

HYBRIDISM IN CAMPURSARI MUSIC: AN AESTHETIC STUDY

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ABSTRACT

Campursari represents a unique fusion between Western diatonic and Javanese pentatonic music. Its inception is rooted in the process of hybridity, a blending of diverse musical elements. In the realm of Indonesian music, "campursari" denotes a genre that integrates various contemporary Indonesian music styles. This study employs qualitative research through a musicological approach, specifically focusing on the aesthetic aspects of campursari music. Hybridity is a defining feature of campursari, setting it apart from other musical forms. This genre is characterized by the combination of disparate musical elements: traditional ethnic instruments such as gamelan, and modern instruments like electric guitars, basses, drums, and keyboards. This blend creates a distinctive hybrid music that emerges from the interplay between Western and traditional musical influences. Campursari artists skillfully merge these elements, resulting in a unique sound that bridges cultural and musical divides. The fusion inherent in campursari not only reflects a blend of different musical traditions but also highlights the genre's role in evolving contemporary Indonesian music. The aesthetic study of campursari reveals how this hybridization contributes to its dynamic and distinctive musical identity.

KEYWORDS

Campursari,
Hybridity,
Music Aesthetic

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INTRODUCTION

Music in Indonesia, as in other countries, has evolved through various forms and genres shaped by the artistic practices of different communities. The development of music in Indonesia reflects the influence of local traditions and the interactions between different musical elements. One prominent example is Campursari, a genre that emerged in 1993 and has since gained widespread acceptance among Indonesian audiences (Sutanto, 2020). Campursari's development and popularity are indicative of the dynamic nature of Indonesian music and its ability to adapt and integrate diverse influences.

Campursari represents a fusion of traditional Javanese gamelan and modern musical instruments, such as electric guitars, drums, and keyboards. The term "Campursari" combines "campur" (mix) and "sari" (essence), highlighting the genre's characteristic blend of different musical elements (Yani, 2021). This hybrid nature allows Campursari to showcase a variety of musical styles, making it versatile and appealing to a broad audience. Its universal appeal is reflected in its ability to incorporate elements from various genres, including keroncong, dangdut, and Western music.

The rapid rise of Campursari in the 1990s saw the formation of numerous groups and its dissemination across remote areas, significantly impacting Indonesian media (Hadi, 2022). Campursari has become a staple in both formal and informal events, frequently featured on radio and television. This widespread exposure has contributed to its acceptance and popularity,

illustrating how a musical genre can gain traction through media representation and public performance.

However, Campursari has not been without controversy. Some critics argue that the incorporation of modern instruments into traditional Javanese music could undermine the value of traditional Karawitan music (Wati, 2023). This debate highlights the tensions between preserving traditional musical forms and embracing innovation through hybridization. Despite these concerns, Campursari's development reflects a broader trend in which cultural and musical hybridity plays a significant role in shaping contemporary art forms.

The creation and evolution of Campursari exemplify the processes of cultural acculturation and assimilation. According to Kayam (1981), artistic communication is based on familiarity and mutual understanding between creators and their audiences. In this context, Campursari's emergence and growth can be seen as a product of societal interaction and cultural exchange. The genre's ability to integrate different musical traditions while maintaining its unique identity underscores the dynamic nature of artistic expression in Indonesia.

METHOD

This study uses qualitative research through a musicological approach, specifically focusing on the aesthetic aspects of Campursari music. Qualitative research is a procedure that produces descriptive data in the form of written or verbal words from people and observable behaviors (Sumaryanto, 2010). The research was conducted in Randubangu Village, Mojosari District, Mojokerto Regency, East Java Province.

The subjects of the study are the performers of the Campursari group Budoyo Cangga, selected based on the research objectives. The object of the study is the arrangement and analysis of the Campursari music of Budoyo Cangga in Mojokerto Regency. This was achieved through direct observation and interviews with the members of the Campursari group Budoyo Cangga in January 2021.

Primary data was obtained from direct interviews with the Campursari musicians. Secondary data was collected from documentation and written sources, including books, scientific journals, archives, personal documents, and official documents related to Campursari music.

