

BOOK OF PROCEEDINGS



3rd International Rast Music Congress (IRMC)

EDITED BY
Hasan Said Tortop

25-26 November 2023
Antalya, Türkiye

IRMC 2023

**3rd International Rast Music Congress
(IRMC)**

25-26th December 2023

Antalya, Turkiye

Proceedings Book

Dr. Hasan Said Tortop
Editor

Antalya, Turkiye

The papers appearing in this book compose the proceedings of the technical conference cited on the cover and title page of this volume. Papers were selected by the organizing committee to be presented in oral or poster format, and were subject to review by the programme committee.

Please use the following format to cite material from this book:

Author/s, "Title of paper", in Proceedings of 3rd International Rast Music Congress (IRMC), Turkey (Turkey, 2023), pp. page numbers.

3rd International Rast Music Congress (IRMC)– Proceedings Book

e-ISBN Proceedings Book: 978-625-98709-1-5

e-Printed by: Young Wise (Genç Bilge) Publishing, Isparta (Turkey)

Publication Date: December 18, 2023

3rd International Rast Music Congress (IRMC)
Proceedings Book

Edited by
Dr. Hasan Said Tortop

Editor's Preface

Dear Music Researchers,

Young Wise Publishing is an important publishing house, especially in academic publishing, in Turkey for 5 years and in England for two years. It currently manages the publications of 9 academic journals and the organization and publication processes of 3 congresses.

Rast Musicology Journal is a journal with high standards among our academic journals. With the development of the network of the journal with the network of the congress, it is aimed to create a platform where important academic discussions in the field of music research are made. We would like to thank everyone in our team, such as scientific committee members, referees, authors, editors, layout editors, technicians, who contributed to our goal of making the Rast Music Congress an effective academic platform all over the world.

We would also like to thank our stakeholders who supported this congress. We are happy to announce to you that a new academic journal titled Turk Muzigi. In this congress will be announced the 3rd Rast Music Awards.

We would like to meet again in our next congress to see all our readers among us, to publish their music research and to make their publications visible around the world.

Best Regards
Dr. Hasan Said Tortop
Director of Young Wise Publishing

London, UK – 2023

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3rd IRMC Congress Program

25 December 2023, Saturday

09.30-10.00 Registration

11.00-12.00 Opening Speech

Congress Organization Committee Chair: Dr. Hasan Said Tortop, Young Wise Publishing, UK

Congress Chair: Prof.Dr. Omer Turkmenoglu, Gazi University, Turkiye

1st Day – 1st Session: Session Chair: Assist.Prof. Firat Altun

12.00-13.40 Proceeding Presentation :

Functional and benefits of BmT as a tool in reducing stress in neurological disease patients

Prof.Dr. Junita Batabura

The effect of timbre on verbal identification performance in Turkish makam music

Mustafa Bedirhan Çiftçi and Asisst. Prof. Firat Altın

Harmony studies in Aranti's code musical works

Erucakra Mahameru

Musical sparrings in Djiboutian traditional music: Flirting through a melodic dialogue

Assoc. Prof. Göknur Ege and Mourad Meraneh Youssouf

Threads of Unity: The Transcultural Tapestry of Sidi Larbi Cherkaoui's contemporary dance and theatrical production "Sutra"

Assoc. Prof. Gvantsa Ghvinjilia

The instrumentation of Tingkilan's music on Begurau Song among Kutai Kartanegara Tribe of East Kalimantan Indonesia

Eli Irawati and Tri Septiana Kurniati

1st Day – 2nd Session: Session Chair: Assoc. Prof. Gkönur Ege

12.00-13.30 Proceeding Presentation :

Analysis of the song "Neyleyim" by composer Emin Sabitoglu

Gunay Mammadova

Features of timbre and texture in Arif Malikov's symphonies

Lale Caferova

Issues of sound recording, notation and research of Azerbaijani tasnif (national rhythmical melody)

Jala Gulamova

The art of Azerbaijani ashug in the context of researches and revelations

Sehrana Kasimi

Melopoetic principles of the "Nevruz and Gandab" epic in Azerbaijani ashug art

Naile Rahimbeyli

14.00-15.30 1st Day 1st Keynote Speech (Interview with Walter Feldman): Prof.Dr. Walter Feldman

Problems and solution suggestions in Turkish and Ottoman Music research

Prof.Dr. Walter Feldman

1st Day – 3rd Session: Session Chair: Assoc. Prof. Şevki Özer Akçay

16.00-17.45 Proceeding Presentation :

Research on the practice of kürdî maqam in turkish pop music

Göksal Öztürk and Şevki Özer Akçay

The future of online violin education with virtual reality videos

Yiğitcan Kesendere

A qualitative study on the effect of the Kahramanmaraş earthquake on the musical climate

Günsu Yılma Şakalar and Şaziye Nur Yurdalan

The school problem of turkish opera art and solution suggestions

Prof.Dr. Omer Turkmenoglu

The concept of open form in contemporary music and its representation in İlhan Usmanbaş's work "Form/Less"

Tülin Değirmenci

18.00-19.00 1nd Day 2nd Keynote Speech: Prof.Dr. Mehmet Ali Sanlikol

The art of the Turkish taksim vs. jazz improvisation: comparisons with a different kind of 'western music'

Prof.Dr. Mehmet Ali Sanlikol

19.15 Closing

December 26, 2023 Sunday

09.45 Opening

2nd Day – 4th Session: Session Chair: Assoc. Prof. Yakup Acar

10.00-11.40 Proceeding Presentation :

The Reflection of Islamic Musical Culture in the Laksmana Raja di Laut Secular song Performed by Iyeth Bustami

Suryati, Andre Indrawan and Sevi Qurrotu A'yun

Examination of imported guitars used at the beginner level in Turkiye in terms of technical and musical aspects

Şerif Gayretli

Analysis of Women's Themes in the Poems of Turkish World Poet Âşık Veysel Şatiroğlu

Serap Duran

Arabesque music and the relationship between taste

Taha Sinan Kalkan

2nd Day – 5th Session: Session Chair: Assoc.Prof. Hüseyin Yılmaz

12.00-13.50 Proceeding Presentation :

Examining the book ``Online Violin Teaching`` in terms of online and self-teaching violin

Yiğitcan Kesendere

Represential Model of Modulation in Modal Works: Cycle Mode Space

Ümit Fişkın

An analysis on pharmacological and natural supports for stage anxiety in singer

Alper Şakalar and Remziye Eda Kazancı

Examining the Relationship Between Self-Efficacy Levels and Attitudes Towards Instrument Playing of Students Studying in Turkish Folk Dance Departments

