

Incorporating the Spirit of Sandur into Grafito Akhudiat's Work: A Review of Contemporary Music

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ABSTRACT

Modern theatre is a pioneer that has shaped and impacted the performing arts. Currently, educational resources at both school and college levels frequently include content pertaining to modern theatre, contributing to the accessibility of information and expertise regarding this subject across numerous educational tiers. Within the robust and profound discourse surrounding contemporary theatrical materials, one finds the Sedhet Srepet studio in Bojonegoro, which distinctively integrates modern theatre with traditional theatre, specifically Sandur. Notably, while the Sedhet Srepet studio creates new theatre, it fundamentally employs a classic theatrical technique. Therefore, the researcher chose the performance piece titled Grafito for an in-depth examination concerning modern accompanying music. The analysis of music arises from the

researcher's preliminary assumption that the musical accompaniment enhances the significance of the Grafito performance within the Sandur approach. Each musical scene encapsulates the atmosphere and effectively supports the actor's role. As a result, this study will employ a qualitative research methodology for analysis.

Keywords: Sandur, Grafito, Contemporary Music

INTRODUCTION

Theatre art is a discipline that embodies significant values about societal phenomena and issues. This arises from the fundamental essence of theatrical art, specifically the representation of each component inherent in this performance discipline. A screenplay authored by a screenwriter will convey an event through narrative. This represents the fundamental aspect of a storyteller who imparts philosophical values to events deemed essential for examination. This study centres on the script "Grafito" by Akhudiat, which is remarkable and addresses compelling themes relevant throughout generations, as it narrates a love tale amongst individuals of differing ideologies. This script originated from the concepts and notions of the late Akhudiat, a maestro of theatrical art from East Java. In addition to being a theatre artist, he is recognized as a lecturer in the Theatre Arts Study Program at Wilwatikta Surabaya Arts College, and throughout his life, he frequently garnered accolades at both provincial and national levels. Sandur is a regional traditional theatre in Bojonegoro that integrates several

artistic aspects, including dance, music, drama, and acrobatics. Typically, Sandur art is presented in an open space or field with a circular audience arrangement, facilitating a performance that fosters proximity to the community, allowing Sandur performers to engage directly with the spectators. The narrative or drama of Sandur features a unique agricultural motif, encompassing the processes of rice cultivation and harvesting. Participated in a theatrical game including characters known as wayang children, specifically Pethak, Balong, Tangsil, and Cawik. The evolution of Sandur has seen alterations in its narrative or topic. This results from the ingenuity of filmmakers who creatively elevate contemporary narratives to address evolving societal challenges, thereby rendering Sandur art more adaptable and acceptable throughout society and among the current generation. The notion is that Sandur performances can be enhanced through the creation of new texts in Indonesian, as well as through traditional theatrical formats. The essence of Sandur art can either impart its inherent strength or generate a unique hue for a modern theatrical production, so establishing a form of

traditional theatre that addresses contemporary issues. Traditional theatre groups can indeed engage with contemporary plays that feature intricate narratives encompassing themes of love, life, urban experiences, spirituality, and religion. Similar to the Graffito script of Akhudiat, which narrates the tale of Limbo and Ayesha in pursuit of a penghulu to obtain blessings. They adhere to distinct religious convictions. This script is frequently utilised by theatre companies within the modern musical drama genre, with several performers and elaborate stage designs, complemented by vibrant musical accompaniment. The Sandur Sedhet Srepet group attempts to include the essence of Sandur throughout their work. The term 'spirit' in etymology can be understood as that which enables human being (Language Development and Fostering Agency, 2016). In developing the Graffito script, Sandur Sedhet Srepet aims to use magical and sacred Sandur aspects to enliven the Graffito work. Despite its seemingly simple or minimalist appearance, the Graffito script by Sandur Sedhet Srepet possesses inherent strength in its design. The music ensemble for the Graffito

performance originates from their own studio and community, specifically Sandur Sedhet Srepet, directed by Oky Dwi Wicahyono from Bojonegoro, East Java. The live performance captivates the audience, fostering interest and enthusiasm for the graffiti display due to the creativity and innovation of the music presented. Employing various musical instruments derived from everyday things, such as benches, chairs, Kentongan, percussion instruments, and vocalisations by several individuals, creates harmonised tones that are aesthetically pleasing to the ear. The offerings to the general audience, artists, art enthusiasts, and art activists include modern music. The musical compositions utilised in the performances of Sanggar Sandur Sedhet Srepet are modern music, pertinent to graffiti works.

Atmaja (1993: 31) explains that modern art is the product of creativity and the outcome of artists' diligent efforts to assert their right to coexist equally with other art forms. According to Suka Harjana (2003: 252-253), contemporary music does not denote anything specific but rather suggests a "present" time or something modern that is not confined to a

particular temporal framework. The fundamental traits of modern music, regardless of the century, have remained constant, including the necessity for innovation as a response to the past deemed useless and antiquated.

METHODOLOGY

This research employs a qualitative methodology. This strategy was chosen based on its compatibility with the research framework implemented by the research team. The subject of this research is a Grafito performance by the Sedhet Srepet studio in Bojonegoro, conducted by Oky Dwi Wicahyo. The choice of methods is a crucial aspect of community service, as it will dictate subsequent actions in analysing issues or answers to demands that might address challenges faced by community groups as locations or collaborators. (Pramono, Hari; Koko 2024: 49)

The qualitative research method employed is that of Norman K. Denzin. This strategy was selected based on the reasons outlined by Norman K. Denzin and Yvonna S. Lincoln. Qualitative research within a critical paradigm aims to elucidate the

subjective meanings, concepts, and symbols underlying communicative events or behaviours. The investigation of discourse patterns cannot be conducted by a behaviouristic quantitative approach.