RESULT AND DISCUSSION

1. Hybridity

Kayam (1981) states that artistic communication between creators and supporters is fundamentally based on a sense of familiarity, which means the ability of both parties to understand and ascribe meaning to the creation of art. Art that emerges from within its community is art that receives support and is familiar with its environment. This emphasizes that art is a system in which interconnected elements interact. Each element supports and blends into something new. Collective artistic production, or art created and experienced by the community, prioritizes growth values, emphasizes local ethnicity, and is rich in interpretation. The dilemma of "purity" versus "hybridity" becomes a central issue in this process. This is clearly illustrated in Campursari, where the use of both traditional and modern instruments exemplifies hybridity (Bhabha, 2007).

Hybridity, according to Bhabha (2007), is a process of cultural identity creation. Hybridity tends to change identity, leading to subjective transformations. Bhabha describes this as the merging of two cultural forms that result in certain characteristics of each being combined into a new, hybrid identity. Wimbrayardi (2019) argues that traditional art tends to be more traditional within the social and cultural life of a community.

Mimicry is a process within hybridity. Bhabha (2007) states that mimicry is the imitation occurring between two different identities and serves as a sign of non-appropriated elements. Mimicry is an action performed either consciously or unconsciously during social interactions, aimed at maintaining dominance. According to Novtarianggi and Sulanjari (2020), mimicry represents a dual mode of thinking, which generates intense ambivalence as a form of

consciousness about the new culture introduced by colonizers. Mimicry can be applied both unconsciously and deliberately. In a broader sense, mimicry occurs inadvertently when the establishment of a culture has already occurred. The process of imitation blends with interpretation, especially when combined with other cultures. The concept of habitus, as developed by Pierre Bourdieu, sharpens the understanding of hybridity (Bourdieu, 1977).

Habitus, according to Bourdieu (1977), is the result of skills that become practical actions, not always consciously recognized, but serve as a driving force within a specific social environment. These skills are not merely innate but are developed through continuous repetition. Bourdieu emphasizes that habitus is a form of order resulting from repeated habituation. This repetition occurs through ongoing practice, forming an immanent regularity. Habitus structures an individual's disposition, manifesting beyond their conscious awareness. Habitus is a set of ingrained practices that operate automatically or outside of conscious awareness. Bourdieu (1977) indicates that individuals develop a mental structure through experiences, which shapes their collective experiences and behavioral manifestations. This collective experience reinforces mental structures that sometimes become less conscious over time.

Laksono, Kardi, Purba, and Hapsari (2015) suggest that art is a collective production because it reflects values that emphasize local ethnicity and contains rich interpretations. This explains how cultural practices, such as music, are deeply connected to education levels and social environments. Cultural practices create opportunities to construct subconscious societal norms. Bourdieu believes that social origins have a significant impact on an individual's knowledge. Habitus is essentially the ingrained habits that function automatically or unconsciously. Habitus forms a wealth of capital applied through practices. Capital emerges when habits grow and become investments in establishment. In his research on practice, Bourdieu argues that social life is fundamentally practical, existing within space and time, and not consciously regulated or driven. Practices do not occur in a vacuum but within a field—a social arena where struggles or maneuvers occur for limited resources or access. Practice exists within the field, resulting from capital formed through habitus. When someone engages in practice against others, it is referred to as the field of struggle, where the struggle is to achieve existence.

Habitus, capital, and practice are interlinked in constructing everything into a cohesive system. Bourdieu explains that cultural practices, such as painting or music, are closely related to educational levels and social environments. Cultural practice levels create opportunities to construct subconscious societal norms. Bourdieu believes that social origins significantly impact an individual's knowledge. In this context, hybrid cultures have their own habitus. Hybridity in habitus occurs within various arenas and constructs something new. The application of habitus and hybridity to Campursari can be traced from the emergence of Campursari music itself.