Hüseyin Yılmaz and Selahattin Bastan

A review on the variant of folk songs

İbrahim Öz

Examination of minstrel patterns similar to the segâh makam series within the scope of Kars minstrel music

Yakup Acar and Ferhat Acay

2nd Day – 6th Session: Session Chair: Assist.Prof. Şerif Gayretli

14.00-15.30 Proceeding Presentation :

Development principles of the foundations of the music education system

Könül Hüseynova

Performance Article: Black Orpheus

Yiğitcan Kesendere

Harput music and Sufi tradition: Harput sela example

Meryem Sena Zeyrek

Performance article: blues rock improvisation

Yiğitcan Kesendere

An overview of the postgraduate theses written in the field of Turkish music voice education: a systematic review

Ömer Üçer and Ömer Türkmenoğlu

16.00-16.45 2nd Day 1st Keynote Speech: Prof.Dr. Pooyan Azadeh

New Method of Playing Scales Easily on the Piano

Prof.Dr. Pooyan Azadeh

16.45-17.00 ***3rd Rast Music Awards Announcement***

Hasan Said Tortop

19.00-19:15 Closing Ceremony

Assoc.Prof. Alper Şakalar

AUTHORS

Andre Indrawan	Institut Seni Indonesia Yogyakarta, Indonesia
Alper Şakalar	Kahraman Maraş Sütçü İmam University, Türkiye
Ance Juliet Pangg	University of HKBP Nommensen, Indonesia
Andre Indrawan	Institut Seni Indonesia Yogyakarta, Indonesia
Eli Irawati	Indonesian Art Institute of Yogyakarta, Indonesia
Erucakra Mahameru	Indonesia
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Günay Mammadova	Nakhchivan State University, Azerbaijan
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Gvantsa Ghvinjilia	Vano Sarajishvili Tbilisi State Conservatoire, Georgia
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Şevki Özer Akçay	Atatürk University, Turkiye
Surya Sevi Qurrotu A'yun	Universitas Gadjah Mada, Indonesia
Suryati	Institut Seni Indonesia Yogyakarta, Indonesia

Taha Sinan Kalkan	Hacı Bayram Veli University, Türkiye
Torang Naiborhu	University of Sumatera Utara, Indonesia
Tri Septiana Kurniati	Indonesian Art Institute of Yogyakarta, Indonesia
Tülin Değirmenci	Indepented Researcher, US
Ümit Fışkın	Indepented Researcher, Türkiye
Walter Zev Feldman	Columbia University Columbia College, Corpus Musicae Ottomanicae, NYU, Wolfson College (Emirata), US
Yakup Acar	Kafkas University, Türkiye
Yiğitcan Kesendere	Şırnak University, Türkiye

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Paper ID: IRMC6

Type: Oral, Abstract

Article topics in the IRMC: Ethnomusicology

The instrumentation of Tingkilan's Music on Begurau Song among Kutai Kartanegara Tribe of East Kalimantan Indonesia

Eli Irawati

Ethnomusicology Department, Performing Arts Faculty, Indonesian Art Institute of Yogyakarta. Parangtritis Street Km 6,5, Sewon, Bantul, Yogyakarta Special District 55188. Mobile : +6281325864624, E-mail: elirawati3@gmail.com

Tri Septiana Kurniati

Fine Art Department, Visual Art Faculty, Indonesian Art Institute of Yogyakarta. Parangtritis Street Km 6,5, Sewon, Bantul, Yogyakarta Special District 55188. Mobile : +628122765770, E-mail: triseptianakurniati@gmail.com

Abstract

A type of traditional music called Tingkilan comes from the Kutai area, more specifically Kutai Kartanegara in East Kalimantan. This type of music is always played at a wide range of events, in both professional and recreational settings. As an important part of society, art shows how creative people are and how they are always getting better. Some parts of the song's music, like the beat, melody, and rhythm, are typical of Tingkilan music. While Tingkilan music blends a wide variety of musical idioms, such as keroncong genres, Malay music, and selawatan music, according to the needs of the moment, showcasing an openness to both internal and external influences. An important moral message conveyed by the song Begurau is the necessity of children listening to and obeying their parents. As the piece progresses, the Tingkilan ensemble provides accompaniment on a variety of traditional instruments which the younger generation is the target audience for the moral lesson conveyed by the song Begurau. The research methods using case studies and data collection are carried out with literature studies, observations, interviews, and documentation. A song sentence is a musical entity comprised of verses or melodies in a variety of forms. The amusing tune mentioned earlier is an example of a Tingkilan song with 32 bars and two sections, designated A and B. Part A comprises the bars from 1 to 16, whereas part B comprises the bars from 17 to 32. The song Begurau contains two question sentences and two answer sentences. Part A comprises the following division: from bar 1 to bar 8, the sentence is a question; from bar 9 to bar 16, it is an answer; and from bar 17 to 24, it is a question; and from bar 25 to 32, it is an answer. The customary practice in Tingkilan music entails commencing the song with the harp instrument taking on a prominent role, followed by the cello and other accompanying instruments in the subsequent measure. The opening is crafted using a distinct pattern following a brief pause at the onset of the tenth bar, the vocal component commences on the second beat in conjunction with the inclusion of the harp instrument. In the eleventh measure, all of the instruments proceed to follow the established musical pattern and thereafter engage in a collective performance. The song Begurau is one of the Tingkilan tells the story of the meeting of young people full of fun, joking with each other and making fun of each other. The analysis of the song lyrics provided reveals that the song Begurau exhibits a structural pattern wherein each portion consists of four lines. The initial two lines function as interrogative sentences, while the subsequent two lines serve as declarative responses. This pattern repeats throughout the song. In addition, it is important to highlight that song lyrics play a crucial role in Tingkilan music. The moral lesson that is conveyed by the song Begurau is directed toward the younger generation, and it emphasizes the significance of retaining respect and obedience toward their parents. So this Tingkilan music with Begurau song is a good way to share moral teaching to the young generation.

Keywords:

music, instrumentation, Begurau Song, Kartanegara Kutai

Paper ID:

Article topics in the IRMC : The instrumentation of Tingkilan's Music in Kalimantan Tribes of Indonesia

Presentation Language: English

The Instrumentation of *Tingkilan's* Music on *Begurau* Song among Kutai Kartanegara Tribe of East Kalimantan Indonesia

Correspondent 1 : Dr. Eli Irawati, S.Sn., M.A.

Ethnomusicology Department, Performing Arts Faculty, Indonesian Art Institute of Yogyakarta. Parangtritis Street Km 6,5, Sewon, Bantul, Yogyakarta Special District 55188.

Mobile : +6281325864624, E-mail: elirawati3@gmail.com

Correspondent 2 : Tri Septiana Kurniati, S.Pd., M.Hum.

