

#IDEF
INTERNATIONAL
DJOGJA EARTHSOUNDS
FEST 2024
Global Beats, Local Earth

RHYTHMS OF RESILIENCE
PROCEEDING INTERNATIONAL DJOGJA EARTHSOUND FEST (IDEF 2024)
A HARMONY OF SOUND AND NATURE

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16-20 OKTOBER 2024

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RHYTHMS OF RESILIENCE

Proceeding International Djogja Earthsound Fest (IDEF 2024)

a Harmony of Sounds and Nature

Gedung Etnomusikologi Institut Seni Indonesia Yogyakarta

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RHYTHMS OF RELISIENCE

Proceeding International Djogja Earthsound Fest (IDEF 2024) a Harmony of Sound and Nature

Proceedings

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RHYTHMS OF RELISIENCE

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a Harmony of Sound and Nature**

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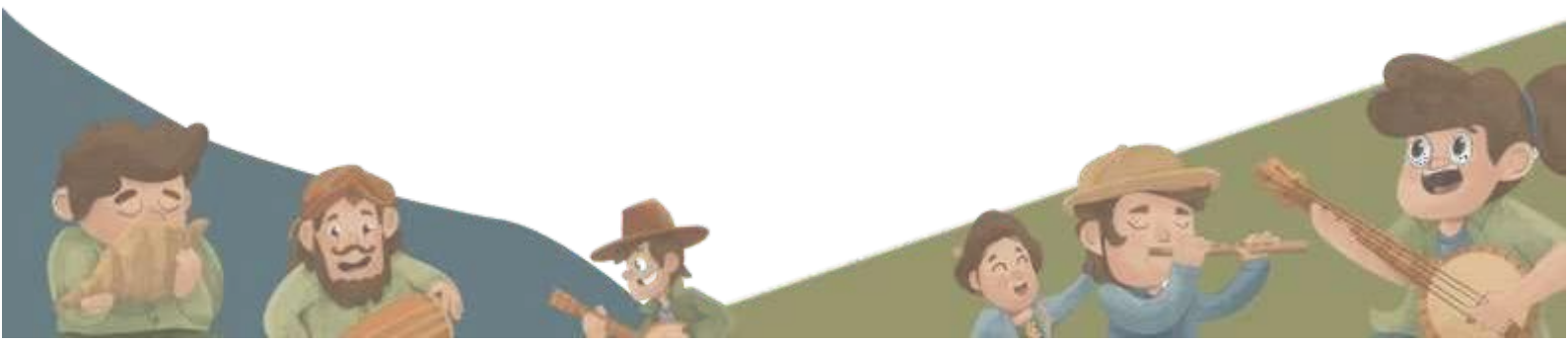
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PREFACE

The leadership of the Performing Arts Faculty ISI Yogyakarta that I respect,
All Committees who have fought tooth and nail for the implementation of the International Djogja
Earthsound Festival (IDEF) 2024 that I am proud of,
Invited guests and especially the participants, both works and speakers of the conference.

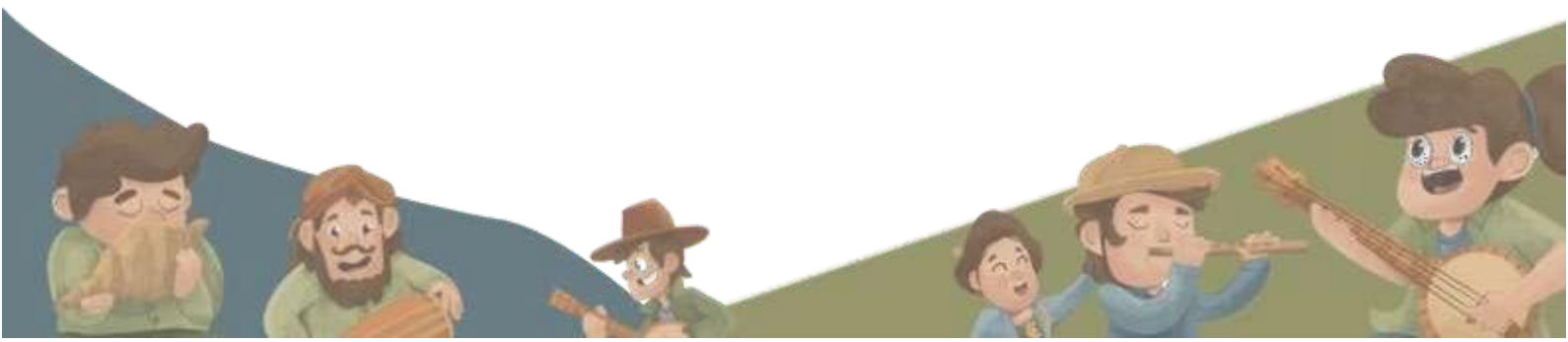
Assalamu'alaikum Wr. Wb. Peace be upon us all, Shalom, Om Swastyastu, Namo Budhaya,
Rahayu.

The most beautiful series of words form the selected strands of script, is just “thank you” for all
the sacrifices to God that from pre-event to post-event there will be no obstacles. It can't be dinied,
that truth is that science always develops according to the demands and developments of the era
“*nut laku jantraning jaman*”, so that if we are not responsive, we will be overtaken and left behind.
Ethnomusicology in reality is no longer just a theoretical study. Thus, IDEF will hopefully be able
to be answer to the confinement of the “creativity of works” that once existed. Because if studied
more deeply in the past all existing creativity was always based on research. Let bygones be bygones,
let us welcome the advancement of Ethnomusicology responsibly.

Finally, happy festival. Although it has been planned in advance, of course there are shortcomings.
For that, please apologize for any shotcomings, especially services that feel less comfortable.

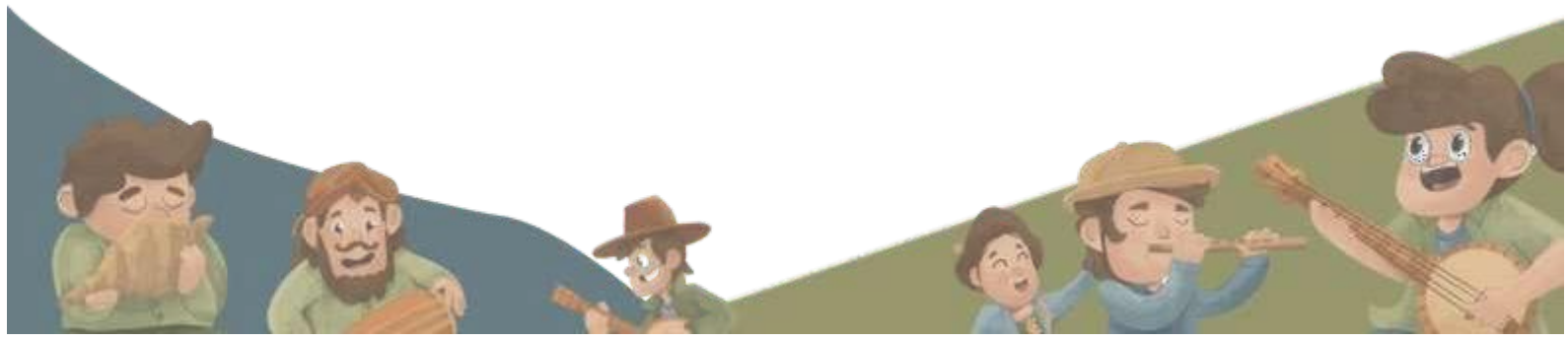
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Chairman of the Ethnomusicology Department



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RHYTHMS OF NATURE, RHYTHMS OF LIFE: SOUNDSCAPE ECOLOGY IN ETHNOMUSICOLOGY

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Abstract

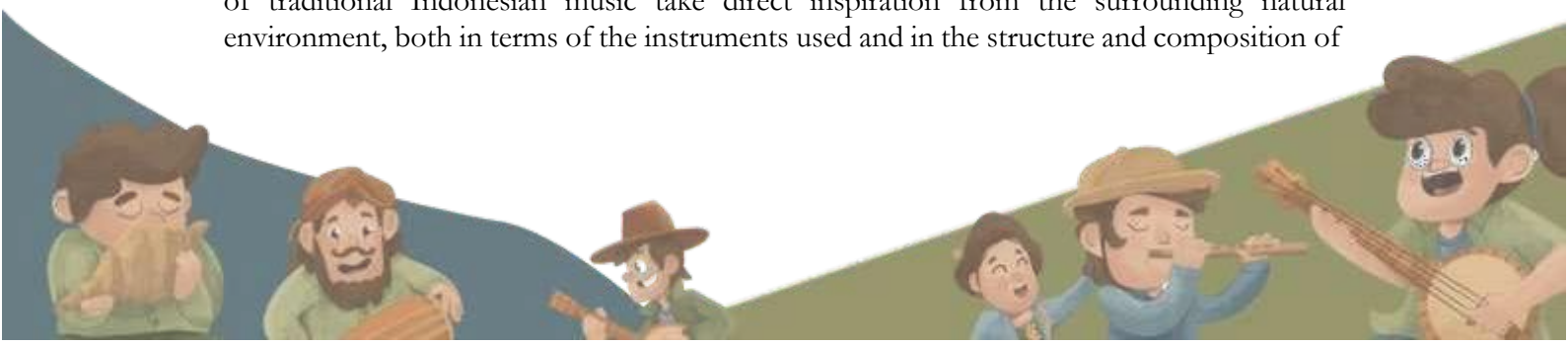
Soundscape ecology, a concept introduced by R. Murray Schafer in 1977, examines the relationship between sound and the environment. This study explores its application in Indonesian ethnomusicology, investigating how natural sounds influence the structure and composition of traditional music. The research delves into the intricate connections between soundscapes and various forms of Indonesian traditional music, such as Sundanese Karinding, Batak Gondang Sabangunan, Balinese Jegog gamelan, and Rotenese Sasando. The study analyzes the impact of changing soundscapes due to urbanization, industrialization, and climate change on traditional musical practices. These alterations affect not only music composition but also the intergenerational transmission of musical knowledge. The research highlights how environmental sounds inspire melodic and rhythmic elements in traditional music and shape cultural identities. To ensure the sustainability of Indonesian traditional music, the study proposes several strategies: comprehensive documentation, integration of knowledge into education, environmental protection, tradition-based innovation, interdisciplinary research, technology utilization, and community empowerment. These efforts aim to preserve cultural heritage while enhancing environmental awareness and deepening understanding of human-nature relationships. The study emphasizes the importance of an interdisciplinary approach, combining ethnomusicology, sound ecology, and anthropology to understand and preserve the connection between natural sounds and traditional music. By recognizing this relationship, the research contributes to both cultural preservation efforts and environmental conservation initiatives, offering insights into the complex interplay between soundscapes, traditional music, and cultural identity in Indonesia.

Keywords: Rhythms, Nature, Soundscape, Ecology, Ethnomusicology

Welcome to the International Djogja Earthsound Festival, a unique celebration that blends the richness of traditional music with environmental awareness. Today, we gather to explore the deep connection between the sounds of nature and our musical heritage. This festival is not just a performance, but also a call to listen to the rhythms of nature that have shaped the melodies of our lives for centuries. Let us open our ears and hearts to understand how the sounds around us have and will continue to shape our musical and cultural identity.

Soundscape ecology is a field of study that examines the relationship between sound and the environment. The concept was first introduced by R. Murray Schafer in 1994 in his book "The Soundscape: Our Sonic Environment and the Tuning of the World". Schafer defined soundscape as "the sound environment we hear" and emphasized the importance of understanding how sound affects our perception of the environment (Schafer 1994). In the context of ethnomusicology, soundscape ecology can help us understand how natural sounds influence the structure and composition of traditional music. For example, the sound of birds can influence the melodic structure in traditional music, while the sound of water can influence the rhythm and cadence in traditional music (Titon 2020). Thus, soundscape ecology can help us understand how traditional music is connected to the environment and how environmental changes can affect traditional music practices.

The relationship between natural sounds and traditional music in Indonesia is close and diverse, reflecting the richness of the archipelago's ecosystems and cultures. Many forms of traditional Indonesian music take direct inspiration from the surrounding natural environment, both in terms of the instruments used and in the structure and composition of

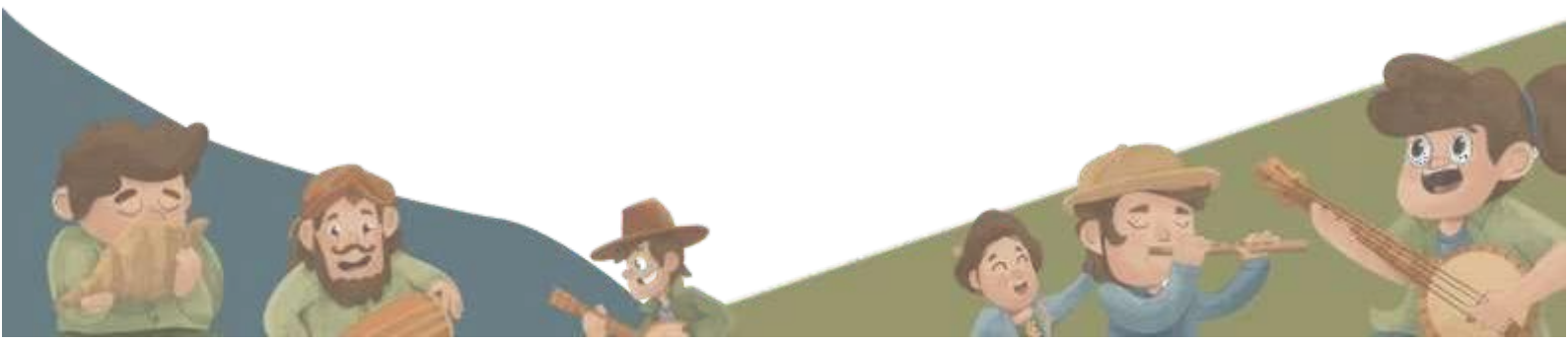


the music. One example is Karinding music from Sunda, West Java. Karinding is a traditional wind instrument made from palm fronds or bamboo. The sound produced by Karinding is similar to the sound of insects, especially crickets, which are often used by farmers to repel pests in rice fields (Masunah 2003). The playing of Karinding shows the direct relationship between this music and the agricultural environment. Another example is Gondang Sabangunan music from Batak, North Sumatra. In the Batak tradition, this music is often played to accompany traditional ceremonies and is believed to have the power to summon ancestral spirits. The rhythms and melodies in Gondang Sabangunan often mimic natural sounds such as the rumbling of thunder or the swish of the wind, reflecting the Batak people's spiritual connection with the surrounding nature (Purba 2002). In Bali, the Jegog gamelan, which uses large-sized bamboo as its main instrument, also shows the close relationship between music and the natural environment. The low, resonant sound of the Jegog gamelan is believed to balance the energy of nature and humans (Bandem 2013). Sasando music from Rote, East Nusa Tenggara, is also an interesting example. The instrument is made from palm leaves and produces a soft sound similar to the swish of the wind. It is said that the origin of the Sasando is closely related to nature, where a young man was inspired to make this instrument after hearing the sound of the wind blowing through palm leaves (Kartomi, 1985). These examples show how the sounds of nature not only influence the structure and composition of traditional Indonesian music but also become an integral part of people's musical philosophies and practices. An understanding of this relationship is important in the context of ethnomusicology and soundscape ecology, as it can help us understand how environmental change can affect the survival and evolution of traditional music.

Soundscape change is an increasingly relevant phenomenon in the context of ethnomusicology and sound ecology studies. A soundscape is the composition of sounds that make up or emerge from a particular environment. Changes in soundscape can have a significant impact on traditional musical practices, as many musical traditions are deeply rooted in specific acoustic environments. One of the main factors leading to soundscape change is urbanization and industrialization. In Indonesia, this process has drastically changed the soundscape in many regions. For example, in Java, the sounds of nature and gamelan sounds that once dominated the rural soundscape are now increasingly replaced by the roar of machinery and traffic noise.

According to research by Sudirana (2019) on soundscape changes in Bali, urbanization has altered the rhythm of community life and impacted the timing and frequency of traditional ceremonies involving traditional music. Climate change also has a significant impact on the soundscape. This phenomenon can change bird migration patterns, insect cycles, and vegetation characteristics, all of which contribute to the natural soundscape. Research conducted by Rika Raffiudin et al. (2015) in Gunung Halimun-Salak National Park showed that climate change has altered the composition of insect species in the area, which in turn affects the forest soundscape.

In Indonesia's coastal regions, sea-level rise and coastal erosion are also changing the soundscape. The sound of waves and sea winds that have inspired many traditional fishermen's songs are now changing in character. A study conducted by Muhamad Sadly (2018) on the coast of South Sulawesi shows how changes in coastlines have altered the ritual practices and traditional music of coastal communities.



These soundscape changes have direct implications for traditional music practices. Many traditional musicians rely on natural sounds as a guide for performance timing or as melodic and rhythmic inspiration. For example, in the Minangkabau tradition, the sound of certain birds is often used as a time marker to start Saluang performances. However, with changes in bird habitats due to deforestation and climate change, this practice is becoming increasingly difficult to maintain (Sastra 2017).

Furthermore, changes in the soundscape can also affect the transmission of musical knowledge between generations. Many vocal and instrumental techniques in Indonesian traditional music are inspired by or even imitate natural sounds. When these sounds disappear or change, the process of learning and teaching traditional music is also affected.

Understanding the impact of soundscape changes on traditional music is crucial in efforts to preserve intangible cultural heritage. It also opens up opportunities for interdisciplinary approaches in ethnomusicology studies, combining perspectives from ecology, anthropology, and musicology.

Understanding the relationship between natural sounds and Indonesian traditional music has profound significance. Natural sounds have been proven to have a significant influence on the structure, composition, and philosophy of traditional music in various regions of Indonesia. Many musical instruments and practices are directly inspired by the surrounding natural environment, reflecting the richness of the archipelago's ecosystems and cultures. This integral relationship not only shapes a unique cultural identity but also reflects society's relationship with its environment.

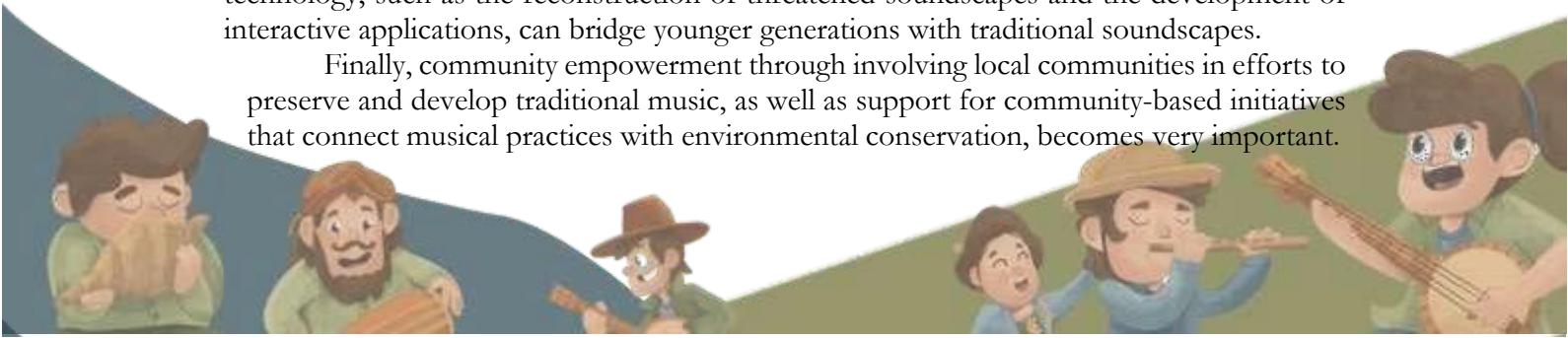
However, changes in the soundscape due to urbanization, industrialization, and climate change have begun to threaten the continuity of some musical traditions. The loss of certain natural sounds can affect traditional music practices, including the process of learning and teaching between generations. Therefore, understanding this relationship becomes increasingly important in efforts to preserve intangible cultural heritage. Furthermore, this understanding opens up opportunities for interdisciplinary approaches that combine ethnomusicology, ecology, and anthropology.

To preserve and develop traditional music sustainably, several recommendations can be considered. First, comprehensive documentation needs to be carried out through systematic recording of natural soundscapes and traditional music, as well as the creation of accessible digital archives for future generations. Second, integrating knowledge about the relationship between natural sounds and traditional music into educational curricula and organizing workshops and festivals that connect music with nature can increase awareness and appreciation.

Environmental protection is also key to this preservation effort. Supporting environmental conservation efforts to protect natural soundscapes and developing policies that consider the impact of environmental changes on intangible cultural heritage are crucial. Additionally, tradition-based innovation needs to be encouraged, where musicians are supported to create new works that combine traditional elements with modern environmental awareness.

Interdisciplinary research combining ethnomusicology, sound ecology, and environmental science also needs to be supported to develop new methodologies for understanding and preserving the relationship between natural sounds and music. The use of technology, such as the reconstruction of threatened soundscapes and the development of interactive applications, can bridge younger generations with traditional soundscapes.

Finally, community empowerment through involving local communities in efforts to preserve and develop traditional music, as well as support for community-based initiatives that connect musical practices with environmental conservation, becomes very important.



By understanding and preserving the relationship between natural sounds and traditional music, we are not only protecting cultural heritage but also promoting environmental awareness and enriching our understanding of the relationship between humans and nature. As this discussion comes to an end, let's bring the spirit of the International Djogja Earthsound Festival into our daily lives. Be an active part of the efforts to preserve and develop sustainable traditional music. Listen to the sounds of nature around you, explore the richness of our traditional music, and find creative ways to connect the two. Together, we can create a harmonious symphony of life between humans and nature. Let's celebrate the diversity of our earth's sounds through music, dance, and dialogue throughout this festival. Enjoy the International Djogja Earthsound Festival, and remember that every note we play is part of the grand melody of the universe.

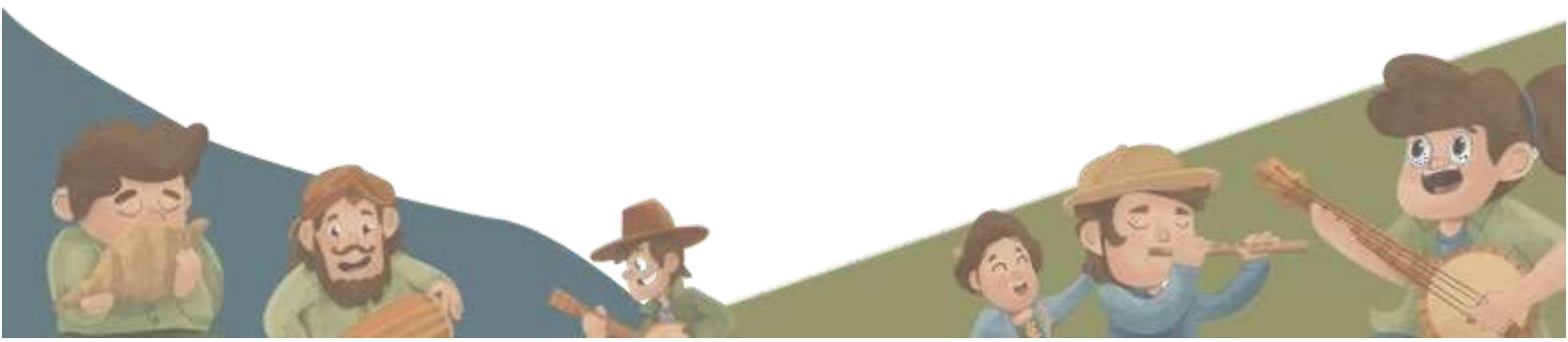
The International Djogja Earthsound Festival stands as a remarkable event that intertwines traditional musical heritage with environmental consciousness. This gathering serves as a platform to delve into the intricate relationship between nature's symphonies and our musical traditions. More than just a series of performances, the festival encourages attendees to attune themselves to the natural rhythms that have influenced our melodies for generations, inviting us to open both our ears and hearts to comprehend how our surroundings shape our musical and cultural identities.

In Indonesian music, the interplay between natural sounds and traditional compositions is particularly evident, as explored through the lens of soundscape ecology and ethnomusicology. This connection manifests in various musical forms across the archipelago, including Karinding, Gondang Sabangunan, gamelan Jegog, and Sasando. A scholarly presentation titled "The Rhythm of Nature, the Rhythm of Life: Soundscape Ecology in Ethnomusicology," delivered at the festival's inauguration, examined how the natural environment influences the structure and composition of traditional music. It also addressed the impact of changing soundscapes, driven by urbanization, industrialization, and climate change, on traditional musical practices.

The research emphasizes the crucial need to understand this relationship for preserving intangible cultural heritage. It proposes several strategies, including thorough documentation, incorporating this knowledge into educational curricula, environmental conservation efforts, and community empowerment initiatives. The study concludes that a comprehensive approach is necessary to grasp and maintain the bond between natural sounds and traditional music, not only to safeguard cultural legacy but also to promote environmental awareness.

The festival encourages participants to embody its spirit in their daily lives by actively contributing to the preservation and sustainable development of traditional music. It urges people to be attentive to the natural sounds in their environment, explore the depth of traditional music, and find innovative ways to bridge these elements. The ultimate goal is to foster a harmonious coexistence between humanity and nature through music.

As the festival unfolds, attendees are invited to immerse themselves in the diverse sounds of our planet through music, dance, and dialogue. The event serves as a reminder that each note played is an integral part of the universe's grand composition, celebrating the symphony of life that connects us all (Citra, 2024).



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SINGING ON UNEVEN BEATS

THE RESILIENCE OF *DIKIR BARAT* IN KELANTAN, MALAYSIA

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Abstract

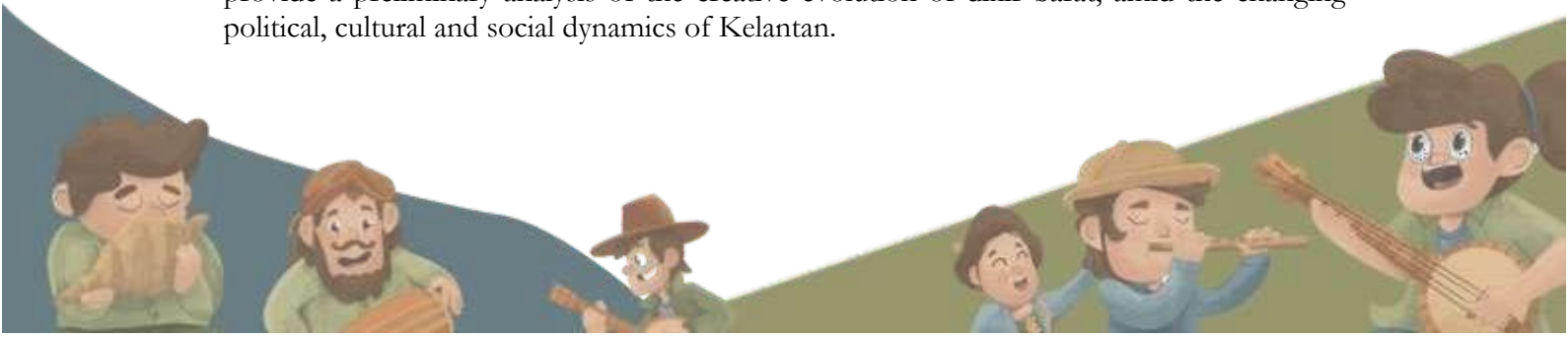
Tradition evolves through time and it is through this process that it maintains its viability. This is best exemplified by *dikir barat*, a dynamic art form in Kelantan, a state on the North Eastern part of the Malaysian Peninsula. Evolved less than a century ago in Kota Bharu, it is considered 'traditional' by the state and is the most popular among the more renowned performing arts of Kelantan such as *mak yong* and *wayang kulit*. Today, *dikir barat* is not only known in Kelantan but is being performed in schools and universities across the country. Unlike the more complex *mak yong* and *wayang kulit*, *dikir barat* is relatively simple in its preparation and performance structure. What makes it such a popular form of artistic expression among the younger generation of Kelantan? This paper looks into how *dikir barat* maintains its popularity and relevancy among the youths of Kelantan amid the state's social dynamics, cultural politics and religious conservatism.

Keywords: Dikir barat, Kelantan, Resilience, Modernity

INTRODUCTION

Dikir barat is categorized as a *traditional* Malay art form originated from the east coast state of Kelantan (Abdullah, 1995; Nasir, 2006). It involves solo and choral singing, hand clapping, synchronized body and hand movements (sometimes even dance) accompanied by percussion instruments. A dikir barat group is made up of solo singers called *jogho* (leader) and *tukang karut* (composer of improvised lyrics), a group of about 15-30 chorus singers called *awok-awok* and 4-5 musicians playing the *rebana*, *canang*, gong and maracas. The most unique aspect of dikir barat is when songs or verses are composed extemporaneously by the tukang karut during a competition with another group. This is where the true talent (or lack of it) of the tukang karut is revealed to the audience. Themes or topics for the 'debate' are not predetermined and as Zaharan Razak (2008) describes it, "can range from the trivial to the profound (even if only hinted at), the satirical to the barely risqué and ribald, with stock human follies and social foibles being fair game" (zveloyak.blogspot.com). Occasionally emotions run high and intense rivalry spilled over from the stage into the audience, ending with a few black eyes (Chen, 2007).

Today, dikir barat is not only popular in its place of origin, but has been well received throughout the nation. Although still being shunned by the mainstream music industry, its popularity still spills over into countries such as Singapore and Brunei, not so much for its songs but as a vehicle for cultural and youth activities. From its humble beginnings as an art form played in kampongs during weddings, dikir barat has become a marketable cultural commodity with a thriving CD and VCD industry. Scores of popular artists such as Megat Nordin, Cikgu Sulizi, Halim Yazid, Man Khan, Rosalinda and Munirah mushroomed, each with his or her unique style. Dikir barat has also branched into different genres, with new songs performed by a solo or duet artists with modern music accompaniment. This modern and popular genre is also known as *lagu loghat daerah* or songs sung in the local dialect. What makes dikir barat such a dynamic and constantly evolving art form? This paper hopes to provide a preliminary analysis of the creative evolution of dikir barat, amid the changing political, cultural and social dynamics of Kelantan.



HISTORY

The origins of *dikir barat* remain unclear, with several theories about its history and development. One of the most widely accepted theories suggests that *dikir barat* originated in Patani, southern Thailand, where it is known as 'dikir karut' (Abdullah, 1995). The name "barat" is thought to refer to the Malay region of southern Thailand, although there is debate over the specific area in southern Thailand where it first emerged. Some sources mention Pulau Kerengge in Narathiwat, where *dikir barat* is said to have been introduced to Kelantan in 1931 by a figure named Pak Sa. It has also been suggested that local cowboys from the 1930s inspired the development of the art form, or that it was shaped by Husain Mok Nab Lombong from Pulau Tebu. Another widely held belief is that Mat Leh Tapang from Kampung Tapang was the creator of *dikir barat*, which was influenced by the *dikir* traditions of Patani.

ORAL TRADITION

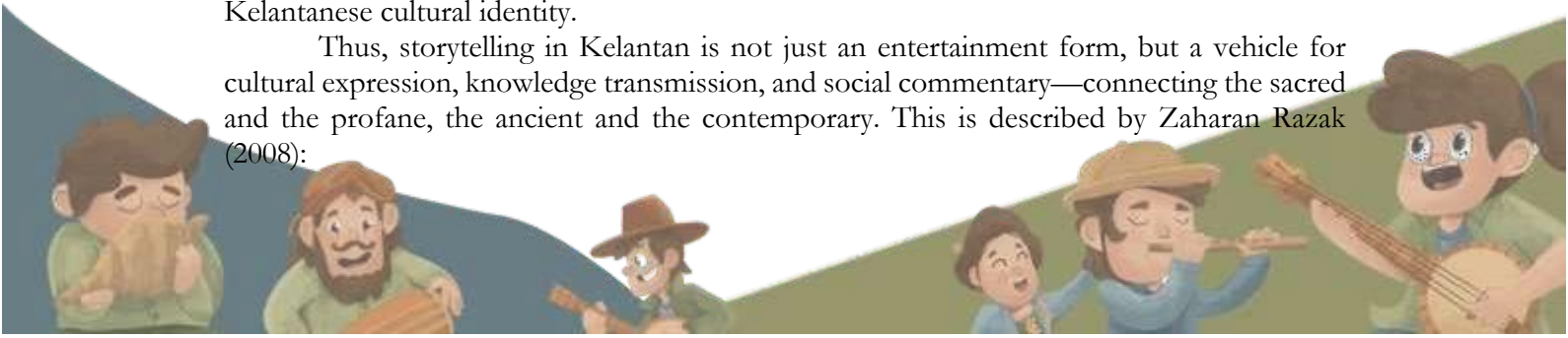
Storytelling has been an integral part of Kelantanese culture for centuries, serving as both a means of transmitting knowledge and a form of entertainment. Traditional performing arts such as *Tarik Selampit*, *Wayang Kulit*, and *Mak Yong* have played crucial roles in this cultural practice. These art forms are not just about storytelling; they are rich in historical and cultural significance, weaving narratives that reflect the values, beliefs, and worldview of the Kelantanese people.

In particular, the grand narratives of *Wayang Kulit* (shadow puppetry) and *Mak Yong* (a form of traditional dance-drama) are deeply rooted in the region's Hindu-Buddhist heritage. While the overarching themes and characters of these stories are drawn from ancient Hindu epics like the *Ramayana* and *Mahabharata*, their adaptation in the context of Kelantan has been shaped by the strong Islamic influences that have shaped the region over centuries. Despite these Islamic influences, the cultural resonance of these pre-Islamic tales remains profound. Characters and themes from *Mak Yong* are not only central to the performances but also continue to play a significant role in cultural practices, particularly in healing rituals like *Main Puteri* (a traditional healing ritual), where characters are believed to symbolize strength or serve as metaphors for causes of illness (Hardwick, 2009).

In contrast to the mystical and epic tales told in *Mak Yong* and *Wayang Kulit*, the *Dikir Barat*—another traditional form of storytelling in Kelantan—takes a more grounded approach, focusing on the ordinary aspects of daily life. While the former transports audiences into mythical realms, *Dikir Barat* addresses the more mundane and trivial matters of everyday existence, often humorously discussing topics like marriage, family relationships, and community life. The performances are a reflection of the temporal nature of human experience in Kelantan, bridging the sacred and the profane. In the terms of performance theorist Richard Schechner (2003), *Dikir Barat* takes the 'rawness' of life's experiences and transforms them into something 'cooked'—a process of making the complex and sometimes difficult aspects of life more accessible and palatable for the audience.

