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## HISTORY AND TRANSFORMATION OF CALUNG TO PUNKLUNG

Yosaphat Yogi Tegar Nugroho<sup>1</sup>  
Ekawati Marhaenny Dukut<sup>2</sup>

<sup>1</sup>Prodi Sastra Inggris, Fakultas Bahasa dan Seni  
Universitas Katolik Soegijapranata  
Email: [yogi\\_tegar@unika.ac.id](mailto:yogi_tegar@unika.ac.id)

<sup>2</sup>Prodi Sastra Inggris, Fakultas Bahasa dan Seni  
Universitas Katolik Soegijapranata  
Email: [ekawati@unika.ac.id](mailto:ekawati@unika.ac.id)

**Abstract**

*This research aims to find out the history of how the calung Malioboro has transformed into punklung history by using Maruska Svašek's theory of Transit, Transition and Transformation. The perspectives of Cultural Hybridity and Performing Arts Management are also applied to analyze the phenomenon. The research methodology employed in this research is descriptive qualitative analysis, in which to obtain the data, a purposive method is used to choose the punklung groups from Yogyakarta and Semarang area. The research reveals that there is a transformation process from the calung originated from Banyumas until it receives a number of modifications to become calung Malioboro version. In its development, the cultural art product is then known as punklung. The modification from the transformation is found by the researchers as a product of mixing the local angklung and calung instruments with the global culture of the punks. Hence, the Cultural Hybridity perspective is used to analyze the phenomenon. In analyzing the punklung phenomenon, the research finds out that by using the Performing Arts Management perspective, the limited punklung stage is accepted as the location of the group is usually at the corner of a traffic light.*

**Key words:** *calung, cultural hybridity, performing arts management, punklung, transformation.*

## INTRODUCTION

Indonesia has various cultures spread from Sabang to Merauke. One of cultural products in Indonesia is art performance. Indonesia offers various art performances such as traditional music, dances, theater, puppet shadows or else. Several years ago, *angklung* (Sundanese's traditional musical instrument) has started to become popular as a part of tourist destination or red light intersections in several cities in Indonesia, especially on the island of Java. *Angklung* is an Indonesian musical instrument made of bamboo which its shape and range of pitches following western musical instrument called *xylophone*. However, most of *angklung*'s instrument set consists two light bamboo pieces which act as voice then another long shape of bamboo as its base, and three small pieces of bamboo which act as the frame of *angklung* itself. In several cities in Indonesia, *angklung* is called as *calling* because the difference in the way they are played. While *angklung* is originally played by moving it from left to right, *calung* is carried and pressed with a bat.

*Calung* instrument was started to be famous in public from a musical performance conducted in front of Malioboro Mall. As time goes by, *calling*'s

musical group has become famous due to the huge number of tourists in Malioboro, Yogyakarta. They are well-received by the tourists. The fame they received influence other street musicians in cities around Yogyakarta such as Purworejo, Semarang, Magelang, Ambarawa and else. Those street musicians copy the format of *calung* from Malioboro's version.

Based on the points above, it seems interesting for the researchers to know the origins of *calling*'s transformation, cultural hybrid and format of *calung*' performing arts' management which will be later dubbed as *punklung*. It seems important for the researchers so that the public can see this art phenomenon as a part of unique and needs to be preserved so that the aims of the present article is to discuss the problem deeper.

## LITERATURE REVIEW

In researching the history of *calling* to *punklung*'s transformation, it is important to understand Svašek's theory which explains how a transit process can become something transforming. In addition, because *calung*'s transformation to *punklung* is a part of Javanese' culture which mixes with culture outside Java, the discussions about the perspective of hybrid review needs to be

discussed here. As an added part, literature review will discuss art performance's management of punklung which has modified so that it is suitable for the area they perform.

