

## Conference Paper

# Exploration of Malang Traditional Art for Junior High School Learning Materials

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**Abstract**

Malang has many kinds of traditional art and music and it is important that young people are aware of their local art and music as part of their cultural identity. The purpose of this research was to explore Malang traditional art and music which could be used as learning materials for junior high school students, especially for art and culture subject matter. This research used a qualitative approach. Data were collected through interviews, field observation and documentation analysis. The results showed that there is traditional art in Malang which can be used for this purpose, namely pottery from Penanggungan sub-district and batik from Celaket sub-district, which both use traditional elements. This research also identified the traditional music called Malangan Macapat which is different to Central Java Macapat. The conclusion was that these forms of Malang traditional art and music can be developed as learning materials for art and culture subject matter for junior high school students.

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## 1. Introduction

One of the learning materials on cultural arts subjects in junior high schools is about traditional arts. This is listed in the basic competencies of the 2013 curriculum 2013[1]. These traditional art materials are free to be developed by teachers to adapt to local conditions. Thus, each region can use the potential of regional arts to be developed into learning materials.

Malang City has various kinds of traditional arts. These various traditional arts are potential sources of learning for arts and culture subjects in junior high schools in the city of Malang. Therefore, it is necessary to conduct research to explore the types of traditional arts in Malang City which allow them to be developed into teaching materials, so that in the future they can produce teaching materials for traditional arts typical of

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Malang City. Apart from being useful for the development of teaching materials, this research also functions as an inventory of traditional arts in Malang City.

## 2. Method

This research used qualitative approach. Data collection techniques were carried out by deep interviews, field observation and documentation using video recordings. The subjects of this research are ceramic craftsmanship, batik craftsmanship, and traditional musicians who lives in Malang City. The validity of the data was obtained through triangulation of source and technique. The data were analyzed using Miles and Haberman analysis model.

## 3. Findings and Discussion

### 3.1. Penanggungan Pottery

The production of pottery handicrafts in the Penanggungan area of Malang City has been going on for a long time. According to one craftsman, the existence of pottery in Penganggungan has existed since colonial times and reached its peak in the 60s. After the 60s, the pottery craft in Penanggungan slowly began to decline. The main cause is the reduced need for pottery tools in the community, the loss of the location of the source of raw materials, and the next generation is no longer interested in continuing their pottery making skills. Even so, the remaining pottery craftsmen still tried to keep up with the times. This kind of thing also happened to pottery craftsmen in other region [2]

Currently, there are only 10 pottery craftsmen left, all of whom are elderly. Descendants of pottery craftsmen prefer other professions as a more promising livelihood. Although the local government has tried to highlight the characteristics of the pottery village by making a gate with pottery craftsmanship and a simple museum displaying the work of the pottery craftsmen, the characteristics of the pottery village are also almost invisible because most people are no longer working as craftsmen. A similar problem is experienced by pottery craftsmen in Hulu Sungai Selatan district [3]

Several types of utensils produced in the past in Penanggungan include barrel, kendhi, mortar, *kendhil*, piggy bank and *kowi*. However, with the changing needs of society, craftsmen are now turning to producing souvenir items such as pots, ashtray,

animated film characters and various animal forms. However, there is still a craftsman who produces *kowi* (gold smelting containers) to be sold outside the region.

The technique of making pottery used by craftsmen are the manually rotary technique and the molding technique. Manual techniques are learned from generation to generation, while molding techniques are learned through trainings either held by the government or non-governmental organizations.

### 3.2. Celaket Batik

Written batik is one of Indonesia's distinctive cultures. The art of written batik was recognized by UNESCO in 2009 as an intangible cultural heritage from Indonesia. This recognition has aroused public interest in loving batik more and wearing batik clothing in Indonesia.

Batik in Indonesia, which was originally known to come from the Yogyakarta and Solo palaces, is now starting to leave the palace. The art of written batik has spread in several areas on the island of Java. One of the cities where batik entrepreneurs emerged was Malang. Batik craftsmen in Malang City take the source of the idea of creating batik motifs from famous icons in Malang City. One of the famous written batik craftsmen in Malang is Batik Tulis Celaket. This batik company was founded in 1997, founded by Hanan Abdul Jalil

Batik Celaket uses the Malang City icon as a material for the development of its motifs, including Beskalan dance, Malang masks, and Malang monument. This is done to bring out the characteristic of Malang City in the batik motifs that are produced so that consumers are more interested in buying as souvenirs. The same strategy has also been applied to Cianjur batik which uses local wisdom and natural conditions [4] batik in Situbondo [5] and Grobogan district [6].