As cultural scholar Zaharan Razak (2008) notes, this art form offers a unique reflection of Kelantanese society. It captures the humor, struggles, and resilience of the people, providing both a mirror to everyday life and a means of coping with its challenges. Through humor and song, *Dikir Barat* transforms the ordinary into the extraordinary, offering a deep sense of connection with the audience and preserving the essence of Kelantanese cultural identity.

Thus, storytelling in Kelantan is not just an entertainment form, but a vehicle for cultural expression, knowledge transmission, and social commentary—connecting the sacred and the profane, the ancient and the contemporary. This is described by Zaharan Razak (2008):



"Perhaps one of the greatest appeals of dikir barat is its ability to look at a trivial subject or mundane object and bring it to life inviting the audience to look at the familiar with humour or in a new light. Dikir barat practitioners would rant and wail about water buffaloes running loose, frogs creating a ruckus in the night and house geckoes living their separate lives in human households... You will smile sheepishly, or knowingly, listening to Munirah (yes there are female practitioners too) taking a risqué dig at the lack of birth control in "Anak tok de besar, nok boleh hok lain pulok ..."
(zveloyak.blogspot.com)

Oral tradition forms the bedrock of the creative dynamism and sustainability of dikir barat, and as a symbolic continuation of the tradition in Kelantan. Its tales are woven with such skill and spontaneity by the *tukang karut*, resembling a master *dalang* (puppeteer) of the old days. The use of the 'witty Malay verses' (Beng, 2005) known as *pantun* or the Malay 'quatrain' (Sarwar, 2004) and the act of *berbalas pantun* or verse debates between opposing *tukang karut* shows the deep rootedness of dikir barat in this ancient Malay literary expression.

INTER-STATE MIGRATION

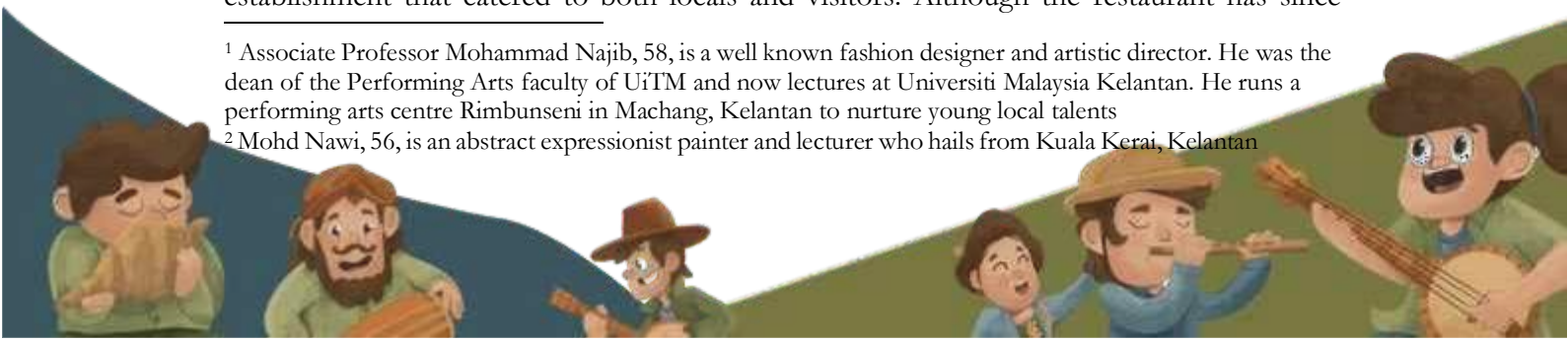
During the New Economic Policy between 1971 and 1990, Kelantanese youths started to migrate out of the state due to economic and education reasons (Shari, 1994; Mohammed Najib¹, personal communication, 2010). Many settled in states of Terengganu, Pahang and Selangor (Saw, 2007), and even countries such as Singapore (Hanami, 2002) and Brunei. These youths banded together and formed dikir barat groups to entertain themselves. Kelantanese construction workers in Singapore were even encouraged by their employers to perform dikir barat as a means of monitoring their activities (Mohd Nawi², personal communication, 2010). Performances were conducted in universities by Kelantanese students, thus spurring tremendous interest among students from other states. Unlike the more complex and elaborate performance structure of Mak Yong and Wayang Kulit with their inherently imbued spiritual innuendos, Dikir Barat is largely secular and can be easily learnt. This was further encouraged by universities and government authorities, as part of the national cultural agenda in forging better ties and understanding among races, besides promoting dikir barat as a national heritage. These Kelantanese 'diasporas' played an important role in the spread and promotion of dikir barat.

SOCIAL ISSUES

Kelantan has long been a stronghold of traditional Malay culture and Islamic education. Revered as *Serambi Mekah* or the "Veranda of Mecca," it has for centuries been a prominent center of Islamic scholarship and learning. The state's rich religious heritage is woven deeply into its identity, shaping not only its cultural practices but also its social and political landscape. While Islam's teachings prohibit the consumption of alcohol and discourage the mixing of sexes in public spaces, the state has traditionally shown a degree of tolerance toward the cultural and social needs of its non-Muslim communities. This is exemplified by the existence of the Sun Too Bar and Restaurant in the 1960s, a popular establishment that catered to both locals and visitors. Although the restaurant has since

¹ Associate Professor Mohammad Najib, 58, is a well known fashion designer and artistic director. He was the dean of the Performing Arts faculty of UiTM and now lectures at Universiti Malaysia Kelantan. He runs a performing arts centre Rimbunseni in Machang, Kelantan to nurture young local talents

² Mohd Nawi, 56, is an abstract expressionist painter and lecturer who hails from Kuala Kerai, Kelantan



transitioned into a halal eatery, its earlier existence reflects the state's relative openness at the time.

In the mid-1990s, when I visited Kota Bharu, Kelantan's capital, there was still at least one cinema in operation. This was a testament to the state's historical balance between its Islamic values and its cultural engagement with the wider world. However, over the years, the entertainment landscape in Kelantan has changed significantly. Today, entertainment venues like bars, nightclubs, and cinemas have largely disappeared from the public sphere. With the exception of a few karaoke outlets in Kota Bharu, such establishments are now virtually non-existent. The state government's strict regulations on entertainment, particularly those governing the types of shows and performances allowed, have contributed to this shift. As a result, public entertainment is now heavily restricted, and cultural events such as stage performances and concerts are rare. This reflects the state's increasing emphasis on maintaining a lifestyle that aligns closely with its Islamic principles.

Dikir barat thus provides an alternative for Muslim youths looking for lively entertainment and social gathering, an avenue for them to express themselves in a creative way. It is one of the few legal forms of live entertainment left for the general public in the state of Kelantan. Social issues are also addressed through dikir barat. In Munirah's "*Anok Tokde Besar*" (The Child Has Yet To Grow), she sings about the need for birth control in society.

Anak Tokde Besar (The Child Has Yet To Grow)
Munirah

Anok tokde besar nak boleh hok lain pulok

baju kain tokde tukar anok ramai telajok

saloh bini pakai lawa pakai lecu pakai bedok

tido male tangan bergagar mula nak petat gosok

nikoh 3 tahun boleh anok 2 ore

anok hok sulung tu boleh anok jate

hok kecil boleh dukung hok besar boleh jale

dale perut duduk kandung ado pulok 9 bule

The child has yet to grow and you
want another one

Clothes have yet to change too many
children

Blame the wife for wearing
beautifully with lipstick and powder

Sleeping at night with hands
wandering start to touch and stroke

Married for 3 years can have 2
children

The eldest can be a son

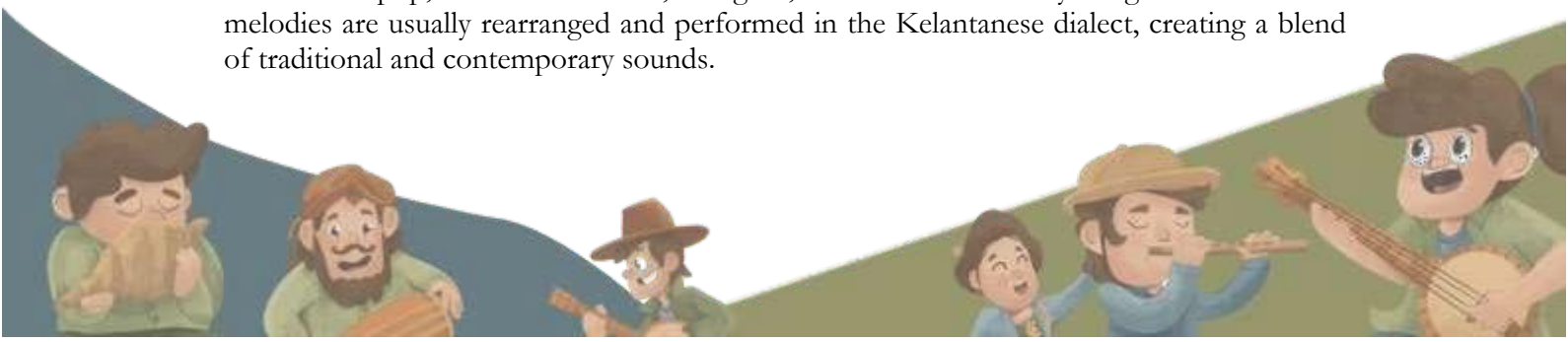
The youngest can carry the elder and
still walk

In the womb there's another one for
9 months

In "*Lembu Tak Tambat*" (Untied Cows), Cikgu Naim raised the issue of wandering cows encroaching into other people's lands and eating their crops. These contemporary social issues highlighted with wit and humour, is one of the hallmarks of dikir barat.

PARODY AND FAMILIAR TUNES

Dikir barat, often incorporates *lagu cedok*—familiar, pre-existing melodies—into its musical arrangements. This practice, known as *Karut Matang*, is one of the key features of dikir barat (Ibrahim, 2007). The songs typically draw on a variety of well-known tunes, including mainstream pop, Hindustani music, Dangdut, and traditional Malay songs. These familiar melodies are usually rearranged and performed in the Kelantanese dialect, creating a blend of traditional and contemporary sounds.



This technique is somewhat akin to what "Weird Al" Yankovic did in the 1980s with his parody of Michael Jackson's "Beat It," where he took a widely recognized song and transformed it into a comedic version with new lyrics. Similarly, the use of lagu cedok in dikir barat serves to engage audiences by playing on their familiarity with the original melodies. Like Iban pop music in Sarawak, which also uses parody to captivate listeners, this approach makes it easier for the audience to connect with the songs and remember them more quickly. A notable example of this in dikir barat is Cikgu Sulizi's "Beruntung Jadi Anak Kelantan" (Lucky to be a Kelantanese), which is based on the traditional Malay song "Jong Jong Inai." Another well-known instance is the dikir song "Sapo Dale Jambe" (Who's in the Toilet), which repurposes the famous 1970s hit "Seiring dan Sejalan" (Side by Side) by Sharifah Aini and Broery Marantika. By using these familiar tunes, dikir barat performers create a playful, accessible atmosphere that resonates with the audience while preserving cultural traditions.

PROFANITIES AND SEX APPEAL

Dikir barat serves as a compelling lens through which to examine the complex and often paradoxical nature of Kelantanese society. While the region is widely associated with a strong outward display of religiosity and piety, these public expressions of faith sometimes stand in stark contrast to the more nuanced and rebellious undercurrents within the society. As noted by cultural commentator Eddin Khoo, there is a sense of defiance that runs through the populace, particularly in their resistance to certain state-imposed policies. This defiance is evident in the continued popularity of wayang kulit performances, which, despite being increasingly marginalized, draw large audiences and are now considered an underground art form (Aziz, 2006).

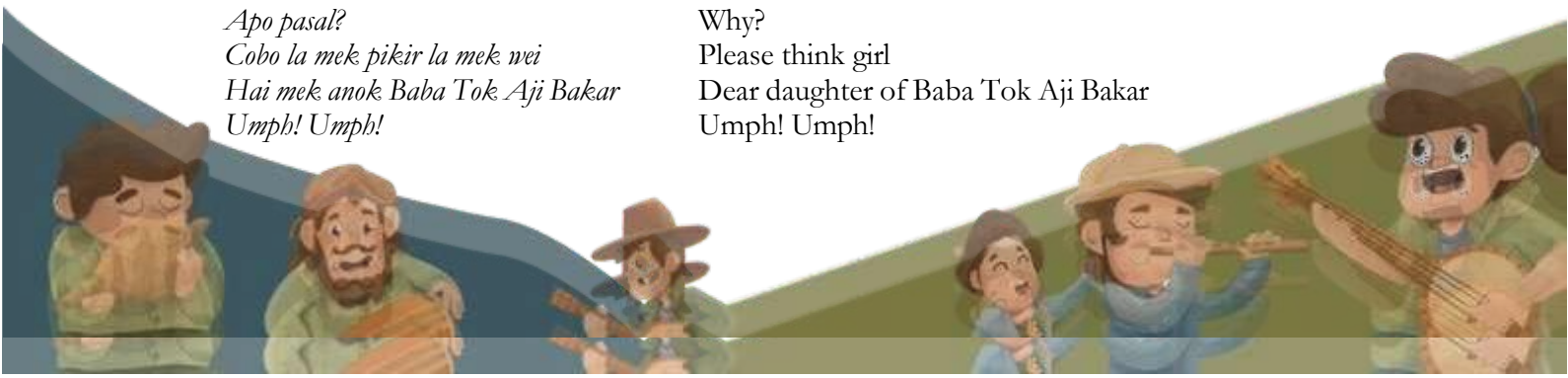
This resistance to conforming to a strictly defined religious or political identity is further reflected in the content of dikir barat. The art form, while deeply rooted in the cultural and spiritual traditions of the region, also contains elements that challenge conventional religious norms. For example, while some dikir barat artists, like Cikgu Sulizi, focus on themes of respect, knowledge, and moral conduct—values in harmony with Islamic teachings—others, such as Seman Wau Bulan and Pok Teh, incorporate more controversial and provocative elements into their performances. These may include sexual innuendos, crude humor, and even profanities, all of which sit uneasily with the region's outwardly pious image.

The presence of such "unIslamic" elements within dikir barat underscores a broader tension in Kelantanese society: a tension between the public and private spheres, the piety of religious doctrine, and the private, sometimes rebellious impulses of the people. This duality illustrates a deeper cultural complexity, where the seemingly rigid boundaries between faith and self-expression, tradition and modernity, are fluid and often contradictory. It reveals a society that is not easily defined by the simplistic dichotomies of religious orthodoxy versus secularism, but one that negotiates these tensions in multifaceted and creative ways. Below are excerpts of Seman Wau Bulan and Pok Teh's songs:

Rohaya Anak Baba (Rohaya Daughter of Baba)
Seman Wau Bulan

*Mek orang besar
Oh oh ore mitok, mek tok seh tu
Apo pasal?
Cobo la mek pikir la mek wei
Hai mek anak Baba Tok Aji Bakar
Umph! Umph!*

You're a girl of high status
People asked for your hand but you refused
Why?
Please think girl
Dear daughter of Baba Tok Aji Bakar
Umph! Umph!



Cobo mek pikir la mek wei
Oh Rohaya anak Baba
Maso mek budok-budok

Please think girl
 Oh Rohaya daughter of Baba
 When you were little

Ayoh pon tak pakso mek lagi
Ado dob ore mitok
Ayoh pon tahu mek tok panda blaki
Tapi loni
Ayoh dok here
Ayoh tengok mek dok kecing
Ai male tumah duk dale jambe
Plek! Plek! Tu ayoh bunyiing
Po ike nangkak dale payye
Begapo namo nyo duk main
Napok duk getel woh timun bate
Here ayoh dio tu...!

Your dad didn't force you yet
 People have asked for your hand
 Dad knew you're not ready to marry
 But now
 Dad was baffled
 Dad realized that when you're urinating
 Spent the whole night in the toilet
 Plek! Plek! Dad heard
 Like a fish catching something in the pond
 What were you playing
 Saw you rubbing a cucumber
 His father was baffled...!

“*Abe vs Adik*” (Elder Brother vs Little Sister)
 Pok Teh

ore jate dengan betino
samo tujuan gak nak serupo
dok samo sore pakai jadi kerja
jate nak ke lube tino nok ke palo
tino buje jate tadok bini
mudoh la weii supo besi berani
abe gere adik pon ingin
sebetar seluar dale turun dok di keting

men and women
 with the same similar objectives
 when together alone, they're up to something
 man going for the 'hole', woman for the 'head'
 woman is a widow, man without a wife
 it's easy like a magnet
 'elder brother' proposes and 'little sister' wants it
 later the underwear will come down to the shin

While lyrics alone may not be enough to engage the youth, the world of dikir barat has evolved, with a more provocative twist. One example is the raunchy VCD versions, featuring young women performing the controversial gerudi Inul dance, a provocative move that no female artist would dare perform in Kuala Lumpur. A group called Jagoh, made up of young female singers, has produced a series of VCDs that have sold well. This shift has sparked debates among dikir barat practitioners, who question whether this new trend can truly be considered dikir barat or if it's merely a form of *lagu loghat daerah* (Mastika, 2010). While it may seem to stray from the traditional form, Farok Zakaria argues that it remains within the dikir barat tradition, representing a distinct subgenre (personal communication, 2010).

Despite being criticized by authorities and the public, the use of profanities in dikir barat highlights the creative audacity of the Kelantanese. Much like contemporary rap and hip-hop in the U.S., these sexually explicit lyrics and visuals have become an integral part of dikir barat's appeal, leading to its temporary ban in 1998. Some argue that these lyrics carry deeper meanings, serving as social critiques aimed at an audience that embraces them with humor and an open mind.³

POLITICS

In 1990, when PAS took control of Kelantan, new regulations were introduced regarding the performing arts, leading to the ban on public performances of Mak Yong and

³ According to Mohd Nawi, the profanities are not meant to arouse but as a sincere and direct way of conveying a message in a song, which was well understood and received by the rural folks



Wayang Kulit, which were considered 'un-Islamic.' However, dikir barat emerged as a valuable tool for disseminating information to the public. The state government saw it as an effective medium to promote Islamic values and lifestyles. In a 1996 article in the *New Straits Times*, Kelantan's Chief Minister, Dato' Nik Abdul Aziz Nik Mat, emphasized that "dikir barat should not only be regarded as a form of entertainment, but also as a means to disseminate information" (p. 4). While the genre faced a temporary ban in May 1998 due to concerns over immoral elements—such as indecently dressed female performers and the mixing of sexes—dikir barat was later permitted under certain conditions. As noted by Brennan (2001), "in the dikir barat tapes I collected in 1999, there was a substantial quantity of overtly dakwah-oriented songs" (p. 308). A recent example of this trend is Cikgu Sulizi's song *Tuntutlah Ilmu*, which encourages good learning habits among schoolchildren. The federal government also saw the potential of dikir barat among the youths. Competitions are regularly organized to not only encourage participation among the young but also to promote certain national agendas.

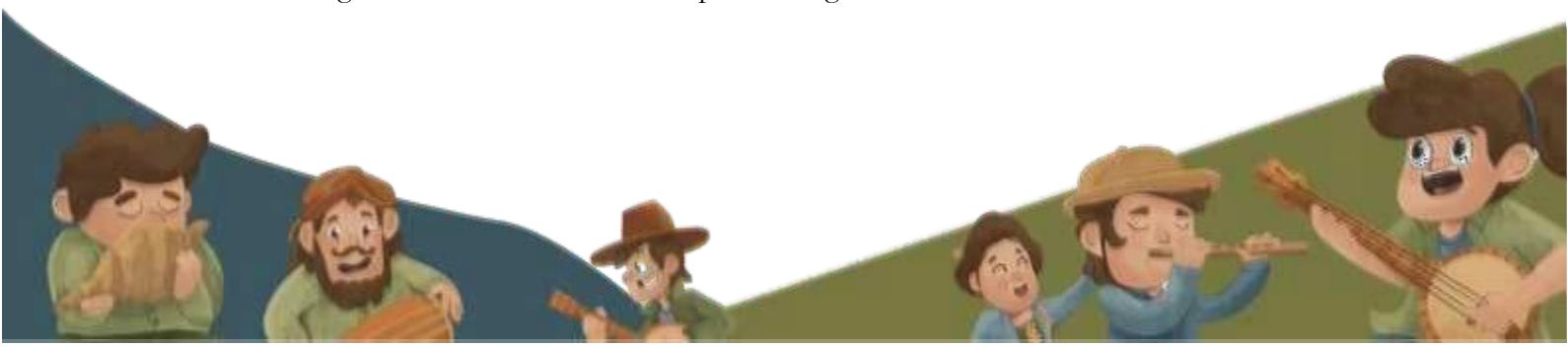
AUDIO VIDEO TECHNOLOGY & THE INTERNET

The widespread use of audio and video recordings has significantly boosted the popularity of *dikir barat*, not just in Kelantan but across Malaysia. Halim Yazid, one of the genre's most renowned artists, reportedly sold 20,000 copies of his album *Innovasi* (Chen, 2007). With seven albums and four VCDs to his name, he has surpassed many mainstream artists in sales, and his popularity now commands a performance fee of RM3000 for a three-hour show.

The internet has also become a key platform for promoting *dikir barat*. Numerous websites dedicated to the genre offer free downloads of songs and videos, as well as discussion forums for enthusiasts. Sites like dikirbarat.net, dikirbarat.com, and dikirbarat.super-resources.com feature concert dates, competitions, articles, and community discussions. YouTube serves as a space for uploading performances and promoting emerging artists and new tracks. Halim Yazid himself has a dedicated website, halimyazid.com, and a Facebook fan page for further promotion. This online presence is aimed at expanding *dikir barat*'s fan base, particularly among young, educated, and urban audiences—not only in Kelantan but across the entire nation.

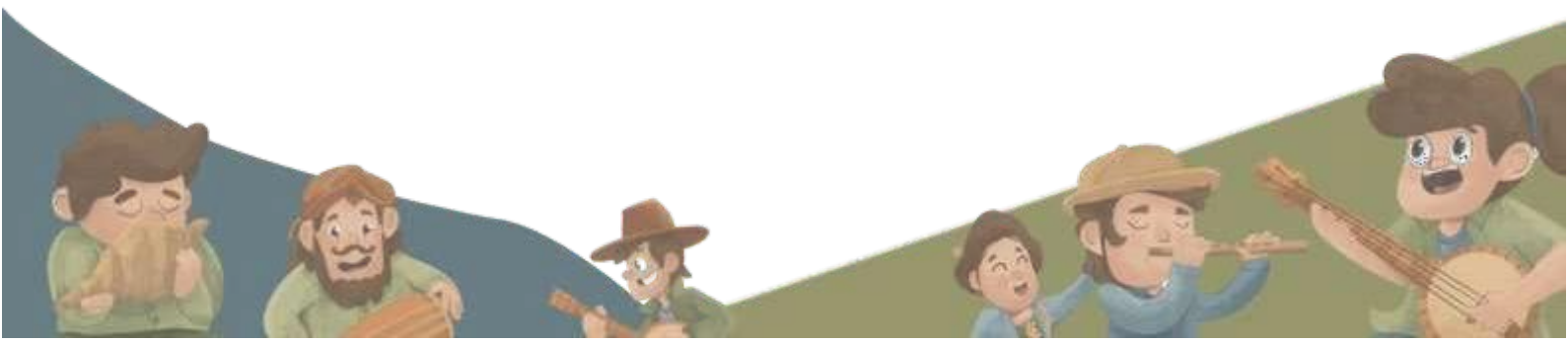
CONCLUSION

In a 1995 interview with *The Economist*, Tengku Razaleigh Hamzah, a prince of Kelantan and Member of Parliament, asserted that "in Malaysia's quest for industrialisation, those in power accept any development, whatever the cost to the environment. In Kelantan, we resist" (pp. 28-30). This spirit of resistance extends beyond the realm of environmental concerns, particularly in the domain of performing arts. For instance, when the federal government declared *wayang kulit* national art form in 1971, many practitioners opposed efforts to standardize and integrate it into the national mainstream (Aziz, 2006). However, this resistance to the political and cultural hegemony of the west coast was not evident in the case of *dikir barat*, which has flourished creatively as a result. While *dikir barat* emerged to fill the cultural void left by the decline of traditional arts such as *Mak Yong*, *Wayang Kulit*, and *Menora*, it was more open to the federal government's involvement and support, embracing these external influences as part of its growth.



Dikir barat competitions were held regularly and even broadcast nationwide, providing a platform for greater creativity and innovation – a chance for participants to become national stars. Similar to the music traditions of Latin America and the Caribbean, dikir barat underwent a process of “cleaning up” and “modernizing” to elevate it as a recognized national cultural heritage (Beng, 2005). This led to intense competition and rivalry, with groups debuting dazzling new costumes and incorporating fresh choreographies into their performances. In Kelantan, dikir barat is also being shaped under the current PAS administration, which seeks to promote an all-encompassing Islamic cultural identity. Despite this newly constructed tradition (Hobsbawm, 2003:1), one core element remains unchanged: the language.

The Kelantanese dialect, according to Zuraidah Mohd Don (2003), plays a central role in shaping the ethnolinguistic identity of the people of Kelantan, contributing to both the construction of a unified sense of statehood and the preservation of Kelantanese identity (p. 55). This is particularly significant in the context of dikir barat, as it evolves not only as a traditional art form but also as a form of popular culture that helps forge a new Kelantanese identity. The dialect continues to give the Kelantanese a sense of ownership and authority over the art form, influencing its creative direction. The achievements of prominent figures like Halim Yazid and Cikgu Sulizi on the national stage have become sources of pride and inspiration for the Kelantanese. However, it remains challenging to overshadow the many other dikir barat artists performing at the grassroots level in Kelantan, who continue to address local issues—the very foundation on which dikir barat was originally built.



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RESILIENCE THROUGH THE TRADITION OF LITURGICAL GAMELAN AS A SYMBOL OF STRENGTH AND IDENTITY OF THE JAVANESE-CATHOLIC COMMUNITY IN YOGYAKARTA

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Abstract

Community resilience is the ability to endure and adapt in the face of challenges and changes. This study examines the role of liturgical gamelan as a symbol of resilience and identity for the Javanese Catholic community in Yogyakarta. A qualitative approach was employed, with data gathered through in-depth interviews and participatory observation during religious services. The research was conducted at the Gereja Hati Kudus Tuhan Yesus, a catholic church in Ganjuran, Yogyakarta, chosen for its consistent use of gamelan in worship. The findings reveal that the liturgical gamelan not only serves as a medium for religious expression but also functions as a means of reinforcing cultural identity and spirituality. This tradition creates a social space that strengthens solidarity among congregants, particularly in response to the challenges posed by modernization and social change. Thus, the liturgical gamelan contributes to the resilience of the Javanese Catholic community, becoming a vital symbol in preserving cultural heritage and religious identity amidst the dynamics of contemporary life. The continued sound of church gamelan carries cultural and spiritual values that intertwine within the wave of modernity. These values help maintain the unity and resilience of the Javanese community in navigating societal changes. This study aims to offer new insights into the relationship between culture, religion, and social resilience in Indonesia.

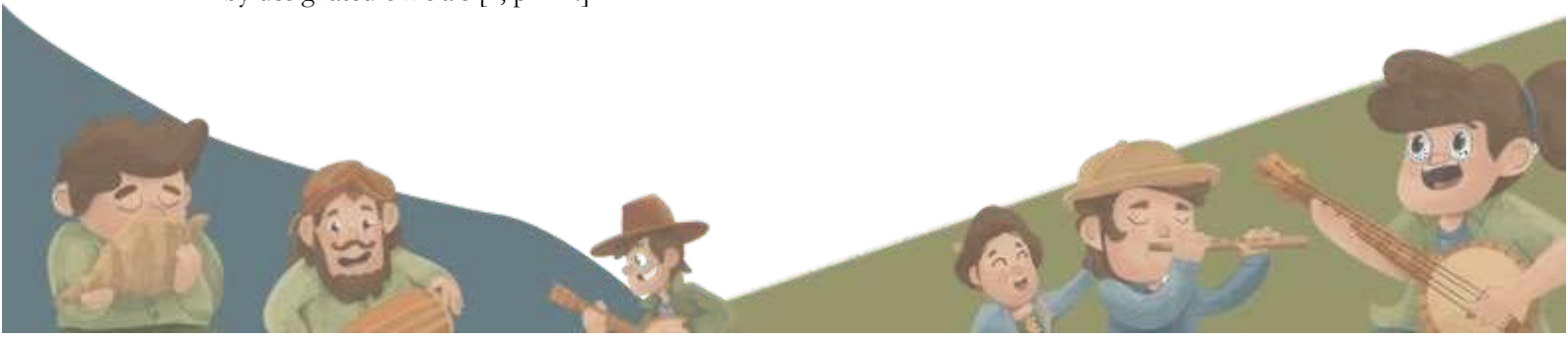
Keywords: resilience, liturgical gamelan, Gereja Hati Kudus Tuhan Yesus

INTRODUCTION

The socio-cultural context of Yogyakarta is strongly influenced by the rich Javanese tradition and the significant role of the Yogyakarta Sultanate as a cultural center. Traditional values, customs, etiquette, and social ethics, known as "unggah-ungguh," are still highly upheld in daily interactions. The people of Yogyakarta generally prioritize respect, politeness, and social harmony, which are reflected in various aspects of life, both in interpersonal relationships and in cultural celebrations. The presence of traditional arts, such as wayang, gamelan, and Javanese dance, enriches Yogyakarta's social and cultural identity and helps preserve its ancestral heritage.

Yogyakarta is also known as an educational city, creating a social dynamic between the local community and students from various regions. The interaction between local traditions and the modernization brought by students, as well as technological advancements, shapes the character of this city. In addition to being a center of education, Yogyakarta is also a popular tourist destination, with attractions stemming from the blend of cultural heritage, natural beauty, and a long history. Nonetheless, the people of Yogyakarta manage to maintain Javanese cultural values amid globalization, creating a balance between modernity and tradition.

Efforts to preserve cultural values have also entered the religious domain. One religious institution that accommodates the essence of Javanese culture in its worship practices is the Gereja Hati Kudus Tuhan Yesus (Sacred Heart of Jesus Church) in Ganjuran. This is evident in every aspect of the church, which is imbued with Javanese cultural elements, from its architecture and music to the rituals performed. The church is also known for its use of Javanese liturgy in its worship services, encompassing the language, clothing, and music employed. Liturgy is defined as a public and formal worship service carried out according to the procedures authorized by church leaders and conducted by designated officials [1, p. 114].



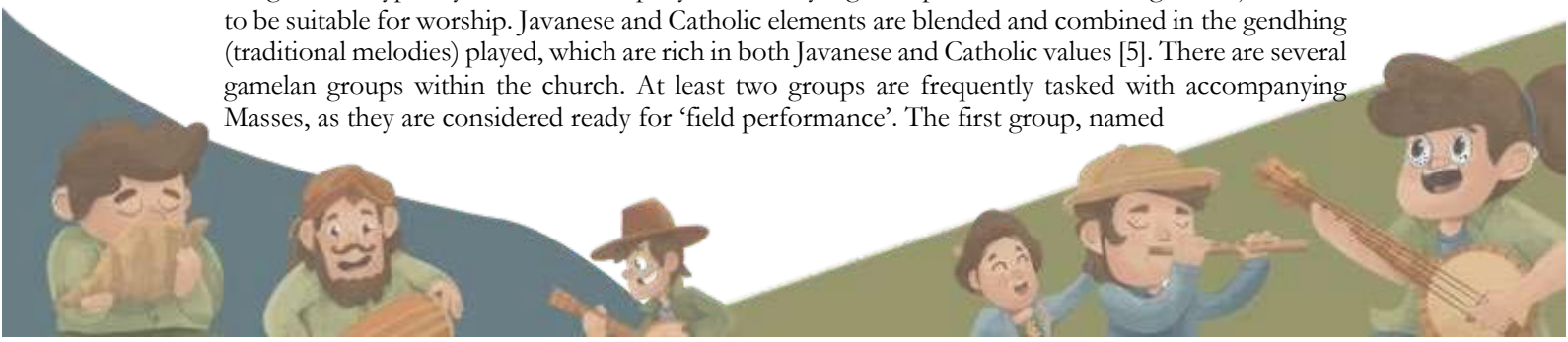
Gereja Hati Kudus Tuhan Yesus was founded by the Schmutzer family. This family initiated the construction of the church. It began with two Dutch brothers, Dr. Josef Schmutzer and Ir. Julius Schmutzer, who came to the island of Java (Ganjuran). They owned the only sugar factory in Java that was not part of the Dutch East Indies syndicate, known as Ganjuran-Gondanglipuro. Besides managing the factory, they also taught the social teachings of the Church to the factory workers and the surrounding community. These teachings addressed the relationship between employers and workers, which was no longer viewed as a master-servant relationship but rather as a partnership. Workers received a fair share of the profits.

After Ir. Julius Schmutzer married Caroline V. Rijkevorsel, also from the Netherlands, in 1920, they increasingly devoted their attention to the mission of the Church. This was realized through the establishment of educational and healthcare institutions. Several elementary schools (standarschool) and public schools (volkschool) were founded between 1929 and 1929, as well as a clinic, which has since developed into St. Elisabeth Hospital Ganjuran in 1920. The establishment of these institutions significantly influenced the development of the Church's mission in the area. The Schmutzer family's dedication to the Church's mission and their love for the local community ultimately led them to establish the Gereja Hati Kudus Tuhan Yesus in 1924 and a Hindu-Javanese-style temple named Candi Hati Kudus Tuhan Yesus in 1927, funded entirely by their own means. This construction was part of the institutionalization of the Catholic Church's mission in Ganjuran, which continues to this day.

In the worship process, there is an adoption and adaptation of values and symbols also present in the royal ceremonies of the Keraton [2, p. 164]. This phenomenon demonstrates that the Gereja Hati Kudus Tuhan Yesus successfully conducted inculturation of local culture, in line with the concept initially developed during the Second Vatican Council [3, p. 105]. Tridiatno mentions that there are two stages of inculturation carried out at HKTY Church Ganjuran. The first stage took place during the construction of the church by the Schmutzer family, and the second stage was continued by Gregorius Utomo. In his writing, Tridiatno emphasizes that HKTY Church has managed to reflect God's love through the inculturation it practiced. The use of gamelan in liturgy further enhances the cultural-aesthetic experience, joy, togetherness, and strengthens the connections among congregants in each parish [4].