2. Aesthetics

Baumgarten defines 'aesthetics' as the knowledge related to objects that can be observed and stimulate the senses, specifically artworks. Comaraswarny and Gadamer, however, reject Baumgarten's definition for reducing art and beautiful objects to mere psychological phenomena and subjective taste. Monroe C. Beardsley describes aesthetics as the discussion about the nature of artworks and man-made beautiful objects, the purposes and intentions behind creating art, and how to understand and interpret it, as well as finding appropriate criteria for evaluating artworks. Campursari has a distinct musical aesthetics compared to previously existing music genres. Its unique blend of modern and traditional Javanese music creates a new genre within Javanese society, particularly in East Java."

3. Sound

Sound is anything that can be heard. The sound we hear begins when something causes air to vibrate back and forth rapidly. Anything that vibrates can produce sound. All sounds we hear travel through the air around us. In outer space, there is no sound because there is no air. Sound

not only travels through air but also through water, glass, bricks, concrete, or other materials. Whales and dolphins produce sounds that travel through water for hundreds of kilometers across the ocean. A passing train near a house can also create sound due to the vibrations transmitted through the house.

Campursari is considered a hybrid art form due to its combination of traditional and modern musical instruments. This genre emerged from blending traditional instruments like the Javanese gamelan and kendang, which produce sound by being struck with a tool called a *tabuh* (drum), with modern instruments such as keyboards, guitars, and bass. To illustrate the hybridity in Campursari music, it is essential to present musical theories that examine its aesthetic qualities.

4. Musical Elements

a. Pitch

Pitch refers to a sound produced by vibrations in the air (Hugh, 2017). In the music piece “Perubahan,” pitch is used in varying lengths and intensities, with a focus on unison to emphasize the atmosphere intended by the composer. Techniques such as *legato* and *staccato*, as well as dynamics like *crescendo* and *decrescendo*, are employed to create expressive melodies.

b. Harmony

Harmony is a musical element based on the simultaneous combination of pitches, distinguishing it from melodic sequences (Hugh, 2017). Harmony involves pairing melody notes with specific chords to create a chord progression (Isfanhari, 2000). Harmony is closely related to chords, which are groups of three or more notes played together. In music, harmony supports and enhances the melody, contributing to a cohesive and pleasing auditory experience (Irawana, 2019).

c. Timbre

Timbre, or tone color, refers to the unique quality of a sound that differentiates it from others. Factors influencing timbre include:

- 1) The material of the sound source
- 2) The resonator
- 3) The technique used to produce the sound
- 4) Use of sound modifiers such as dampers

d. Melody

Melody consists of a sequence of notes varying in pitch and duration (Hugh, 2017). The primary elements in constructing melody include rhythm, which influences the character of the melody. In the piece “Bebarengan,” the rhythm features interactions between different instruments to enhance the desired mood. Rhythm patterns provide a textural element in music, combining rhythmic and melodic elements within harmonic principles (Suharto, 2017).

e. Rhythm and Meter

Rhythm refers to the movement of sounds or pitches within music, following specific patterns known as meter. Rhythm and meter are crucial components of music that are closely related and cannot be separated (Sitompul, 1923). Meter regulates the rhythm by providing a structured framework, which influences the perception and execution of musical timing.

f. Development of Melody

According to Atmadarsana (1956), the study of songs involves three key aspects: melody, rhythm, and harmony. Melody is the harmonious arrangement of high and low notes within a composition, while rhythm involves the regular repetition of these notes. Harmony refers to the alignment of notes when played together (Prier, 2001). In Javanese music, melody and rhythm are further influenced by specific musical scales, or *laras*, and vocal techniques, which are essential in analyzing Campursari songs.