### 1. Transit, Transition and Transformation

Svašek (2012, p. 2) states, "*Transit, describes the movements of people, objects and images through time and space*". Transit can also be "...*the social, cultural and spatial context in which objects and individuals exist before and after coming into contact with each other, as well as the process and occasion by which contact is made*." Therefore, transit describes the movement of people, objects, and images from time and space. In addition, it describes social, culture, and spatial contexts in which the objects and individuals who have existed before and after their contacts with each other. Thus, in researching the transformation of calung to punklung, researchers define their subjects as punklung's players and the objects as their musical instruments.

On the other hand, transition according to Svašek (2012, p. 3) is "changes that occur in the perceived value or meaning of the object, namely the

crucifix, and the process by which this happens, are referred to as its 'transition' because "Transition identifies transit-related changes in the meaning, value and emotional efficacy of objects and images as opposed simply to changes in their location or ownership." Regarding the previous points, it can be understood that the changes happened in their values or meanings felt by their objects and the way it happens is called as transition.

Next, transformation according to Svašek (2012, p. 5) "refers to transit-related changes in human subjects, specifically in terms of their status, identity formation and emotional subjectivity." Therefore transformation refers to changes related to transit in humans subject which especially happen in status. Then, their shape and emotion become subjective.

Considering Svašek's theory, it needs to be understood that the subjects of present study is a group of street children who need to be identified their transit location when they meet their objects of punklung's musical instruments.

Secondly, researchers need to learn their subjects who come from different regions which experience a transition process because they interpret the tool that was originally in the form of an angklung

turned into a calung. When calung is played by street children (*punk*), their original concept as calling needs to be understood from the way it transitioned as punklung with its different historical background and philosophy. By doing those steps, we can understand about transformation process of angklung to calung. Then we will try to interpret punklung so that we know the reasons of songs that punklung's musicians choose. It is because they tend to play pop songs instead of traditional Javanese songs like one in Malioboro.

## 2. Cultural hybrid

The phenomenon of punklung is based on the influence of cultural hybrid which according to Pieterse (1994) happened because of a need to popularize a cultural product to be known wide and globally. Therefore, in order to make it well-known, there are certain standardizations in several cultural components. Pieterse once comments, "the world is becoming more uniformed and standardized, through a technological, commercial, and cultural synchronization emanating from the West and that globalization is tied up with modernity" (1994, p. 171). The aforementioned comment means that there are few things in the world that becoming

more similar so that they are more look-alike to the point they cannot be differentiate from each other.

According to the cultural side of the birth of punklung, it is no wonder that street children's groups rapidly arise in several cities in Java island and they usually play their music in crossroads for busking by playing their punklung instruments.

Cultural hybrid is a result of experimental culture, which is unstable and infinite because it relies on areas that go beyond the boundaries of musical genres. (Sutton, 2013, p. 82). It can be said that punklung's hybrid music is the result that comes as a mix of Javanese and Sundanese cultures from Bandung, Bayumas and Yogyakarta which can be considered as "mongrel...half-breed...hybrid vigor" Sutton (2013, p. 82). Such phenomenon can happen due to the globalization of cultural hybrid that allows opportunities for giving novelty in creating a cultural space to accommodate the cultural results from a cross or exchange, resulting in a very complex cultural enrichment.

### 3. Performing Arts' Management

It takes an organization for every performing art. Such organization is equipped with capable management that usually has a huge influence toward their goals' achievement compared to what an art performer may achieve individually. Individual cooperation in an art performance' organization is needed to achieve their major vision such as revitalizing and preserving certain musical performances or improving public's appreciation toward particular a type of music (Permas, 2003, p. 15).

The function of organization is to make sure that the ability of people inside of the organization can be optimally used. It is realized through an organization structure which is equipped with job descriptions that contain the duties and authorities of each member of the organization as well as work mechanisms between parts of the organization.

An organization needs to agree on its their upcoming work goals, targets, and program which will become bigger and more complex. Therefore, a place or an art space needs to be designed well by the art performance' organization. It is conducted to anticipate the changes in demands of concerned parties.

A well-managed art performance' organization also needs a good marketing strategy. After determining goals, targets, and programs of events, a good art performance organization needs to consider their marketing management (*Art for Mart*). The latter consists of steps which can be done to market and determine the marketing goals.