Fine Art Department, Visual Art Faculty, Indonesian Art Institute of Yogyakarta.

Parangtritis Street Km 6,5, Sewon, Bantul, Yogyakarta Special District 55188. Mobile :

+628122765770, E-mail: triseptianakurniati@gmail.com

Abstract

A type of traditional music called *Tingkilan* comes from the *Kutai* area, more specifically *Kutai Kartanegara* in East *Kalimantan*. This type of music is always played at a wide range of events, in both professional and recreational settings. As an important part of society, art shows how creative people are and how they are always getting better.

Some parts of the song's music, like the beat, melody, and rhythm, are typical of *Tingkilan* music. While *Tingkilan* music blends a wide variety of musical idioms, such as *keroncong* genres, Malay music, and *selawatan* music, according to the needs of the moment, showcasing an openness to both internal and external influences.

An important moral message conveyed by the song *Begurau* is the necessity of children listening to and obeying their parents. As the piece progresses, the *Tingkilan* ensemble provides accompaniment on a variety of traditional instruments which the younger generation is the target audience for the moral lesson conveyed by the song *Begurau*.

The research methods using case studies and data collection are carried out with literature studies, observations, interviews, and documentation. A song sentence is a musical entity comprised of verses or melodies in a variety of forms. The amusing tune mentioned earlier is an example of a *Tingkilan* song with 32 bars and two sections, designated A and B. Part A comprises the bars from 1 to 16, whereas part B comprises the bars from 17 to 32.

The song *Begurau* contains two question sentences and two answer sentences. Part A comprises the following division: from bar 1 to bar 8, the sentence is a question; from bar 9 to bar 16, it is an answer; and from bar 17 to 24, it is a question; and from bar 25 to 32, it is an answer.

The customary practice in *Tingkilan* music entails commencing the song with the harp instrument taking on a prominent role, followed by the cello and other accompanying instruments in the subsequent measure. The opening is crafted using a distinct pattern following a brief pause at the onset of the tenth bar, the vocal component commences on the second beat in conjunction with the inclusion of the harp instrument. In the eleventh measure, all of the instruments proceed to follow the established musical pattern and thereafter engage in a collective performance.

The song *Begurau* is one of the *Tingkilan* tells the story of the meeting of young people full of fun, joking with each other and making fun of each other. The analysis of the song lyrics provided reveals that the song *Begurau* exhibits a structural pattern wherein each portion consists of four lines. The initial two lines function as interrogative

sentences, while the subsequent two lines serve as declarative responses. This pattern repeats throughout the song.

In addition, it is important to highlight that song lyrics play a crucial role in *Tingkilan* music. The moral lesson that is conveyed by the song *Begurau* is directed toward the younger generation, and it emphasizes the significance of retaining respect and obedience toward their parents. So this *Tingkilan* music with *Begurau* song is a good way to share moral teaching to the young generation.

Keywords:

Music, Instrumentation, *Begurau* Song, *Kartanegara Kutai*.

1. Introduction

1.1. Research Background

The Kutai Tribe, which is among the indigenous tribes inhabiting the Eastern Kalimantan region, possesses a diverse range of traditional artistic expressions. These include the *Mamanda*, *Beliant* dance, *Klenengan*, *Jepen* dance, *hadrah*, *Tingkilan* music, and other forms of artistic practices (Marjanto, 2016). Music among the Kutai community is perceived as a combination of vocal and instrumental elements (Novandhi, 2020; Pulungan, 2017). *Tingkilan* music is regarded as a significant cultural asset within the Kutai civilization, having been passed down through generations from their forefathers. Etymologically, the word of *Tingkilan* is derived from the word *tingkil*, which denotes the act of satirize or being satirized. Over time, this term has evolved into the term *Tingkilan*. According to Irawati (2013), *Tingkilan*'s musical repertoire is typically performed either as solo pieces or in ensemble settings, with vocal performances supported by the *Gambus* or *Tingkilans'* ensemble. Hence, the *Kutai* community perceives *Tingkilan* music as a type of entertainment that serves to engage them during their spare time, and is employed in a diverse range of activities and occasions, encompassing both formal and informal settings.

The *Tingkilan* music tradition continues to persist and flourish within the contemporary lifestyle of the Kutai community. This enduring presence can be attributed to the music's adaptability to evolving times (Koenjaraningrast, 2009; Pratama, 2020). Notably, *Tingkilan* music stands out as the sole performance style that successfully caters to the preferences of the people while retaining its distinctive musical traits. In Kutai Kartanegara, nearly every district is home to a *Tingkilan* music group, which is regarded with great pride by its enthusiasts. According to Irawati (2013), there appears to be a significant number of active groups that continue to organize diverse activities sanctioned by both governmental and local community entities.

Tingkilan music exhibits versatility in its presentation, as it may be delivered instrumentally or with vocal accompaniment. Furthermore, it can be tailored to complement *Jepen* dancing or any other purpose as per the specific requirements of the music's application. According to Mulyadi, the preservation of music or cultural elements is contingent upon their ability to serve a purpose and fulfill a role within society. Conversely, if these elements cease to possess functionality, they risk becoming obsolete and fading away. (Mulyadi, 1984; Irawati, 2019) have previously conducted studies on this topic. The *Tingkilan* music holds multiple functions within the Kutai community, extending beyond its role in entertainment and dancing. It serves as a means of organizing and effectively executing various events, such as the customary ceremonies of Erau, the reception of esteemed guests, weddings, *Tasmiyah/naik ayun* rituals, the coronation of the Kutai king, and the promotion of tourism in high start hotels. Additionally, it has been employed in fostering reconciliation efforts related to the events of August seventeenth, among other purposes. In the region of Kutai Kartanegara, there are currently numerous studios establishments dedicated to the study of behavioral music

(Irawati, 2019). However, thus far in this research, no established system of notation akin to those found in Java and Bali has been discovered. Consequently, there is a lack of evidence regarding the existence of a writing or scoring system for learning purposes. The process of learning occurs either through instinctive acquisition or through direct imitation of more experienced students, which is then further refined through the use of various tools and resources.