5. Javanese Music Modes

When composing a melody in the context of Javanese songs, there are at least four aspects to consider: (1) *laras* (scale or tuning) and (2) *cengkok* (melodic patterns) and *wiled*

(ornamentation). These four aspects will be used as a basis to examine phenomena in campursari songs.

a. Laras

In the context of Javanese gamelan and tembang (songs), the term laras can have two meanings. The first meaning refers to tones or sounds that are pleasing to hear. In this sense, laras refers to the notes used in Javanese gamelan, including panunggul, gulu, dhadha, lima, nem, pelog, and barang. The second meaning of laras refers to the musical scale or tuning, which is the arrangement of notes within a specific octave with determined intervals. The term laras in this discussion refers to this second meaning. Generally, Javanese gamelan recognizes two main laras: pelog and slendro. However, from the perspective of Javanese vocal music, there are additional laras such as slendro, barang miring, pelog bem, and pelog barang.

b. Laras Slendro

Laras slendro is a scale in Javanese music that uses five notes derived from the slendro gamelan set. The five notes are barang (1 = baca ji), gulu (2 = baca ro), dhadha (3 = baca lu), lima (5 = baca ma), and enem (6 = baca nem). Theoretically, the intervals between these notes are equal, though in practice, they may vary. The smallest interval between neighboring notes is 240 cents. Laras slendro can be presented in three possible pathets (musical modes): pathet sanga (with the tonic on note 5), pathet nem (with the tonic on note 2), and pathet manyura (with the tonic on note 6). Songs in pathet sanga and pathet manyura share similar characteristics.

c. Laras Barang Miring

Structurally, laras barang miring is similar to laras slendro. The difference lies in the vocal or tembang performance. In laras barang miring, many notes are altered (miring), which means they are raised by a half step. This alteration does not apply to all notes but only to some, typically notated with a diagonal line through the slendro note.

d. Laras Pelog Bem

Laras pelog bem is a scale in Javanese music using notes 6 1 2 3 4 5 6, derived from the pelog gamelan set (excluding note 7, except in the pamijen composition). The notes are similar to those in laras slendro, except note 1, called penunggul or bem, and note 4, called pelog. Songs in laras pelog bem can be performed in two pathets: pathet lima (with the tonic on note 5) and pathet nem (with the tonic on note 2).

e. Laras Pelog Barang

Laras pelog barang is a scale used in Javanese vocal music featuring notes 6 7 2 3 4 5 6, derived from the pelog gamelan set (excluding note 1, except in the pamijen composition). Note 7, called baro, is included. Songs in laras pelog barang are presented in one pathet: pathet barang.

6. Cengkok and Wiled

In the context of Javanese songs, the term cengkok has several meanings:

- a. Style: In this sense, cengkok refers to style. Different styles of Javanese songs are identified by terms such as cengkok Banyumasan, cengkok Semarangan, cengkok Jawa Timuran, cengkok Surakarta, and cengkok Yogyakarta. These terms denote the distinct styles of each respective region.
- b. Song: Cengkok can also mean a specific song. In Javanese poetry (tembang) known as macapat, there are various cengkok or song forms. For example, in sekar sinom, there are songs like grandhel, ginonjing, wenikenya, parijatha, and logondang. In sekar dhandhanggula, songs include banjet, baranglaya, kasepuhan, tlutur, pisowanan, penganten anyar, and others.
- c. Variation of Notes: Cengkok is also used to refer to wiled, which is a variation in pitch within a phrase of the song. Wiled that moves away from the tonic is called wiled padhang, while wiled that moves towards the tonic is called wiled ulihan. Technically, in Javanese gamelan music, one cengkok corresponds to one gongan. In the context of Javanese songs, one cengkok consists of one padhang and one ulihan. In sekar palaran or sekar gendhing,

the division of a cengkok is clearly indicated by the singgetan kendhang, which provides cues for the musical phrase.

CONCLUSION

The existence of campursari has indeed been proven; this genre of music has been around and continues to evolve with its changes. Over time, the prominence of campursari cannot be denied. Campursari, as a musical genre, is capable of incorporating all cultures and developments. The blending of cultures and the creation of new elements are key to campursari as a cohesive musical art form.

Hybridization in its formation involves elements of mimicry. Mimicry in hybridization does not occur easily; habitus plays a role in the establishment within a process of mimicry. The elements of habitus, mimicry, and hybridization become a unified whole in its formation. In the creation of hybridization in campursari, it is evident that not only traditional values are mixed but also modern values play a significant role in the hybridization process. Tradition and modernity merge to form a new value that does not discard either of the mixed values but enriches them. The existence of campursari is shaped by the strength of habitus within hybridization.

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