While researching punklung's group, researchers see the existence of management in organizing their performances. The existence of punklung that always chooses the red light's intersection is a proof that this group has been coordinated by an organization that knows the management of the performing arts.

In addition to managing an art's space, such organization needs an artistic support. Cright (in Selden, 1964, p. 6) states in *Stage Scenery and Lighting* as follows:

"All those visual elements that surround and actor in his performance on the stage-furniture and incidental object (properties), costumes and Lighting, as well as the larger forms just mentioned."

Considering the above statement, an artistic side can be understood as all elements around the players or the

performance on the stage such as instruments or properties such as costumes, lightning or something bigger.

Craig states that artistic can include everything needed to be seen in an event which is used to express the dynamics of the atmosphere of the theme of an event. Robert Edmond Jones, a well-known designer from the United States of America simply explained that artistic is an 'environment' for an action. Broadly speaking, artistic can be defined as something part of the design, which has presented a theme for a show. Artistic can also serve as a useful aid of a performance.

## **METHODOLOGY**

The present study uses a qualitative with a multidisciplinary approach which can include transitional cultural studies, cultural hybrids and performing arts space management.

### **1. Research Subjects**

The subjects of present study is a group of informants from several Calung music groups from Malioboro (Yogyakarta) and Kota Lama (Semarang).

### **2. Research Instruments**

The present study uses interviews as its research instrument. The interviews lasted for around hour and composed of Javanese and Indonesian.

### **3. Research Collecting Method**

In order to determine informants, the present study uses a purposive technique which allows the researchers to determine its target informants so that the researchers can connect and conduct interviews.

Determining the informants' groups of the results of transformation process of punklung from its origins in Malioboro 's calung (Yogyakarta) and Kota Lama 's calung (Semarang) is conducted thoroughly and carefully by ensuring that they are the best samples and can represent the entire population.

One of the advantages of qualitative research is by describing the interviews' results through the exploration of in-depth personal information where research questions can be developed according to the existing situation (Ratna, 2010, p. 215). This qualitative research method is different from the quantitative method which shows statistical exposure whose results are in the form of numbers. In data collection stage of



qualitative method, the researchers conducts observation, interviews, document, and review literature related to the target or punklung's music groups.

In addition, the analysis method of present study is data analysis model which analyses cultural transition, cultural hybrid, and art performance' management which is conducted interactively. Miles & Huberman (quoted from Pawito, 2007, p. 104) notes three components to analyse data from data triangulation; data reduction, data presentation, and conclusion.

Following is their descriptions:

#### a. **Data Reduction**

Firstly, **data reduction** can be defined as the process of selection, attention concentration on simplification, abstraction, and transformation of rough data that emerges from written notes in the field. In this case researchers select data information from interviews' results of several informants who described punklung's music. Then data is suited with the researched topic such as selecting information from the informants or punklung' groups. Obtained information is not only from the results of interviews or questionnaires but also observation results from the performance records in the forms of photos or videos.

#### b. **Data Presentation**

Secondly, after data is selected, researchers will collect data from literature review as well as the results of interviews and questionnaires. They will be grouped to be a set of information which can be used explain the transformation process musical group, cultural hybrid, and art performance' management from Svašek's theory. The amalgamation of all aspects will be presented in the discussion of present study.

#### c. **Conclusion**

Thirdly, in the conclusion stage, researchers draw a conclusion from obtained data so that they will be a series which explains the continuity of data and research's topic.

## **RESULTS AND DISCUSSIONS**

### **1. Calung's History**

According to Kemendikbud (in dtwdb, 2019) angklung is a traditional double-pitched musical instrument that has been known since the 11th century. The naming term for angklung actually comes from Sundanese, namely *angkleung-angkleungan*. Angklung is coined from two syllables 'angka' which means tone and 'lung' which means broken. This musical instrument is made of bamboo and the way to play it is by shaking it. The sound of

angklong is produced by colliding bamboo pipes, producing a vibrating sound.