An ensemble instrument, also known as a combined medium, refers to a musical arrangement involving two or more musicians who collectively perform a musical composition utilizing a repertoire of more than two instruments. *Tingkilan* music is classified as ensemble music due to the utilization of multiple musical instruments during its performance. The musical instruments employed by the *Tingkilan Kutai* group, under the leadership of Kartanegara during the 2022 *Erau* performance predominantly consist of the Kutai *gambus*, *rebana*, *petik* cello, violin, and an additional violin. These instruments can be categorized based on their different groups. Musical instruments are categorized into five distinct classifications, namely *idiophones*, *aerophones*, *membranophones*, *chordophones*, and *electrophones*. Miller (1978) proposed a theoretical framework that can be extended to analyze the musical instruments found in the *Tingkilan* ensemble.

a. *Chordophone* is a class of musical instruments which source of sound is a kind of string, wire, thread or string played with a pointer, pressed, squeezed, and which causes the sound to be a string or thread stretched.

b. *Membranophone* is a class of musical instruments which source of sound comes from the skin or cloth that is presented and is usually played by beating or biting and so on. In a musical ensemble, a squirrel or *rebana* is an instrument belonging to the *membranophone* group. The type of reed used is a medium-sized reed with a diameter of about 20 cm and a round shape with a resonance hole inside it to produce the sound or sound desired.

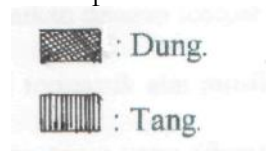


Picture 1 : Rebana that is applied in *Tingkilan* music

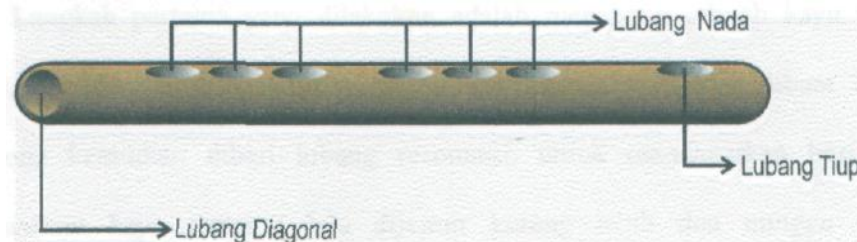
Photo credit : Eli Irawati, 2022.

The area that is drawn is to distinguish the sound produced by the *rebana* instrument.

Description:



c. *Aerophone* is a class of musical instruments which sound source is caused by a touch of air that causes vibration and is subsequently regulated by the tongue, so that it produces the sound or tone desired and usually this class is sounded by blowing or pumped.



Picture 2: *Suling* Instrument Illustration

Photo credit : Eli Irawati, 2022.

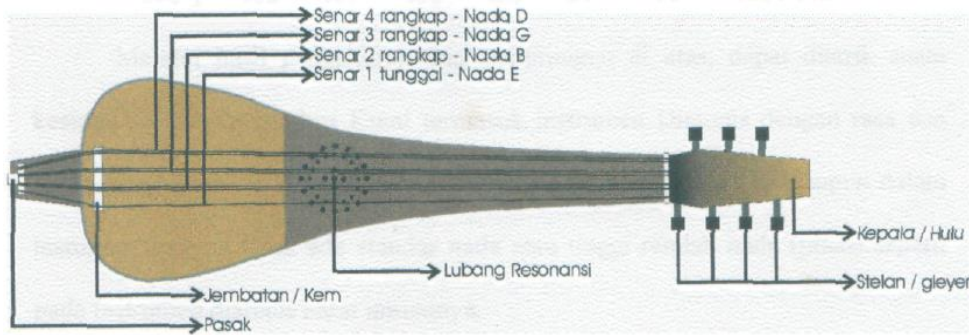
1.2. Organology Gambus is one of the tools made by the Kutai community. *Gambus* comes from Arabic which is usually used to accompany Arabic-language songs. (Irawati, 2013). The development of *gambus* instruments in the Malay region, as in Kutai, has undergone changes in the form of both material and physical instruments that are adapted to the place where the instruments are developed.

Kutai's *gambus* instruments include *chordophone* musical instruments because the source of sound is produced from a thread or string that is presented and played with a pointer although it is not detached from the membrane as a physical complement to the instrument. The material used to make a *gambus* instrument is reindeer wood, which is the strongest wood, resistant to thunderstorm attacks, and has a loud sound. In addition to reindeer, the other materials needed are deer skins to close the resonance section or the sound hole. Supportive tools in the manufacture of a *gambus* instrument require a scissor, a pinch or a fine knife scratch, a sandpaper, a scratchier, a hammer, and so on. [Interview with Mr. Baharudin, a *Gambus* instrument maker of Kutai, in the village of *Muara Muntai*, July 9, 2011. allowed to be quoted].

The initial stage involves procuring timber from a forested area, followed by segmenting it into appropriate dimensions corresponding to the intended musical instrument's specifications. After performing the necessary cutting, the wood is subsequently subjected to a resonance hole in order to achieve a desirable outcome. Following this, the wood is exposed to sunlight for a duration of approximately two weeks, allowing for the complete evaporation of moisture content inside the wood. The subsequent stage involves molding the wood in accordance with the desired specifications for the instruments that will be either manufactured or requested by the interested party. Subsequently, the wood is refined through the application of a stain or a scratch, followed by embossing to provide a polished appearance.

The final procedural action is the application of a resonant covering, utilizing a hammer and a limited number of small nails, to affix a dried, thin cloth made from deer hide onto the resonant aperture in order to seal it. In order to enhance aesthetic appeal and reinforce structural integrity, the innate inclination is applied with pigments and subsequently subjected to a drying process. The fourth phase involves the construction of a stick that serves as a support for attaching a string to the *gambus* instrument. Once the strap is affixed, the item is ultimately secured in accordance with the manufacturer's specifications.

without the help of a centimeter.



Picture 3 : Organology Instrument of *Gambus Kutai*.

Photo credit : Eli Irawati, 2023.

The cent is measured using the Auto Chromatic Tuner AT-12 (KORG) in order to ascertain the diatonic nature of the instrument. Based on a recorded *gambus* game on October 2, 2010, utilizing an instrument belonging to Mr. Aji Yamani's in Tenggara, the ensuing measurements and computations have been derived.

Tone	Octave	Tone	Cent
1 ((do)	0	C	20
2 (re)	-1	D	25
3 (mi)	0	E	-20
4 (fa)	1	F	30
5 (sol)	0	G	-15
6 (la)	1	A	20
7 (si)	1	B	25
i (do)	0	cr	20

The way to account :

$$\begin{array}{cccccccc}
 +20 & +25 & -20 & +30 & -15 & +20 & +25 & +20 \\
 \text{c} & \text{d} & \text{e} & \text{f} & \text{g} & \text{a} & \text{b} & \text{c}' \\
 \begin{array}{c} \text{200} \\ \vee \\ \text{205} \end{array} & \begin{array}{c} \text{200} \\ \vee \\ \text{155} \end{array} & \begin{array}{c} \text{100} \\ \vee \\ \text{150} \end{array} & \begin{array}{c} \text{200} \\ \vee \\ \text{155} \end{array} & \begin{array}{c} \text{200} \\ \vee \\ \text{235} \end{array} & \begin{array}{c} \text{200} \\ \vee \\ \text{205} \end{array} & \begin{array}{c} \text{100} \\ \vee \\ \text{95} \end{array} & = 1.200 \text{ cent} \\
 & & & & & & & = 1.200 \text{ cent}
 \end{array}$$

Based on the findings obtained from the aforementioned measurements and computations, it can be inferred that the *Kutai gambus* comprises traditional musical instruments that consistently embody the essence and ambiance of the rural region.