Gereja Hati Kudus Tuhan Yesus Ganjuran represents Javanese culture in all aspects. The main building of the church is a Joglo, which is a traditional Javanese house. This Joglo building adopts the architectural design of the Yogyakarta Keraton (palace). There is a pendopo (pavilion) in front, which is often used during major religious services (Christmas or Easter), especially when the main building is full. The statue of Mary holding baby Jesus, located within the church grounds, is depicted wearing traditional Javanese attire, resembling Dewi Sri, the goddess of prosperity. The temple, known as Candi Hati Kudus Tuhan Yesus, also located in the church complex, houses a statue of Jesus depicted in Javanese royal attire, with the title 'Sampeyan Dalem Maha Prabu Yesus Kristus Pangeraning Para Bangsa' (His Majesty King Jesus Christ, Lord of All Nations). This temple represents Javanese traditions and features Hindu-style architecture. In addition to the building's aspects, the church also integrates Javanese culture into its worship process. Several services are conducted entirely using Javanese traditions, including Javanese attire, the Javanese Krama Inggil (high language), and gamelan as the accompanying music.

Gereja Hati Kudus Tuhan Yesus Ganjuran is one of the churches most consistent in using gamelan accompaniment during its worship services. The church uses gamelan in every Mass on the third and fourth Sundays of the month. The church also incorporates gamelan in the First Friday Night Mass and the procession for the Church's anniversary, which is held on the last Sunday of June. The gamelan integrated into the liturgical service is referred to as liturgical gamelan. This is because the gamelan, typically used to accompany dance, wayang, ketoprak, etc., has undergone adjustments to be suitable for worship. Javanese and Catholic elements are blended and combined in the gendhing (traditional melodies) played, which are rich in both Javanese and Catholic values [5]. There are several gamelan groups within the church. At least two groups are frequently tasked with accompanying Masses, as they are considered ready for 'field performance'. The first group, named



St. Cecilia, consists of senior members (fathers and mothers) who have been playing during the church's services for many years. The second group, Tyas Manunggal Maha Agung, is made up of young people (youths) who have undergone regular training under the guidance of Mr. Sariyata. What is interesting and the focus of this research is the fact that these young gamelan players, despite their age, are able to appreciate and love the gamelan tradition.

Based on findings that show liturgical gamelan not only serves as a medium for religious expression but also strengthens the cultural and spiritual identity of the Javanese Catholic community, several research questions emerge. How does liturgical gamelan contribute to the social resilience of the Javanese Catholic community in the face of modernization challenges? To what extent does the use of gamelan in liturgy enhance solidarity and social bonds among congregants at the Gereja Hati Kudus Tuhan Yesus Ganjuran? Furthermore, how does the tradition of liturgical gamelan help preserve the cultural heritage and religious identity of this community amidst social changes? This study aims to answer these questions by exploring the symbolic and social roles of liturgical gamelan in strengthening the resilience and identity of the Javanese Catholic community in Yogyakarta.

METHOD

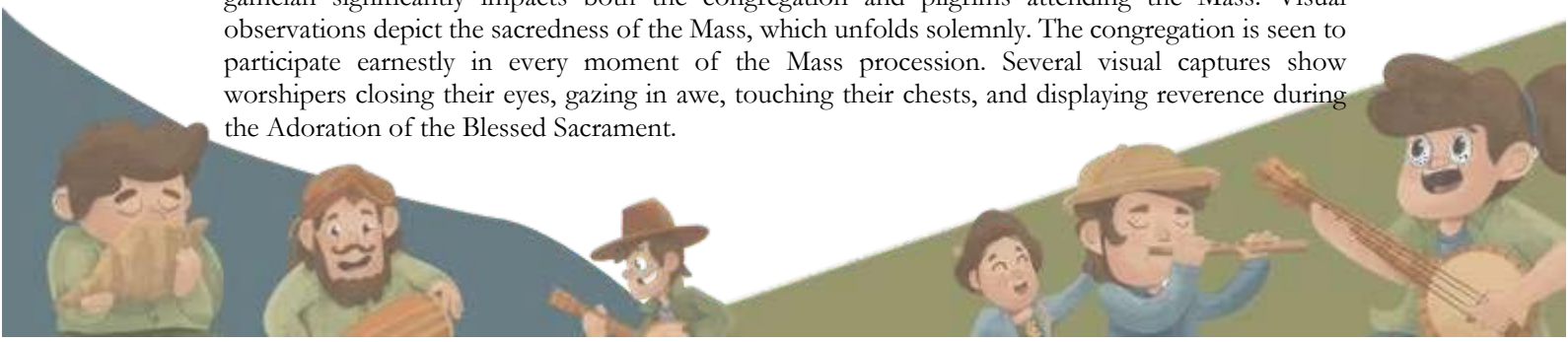
This research employs a qualitative approach to examine the role of liturgical gamelan as a symbol of resilience and identity for the Javanese Catholic community in Yogyakarta. Data were collected through in-depth interviews and participant observation during worship services at the Gereja Hati Kudus Tuhan Yesus Ganjuran. A qualitative approach was chosen because it allows for a deeper understanding of the experiences, meanings, and interpretations of Catholic worshipers regarding the use of gamelan in the liturgical context. Gereja Hati Kudus Tuhan Yesus, located in Ganjuran, Yogyakarta, was selected as the primary research site because it has long integrated gamelan into its liturgy, making it a unique symbol of inculturation within the Catholic tradition in Indonesia. The consistent use of gamelan in worship provides an opportunity for this study to explore the interaction between Javanese culture and Catholic religious practices in the local context.

The primary data for this study were obtained through two methods: in-depth interviews and participant observation. Interviews were conducted with several key informants, including church leaders, congregants, and gamelan players. These interviews aimed to explore their views on the role of gamelan in worship, how gamelan strengthens cultural and spiritual identity, and its impact on communal solidarity. Participant observation was conducted during several worship services to directly observe the liturgical process using gamelan. During the observation, the researcher noted various relevant aspects, such as the composition of the gamelan, interactions among the congregation, and emotional responses to the use of music in a religious context [6].

The data collected were analyzed using thematic analysis, in which the main themes that emerged from the interviews and observations were identified and interpreted [7]. The analysis process was conducted iteratively, with the researcher continuously developing an understanding of the relationship between liturgical gamelan, social resilience, and cultural identity. Key themes that emerged included the role of gamelan in enhancing communal solidarity, its influence on adaptation in the face of modernization, and the cultural and spiritual values embedded in the gamelan music. To ensure data validity, method triangulation was used by comparing the results of interviews and observations. Additionally, the researcher conducted member checking with several informants to ensure accurate data interpretation.

DISCUSSION

Observations during the First Friday Night Mass at HKTY Ganjuran Church reveal that the liturgical gamelan has become an essential and integral part of the worship service. The sound of the gamelan significantly impacts both the congregation and pilgrims attending the Mass. Visual observations depict the sacredness of the Mass, which unfolds solemnly. The congregation is seen to participate earnestly in every moment of the Mass procession. Several visual captures show worshipers closing their eyes, gazing in awe, touching their chests, and displaying reverence during the Adoration of the Blessed Sacrament.



Interview results with the congregation also provide relevant data. Interviews were conducted with gamelan musicians (*pengrawit*) as well as with congregation members and pilgrims attending the Mass. At least three gamelan musicians admitted that the atmosphere during the Mass felt very different from that during practice. They enjoyed and immersed themselves more deeply in playing the gamelan during the service. This was due to supporting factors such as the worshipful atmosphere, the presence of the congregation, and the liturgical rituals. They expressed joy and pride in being part of the Mass, especially as musicians, even though they were still young. From the congregation's perspective, Javanese worshipers naturally enjoyed the gamelan music, which they considered part of their own culture. They experienced emotions of joy, happiness, and gratitude during the Mass. Pilgrims from various cities also had similar impressions. One informant from Bogor, who came specifically to attend the Mass, mentioned that although he did not fully understand the Javanese language, he could still appreciate the Mass, as the gamelan music helped him engage deeply in the worship.

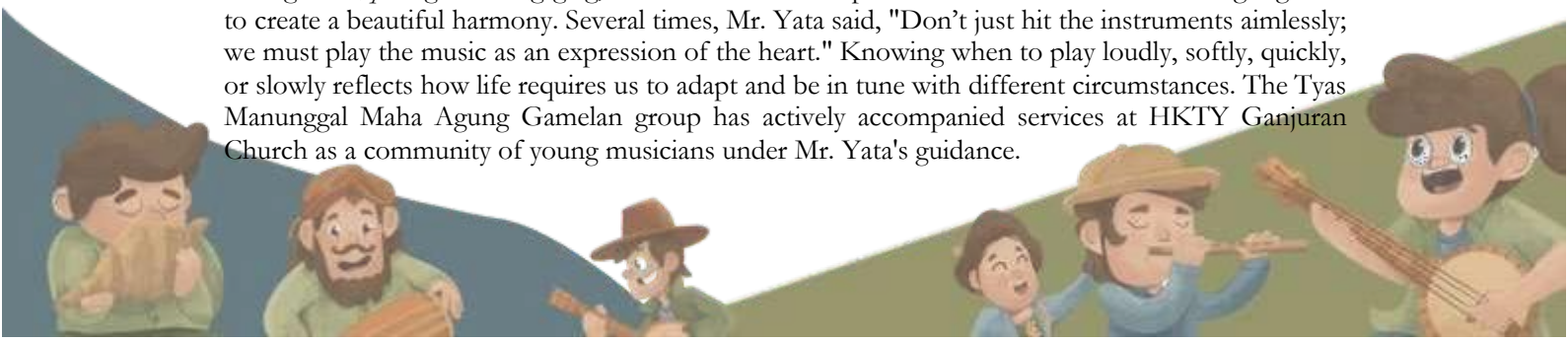
HKTY Ganjuran Church is committed to preserving Javanese culture, including its language, attire, processions, and gamelan. The congregation of Ganjuran Church highly values the cultural elements embedded in their worship practices. Several aspects that underlie the cultural resilience observed at Ganjuran are as follows:

1. Pradangga (Gamelan Musicians) Training Program

One interesting feature of this church is the formation of gamelan groups that accompany worship services (Masses). Several gamelan ensembles are responsible for accompanying the Mass. In addition to a senior group, there is also a youth gamelan group. The senior gamelan group is called Santa Cecilia, comprising older men and women. The junior group is named Tyas Manunggal Maha Agung. The Tyas Manunggal Maha Agung Gamelan Community was established as part of the church's efforts to regenerate gamelan musicians. Regeneration is crucial for maintaining the presence of liturgical gamelan at HKTY Ganjuran Church. The church collaborates with four nearby schools: SD Kanisius Ganjuran, SD Kanisius Kanutan, SMP Kanisius Ganjuran, and SMA Stella Duce. The church provides gamelan facilities for extracurricular learning in these four schools, with training sessions held at least four times a week. The church also sets a requirement for children who want to receive the Sacrament of Confirmation by involving them in church liturgy. Essentially, they are given liturgical formation based on faith, but they are also offered several auxiliary activities to serve the church. These activities include joining the choir, serving as lectors, psalmists, and gamelan musicians. Many of them choose to become gamelan musicians, indicating a strong interest in liturgical gamelan. Intensive accompaniment is provided for 10 months based on their chosen activities before receiving the Sacrament of Confirmation.

In 2017, the Tyas Manunggal Maha Agung community was formed as a result of this accompaniment and has since received the Sacrament of Confirmation. This group consists of approximately 25 members aged 12 to 17, who are currently middle and high school students. Mr. Yata, a professional trainer, has been mentoring these children for 10 months prior to their Confirmation and continues to do so today. According to Father Sugi, Mr. Yata has a special ability to connect with the children. He is considered very enthusiastic about teaching gamelan because, for him, it is an opportunity to teach children to love culture, especially gamelan. Mr. Yata also aims to help the children develop their faith through culture, teaching them to have a sincere faith while nurturing their cultural heritage. This process has been shown to make their hearts more sensitive, tender, and receptive to reflection.

The hope is that these children will not become exclusive individuals but rather people who can socialize easily and gather with others. This is symbolized by the various gamelan instruments—*demung*, *saron*, *peking*, *kendhang*, *gong*, and others—which represent different characters coming together to create a beautiful harmony. Several times, Mr. Yata said, "Don't just hit the instruments aimlessly; we must play the music as an expression of the heart." Knowing when to play loudly, softly, quickly, or slowly reflects how life requires us to adapt and be in tune with different circumstances. The Tyas Manunggal Maha Agung Gamelan group has actively accompanied services at HKTY Ganjuran Church as a community of young musicians under Mr. Yata's guidance.



The preservation and regeneration of gamelan players is continually encouraged by the church to produce new musicians who are ready to serve and love their culture. This effort is targeted at Catholic youth preparing to receive the Sacrament of Confirmation. One of the requirements is that they develop their talents by participating in church service training as psalmists, lectors, choir members, or gamelan musicians. After making their choices, many chose to become gamelan musicians, leading to the formation of the Tyas Manunggal Maha Agung community in 2017, consisting of Orang Muda Katholik (Young Catholics Community) who received 10 months of gamelan training and have received the Sacrament of Confirmation. This community represents the regeneration of the previous senior group, composed of older congregation members. The church has welcomed this new group as a form of cultural development, bringing a fresh perspective while continuing to serve God.

2. Liturgical Gamelan Attracts the Congregation, Strengthening Social Bonds

Liturgical gamelan not only enriches the worship experience but also strengthens social bonds within the church community. This is reflected in several worship services using gamelan, particularly the First Friday Night Mass, which is held routinely every Thursday, the night before the First Friday of each month. The First Friday Mass is a monthly service held on the first Friday in devotion to the Sacred Heart of Jesus. Typically, Catholic churches hold First Friday Mass on Friday itself. The choice to hold the service on Thursday night at HKTY Ganjuran Church is intentional and based on inculturation with Javanese culture. The First Friday Mass is celebrated on Thursday night, which is followed by Friday the next day. This aligns with the Javanese calendar, where the evening marks the start of the next day [8, p. 4]. This unique aspect characterizes HKTY Ganjuran Church, harmonizing the Catholic and Javanese philosophical concepts of the First Friday Night.



Figure 1 The musicians of Tyas Manunggal Maha Agung performance

Source: Researchers' Documentation



Gamelan is an integral part of this Mass. The fusion of traditional elements (gamelan) with Christian liturgy provides a unique and moving experience for the congregation. This is evidenced by the enthusiasm of worshipers who consistently come from various regions, both within and outside Yogyakarta, to attend the Mass. Many of them are captivated by the sound of the gamelan, which is said to evoke emotions and draw the congregation into a sacred atmosphere. Gamelan is also believed to create a calm and reflective environment, aiding worshipers in prayer and contemplation. The melodies played through the sacred *gendhing* (gamelan compositions) can enhance the spiritual experience during worship. The liturgical gamelan offers innovation and a distinctive nuance to the way worship is conducted, consistently resonating with the congregation and drawing the attention of more worshipers, particularly the younger generation.

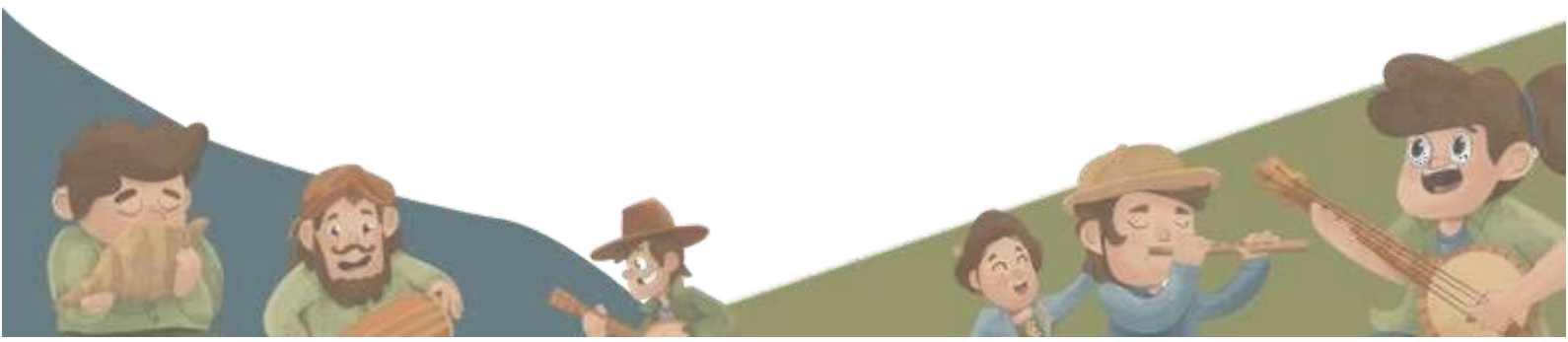
The involvement of the congregation in the gamelan group also provides an opportunity for members to collaborate and feel part of something larger. The practice sessions and performances together foster a sense of connection among community members. As the congregation participates, they experience solidarity and mutual support. Not only the gamelan musicians, but also other worship service officials and the congregation as a whole, are united in the same spirit within the context of this Javanese-themed Mass.

3. Liturgical Gamelan Fulfills Aesthetic Needs

Rukiyanto [9, p. 81] emphasizes that liturgical celebrations enriched with various forms of art can enhance the beauty of the liturgy, touch the congregation's experience of God's presence through the Word and liturgical symbols, and affirm expressions of reverence and praise to God. One form of art that plays a significant role in the liturgy is music. Suryanugraha [10, p. 16] explains that the arrangement of musical tones can help enliven rituals and liturgical texts, as well as convey the complete meaning of different parts of the liturgy. The harmonious and distinctive sound of the gamelan creates a pleasing auditory experience, offering the congregation the opportunity to enjoy the beauty of the music during worship. The sound of the gamelan also immerses the congregation in a blend of cultural and religious emotions. For those with Javanese backgrounds, it often evokes a sense of “cultural ownership,” as if they are spiritually at home. These sensations, in turn, create a captivating and moving experience. Listening to the music, observing the visual movements and interactions of the musicians, and witnessing the various gamelan instruments enrich the aesthetic dimension of the liturgy.

The liturgical gamelan also induces a “craving” or deep affection in the congregation. This is evidenced by the regular Friday First Night Masses at the temple courtyard, which are always filled with worshipers from various regions across Indonesia. The congregation participates with great devotion and enthusiasm throughout the entire Mass. Positive impressions such as awe, reverence, deep emotion, and contentment are felt by both the worshipers and pilgrims. For instance, Mr. Mujiono and Mrs. Veronica, a married couple from Solo, aged 70, travel by motorbike every month to attend the Friday First Night Mass. They express great anticipation for each Mass, believing that they will receive blessings from God in their lives. Their strong motivation and spirit to attend each month, despite coming from the relatively distant city of Solo, attests to the deep significance of the experience. They feel immense joy and peace after participating in the Mass.

Similarly, other worshipers, including those not originally from Java, such as pilgrims from other cities, share the same sentiments. Even if they do not fully understand the language, the emotions and sensations they experience during the service profoundly touch them. They can still feel the sacred and solemn atmosphere, especially when the gamelan begins to play. The sound seems to carry them into the beautifully intertwined worlds of Javanese and Catholic spirituality, creating a deeply inculturated worship experience.



4. Liturgical Gamelan as a Means of Preserving Tradition and Strengthening Spirituality through Culture

The innovation within the Catholic liturgy did not happen spontaneously; rather, it was the result of multiple deliberations and considerations that led to the emergence of an inculturated liturgy. This liturgy intertwines Javanese and Catholic values, creating a strong symbiosis. One of the most prominent aspects is the integration of gamelan into the liturgy, known as liturgical gamelan. Liturgical gamelan refers to the gamelan ensemble used to accompany church worship. HKTY Church in Ganjuran uses gamelan as an accompaniment in worship because the majority of the congregation comes from the local Javanese community with a strong cultural background. This cultural closeness has allowed liturgical gamelan to be readily accepted and maintained up to the present.

Liturgical gamelan at HKTY Ganjuran is regarded as facilitating the transmission of faith to the congregation due to its cultural resonance with the Javanese people. Through the use of gamelan, the congregation is drawn into the worship experience with a strong cultural element. Moreover, this form of music allows the younger generation to engage with and contribute to Javanese culture, fostering a deeper appreciation of their cultural heritage. The liturgical gamelan also instills a sense of cultural identity within the church community. As is well known, HKTY Ganjuran Church is one of the most consistent in using gamelan accompaniment in its liturgical services. The church also has a distinctiveness in the arrangement of its *gendhings* (traditional Javanese compositions), which differs from other churches. These *gendhings*, when played, lead the congregation into a deeper spiritual experience, enhanced by the ambiance of the service and the synergy of the Javanese liturgical elements.

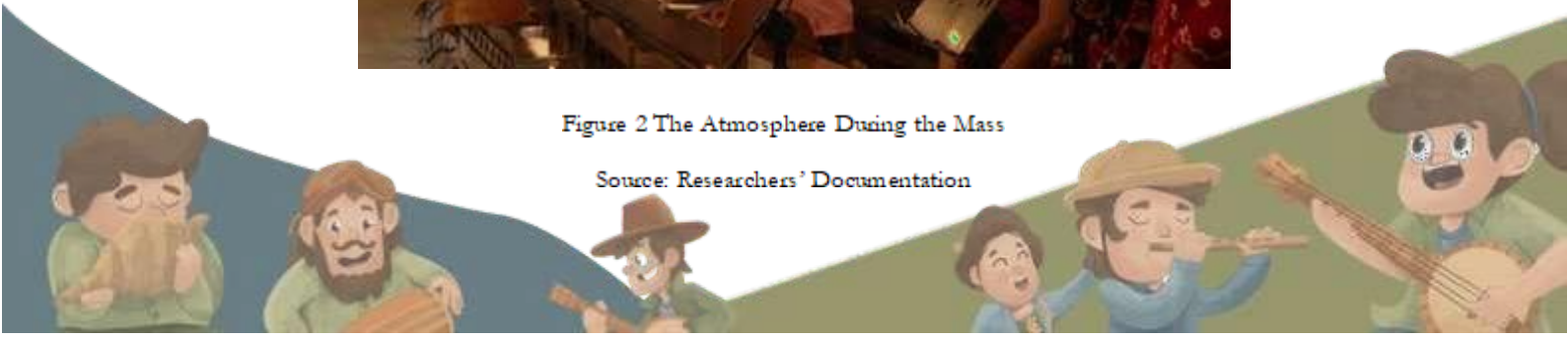
The sounds of the gamelan are believed to evoke a profound spiritual experience, promoting calm and creating a meditative and reflective atmosphere. The musicians, or *pengrawit*, also share this experience, as the act of playing gamelan is a communal activity performed collectively. This fosters a sense of togetherness and solidarity among the congregation, from practice sessions to the actual Mass. Music, therefore, serves to strengthen the bonds of fellowship among the congregation.

The Tyas Manunggal Maha Agung Gamelan Community become a focal point in this study, as it is composed entirely of young people who continue to appreciate and cherish the art of gamelan. The church also deserves recognition for providing a space for the younger generation to serve God while *nguri-nguri kebudayaan* (preserving cultural heritage). The youth show great dedication to learning and practicing gamelan under the tutelage of Mr. Sariyata, the gamelan instructor. Teaching gamelan to the congregation is not only about music, but also about imparting cultural, historical, and spiritual values. This empowers the congregation to better understand and appreciate their cultural roots.



Figure 2 The Atmosphere During the Mass

Source: Researchers' Documentation



Teaching gamelan can also be an effective educational tool, where the congregation learns more about their culture while deepening their faith. By combining local cultural elements with spiritual experiences, gamelan becomes a bridge between tradition and faith, creating a warm and inclusive atmosphere. Additionally, involving the congregation in musical activities fosters a stronger connection to the community, reinforcing a sense of togetherness. All these elements contribute to a richer and more meaningful worship experience.

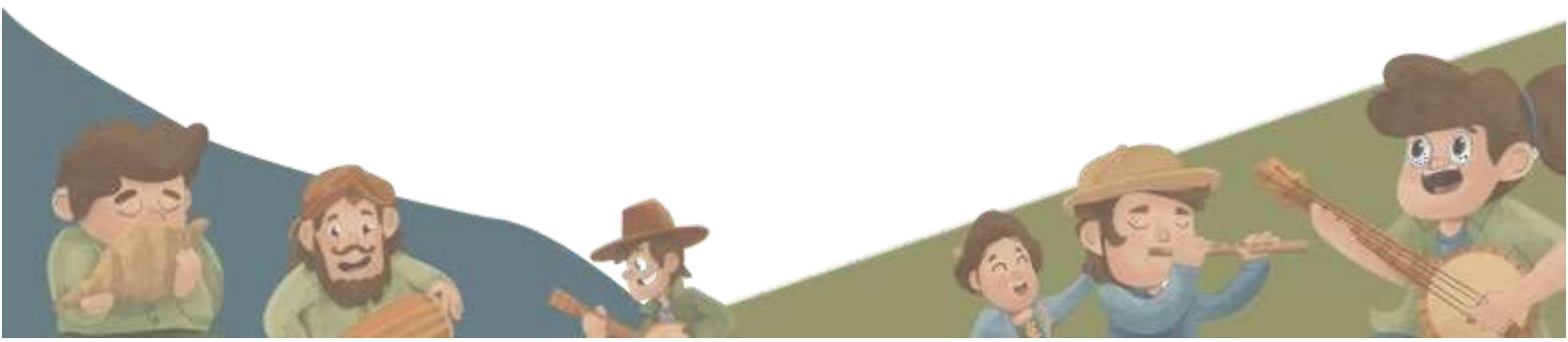
With all these factors in place, liturgical gamelan not only enhances the worship experience but also strengthens social bonds within the church community. In sum, the integration of liturgical gamelan at HKTY Ganjuran Church exemplifies a profound synthesis of cultural and spiritual practices that transcends the conventional boundaries of worship. This harmonious blend of Javanese cultural elements with Catholic liturgical traditions not only enhances the aesthetic and spiritual experience of the Mass but also serves as a dynamic vehicle for cultural preservation and faith transmission. By fostering a sense of belonging and spiritual depth among worshippers, the church has succeeded in engaging both the local congregation and pilgrims from diverse regions, creating an inclusive atmosphere that resonates across cultural and linguistic divides. Moreover, the active involvement of young musicians in the Tyas Manunggal Maha Agung Gamelan Community signifies a vital step towards sustaining this cultural legacy for future generations. Through a well-considered process of inculturation, HKTY Ganjuran has transformed liturgical gamelan into a living tradition that continually strengthens the spiritual and communal bonds within the church while celebrating and revitalizing the rich heritage of Javanese culture.

CONCLUSION

The integration of Javanese cultural elements, particularly the use of gamelan in the liturgy at Gereja Hati Kudus Tuhan Yesus (HKTY) Ganjuran, has created a distinctive worship experience that harmonizes local traditions with Catholic spirituality. The adoption of liturgical gamelan not only serves as a form of cultural preservation but also enriches the worship experience by fostering a sacred atmosphere that resonates deeply with both the local congregation and visiting pilgrims.

Through the sounds of the gamelan, the church is able to evoke spiritual and emotional responses, enhancing the liturgical process by blending aesthetic beauty with religious devotion. This approach illustrates the church's commitment to maintaining cultural identity while embracing modern liturgical practices, thereby promoting a form of worship that is both inculturated and inclusive. This aligns with Natonis's statement [11, p. 67], which explains that the role of music in the church is to create a worshipful atmosphere, invigorate the human spirit, unite the congregation in a shared faith experience, and express the faith of the community. The achievement of a faith experience (religiosity) is certainly inseparable from the emotional aspect built and interpreted through the liturgical gamelan.

The efforts to regenerate and sustain liturgical gamelan are evident in the establishment of youth gamelan groups, such as the Tyas Manunggal Maha Agung community, which ensures that cultural traditions are passed down to younger generations. The church's collaboration with local schools and the mentorship provided by experienced trainers have fostered an appreciation for Javanese culture among young Catholics, encouraging them to actively participate in preserving their heritage. This regeneration process not only secures the future of gamelan music in liturgical practices but also strengthens the social fabric of the church community by creating opportunities for youth engagement and cultural education. In turn, the involvement of the young congregation in musical activities serves to deepen their connection to the church and to their cultural roots.



The symbolic and social significance of liturgical gamelan extends beyond mere aesthetic fulfillment; it functions as a means of enhancing communal bonds and nurturing cultural identity within the Catholic community. By incorporating traditional music into worship, HKTY Ganjuran fosters a sense of solidarity and shared cultural ownership, creating an environment where spiritual and cultural values coexist harmoniously. The practice of liturgical gamelan not only revitalizes Javanese cultural traditions but also provides a platform for spiritual growth and cultural education, allowing the congregation to experience a meaningful synthesis of faith and heritage. Ultimately, the integration of gamelan in the liturgy reflects an ongoing commitment to cultural resilience and religious inculturation amid the challenges posed by modernization.

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AKHOYKOY: MUSICAL ALARM FOR LIFE FROM LAND OF SENTANI PAPUA

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Abstract

This research aims to determine the musical elements in Akhoykoy chants which are believed by the Sentani people to balance the rhythm of life between humans, nature and ancestors. The main object of this research is Akhoykoy chanting which is related to land, water and forests in the Sentani traditional community. This research uses ethnographic methods by conducting interviews with chanting maestro Akhoykoy and cultural figures in Yokiwa village, Sentani, Jayapura Regency, observation and audio visuals. Society has a collective memory that can only be revived in traditional ceremonies. The results of this research show that the values that used to balance life in Akhoykoy's chants have been largely replaced by the values of modern life. Illegal logging and mining company activities continue to occur every year in the forests of the Sentani indigenous community. Akhoykoy becomes a balancer for life as well as an alarm signal to communicate musically to humans the importance of maintaining the rhythm of life in balance by maintaining the life values contained in Akhoykoy's songs.

Keywords: akhoykoy, chanting, musical element, collective memory, ritual, value

INTRODUCTION

The Sentani people have a variety of local wisdom, one of which is the Akhoykoy dance, which has long been a characteristic of a traditional village in Jayapura Regency. Puay Yokiwa Village is one of the 14 traditional villages recognized by the Indonesian government. This village was once one of the sacred cultural centers of the Sentani people, which is part of folklore. According to Biswas (2018) knowledge of folklore can be a way to instill environmental ethical values as a solution to environmental damage. The local wisdom of communities living in traditional areas has unique natural and artistic and cultural potential. This uniqueness is very visible in the typical Akhoykoy performance with dance movements while singing poetry about land, water and forests.

For the Sentani indigenous people, the forest is not only a source of paganism but also a source of inspiration in creating poetry and Akhoykoy movement patterns. People tell stories about every good and bad life event in these chants. Akhoykoy is a way of communication that the community feels provides knowledge to each generation regarding the boundaries of customary forests, waters, hamlets or community gardens. Hunter (2020) in his writing said that chanting and the environment are very closely related. Every customary land belonging to the Sentani indigenous community has a poem that has long been sung through Akhoykoy. The text of the chant has become a narrative which to this day is adhered to as a way of life for managing their traditional territory. Each narrative that is sung contains the value of life to maintain the relationship between society and nature in harmony.

Water is interpreted by indigenous peoples as a mother who provides the necessities for life. In the past, Lake Sentani had water that was very suitable for consumption so that many endemic fish species could reproduce optimally. Current developments have resulted in pollution in Lake Sentani so that many endemic fish have become extinct and some are even facing the threat of extinction. Types of fish such as snakeheads, rainbows, gourami and gete-gete are currently not often found in the waters of Lake Sentani. Previously, this type of fish dominated the waters of Lake Sentani, but it has been replaced by a new type of fish introduced by the regional government. A study conducted by Tanner (2008) shows that people in East Africa criticize government policies because they threaten local knowledge in managing water. The government's policy in managing Lake



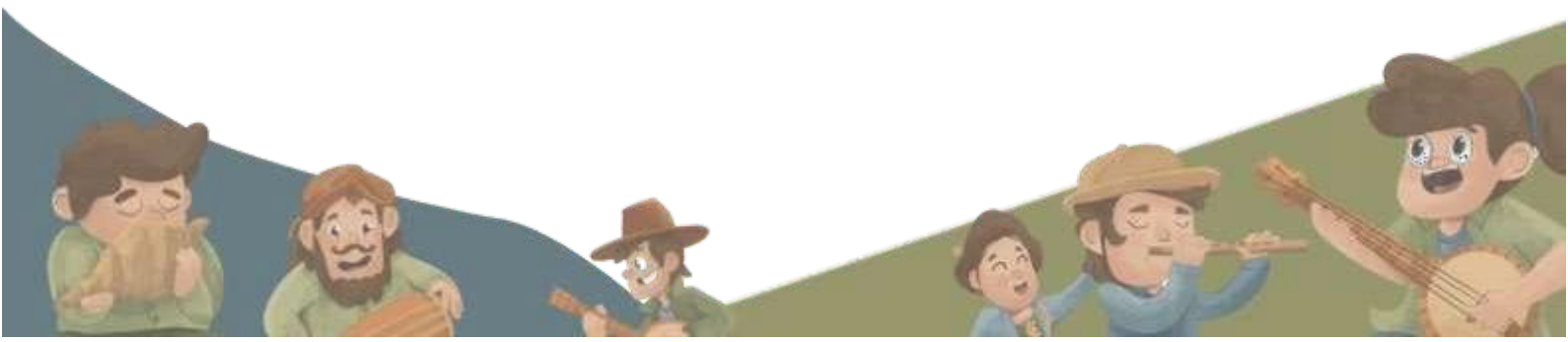
Sentani without referring to local knowledge is also a factor that damages the endemic fish ecosystem.

Damage to the water ecosystem of Lake Sentani has an impact on the local community's food sources. Research conducted by Whyte (2013) shows that traditional ecological knowledge can collaborate with community and government institutions to strengthen natural resource management. One of them is the management of endemic fish which people believe contains a source of nutrition and protein which can provide physical health when consumed. Apart from that, people also serve this endemic type of fish in traditional ceremonies such as the inauguration of tribal chiefs, weddings, and the construction of traditional houses. Currently, these fish are being replaced by new types of fish which are growing rapidly, outnumbering endemic fish. Newly introduced fish species such as tilapia, lohan, tawes, Toraja gabus and nilem are classified as predators that eat endemic fish eggs. As a result, the waters of Lake Sentani are currently dominated by new types of fish which continue to grow very rapidly every year.