Along with the times, angklung underwent a transformation from a pentatonic tone format to a diatonic tone format (Nugroho, 2021). This is because this traditional musical instrument has begun to be fancied by a wider community outside of Sunda, where the instrument is often used to accompany songs with a diatonic scale system. Pentatonic is the original scale system from a certain area (eg Sundanese pentatonic / 5 Tone) while the diatonic scale system is a tone conversion from the West, which is 12 tones (see tables 1 and 2).

**Table 1. Conversion of the Sundanese Pentatonic Scale to the Western Scale System**

Pentatonis Sunda	1 (Do)	2 (Re)	3 (Ri)	5 (Sol)	6 (Sel)
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**Table 2. Diatonic Scale (Western Scale)**

Diatonik	1 (Do)	2 (Di)	3 (Re)	4 (Ri)	5 (Mi)	6 (Fa)
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7 (Fi)	8 (Sol)	9 (Sel)	10 (La)	11 (Sa)	12 (Si)
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In this case, the researchers analyzed that there was a cultural influence from West Java that started the form of the calung instrument, which developed in the Banyumas area. This is reinforced by the

similarity of several organological structures of musical instruments in West Java and Banyumas. The researchers also found that etymologically, the meaning of the word calung itself comes from two words which are combined into one, namely *carang pring wulung* (tip of bamboo wulung) and there are also those who interpret it as a musical instrument that is hit or *melung-melung* (it makes a loud sound) which refers to the origin of this music to the *bongkel* or art in Banyumas, as can be seen in Figure 1.



**Figure 1. Calung Banyumasan (Bongkel)** <https://youtu.be/b2ShDn2YKaY>

Examining the Bongkel musical instrument, the researchers found that this instrument consists of only one musical instrument with a shape resembling an angklung, but has a slendro scale that is similar to one seen in table 3.

**Table 3. Conversion of Slendro Scales to Western Scales**

Slendro	1 (Do)	2 (Re)	3 (Mi)	5 (Sol)	6 (La)
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The research team found that the Banyumas calung (Bongkel) adopted the angklung and other bamboo musical instruments from West Java. They also add percussion instruments, drums and bass drums made of rubber. This format was brought to Yogyakarta and became famous since it was displayed in Malioboro by artists from Purwokerto and Purbalingga. Calung Banyumasan is found to have undergone changes and no longer resembling *bongkel* because the scales used are diatonic scales, similar with ones developed in West Java, namely Saung Angklung Mang Udjo (Modern Angklung).

Nowadays, the phenomenon of calung is very widespread, even according to B, one of the informants of the calung music group in Kota Lama Semarang, some of the calung music groups at the crossroads used to be street children/punk.

A: Sir, before you formed a calung/punklung's musical group, what do you do for living?

B: I busked in some intercity buses.

The existence of players who were previously street singers caused this group

of musicians to be included in the category of punklung players.

## 2. Punklung's art

The term punk was widely used in the 1960s when a group of young delinquents who were deemed to have no rules protested in groups on the streets against several government regulations in the United States. This group looks different, not only in the way they protest but also in the clothes they wear. This has resulted in a punker identity as someone who "lives freely without rules". One small example is getting drunk in public in groups or asking people for money by force. Usually, their characteristics can be seen from the clothes they wear, such as boots, Indian-style mohawk haircuts and colored with bright colors, wearing chains, leather jackets, tight jeans and shabby t-shirts." (Budiningsih & Setiawan, 2015, p. 32).

In Indonesia, the term punk does not only refer to street children but also to groups who feel unique and can express themselves freely. One of their trademarks as defined by Budiningsih & Setiawan above is the appearance of the Punklung group in Bandung (see Figure 2) who has a short but spikey mohawk punk haircut or looks like it has needles and is colored with

black leather suits in addition to having a tattoo on his hand. Besides that, they wear tight jeans which are modified with ripped jeans or all into shorts, the bottom of which is intentionally not sewn neatly so that threads are seen starting to come out of the pants. Other characteristics are wearing boots, or other trendy shoes but there are those who just use casual footwear (Dukut, 2020).



