



IMRON SADEWO'S CREATIVITY AS A DANGDUT SONG CREATOR

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ABSTRACT

This study aims to describe the creativity process of Imron Sadewo in song composing based on Kuntowijoyo's biography theory, Wallas's creativity theory and Rhodes's creativity theory. This study uses a qualitative descriptive research method that is analyzed through three stages, namely data reduction, data display, and data conclusion. The validity test of this study is using triangulation technique and triangulation time. The results of this study indicate the creativity of Imron Sadewo in composing songs is always inspired by the background of his personal life, his relatives life and the surrounding environment. The creativity of Imron Sadewo is proven through four preparation stages; preparation, incubation, illumination and verification, also through the four creativity dimensions; person, proses, press, and product.

Keywords: Creativity, Imron Sadewo, Song Composer, Dangdut

INTRODUCTION

Art making has always been associated with creativity. Creativity is often associated with something artistic, sublime, intelligent, out of the ordinary, different from others and difficult to understand (Damajanti et al., 2014). Creativity itself is a description of a condition, an attitude or mental state that is very special in nature and almost impossible to formulate. Creativity is a highly individual mental activity, a manifestation of individual human habits. A creative human being is a human being who lives and exercises his absolute freedom (May, 2023). Creative people are always in a chaotic, chaotic, critical, serious condition, looking around, trying to find something that has never existed from the cultural order they have studied (Kusdiwanggo & Sumardjo, 2016). Meanwhile, according to A.A.M, Djelantik explained that creativity regarding the discovery of something "art" has never been realized before (Rustiyanti et al., 2020). What is meant by "art" is not easy to grasp because it involves something principled and conceptual. What is meant is not just a new "being", but a renewal in its own aesthetic concepts, or the discovery of new concepts (1999: 88). Based on the description above, it can be concluded that the creation of works of art is inseparable from things related to creativity. Where creativity contains the process of realizing ideas that may have never been thought of before. And one of the manifestations of this idea is in the effort to make musical works.

In the process of creating musical works, each composer has different creativity. Roger Reynold (2002: 19) explains the creation of a musical work is carried out gradually over time in various ways, both from the discovery of parts, construction of parts, recognition of the discovery of a piece of music, and also the performance of the musical composition. Most works of art are born because they are stimulated,

inspired or encouraged by someone or something, whether it is a person or something he admires, nature, the work of others, events, speech, information, socio-political cultural issues, and so on. Something can be a source of ideas, imagination or observations that come to the creator either intentionally or unintentionally. If this reference discussion is needed, the artist needs to explain his research issues or other people's research, whether or not it has been published, especially issues that are of concern to him or related to the preparation of artwork (Sukerta et al., 2019). This is reinforced by Jakob Sumardjo's statement that every creative artist is a creative artist who is sensitive and responsive to his environment, both his cultural traditions and the factual reality of his environment (2016: 85). Based on this explanation, it can be understood that in the process of creating a piece of music occurs gradually in each composer, where in this case the researcher examines one of the composer's figures, namely Imron Sadewo as a songwriter, where his songs are always created based on situations and conditions that occur both personally and in the surrounding environment as a source of inspiration (confirmed on May 29, 2023). In addition to the results of interviews with related speakers, this study also uses references to the main literature study sourced from research entitled *Pagebluk Song by Imron Sadewo with O.M. Moneta in the review of Creativity*, which has been written by the author himself and uploaded in the journal *Open Journal System*. Vol. 2 No. 1, 2019, which will be further elaborated briefly in relevant research.

Based on the background above, this study is intended to discuss the biography of Imron Sadewo and how the creative process of Imron Sadewo was created related to his work which is always based on events that occur personally and in his environment. The purpose of this study is to examine how the biography of Imron Sadewo and how the creative process of forming creation ideas based on events that are happening, both personally and in the surrounding environment. In realizing this research, researchers use several theoretical foundations as a reference for research boundaries. According to Kuntowijoyo (2003: 207) biography requires family background, education, socio-cultural environment and self-development to see the personality of the artist. The entire background certainly does not only have an impact on a person's biography, but also on the person's own creative process. Because after all, in general, a person's behavior and way of thinking is a reflection of what happens to themselves and their environment. The creative process according to Wallas (1926) consists of four stages that occur sequentially, namely preparation, incubation, illumination and verification. Reflecting on previous research, this theory was also used by researchers to discuss the creative process of Imron Sadewo with O.M. Moneta in making a musical work entitled *Pagebluk-19*.

