



Reconstruction of *Campursari* for Children at the *Harmini Parni* Culture House Serag Village, Pulung District, Ponorogo Regency

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Abstract. This study aims to reconstruct the *Campursari* for children and describe the form of presentation of the children's *Campursari* at the *Harmini Parni* Culture House in Serag Village, Pulung District, Ponorogo Regency. The theory used in this study, namely reconstruction and children's songs and music, The method in this study used descriptive qualitative, with data sources including primary and secondary data from competent informants as well as data information sources from research, journals, photo, and video documentation. Data collection techniques using observation, interviews, and documentation. Data analysis includes data reduction, data presentation, and data verification. Data validity uses source, technique, and time triangulation. The results showed that the reconstruction and form of presenting *Campursari* for children at the *Harmini Parni* Cultural House in Serag village, Pulung sub-district, Ponorogo district was carried out through stages excavation, reconstruction, reinterpretation, and presentation of the reconstruction. Based on the stages of the reconstruction, a *Campursari* song and music was produced for children using *gendhing* and *dolanan* songs which are very close to the world of children. The conclusion of the research, that through the reconstruction of *Campursari* for children is expected to be able to introduce local *gendhing* and *tembang* values to children so they can educate them mentally and morally in the face of globalization.

Keywords: reconstruction, children's *Campursari*, song and music

1 Introduction

Serag Village is in the eastern part of Ponorogo Regency, which is included in the Pulung Subdistrict. Serag Village is in the mountains of Mount Wilis. The boundaries of this village area are the eastern and northern parts of the Mount Wilis mountains, the southern part is bordered by *Wayang* Village, and the western part is bordered by Kesugihan Village. Serag Village is included in the highlands, so the atmosphere of this village is cool.

As a village on the slopes of a mountain, Serag Village has a fertile area, because the water from the mountains flows non-stop. The condition of the land in this village

consists of forest land, dry fields, and rice fields. The endless flow of water from the mountains makes the rice fields fertile so that they are always planted with rice. This rice cropping cycle makes the atmosphere of Serag Village look fresh and beautiful when one looks at the western border of this village. The agricultural area in this village produces fruit trees and secondary crops such as durian, avocado, banana, coconut, cassava, corn and so on. Serag Village is also famous for producing cloves, which come from hilly areas.

Serag Village has 3 hamlets namely Krajan Hamlet, Ngrejang Hamlet and Wonorejo Hamlet. Hamlet Ngrejang and Hamlet Wonorejo are in the highlands, in these two hamlets also produce a lot of cloves. Meanwhile, Dusun Krajan is closer to the trade center, namely the Kesugihan Market, the condition of the area is relatively flat. In Krajan Hamlet, this is the seat of government for Serag Village, where the Village Head's house is located. The following is a description of the Serag Village office.

In the past, Serag Village was famous for its art. In this village there are various forms of performing arts such as *Wayang Wong*, *Kethoprak*, *Reyog Ponorogo*, *Reyog Thik*, *Karawitan*, *Campursari* and *Tayub (Gamyongan)* as well as *Samroh*. These various arts have long been integrated into people's lives, even though these arts function as entertainment. In the 1970s-1980s all these traditional arts still existed. *Wayang Wong* and *Kethoprak* each have one group. In 1975 *Wayang Wong* no longer existed, but *Kethoprak*, *Reyog Campursari*, and *Karawitan* still existed. The arts of *Campursari* and *Karawitan* during the 1980s had several groups, in Dusun Kerajan there were two groups, namely the PKK group (Family Welfare Empowerment) and a group of gentlemen, in Dusun Wonorejo and Ngrejang there was one group each, and they still exist today. Meanwhile, in Krajan, *Campursari* and *Karawitan* groups disappeared from the 1990s to 2017. Meanwhile, the *Kethoprak* and *Reyog* have not existed since the 1990s (Suroso, interview, January 2023). *Reog Ponorogo* in this village has an art state that is rather different. *Reog Ponorogo* villages had an art collective at that time. Among *Reog* in neighboring villages, Serag Village's *Reyog Ponorogo* is quite well known. Since the 1990s, this *Reyog* had vanished from the village and had not surfaced again until the present.