Akhoykoy has told many stories about life between humans and nature which was very harmonious before changes occurred in the context of modern life. Land, waters and forests are important elements in the lives of indigenous peoples that cannot be separated. If damage occurs to this element of life, it will cause disaster for society and future generations. So, the current generation must preserve the knowledge contained in the chants so that they can become a guide to life for future generations. Knowledge to manage the environmental potential of the Sentani indigenous community is available in chant texts. So, chanting becomes very important because it provides knowledge as well as values that can be a guide for facing the development of modernization.

However, it cannot be denied that Akhoykoy faces serious challenges to survive in the context of modern life. Many of the younger generation in traditional villages are no longer interested in learning how to chant and dance Akhoykoy. There are traditional villages that have lost singers and dancers who can teach this art to the next generation. In the traditional village of Puay Yokiwa, currently there is only one singer and dancer named Yusuf Ohee who has entered old age. Thanks to the training carried out by the younger generation in the village, they can learn the chants and dances well. In fact, he created Akhoykoy as a reminder and advice to protect Sentani's natural environment during the flash flood that occurred in Sentani in 2019. This natural disaster drowned the houses of residents who lived on Sentani Lake and on land. In the face of serious threats to the existence of these chants, people still believe that the life values contained in Akhoykoy are still relevant in the context of today's life.

Through these chants, the younger generation in Yokiwa village learns the names of traditional forest areas, sago hamlets and matoa hamlets. This knowledge strengthens and adds insight regarding their cultural identity. Because the lyrics of the chant contain local knowledge about cultural identity and community identity. Liamazares, Cabeza (2017) said that folklore can develop the transfer of knowledge between generations to strengthen knowledge of their traditional territories. So based on this, researchers are very interested in conducting research on Akhoykoy which is related to the natural environment of the Sentani indigenous community. Besides that, how Akhoykoy contributes to strengthening the cultural identity of the indigenous people in Puay Yokiwa village. Local knowledge communicated through traditional ceremonies is still relevant to be used as a basis in developing the natural potential of the Sentani traditional community. Leaving the local knowledge that has been passed down generation through Akhoykoy can bring disaster in current and future life.



In Akhoykoy there are musical elements which to this day are believed by the public to be authentic oral evidence and agreed upon by generations. Each text and context in the chant provides an image to the community which is then believed to strengthen the collective memory. The community also feels that these elements strengthen kinship and insight into the community's traditional territory. Every traditional land boundary between tribes has lantuann and Akhoykoy dances. There is no traditional land that is not chanted in the context of the Akhoykoy structure. This chanting also affects the sustainability of the natural ecosystem of the community's traditional territory. Akhoykoy can also be said to be one of the oldest types of folklore of the Sentani people which can still contribute to the continuity of life between humans and their natural environment.

Akhoykoy as folklore has long been an art that holds a lot of history about the relationship between humans and nature. Akhoykoy's structure has been agreed upon by generations and has not changed musically to this day. The authenticity of the chant is determined by mastery of musical elements and expressions. By mastering these musical elements, people can feel the impression of musical emotions such as sadness and happiness. At the same time, mastery of these elements is also felt to give a deeper impression of the context of the events being narrated. Without mastery of the elements of expression If it is a good musical then Akhoykoy's performance is felt like an empty chant unable to evoke deep musical emotions.

The depth of meaning understood by the community can become a collective strength to defend their traditional territory from attacks by modernization currents. It is felt that the shared collective memory that is awakened through the community's traditional ceremonial activities strengthens the understanding of the meaning contained in the Akhoykoy chant. In today's life, the Sentani indigenous people are forced to live up to the advice contained in Akhoykoy to maintain the balance of the rhythm of life between humans and the natural environment.

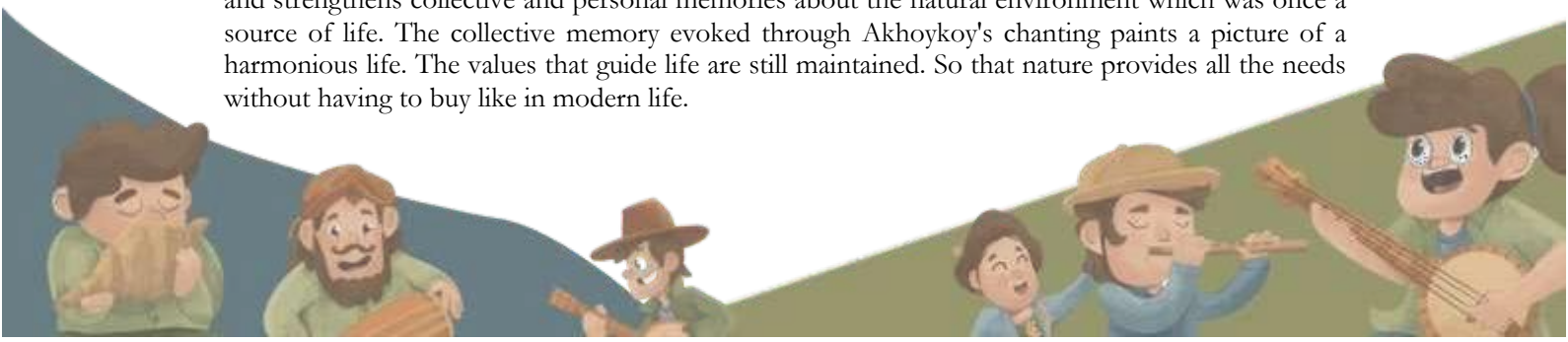
METHOD

This research uses ethnographic research methods with an emphasis on in-depth interviews, observation and analyzing audio documentation archives. At the interview stage, the researcher designs a research schedule and creates research questions to bring discussion to the topics the researcher wants to know. The main resource person is singer and dancer Akhoykoy who has been doing this artistic activity for 30 years. Apart from that, the singer has also been active in training the younger generation in Puay Yokiwa village through the Nafas Danau Sentani art studio since 2016. The singer also created Akhoykoy to express the 2019 flash flood incident in Jayapura Regency. The musical experience of the singer becomes the main data which will then be analyzed by researchers using coding techniques.

Researchers conducted field observations with the community in Puay Yokiwa village to collect data on community activities related to land, water and forests. Apart from that, researchers also made observations when the young generation in Puay Yokiwa village practiced Akhoykoy at the Lake Sentani Breath Studio. Researchers also took field notes while conducting research. The equipment used by researchers to carry out the interview process is to use a cellphone to record video and a zoom h6 to record audio. Other equipment such as a cellphone camera stand and zoom h6 to get good image and audio quality during the interview. Good video and audio quality helps researchers in transcribing and analyzing data.

DISCUSSION

The musical elements contained in Akhoykoy's chants such as movement, singing, tempo, rhythm, rhythm, dynamics and dialect are authentic evidence that provides knowledge as well as a warning about the damage to the relationship between nature and humans. This local wisdom forms and strengthens collective and personal memories about the natural environment which was once a source of life. The collective memory evoked through Akhoykoy's chanting paints a picture of a harmonious life. The values that guide life are still maintained. So that nature provides all the needs without having to buy like in modern life.



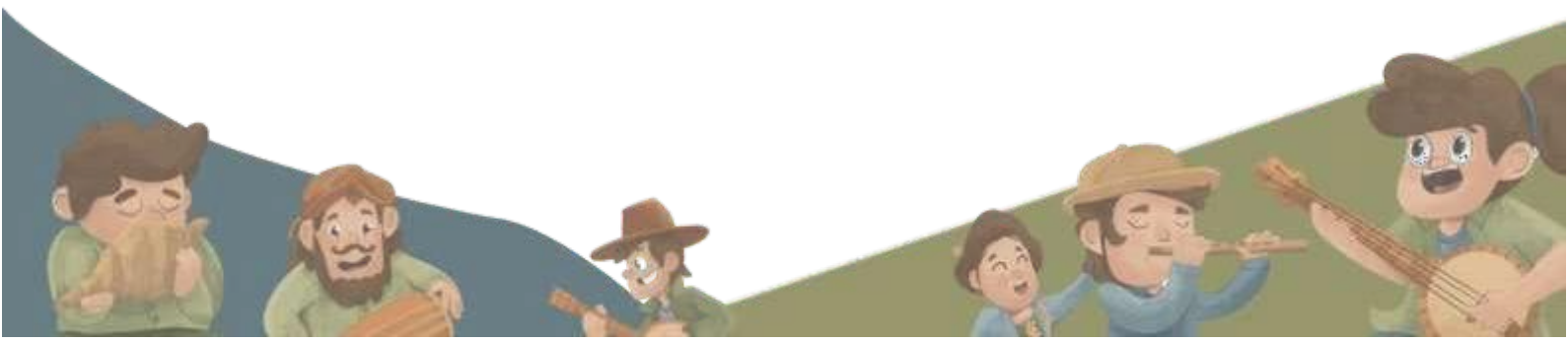
Akhoykoy is closely related to artistic elements such as movements that are performed while singing poetry about the context of the traditional ceremony taking place. This chant is also a way for the indigenous people in Sentani to express life events that occur. Every good and bad event that occurs between humans and the natural environment is told in Akhoykoy. Every poem sung in the past provides information to the current generation that the relationship between humans and their environment is very harmonious. Because the indigenous people in Puay Yokiwa village have local knowledge to maintain harmonious relations and adhere to the values of life contained in Akhoykoy. It cannot be denied that these life values are slowly being eroded by the strong current of modernization.

This is one of the strongest factors in changing the harmony of the Sentani traditional community with their traditional territory. Traditional land that was once very sacred can now be bought and sold. Investors and entrepreneurs are competing to buy traditional community land. A development process that does not take into account the values of life contained in Akhoykoy results in natural disasters. The natural disaster of flash floods in 2019 informed all people living on the land and waters of Lake Sentani that there had been damage to Mount Robongholo or currently better known as Siklop. The community believes that this mountain is like a mother who brings life to Lake Sentani.

Lake Sentani has water that previously could be consumed directly without having to cook it. This is currently changing in the lives of people who previously did not need to buy water for drinking or cooking. Today's society finally has to change their way of life to adapt to the changes that continue to occur. The community feels this adaptation process is very difficult. The needs of modern life, such as forcing people to live instantly, no longer follow the life guidelines in Akhoykoy. The life that used to be told in Akhoykoy's chants gave a picture of nature providing the necessities of human life without having to buy has now changed.

The practice of illegal logging in the customary forests of indigenous communities in Puay Yokiwa village continues to occur. Apart from that, hunting for protected animals, such as the bird of paradise, is still being carried out. According to Hopper, Gosler, Sadler, Reynolds (2019), knowledge of endemic animals owned by indigenous peoples can increase awareness to maintain and protect forests. The bird of paradise is a sacred symbol in the life of the Sentani traditional community because it is the identity of an Ondoafi (tribal chief). However, the changes that occurred made the symbol only a souvenir, resulting in a decline in the value of life. This can be seen in the current life of the younger generation in traditional villages who are increasingly far from the cultural identity that used to be their guide to life. You can no longer even know the boundaries of customary forests between tribes in their customary areas. All the information about land, water and forests is very clear and provides knowledge to the younger generation to re-learn Akhoykoy so they can protect their traditional territory.

Akhoykoy is knowledge that from ancient times until now is still relevant for maintaining harmony in human life and the environment. The study conducted (Sultoni 2023) states that the Banyumas people use their local knowledge through folklore to provide an understanding of public awareness about conservation. The Akhoykoy dance can provide knowledge to provide understanding to the young generation in Sentani to protect the environmental ecosystem. Pall's (2021) research highlights how local narratives can enrich discussions about the environment, revealing the complex relationship between community stories and broader environmental issues. By examining the interactions between storytelling, ideology, and conflict communication, this study highlights the importance of local folklore in shaping public perceptions and responses to environmental challenges.



Folk tales sung through Akhoykoy influence musical emotions while forming a shared collective memory. Because in this dance there are musical elements such as tempo, rhythm, dynamics, rhythm and movement expression while chanting Akhoykoy in Sentani dialect. All of these musical elements influence the musical emotions of the singer and dancer as well as the listening audience. Mastery of good musical elements is increasingly being felt by society, giving a deep impression of a context of damage to the relationship between humans and their natural environment.

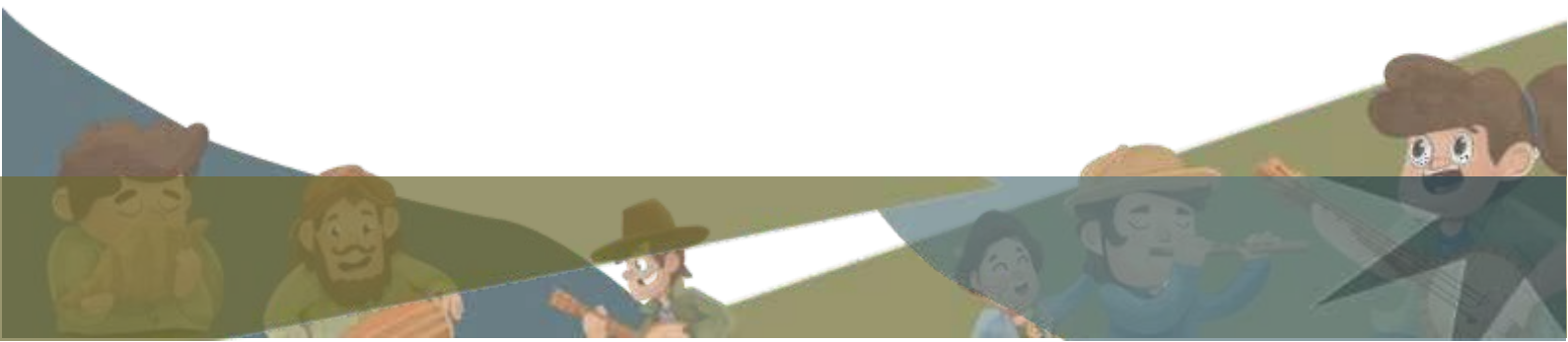
This dance also serves as communication to convey local knowledge from generation to generation. The developments that have occurred in Sentani society have eliminated much of musical communication which is a way to maintain its cultural identity. In the development of modern life, the Sentani people have given up ways of communicating with nature. The sounds of birds, which used to be the language of communication between humans and nature, are now no longer understandable. Natural signs can no longer be understood because this knowledge has been replaced by modern knowledge which is considered better and instant.

Knowledge in modern life brings people closer to understanding the excessive exploitation of nature for industrial needs. Many customary forests have been replaced by oil palm forests and illegal mining has also become a factor in forest and water destruction. In an article written by Kurashima, Jeremiah, and Ticktin (2024) it is stated that it is important to know past events regarding the environment before making changes. Environmental management such as illegal mining makes water and land polluted due to the use of chemicals. Many decades-old trees were also uprooted for mining exploration purposes in the customary forest in Puaty Yokiwa village. The traditional forest is no longer appropriate to the context in Akhoykoy because it has been turned into a mining area which used to be an old village which holds many historical stories of the village.

The sustainability of the relationship between humans and nature in the Puay Yokiwa traditional village really depends on the extent to which the community understands the value of life in Akhoykoy. Without a good understanding of these values, future generations will lose the compass and local knowledge to maintain and develop their natural and artistic and cultural potential. This will worsen the good relations that have existed for a long time and provide mutual prosperity within a traditional group. Life that was once harmonious has been replaced by exploitation activities that sacrifice the purity of land, water and forests. In this way, future generations will only inherit disasters that threaten life in the future. So it is important for the young generation of Sentani to explore and understand the noble values of life in Akhoykoy.

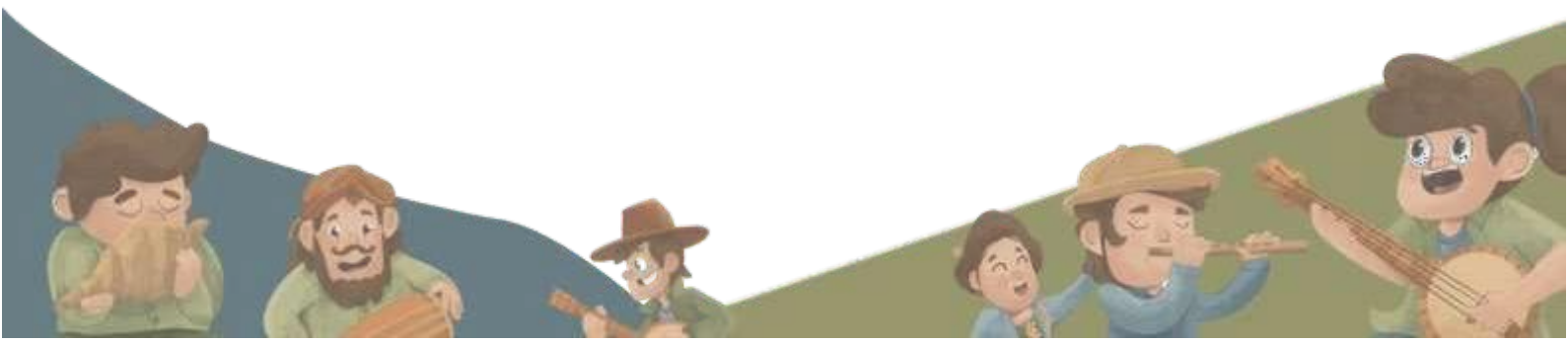
CONCLUSION

Akhoykoy is important in the context of indigenous people's lives as a balancer as well as a reminder and marker that is still relevant for applying its values in today's life. The knowledge contained in these chants can contribute to maintaining harmony in traditional forests in each traditional village. Apart from that, it can strengthen the cultural identity of each indigenous community in facing the rapid flow of modernization. The chant also marks the relationship between humans and nature for future generations. In this way Akhoykoy got it becomes a way to continue to communicate musically between humans and nature to fight to maintain the values of life.



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THE ART AND SCIENCE OF KOLINTANG MINAHASA: A HARMONIOUS APPROACH TO CULTURAL PRESERVATION

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Abstract

Kolintang Minahasa, a traditional musical instrument, blends elements of art and science, reflecting a universal balance between music and nature. This study explores Kolintang as a representation of this balance and analyzes the interrelationship of music, science, and culture. By focusing on the universal aspects of art and science, the study aims to identify implications for cultural sustainability and inclusive music education within community-based learning. Using a qualitative descriptive-analytical method, data were collected through literature studies, interviews with artists, cultural figures, and Kolintang makers, as well as participant observations during the making, rehearsing, and performing of Kolintang. The findings reveal that the Tong Ting Tang philosophy in Kolintang represents a balance between sound and movement within time, mirroring concepts of harmony and symmetry found in ancient civilizations and the notation system of Guido of Arezzo. This balance forms the foundation of Kolintang pedagogy, illustrating a music education rooted in local culture and promoting Culturally Responsive Teaching (CRT). The integration of science and art in Kolintang music offers a new perspective on cultural sustainability and inclusive music education.

Keywords : Kolintang pedagogy, universal balance, art science, sustainability, inclusive music education

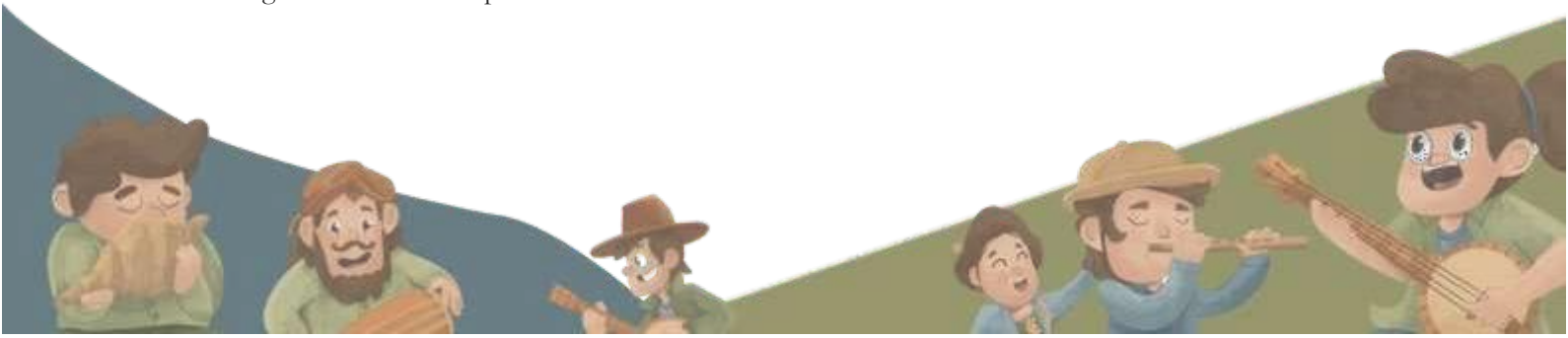
INTRODUCTION

1.1 Background

Music, a universal language transcending cultural and linguistic boundaries, has been integral to human civilization since ancient times. Music is seen as an art form and a means to understand the order of nature and life. Music was essential in developing science and technology in ancient civilizations such as Sumeria, Egypt, and Greece [1]. Greek philosophers such as Pythagoras discovered that musical intervals could be described by simple integer ratios, reflecting mathematical regularities in the universe. This concept, known as the music of the spheres, illustrates how mathematical harmonies in music are believed to reflect the movement of celestial bodies and the order of the cosmos.

The traditional Indonesian musical instrument, the Minahasan Kolintang, reflects a similar balance between art and science. The Kolintang is made of wooden slats arranged in an orderly fashion to produce harmonious tones, in accordance with the principles of physics and symmetry. The Tong Ting Tang philosophy underlying Kolintang's musical structure represents the balance between low (Tong), medium (Tang), and high (Ting) notes. This balance demonstrates the close connection between art, science, and the universe, making the Kolintang more than just a musical instrument but a symbol of universal harmony [2].

However, traditional musical instruments such as Kolintang face sustainability challenges with modernization and globalization. The decline in popularity and lack of understanding of the scientific and philosophical values contained in Kolintang are the main obstacles to its preservation. For this reason, a community-based approach involving various parties is needed to maintain the sustainability of Kolintang, both in a cultural and educational context. This research is important because it contributes to preserving Minahasa culture, enriches ethnomusicology studies, and provides new insights into the development of inclusive music education.



1.2 Problem Formulation

Based on the above background, the problem formulation in this study is as follows:

1. How are scientific principles (math and physics) reflected in the physical structure, playing techniques, and philosophy of Minahasan Kolintang music?
2. What are the implications of integrating art and science in Kolintang music for developing inclusive and sustainable music education?
3. What is the community's role in preserving Kolintang and linking it to universal cultural sustainability?

1.3 Research Objectives

This research aims to: Analyze the scientific principles of the Minahasa Kolintang, both in terms of physical structure, playing techniques, and musical philosophy. Describe the community's role in preserving Kolintang and how it relates to universal cultural sustainability. Formulate implications of the research findings for the development of inclusive and sustainable music education.

1.4 Research Benefits

This research is expected to provide the following benefits:

Theoretical Benefits: It was enriching scientific studies, especially in the fields of ethnomusicology and music education. Contribute to developing theory and practice of arts and science integration in the context of traditional music.

Practical Benefits: Provide information and insights for artists, communities, and music educators about the importance of Kolintang preservation. Become a reference for the development of inclusive and sustainable music education programs at the national and international levels. Increase appreciation of Kolintang as a valuable Indonesian cultural heritage.

1.5 Literature Review

The literature review for this research includes insights from global perspectives on music and its role in cultural sustainability. For instance, "The Existence of Sanggar Genessa in Caring for Kolintang Traditional Music" by Ambar Sulistyowati highlights the efforts of Sanggar Genessa in preserving traditional Kolintang music amid the growing influence of modern music. The study emphasizes their commitment to introducing Kolintang to a broader audience and maintaining it as a cultural heritage of Minahasa through community engagement and musical transformation [3].

Additionally, "Musical Instruments in Japanese School Education: Ideas, Policy, and Reality" by Rinko Fujita provides a historical perspective on musical instruments in Japanese school education, showing how cultural and socio-economic factors have influenced the selection of instruments used as teaching tools in schools [4].





Figure 1. Illustration of the 'Tong Ting Tang' philosophy of the Minahasan Kolintang
[Source: DALL-E, modified]

METHODS

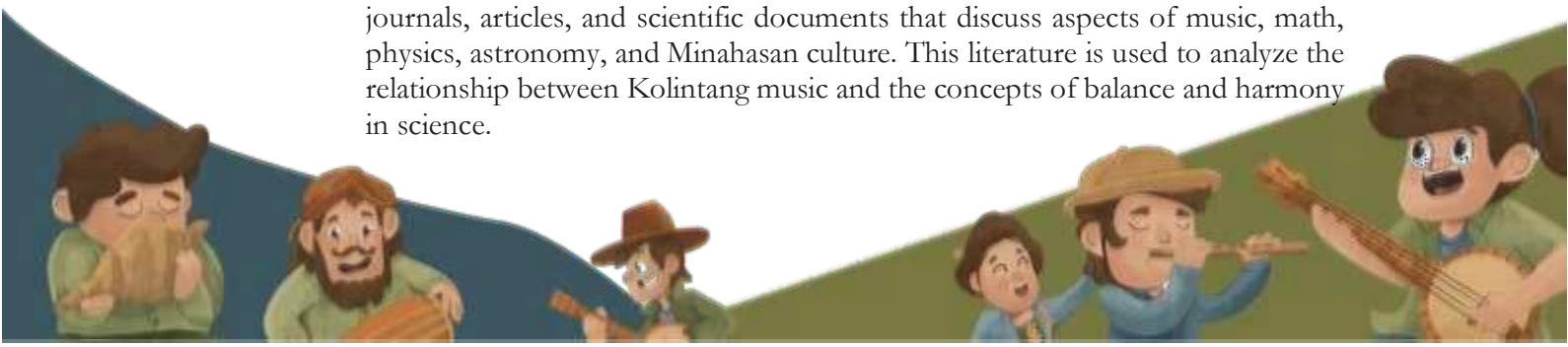
2.1 Research Approach

This research used a qualitative approach with a case study design. This approach was chosen to explore and understand the phenomenon of Minahasa Kolintang in-depth, covering aspects of art, science, and culture. The case study design enables comprehensive and contextual research in one particular phenomenon, namely Kolintang music, which is analyzed through secondary data as well as primary data collected online. Case studies effectively understand complex phenomena within a specific cultural context.

2.2 Data Source

The data sources used in this study fall into two categories: primary data and secondary data. As this research was conducted on Java Island and direct data collection in Minahasa was not possible, primary data was collected through online interviews.

- **Primary Data:** Online interviews were conducted with Kolintang artists, artisans, and cultural actors in Minahasa. These interviews aimed to understand the philosophy of Kolintang music and how scientific principles, such as math and physics, are applied to the playing techniques and structure of the instrument.
- **Secondary Data:**
 1. **Scientific Literature:** Secondary data sources were obtained from books, journals, articles, and scientific documents that discuss aspects of music, math, physics, astronomy, and Minahasan culture. This literature is used to analyze the relationship between Kolintang music and the concepts of balance and harmony in science.



2. **Online Resources:** Websites, blogs, and articles relevant to Minahasa Kolintang traditional music.
3. **Visual Documentation:** Visual documentation in the form of photographs, videos, and audio recordings of Kolintang accessed through various online platforms. This documentation was used to support the auditive and visual analysis.

2.3 Data Collection Technique

The data collection techniques used in this study include:

- **Online Interview:** In-depth interviews were conducted with Minahasa artists and cultural actors. The interviews focused on Kolintang-making techniques, playing techniques, and the role of the community in preserving this musical instrument [5].
- **Literature Study:** Secondary data was systematically searched through library catalogs, online databases, and academic search engines. Sources relevant to the research topic were selected based on credibility and relevance to the research.
- **Visual Documentation:** Visual documentation of Kolintang performances accessed through online media was used to understand the performative aspects of Kolintang music. Video and audio recordings helped in analyzing the playing techniques and acoustic uniqueness of Kolintang.

2.4 Data Analysis Technique

The data collected was analyzed using **content analysis** and **comparative analysis**:

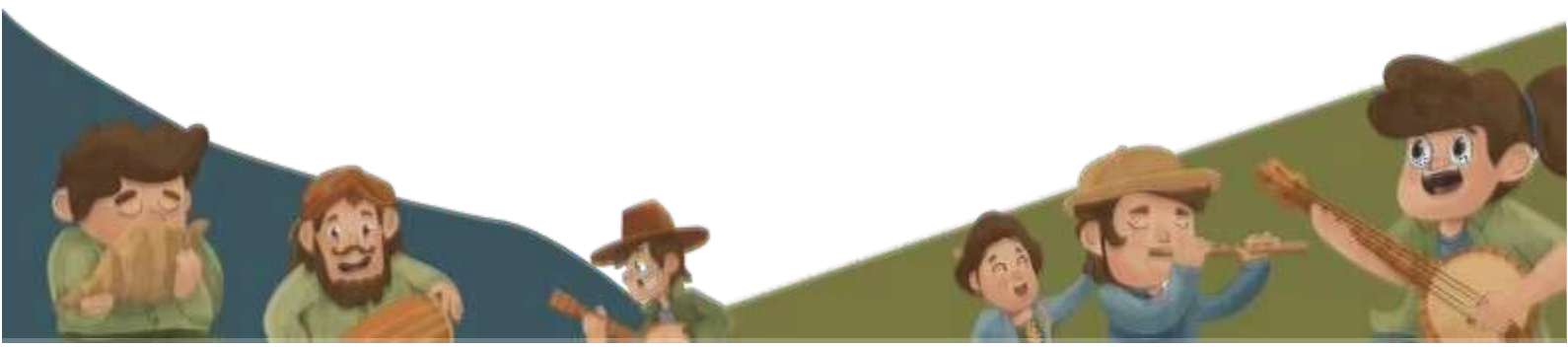
- **Content Analysis:** Used to identify themes, meanings, and concepts contained in interview texts, literature, and visual data. This analysis allowed the researcher to find patterns of connection between scientific principles such as harmony and symmetry and the structure of Kolintang music.
- **Comparative Analysis:** This analysis compares the structure and principles of Kolintang music with music from ancient civilizations such as Sumeria, Egypt, and Greece. It aims to find similarities in the concepts of balance, harmony, and order used in music from ancient civilizations.

The steps of data analysis included:

1. **Data Reduction:** Data collected from interviews, literature, and visual documentation were organized and simplified by summarizing important information.
2. **Data Presentation:** The reduced data was presented in the form of narratives, tables, and visualizations to facilitate the identification of patterns and themes.
3. **Conclusion Drawing and Verification:** Researchers drew conclusions based on the patterns found and verified them by triangulating data sources and comparing the results of interviews, literature, and visual documentation.

2.5 Research Validity

To ensure the validity of the research results, **source triangulation** and **method triangulation** techniques were used. Data from various sources (interviews, literature studies, and visual documentation) were compared to ensure the consistency and accuracy of the results. In addition, verification was done by re-examining the interview results with data from the literature.



DISCUSSION

3.1 Music and Science in Ancient Civilizations

Music and science were closely linked in some ancient civilizations. Music was seen as an art form and a tool to understand natural phenomena and cosmic order through scientific principles such as mathematics and astronomy. This section will discuss how music was connected to science in three ancient civilizations: Sumerian, Egyptian, and Greek.

3.1.1 Music and Science in Sumerian Civilization

The Sumerian civilization, which flourished in Mesopotamia around 4000 BC, placed music as an essential element in daily life and religious ceremonies. Music was used as a means of artistic expression and a tool to understand nature, particularly the movement of celestial bodies. They developed the sexagesimal (60-based) number system used in time calculation and astronomy.

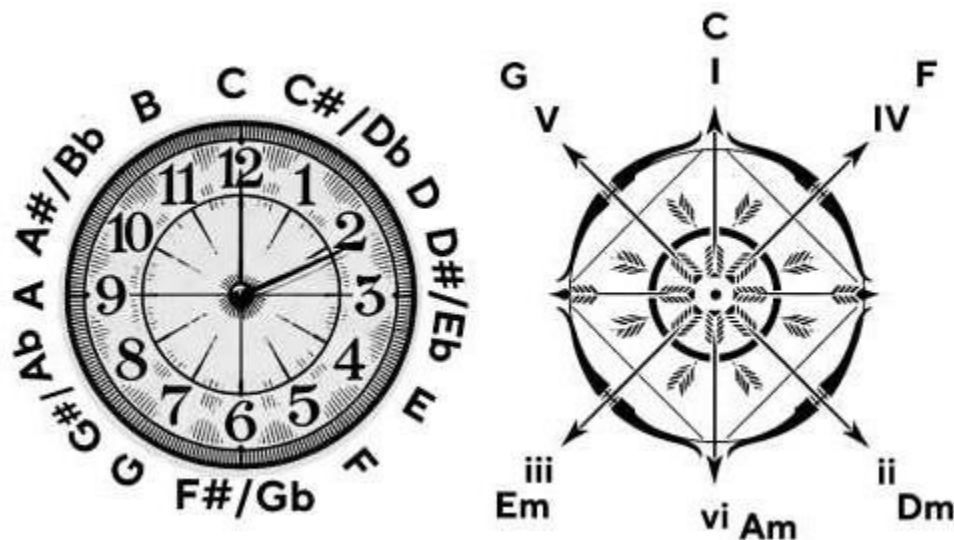


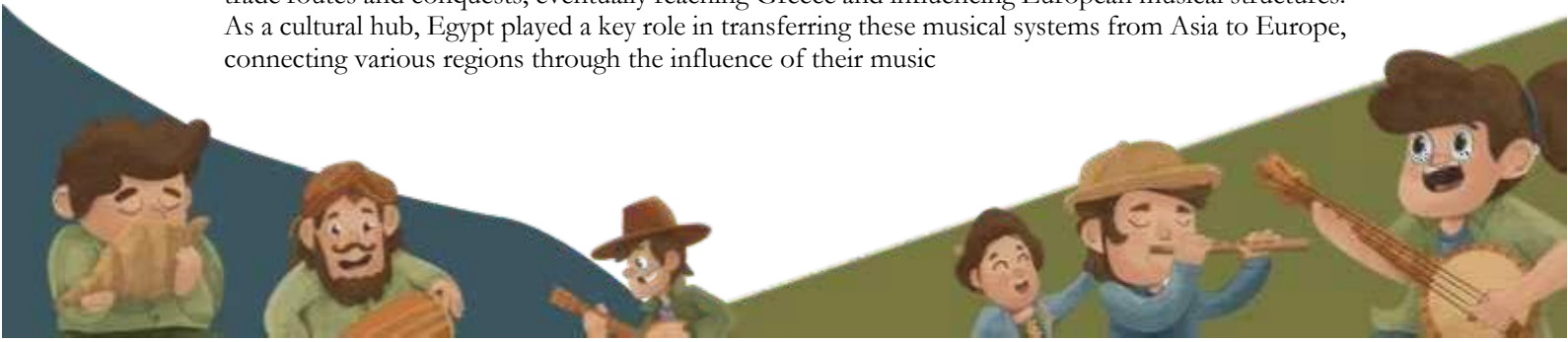
Figure 2. Chromatic clock and bowstring as symbols of tempo, pitch, and science relationships.
[Source: Created by the author]

This system allowed Sumerian musicians to organize rhythms and melodies with mathematical precision, creating balanced harmonies. The Sumerian civilization, known for its advanced understanding of mathematics and astronomy, used a sexagesimal (base 60) numeral system. This system influenced the calculation of tempo in music, further highlighting the interaction between music, mathematics, and science in ancient cultures [6].

