expected results. This was done because coordinating the high school student choir group was not easy. In this case, the implementation of the results of the folk song medley arrangement entitled "*Gundul-Gundul Pacul*", "*Cublak-Cublak Suweng*" and "*Padang Bulan*" in the choir format that has been made, taking a case study of the choir group of students at SMA Muhammadiyah 2 Yogyakarta.

As for the design of the stages that will be carried out in implementing the arrangement for high school students, they are as follows; (1) Member recruitment; It is essential to recruit choir members, even though every high school already has a choir group in extracurricular activities (Lasut et al., 2021; Mantra & Widiastuti, 2018). This is done in order to get qualified and genuinely interested choir members on their own accord. In general, if there is an element of compulsion because it is only to get grades or school assignments, the training process will not be conducive and will not get optimal results. (2) Grouping of sound types; There needs to be a selection system in classifying the types of sounds into four, namely SATB (Sopran, Alto, Tenor Bass), to sing following the range of tones owned. Even though it has been grouped by the coach or choir teacher, it follows the range of tones owned for high school students. (3) Exercise

scheduling; this was done by agreement between the trainer and the choir members because the student learning activities were too busy. This effort is made to run smoothly and not interfere with the school's learning process and other activities. (4) Vocal technique exercises to train breathing, power, intonation, articulation, and resonance through vocals. This is done so that the series of tones outlined in the arrangement can be reached with excellent and correct vocal techniques. (5) Sectional exercises; The choir training process is carried out in a sectional manner, namely group exercises for each type of voice separately, such as Soprano, Alto, Tenor, and Bass. This is done to make the choir members more focused and master the notation according to the voice type. This sectional exercise can be done up to several times, according to the difficulty level of the song that will be sung. In this sectional exercise, each type of sound begins with a warm-up by the vocalist and then continues reading the notation of the first song entitled "*Gundul-Gundul Pacul*", First with solmization (do, re, mi, fa, sol, la, si) to be accurate and correct. After reading the notation correctly and precisely, try to sing with the song's lyrics, which is done repeatedly. Likewise, the second song, "*Cublak-Cublak Suweng*" and the Third song, "*Padang Bulan*" are done with the same process as the first song. (6) Combined exercises combine all four types of voices into one, thus forming a complete SATB chorus. This is done repeatedly to more quickly master the song according to the type of sound of each (Irzaldy et al., 2016; Morris et al., 2012).

After all types of voices are mastered, to complete the beauty in a choir performance, a good character is needed, especially interpretation and expression according to the meaning of the contents of each song. In addition, to liven up the atmosphere, the song needs to be coloured dynamically so that the choir becomes lively and pleasant to hear. Exploring students' creativity in the performance of the high school student choir can also be added with a show choir so that the choir becomes more creative, expressive, innovative, and beautiful for the audience. This is a form of musical experience in learning art and culture to grow self-confidence, creativity, and productivity.

Conclusion

The process of designing a medley of Javanese songs entitled *"Gundul-Gundul Pacul"*, "*Cublak-Cublak suweng*" and "*Padang Bulan*" in choral format was carried out in several stages. First, the concept of arrangement includes objectives, determination of vocals as instruments, determination of tone ranges, and understanding of the three lyrics of the song. Second, the initial arrangement includes writing the melody of the three songs, determining the nuances of the song, and finding chords. Third, creating new ideas includes developing variations of motifs, melodies, rhythms, harmonies, and adding melodic fillers at the end of songs or long notes. Fourth, the advanced arrangement compiles the obtained materials and then works on the arrangement, written in notation writing with Sibelius software. Fifth, evaluate and revise the results of the arrangement if there are deviations or less precise. The medley arrangement of folk songs can make students more enthusiastic and creative in learning Arts, Culture and Arts, especially music. In addition, it was also shown that students were more creative in expressing their music through the chorus. The songs that were successfully

arranged were "*Gundul-Gundul Pacul*", "*Cublak-Cublak Suweng*" and "*Padang Bulan*".

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