Based on some data, arts that no longer exist or have disappeared in society include *Campursari*. Observing these conditions, several community leaders formed a group to carry out positive activities for children. The positive activity initiated by these community leaders is to form traditional art training activities. The traditional art chosen as the initial stage is *Karawitan*. This has the consideration that there is a set of *gamelan* in Krajan hamlet, which belongs to Mr. Ririn Setyo Riadi (son of the late mbah Parni who was an elementary school teacher and teacher of musical arts in this village). In the past, Mr. Parni's house served as a place for practicing *Karawitan* and *Kethoprak* as well as *Wayang Wong*. Mr. Sumaryadi, a friend of the late Mr. Parni, was hired as a teacher from Pulung District since Mr. Ririn was not qualified to instruct *Karawitan* techniques. This musical art activity attracted the attention of the children, who then elementary and junior high school age children in Serag village registered to take part in this activity. This activity was the beginning of art activities for children, after which the parents and/or grandmothers of the children in Serag Village proposed to also open dance training for girls. Since 2018, these two art activities have started and received

an extraordinary response from the Village Head at that time, namely Hariadi and the people of Serag Village in general.

Henceforth this group was named *Harmini Parni* Cultural House, as a tribute to Mr. Ririn Setyo Riadi's parents. The leader of the Harmini Pari Cultural House is Mr. Ririn Setyo Riadi. This Culture House is supported by community leaders as well as schools in Serag Village. The new Village Head elected in 2019 Mr. Hariadi also strongly supports the existence of this group, who then suggested turning this Rumah Budaya into a foundation, and in December 2019 a Decree was issued to establish the Rumah Budaya *Harmini Parni* Foundation from the Ministry of Law and Human Rights. The address of the *Harmini Parni* Culture House on Jalan Kapuas no 13 RT 2 RW 1 Dusun Krajan, Serag Village. The facilities owned by Rumah Budaya are a practice room, a set of *Slendro Gamelan*, and *Dhadhak Merak Reyog* Ponorogo.

Campursari activity was developed from *Karawitan* which had previously disappeared and was never performed again, by Mr. Ririn Setyo Hadi began to be initiated and reconstructed in the form of presenting *Campursari* where the perpetrators were children.

Karawitan and *Campursari* contain high moral values. In *Campursari* performance, there are teachings of manners, which are very good for children [14]. Based on interviews with Mr. Ririn and several figures at Rumah Budaya, the *Campursari* training which was conducted in 2019 had a very good impact on the children and the people of Serag Village. By introducing the characteristics of gamelan and composing the songs, children can learn about good morals, attitudes and behavior [2]. Therefore, the leadership of *Rumah Budaya* and the Head of Serag Village really hope that the *Campursari* training will be held again for children. It is hoped that Mr. Hariadi as the village head will not only enable the children to play a skilled role in the *Campursari* performance but also educate children to have good social attitudes. The hope is that in the future this village will become an art village, thereby building village comfort, and in the future if managed properly it will develop the community's economy (Hariadi, interview February 2023).

Based on the background of the research phenomena described above, the objectives of this study can be described, namely: 1). Describes the reconstruction of *Campursari* for children carried out at the *Harmini Parni* Cultural House in the village of Serag, Pulung sub-district, Ponorogo district, 2). Describing the song and music of *Campursari* for children is carried out at the *Harmini Parni* Cultural House in Serag village, Pulung sub-district, Ponorogo district.

The existence of the *Harmini Parni* Cultural House really supports the creation of an arts village. In order to build traditional arts that no longer exist, it is necessary to carry out a reconstruction of the art that is currently possible. At this early stage, it was *Campursari* for children, because the skills that the children already had at the Rumah Budaya were musical arts and *Campursari* [5]. *Campursari* has the basic art of song and music. Thus, it is very logical that at this early stage of *Campursari* performance for children can be realized.

