

# ENTITY OF BEHAVIORAL ARTS PERFORMING MUSIC TRADITION JARANAN POGOGAN DURING PANDEMIC

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## ABSTRACT

Changes in art and culture require a period of interrelated change with the existence of a virtual-based creative industry during the pandemic. These changes occur because of the community's efforts to adapt to new needs, conditions, and conditions that arise in line with the growth of society. The government's policy is to carry out all activities at home, in order to cut the chain of the spread of the COVID-19 pandemic, which is a tough test for art and cultural actors. The condition of the performers of arts and culture is not far from the two things that must be canceled or postponed. However, the actors still survive by holding virtual shows. Performers of arts and culture invite the audience to donate to communities affected by the COVID-19 pandemic through the holding of the virtual show. The unfavorable impact of changing the virtual performing arts culture is changing things that are abstract to concrete, and vice versa, namely from concrete to abstract. Making creative industry players of traditional performing arts, in this case the owners of capital, can easily save various costs of the production process. Another impact is that it makes the appreciator, in this case humans, no longer able to interact with fellow humans because they spend more of their time appreciating the show virtually.

**Keywords:** pandemic, virtual, traditional performing arts, jaranan pogogan.

## INTRODUCTION

Performing arts are one of the art civilizations that are increasingly developing along with the current technology-based cultural polarization, the COVID-19 pandemic has resulted in changes in the presentation of traditional performing arts. Performing arts are activities outside of daily work

activities. Art and work are separated. Art is an activity in leisure time which means activities outside working hours to earn a living. Art is a relaxing activity to relax the tension caused by hard work to earn a living (Sumardjo, 2001: 2). Performing arts are a cultural expression, a vehicle for conveying cultural values, and the embodiment

of aesthetic-artistic norms that develop according to the times. The process of acculturation plays a major role in bringing about change and transformation in many forms of cultural response, including the performing arts. (Sedyawati, 2002: 1).

Beginning in late 2019, a new coronavirus (2019-nCoV) emerged in Hubei Province, China. Reports suggest that 2019-nCoV infection causes cluster onset similar to that of the acute respiratory syndrome coronavirus (SARS). Coronaviruses can cause respiratory and intestinal infections in animals and humans. In general, coronaviruses were not considered highly pathogenic to humans until the outbreak of acute respiratory syndrome (SARS) in 2002 and 2003 in Guangdong, China. Another highly pathogenic coronavirus, Middle East syndrome coronavirus (MERS) emerged in Middle Eastern countries in 2012. Then another highly pathogenic coronavirus for humans is 2019-nCov (Zhao et al, 2020). WHO since January 2020 has declared the world to be in a global emergency related to COVID-19 (Sebayang, 2020).

This phenomenon is an extraordinary phenomenon that occurs on earth in the 21st century, whose scale may be comparable to World War 2, because large-scale events (international music concerts for example) are almost entirely postponed or even canceled. This condition has occurred only during the world war, there has never been another situation that can cancel these international class events. As of March 19, 2020, 214,894 people were infected with COVID-19, 8,732 people died and 83,313 people have recovered (Aida, 2020).

The effectiveness of culture and art has decreased quite pragmatically due to the pandemic. Activities that were originally able to run systematically turned into deductive ones, so that in this process performers of the arts, especially traditional arts, must be willing to change the direction and concept of performances from conventional to digital, because there are several regulations imposed during the pandemic. The virtual space is a momentum for changes in the pattern of performances, including the presentation of sound or music

presented. Performing arts must also move quickly in providing presentations so that the art of JarananPogogan in particular does not only end in a story from generation to generation but can still be enjoyed from time to time as a technology-based cultural manifestation. Music in the art of JarananPogogan is also a cultural entity that must be preserved as a means of livelihood for local communities or indigenous peoples who rely on performances for their livelihood. Mapping the sound produced and raised becomes a reference where in addition to visual form, art can also be realized in audio-visual concepts.