Figure 2. The appearance of a punklung group from Bandung, <https://www.youtube.com/watch?v=avwshXh4gYc>

As a group who identify themselves as street children because of their busking activities, playing music, the observed and interviewed calung music group in this study, considers that the income they get is more reliable than what they previously got by only playing ukulele. It was revealed from the results of interview with a punklung group that hung out at the intersection of Jl. Jenderal Pol Anton Sujarwo:

C: Do you busk everyday?

D: Yes, nonstop from 8 to 5.

C: How much do you get per day?

D: Each person can get 100.000 rupiahs as net income per day, we cannot count the brute income.

C: Do you have to pay deposit to anyone?

D: No.

Responding to why this punklung group can survive to play their musical instruments even though they are not dressed in punk style, the interviewee said that punklung players have more place and attention in the eyes of the general public in such a situation. When their punklung instruments are displayed in groups with drums, drums and angklung in the corner of a red light intersection, the people who see them give their appreciation by donating to the bucket that is surrounded by one of the players when the red light forced people to stop and pay attention to the group.

### 3. <sup>6</sup> Transit, Transition and Transformation in the Calung Music Group

In this discussion, the phenomenon of calung which is reviewed through <sup>4</sup>the concept of transit, transition and transformation of Svašek <sup>1</sup>describes the

social, cultural and spatial context in which objects and subjects which exist before and after coming into contact with each other, as well as the processes and events of the contact they make.

In this case, the transit is when street punk buskers (subjects) from Banyumas and Purbalingga who have a background in music skills, see and are interested in the traditional musical arts of Calung Banyumasan (objects).

On the other hand, what is meant by transition is a change that occurs in the value or meaning felt by the object. In this case, it happens when Banyumasan calung (object) met and was adopted by street punk buskers (subject). Then it gave a rise to a new meaning from the Banyumasan calung concept (playing traditional songs) and turned into another calung concept, namely the Malioboro version of calung which became punklung because it played pop songs rather than traditional Javanese songs.

Whereas <sup>1</sup> transformation refers to changes related to transit in human subjects, especially in terms of their subjective status, form and emotions. In this case, the transformation is a change in status in the form of musical instrument format and the aesthetic concept of the Banyumasan version of calung (*Bongkel*) which becomes

a new concept and form, namely the Malioboro version of calung which later becomes punklung.

Following is the process of transit, transition and transformation:

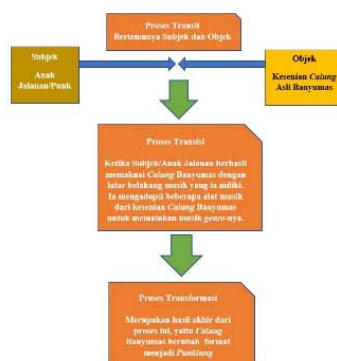


Chart 1. The Transit, Transition and Transformation Process of the Banyumas version of calung into punklung

#### 4. A cultural hybrid of the Malioboro version of calung

As reviewed in the literature review, cultural hybrid according to Pieterse (1994) occurs because there is a need to popularize a cultural product so that it can be known globally. In this regard, Sutton (2013) supports Pieterse by arguing that cultural hybrids are experimental, unstable, and infinite because they rely on areas that transcend the boundaries of musical genres.

Hybrid music as a result of mixing can follow the criteria that appear as

descendants of a mixture of various cultures. Then, the concept of hybrid culture can be used to see the cultural hybrid that occurs in the Malioboro version of calung, where street/punk children are allowed to try to create a new form of music group by combining local musical instrument, calung with angklung and other global musical instruments, namely drums, ketipung, bass, and drum so that it became easily accepted by the public and became popular for commercial purposes.

The drum instrument comes from America, while the angklung itself comes from Indonesia. Referring to the case of calung/punklung, these two instruments from different cultural backgrounds are combined into a unique musical group format.

Cultural hybrids can also be seen in the clothes used by calung and punklung players. The original calung music group wears neat West Javanese clothes or Javanese *sorjan* clothes with *iket* head cloths, while punklung wears typical street children's clothes that wear T-shirts, Western-style hats and tight jeans.