The theoretical benefit of this research is to strengthen the study of the art of *Campursari* for the presentation of children and the song and music of *Campursari* for children. Practically as an additional insight to the target audience support community

and the general public about the preservation of local cultural arts, namely *Campursari*. The presentation of *Campursari* by children as the next generation for the sustainability of maintaining and developing local arts and culture as well as strengthening and educating mentally and morally to face global progress. Besides that, it can also be used as additional literature for further research.

Some related references and literature used in this research can provide relevance for this research. Strong and precise relevance to material objects and formal objects or studies can increasingly show the position of this research against other studies, which have similarities in material objects and studies.

1.1 Relevant Prior Research

Previous research in this study can inform the relationship to the research object, determine the relevance of the research object under study and be able to determine the position of the research. Several studies that are relevant to this research, namely

- a. The article entitled "Eksistensi Grup Musik Campursari Gondo Arum di Desa Bondo Kabupaten Jepara" was written by Jalu Sigit Aji Wiyono [15], Sunarto in the article *Journal of Music Arts* volume 8 no. 1 2019. This article provides information regarding the existence of the *Campursari* group and the factors that have influenced its existence to date. The existence of the *Campursari* Gondo Arum music group can be known because of: (1) responses from the community and receiving infrastructure assistance from the government; (2) utilizing technology by adding sampling on the keyboard; (3) one member of this group has a bachelor's degree in art and is a member. The factors that influence the existence of this group include; (1) good management and marketing through social media; (2) performing music, namely this group has its own characteristics; (3) performing art, namely this group has formations and concepts in their performances. The difference between Wiyono and Sunarto's research and this research is that in the aspect of formal studies using Existence, this research uses Reconstruction. The relevance of the research lies in the aspects of survival and existence, namely: community and government responses, technology on keyboard instruments, educational background of group members, use of social media for management and marketing, there are characteristics in presenting music, having the concept of performing art.
- b. The thesis entitled "Campursari Suatu Bentuk Akulturasi Budaya dalam Musik Indonesia" was written by Wiyoso, Joko [16], I Made Bandem in his Master's Thesis in Performing Arts and Fine Arts Studies 2002. The research in this thesis informs about the origins, functions, forms of performance, and acculturation of *Campursari* music. The form of the *Campursari* music format is a combination of diatonic music and pentatonic music (*gamelan*), its appearance in the 90s received extraordinary acclaim from the public. *Campursari* music is a combination of music, including *keroncong* music with Javanese *gamelan* to present songs in the *keroncong* style and Javanese *gendhings*. Then they called the format *Campursari*. This incident turned out to be the beginning of the emergence of *Campursari* music, as a new musical genre in Indonesia. The difference between Wiyoso, Joko, I Made Bandem's research and this research is that *Campursari* music is studied from the origin, function, form of

performance, and acculturation of music, while this study carries a study of the reconstruction of *Campursari* for the presentation of children's *Campursari* with children's songs. The relevance of the research lies in the characteristic aspects of *Campursari* music which combines diatonic music with pentatonic music. The explanation of the origins of the *Campursari* increasingly provides completeness and a valid source for this research.

- c. The thesis entitled "Values of Ethics in Javanese *Dolanan Song*" was written by Abdul Wasil Khodiri, Sujarwoko, Moch. Muarifin. Bachelor thesis at Nusantara PGRI Kediri University 2019 [3]. Research informs that *Tembang Dolanan* is a comfort song for children. But not only entertaining, Javanese songs can be a tool to instill good manners in children. In children's songs or *dolanan* songs there are teachings about life, about how to be a leader, how to live a real life, because happiness is not measured only by worldly possessions, there is something that humans must look for. Apart from that, this work reflects on how to behave as a human being, especially the Javanese. Man's attitude to his God, attitude to fellow human beings, attitude to himself, and even attitude to nature. All of these attitudes are attitudes that describe a complete human being. The difference in the research lies in the focus on examining aspects of the *dolanan* song as a song for children and the *dolanan* song contains moral teachings that need to be taught and instilled in children. While research on children's songs is material in the format of presenting *Campursari* music. Research relevance Abdul Wasil Khodiri et al. to this study, namely on the aspects of children's songs which can contribute to the children's song material in this study.