Based on Wallas's theory, Imron Sadewo's creative process begins with the preparation stage, where Imron Sadewo gets ideas from the circumstances that occur in the surrounding environment. This subsequently became one of the variables in Imron Sadewo's creative process. To examine the creative process in the preparation stage, researchers use Rudolf Arnheim's theory explained by Irma Damajanti in a book entitled *Art Psychology* (2006: 74-75), where according to Rudolf Arnheim, in the process of creating artists struggle to solve problems by exerting all their awareness and intellectuality. This problem solving involves thinking about what is seen and seen in reality (visual thinking), and the results achieved are directed by consideration of form and the desire to express a distinctive meaning. Arnheim asserts that in working is not about personality issues, but rather as an expression of the artist's vision with the aim of explaining what is in the mind into a tangible form (work). In addition to the creative process, a person's creativity can be proven through four creative dimensions commonly called the Four P's Creativity, namely person, process, press and product. According to Rhodes (1991) in Isaksen (1987), the person dimension is an attempt to define creativity that focuses on individuals or persons of individuals who can be called creative. According to (Hulbeck, 1945) in (J. M. Munandar et al., 2004) creative action arises from the overall uniqueness of personality in interaction with its environment. The process dimension is an effort to define creativity that focuses on the thought process so that it raises unique or creative ideas (Rhodes et al., 1991). Utami Munandar explained that creativity is a process or ability that reflects fluency, flexibility (flexibility), and originality in thinking, as well as the ability to elaborate

(develop, enrich, detail), an idea. The press dimension is an approach to creativity that emphasizes the press factor or drive, both internal self-encouragement in the form of desire and desire to create or busy yourself creatively, as well as external drives from the social and psychological environment. According to (P. Simpson et al., 1982) in S. C. U. Munandar 1999, the press dimension refers to the aspect of internal drive with the formulation of initiative developed by a person's ability to solve a problem. The last dimension is the product dimension which is an attempt to define creativity that focuses on the product or what is produced by the individual either something new / original or an innovative elaboration / combination (Rhodes, 1991). (Baron et al., 1969) states that creativity is the ability to produce / create something new.

Through the three theories above, researchers focus on examining problem formulations using Kuntowijoyo's biographical theory to be the basis and reinforcement of the implementation of Wallas and Rudolf Arnheim's creativity theory in reviewing Imron Sadewo's creativity as a songwriter at O.M. Moneta.

In this study, of course, relevant research is needed to be a research reference. The first relevance in this study is Imron Sadewo's Pagebluk Song with O.M. Moneta in the review of Creativity, which has been written by the author himself and uploaded in the journal Open Journal System. Vol. 2 No. 1, 2019. The results of the study revealed that OM Moneta's creativity during the Covid-19 pandemic was motivated by the physical distancing program where this became one of the variables in a process of making works. Because Imron Sadewo said that in the process he was inspired by art workers who could not carry out art activities that limited all activities that resulted in crowds, where the activities carried out by OM Moneta were a new innovation because of the different processes in each art activity carried out during the Covid-19 pandemic. In this creative process, Imron Sadewo and OM Moneta carried out the stages of the creative process according to what had been stated by Graham Wallas directly and sequentially, which began with the preparation stage.