Batik Celaket uses a written batik-making process, which is to carve the night with a canting colored tool on a piece of batik cloth. If we look at some of the motif samples, it can be seen that almost all the batik celaket uses a geometric pattern of batik motifs. The craftsmen made a stylized design of the main motif that was composed geometrically and performed iteration.

Batik celaket using remasol dye. In general, craftsmen take bright colors in the coloring of their batik motifs, this is because many consumers buy the Batik Tulis Celaket work as a clothing material, so the craftsmen choose bright colors to make them attractive when worn. In addition, Batik Tulis Celaket is a contemporary batik, so there is no specific standard in choosing colors.

### 3.3. Malang Macapat

Macapat is a term to refer to nine Javanese songs, each of which has certain rules (pakem) structurally. The word Macapat comes from the Javanese acronym “*diwaca papat papat*” which means to read four and four because a series of tembang consists of four lines of sentences [7]. Macapat is sung recitatively without gamelan accompaniment.

Macapat is widespread in the Central Java region, especially Yogyakarta and Surakarta and East Java. In the East Java region, especially Malang, Macapat also consists of nine types of songs, the same as the Macapat in Central Java namely *Mijil, Kinanthi, Sinom, Asmaradana, Dhandhang Gula, Pangkur, Gambuh, Megatruh, Pocung* [8].

Although each tembang has rules (pakem) which are relatively the same in broad outline with Macapat in Central Java, there are some differences in Macapat Malang which are unique when compared to Macapat in Central Java. Because of this characteristic, Macapat from Malang district is often referred to as *Macapat Malangan*.

This research only focused on *Tembang Pocung* because it was the easiest *tembang* to learn compared to other macapat tembang. In addition to the number of gatra which is only four lines, *Tembang Pocung* also does not use *cengkok* much. Thus, this Tembang will also be easy to teach in schools if it is developed into learning materials.

*Tembang Macapat Malangan* contains advice or norms that apply to society. The same thing was found in research by Anto 2019 [9] and Santosa 2016 [10] So that this traditional song began to be widely used in the world of formal education.

Every Macapat song has specific rules that must be obeyed (standard). A person who composes a macapat song must obey these rules. There are three types of rules (pakem) in each macapat song, namely *guru lagu, guru wilangan, and guru gatra*. Similar findings were also found in the study by Efendi 2009 [7]

*Guru Gatra* is the number of lines in each *Cakepan* (1 whole song). A Pocung song consists of at least 4 lines of sentences and applies its multiples so that it can be developed into 8, 12, or 16 lines and so on.

*Guru Wilangan*, namely the rules regarding the number of syllables in each line, namely the first line 12 syllables, the second line 6 syllables, the third line 8 syllables, and the fourth line 12 syllables. This rule is repeated for the next line if the song is composed of more than 4 lines.

*Guru lagu*, namely the rules about the sound of the end of the sentence in each line of rhyme. The first line of the last syllable in the verse must read “U”, the second line to

the last syllable in the poem must say “A”, the third line to the last syllable in the poem must read “I”, the fourth line to the last syllable in the poem must read “A”. In practice, the sound of the last syllable does not always have to be a vowel, but it can also be a non-vowel letter, but the vowel in front of it must be in accordance with the standard. *Tembang Pocung Malangan* is sung in two tunes, namely *Pelog Pengasih* and *Slendro Sanga*.

### 3.4. Suitability to Curriculum 2013

Malang traditional arts are compatible with the 2013 curriculum in cultural arts subjects, especially fine arts and music. It's can be seen in several basic competencies. Therefore, the Malang traditional arts have the potential to be developed as learning materials based on 2013 curriculum.

This Suitability can be seen in detail in basic competencies of 7th fine arts subject namely “understand the procedure of decoration pattern using to artificial materials” and “making artworks with various decorative motifs on artificial materials’. It's also can be seen in basic competencies of music subject. The basic competencies are “understand the singing techniques and style of traditional songs” and “sing traditional songs with proper technique and style”.

## 4. Conclusion and Suggestion

In Conclusion, there are two traditional crafts namely ceramic from Penanggungan sub-district and batik from Celaket sub-district and also traditional vocal music which called Malangan Macapat from Sukun sub-district. Each of those artwork has unique characteristic which only can be find in Malang City. All those artwork can be developed to become learning materials for art and culture subject matter for junior high school due to suitability to 2013 curriculum.

The next researcher can continuing this research in some topics such as deeper and more detail exploration of malang traditional arts, learning materials development, and multimedia learning of art and culture subject especially from Malang traditional art and music.

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