1.2 Theoretical Basis

Reconstruction is an activity of compiling, organizing, and restoring the arrangement or condition to its previous condition. The condition of the reconstructed object may have been lost, extinct, or nearly extinct, it still exists but is marginalized and is no longer used or does not function as before. At the beginning of the reconstruction activities, it is necessary to carry out a situation analysis to identify the sources to be reconstructed. Excavation and search for deeper information about the existence of objects of reconstruction by seeking sources who know about the dance. It is necessary to conduct interviews with informants who can provide the right information. Recording and documentation are needed to obtain valid data.

Reconstruction is one of the processes carried out towards the revitalization stage. According to Widyastutieningrum that revitalization has several stages, namely excavation, arrangement, reinterpretation, and reconstruction, which basically aims to revive, preserve, actualize and make a dance more valuable [10].

In the early days of its emergence, this *Campursari* music had caused conflict with other art activists. They think that this music will reduce the image of majesty in Javanese traditional art which is already famous for its noble palace culture. *Campursari* music was first popularized by an artist named Manthous. Manthous introduced *Campursari* music to the public by incorporating keyboards into the gamelan orchestra around the late 1980s.

According to Yulianti, *Campursari* in the world of Indonesian national music refers to a crossover of several genres of Indonesian contemporary music [13]. The name

Campursari is taken from the Javanese language which is actually general in nature. *Campursari* music in the central to eastern part of Java is particularly related to the modification of gamelan musical instruments so that they can be combined with western musical instruments, or vice versa. In reality, these foreign instruments are subject to the standard of music that is favored by the Javanese people, namely Javanese Langgam and Gendhing.

RM. Soedarsono [8] explains, there are two kinds of functions in the *Tembang Campursari*, namely primary functions and secondary functions. The primary function is to preserve the nation's culture, especially *keroncong* and *gamelan* music (*Karawitan*), as a means of ritual, as a means of personal entertainment, and as an aesthetic presentation. The secondary function is to bind group solidarity, as a generator of national solidarity, as a medium for national communication, as a medium for religious propaganda, as political propaganda, as a medium for propaganda for government programs, as a media for meditation, as a medium for therapy and as a stimulant for productivity.

Based on the form of *Campursari* music both physically and musically, *Campursari* is a form of music resulting from the process of acculturation in the syncretism category. Music genres that acculturate include styles - *keroncong*, *gamelan* (Javanese and Sundanese), and *dangdut* [16].

In the development of *Campursari* music, after the Manthous era, the Didi Kempot era emerged, until Soimah was a series of names - the names of figures who helped popularize *Campursari* music in society.

Dolanan songs or children's songs are not just a collection of songs for entertainment. However, more than that Javanese children's songs (*tembang dolanan*), these children's songs contain an important learning side for the children themselves g. The presence of these songs can be a place for children to learn language and general knowledge.

Winarti [11] reveals that traditional songs have existed since ancient times, and they are even more popular than they are today. Children sing lullabies at various times, and it is known that it is not necessary to accompany a certain traditional game. Some dolanan songs are sung while caring for younger siblings (putting younger siblings to sleep, accompanying younger siblings to play, bathing younger siblings, or encouraging them when younger siblings are sick), then they are also sung when natural phenomena occur such as rainbows, full moons, and at times under certain conditions such as when someone farts, a child cheats, a child cries, or when looking for lost items. Furthermore, Winarti [11] reveals that traditional songs have existed since ancient times and are even more popular than they are today. Children sing lullabies at various times, and it is known that it is not necessary to accompany a certain traditional game. Some dolanan songs are sung while caring for younger siblings (putting younger siblings to sleep, accompanying younger siblings to play, bathing younger siblings, or encouraging them when younger siblings are sick), then they are also sung when natural phenomena occur such as rainbows, full moons, and at times under certain conditions such as when someone farts, a child cheats, a child cries, or when looking for lost items [1].