In this stage is the initial stage where the problem owner first collects information by learning something through his life, both in the form of image and sound information. In this case, the information intended is the pandemic situation that makes art workers unable to do art. Second, the incubation stage. This stage is a state where experience, data, and information obtained are then thought about and begin to be formulated, It can also be said to be a phase of maturation and processing of ideas about actions that need to be done to find solutions. At this stage, Imron Sadewo and OM Moneta began to formulate the phenomenon obtained through the aspirations of art workers affected by the Covid-19 pandemic into a lyrical framework. Third, the stage of the emergence of ideas. This stage is the stage where the formulations of existing phenomena begin to be discussed to be executed at a later stage. This stage is implemented by discussing and making melodic arrangements for the lyrics that have been made in the previous stage. Fourth, the testing stage. This stage is the final stage, where the ideas that have been collected and the formulations that have been made are poured into the product or work. In this case, the researcher refers to the data that has been described in the study as a source in the elaboration and formulation of how Imron Sadewo created the song. The second relevant research entitled The Work Process of Acoustic Distortion Music Groups by Achmad Fauzie Tolah in the journal Catharsir: Journal of Arts Education Vol. 3 No. 2 in 2014. In this study, Achmad Fauzie explained that the process of working from the Acoustic Distortion music group had passed four stages of the creativity process, namely preparation, incubation, illumination and verification. The work produced after passing through the four stages is said to be a creative product. In this case, it is relevant to the research to be discussed, but in this article the author tries to cite the research method conducted by Achmad Fauzie and apply it in this study. The third relevant research is entitled "Heri Lentho Artis Surabaya: Biography and Creative Process" by Nabila N.K.K.P, Warih Handayani, Eko Wahyuni Rahayu in the journal Joged: Journal of Dance Vol. 20 No. 2 Year 2022. In this study, it was mentioned that the environmental influence factor that made Heri Lentho grow into an artist. This becomes relevant to this study, where there are similarities in problem formulations that question and explain how the creative process and biography of a character

will intersect directly with the perspective / way of creating an artist. In this study, the author cites and applies the research approach conducted by Nabila, et al.

METHOD

This research uses qualitative descriptive research methods that emphasize aspects of data about a phenomenon that are described descriptively. According to Yusuf (2014: 329) qualitative research is research that emphasizes the understanding of meaning, concepts, characteristics, symptoms, and descriptions of a phenomenon that prioritizes quality.

The object of this research is Imron Sadewo with the focus discussed is the biography and creative process of Imron Sadewo as a singer and songwriter at O.M. Moneta Surabaya. Furthermore, this study used data collection methods sourced from interviews with Imron Sadewo, field observations and documentation of the creative process that took place.

The data collection techniques carried out in this study were divided into three stages, namely literature study, direct and indirect observation, and unstructured interviews. The literature study in this study was conducted with reference to the journal "Pagebluk Song by Imron Sadewo with OM Moneta in Creativity Review". Direct observation is carried out by participating in the process of creating works, while indirect observation is carried out by accessing Imron Sadewo's Youtube and Instagram channels. The interview in this study was conducted by asking several core questions that could lead to points outside the discussion but in line with the topic of discussion to the related speaker, namely Imron Sadewo.

Data analysis conducted in this study uses three stages, namely data reduction, data presentation and data conclusion, which in its application, researchers carry out the initial process, namely by reducing or discarding interview results that are not needed in this study, which are then presented in the form of descriptive text to be further concluded in a short and clear conclusion about Imron Sadewo's creative process in creating a musical work.

The process of data validity carried out in this study is triangulation techniques and time triangulation. Triangulation techniques are carried out by matching the results of research that has been carried out through literature study techniques, observation and interviews. Time triangulation is done by looking for matches in the results of research conducted repeatedly at different times.

RESULTS AND DISCUSSION

Imron Sadewo was born on September 8, 1967 in Surabaya. Al Imron is the real name of Imron Sadewo who was mentioned originally by MC Ari Purbaya during the performance, which was initially rejected by Al Imron, but gradually the name was also accepted considering that the name Sadewo is one of the five Pandava puppet figures, which coincidentally Al Imron is five brothers. Imron Sadewo's parents had an artistic background by being musicians and also had experience working at RRI radio station, which in his day functioned as a distributor of news and art information. So that Imron Sadewo's parents are people who contribute in providing information, knowledge and insight, and passing on the spirit of art in Imron Sadewo's life. At first, Imron Sadewo's artistic process was forbidden by his parents with the intention that Imron Sadewo could complete his academic education first, because for Imron Sadewo's parents, academic education was the main thing. However, Imron Sadewo denied that he continued to practice playing bass secretly with his brother, Fries Arsudi, who is currently O.M. Moneta's lead

guitarist. That strong and persistent desire to practice playing musical instruments is the basis for Imron Sadewo in realizing his dream to work, and it remains firmly held to this day. Because of his persistence, Imron Sadewo's parents finally allowed him to study more seriously in the field of music.