Of course, the steps taken by the government during the COVID-19 pandemic had a major impact on almost all working professions, one of which was in the creative field. One of the creative sub-sectors affected is art workers who have lost their jobs. The Covid-19 pandemic has hit economic activity due to the policy of implementing regional quarantine and social distancing or physical distancing. Creative workers are forced to accept losses due to

delays or even cancellations of show schedules. Not a few traditional performing arts events at home and abroad that have been affected by the COVID-19 pandemic, one of which is the traditional performance art of jarananpogogan. In March 2020, the organizers of the traditional performing arts of jarananpogogan announced that those who were unable to appear at the event were due to the corona virus that was rampant in the Asian region at that time. In the end, the organizers officially stated that the jarananpogogan traditional performing arts event was rescheduled in 2021.

The phenomenon above proves that the COVID-19 pandemic with its policy of social distancing is quite detrimental to the show industry. Maybe people think that artists can still hope from streaming sales. But that assumption is a big mistake. This is because a data shows a decline in the number of data saying that art performers fell 7.6 percent during March 13-19 2020. In fact, that week was a time when many people were self-quarantining and all kinds of businesses were closed

across the country. Not only that, the downward graph is seen at 27.6%, 12.4%, and 10.7%, respectively (Martin, 2020). Meanwhile, Alpha Data statistics also show a shift in the type of music favored by listeners. New songs released in the last eight weeks saw a 14.5% drop, double the decline experienced by songs released eighteen months ago or earlier (Blake, 2020). Likewise for popular music, also experienced a higher decline than music as a whole. The top five hundred songs had 12.9% fewer listeners during the previous week than the top five queens in the previous week.

## **METHODOLOGY**

This study uses qualitative, in this study a qualitative methodology utilizes an interpretation method by presenting it in the form of a description (Ratna, 2009: 46). Also added is research that produces descriptive data, namely the words and actions of people and observed behavior as the main data, the second data is in the form of additional data from literature studies, and also the results of the observed phenomena are not in the form of numbers but

coefficient of the relationship between data variables in the form of words or pictures (Moleong, 2002: 12). The application of qualitative research related to the performing arts adopted from the performing arts of jarananpogogan in Nganjuk Regency, East Java, Indonesia, the basis used is more on the results and quality of research, the strength of this study is the form, meaning and function of the music in the performing arts of jarananpogogan as an accompaniment at the shows held. The resulting description can be realized as an implementation of the phenomenon of artistic creativity that can be interpreted based on existing works in the field. The research process was carried out through 3 (three) stages, namely: interviews, observations, and literature studies.

## **RESULTS AND DISCUSSION**

In the artistic process, especially traditional performing arts, it is very relevant if it requires a long dissertation experience with the existence of aesthetic experience which is very important in the process of performing performances or in the process of creation.

Basically, the emergence of aesthetic experiences and influences can be immortalized and remembered by the users or conservationists of the art in the period of sustainability. Some of the main parts of copyrighted works in the form of traditional music in performing arts that can be implemented must be balanced with the various elements in them, the ideas, ideas and creativity of the creator, must have aesthetic values, functions and forms so that it is hoped that later through the creation of works music can be redeveloped in the form of renewal (arrangement) or as role models in the creation of new traditional musical works adopted from previously existing music, so that the pragmatic impression of tradition is still a strong guideline as a manifestation of the contribution of sustainable performing arts.

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Non-negotiable, the government's policy is to carry out all activities at home, in cutting the chain of the spread of the COVID-19 pandemic which is a tough test for musicians. The condition of the musicians is not far from the two inevitability between canceled or postponed

musical performances. If you want to keep going, you have to change the culture of musical performances, namely the absence of an audience. The alternative is to hold online music performances, where the audience is still present but through their respective gadget screens at home. This is quite interesting during the Covid-19 pandemic, where musicians continue to perform music online. Several others invited the audience to donate to people affected by the COVID-19 pandemic through the organization of the online music show. As did the well-known Javanese campursari and pop singer, namely Didi Kempot. Didi Kempot once held an online concert and managed to collect donations of up to Rp 7.6 billion. In addition to Didi Kempot, social actions to help those affected by COVID-19 are carried out by Erwin Gutawa. Erwin Gutawa Orchestra along with fifty other musicians successfully held a virtual concert. This action is a form of encouragement for medical warriors as the front line in handling COVID-19.