3.1.2 Music and Science in Egyptian Civilization

Ancient Egyptian civilization, renowned for its advanced astronomical knowledge and worship of the sun god Ra, demonstrated a strong connection between music, religion, and cosmology. The influence of the Sumerian civilization, with its sexagesimal (base-60) number system adopted by the Egyptians, likely played a role in the development of music in Egypt. Instruments such as the lute and flute were designed with principles of harmony and proportion, showcasing their understanding of the cosmic order. These instruments not only produced beautiful sounds but also reflected the Egyptians' mathematical and spiritual knowledge [7].

The transfer of tonal systems, including the diatonic scale often attributed to Greek music theory, was likely influenced by earlier traditions from the Near East and Egypt. The Egyptians possessed deep musical knowledge for religious and cultural purposes, and this understanding spread through trade routes and conquests, eventually reaching Greece and influencing European musical structures. As a cultural hub, Egypt played a key role in transferring these musical systems from Asia to Europe, connecting various regions through the influence of their music.



3.1.3 Music and Science in Greek Civilization

Greek philosophers like Pythagoras saw music as a manifestation of natural order. Pythagoras discovered that musical intervals, such as octaves and quints, could be described by simple integer ratios, such as 2:1 for octaves and 3:2 for quints [8]. This discovery became the basis of the concept of "music of the spheres," where harmony in music is believed to reflect harmony in the universe.

However, when these principles are applied in the form of sound frequencies, the simplicity of Pythagorean comparisons becomes more complex.

Table 1: Tone Frequency (Hz) at A = 440 Hz.
[Source: Created by author]

Tone	Tone Frequency in Hertz
C	261.63 Hz
D	293.66 Hz
E	329.63 Hz
F	349.23 Hz
G	392.00 Hz
A	440.00 Hz
B	493.88 Hz
C	523.25 Hz

When converted to units of sound frequency, this mathematical concept becomes too complicated for ordinary people to understand. Superficial differences noticeable through mathematical ratios become visually unidentifiable when written down in frequency numbers. This makes it easier for ordinary people to distinguish pitches by listening to them directly, and the concept becomes exclusive to those with good musical hearing skills.

3.1.3 Music Notation and the 'Guidonian Hand'

The musical notation system developed by Guido d'Arezzo in the 11th century, known as the Guidonian Hand, is one of the great achievements in music history. It incorporates geometric and mathematical principles to allow musicians to understand the relationship between notes visually [9]. The Guidonian Hand is a scale with seven notes per octave.

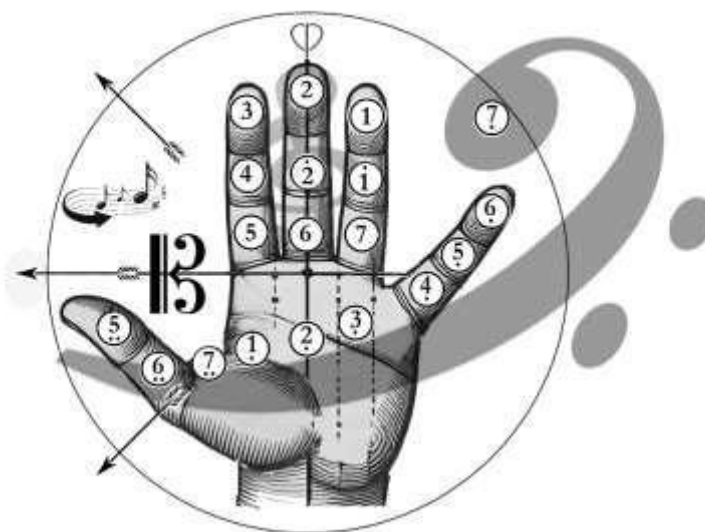
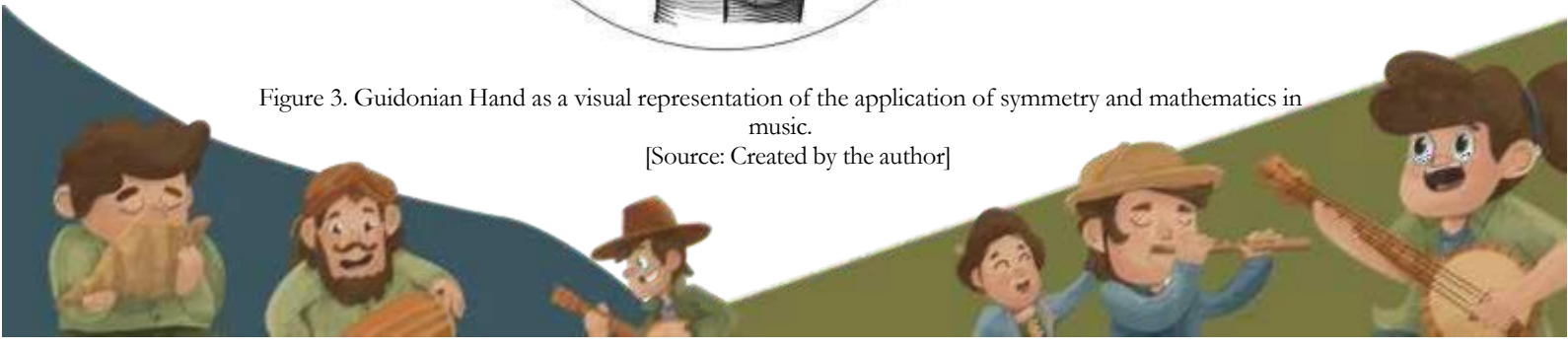


Figure 3. Guidonian Hand as a visual representation of the application of symmetry and mathematics in music.

[Source: Created by the author]



Geometric symmetry in Guidonian Hand involves the following elements:

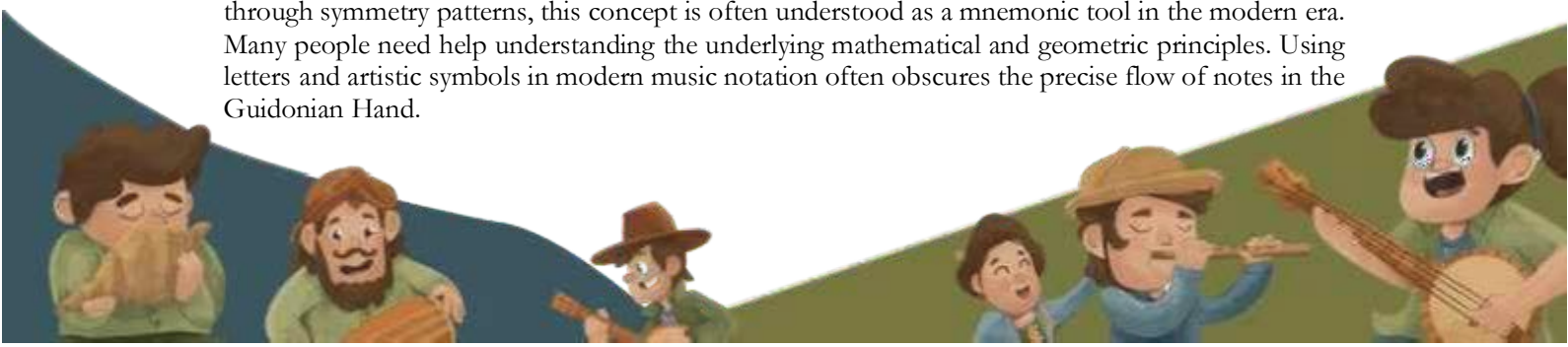
1. The middle finger is the vertical axis, and the notes move along the spiral line.
2. The low note extends from the tip of the thumb to the tip of the little finger, reflecting the F key in musical notation, diatonic from the word diatonikos. The word "diatonikos" can be interpreted as "stretching" or "stepping through." This word comes from the root words "dia" meaning "through" or "across" and "tonos" meaning "tone" or "tension."
3. The high notes form a G-like pattern on the upper finger joints, separated by a horizontal line on the top of the palm.
4. This horizontal line serves to place the C clef, which is shaped like an arrow bow, implying a balance between the upper and lower parts of the palm.
5. The distance between the F clef, C clef, and G clef spans five notes, creating twelve keys or chords in a 60-note (sexagesimal) scale. This arrangement forms a circle of fifths with twelve arrows, illustrating the mathematical relationship between chords and geometric patterns in music.



Figure 4. Guidonian Hand a 'Mnemonic Device' for 'Sight Singing' in ancient music notation.

[Source: https://commons.wikimedia.org/wiki/File:Guidonian_hand.jpg]

Although the Guidonian Hand system was brilliant in explaining the relationship between notes through symmetry patterns, this concept is often understood as a mnemonic tool in the modern era. Many people need help understanding the underlying mathematical and geometric principles. Using letters and artistic symbols in modern music notation often obscures the precise flow of notes in the Guidonian Hand.



3.2 Rhythms and sounds of minahasa nature

3.2.1 Minahasa Folklore

The land of Minahasa, inhabited by various sub-tribes and nations, symbolizes Indonesia's diversity. The name "Minahasa," which comes from the word "esa" (one), symbolizes unity and balance. Minahasa means "to be one," emphasizing the importance of fairness, balance, and careful calculation in bringing together many differences [10].

Minahasa culture is deeply connected to Nature and the concept of cosmic balance. In Minahasan mythology, the figures of Toar and Lumimuut symbolize the sun and the earth, while Karema represents the star. As reflected in the song of Karema, described in Molsbergen's *Geschiedenis van de Minahasa tot 1829* (1928), the descendants of Toar and Lumimuut grew and multiplied in threes, a symbol of harmony with the universe, emphasizing their bond with the forces of nature. Minahasa folklore describes the tribe's origins through five symbols divided into four quadrants, connected by the Toar Stick and Lumimuut Stick, with a symbol of two triangles arranged to form a star at the center, representing Karema [9].

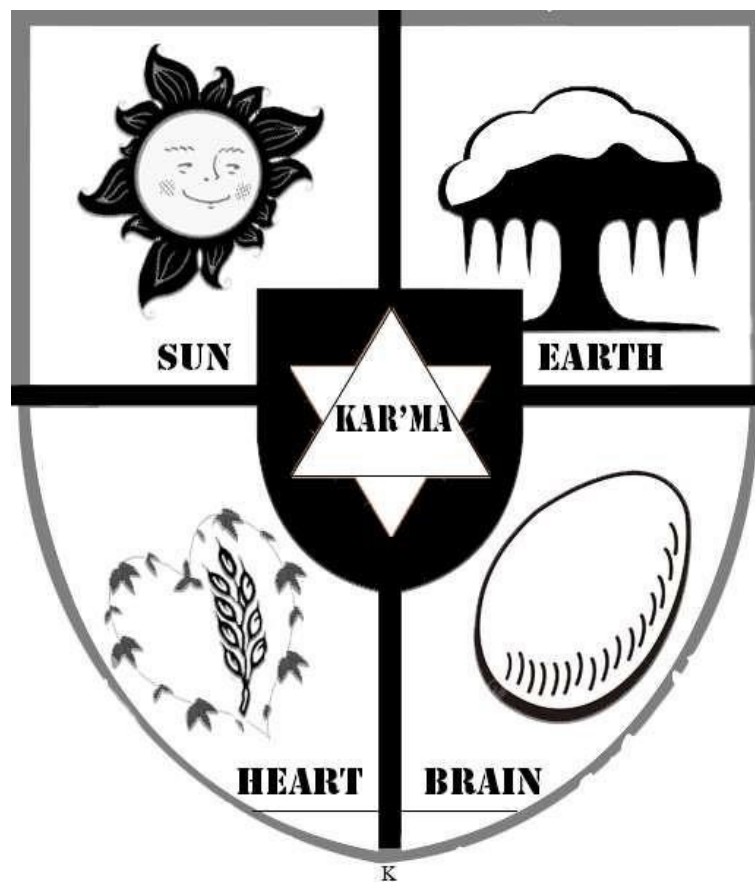
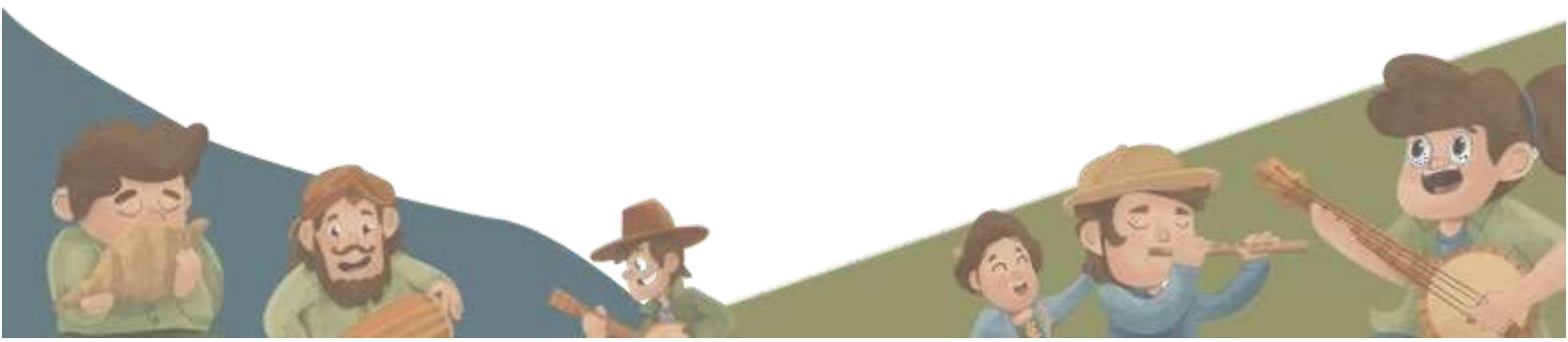


Figure 5. Diagram of the five symbols of Minahasa mythology.
[Source: Created base on reference [11]]



3.2.2 Rhythmic Balance of Karema and Nature Sounds of the Manguni Bird

In the origin story of the Minahasa ancestors, Karema gave both Toar and Lumimuut a stick of equal length. They were instructed to walk in opposite directions, and if they met again with their sticks of different lengths, they could become a couple. Toar's stick represents the right-hand percussion stroke (Ka), while Lumimuut's stick represents the left-hand stroke (Ki), with the difference in stick lengths depicted as an accent (K). This concept mirrors the Kakikakak method or the Paradiddle rudiment in modern percussion, demonstrating the shared principles between traditional and modern music [10].

The Manguni bird is considered sacred by the Minahasa people. Its uniqueness lies in the shape of its face, which resembles a heart (symbolizing feeling) or a circle (symbolizing logic), representing the balance between emotion and reason. The Manguni bird is also believed to be a messenger from God, with its calls following specific patterns—such as one, three, or nine repetitions [12].

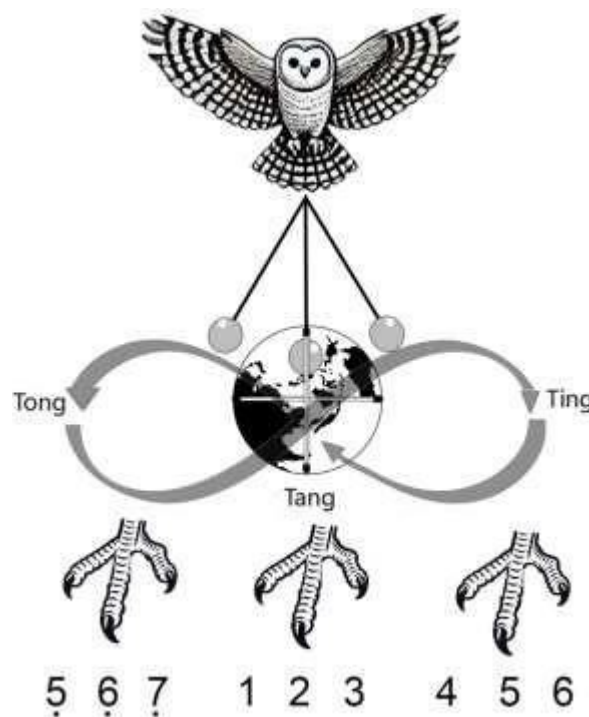
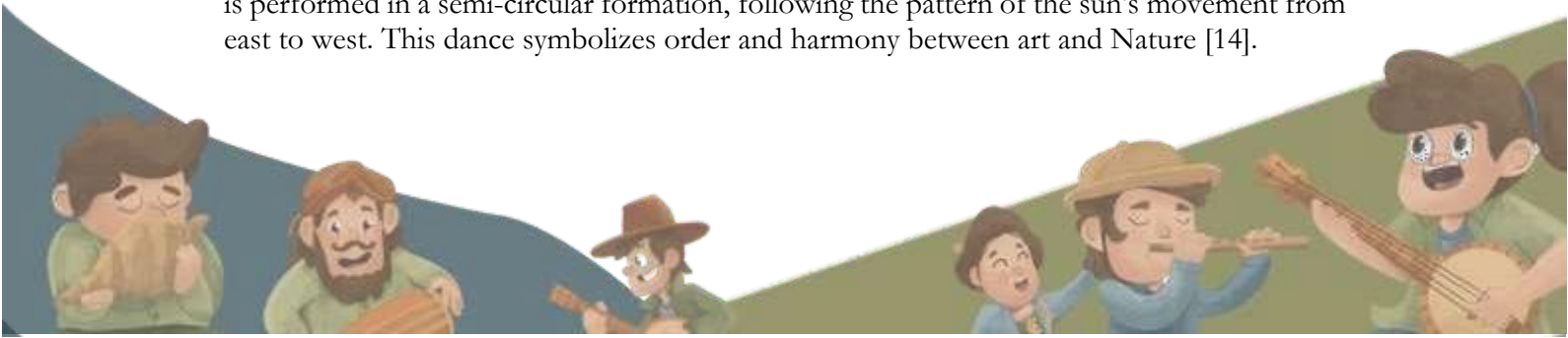


Figure 6. Illustration of the pitch sequence in relation to the Manguni bird sound.
[Source: Create base on Reference [13]]

3.2.3 Sun-Following Musical Progression

The sun plays a vital role in the lives of the Minahasa people. They observe the sun's movement to determine the time for farming and performing traditional ceremonies. The analemma phenomenon, the annual trajectory of the sun that forms Figure eight, reflects the orderliness of Nature. This is reflected in the traditional Minahasa dance, Maengket, which is performed in a semi-circular formation, following the pattern of the sun's movement from east to west. This dance symbolizes order and harmony between art and Nature [14].



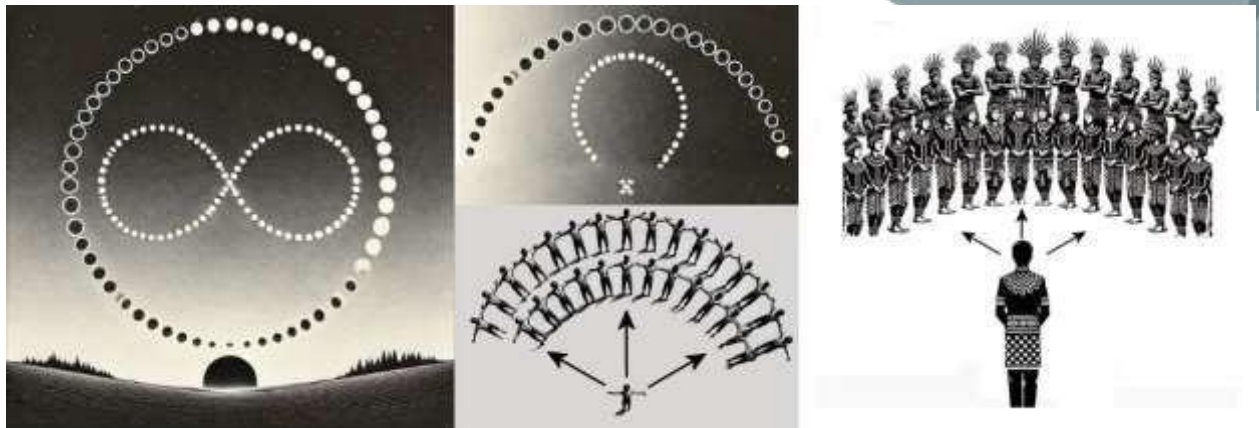


Figure 7. Maengket dance in Minahasa, following the circulation pattern of the sun.
[Source: Dall-E , modified]

However, Kolintang music and certain Minahasa traditions have faced significant decline over nearly a century. One contributing factor is the ban on hunting for human heads, which was part of the Marambak tradition—a thanksgiving ritual following the construction of a new house. Marambak is a dance similar to Maengket, performed inside a two-story house supported by wooden poles known as Tu'ur.

The Dutch colonial Government banned the practice of hunting human heads and replaced them with animal heads as substitutes in the Marambak ceremony. Although this tradition continued, some cultural elements, including Kolintang, were affected. Kolintang music almost disappeared from Minahasan life until, in 1930, a blind artist named Nelwan Katuuk revived it, showing that innovation and community involvement can save endangered traditions [15].

3.2.4 Kolintang Pedagogy as a Representation of the Balance of Art and Science

The Minahasan Kolintang concept reflects a unique balance between art and science, central to Kolintang Pedagogy. Each Kolintang blade is arranged symmetrically, creating harmony, much like the Guidonian Hand system developed by Guido d'Arezzo. The relationship between the notes mirrors a mathematical and physical harmony, which serves as a foundation for teaching.



Figure 8. A new arrangement of Guidonian Hand combined with Tong Ting Tang [Source: Created by the author]



One of the most important stories in Minahasan culture is that of Lumimuut spinning in all eight directions in search of Toar. This rotational movement reflects balance in direction and space, which is also mirrored in the directional chords of Kolintang music. The Tong Ting Tang philosophy in Kolintang reflects the balance between sound and movement within the scope of time, echoing the concepts of harmony and symmetry found in ancient civilizations, as well as the notation system of Guido of Arezzo. This pedagogy not only promotes the balance of art and science but also highlights the relevance of Culturally Responsive Teaching (CRT) in music education rooted in local culture [16].

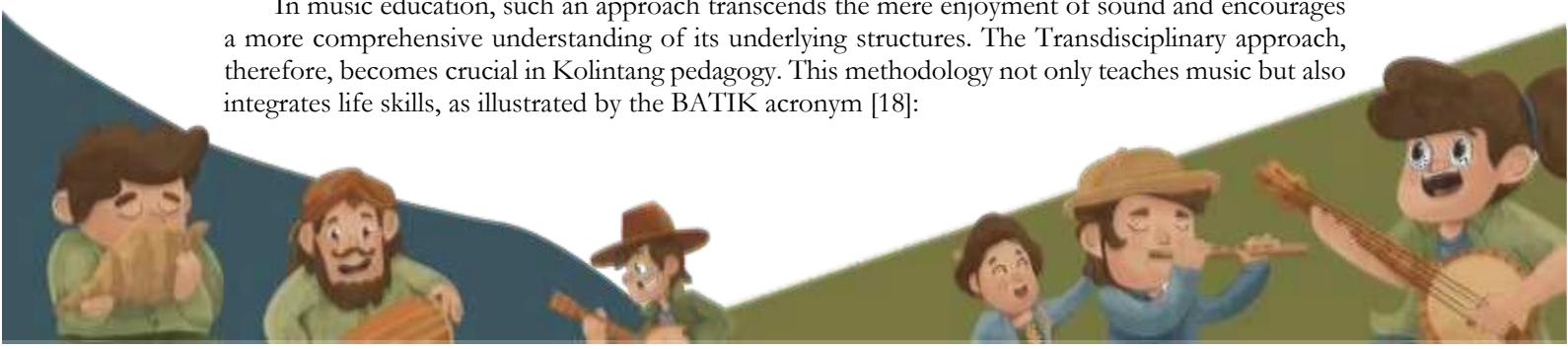
No.	Chord	Symbol	No.	Chord	Symbol
1	I	↑	14	I#	↗
2	IV	↗	15	IV#	↘
3	V	↖	16	vii	↔
4	vi	↓	17	v	↔
5	ii	↘	18	I +	↑
6	iii	↙	19	IV +	⇒
7	II	←	20	V +	⇐
8	VI#	→	21	VI +	↓
9	VI	↔	22	I dim	↓
10	II#	↔	23	IV dim	↔
11	III	↔	24	V dim	↔
12	V#	↔	25	VI dim	↓
13	VII	↖			

Figure 9. Comparison of Direction Chord in Minahasan Kolintang and Roman numeral chords.
[Source: Cretated by the author]

The table above compares the **directional chords** used in Kolintang music and the **Roman numeral chords** commonly used in Western music. Although **directional chords** have different forms, they function similarly to **Roman numeral chords**, showing the position and inter-chord relationships in a musical composition.

The Guidonian Hand system, which is symmetrical and melodic in a spiral pattern, is similar to the Kolintang tonal arrangement. This shows that Kolintang music can not only be enjoyed emotionally but can also be understood scientifically. Many musicians may say that a piece of music is "beautiful" without explaining why, making it difficult for ordinary people to understand its beauty. However, through the analysis of physics and vector theory, the beauty of music can be logically explained. This music requires deep analytical thinking, in line with the **Higher Order Thinking Skills (HOTS)** in **Bloom's Taxonomy**, so that one can understand not only "how" the music sounds beautiful but also "why" and "how" it was created [17].

In music education, such an approach transcends the mere enjoyment of sound and encourages a more comprehensive understanding of its underlying structures. The Transdisciplinary approach, therefore, becomes crucial in Kolintang pedagogy. This methodology not only teaches music but also integrates life skills, as illustrated by the BATIK acronym [18]:



- **B** (Beat Counting Cycle): Enhances the ability to count and perceive time intervals, akin to mathematical problem-solving and sequential thinking, which are fundamental to understanding complex systems.
- **A** (Arrow Direction): Encourages setting measurable, clear goals, similar to navigating through research hypotheses or strategic leadership, essential in scientific inquiry and life.
- **T** (Tempo): Teaches time management and precision, key life skills that are equally critical in both academic disciplines and professional environments.
- **I** (Imagination): Stimulates creativity and innovation, necessary for solving problems across diverse fields, including engineering, physics, and the arts.
- **K** (Kolintang Balance): Represents the concept of equilibrium, reflecting balance in both the natural world and in human systems, reinforcing the importance of harmony in scientific and artistic practices.

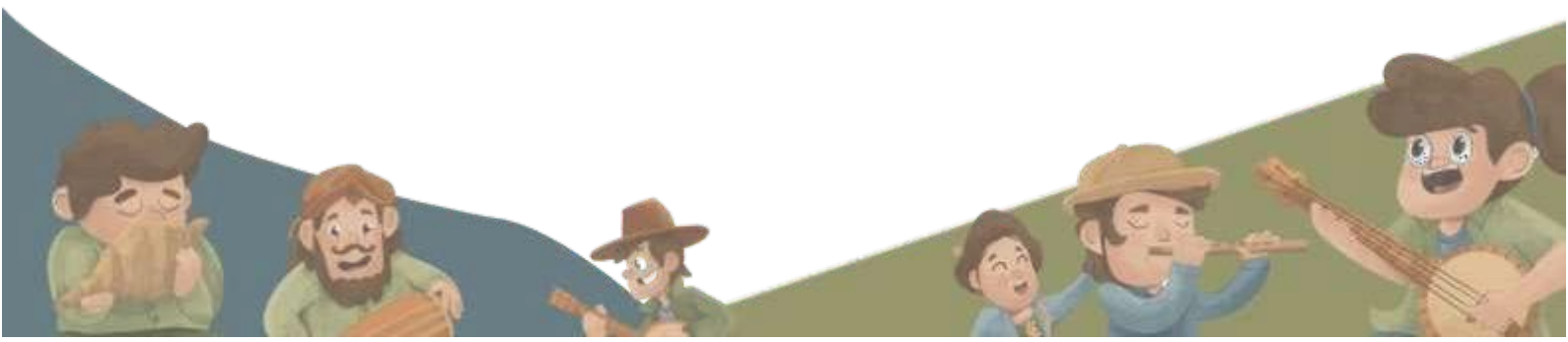
This transdisciplinary integration of music with physics, mathematics, and life skills reflects a holistic approach to pedagogy. It aligns with the evolving landscape of education, where disciplines are not isolated but interconnected, fostering students' ability to think critically and solve real-world problems by applying knowledge from multiple fields. The analytical thinking required to understand Kolintang not only deepens the appreciation of its aesthetic value but also enhances cognitive skills that are vital in both academic and professional settings.

3.2.5 The Role of Community in Cultural Sustainability

The role of community is crucial in maintaining cultural sustainability, especially in the context of traditional music such as Kolintang. As social creatures, humans need cooperation to achieve broader results. Since ancient times, music, a blend of art and science, can be sustainable if the community is actively involved in its preservation.

The local wisdom of Minahasa culture has proven effective in teaching music to children from an early age. The Minahasa custom that every Mapalus (gotong-royong) community service event includes movements and songs where the movements are in harmony with the song fosters a natural musical talent among the Minahasa people. This is evidenced by the existence of a tribe in Minahasa known as the Sangir tribe, which derives its name from the Dutch word Zanger, meaning singer [19].

In the modern era, the community plays a vital role in preserving traditional Minahasan music through training the younger generation, performances, and organizations such as Pinkan (Persatuan Insan Kolintang Nasional) [20]. The spirit of gotong royong and Mapalus upheld in Sam Ratulangi's philosophy is reflected in the community's efforts to preserve ancestral cultural heritage. Community-based education, which adopts the principles of Universal Design for Learning (UDL), and Culturally Responsive Teaching (CRT), expands the reach of Kolintang music and ensures that the tradition remains relevant and continues to thrive [21]. The principle of "Si Tou Timou Tou" (man lives to humanize another man) taught by Sam Ratulangi emphasizes the importance of knowledge and skills transfer between generations, which is also a focus in this community-based education. Through these approaches, Kolintang music is preserved and adapted to meet the needs of inclusive and contextualized education [22].





Save the Earth Selamatkan Bumi

Add lyrics in your language

5. 1 1 1 5. 1 1 1 5. 1 1 1 3 2

A - yo ma - ju a - yo ma - ju a - yo ki - ta ser - bu
A - yo ma - ju ma - ri jo kwa, ma - ri to - rang se - rang
A - lon a - lon a - sal kla - kon lng ngar - so sung tu - lodo
Let's move for - ward let's move for - ward let us all march a - head

2 5. 2 2 2 1 3 3 1 3 2 1 7. 1

Se - la - mat - kan bu - mi de - ngan tong - kat ka - yu.
Ka - se sla - mat bu - mi, deng to - ki ko - lin - tang
lng ma - dyo ma - ngun karso Tut wu - ri han - da - yani
Let's save the earth to - day With o - ur wood - en sticks

Figure 10. Save the Earth song sheet using Direction Chord.
[Source: Author , Musescore]

Song scores and images that use directional chords and call for sustainability to maintain a harmonious world

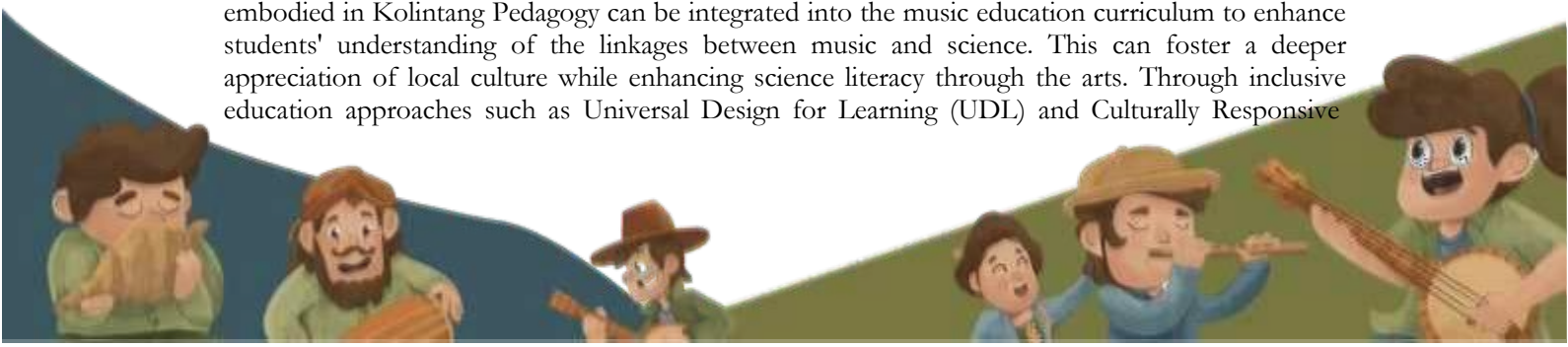
CONCLUSION

This research confirms that the Minahasan Kolintang is not just a traditional musical instrument but a universal symbol of balance, combining art and science. In the ancient civilizations of Sumeria, Egypt, and Greece, music and science were seen as integrated entities that reflected the harmony and order of the universe. The Kolintang, with its principles of sound physics, rhythmic patterns, and "Tong Ting Tang" philosophy, demonstrates the same order and balance.

More than just a musical instrument, Kolintang is also a rich representation of Minahasa culture and Nature. The close relationship between Kolintang music and Nature and the people's beliefs are powerfully portrayed through folklore, mythology, and tradition. The story of **Lumimuut**, who rotates to the eight cardinal directions in search of balance with **Toar**, reflects the basic principles of harmony and balance implemented in Kolintang's musical structure.