According to the researchers, it shows the essence of the original calung players, where when they perform they wear traditional Javanese clothes. Another

apparent uniqueness is the song performed by a punklung music group. The calung group is more towards Javanese pop songs or Javanese campursari, while punklung tends to punk rock songs, but the musical instruments used are calung combined with drums. This is why the researchers consider that there has been a cultural hybrid in the punklung phenomenon.

##### **5. Performing Arts Management in Malioboro's version of Calung**

As previously informed, street/punk buskers usually have the freedom to move at their own pace. As **additional information**, they also do not have a definite place to live, and dress as they please. Punk is usually synonymous with loud and irregular music, but when they have transformed into punklung music, they become a coordinated (organized) music group. Organized music groups have a great influence on the achievement of their goals.

According to the informant, they have a community in each city as a means to coordinate between punklung groups. For example, "Paguyuban Angklung Jogja" and Kesper (Semarang Percussion Orchestra). They usually coordinate with other groups in their city using social media such as WhatsApp, Facebook, and Instagram. The

organizing function aims to ensure that the capabilities of the people in the organization can be utilized optimally. During one of interviews' sessions with informants, it was discovered that there were those who could make their punklung's performance viral through the latest social media platform, called Tiktok.

Informant D stated,

D: This is what I just made, edited videos on Tiktok, thank God it's viral, I keep doing this, the responses are a lot, it helps. It has 1000 subscribers.

The results of observations and interviews show that this punklung already has an organizational structure. They have communities in every city which is equipped with a job description that contains the duties and authorities of each member of the organization as well as work mechanisms between parts of the organization. They group together with similar musical instruments, have a coach, have a place to practice and perform at a red light corner as the performing arts space.

According to the researchers, ideally a stage for performing arts such as punklung whose music format belongs to a combo band with  $\pm$  6 people, requires a stage with a length of 6 meters and a width of 4 meters (Nugroho, 2016, p. 99). However, the

phenomenon of punklung dismissed all theories regarding the ideal stage arrangement. The results of field observations show that the punklung performing arts space has used a sidewalk which is only 1.5 meters wide at a red light intersection as its performing arts space.

The concept of performing arts has appeared in the punklung performances, because they play a Javanese pop genre musical piece that must represent 3 elements of the performing arts, namely (1) the music being played, (2) a music presenter that combines calung and angklung, and (3) the presence of spectators, namely motorists who are stopping at the intersection (Nugroho, 2016, pp. 74 – 107).

In addition to the performance space in punklung, the researchers also finds an artistic concept in the punklung group. In performing arts, they generally decorate the performing arts' space to make it look more attractive. In addition, music players who are beautified with certain costumes are also the result of interesting management.

In artistic terms, all elements surrounding the performer or anything in a performance on stage can be categorized as artistic elements. This means that all tools and anything that is an add-on such as

props, costumes and lighting, is an artistic element of punklung.

If you examine the concept of Selden's theory above for the punklung phenomenon, a different concept can be found. In this case, the artistic concept of the punklung performance is the red light pole, large umbrella and shop backdrop, and the wall around the punklung group. It does seem modest, but if you look at it from another point of view, it is unique. The audience can see something new. The performing arts of punklung music are unique because they are not in the usual performance space, which is well designed with good acoustics, with the availability of a large music room, and seating for the audience.

Cright (in Selden, 1964) suggests artistic as everything that is seen in an event that is used to express the dynamics of the atmosphere of the theme of an event. If it is associated with the theory put forward by Robert Edmond Jones, a famous designer in the United States, artistic refers to the environment for an action. In general, artistic can be defined as a part of design, which has presented a theme for a show. Artistic can also serve as a useful aid for a performance. If the punklung phenomenon is seen with Cright's theory from Selden's

book (1964), then the punklung performance does seem modest. However, punklung, which often performs at the red light intersection, has actually given an identity because everything around the players can be said to be artistic.



Figure 3. Punklung at the Sayidan traffic light intersection. Personal Documentation, January 2021.