The music show held by Erwin Gutawa entitled "Concert 29% 33%

15% 11% 12% Subsector Affected by Covid-19 Film, Video, Audio Visual Performing Arts Photography Visual Communication Design 35 Orchestras at Home" also invited the public to donate to help the handling covid-19, both for the needs of medical workers or other affected residents. The phenomenon of music as described above has become a cultural change in music, both at home and abroad. This phenomenon is in line with the unilinear theories of evolution, this theory basically argues that humans and society (including their culture) develop according to certain stages, starting from simple forms, then complex forms to the perfect stage (Inkeles, 2007). 1965: 31). Society develops through stages that are still based on a system of truth. In the first stage the basis of belief in the second stage is basically human senses and the last stage is based on truth (Sorokin, 1957).

Culture in music in the midst of this covid-19 pandemic, besides having to be experienced by music actors, cultural developments in music must also be experienced by music lovers, in this case music performance

appreciators. If the previous culture was appreciators watching live music performances, during the Covid-19 pandemic, music lovers were invited to enter a new stage in enjoying music performances, namely by watching live streaming music performances. The experience gained between appreciating live music performances and live streaming is certainly different. The difference is in the level of satisfaction obtained. Appreciating live music has its advantages when it comes to live audio. However, appreciating live music also has its drawbacks, namely that not all live music audiences are in a good position to appreciate. So that they can only hear but cannot see the visual artist clearly. It's different from appreciating live streaming music performances. Live streaming music shows have advantages in visuals that will be obtained by the audience's sense of sight, resulting in good visual satisfaction. However, live streaming music shows have a lack of audio quality, when the media used to watch the show does not match the recommendations.

However, the two cultures appreciate music performances, either live or live streaming, actually in the same scope, namely listening to music actively, the difference is in the space for the sound itself. Actively listening to music is not enough just to hear what is being heard, but it requires auditive memory to be able to capture the relationship with the past, and besides that, it is necessary to have musical intelligence to take into account the direction that is being heard (Sjukur, 2014: 108). But there is a positive impact from some musicians. By implementing social distancing, physical distancing, and large-scale social restrictions, it is sufficient to increase the productivity of musicians both at home and abroad. This policy makes musicians can only do activities at home. However, even so, the musicians are more focused on working on new works to be disseminated both digitally and physically. The character possessed by some musicians or other artists is introvert. This character makes staying at home a common thing for musicians. Conditions at home alone make musicians work more. 36 The

unfavorable impact of changing music culture which is completely online is changing things that are abstract to concrete, and vice versa, namely from concrete to abstract. Making the music industry players, in this case the owners of capital, can easily save various costs of the production process. Another impact is that it makes appreciators, in this case humans, no longer able to interact with fellow humans because they spend more of their time appreciating music performances online. It was as if they had received the same satisfaction as watching live music performances. The same impact also occurs on musicians who are ultimately unable to physically interact with their fans.

The worst impact of this change in music culture which is completely online is that humans are feared to lose their function and human nature, humans who should be able to enjoy music through live music performances are now changing into a pattern of enjoying online music. The level of satisfaction of online music lovers seems to be the same as appreciating music through live music performances. This then

reduces the interaction between humans and will lead to dehumanization or humans will lose their nature as humans. The more widespread the outbreak and the significant impact of COVID-19 in terms of the lives of music workers both at home and abroad, maintaining mental health in prime condition is an obligation.

Mentally healthy will certainly create life satisfaction which is closely related to happiness where happy people will have high immunity so that they can ward off the covid-19 outbreak (Van Leeuwen, et al., 2012). Being a human being will remain happy if you have understood the meaning in life. If it is associated with the covid-19 pandemic, then it is better for humans to think and interpret the positive side of the presence of the outbreak. With this pandemic, it is hoped that all humans can unite and foster mutual care for one another. So that love grows which maybe in the past humans always prioritized hatred and conflict. Humans become more aware of the essence of life, so that afterwards they can behave better. From these things, humans will be in

a calm and alert condition in the face of this epidemic. In addition, humans will also be more prepared and stronger in dealing with other traumatic events in the future (Calhoun, et al., 2010).

## CONCLUSION

Based on the studies that have been carried out, regarding changes in music culture during the COVID-19 pandemic, it can be concluded that the COVID-19 pandemic has had an adverse impact on the sustainability of music culture both at home and abroad. The social distancing or physical distancing policy changes the culture of live music performances into the culture of online music performances or live streaming, which in turn creates a distance between musicians/musicians and their fans. Then reduce the interaction between humans, causing dehumanization.

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