2. Discussion : Methods of Playing and Purposes of Instrument Applications

2.1. Musical Instruments:

2.1.1. Gambus serves as the primary instrument in musical performances. *Tingkilan* employs a system in which the gameplay is synchronized with the melodic elements of the song being played by the vocalists. The act of playing the *gambus*, a traditional musical instrument, involves employing a technique akin to that of playing a guitar. This approach often incorporates the usage of *picicato*, a method commonly employed in guitar playing, as well as the utilization of plastic picking aids.



Picture 4 : How to play Gambus Instruments

Photo credit : Eli Irawati, 2018.

The technique for playing the *gambus* involves assuming a seated position and positioning the instrument centrally. The right hand is responsible for plucking the strings, while the left hand is employed to press and hold down specific strings. The role of the *gambus* instrument in traditional music is twofold: it serves as a conduit for melodic expression and functions as an introductory element throughout a performance.



Figure 5: *Gambus* game pattern

2.1.2. *Rebana* employed in this context is of a medium-sized kind, producing distinct acoustic qualities characterized by the resonant tones of "dung" and "tang" in the higher register. The technique involves utilizing the right hand to generate music, while the left hand maintains control of the instrument. The sound produced by the dung is attributed to the central instrument membrane, whilst the tang sound is generated by striking the edge of the instrument with the right hand. The utilization of the *rebana* motif inside a joke entails the recurrence of a specific motif, whereby the *rebana* instrument assumes the role of regulating the rhythm and tempo.

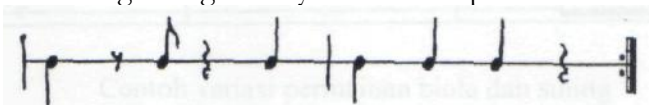


Figure 6: Tambourine beat pattern

2.1.3. *Cello*, which is synonymous with *keroncong* music, has a function as a bass to determine heavy pressure and determine the fall of chords and as a guide for the harp melody. The playing technique used is the *keroncong* style technique and is played without

using a bow or bow. The cello is played in a sitting position, the instrument is placed in front and the right hand plucks the strings, while the left hand presses the plucked strings.



Figure 7: Cello playing pattern

2.1.4. Violin, the utilized violin is classified as a soprano violin and serves as an ornamental element to enhance the musical performance by introducing a greater degree of diversity. The employed techniques are conventional friction techniques or do not employ specialized techniques, as the primary focus lies on the expression of emotion through performance. The musician assumes a seated position, with the violin positioned over the left shoulder and supported by the neck. The right hand grasps the bow, while the left hand executes the fingering of the notes.

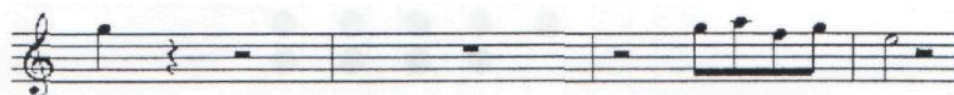


Figure 8: Examples of variations of violin and flute playing

2.1.5. Flute, the inclusion of the flute as an auxiliary instrument serves both ornamental and melodic purposes. Specifically, a bamboo flute is employed in the performance of the song *Begurau*, where it mirrors the melodic variations played by the violin. This amalgamation of two distinct musical instruments creates a pronounced Malay aesthetic and contributes to a more vibrant atmosphere. The technique employed in playing the flute involves affixing the instrument to the lips and subsequently manipulating the sound hole by the coordinated movement of both hands, so producing the desired tonal quality. The flute is performed by employing a technique of blowing and utilizing abdominal respiration to ensure the production of a consistent and unwavering sound.

The tonal range of a flute instrument is established by the presence of six apertures located on the body of the flute. The production of the lowest note is achieved by the complete closure of all the holes. Subsequently, the generation of a note one step higher is accomplished by the act of opening the bottom two holes, and this pattern continues for subsequent notes. Based on measurements with the Auto Chromatic Tuner AT-129 (KORG) which is adjusted to the fingering patterns of these notes as in the image below.

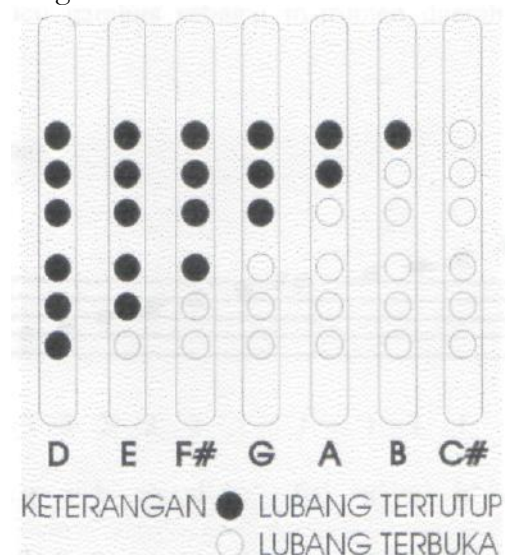


Figure 9 : Fingering of notes on a flute musical instrument

The fingering of the notes above can be written with a transcript of the notes on the stave line as follows.



Figure 10 : Transcription of the Notes

2.2. Musicological Study of *Tingkilan* Music

2.2.1. Scales

A scale refers to a sequential arrangement of notes inside a single octave, characterized by specific intervals or distances between the notes. The *Tingkilan* musical tradition incorporates Western diatonic scales. The majority of the instruments employed in this context are of Western diatonic origin, including the violin, cello, flute, and *Kutai* harp instruments. The scales employed by the *gambus* instrument, within the musical context of the *Kutai* region, are as follows.

An illustration involving four strings.

D = Do



Strings : 4 4 4 3 3 2 2 2 1 1 1 1 1 1 1

Tone : d e fis g a b cis d' e' fis' g' a' b' cis' d''

Position : 0 2 3 0 2 0 1 3 0 1 3 5 7 8 10

The writing of the scales on the harp instrument above is the same as the scales on the guitar instrument.