2 Method

2.1 Research Approach

The method in this study uses a descriptive qualitative approach. The qualitative research approach in this study prioritizes or emphasizes the observational research method in the field which has the form of descriptive analysis. This descriptive research conducted on the children's *Campursari* object at *Harmini Parni* House is a study that describes in detail the data obtained in the field. The research approach was carried out using qualitative research which aims to describe in detail data from the phenomenon of the object of the reconstruction of the children's *Campursari* at the *Harmini Parni* Cultural House in Serag village, Pulung sub-district, Ponorogo district.

2.2 Research Object

The object of this research is the *Campursari* Children at the *Harmini Parni* Cultural House in Serag Village, Pulung District, Ponorogo Regency. The choice of research object was based on the researcher's interest in the phenomenon of *Campursari* children. This stems from the desire of the local community to revive the *Campursari* art in the village of Serag which has long disappeared. Through activities at the *Harmini Parni* Culture House by the *Campursari* successor figure together with the supporting community in the village of Serag, they initiated and revived the *Campursari* art which was attended by children participants. The target of reconstruction focuses on presenting *Campursari* to children. This is aimed at introducing, teaching children's songs and songs through *Campursari*, as well as fostering and educating them mentally and morally so that they are not eroded by the currents of globalization in an ever-changing era.

2.3 Research Locations

The location of this research is in the village of Serag, Pulung sub-district, Ponorogo district, to be more precise, at the *Harmini Parni* Culture House. The *Harmini Parni* Cultural House, one of the art communities whose recent activities have been very productive, supported by the supporting community and the government, and frequently visited by traditional artists and academics to carry out art development activities, was chosen as the research location.

2.4 Data Collection Techniques

Data collection techniques in this study used observation, interview, documentation, and recording. The researchers who observed the research items in the field did not directly participating in any of the activities that were being observed for this study. This study used unstructured interviews. To gather information from archives or other materials relevant to the physical object of the children's *Campursari* at *Harmini Parni* Culture House, research documentation was carried out. The research activities related to the data collection method on the research object of the *Campursari* rebuilding of

children at the *Harmini Parni* Culture House were documented in the study utilizing photo and video cameras.

2.5 Data Analysis Techniques

The data analysis process for this study, which is focused on the reconstruction of children's *Campursari* at *Harmini Parni* Cultural House, will be carried out throughout the study and continually from its inception to its conclusion. The method of analysis used descriptive qualitative [9].

2.6 Data Validity

Data validity is to obtain the validity of the data. Researchers took several ways, including observational perseverance and performing data triangulation. Observation is not a data collection technique that only relies on the ability of the five senses, but also uses all the five senses including hearing, feeling, and the researcher's instincts. The triangulation that was carried out included method triangulation and source triangulation. Triangulation was carried out in this study so that the data obtained fulfilled the validity as credible data.

2.7 Research Design

This research design, as shown in Fig.1, provides an explanation regarding the description of the research flow. The research with the title "*Campursari* Reconstruction for Children at the *Harmini Parni* Cultural House, Serag Village, Pulung District, Ponorogo Regency" has research objectives, namely: describe the reconstruction of *Campursari* for children at the *Harmini Parni* Cultural House in Serag village, Pulung sub-district, Ponorogo district, describing the song and music of *Campursari* for children is carried out at the *Harmini Parni* Cultural House in Serag village, Pulung sub-district, Ponorogo district. Based on the research objectives, problems can be analyzed using theories and concepts related to reconstruction. *Campursari*, children's songs. Some of the data obtained by conducting screening through observation, interviews, documentation, and recording techniques. The data that has been collected is then analyzed through the stages of data reduction, data presentation, and conclusion or data verification [4]. The next step is to validate the data through triangulation techniques to obtain valid data. Based on the problem analysis and discussion, a research conclusion can be drawn, which contains the core substance of this research.