The role of the community is crucial in the context of sustainability. Kolintang shows that cross-generational and cross-regional collaboration is key to maintaining cultural sustainability. **Mapalus** traditions and national organizations like **Pinkan** prove that communities can preserve traditional music through cooperation and gotong royong. In addition, innovations such as integrating technology (AR/VR) in Kolintang learning further expand its reach and accessibility.

This research also has important implications for music education. The scientific principles embodied in Kolintang Pedagogy can be integrated into the music education curriculum to enhance students' understanding of the linkages between music and science. This can foster a deeper appreciation of local culture while enhancing science literacy through the arts. Through inclusive education approaches such as Universal Design for Learning (UDL) and Culturally Responsive



Teaching (CRT), Kolintang Pedagogy can be widely taught, both nationally and internationally, while considering each student's learning needs [23].

Concrete strategies, including music training programs, Kolintang festivals, and ethnomusicological research, need to be developed for its future preservation. Collaboration between communities, educational institutions, and the government is an important step in supporting this preservation. By involving various parties, Kolintang will not only survive but also develop in accordance with the times.

In conclusion, the **Minahasan Kolintang** is a valuable cultural heritage relevant to modern times' challenges. It offers a model of collaboration between art, science, and community to achieve cultural and ecological sustainability. In an increasingly complex modern world, Kolintang teaches that sustainability can only be achieved through cooperation in preserving art, science, and the environment. With collective effort, Kolintang can continue to inspire and make an essential contribution to enriching the cultural heritage of Indonesia and the world.

ACKNOWLEDGMENT

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TARSUL: PRODUCTION AND REPRESENTATION OF KUTAI KARTANEGARA'S CULTURE

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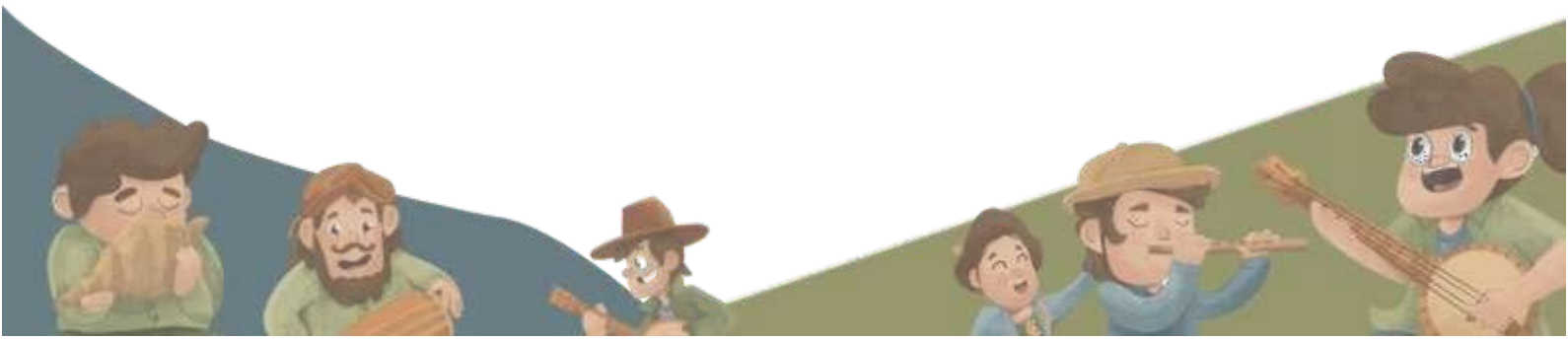
Abstract

Introduction: Traditional singing is one type of song that has spread over the world as a result of the cultural necessity of sharing. This cultural imperative has resulted in the dissemination of the traditional song known as Tarsul, which originates from the Kutai tribe. The aim of this research is to obtain data on the form of presentation and the development of Tarsul Kutai as a cultural production and representation of the Kutai Kartanegara tribe. To gain insight, a qualitative descriptive study which focus on musicological approach was selected. Data collection was conducted via (1) literature review, (2) observation, (3) interviews, and (4) documentation. The phases of data analysis comprise (1) data reduction, (2) data presentation, and (3) conclusion. Data clarification was reiterated with the data triangulation technique. The findings of the investigation indicate that Tarsul was first utilized in only two ceremonies, namely the Khatam Al-Quran ceremony and the wedding ceremony. There are two ways to perform tarsul: solo, which means by oneself, or as a duet, which is typically performed by a man and a woman. Currently, electronic instruments, gambus, and modern band ensembles are being used to accompany Tarsul performances in Kutai Kartanegara, which mean that the shape of these performances has become extremely diverse. In addition, Tarsul performances have begun to be blended into a variety of musical works, such as dance music, instrumental music, ethnic compositions, and various forms of electronic music. Tarsul has become one of the arts and cultural representations of the Kutai Kartanegara community, and it is capable of adapting to the evolution of global music culture. This diversity in Tarsul performances illustrates how Tarsul has become one of these representations. A large amount of progress has been made in the development of Tarsul from Kutai Kartanegara, which was once solely utilized in wedding ceremonies and occasions commemorating the completion of the Quran. Performances of it have evolved from the old form, in which it was sung solo or as a duet, to more varied presentations that are accompanied by contemporary instruments such as electronic music, gambus (a sort of lute), and band groups. Tarsul is employed in a wide variety of musical compositions today, including dance music, instrumental pieces, and even electronic music. This demonstrates its adaptability and flexibility in response to the development of world music culture, while at the same time continuing to serve as a cultural representation of the Kutai Kartanegara people.

Keywords: Tarsul, Production, Forms of Presentation, Cultural Representation, Kutai Kartanegara Regency.

INTRODUCTION

Culture is a crucial component of society, as it embodies identity, values, and perspectives. Culture is an essential element that defines a community's identity, acting as a social indicator and a mechanism for safeguarding values and indigenous knowledge amidst modernization. Within the Kutai Kartanegara Regency community, a traditional song continues to be utilized in many activities. Traditional singing is a vocal art form embedded in oral culture, transmitted throughout generations via memorization. A traditional song that still preserved in Kutai Kartanegara Regency is Tarsul. Tarsul is an oral tradition of the Kutai Kartanegara group that remains well-preserved as a cultural heritage (Aryani, 2023). Tarsul is a traditional vocal art form originating from the Kutai tribe, which continues to be utilized by the inhabitants of Kutai Kartanegara Regency during various events. Tarsul is utilized by the inhabitants of Kutai Kartanegara at two ceremonies: marriages and the Khatam Al-Quran rite. Tarsul is typically performed at the commencement of both wedding and Khatam Al-Quran ceremonies. The lyrics of Tarsul convey a hospitable salutation and best wishes for the incoming guests. Gradually, Tarsul has been utilized in diverse activities by the residents of Kutai Kartanegara Regency



The book *World Music Traditions and Transformations* [4, p. 10] asserts that “Music serves as a medium of cultural production and representation, illuminating the dynamics of culture, including the endurance of traditional practices and individuals' extraordinary abilities for cultural adaptation, innovation, and transformation.” This phrase suggests that music serves as a medium of cultural production and expression, elucidating the dynamics of culture, including the persistence of old practices and the remarkable ability of individuals to adapt, innovate, and shift culturally. Tarsul, an evolving cultural production, remains utilized by the inhabitants of Kutai Kartanegara Regency, representing the community's heritage. The author aims to investigate how the community adapts and innovates Tarsul, ensuring its continued relevance in varied activities.

The author utilizes the notion of musical performance forms to analyze the evolution of Tarsul. Presentation is defined as the manner in which art is conveyed to the audience, spectators, observers, readers, listeners, or the general public. A comparable perspective is articulated by [6], who asserts that the presentation of art fundamentally entails collaborative effort and necessitates the participation of two entities: the presenter and the audience.

It may be deduced from these definitions of form and presentation that the presentation's form is essential to any artistic performance. The presentation features individuals showcasing the art, instruments utilized, clothes and makeup donned, songs rendered, the temporal and spatial context of the performance, and the audience as recipients and admirers of the event.

A typical musical presentation in society generally comprises an ensemble or a combination of diverse musical instruments. An ensemble denotes a collective of instrumentalists or vocalists comprising a limited number of individuals who perform diverse instruments collaboratively.

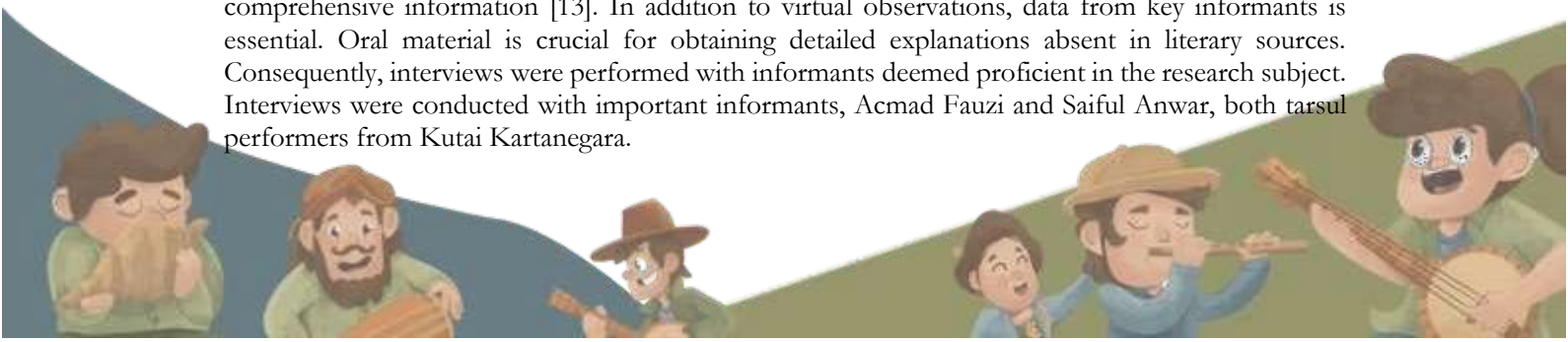
The comprehension of form, presentation, and musical groupings will be linked to the production and packaging of the Kutai Tarsul as a performance art, ensuring its preservation to the present day.

METHOD

This study analyzes how the inhabitants of Kutai Kartanegara perpetuate the tradition of tarsul, thereby embodying their cultural identity. This analysis employed a qualitative descriptive study, emphasizing a musicological perspective. Qualitative descriptive research was chosen as a pragmatic methodology frequently employed in social sciences to offer a thorough representation of the issue under investigation [8]. This method was used to elucidate the process by which the community in Kutai Kartanegara creates tarsul.

This research pertains to fieldwork, encompassing direct field studies. Fieldwork allows researchers to gather primary data and acquire contextual insight into the topic under investigation [9]. This study utilizes an ethnomusicological method, focusing on music within cultural and social contexts, particularly traditional and non-Western music [9]. The musicological dimension is essential for this study to analyze the musical structure and notation of tarsul as it has evolved in Kutai Kartanegara, employing the principles of Western musicological theory.

In this study, data sources denote any entities that furnish the information requisite for addressing the research questions [10]. The data sources comprise audio and video recordings of tarsul performances from Kutai Kartanegara. The researcher additionally utilizes manuscripts, pertinent literature, and digital resources pertaining to tarsul. The data gathering methodologies seek to acquire precise information through multiple phases: 1) A literature review that seeks to examine theories, concepts, and findings from prior research pertinent to the issue [11]. This approach entails locating books and academic publications pertinent to tarsul. Observation is a data collection strategy that entails direct observation [12]. The researcher executed direct observations by attending events including tarsul, including weddings and the Kota Elok dance performance in February 2022 in Kutai Kartanegara; 3) Interviews, a data collection technique involving direct engagement to obtain comprehensive information [13]. In addition to virtual observations, data from key informants is essential. Oral material is crucial for obtaining detailed explanations absent in literary sources. Consequently, interviews were performed with informants deemed proficient in the research subject. Interviews were conducted with important informants, Acmad Fauzi and Saiful Anwar, both tarsul performers from Kutai Kartanegara.



The data analysis commenced with an examination of all accessible data from diverse sources, including literature, observations, and interviews [14]. The data were recorded in both written and notational formats.

The procedures for data processing and analysis are outlined as follows: 1) Define the research topic: tarsul as a manifestation of production and cultural representation of the Kutai Kartanegara populace; 2) Collect evidence or source materials, encompassing both primary and secondary types. The author utilizes a primary source, a document from the East Kalimantan Provincial Education and Culture Office entitled *Apa itu Tarsul Kutai?* (DEPDIKBUD, East Kalimantan Province, 2017), along with the book *Tarsul Kutai*. Subsequently, the materials undergo external and internal criticism to ascertain their authenticity prior to utilization. Finally, the findings are organized and documented. The primary outputs will be the study findings about the description of tarsul, its functions, and the innovations developed by the community.

Alongside the data processing phases, data validation assessments are conducted utilizing triangulation methods. Triangulation is conducted to augment the legitimacy and authenticity of study findings by juxtaposing several information sources to substantiate the results reached [17]. The tarsul tradition in Kutai Kartanegara is examined from various viewpoints, encompassing the artists, the community, and the local administration. This triangulation enhances the credibility and accuracy of the data.

DISCUSSION

A. Tarsul of Kutai in the Kutai Kartanegara Regency

The phrase tarsul signifies "introducing origins," denoting its function as an introduction, and also "praising the Prophet." The phrase "introducing origins" pertains to the tarsul lyrics performed at wedding rituals, which narrate the backgrounds of the bride and groom. Conversely, the phrase "praising the Prophet" denotes that the lyrics of tarsul initially encompassed numerous commendations for the Prophet Muhammad SAW [16]. In the Kutai Kartanegara community, tarsul is utilized in two sorts of events: matrimonial ceremonies and khataman Al-Quran (a ceremony marking the completion of Quranic recitation). At the commencement of both events, tarsul is performed as an introduction and a signal that the event has commenced. As stated in [15] inside [3], there exist two categories of tarsul based on their primary function: tarsul for khataman Al-Quran and tarsul for weddings. The "introducing origins" element signifies that, based on the wedding tarsul's content, the essence of the lyrics reveals the origins of both the bride and groom. Achmad Fauzi corroborated this and elaborated:

Usually, when performing *tarsul*, we follow the verses desired by the event host, where the verses can be modified based on the situation and the message that wants to be conveyed during the event. (Interview with Achmad Fauzi, 2020)

As for the term 'praising the Prophet,' it means that the content of *tarsul* often mentions and praises the Prophet, which is why it is called 'Berosul.' This was also emphasized by Achmad Fauzi, who explained:

However, in *tarsul*, it is expected that there is a prayer and praise for the Prophet, so that *tarsul*, aside from delivering what is desired for the event, also includes hopes, prayers, and praise for our

Prophet and Messenger in the next part.' (Interview with Achmad Fauzi, 2020)

In its later development, the term 'Berosul' changed to 'Terasul.' The event of organizing this activity is called 'Tarasulan.' As mentioned earlier, *Tarsul* is one of the oral traditions of the Kutai people, particularly folk poetry, which is delivered or chanted by being sung. Below is the transcription of the *baluk tarsul* notation with the theme of praising the Prophet. *Tarsul* has the same melody, but what differentiates it is the verses. The verses in *tarsul* determine the theme of the *tarsul* performance."



Tarsul
Irama 1

♩ = 80
Recitative (bebas dan indah)

Wawancara Achmad Fauzi
Transkripsi: Whidas Pratama 2021

The musical notation is presented in three staves. Each staff begins with a circled number (1, 2, 3, 4) indicating a measure or phrase. The notes are written on a treble clef staff with a key signature of one flat (B-flat). Below the notes are fingerings (numbers 1-5) and the Indonesian lyrics. The lyrics are: "Biss millah i tu ber mu la ka lam - De ngan na ma All ah As ma ul Ah zam - Ra him meng a si hi si ang dan ma lam Pa da ham ba nya se ka li an a lam".

Notation 1. Transcription of *Tarsul* with the Theme of Praising the Prophet

(Transcription: [16])

B. Production of Tarsul

In the book *World Music: Traditions and Transformations* [4, p. 10], Michael B. Bakan states that "Music is a mode of cultural production and representation that reveals much about the workings of culture, from the resilience of traditional ways to people's remarkable capacities for cultural adaptation, innovation, and transformation." From this quote, it is understood that music is a form of cultural production and representation, where communities have an extraordinary capacity to adapt, innovate, and transform, thus preserving their culture in their region.

Tarsul is an oral art form belonging to the people, still used in various events in Kutai Kartanegara Regency. The use of tarsul is closely related to how the performance is packaged by the community as the cultural owners. The performance format is considered relevant in terms of cultural production because it is connected to how this musical culture is displayed or performed. In the performance format, there is a relationship between supporting factors that are interdependent on one another. This connection is perceived by the senses as a medium for conveying the meaning, which, in this case, is music.

In the past, tarsul performances were chanted/sung to open wedding ceremonies and Quran recitation completion ceremonies (khataman). Nowadays, tarsul performances are packaged in a more modern form, accompanied by various musical instruments. Further details will be explained as follows:

1. The Form of Tarsul Performance (In the Past)

The presentation format of tarsul art in the past did not have as much variation as it does today. Tarsul is one of the oral arts that was chanted without any accompaniment when sung. In an interview with a tarsul artist, Achmad Fauzi, also known as Kak Ozy, he said, "Actually, tarsul is an oral art that is chanted without any accompaniment, so originally it was just sung like that, without being accompanied by any instrument."

In addition to being an oral art that is chanted without any accompaniment, Fauzi also explained that tarsul is usually sung solo or alone, but it can also be sung as a duet by a man and a woman. Achmad Fauzi stated: "Tarsul is usually sung solo, but... usually, at a wedding ceremony, I perform tarsul with a woman... that's why there is a low rhythm and later a high rhythm... if I start with a low rhythm, usually the female singer will sing

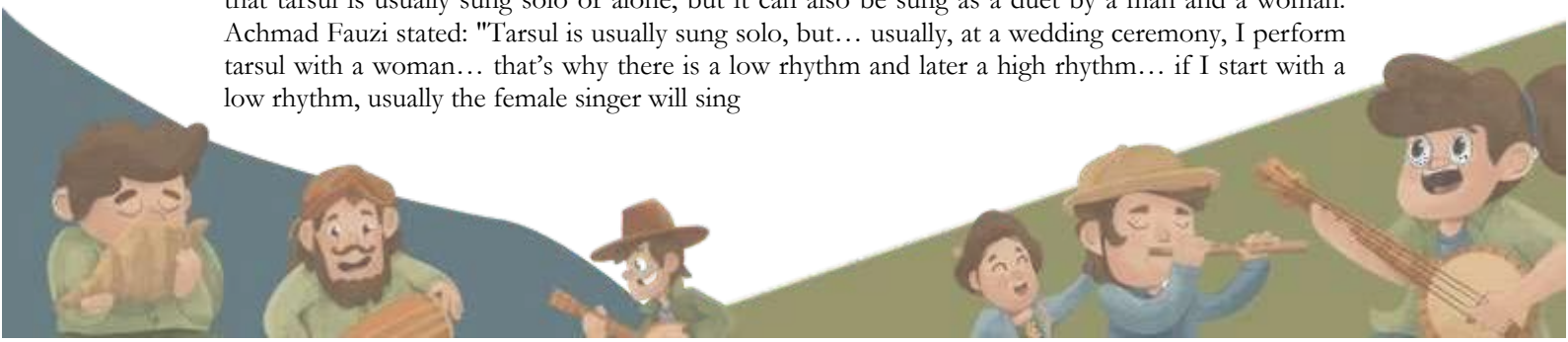




Figure 1. Wedding Tarsul Performance

Source: Fauzi's Documentation, 2019

The setting for tarsul performances at weddings varies in form. According to the documentation provided by the interviewee, in wedding ceremonies, tarsul performers are usually positioned on the right and left sides of the bride and groom.

2. The Form of Tarsul Performance (Today)

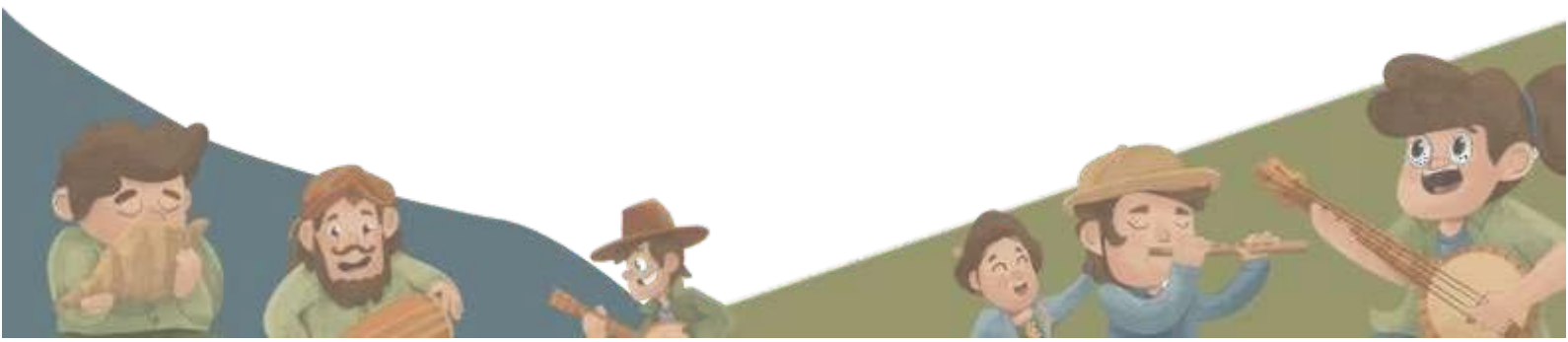
The presentation of Kutai Kartanegara's tarsul art has become very diverse in its performances, now accompanied by instruments such as keyboard, gambus (Arabic lute), and band ensembles. Tarsul is often performed during the opening of the EIFAF (EraU International Folklore and Art Festival). During this opening event, tarsul is performed by a male and female pair of petarsul (tarsul performers). The male petarsul, Achmad Fauzi, is one of the key informants in this research. In the opening performance, tarsul is sung with a variety of musical accompaniments. The instruments used in the EIFAF opening include violin, keyboard, bass, and percussion. This is done to meet the demands of modern performing arts while maintaining the essence and authenticity of tarsul.



Figure 2. Tarsul Recitation during the Opening of EIFAF

(Source: Fauzi's Documentation, 2022)

From the documentation above, it can be said that the setting of tarsul performances today has become very diverse, with formation arrangements adapted to the needs and creativity of the performers. This can be seen more clearly in the following layout:



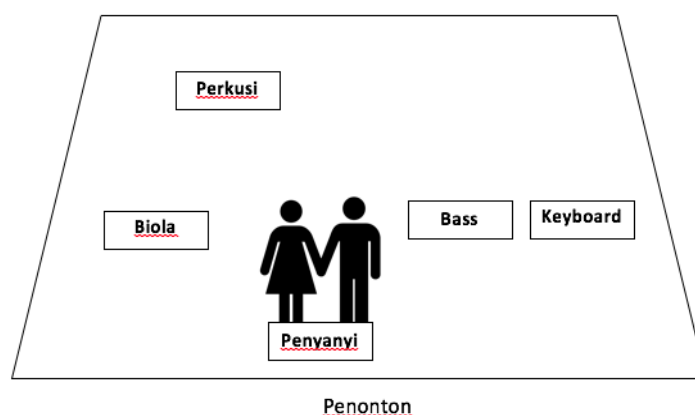


Figure 3. Layout of Tarsul with Instrumental Accompaniment

The image above represents one of the creative forms of tarsul presented during the opening of the EIFAF (Eraui International Folklore and Art Festival). Many forms of tarsul are now performed with more complex instrumental arrangements. The choice of instruments depends on whether the tarsul performance is meant to highlight the tarsul itself or to serve as a musical work enriched with tarsul melodies and adapted lyrics. In the following subsection, tarsul will be transcribed into Western notation. This transcription is necessary to facilitate the analysis of the ornamentation found in tarsul melodies. Tarsul has transformed and merged with popular musical works, including dance music, instrumental music, and music incorporating the ethnic sounds of East Kalimantan. As a result, tarsul performances are now accompanied by a wide variety of instruments. In an interview, Achmad Fauzi stated:

"At first, we at Sanggar Seni Gubang composed music for dances, and one of the dancers wanted tarsul to be included at the beginning of the dance music. So, I performed the tarsul as part of the dance music accompaniment. Since then, many have incorporated tarsul into music."

From the interview excerpt above, it can be concluded that tarsul has undergone significant changes from its original form. Initially, tarsul was sung by a solo vocalist or a male-female vocal duet. Today, tarsul is incorporated into music for dance performances or ethnic music works that combine elements of traditional music with Western music, creating compositions within the world music genre.

C. Cultural Representation of the Kutai Kartanegara Community through Tarsul

Nowadays, tarsul has been widely used in various events and musical works. Tarsul is no longer sung only at weddings and Quran recitation ceremonies but is also performed for openings and welcoming guests at formal events in Kutai Kartanegara Regency. Furthermore, the themes in tarsul lyrics can be adapted to the theme of the ongoing event. Therefore, tarsul can now be tailored to fit different occasions. One example is its performance at the opening of the "Kota Elok" dance event, which was uploaded on the YouTube account "Frame Penjaga Budaya," where tarsul was sung as the opening of the event. In this video, tarsul was performed by Mr. Syaiful Anwar.



In the video, Mr. Syaiful Anwar performs the tarsul as the opening. In this tarsul, with an opening theme, Mr. Syaiful Anwar modified the lyrics to include a welcome message for the artists in attendance. Below are the tarsul lyrics.

Bissmillah Mula Kalam Bertitah
Puji Dan Syukur serta Berserah
Kepada Allah Azsa Wa Jalla
Pemberi Rahmad Serta Hidayah

Bumi Langgeng Untung Betuah
Berkumpul Para Seni Daerah
Salurkan Bakat pantang Menyerah
Bersatu Pada Jangan Memilah

Subsequently, tarsul was reproduced in the form of audio and video, produced with serious effort by the Tourism Department of Kutai Kartanegara Regency. In the audio and video, tarsul is sung accompanied by the Gambus Kutai instrument. In the video, the tarsul is performed with a theme of customs and traditions, sung by Mr. Syaiful Anwar. Below is the transcription of the tarsul lyrics.

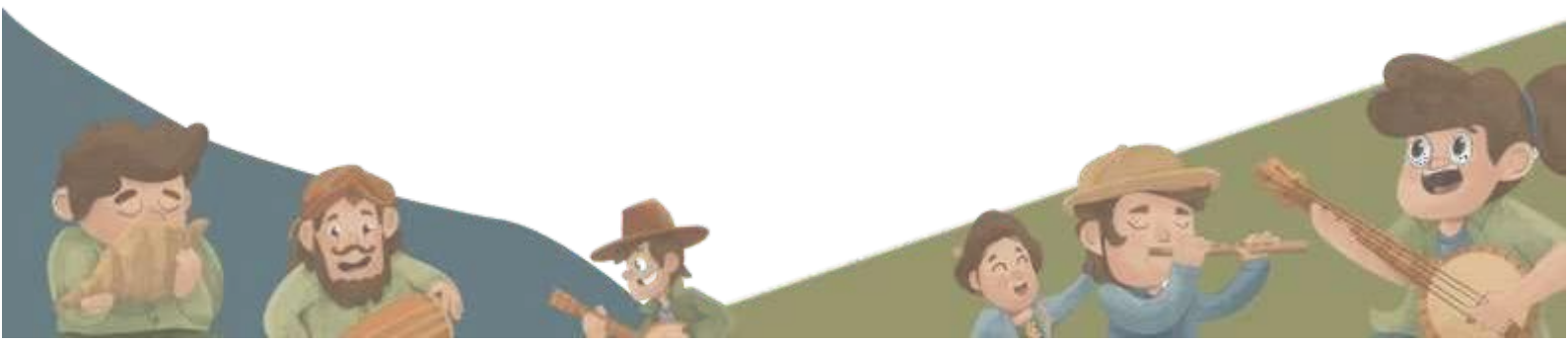
Dengan Bissmilah Saya Mulai
Semoga Rahmad Allah Memberi
Kepada Kita Hadir Di Sini
Inilah Tarsul Kutai Bahari

Sungai Mahakam Panjang Sekali
Berapa Rantau Kampung Berdiri
Bermacam Suku Adat Mengisi
Rumah Adatnya Bervariasi

From the video, it can be said that tarsul has undergone a production process with the addition of the gambus instrument as accompaniment. Moreover, the lyrics used in the tarsul describe the social conditions of East Kalimantan's community. The tarsul performed tells stories about the diversity of customs and ethnicities in East Kalimantan. The video also suggests that the identity of tarsul in Kutai Kartanegara Regency is preserved through the narrative expressed in the lyrics.



Figure 4. Screenshot of the YouTube Video from the Tourism Department of Kutai Kartanegara Regency
Source: [19]



Currently, tarsul in Kutai has become a cultural representation of the community in Kutai Kartanegara Regency. Although tarsul is rooted in oral tradition, it continues to evolve over time. Sound is merely a conceptual noise without humans as the heirs, caretakers, and meaning-makers within a culture. The changes in tarsul are evident in the diversity of themes presented, where tarsul can adapt to the events in which it is sung. Tarsul is now accompanied by new presentation forms using traditional gambus instruments and other modern musical instruments. It also frequently appears in ethnic music productions within the world music genre. This indicates that the cultural production of the Kutai community living in Kutai Kartanegara is not static but dynamic, reflecting the context of changing times.

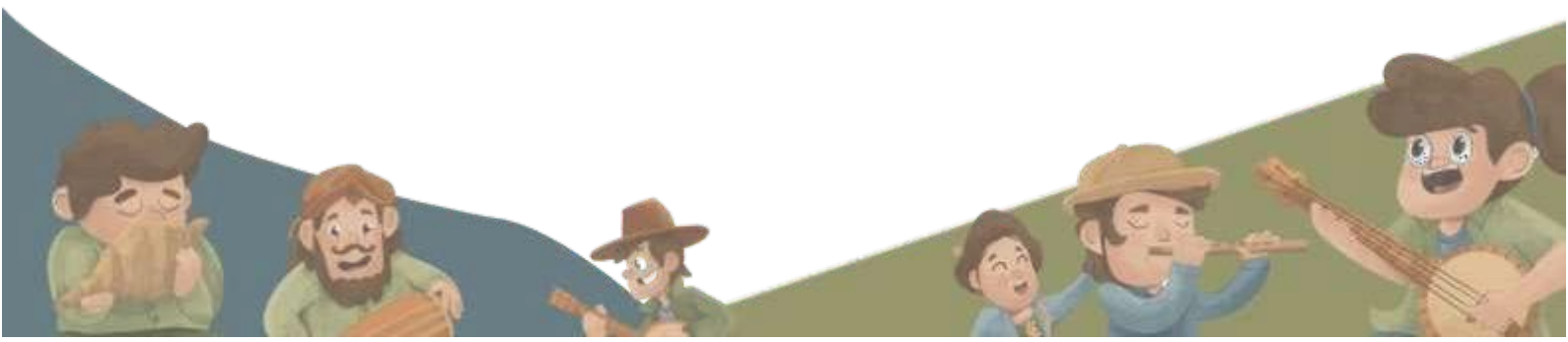
CONCLUSION

This research reveals that tarsul, an oral art form of the Kutai Kartanegara community, has a strong correlation with the production and representation of its culture. Initially, tarsul was performed solo or as a duet without musical accompaniment and served as part of traditional events such as weddings and Quran recitation ceremonies. However, with the passage of time, the presentation of tarsul has evolved, and it is now often accompanied by traditional and modern musical instruments, such as gambus, keyboard, and violin, used in various events. This change indicates that Kutai tarsul continues to develop without losing its original essence as an oral tradition passed down from generation to generation. The evolution of tarsul from a simple art form to a more complex performance art is evidence of the Kutai community's capacity to adapt, innovate, and transform their culture in response to the demands of the times.

This illustrates the dynamic nature of cultural production in the Kutai Kartanegara community, where tarsul is no longer merely a local art form but also a cultural representation introduced on an international scale through its performances at various artistic events. Tarsul not only reflects the evolution of musical performance forms but also serves as a symbol of the cultural identity of the Kutai community, remaining sustainable and relevant amidst changing times. The continuity and adaptation of tarsul affirm that the Kutai community possesses remarkable abilities to preserve and develop their cultural heritage, even under the pressures of globalization and modernization.

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IBING PENCUG AS A PLAY IN THE BAJIDORAN PERFORMANCE

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Abstract

This research aims to obtain clear and accurate data about the process of making the kesok-kesok musical *bing pencug* is a traditional Sundanese dance presented in the art of *bajidoran* in West Java. *Ibing pencug* is a traditional pantura-style dance, especially in Karawang and Subang. The distinctive feature of *this ibingan* is that the dance is performed improvised (spontaneous, sudden, so instantaneous, as it is), without any prior agreement between the dancer and the drummer regarding the structure, motif, variety, and pattern, both dance and karawitan (especially in *tepak kendang*). Professional and amateur dancers perform this improvised dance from the audience with various expressions of movement. This writing aims to understand another meaning of *ibing pencug*, namely, as a play. So far, *ibing pencug* has only been interpreted as a traditional Sundanese dance that only talks about artistic-aesthetics so that researchers have other interpretations of reality in general. A qualitative method with a case study approach is used in this study. Data collection techniques are done through observation, interviews, literature studies, and webtographs. The study's findings show that *ibing pencug* in *bajidoran* speaks of dance as artistic-aesthetic and presents another meaning, namely as a play performed by artists, even though they are unaware of it. This research concludes that art is artistic-aesthetic and has another meaning: as a play (art as a play).

Keywords: *ibig, pencug*, improvisation, play, pantura

INTRODUCTION

Ibing pencug is a dance popular in *bajidoran* (*Jaipongan*) performances in Karawang, West Java. *Ibing Pencug* refers to a single dance performance by professional dancers or participating dancers (*bajidor*) in the *bajidoran performance arena*. *Ibing pencug* is accompanied with *tepak kendang* and gamelan with a pelog slendro barrel. Before *mencug, bajidor* usually starts by giving money first to the *pengrawit*, either to the drummer, *pesinden*, dancer, or gamelan player as a sign of request for a song. After giving money, *the bajidor* can dance (*ngibing*) to their heart's content in the performance arena accompanied by a drum and gamelan. The *bajidor* danced in the performance arena of their own volition or at the invitation of *the bajidoran* group conveyed by the MC and *pesinden* through the verses of the songs sung.