2.2.2. Musical Elements

Traditional music is a genre of music that exhibits distinctive attributes that are transmitted across successive generations, often through oral tradition rather than written documentation. Furthermore, this type of music is typically presented in live performances that manifest a sense of uniqueness and variability compared to prior renditions (Irawati, 2021). This practice aligns with the established musical customs of the *Kutai* community, wherein the utilization of sheet music or notation methods, as observed in Javanese, Sundanese, and Balinese gamelan traditions, has not yet been adopted. Hence, a comprehensive comprehension of musical forms can be attained by conducting an analysis of music, encompassing all its constituent aspects, within its corresponding cultural milieu (Pettan & Titon, 2015). Please refer to the transcription of the primary song "Begurau" provided below:

BEGURAU

Do = C. 4/4
Moderato

Cipt. NN

1. Co-ba li-hat pe e-lan kanak bi-ni
La-in pu-la pe e-lan kanak la-ki
Jangan mo-se mon de ngar la-gu i-ni

5 pe-tik lim-bai bo-ja-lan se-lap ting-gi
Pu-tu ma-lam pu-lang-nya di-ni ha-ri
Ka-mi be gurau sam-bel ber-nya a-nyi

9 Be-ber si-da bo-gin-cu be-na-ba ngan
Pa-kai slo-wan ba-pa-je nang ba-ha-ri
men-dondang-kan a-dat dan tra-a-di-si

13 Ba-ju ba-ru ba-ju-nya be-pen ja-man
Ndak me-na-kok ro-kok ka-wan di-pin-tai
Da-ri da-hu-lu sam-pai wa-ya hi-ni

17 La-lu-nya la-a-a lang

21 Hi-tir mu u-dik ha-da-pan u-u sang

25 Sam-pai ke-go-e-pak

29 In duk be-tu-an sga-la pe-ne-e-ne-an

Figure 11 : Begurau Song

a. Rhythm

In the exploration of music's evolution across different cultures, it is observed that within traditional songs, the melodic component imparts an emotional quality, while the rhythmic element conveys a utilitarian impression encompassing indicators, dance accompaniment, ceremonial ambiance, and even cyclic concepts that encompass supportive patterns of societal existence (Mack, 1995: 7). The reason for this is that the element of rhythm is more readily perceptible and comprehensible. Rhythm, being a temporal aspect, is generated by two contributing factors: accentuation and the varying duration of the notes. The *tamtam* or tambourine serves as the rhythm controller in *Tingkilan* music. The rhythmic structure is adjusted to align with the melodic elements of the composition, including a moderate tempo. Additionally, the performer is granted the liberty to engage in improvisation. The composition employs a prominent triplet-based rhythmic motif, which undergoes a developmental transformation commencing at measure 18, signifying the transition into section B of the song. In its whole, the

composition employs the rhythmic *trio* form, which is recognized as a prevalent feature within the broader spectrum of regional Malay music.

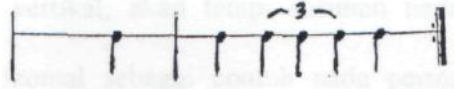


Figure 12 :Rhythmic main motif

b. Melody

A melody can be defined as a musical arrangement consisting of a sequence of notes that generate distinct sound units, encompassing both high and low pitches derived from a fundamental tone. This amalgamation of musical elements results in a cohesive integration, ultimately becoming a complete musical composition. The song *Begurau* features a primary melodic theme that is characterized by a straightforward presentation. However, there is a variation of this motif through the inclusion of sequential notes. This alteration suggests the incorporation of interrogative or responsive phrases inside a specific section of the song. The melodic component of the composition is performed by a harp, accompanied by additional instruments, so enhancing its perceived diversity. The primary melodic motif of the composition consists of a brief triplet interval spanning from measure 1 to measure 4. However, in measure 18, there is an elaboration of this melodic motif, leading to the transition into section B of the piece.



Figure 13 :The main motif of the melody

c. Harmony

Harmony in Western music refers to the simultaneous sounding of interconnected and vertically arranged notes, commonly known as chords. However, it is worth noting that this arrangement of notes can also be performed horizontally, as exemplified by the cello instrument in the *Tingkilan* music ensemble. *Tingkilan* music is a form of traditional music that incorporates aspects of harmony through the inclusion of chords within its series of melodies and song lines. The commonly employed primary chord progression is I - IV - V, whereas in humorous compositions, the chords I - iii - IV - V - vi are typically utilized. In *Tingkilan* music, chords serve as a navigational tool for melodic performers, with the cello commonly employed to execute chordal accompaniment.

2.3. Song Form

The amusing tune mentioned earlier is an example of a *Tingkilan* song with 32 bars and two sections, designated A and B. Part A comprises the bars from 1 to 16, whereas part B comprises the bars from 17 to 32.

2.3.1. Song sentences

A song sentence is a musical entity comprised of verses or melodies in a variety of forms. A song sentence typically comprises an anticipatory or questioning sentence followed by a consequential or answering sentence. The song *Begurau* contains two question sentences and two answer sentences. Part A comprises the following division: from bar 1 to bar 8, the sentence is a question; from bar 9 to bar 16, it is an answer; and from bar 17 to 24, it is a question; and from bar 25 to 32, it is an answer.

2.3.2. Motive

A tone is the smallest musical element, but a single tone does not constitute music; thus, the analysis commences with a motif, which is a collection of tones that function as a unified unit. A motif can be defined as an independent musical composition that possesses intrinsic significance. Karl Edmund Prier SJ authored *The Science of Analytical Forms* (Yogyakarta: Liturgical Music Center, 1985). The primary melodic motif of the melody *Begurau* extends from bar one of the second count to bar four of the fourth count; the remaining bars are extensions of this motif. The presence of a *trio* tone, which consists of three notes sounded with a third of a beat, is a distinct feature of one of the Malay melody patterns. Part B of this melody further develops the primary motif, which is the existence of note levels or sequences.



Figure 14: The main motif of the song *Begurau*

2.4. The Musical Flow of *Tingkilan*

2.4.1. Introduction of the Song

The customary practice in *Tingkilan* music entails commencing the song with the harp instrument taking on a prominent role, followed by the cello and other accompanying instruments in the subsequent measure. The opening is crafted using a distinct pattern in order to differentiate it from the concluding or climactic sections. The introduction commences from the initial measure and extends to the tenth bar of the first measure, concluding prior to the commencement of the vocal section. The integration of multiple instruments in a musical composition can evoke a sense of sonic richness, as the unique timbres of each instrument intermingle, so enhancing the overall ambiance.