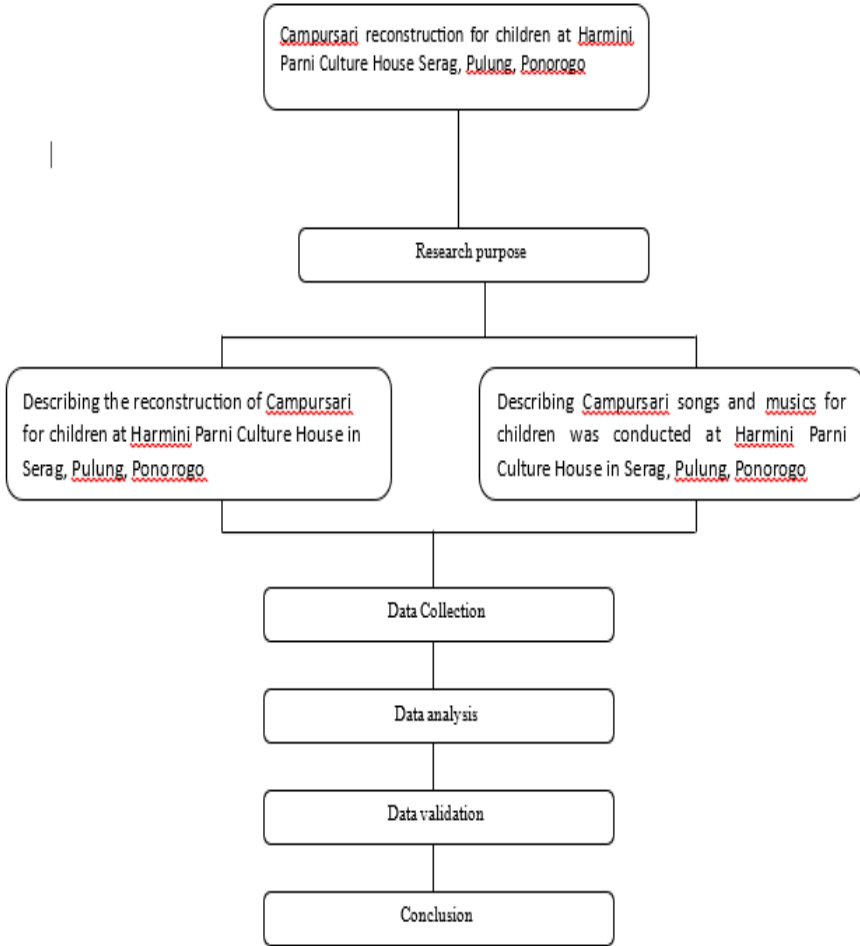


Fig. 1. Research design

3 Research Results and Discussion

In the past Serag Village was famous for its art. In this village, there are various forms of performing arts such as Wayang Wong, Kethoprak, *Reyog* Ponorogo, *Reyog* Thik, Karawitan, *Campursari* and *Tayub (Gamyongan)*, as well as *Samroh*. These various arts have long been integrated into people's lives, even though this art functions as entertainment. In the 1970-1980s all these traditional arts still existed. *Wayang wong* and *Kethoprak* each have one group. In 1975 *Wayang Wong* no longer existed, meanwhile *Kethoprak*, *Reyog*, *Campursari* and *Karawitan* still existed. There were several groups in the arts of *Campursari* and *Karawitan* during the 1980s, in Dusun Kerajan there were two groups, namely the PKK group (Family Welfare Empowerment) and a group of gentlemen, in Dusun Wonorejo and Ngrejang there was

