

INTISARI

Celtic punk umumnya dipahami sebagai ekspresi musikal para diaspora Celtic. Narasi dominan yang dibawa-pun juga berkaitan dengan Celtic terutama masyarakat Irlandia. Walaupun dianggap sebagai musik orang Irlandia, gaya musik tersebut juga muncul di Yogyakarta. Kelompok musik bernama The Cloves and the Tobacco secara konsisten telah memperkenalkan gaya musik ini sejak tahun 2006. Penelitian ini bertujuan untuk menjelaskan kemunculan dan dinamika identitas grup musik Celtic punk The Cloves and the Tobacco. Metode penelitian kualitatif dalam skripsi ini adalah wawancara dan etnografi yang mengambil latar saat proses latihan dan penciptaan karya musik berlangsung.

Hasil penelitian menunjukkan bahwa kemunculan gaya musik Celtic punk di Yogyakarta terkait dengan hadirnya *mediascape* global. Media mendistribusikan suara-suara di luar asal-usulnya sehingga kini musik dapat bermunculan di tempat-tempat yang tak terduga. Bagi kelompok musik, *mediascape* berkontribusi membangun pengetahuan dan imajinasi mengenai musik Celtic punk. Praktik beridentitas The Cloves and the Tobacco menonjolkan karakteristik yang dapat merepresentasikan ke-Irlandia-an karena pada mulanya mereka menganggap bahwa musik Celtic punk adalah musik yang mewakili masyarakat Irlandia. Identitas musikal ditandai dari penggunaan alat musik tradisional Irlandia (banjo, *tin whistle*, akordion, and biola) serta aransemen lagu berkarakter melodis, polifoni, tempo cepat, dan ornamentasi. Lirik lagu yang mereka ciptakan, secara tidak langsung juga berkaitan dengan Irlandia seperti emigrasi, peperangan, kebanggaan kelas pekerja, teritori Irlandia dan budaya minum alkohol.

Di karya album terbarunya, The Clove and the Tobacco mulai berupaya menegosiasikan elemen identitas budaya global dan lokal. Penggunaan lirik berbahasa Indonesia dan munculnya narasi lokal menjadi hal yang diupayakan. Fenomena ini dikenal dengan istilah glokalisasi.

Konteks kemunculan grup musik The Cloves and the Tobacco berkaitan dengan kemunculan grup musik independen di era Reformasi. Orientasi politik grup musik independen kini telah berubah dari politik rezim menjadi politik akses dan mobilitas. Dengan mengakses internet mereka mencari sumber inspirasi yang tidak hanya bersumber pada lokalitas. Grup musik independen di era reformasi memiliki kecenderungan untuk membangun idiosinkrasi dengan memanfaatkan reportoar bunyi, ide, dan gaya yang tersebar melalui internet. Dengan internet pula mereka memperluas mobilitas untuk menjalin relasi dengan penikmat musik global. Kemunculan kelompok musik The Cloves and the Tobacco juga dapat dimaknai sebagai alternatif terhadap konstruksi lokalitas yang dibentuk oleh negara-bangsa.

Kata kunci: Celtic punk, identitas, internet, glokalisasi, grup musik independen, mediascape

ABSTRACT

Celtic punk is generally understood as a musical expression of the Celtic diaspora. The dominant narrative brought by Celtic punk was also related to Celtic, especially the Irish people. Although it is considered the music of the Irish people, it turns out that the style of this music is also developing in Yogyakarta. A music group named The Cloves and the Tobacco has consistently introduced this style of music since 2006. This study aims to explain the emergence and dynamics of the identity of the Celtic punk music group, The Cloves and the Tobacco. Qualitative research methods in this paper are interviews and ethnography taken during the training process and the creation of musical works.

The results showed that the emergence of Celtic punk music in Yogyakarta was related to the presence of global 'mediascape'. The media distributes sounds outside of their origins so that music can now appear in unexpected places. For the music groups, mediascape contributes to building knowledge and imagination about Celtic punk music. The identity practices of The Cloves and the Tobacco highlight the characteristics that can represent Irishness because at first, they assumed that Celtic punk music was music that represented Irish people. The musical identity is shown in the use of traditional Irish musical instruments (banjo, tin whistle, accordion, and fiddle) and song arrangements with melodic, polyphony, fast tempo characteristics, and ornamentation. The lyrics of the songs they made were indirectly related to Ireland (from Englishmen's point of view) such as emigration, warfare, the pride of the working class, Irish territory, and the culture of drinking alcohol.

On their latest album, The Clove and the Tobacco began trying to negotiate elements of global and local cultural identity. The use of the lyrics in Indonesian and the emergence of local narratives have been pursued. Celtic punk music was once understood as an expression of Irish immigrants, now is re-articulated by this music group by highlighting local elements. This phenomenon is known as glocalization.

The context of the emergence of the Celtic punk group is related to the phenomenon of the emergence of independent music groups in the Reformation era. The political orientation of independent music groups has now changed from regime politics to access and mobility politics. By accessing the internet, they are looking for sources of inspiration that do not only come from locality. Independent music groups in the Reformation era have a tendency to build idiosyncrasy by utilizing the repertoire of sounds, ideas, and styles that are spread over the internet. With the internet, they are also expanding mobility to establish relationships with global music connoisseurs. The emergence of the music groups The Cloves and the Tobacco can also be interpreted as an alternative to the construction of localities formed by the nation state.

Keywords: Celtic punk, identity, internet, glocalization, independent music groups, mediascape