2.4.2. Middle Composition/Primary Song

Following a brief pause at the onset of the tenth bar, the vocal component commences on the second beat in conjunction with the inclusion of the harp instrument. In the eleventh measure, all of the instruments proceed to follow the established musical pattern and thereafter engage in a collective performance. The vocal elements persist until measure 48, subsequent to which the vocal components cease but the instrumental elements persist. The harp instrument exhibits a prominent role in assuming the vocal position during interludes. The progression of the performance can be observed at the midpoint, commencing from measure 33. The violin and tambourine serve as symbolic representations of the overall Malay ambiance, with the incorporation of *Tingkilan* music lending a distinctive twist. Additionally, there is a noticeable shift from a major to a minor key, accompanied by the cello performing in a *keroncong* type pattern. This is the location where a seamless fusion of *keroncong* elements and *Kutai* Malay elements can be observed. In its entirety, the middle section of the song spans from measure 11 to measure 48.

2.4.3. Culmination or Climactic Point

The concluding section of the humorous song lacks a distinct thematic element, while the initial song exhibits a recurring motif. The musical composition incorporates a concluding section known as a coda, commencing at measure 49 and extending to the conclusion. In this observation, it is evident that there is a deceleration in tempo as the composition approaches its conclusion. The initiation of the transition into the coda section is executed by the tambourine and cello instruments, with the remaining instruments subsequently following suit. The overall structure of the song can be characterized as light-hearted, with a recurring pattern of sections A, A', B, and A''

repeated twice. The first iteration of section A features vocals, while the second iteration serves as an accompaniment to the *Jepen* dance, devoid of lyrics.

2.5. Analysis of *Begurau* Lyrics

The song *Begurau* is one of the *Tingkilan* which uses the *Kutai* Malay language of instruction and this song tells the story of the meeting of young people full of fun, joking with each other and making fun of each other. The meaning of the lyrics of the song *Begurau* is as follows.

BEGURAU	JOKING
<p><i>Coba lihat peelan kanak hini</i> <i>Petik limbai bejalan selop tinggi</i> <i>Beber sida begincu behabangan</i> <i>Baju baru bajunya bepinjaman</i></p> <p><i>Lain pula peelan kanak laki</i> <i>Putu malam pulangnye dini hari</i> <i>Pakai slowar bapa jenang bahari</i> <i>Hendak merokok rokok kawan dipintai</i></p> <p><i>Lalunya lalang</i> <i>Hilir mudik hadapan urang</i> <i>Sampai kegepak induk betuan</i> <i>Segala penenean</i></p> <p><i>Jangan mose mendengar lagu ini</i> <i>Kami bergurau sambel bernyanyi</i> <i>Mendengarkan adat dan tradisi</i> <i>Dari dabulu sampai wayahni</i></p>	<p>Try to see the child's behavior Woman who works like the model is wearing high heels Her lips are red because she is wearing lipstick New clothes but borrowed</p> <p>It's different with the behavior of boys If you stay up late at night until morning Wearing pants his parents bought him If you want to smoke cigarettes, your friend is asked</p> <p>Pass over and over again Walk here and there In front of parents without permission Until his grandfather and grandmother kicked him</p> <p>Don't be angry when you hear this song We were just joking while singing Chanting customs and traditions From the past until now</p>

The provided song lyrics demonstrate the presence of sentence fragments that function as both interrogative and declarative phrases. The analysis of the song lyrics provided reveals that the song *Begurau* exhibits a structural pattern wherein each portion consists of four lines. The initial two lines function as interrogative sentences, while the subsequent two lines serve as declarative responses. This pattern repeats throughout the song.

2.6. Complete Transcription of the Song *Begurau*.

BEGURAU

Do = C . 4/4
Moderato

Cipt. NN

INTRO

The first system of the musical score, labeled 'INTRO', consists of six staves. From top to bottom, they are: Vokal (Vocal), Suling (Suling), Biola (Violin), Gambus (Gambus), Cello (Cello), and Rebana (Rebana). The key signature is one flat (B-flat) and the time signature is 4/4. The Vokal staff contains rests. The Suling and Biola staves have a simple harmonic accompaniment. The Gambus and Cello staves feature a more complex rhythmic pattern with eighth and sixteenth notes. The Rebana staff has a steady, rhythmic accompaniment. The system is numbered 1 through 5 at the bottom.

The second system of the musical score, numbered 6 through 11, continues the piece. It features the same six staves as the first system. The Vokal staff begins with a melodic line. The Suling and Biola staves continue their harmonic accompaniment. The Gambus and Cello staves maintain their rhythmic patterns. The Rebana staff continues its steady accompaniment. The system concludes with a double bar line and repeat signs. The system is numbered 6 through 11 at the bottom.

The image displays two systems of handwritten musical notation, each consisting of six staves. The first system covers measures 12 through 17. The second system covers measures 30 through 35. The notation includes various rhythmic values, slurs, and rests. A double bar line is present between measure 32 and 33 in the second system. The staves are numbered at the bottom of each system: 12, 13, 14, 15, 16, 17 for the first system, and 30, 31, 32, 33, 34, 35 for the second system.

Musical score for measures 36-41. The score consists of six staves. The top five staves are in treble clef, and the bottom staff is in bass clef. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. Measure 36 starts with a treble clef and a key signature of one flat. The score includes various musical notations such as beams, slurs, and rests. The measure numbers 36, 37, 38, 39, 40, and 41 are printed below the staves.

Musical score for measures 42-47. The score consists of six staves. The top five staves are in treble clef, and the bottom staff is in bass clef. The music continues with the complex rhythmic patterns from the previous system. Measure 42 starts with a treble clef and a key signature of one flat. The score includes various musical notations such as beams, slurs, and rests. The measure numbers 42, 43, 44, 45, 46, and 47 are printed below the staves.



Figure 15: Complete Transcription of the song *Begurau*

3. Summary

Tingkilan music is a form of traditional music that originates from the region of *Kutai*, specifically *Kutai Kartanegara*, located in East *Kalimantan*. This music genre is consistently showcased at a diverse range of occasions, encompassing both official and informal settings. Art, as an integral component of culture, represents a manifestation of human creativity that perpetually progresses. Despite its level of advancement, art must consistently cater to the creative demands of the contemporary generation and evolve in accordance with the exigencies of the era. The historical origins and development of *Tingkilan* Music are intricately intertwined with the history of the *Kutai* people. Its evolution is closely aligned with the progression of civilization and the prevailing era. *Tingkilan* music, classified as a form of traditional music, is transmitted orally or through direct instruction, without reliance on written notation. Consequently, each rendition of this music may vary, contingent upon the specific context in which it is performed.

Tingkilan music demonstrates a receptive disposition towards both external and internal influences, hence incorporating a diverse range of musical idioms, including but not limited to *keroncong* music styles, Malay music, and *selawatan* music, as per its contextual requirements. In addition to this, it is noteworthy that song lyrics play a significant role in *Tingkilan* music by effectively transmitting advice or satire to adolescents who are gradually forsaking their indigenous cultural practices.