one group each, and they still exist today. Meanwhile, in Krajan, the *Campursari* and *Karawitan* groups disappeared from the 1990s to 2017. Meanwhile, the *Kethoprak* and *Reyog Thik* arts have not existed since the 1990s (Suroso, interview, January 2021). The art condition is somewhat different from the *Reyog* Ponorogo art in this village. *Reyog* Ponorogo during the 1970-1990s really existed, at that time not all villages in Ponorogo had this art group (different from today). *Reyog* Ponorogo in Serag Village is quite famous among *Reyog* arts in other villages. This *Reyog* art had disappeared in this village since the 1990s and only appeared again in the 2000s until now.

Seeing the condition, several community leaders formed a group to make positive activities for these children. The positive activity initiated by these community leaders is to form traditional art training activities. The traditional art chosen as the initial stage is *Karawitan*. This has the consideration that there is a set of *gamelan* in Krajan hamlet, which belongs to Mr. Ririn Setyo Riadi (son of the late mbah Parni who was an elementary school teacher and teacher of musical arts in this village). In the past, Mr. Parni's house was also a place for practicing *karawitan* and *kethoprak* as well as Wayang Wong. Because Mr. Ririn was not skilled enough to teach *Karawitan* techniques, he brought in a teacher from Pulung District, namely Mr. Sumaryadi (a friend of the late Mr. Parni). This *Karawitan* activity attracted the attention of children, who then elementary and junior high school age children in Serag village registered to take part in this activity. This activity was the beginning of art activities for children, after which the parents and/or grandmothers of the children in Serag village proposed to also open dance training for girls. Since 2018, these two art activities have started and received an extraordinary response from the Village Head at that time, namely Hariadi and the people of Serag Village in general.

This group was named *Harmini Parni* Cultural House, as a tribute to Mr. Ririn Setyo Riadi's parents. The leader of the *Harmini Parni* Cultural House is Mr. Ririn Setyo Riadi. This Culture House is supported by community leaders as well as schools in Serag Village. The new Village Head elected in 2019 Mr. Hariadi also strongly supports the existence of this group, and then suggested turning this Rumah Budaya into a foundation (Figure 2), and in December 2019 a Decree was issued to establish the Rumah Budaya *Harmini Parni* Foundation from the Ministry of Law and Human Rights. The address of the *Harmini Parni* Culture House on Jalan Kapuas no 13 RT 2 RW 1 Dusun Krajan, Serag Village. The facilities owned by Rumah Budaya are a practice room, a set of Slendro Gamelan, and Dhadhak Merak *Reyog* Ponorogo.

Karawitan and *Campursari* are arts that contain high moral values. Based on observational data and interviews conducted by researchers on objects in the field, tracing the past where *Karawitan* and *Campursari* arts had existed then Ririn Setyo Riadi initiated the formation of a *Campursari* group consisting of children. Ideas and ideas for forming a children's *Campursari* group were carried out by reconstructing a *Campursari* that had previously existed and lived in the village of Serag.

According to Ririn Setyo Ariadi, the reconstruction of *Campursari* with a children's format was carried out through 4 stages, namely: extracting sources, re-arranging, and rearranging, adjusting to the children's format, presenting the results of the reconstruction (Ariadi, interview, 24 February 2023). Meanwhile, according to Widyastutieningrum [6], reconstruction is one of the processes carried out towards the

revitalization stage. The revitalization has several stages, namely excavation, arrangement, reinterpretation, and reconstruction, which basically aims to revive, preserve, actualize, and make dance more valuable.aim

The reconstruction of the *Campursari* carried out by Ririn Setyo Ariadi went through 4 stages, almost the same as what was conveyed by Widyastutieningrum, namely:

a. Source excavation

At the existing *Campursari* excavation stage, the first step taken was to conduct interviews. Interviews were conducted directly with Sumaryadi, a *Karawitan* and *Campursari* teacher. From the results of these activities, information was obtained about several pentatonic and diatonic instruments, namely gamelan and keyboard percussion, as well as techniques for playing these musical instruments. Likewise, several songs that are often played, such as: *Caping Gunung*, *Rondo Kempling*, *Ojo Lamis*, and others. The second step is field observation which carried out aim to find and see the potential of the *Campursari*, especially for children and see how likely developments are in the future. The third step is to find references to the structural framework for serving children's *Campursari* by reviewing the literature and viewing video recordings related to children's menus.