Imron Sadewo's musical process is self-taught, namely by practicing his own abilities based on what is known from several seniors he has met. When meeting several seniors, Imron Sadewo also did not hesitate to ask about what was not yet known. One of the people who has been a teacher in discussions is alm. Zainal as the bassist of Indonesian Jazz maestro, Bubby Chen. In the interview, Imron Sadewo explained that at that time he did not know each other, but still tried to get close to him. Zainal. Through that approach process, alm. Zainal was interested in discussing and privileging Imron Sadewo because he saw Imron's persistence in music. That was the beginning of Imron Sadewo's creative process which was carried out consciously with the aim of being proficient in music.

In the process of work, Imron Sadewo continued to grow after replacing the first generation bassist O.M. Moneta founded by Heri Sutikno; father of Imron Sadewo. Throughout 1980-1983 O.M. Moneta continued to grow by participating in many Dangdut music festival activities held in East Java. Throughout participating in music festival activities, Imron Sadewo's progress has won many championship achievements, one of which is also getting the best bassist in each festival. Imron Sadewo's fame became known after O.M. Moneta received an invitation to fill in the event at the 50th Anniversary of the Republic of Indonesia, organized by the State Palace on August 17, 1995.



Figure 1. TPI Dangdut Award Trophy in 2000

In 1998 O.M. Moneta released their first album entitled "Tumbal". In this album there is a song created by Imron Sadewo entitled "Forbidden Love" or commonly referred to as "Kandas", which collaborates with famous singer Evie Tamala. In this album, Imron Sadewo along with O.M. Moneta received three awards from TPI television in 2000. The awards were in the form of best dangdut song, best arrangement, and best duet partner. This makes Imron Sadewo's name skyrocket in the world of Indonesian Dangdut music.

Some of Imron Sadewo's famous works include; Kandas, Akhir Journey, and Pagebluk-19, where the three songs were created based on the life experienced by Imron Sadewo. The song Kandas was inspired by the situation experienced by Imron Sadewo's brother, Fries Arsudi who at that time was in a relationship that was not approved by the woman's parents which ended up breaking up or foundering. The song End of the Journey is set in the story of Imron Sadewo's friend abandoned by his lover because he ran away with his heart. At that time Imron Sadewo wanted to realize the story into a work and in the end the song End of Struggle was created. The song Pagebluk-19 was created as a representation of the complaints of art workers during the Covid-19 pandemic, at which time employment and sources of income for artists were very limited and almost non-existent.

The creation of musical works by Imron Sadewo in the group O.M. Moneta as discussed in previous research, has passed four stages of creativity as expressed in Wallas's theory, namely the first is the preparatory stage. At this stage Imron Sadewo together with O.M. Moneta found problems and thought of ways to solve problems, which began with getting inspiration, both from heartache, people's aspirations to Imron Sadewo's personal experience. So that in this preparatory stage Imron Sadewo has also indirectly experienced the process of visual thinking as initiated by Arnheim, where what he experienced, felt, saw and knew, all of it was thoroughly thought out which then became the basis for the concept or idea of creating a work.

The second stage is incubation which occurs when the individual seems to consciously detach for a moment from the problem and then "incubate" it in the preconscious. At this stage Imron Sadewo in the creative process gave up all his daily activities to relax himself by going fishing, where according to him when he went fishing he often got inspiration to step into the next creativity process.



Figure 2. Imron Sadewo's personal documentation is interrupted by creativity as an artist.

The third stage is the illumination stage or the stage of inspiration that describes ideas and solutions that appear suddenly and begin to show clarity. David Campbell (2012:23) illustrates the process of creativity at this illumination stage as the AHA stage. This means that in this phase a relationship has been found between one problem, how to work to solve the problem and information to solve the problem, to be further expressed or realized into a work. In this phase, Imron Sadewo started by sending the initial draft of his composition to the personnel of OM Moneta for advice. When he has received feedback and suggestions for his work, Imron Sadewo

then invites the members of the OM Moneta group to discuss further by practicing together which is done repeatedly to get results that match what he wants.



Figure 3. The training process at the residence of Alm. Heri Sutikno on Jalan Dupak Timur III no.1, Jepara.

The final stage is verification. This stage is the stage of testing the ideas that have been collected, created and poured into his work. In the process, Imron Sadewo tried to realize his work by recording audio and video which was then published on Imron Sadewo Official's social media accounts and YouTube channel. One example of works uploaded on Imron Sadewo's youtube channel is the song Pagebluk-19 and the song End of the Journey.