The song *Begurau* conveys a moral message aimed at the younger generation, emphasizing the importance of maintaining respect and obedience towards their parents. The musical composition is accompanied by the *Tingkilan* ensemble, which comprises various traditional instruments such as the *Kutai* harp, tambourine, plucked cello, violin, and flute. This composition can be classified as a *Tingkilan* song, characterized by its two distinct sections, namely part A and part B, each of 32 measures. Section A encompasses measures 1 to 16, and Section B encompasses measures 17 to 32. *Tingkilan*'s musical compositions often encompass three primary sections: an introductory segment, a central

portion representing the main song or midsection of the work, and a concluding segment that serves as the climax or resolution.

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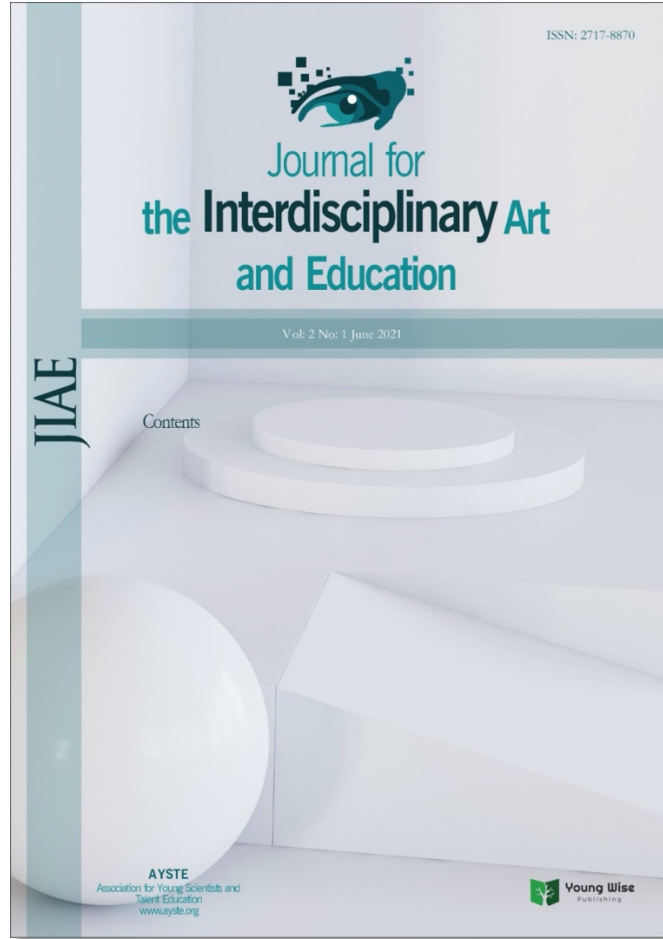
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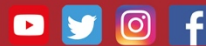


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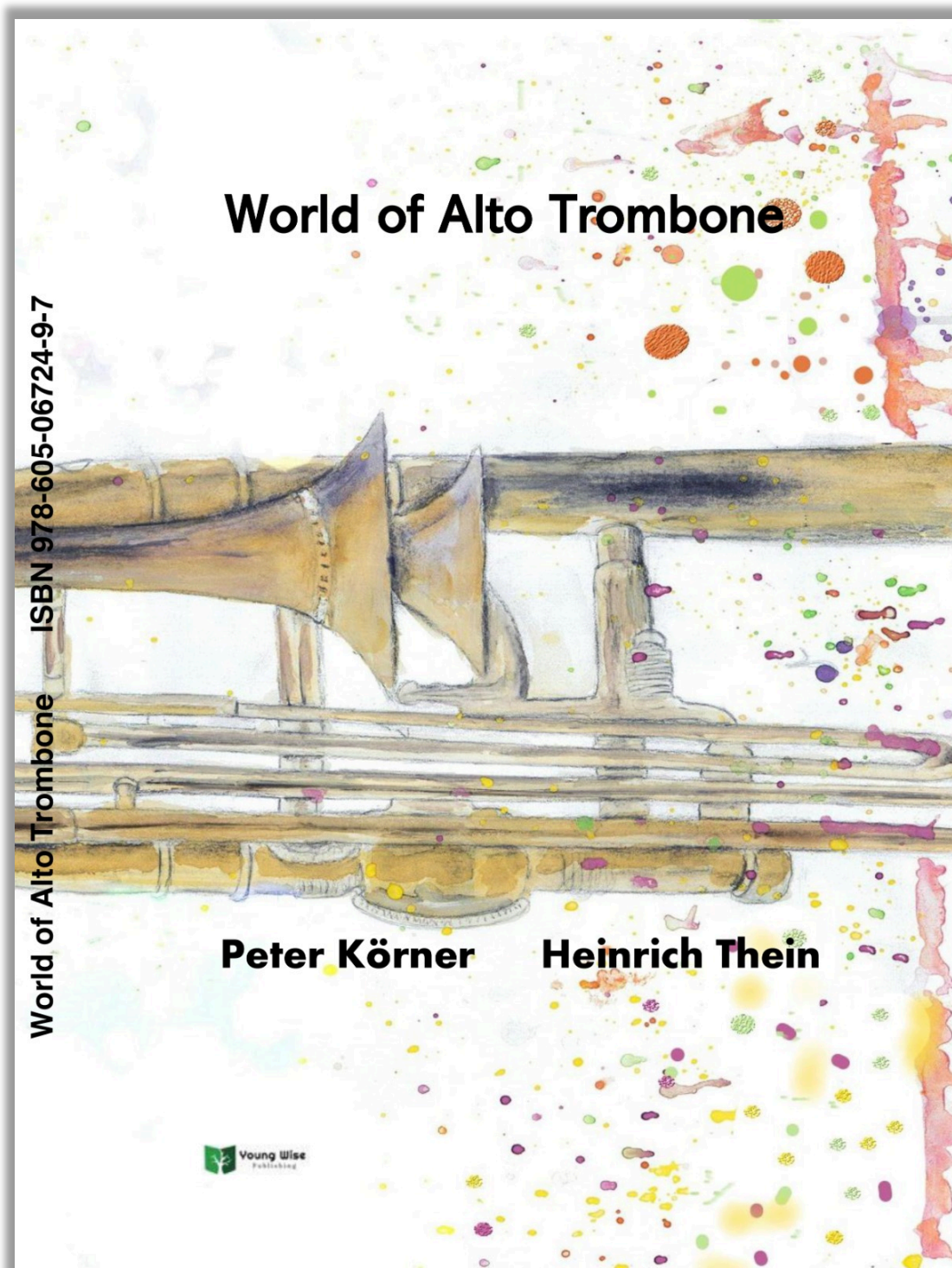
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