b. Rearrangement

The choreographer took several steps in rearranging the *Campursari* offerings for children, including determining the musical instruments to be used, pentatonic and diatonic, compiling and arranging the format for the *Campursari* offerings for children, children's songs with the nuances of children's repertoire.

c. Adjustment of the Children's *Campursari* Format

The format of the children's *Campursari* has been prepared, and determines the songs the children play, then the interpretation is carried out according to the conditions of the children's *Campursari* performers at the *Harmini Parni* Culture House.

d. Presentation of the results of the reconstruction

After the reconstruction was carried out by considering previous sources, compiling, and rearranging, as well as adjusting to the context conditions of the children at the *Harmini Parni* Cultural House. So, the results of the reconstruction can be presented according to the presentation of the children's *Campursari*.

In the *Campursari* performance there are teachings of manners, which are very good for children [14]. Based on interviews with Mr. Ririn and several figures at Rumah Budaya, the *Campursari* training which was conducted in 2019 had a very good impact on the children and also the people of Serag Village. Through introducing the characteristics of gamelan and composing the songs, children can learn about good morals, attitudes and behavior. Therefore, the leadership of Culture House and also the Head of Serag Village really hope that the *Campursari* training will be held again for children. It is hoped that Mr. Hariadi as the village head will not only enable the children to play a skilled role in the *Campursari* performance, but also educate children to have good social attitudes. The hope is that in the future this village will become an art village, thereby building village comfort, and in the future if managed properly it will build the community's economy (Hariadi, interview February 2021).

In addition to the impact of *Campursari* activities on children can provide good moral, attitude, and behavior learning from the aspect of songs or songs that have children's nuances can contribute to the formation of children's character for the better [12]. Through *Campursari* activities, children can provide experience of appreciation and understanding of song poetry which contains the teachings of values, norms, and manners for the growth and development of children's personalities. According to Khodiri [3], *dolanan* song is an entertainment song for children. But not only entertaining, Javanese songs can be a tool to instill good manners in children. Children's songs (*dolanan*) provide teachings about life, human attitudes towards their God, attitudes towards fellow human beings, attitudes towards themselves, and even attitudes towards nature. These attitudes and behaviors are all representations of noble and honorable personalities. According to Khodiri [3], the song *dolanan* is an entertainment song for children. But not only entertaining, Javanese songs can be used to teach children manners. Children's songs (*dolanan*) provide teachings about life, human attitudes towards their God, attitudes towards fellow human beings, attitudes towards themselves, and even attitudes towards nature [7]. These attitudes and behaviors are depictions of noble and noble character.

4 Conclusion

Based on the results of the research and discussion, it can be concluded that: the reconstruction of the children's *Campursari* was carried out through 4 steps/stages, namely extracting sources, rearranging and rearranging, adjusting to the children's format, and presenting the results of the reconstruction. Through the reconstruction carried out by Ariadi for the children's *Campursari* presentation format, *Campursari* activities at *Harmini Parni* Culture House are increasingly in demand by children. *Campursari* activity training for children can provide an experience of appreciation and expression as a positive forum for forming virtuous character.

Children's *Campursari* music provides a variety of children's song content. One of the songs that is often played is the children's song. The kinds of children's songs that are taught in the children's *Campurasari* group at *Harmini Parni* Culture House, such as: *Bang bang Wes Rahino*, *Iilir – Iilir*, *Jaranan*, and others. In fact, these children's songs apart from providing entertainment for children, also contain moral messages, teachings of kindness, and building the character of children with noble character.

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