For example, red lights at intersections, walls, shops, city parks and so on are synonymous with punklung performers. The types of instruments used are also modest, such as calung and drum percussion instruments that can be heard from a considerable distance, as shown in Figure 3.

Usually groups like this are willing to play under the hot sun. If they are looking for a place for some shade, they should look for a location under a tree. However, this is different from what is seen in Figure 4, because they have means to play under a big umbrella (see Figure 4).





**Figure 4. Punklung on Jl. Persatuan (around Mirota UGM Campus, Yogyakarta). Personal Documentation, January 2021**

Looking at Figure 4, it can be seen that this musical group deliberately chose the corner of a traffic light intersection to display their instruments. This group knows that those who watch and listen to their performances only have a limited amount of time or as long as they stop at a red light. Therefore, the songs that are played are also often incomplete and the selection of medley songs that are currently popular. The existence of a large umbrella for shelter and the kinds of instruments used indicate that the punklung group has sufficient means to play with the instrument in a short time. It is evident that the next day the punklung group in Semarang (see Figure 5) would play again in the same place for months.

The results of the interviews also provide information that their instruments are usually transported every morning to the location and stored in their designated area using their regular public transportation.

This indicates that there is an organization that is carried out neatly in the punklung group.



**Figure 5. Calung Punklung on Jl. Jenderal Pol Anton Sujarwo, Srandol (around Hermina Banyumanik Hospital, Semarang).**

The results of the documentation also show that the punklung music group who deliberately chose to be seen in the corner of the red light has considered marketing management (Art for Mart).

Considering the data on the internet, the researchers also saw that the marketing management' steps for marketing their music groups can be seen in Youtube, Instagram, and Tiktok.

A well-known punklung music group that has successfully implemented its art management is the Angklung Satria Jogja group. The group is actively upload their performances to social media, as can be seen in <https://www.youtube.com/>

channel/UCIplkSjWcAk-kuiYsrauxVQ.

They also have an Instagram account at @angkungsatriajogja.

### CONCLUSION

Based on the discussion above, we can conclude that Svašek Theory can be used to study the phenomenon of transformation from Calung Banyumas to calung Malioboro/punklung version. In addition, punklung has gone through the process of transit and transition. Transit is a process of meeting between subject and object. In this case, it is a process when street/punk singers (subjects) from Banyumas and Purbalingga who have a background in music skills (punk), see and are interested in traditional Calung music in the Banyumasan area (objects).

The transition process is a change in the meaning of the object after being adopted by street/punk buskers (the subject). Then it becomes a new concept form called the punklung music group. While the purpose of the transformation is the change of shape from calung Banyumas to punklung due to the process of transit and transition. Punklung is a new music group format that is different, both from the musical instruments used and the songs sung.

The concept of a cultural hybrid in punklung can be seen in the format of the musical instruments and the clothes used during the performance. Punklung combines angklung musical instruments originating from Indonesia and other musical instruments such as drums from western musical instruments, and other musical instruments such as ketipung, bass drum. The songs played by punklung are also different from the Banyumasan version of calung, the choice of the song is a traditional Banyumas song. In comparison, the researchers found that punklung groups played commercial songs, such as pop, rock, Javanese pop, dangdut, campursari genres and so on.

In terms of the performance management punklung was found to be a group that already had good management. It is indicated by the existence of associations in each city and the existence of forums with social media groups as a way to coordinate. They use the red light intersection as their performing arts space.

In terms of artistic use in the performing arts space, punklung players do not really think about the stage situation, but the researchers interpret it differently. The red light and the circumstances surrounding the punklung's show actually became the

identity of the performance space for the punklung player. Red lights, crossroads, walls, shops and so on can be interpreted as the artistic side of the punklung stage.

In this case, the artistic appearance of punklung players is the costumes they wear. As seen in Figure 3, there is a group that shows their solidarity by wearing the same costume, so that it becomes one of the attractions of the punklung music group. Good management is also seen in the way they use YouTube and Instagram' social media accounts, such as ones used by the Angklung Satria Jogja group to market and document the results of their punklung game.

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