Ibing pencug is performed at night, around 20.00 to 24.00, in marriage, circumcision or other events. In his presentation, *Ibing Pencug* consists of male dance movements (*pengibing*) and female dances (dancers) that use the accompaniment of the pelog slendro gamelan. The drummer in *ibing pencug* is essential in serving the dancers and participants. The drummer have a challenging task because they perform spontaneously without planning. Dancers sometimes test and play tricks on the drummer by making funny movements not in the Sundanese tradition. In addition, dancers often play speedy tempos and even lose control of their satisfaction when performing in the *bajidoran* arena. The goal is to show his power in the *arena of bajidoran*.

The intensity of communication between pantura artists and other artists makes *ibing pencug* in *bajidoran* art even more famous in West Java. The young generation is excited about *the ibing pencug* in *bajidoran* because it has an element of self-actualization in expressing its movements. For those who like to show off, are full of prestige and influence, and look capable regarding capital and competence, *Ibing Pencug* in *bajidoran* is the place. The younger generation's involvement in *bajidor* produces two characteristics of *ibing bajidor*: *ibing bajidor*, who have qualified skills and *ibing* participants who are just playing around (*babajidoran*). They demonstrated their identities as they wished according to



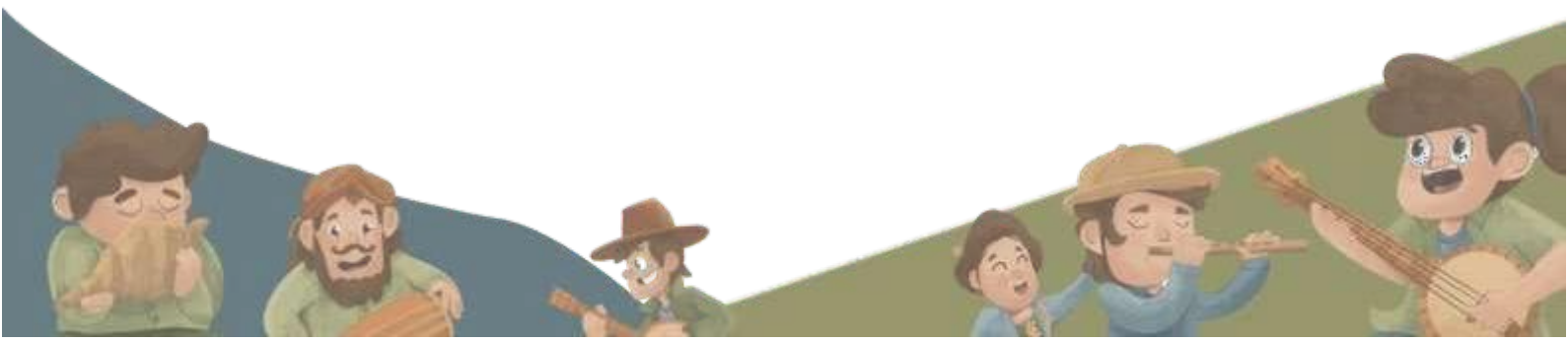
their respective creativity. *Ibingan*, which is just playing, seems lively because it places *bajidoran* as an entertainment art. This signifies that traditional dance appears to be a rich cultural resource for holistically educating about cultural competence[1].

Looking at the case above, the author suspects that *ibing pencug* is not only talking about traditional dances and music with artistic-aesthetic value but *ibingan pencug* as a play performed by *bajidor*, professional dancers, and participants. Therefore, this writing aims to understand another meaning of *ibing pencug* as a play. So far, *ibing pencug* has only been interpreted as a traditional dance that only talks about the artistic aesthetics of Sundanese dance. The characteristics of the play are spontaneity, self-actualization, concern for the world and the climate of human independence, maturation, and the discovery of something that is lived as trustworthy so that it contains aspects of joy, relief, intensive enjoyment, freedom from constraints or sorrows, and an emancipatory process [2].

Several previous researchers have researched *ibing pencug*, including Dedi Rosala et al.[3], Abdul Azis [4], Ismet Ruchimat [5], Asep Saepudin [6], Een Herdiani [7], Setyobudi and Alkaf [8], Henry James Spiller[9], and Saepudin [10]. These writings generally discuss four main things: first, discussing *ibing pencug* from an aesthetic perspective and second, reviewing the art of *bajidoran* as an entertainment art. Third, the researcher's analysis of *ibing pencug* as masculine. Fourth, it contains a description of the artist as *a bajidoran perpetrator*. Based on searching several kinds of literature, there has not been a single article that discusses *ibing pencug* as a play. Therefore, this research is original and has never been done by researchers before.

According to Huizinga (1980), humans include *homo ludens*(humans who play), so that plays are the basis and factor of human culture. According to Huizinga, plays have the following characteristics: as a free act (there is freedom in it), not an ordinary or real life but a temporary activity with its purpose (satisfying the needs of individual life), separating from ordinary things, especially the problem of place and time, carried out within a specific time limit and place (closed, limited beginning and end). The play creates order, and it is ordered, applying its own rules/rules that apply in the temporary world, and there is tension. Huizinga emphasized that dance is one of the purest and perfect forms of play because the relationship between dance and the play is evident, close and perfect.

Another author, Schechner (2013), states that plays are a type of performance because there is a repetition of actions or behaviours (as the core or characteristic of performance). A *play* is a ritual behaviour conditioned as a play, with the following characteristics: restored behaviour that is looser, flexible, fun, fully real or serious, conditional, and sometimes even full of jokes. According to Schechner, something can be called a play by looking at its characteristics: it is specially presented, framed with time, bound by rules, and shown to the public. Another distinctive feature of plays is that they exaggerate and show off to give playmates and non-players watching an impression. The play is fun and accessible, but it is still provocative, scary, and suspenseful. The play expresses and encourages a social life that demands the burial of boundaries that separate the audience, the artist, the stage, and the place. Plays as performances and plays is performances[11].



The play concept from Huizinga and Schechner is used to dismantle the problem of *ibing pencug* as an improvisation dance in *bajidoran*. *Ibing pencug* is a play carried out by artists through the medium of a set of gamelan, drums, and the gestures of the dancers/*pengibing* at a particular time and place. *Ibing pencug* has rules that have been prevalent in the genre of *bajidoran* art, but these rules are abstract, making them flexible in the field. The *Ibing pencug* rule is a common way to improvise and communicate between dancers and performers in a particular context and time.

METHOD

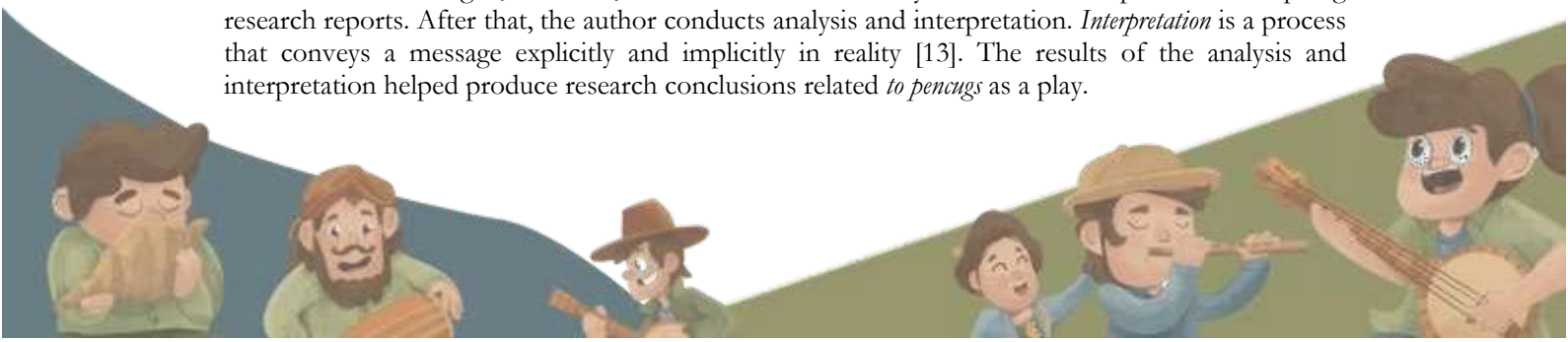
A qualitative method with a case study approach is used in this study [12]. The case taken was the *ibing pencug performance* staged by the Putra Mandiri Jaya Group led by Ujang Lanay. The Putra Mandiri Jaya group is one of the popular *Bajidoran* groups in Karawang. Data was collected through observation, interviews, literature studies, and webtographs. The data obtained is in the form of very complex words, actions, and behaviours of artists that are interrelated between various aspects of art actors, creators, participants, and appreciators, all of whom deal with form, space, and time. Because the data is in words, the data related to *pencug* is called qualitative data [13]. The characteristics are that the researcher has an aesthetic experience carried out through involvement in the field. The researcher is a measurement tool in the study, and its analysis focuses on art creation [13]. Only those with extensive experience and knowledge and a strong sensitivity to various phenomena can describe and explain phenomena thoroughly, sharply, and interestingly [14]. Indigenous researchers should research traditional arts with a habitus in their cultural traditions' primordial ties to ensure the research results' validity and purity [15].

Observation. Observation systematically describes events, behaviours, objects or works produced and equipment used. Observation includes works of art, spaces or places, actors, activities, times, events, goals, and feelings [13]. In making observations, the authors carried out the observations in the field, both as performers and dancers, to understand more deeply the situation and conditions that occurred. Observation is very carefully carried out during the atmosphere of the *bajidoran* performance, both when in the *bajidoran* arena and offstage. Direct observations have been carried out in Lembang, Bandung, and Karawang. More intense observations were carried out in Karawang for two months, from November 2023 to January 2024.

Documentation. Documentation has been carried out since 2017 in Karawang, Lembang, and Bandung, both in the *ibing pencug* performance and during interviews. In conducting documentation, the author was assisted by two research assistants: an ISBI Bandung student named Sandiawan and an ISBI Bandung lecturer named Atang Suryaman. This is intended so that the research can focus on the main points of the problem to be sought so that the data obtained is more accurate than desired. Recording the *ibing pencug* performance is essential, considering that the data on the *pencug* performance in a particular context is momentary and cannot be repeated. All activities, behaviours, and situations in the field can be depicted for analysis because the author has experienced them himself in the field. The tools used during recording include a Sony 8.1 megapixels brand photo camera, Canon 60 D brand video, and Sony MicroSD audio.

Interview. Interviews are critical to gathering valuable pearl trinkets related to *ibing pencug* data. Direct interviews were conducted with the artists as the main actors in the *work of ibing pencug* (dancers, drummers, pengrawit, experts in karawitan or Sundanese dance, and the audience). Interviews were conducted with Ujang Lanay, Gejos, Gugum Gumbira, Namin, Yaya Suryadi, and *bajidor* as participants, as well as art observers, including Lili Suparli, Artur S. Nalan, Sunarto, Ismet Ruchimat, Edi Mulyana, Atang Suryaman, Nanu Munajat, and others.

After the *ibing pencug* data is obtained from the field, the next step is to analyze and interpret the data. These two jobs cannot be separated. The data about *ibing pencug* that has been collected from the field is then arranged, classified, and coded so that it is easy to trace and compile when compiling research reports. After that, the author conducts analysis and interpretation. *Interpretation* is a process that conveys a message explicitly and implicitly in reality [13]. The results of the analysis and interpretation helped produce research conclusions related to *pencugs* as a play.



DISCUSSION

Ibing Pencug is one of the improvised works in *the bajidoran* that has been present in Karawang for quite a long time. Only free humans can play with spontaneity, release, joy, and satisfaction (Mangunwijaya, Y.B., 1990: xi-xxiv). As a popular traditional art in the community, *ibing pencug* has a high intensity of presentation in performances in various places through their respective groups. In its presentation, actions, communication, and relationships have been repeated for decades as part of traditional art. Each *ibing pencug* performance carried out in various places has similarities in general, but it has its own characteristics regarding the place, accompaniment, structure, and movement. Thus, the presentation of *the ibing pencug* performance is a repetition of actions and interactions between the supporting elements of the performance. The performance of *ibing pencug* in a place has a unique feature that distinguishes it from others, even though there is repetition in the rules of the general pattern. The following is a picture of a *pencug ibing* (See figure 1-4).



Figure 1. *Ibing pencug bajidor 1*
(Photo: Personal Document, 2019).



Figure 2. *Ibing pencug bajidor 2*
(Photo: Personal Document, 2023).

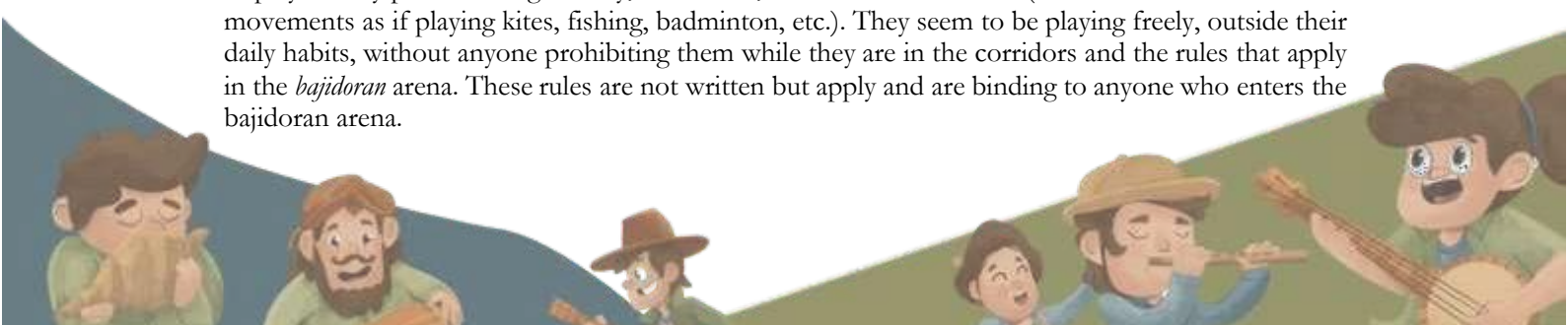


Gambar 3. *Ibing pencug bajidor 3*
(Photo: Personal Document, 2023).



Figure 4. *Ibing pencug bajidor 4*
(Photo: Personal Document, 2023).

In pictures 1-4, several *bajidor* (male pengibing) practice *ibing pencug* in the *bajidoran* arena in Karawang. The four *bajidors* perform movements or dances according to their will and interpretation. Some of the dances among them are serious; some are just *ngibing*, and some are *ngibing*, inviting laughter from the audience. This happens because *bajidor* or participants only enter the *bajidoran* arena to play as they please through funny, humorous, and weird movements (unusual movements such as movements as if playing kites, fishing, badminton, etc.). They seem to be playing freely, outside their daily habits, without anyone prohibiting them while they are in the corridors and the rules that apply in the *bajidoran* arena. These rules are not written but apply and are binding to anyone who enters the *bajidoran* arena.

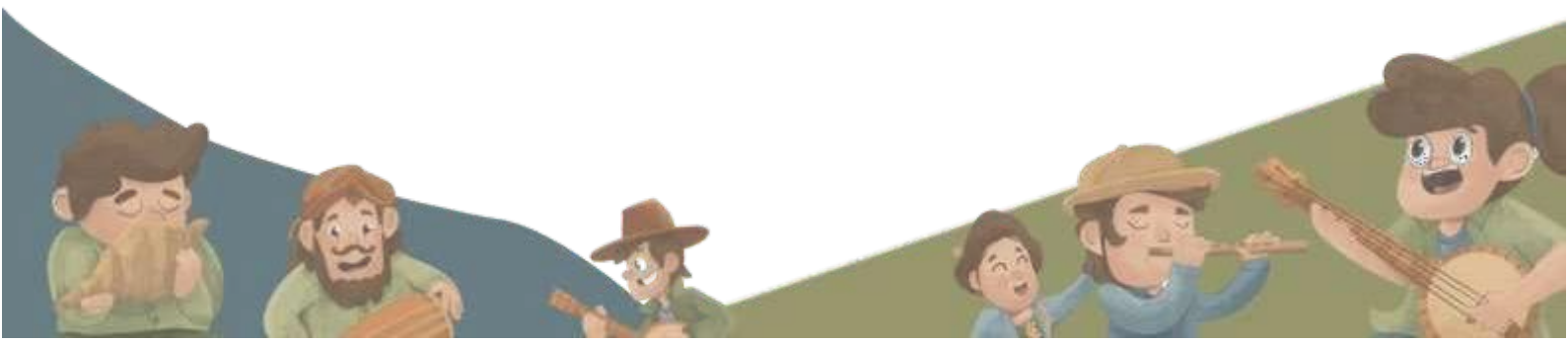


A *bajidor* always wants to be followed by every movement by the drummer. In this context, the drummer follows the dancer's wishes wherever he performs the movement. *Bajidor* performs various movements: some come from *pencak silat*, *jaipongan movements*, *ketuk tilu movements*, or other martial arts movements. There are also *bajidor* who do funny movements such as moving as if they are playing kites, playing various types of motif drums, moving as if they are drunk, and other funny movements (just playing around). However, he is still included in the rules of the play that exist in *pencug*. So, the dance in *ibing pencug* has an important role in giving birth to *tepak kendang*. A dance that regulates the performance's duration, speed, variety of performances, and dynamics. The dance that regulates the drum, in other words, the dance that plays the drum during *the ibing pencug*, takes place in the *bajidoran arena*.

mincid, ngagoongkeun)[16], song title, and gending. **Second**, *ibing pencug* is a play (playing with the *bajidors* in the existing rules) carried out at a special time with various existing rules. Even though *the pencug* is carried out freely/improvised, it is still within the frame/rules that must be understood together for the smooth running of a play. **Third**, because *ibing pencug* is a play of play, the practice of *ibing pencug* is not a real *bajidor* life but a fulfilment of the needs of temporary life in a particular context. Even in *the pencug ibing*, there is competition, a power struggle, a symbolic winner struggle; it takes expertise and strategy to win. There is a symbolic competition between *the dancer* and the drummer and between the dancer himself, and even rivalry among the *bajidor*.

Based on the explanation above (figure 1-4), the author has another interpretation related to *the ibing pencug*. According to the author, *ibing pencug* not only talks about the artistic and aesthetic of Sundanese dance, which has been popular among artists but also has another meaning, *ibing pencug* as a play. A play is an activity to please yourself or others by involving specific rules that all players must follow. Playing is an activity that is carried out without a clear goal, just entertaining yourself, does not involve specific rules and does not have an end goal to be achieved (<https://ikatandinas.com/apa-perbedaan-antara-permainan-dan-bermain/>). Adults and young people are more likely to play plays in their activities[17].

The *bajidor* played the dance *ibingan pencug* freely but followed special rules that should not be violated. The perception of experienced players is undoubtedly very different from that of beginner players[18] in responding to it. In the *pencug*, there is also competition, defeating each other among the *bajidor*, there is competition between groups, between drummers, there is a standard structure, even rules that must not be violated. So, free improvisation in *ibing pencug* is not free without limits but requires special skills to follow the existing play. In addition, *ibing pencug* requires courage, as well as a strategy, to be able to win the competition in *the bajidoran arena*. A *bajidor* in *ibing pencug* is playing in another world outside his daily world. She dissolved in the play she participated in with dance and loud music that thrilled the heart and made her ears tick. These characteristics are invisible to the naked eye but are present symbolically, so many are unaware of their existence.

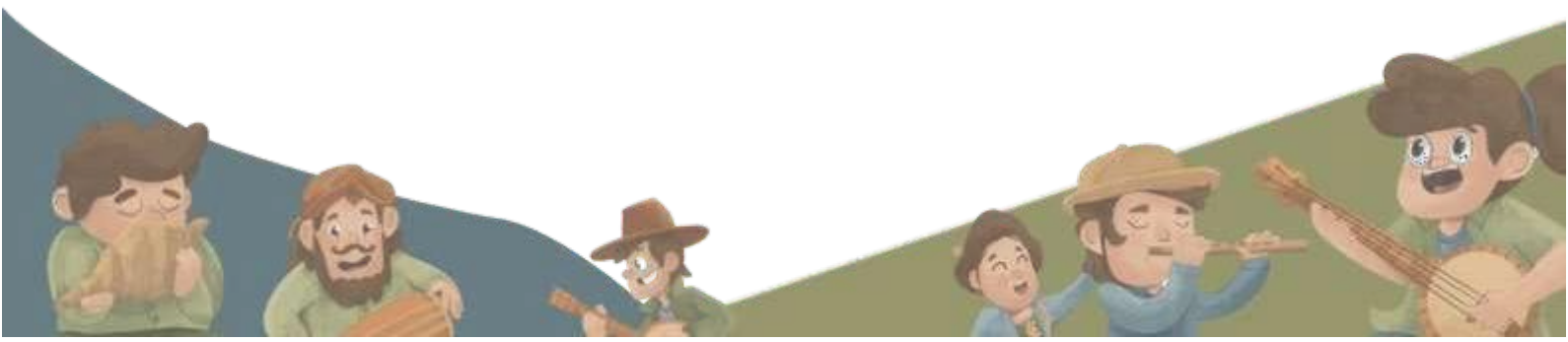


Schechner stated that plays are one type of performance[11]. *Ibing pencug* is a play that looks at various relationships between existing variables. However, *pencug* can be called a play; it can be seen from the relationship pattern between the drum instrument and the dance movement. Dance provides a means of understanding how the body appears to others in the constitution of a place [19]. The relationship between kendang and dance in *bajidoran* generally has two patterns, namely *kendang ngigelan tari* (kendang follows the dance) and *ngigelan kendang dance* (dance follows the kendang). The point is that there are times when the drum follows the dancers, and there are also times when the dancers have to follow the drums. These two relationships are related to the presentation of *bajidoran*, which functions for entertainment and self-actualization. Music, musical tunes, and dance are inextricably linked and evoke strong positive emotions[20].

However, in *ibing pencug*, the relationship between dance and kendang is no longer *the ngigelan dance* (following) of the drum or the *ngigelan dance* (following) of the dance, but further than that, namely the *ngigelkeun* kendang dance (a dance that plays the drum or a dance that plays the kendang). Music-based dance can produce different dance sequences with rich and varied dance movements[21]. The result is that all *tepak kendang* dishes depend on the dance that appears. Dance has power; dance is the determinant of the *pencugan play*; there is no sound of *tepak kendang* in *the pencugan* if there is no dance. All *tepak kendang* motifs appeared because of a stimulus from the dancers in the *bajidoran* arena. They move to release emotions, embody transpersonal experiences, and as an aesthetic response [22]. The dancer presents the movement improvise; there is no movement agreement or *karawitan* structure between the dancer and the drummer. In this case, the drum really serves the dancers' movements.

The dancers in *ibing pencug* became a stimulus for the birth of the *tepak kendang* motif so that it looks like the dancers and drummers are playing in the *bajidoran* arena. They were playing around with the rules of the *bajidoran* play, whose position was emphasized by the player and the audience. The audience becomes an affirmation and testimony when they play the play. In practice, dancers often play tricks on drummers by making movements outside of tradition, arbitrarily jokes; the important thing is that they are happy (just playing). Dancers can show off their dancing skills to the audience, and drummers can show off playing drums. When showing off, it is full of competition, plays, entertainment, tension, expertise, losses and wins through the skills possessed by both. Thus, dance expresses a broader social and cultural situation, which often indicates transition or conflict, as well as unity [23]. Dancers are performing an aesthetic competition framed in the rules or conventions of the *gamelan* tradition. The game's rules have never been discussed before, but they play a role according to the understanding and experience of each player. If this convention is not observed (due to ignorance or personal selfishness), the game in *ibing pencug* will be ruined. The breakdown of the *pencugan* game occurs because of the Rape of songs, tempos, rhythms, and excessive dynamics by dancers. Rhythm, tempo and dynamics should always be considered[24]. When the kendang cannot serve the dancer's wishes, the *pencugan* becomes damaged. This means that when the convention is violated, the game both play becomes damaged.

Ibing pencug can be categorized as a play because it has a structure, process, experience, function, development, and ideology framed in the order as the prerequisites conveyed by Schechner. The structure of the *pencugan* includes the structure of the presentation, dance movements, and the accompaniment of *karawitan*. The process in question is the presentation process. The experience presented involved the audience, dancers, drummers, and dancers in the same atmosphere and with the same feelings. Motivation also has individual, creative, and economic functions. The presence of the *ibing pencug* creates a crowd, thus boosting the economy of traders, drummers, musicians, singers, dancers, event presenters, and even the owners of fans made from used cardboard to fan the *bajidor*. In this context, a group fully synchronizes to show maximum social bonding [25]. *Pencugan* is also a cultural feature recognized by the people of West Java and has a Sundanese ideology and socio-culture.



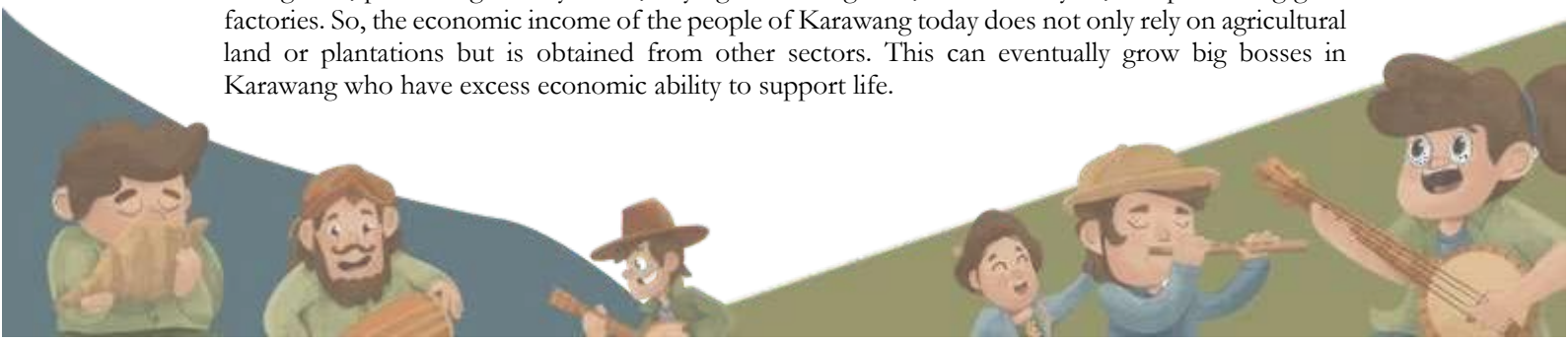
According to Huizinga (1980), plays begin with the activity of freeing oneself from a lifestyle, the desire to imitate, to dominate oneself, to satisfy wishful thinking, to maintain one's personality, as well as the desire to be in power or to compete. A play is a race for something or a performance about something. These two functions can be united: a performance about a race for something or a competition about who can show something in the best way. Performing means presenting in front of the eyes or showing to the audience [2]. (Furthermore, Huizinga stated that plays are also related to the element of beauty that encourages the effects of tension, balance, interlude, contrast, variation, story interweaving, development, and completion. The play is closely related to human aesthetic perception of rhythm, harmony, and talent (Huizinga, 1980, 10). Play is inclusive in scope in every era and culture. *Playing* is an activity that requires interpretation and communication [26]. Play also includes who will play and what tools are used [27].

Apart from being a play, *Ibing pencug* is also included in the show. Schechner states that performance is a restored *behaviour*, *twice-behaved behaviour*. No action or behaviour is performed only once but has been done directly or over a long period. The same is true for *ibing pencug* [11]. In *ibing pencug*, they constantly repeat behaviours: dances, *tepak kendang*, *gending*, songs, presentation sequences, and *karawitan* accompaniment. Repetition can be seen through the order presented, starting from the *opening* and *continuing* to experience repetition. The repetition of *tepak kendang* starts from *the bukaan* (beginning), *the mincid* (walking), and *the madakeun* (end). Likewise, the *gending*, songs, structures, and accompaniments constantly repeat the existing ones. So, repetition and repeated actions become a unique feature of something that can be said to be a performance [11].

The body in dance is an instrument, so it must be studied and controlled correctly [28]. His movements are a way to generate an artistic response that helps advance the imaginary world. *Pencug* dancers are going out of the natural world from their daily activities. Everyone in *ibing pencug* has the same rights and obligations without exception. All have the right to be *prima donna* (female dancers) or *kings* (male dancers) whose requests are served and obeyed by the *pengrawit* (more specifically by the drummer) within a limited time limit. While in the performance arena, dancers/*bajidor*s are positioned as guests of honour or well-served buyers. The *bajidor* generally works as farmers, traders, entrepreneurs, homemakers, labourers, employees, village officials, and community leaders, all of whom show the social strata in the community. However, in the context of *the pencugan*, it is not a matter of invalidity because the dancer/*bajidor* behaves as if it were someone else. The key is to have capital, both economic, cultural, social, and symbolic capital [29], [30], [31]. Dancers seem to be in another world, namely the world of *the bajidoran* arena, which provides freedom and pleasure in a limited place and time. Existing conventions frame this freedom. All of these data, including the characteristics of *ibing pencug*, are referred to as a performance. [11].

The presence of art (textually) cannot be separated from the context of the society that forms it (contextual)[32],[33],[34], [35]. This means that the presence of art cannot be separated from the cultural context in which it is located, so the function and meaning of art are closely related to the social structure and cultural elements of the society that owns it. Art practices accumulate people's practices and behaviours in their daily activities. So, the development and social changes in the community will affect the development of the form, structure, and meaning of art in an area. Likewise, the existence of art practices can affect people's behaviour in their daily lives.

The same thing happened in the case of *ibing pencug* in Karawang. The social change of the Karawang community from a peasant society [36] to an urban society with much industrial growth[37],[38] has an impact on the change in the social status of the community [39]. The growth of various factories and industries, the entry of the housing system, and the spread of toll road projects give some Karawang residents an increase in income in a positive direction. Some of the people of Karawang have a high social status because of their economic ability. Their income is obtained from selling land, processing factory waste, buying and selling land, toll road buyers, and processing glass factories. So, the economic income of the people of Karawang today does not only rely on agricultural land or plantations but is obtained from other sectors. This can eventually grow big bosses in Karawang who have excess economic ability to support life.



In the next stage, those with a strong economy (traders, toll road buyers, land entrepreneurs, glass entrepreneurs, rice entrepreneurs, fruit entrepreneurs, village heads, leaders of mass organizations, and others) are often involved in *the bajidoran arena*. Their presence began with an invitation, a wish, a sustain, or other thanksgiving. As a form of respect for them, they are given a particular time and place by those with wishes and *bajidoran* groups to be involved in the *bajidoran arena*. They usually participate in giving money and *ngibing* in the *bajidoran arena*. They are participants and honoured guests with higher positions because they are respected figures. They are the ones called *bajidor*.

The *ibing pencug* has changed its function because there is communication and interaction between the *bajidors* in the *bajidoran arena*. *Ibing pencug*, which initially functioned as an artistic-aesthetic representation [7], changed its function into a playground between the *bajidor* and the groups involved. There was a power struggle and dominance among the *bajidor* when performing *ibing pencug*. They use various capitals- economic, cultural, social, and even symbolic capital. They compete with each other, fighting for dominance and power in the *bajidoran arena* through existing conventions. The competition among the *bajidors* occurs symbolically subtly as if there has never been a competition and power struggle between them. They compete with each other with various kinds of practices through various capital they have, including with *ibingan pencug*. The competition between them can be realized or unconscious by each group of *bajidors* involved in an arena.

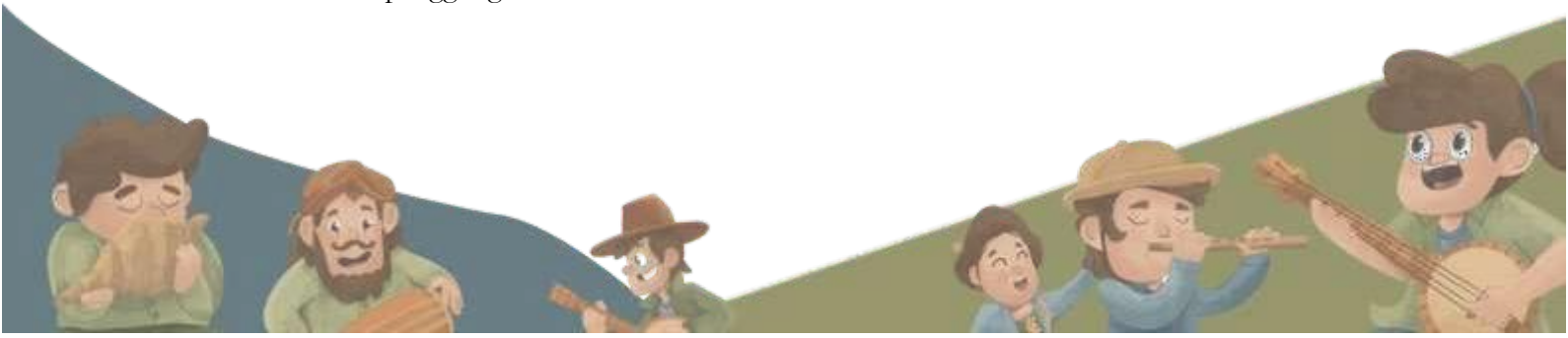
In addition to the above, the characteristics of Sundanese people who are extroverted, open, and like humour[40] are also carried into the *bajidoran arena* when they perform *ibing pencug*. The *bajidor* did not all perform *ibing pencug* in a severe position following the play, but some did *ibing pencug* just jokingly (*babajidoran*). They do *ibing pencug* only to entertain themselves and the audience so they can laugh freely. The character of Sundanese people who like humour has also grown in the *bajidor* as a participant. This makes *ibing pencug* a free playground in the context of the play. No matter how freely they make a *living*, they are still in the frame of the play that has rules in practice. Therefore, *ibing pencug* can be said to be a *play*.