Figure 3. Cover Single "End of Journey" by OM Moneta/ <https://youtu.be/KXeMoc1XqJA>

In addition to taking the four creativity processes above, Imron Sadewo has indirectly gone through the dimensions of creativity as conveyed as expressed by Munandar by quoting (Rhodes et al., 1991) in (Isaksen & Hov, 1987), where the dimension of creativity consists of 4Ps, namely Person, Process, Press and Product. The first dimension is defined as an effort to define creativity that focuses on individuals or people of creative individuals. According to (Hulbeck, 1945) in (J. M. Munandar et al., 2004) Creative action arises from the overall uniqueness of the personality in interaction with its environment. This was experienced by Imron Sadewo when he gained creativity based on personal life stories, the lives of his relatives, and circumstances in the surrounding environment.

The second dimension is the process dimension, which is an effort to define creativity that focuses on the thinking process so as to bring up unique or creative ideas. According to Munandar, 1977 in (Akbar-Hawadi & Nor, 2001)). Utami Munandar explained that creativity is a process or ability that reflects fluency, flexibility (flexibility), and originality in thinking, as well as the ability to elaborate (develop, enrich, detail), an idea. Based on an interview with Imron

Sadewo, he revealed that in making a work, he always looks for material that is not common but acceptable to the public. This is evidenced in one of Imron Sadewo's works in the arrangement of the song Bunga Surga by H. Rhoma Irama by interpreting differently in the arrangement of rock arrangements.

The third dimension is the press dimension which emphasizes the press factor or drive, both internal self-encouragement in the form of desire and desire to create or busy yourself creatively, as well as external impulses from the social and psychological environment. According to (D. D. Simpson & Sells, 1982) in S. C. U. (S. C. U. Munandar, 1999), the press dimension refers to the aspect of internal drive with the formulation of initiative developed by a person's ability to solve a problem. This dimension can be seen in Pagebluk-19's work, where the work was inspired by art workers' complaints about the lack of jobs for them during the Covid-19 pandemic and the encouragement of art workers to voice their grievances.

The fourth dimension is the product dimension which is an effort to define creativity that focuses on products or what is produced by individuals either something new / original or an innovative elaboration / combination. (Baron et al., 1969) states that creativity is the ability to produce / create something new. In practice, Imron Sadewo takes the product dimension by publishing and publishing works to the music industry by following the times that are happening in society so that the works he creates can be accepted by the public.

CONCLUSION

Imron Sadewo is an artist born in Surabaya on September 8, 1967. Imron Sadewo's work in the world of music was inherited through his father, Heri Sutikno which he further developed from a young age. Imron Sadewo's persistence in music successfully took him around from stage to stage and made him known by the wider community. Besides being known as a musician, Imron Sadewo is also known for his works that always imply deep meaning, where the works he creates are always motivated by true stories about personal life, relatives and the environment around him. This is evident in his work. namely the song *foundered* based on the story of his brother Fris Arsudi. The song *Pagebluk-19* represents the pandemic that made art workers lose their livelihoods .

Imron Sadewo's creativity process in creating a work is taken through four stages of the creativity process that has been stated in Wallas's theory, namely the preparation stage which begins with thinking about the ideas that arise and the idea comes from visual thinking, to the two stages of incubation which is done by setting aside your own space to think of execution steps to realize ideas by going fishing, the three stages of illumination experienced by finding a way to solve problems with thinking ideas by discussing and asking for advice from OM Moneta personnel regarding their ideas, and the last stage of verification is carried out by uploading and publishing their work to social media accounts and Youtube channels "Imron Sadewo Official".

In addition to going through four stages of creativity, in the creation of his works, Imron Sadewo has also gone through four dimensions of creativity as expressed by Rhodes, namely person, process, press, and product. The person dimension is shown when Imron Sadewo gets the idea of creating a work based on what happens to the person, relatives, and the environment around him. The process dimension occurs when Imron Sadewo in creating a work, often inserts some material that is not common but acceptable to the public, for example in the arrangement of the song *Bunga Surga* by Rhoma Irama which is arranged in dangdut rock rhythm. The press

dimension is found in one of his works entitled Pagebluk-19, where the creation of the work was based not only on the Covid-19 pandemic which harmed art workers, but also because of the encouragement of art workers to channel their aspirations or protests into a work of art. The product dimension occurs when he publishes his works through social media accounts and Youtube channels "Imron Sadewo Official".

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