RESULTS AND DISCUSSIONS

A series of short scenes in the Grafito work by Sandur Sedhet Srepet include:

1. Where there is one scene where the main characters Limbo and Ayesha are in a situation facing an Islamic leader or Pak Kyai, here it is simply depicted with the arrangement of the actor's body gestures and the chanting of voices that symbolize the worship of a Muslim. Giving a strong impression of the Islamic religion.



Figure 1: Ayesha Brings Limbo to the Penghulu (Pak Kyai) to Seek Blessings (Source: Oky Dwi)

2. The two main characters Limbo and Ayesha are pulling a cloth as a rope. The scene symbolizes the bond of love between the two of them who still hold on to their respective faith and beliefs but cannot be released.



Figure 2: Scene of the tug of war between Limbo and Ayesha's love rope (Source: Oky Dwi)

3. There is a scene where the main characters Limbo and Ayesha are in a situation where they are facing a priest. Here it is simply depicted with the actor's body gestures which symbolize the worship of a Christian in church.



Figure 3: Limbo Takes Ayesha to the Priest (Father) to Seek Blessing (Source: Oky Dwi)

Freeze frame or tableaux technique. When a performer enters the frame and all acting stops, this method is utilised in the middle of a performance. Brecht primarily employed tableaux to highlight significant occasions. To effectively communicate the scene's significance or facilitate audience conversation, the actor will essentially stand motionless, or "freeze the frame," in a specific position (Heryanto, 2021). The tableaux technique is used in every scene in Sandur Sedhet Srepet's Grafito artwork as a way to switch from one character to another and to introduce a new scene.



Figure 4: Frozen Scene in All Actors (Source: Oky Dwi)

Coincidentally, graffiti performances that are connected to their musical illustrations necessitate composition. Composition is a musical composition (the word "composition" means "putting together"), which is a piece of

music.

The piece features contemporary music as its genre. Modern music is the genre that is utilised since it has the ability to naturally convey the soul. The performance work is given live, with multiple rhythm, dynamics, and rhythm changes based on the mood of the Graffiti performance piece's story idea to make it more inventive and energetic.

In Brecht's theatre, songs reduce the "connectedness of scenes" and entice the audience to watch the drama's events and episodes. Songs from Sandur's traditional art are incorporated in Sandur Sedhet Srepet's work Graffito, which adds magical aspects and a sense of the strength of traditional theatre. In actuality, though, the poetic connotations of the Sandur songs themselves have little to do with the scenarios in Sandur Sedhet Srepet's Graffito script. For instance:

Sêkar Gadung Anjor

Iki têngbangané sêkar gadhung anjor

**jambu wit-witané mèsêm ngguyu kawitané*

sêkar gadhung rowé-rowé

sajak awé awé

saé lo saé lo, 'saé lo bakale klambi

Iki têngbangané sêkar gadhung anjor

Meaning:

This is the song of the curved gadung flower

The guava tree also smiled shyly at first

The gadhung flower bloomed

It seemed to be waving

It's beautiful oh so beautiful, it turns out to be a clothing material

This is the song of the curved gadhung flower

The director's concept purposefully incorporated the Sandur songs into each Graffito script scene, such as the song Sekar Gadung Anjor, which was sung by characters who appeared to be church congregations, in order to create an atmosphere that would entice viewers to keep watching the scene.



Figure 5: Actor Singing a Song (source Oky Dwi)

CONCLUSION

In addition to needing

imagination and ingenuity, the production of a musical piece that depicts the performance of Incorporating the Spirit of Sandur in the Grafito Work, a script by Akhudiat and directed by Oky Dwi Wicahyo, Shedet Srepet studio, also calls for experimentation in the creation of artistic creations. In order to create a harmonic piece that differs from the song that the music arranger utilises as both a source of inspiration and data, the investigation in making the artwork was inspired and attempted to mix with new tones, pace, and dynamics.

The music arranger used diatonic and pentatonic scales to create a brief composition using the base tone do = D while incorporating chords into the performance of Incorporating the Spirit of Sandur in the Grafito Work, a script by Akhudiat under the direction of Oky Dwi Wicahyo. Four acoustic musical instruments, four traditional instruments, four vocalists, one Javanese ethnic vocal with supporting vocals, and one modern pop classical vocal with ethnic background vocals were used to create this 57-bar piece. Percussion is a modern rhythmic musical instrument that is utilised in this performance. This musical

instrument is crucial to the atmosphere that is intended to be created in the performance of Memasukkan Ruh Sandur dalam Karya Grafito script by Akhudiat directed by Oky Dwi Wicahyo. This atmosphere is specifically created during periods of confusion, doubt, and ups and downs when dealing with dilemmatic problems. It is also closely related to the process of the actor and actress's romantic journey in the performance of Memasukkan Ruh Sandur dalam Karya Grafito script. The purpose of the percussion instrument in this piece is to create the sense of a depressed, bored, and frustrated person who seeks peace and quiet and wants to unwind.

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