CONCLUSION

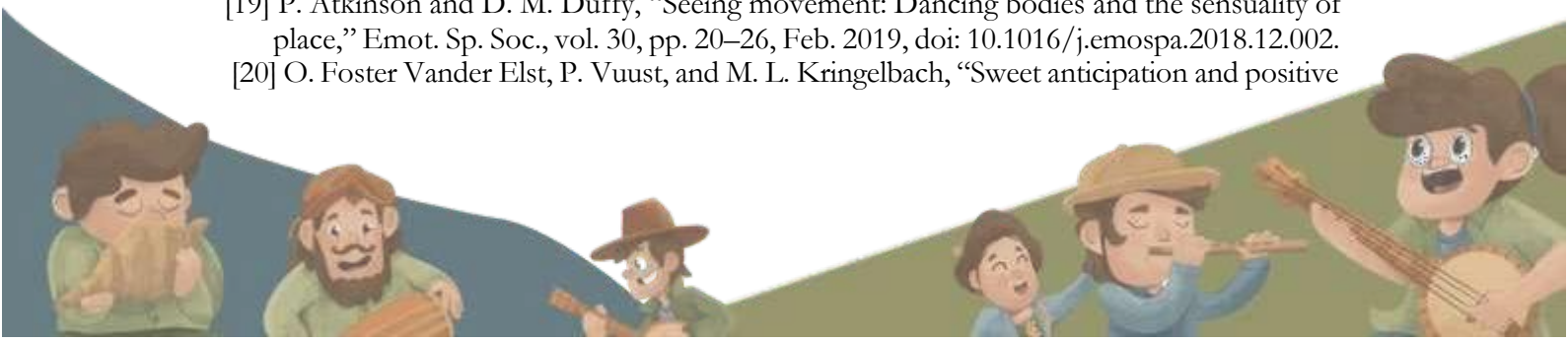
Based on the characteristics and phenomena of *the ibing pencug*, it can be concluded that *it* is qualified to be referred to as a performance and a play. *Ibing pencug* is a restored *behaviour* or behaviour or *twice-behaved behaviour*. *Ibing pencug* is a behaviour that is revived, not the first time. So *ibing pencug* is a performance. *Ibing pencug* can be called a play because it has rules that apply to *the bajidoran arena*. The dishes in the *bajidoran arena* are full of fun, jokes, freedom, and improvisation, accompanied by tension, competition, and losing and winning races that give birth to power; there are conventions, places, and limited time. The context of the Sundanese people (especially in Karawang), who like humour and as an urban society, produces *ibing pencug* not only talking about art as art but art as *play*. Both can be seen in the practice of *ibing pencug*, which is a presentation of the behaviour of the Karawang people in their daily lives.

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WOMAN, PAPUAN NATURE, AND THE LEMENTED: LAMENT AS A MEDIUM FOR VOICING THE SILENCED – ART – BASED RESEARCH

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Abstract

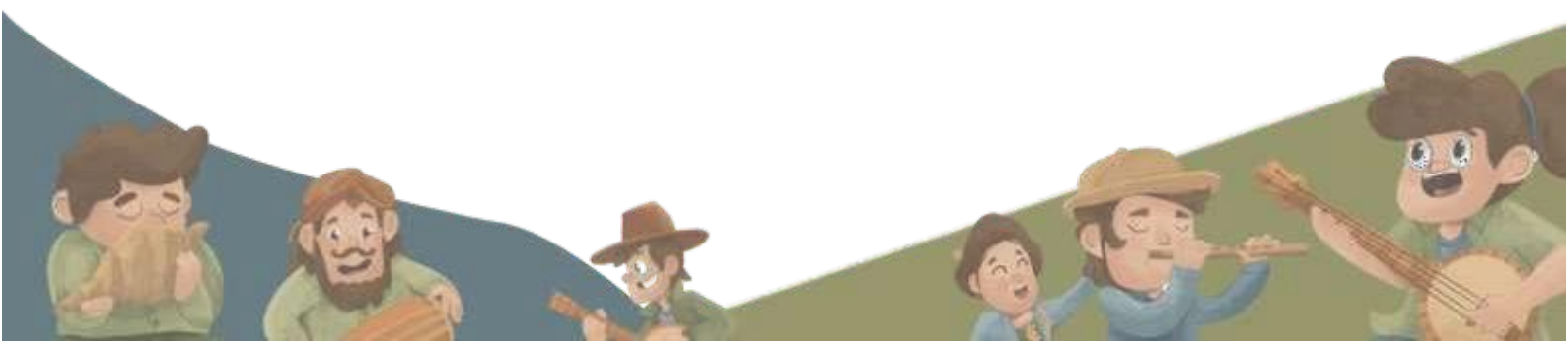
Lament is a general term used to refer to songs of lamentation. Each ethnic group has its own term. Although if analyzed, it has almost the same purpose and function, namely as a communication tool to convey deep feelings about sadness, distress, alienation, regret, sacrifice, struggle, and loss in life. Lament is a cry and a call. Almost all lamenters are women, this is because women have the privilege of expressing feelings of sadness and hope over various events experienced. In addition, women are very close to nature, working together with nature to produce sources of life. This research aims to convey a reflection of the author's experience as a composer and artist inspired by the tradition of lament. The journey of finding the spirit in it, and using it as a medium to convey humanitarian and environmental issues. Using artistic-based research as a method in uncovering various lamentation works in the tradition of communities in Papua. Lament offers a poetic description of unwritten human events and expresses aesthetically something that is silenced. From the results of this research that lament is a method used by the community to invite others to care about nature, the environment, and others. Lamentation is a method of communicating the pain or wound of memoria passionis to others so that they can understand, feel, and respond in their own way and also reflect it in small, tangible actions.

Keywords: Lament, Papua, Women, Media, Voice, silenced, art-based, research

INTRODUCTION

The lamentation tradition is a sound speech tradition that is full of personal and collective emotional expressions. This tradition is often found at the time of death. This experience was empirically experienced directly by the author since he was ten years old who discovered the traditional song of lamentation at the event of death. At that time in 1999, Mama Kimku experienced a sad incident. Her husband, Gabriel Kimku, who was often known as Bapa Gab, died. In this sad situation, Mama Kimku and several of her sisters sat beside the body of the deceased, crying and wailing, but as if singing. Sometimes you hear crying sounds high and low like notes, loud and soft like dynamics and occasionally you can see simple body movements hitting your own body and hitting the coffin next to you. Mama Kimku and other mothers sang the song in the Mandobo regional language (one of the tribes in Boven Digul) and occasionally used Indonesian. Apart from that, there are short phrases using the Papuan dialect with a very distinctive timbre that sounds as if it is calling everyone to listen.

In the understanding of a small child, the author witnessed this event with emotion and confusion and did not think about it seriously. I was just moved and asked myself why mothers were wailing like they were singing in front of the dead. Isn't singing during happy moments such as birthday parties, wedding parties and things that make the heart happy? This question continues when the author experiences death events in different times and places, although not all of these situations are encountered. This then forms the understanding that lament songs are only sung at the time of someone's death.



However, this phenomenon can now be questioned again when in fact wailing songs can be found not only in situations of death. For example, at the separation of families who will migrate out of the village, weddings in traditional communities, lamentations will also be sung (Layan 2021). This was also clearly visible when one of the Papuan cultural artists, Alm. Jhon Modouw (2000-2012) created a new dance work entitled *Ballada Cenderawasih*. This work is full of wailing songs from various tribes in Papua with their own styles. Sung by women to tell the story of the death of a male bird of paradise who was chased and shot to death by humans (hunters). This work is an effort to preserve the bird of paradise whose population is decreasing. The bird of paradise is synonymous with the land of Papua. There are 38 types of bird of paradise distributed in the highlands, mountains of Papua (Dale and Coe 2001).

Birds of paradise, especially males, have beautiful feathers in various colors, namely red, yellow, green, blue, white, black, brown and purple. Male birds of paradise will show off their feathers to attract females. The uniqueness and beauty of its feathers means that the *cenderawasih* is threatened by illegal hunting which makes the feathers of the *cenderawasih* a traded commodity. Jhon Modouw linked this phenomenon to the wailing tradition in Papua and transformed it into a dance work accompanied by guitar, ukulele, *stamb bass*, *tifa*, *bamboo* and *lament chants*. The structure of the dance movements is inspired by the agility of the bird of paradise when making love between a male and a female as well as a group of other birds of paradise. While the herd of birds of paradise were playing happily, hunters came and shot the male bird of paradise, and he died. The female bird of paradise felt sad and lost because of the death of the male bird of paradise. Finally, he cried and wailed as if conveying his heart's hope that this would not happen again.

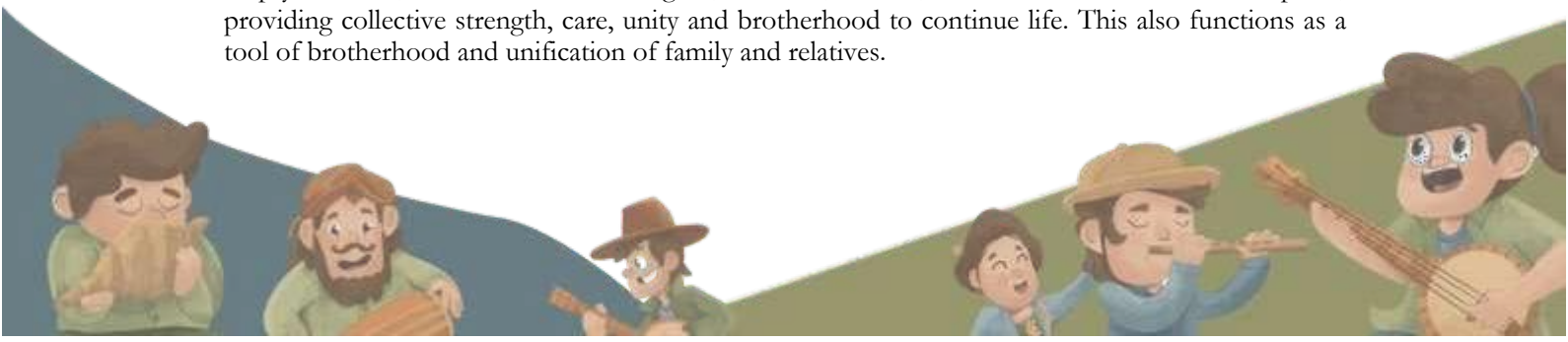
The hunters, who heard the wailing of the female bird of paradise, felt guilty and regretful for killing her. Feeling guilty, the hunters then lifted the body of the male bird of paradise, then together with the female bird and a flock of other birds of paradise, the hunter wailed full of regret. This work became phenomenal and developed in remote areas of Papua, because it became one of the new creative dances used as a mandatory competition in the Papua Creative Arts Festival. Each traditional region in Papua displays a new work (ballad of paradise) as a creative dance by following the standards and structure created by Mr. Jhon Modouw. This process finally provides an opportunity for the general public to hear various wailing songs created from all over the land of Papua outside of custom, not a death ritual. In this case, the author was actively involved in singing lamentations in the ballad of *cenderawasih* from 2003 to 2008 when he was in middle and high school.

The accumulation of various events regarding the tradition of lamentation, as well as a person who grew and developed in Papua, who consciously felt and experienced various social and humanitarian events which are still problems in Papua. Childhood memories and interactions with mothers now form and provide important experiences and have a big influence on the author's creative activities. Questions about lamentation which is only used as a ritual to mourn someone who has died, now it can be assumed that lamentation can develop in a wider narrative about Papuan nature and its habitat.

This research aims to convey a reflection of the author's experience as a composer and artist who was inspired by the wailing tradition and collaborated with the parents of Papuan wailing song speakers to convey aesthetically the narrative of loss of nature, exploitation of nature and its habitat.

Lamentation is defined by Tiemeyer as two important things, namely the expression of sadness and complaints or complaints. The expression of grief is described as a heart-rending scream of pain at what is lost, a statement that articulates the cause of the wound, the loss of place in social or personal life experienced by the person who mourns (Carswell, 2020).

This would explain that lamentations are the cries or tears of people who remained standing when everything was swept away. Crying as an expression of sadness is the first stage of lamentation which continues with explicit or implicit complaints or grievances. Lamentation is not a call to an empty universe, but is a call to colleagues, brothers, friends, friends who will hear and respond, providing collective strength, care, unity and brotherhood to continue life. This also functions as a tool of brotherhood and unification of family and relatives.



METHOD

Intuition is a force in the creative artist. Empirical experience related to the lamentation tradition, the process of collaborating directly with speakers and masters/masters is the data collection process carried out in the lamentation tradition. The importance of knowledge about lamentation as an artistic basis for narrating human nature and its habitat is obtained from a long process directly in society. Discuss, listen to historical stories of traditional songs, record and practice them with the speakers of the chants. All data collection processes carried out are humanistic and persuasive. This process is the author's way of directly confirming the lamentation tradition that exists and is lived out in the arts and culture of the Papuan people.

Next, from the results of the data collection process, it is continued with the work creation process. Studio work and the creation process based on the results of data collection become a continuation of important relationships in achieving the creation of works related to the goal of creating the work. In the process of creating works using the concept of lamentation, determining the instrumentation and determining the scene based on intuition is the second step. The structural plan is adaptive, it can be dismantled and rearranged based on consideration of the dramatic dynamics in the studio's work process. This stage is a discussion process between the writer and the artistic team involved, referring to the reality of cultural practices and data from existing stories, songs and chants.

The arts-based research method carried out is in line with what Leavey said that in general, there are three main approaches to arts-based research, namely data collection, work creation, and research related to the relevance of the question of creation or the purpose of creation (Leavey 2017). Klorer conveyed a similar thing that in art-based research an artist is also a researcher who uses reproductions of documents and historical records found from data collection to create a work of art, recording and telling the concept of past lives through work as a creative process, as well as as a result. his research (Klorer 2014).

Another important thing is to organize supporting elements such as artistic needs related to production. These technical requirements need to be synchronized as a whole, especially those of a technical and logistical nature, both in the process of aesthetic exploration and predicting the form of the work in the final result. The artistic form is inspired by the narrative conveyed from the initial work with the masters/masters who are the main sources.

Studio work is an exploratory moment between the conceptor and executor. This is the stage of transformation from ideas to writing paper, conventional or non-conventional musical notation symbols. These notation symbols then become a guide for chanting to produce chanting sounds using conventional and non-conventional vocalization techniques. Each area of chanting will have various results or forms of work. So context is an important consideration in the process of creating work. Even though the concept of lamentation is the artistic basis for creating works, the context of the lamentation area is an important consideration in determining language, chanting style, mode and expression.

Arts-based research methods direct practical, collaborative work, narratives and stories in accordance with the goals of creation. For example, if you question the privilege of humans towards other living creatures, then art-based methods will develop attention and familiarity in the ability to process the ability to respond to places and other living creatures that are threatened (Prats 2017). The work creation process that has been carried out so far has paid attention to deep empathy and sensitivity to convey artistic experiences in the work accurately.



DISCUSSION

Memories of various social and humanitarian events are indirectly connected to the tradition of lament songs. The author reflects on various events that occurred and wants to convey them in works of art. From this long reflection, the author finds that the tradition of lamentation is the right medium to convey feelings of sorrow and deep sadness over various events in Papua.

This is because lamentation is a chanting tradition passed down from generation to generation that is close and integrated with the hearts and feelings of the Papuan people and is a childhood memory experience that is very close to the author's feelings. Inspired by Jhon Modouw, the writer then created the work *Wailing of Cenderawasih (Ihin Sakil Somalae)*. Cenderawasih as a symbol depicting the Earth of Papua. Like the bird of paradise which is unique, beautiful, rich in diversity, it is chased and much sought after by humans so that it is shot, preserved, sold and made into very expensive decorative objects. The author wrote this work from reflections on childhood memories. The poetry was translated by Mama Katarina Ndiken and Mama Beata Yolmen who come from the Malind tribe (a native tribe of Merauke).

These two mothers responded and supported what the author was doing very well, especially when they found out the message of this work and said; *"This (wailing song) is Malind culture, so we have to help this girl (me), so that the hope of voicing events in our land can be realized. We also have hope in this"*.

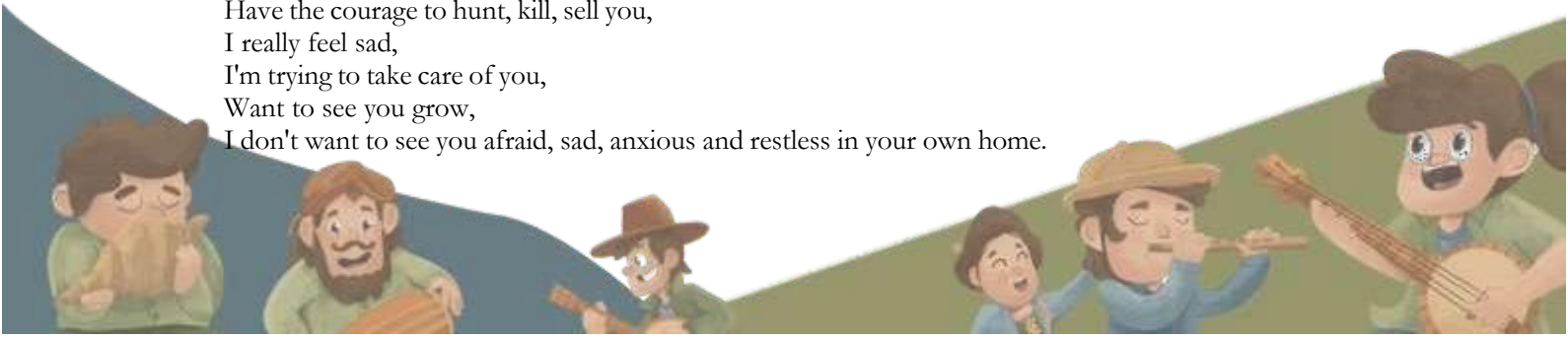
This is the longing of these two mothers, because their feelings and inner voices are turbulent but don't know how to express them. These two mothers are very grateful because this musical work of art uses wailing songs which are a tradition passed down from generation to generation to voice silent wounds and pain. Mama Katarina and Mama Beata are elderly. Mama Katarina passed away in September 2017. Below is our collaborative work.

IHIN SAKIL

*Sakil ee,
akubea haiyawa,
Kanava awih at ehe mambari upakat idih et epe,
Oh sakil, oh namik, akubea haiyawa,
Nama hayad mbei mbaika kapatapeh kopa kahiba,
Anupen wahani wai,
Nok mamka wetok,
Ohg penkan wamuk, ah kauk, dehi bekai anupen milah,
Otih anim ah no am,
Otih anim nomika,
Mate kane ya awan, ya khan wamuk, khonap ya oleb,
Nok mamhaka,
Nok khakap Nah idi-be,
makhin nume samb mendap win,
De ih bekai anupen milah.*

IHIN SAKIL

Oh bird of paradise,
disappearing and no longer speaking,
I am sad to see this situation,
Oh Cenderawasih, oh my brother, you are disappearing without a sound anymore,
Not free to play like before who flew with confidence,
Without any fear or misgivings,
I am sad to see this situation,
You were murdered, exiled, feeling restless in your own home,
Those who came and they are your brothers,
Have the courage to hunt, kill, sell you,
I really feel sad,
I'm trying to take care of you,
Want to see you grow,
I don't want to see you afraid, sad, anxious and restless in your own home.



(The work of Septina Rosalina Layan, 2014. Translated into Malind Language by Mama Katarina Ndiken and Mama Beata Yolmen)

With the musical elements contained in lament songs in the Malind region of Merauke, the author transforms them in the form of choirs and vocal solos as well as ensembles of sounds from Papua and Western orchestras. This is the first work that is still closely related to Western music because it is part of the final task of creating Western music.

After this work was performed in Yogyakarta, the author returned to Merauke and met again with Mama Katarina Ndiken to convey what had been done. The author shows video recordings from a laptop. Mama Katarina looked moved and shed tears.'

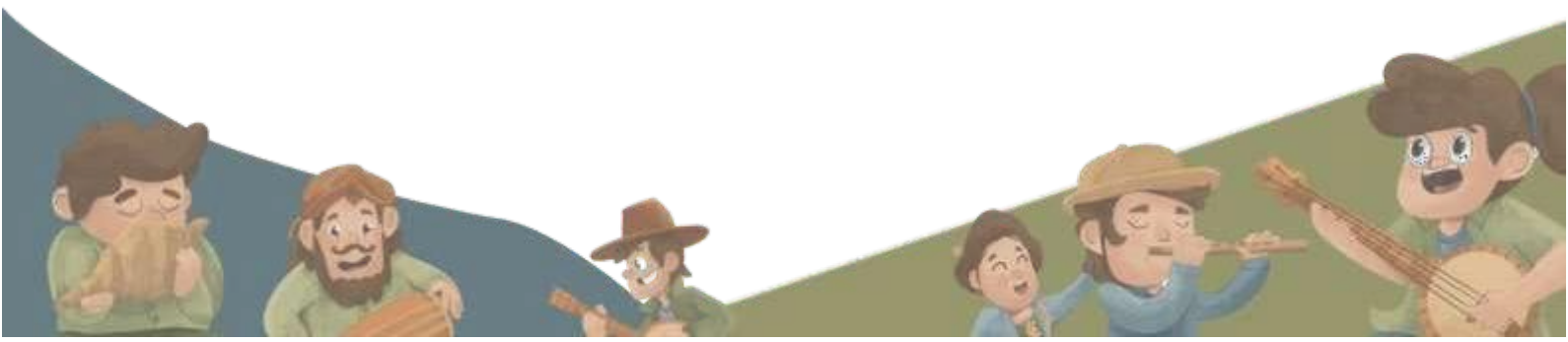
"Mama is moved, mom is very happy to see this, mom hopes the child will continue to work and not stop until this point".

The lament that was transformed into a work now takes the form of a contemporary work of art based on the Papuan lamentation tradition. Contemporary art serves as an insightful prism through which to understand the traumatic impact of memory of passion that is felt. That art practices introduce new ways of understanding and responding to trauma from human history, nature and their habitat (Dirgantoro 2020). This was similarly conveyed by Hickey who argued that in the end, artists used new, experimental media as a method to create new concepts about time, providing experiences that were realized in different forms (Hickey 2019). The Lament, which has been narrated in a wider context, now provides space for experimentation, but still has the same spirit as the lament itself.

Woman's Lament to Give Voice to the Silenced

Papua has a tradition of wailing songs with various terms of reference according to each cultural region. For example *Helaeibili* in the Sentani tribe (Wigati, 2010), *You stole* in the Waropen Tribe (Dharmojo, 2008), *Eb's name* in the Yaghai tribe (Each region has its own types and rules. In the Sentani community, for example, there are two types *A lot* namely for *forked* or people of social class above and for *it's all right* or the general public (Wigati, 2010). Likewise, in the Yaghai tribe there are two types of wailing songs, namely *Eb's name* which is chanted spontaneously at the time of death and *Eye* which is chanted when remembering death or painful natural or other events.

Lament becomes something human when the world becomes harsh and vulgar, losing connection with human experience, lament becomes a way to remind human experience through stories and narratives (Jurriens 2022). Jurriens' opinion underlines lament as a reminder of past events, as well as a collective relation to human relations. For example, in singing *You stole*, The Waropen community is the song of a mother whose child died fighting for the interests of many people. The child was killed because he was fighting for community rights (Yenusi, 2016). In this song, events that are unknown to other people are expressed regarding the struggle, the sacrifice of his life for the liberation of his nation. His mother sang a lament to express silenced feelings. In her mother's heart her child was a good leader, she loved her people so much that she fought against injustice and was eventually killed. Throughout his life, his son struggled in secret and was not widely known by his people, so that through wailing, his mother expressed her heart using metaphorical language:



Rewana kirue doanagae
Rai rewanggao sireiya kirue
Rai rewanggao mareya kirue

Anak laki –laki saya membuka ruangan yang luas
 Anak laki – laki saya membuka karpet pada kita
 Anak laki-laki saya membuka kamar

Kirue raino doanagae
Kirue sino doanagae
Kirue sinao mandagi sinao

Membuka ruangan yang luas,
 Membuka ruangan yang luas dan memberi tikar
 Anak laki-laki yang saya sayangi membuka tikar

(Sumber Belgita Shonei R. Yenusi, Suku Waropen)

The Papua problem has its own complexities. Doesn't stand alone. Where to start to explain the problem depends on where you look at it. This article does not intend to explain various Papuan problems in depth and detail. But I would like to convey it generally that the problems in Papua are a deep lament, calling for other people who are called to respond in their own way, so that they can understand and understand correctly what is really being felt.

There are various general problems that occur, for example acts of military violence which lead to violations of Human Rights (HAM), development that does not pay attention to the socio-cultural conditions of indigenous Papuans resulting in marginalization, large numbers of investors arriving in Papua and draining Papua's natural resources, opening massive oil palm plantations which brought about socio-cultural changes, military aggression which led to violence against Papuan children and women. Clearing hectares of sugar cane land and rice planting land for national food storage in Merauke, South Papua. Climate change is a colonization resulting from significant natural changes due to interests that sever the relationship between indigenous peoples and nature (Horton & Sandoval 2023). Art is a savior and lament tells an event as well as a journey back to finding hope (Lowinsky 2014).

As a form of protest, rejection of this injustice, in 2017 the author wrote a song of lament. *Sago (da')* vs *Palm Oil* are some of the songs of lamentation that raise environmental issues.

Sagu (da') Vs Sawit

Kanaiwa kasasodla
Kanaiwa Awighre
Bekai Kanaiwa Kawihe
Oh namik, oh namuk
da'.. da'.. da'
Oh, Anim-Ha
Bekai kasasodla

Kanaiwa Awighre
Bekai Kanaiwa Awihe

Sago (and') vs Palm Oil

We are sad
 We are restless
 Our hearts cry
 Oh my brother, oh my sister
 Sago, sago, sago
 Oh, all true humans
 Sad heart

We are restless
 Our hearts cry

(The work of Septina Rosalina Layan, 2017. Merauke Malind language translated by Isaias Ndiken).

Just like the previous work, after this work was performed in Jayapura, the author met again with Father Isaias Ndiken to convey what he had done. I played a video of the performance and provided a video recording. Father Isaias responded very well, when he watched this work, he shed tears and hoped that this work could be seen by the government as material for reflection and evaluation in making policies related to the development of oil palm plantations.

There are so many humanitarian issues that bring groans from the indigenous Papuan people, but they cannot be voiced. People follow government decisions or regulations, even though this is contrary to their conscience. For example, the Nduga refugees who are currently in the forest are making things very difficult for women and children. It is difficult to get food, there is no shelter and other necessities because you only bring yourself and your children with the clothes on your body when you evacuate. The military operation that took place in Nduga required civilians to flee for months (Jubi, 2020).

All eyes on Papua contains an invitation to the Indonesian people to support the Awyu tribe in Boven Digoel, South Papua, one of the districts with the highest deforestation rate in Papua, according to the research and advocacy institute Pusaka Bentala Rakyat Foundation. The Awyu tribe is trying to defend its 36,094 hectares of customary land, which is equivalent to half the area of Jakarta, from the expansion plans of the palm oil company PT. Indo Asiana Lestari. Although the post "All Eyes on Papua" specifically highlighted the agrarian conflict in the Awyu tribe community, the campaign initiated by a number of environmental advocacy organizations has now sparked a wider conversation about various problems in Papua. These problems include minimal access to education and health, repeated incidents of famine, and endless armed conflict. This conflict, for decades, has resulted in the deaths of hundreds or even thousands of people. Thousands of people were also displaced because of it (BBC News, 2024).

The events described above are often not exposed by the mass media in an honest and factual manner. Only a few local Papuan media always document it, but only limited to Papua. National television, which can be said to be independent, is limited in reporting on Papuan issues. Likewise with foreign journalists who want to cover Papua, if any, these journalists have been limited in covering information (Jubi 2019). Humanitarian events that occur in Papua are often only heard of in passing, even though these events have had a major impact on the Papuan people. If the wider community does not know the basic issues and based on the facts that occur, there will be misunderstandings in perceptions, views and understanding which will lead to discrimination. Contemporary works of art are able to strengthen certain perceptions when various stereotypes are wrong about indigenous peoples and their art (Jacobs & Raymond 2016).

The various events that occurred have made an impression and left painful memories for the Papuan people. That memory is called a term *memory of passion* namely the collective memory experienced regarding a history of suffering and violence (Koten et al, 2021). Some of these memories are written down and others are not written down but are embedded, becoming wounds deep in the hearts of the Papuan people. The wound is getting bigger and may be getting worse every day. This is like deep sorrow, and living in long mourning.

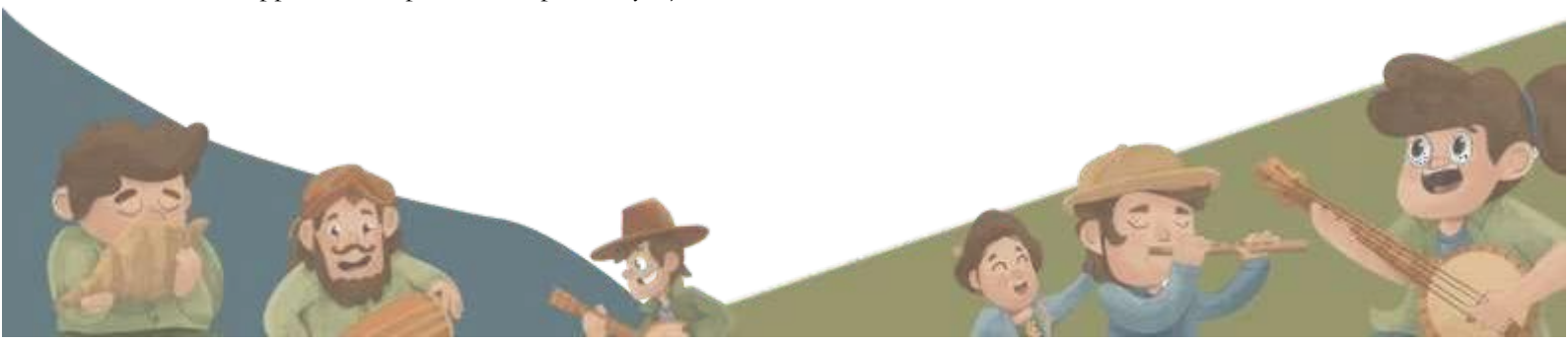
The following is a story of lamentation that reveals a storyteller or speaker of the nation's history has gone. Nature also felt the sadness of the loss of the figure of the storyteller and narrator of this nation's history.

Naya Yaghari

*Yamaindo Urberghedi agrorivo,
Uraghawindo urberghedi a agrorivo,
Koybindo Urberghedi agrorivo,
Maghaindo urberghedi kaimbrotawo...
Naya Yaghari girioghorio urberghedi a kaimbrotawo,*

We saw him sleeping stiffly in that wooden (chest),
Nature cries, birds whistle as if crying,
It thrills my heart to cry for you,
The stiff body can't breathe anymore,
A story teller of the nation's history,
Asleep in the woods.

(Work: Grandmother Marsya Ribamogoin. Source: Mr. Selus Ribamogoin, Linggua Village, Yaghai Mappi Tribe, Papua, doc. Septina Layan)



The Power of Women's Communication and the Liberation of Pain

Wailing songs are also a speech tradition or oral tradition that functions as advice or criticism of an event. For example in singing *Helaehili*, apart from telling about the services and examples of the deceased, it is also an advice to the listener to imitate the example of the character told in the chant (Wigati, 2010).

This is an important part of the fact that lamentation becomes a reflective expression when seeing dynamic social conditions that are always changing and leading to things that are not in accordance with the way they should be. For example, when a parent wants to reprimand someone who is considered lazy and does not behave well, the parent can sing a lamentation which tells the story of the death of a child who had a good attitude and was always diligent in working. This wailing song is used to gently reprimand and advise someone who is lazy at work and behaves impolitely.

Lamentation in Papua is a distinctive tradition and has a strong spirit, especially in conveying feelings or appeals to inappropriate social conditions. As a typical song, lamentation has simplicity, especially in its style of delivery, the expressions of sadness, complaints, anger explicitly or implicitly and aesthetically are sung freely until they reach a catharsis. Sounds such as notes sound very simple but are complex, structured, repetitive and expressive without a standard technique that a singer needs to master.

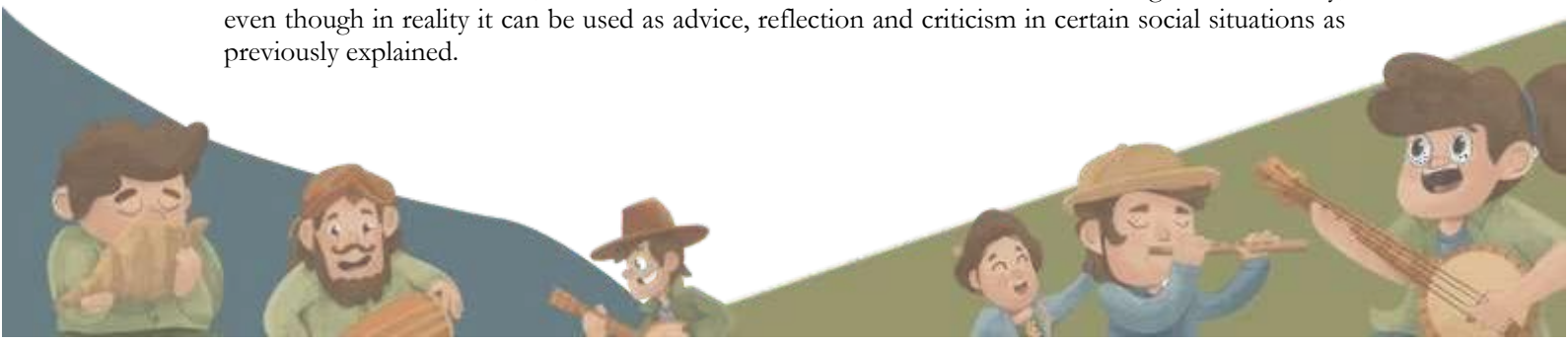
Most of the singers of lament songs are women because they are able to express their feelings in public. This is in line with what Ashley Montage said that women have a tendency to like or cry quickly and that is a natural superiority of women so that it is an advantage for women to be able to express their feelings in public (Montage, 1953).

Likewise, in several wailing song traditions in Papua, there are rules that stipulate that only women can sing them. As is found in the Waropen tribe's tradition of wailing songs, only women from high social status and who have supernatural abilities can sing them (Held, 1957). Women are an important part of all life events. Cooperate with nature, manage and obtain results. This is local knowledge possessed by Papuan women. When Papua's natural forests provide sago as the main food source, it needs to be processed to get results from the sago trees. This reflection is an important note that, when women continue to allow local wisdom to be able to process and produce food sources in their lives and livelihoods, then indirectly the appreciation for this local knowledge continues to live and give life. This is an example of the various strengths of women in collaborating with nature. But when the forests that provide sago are destroyed and replaced with oil palm plantations and sugar cane plantations, this is a disaster that hurts Papuan women and nature.

Until now, the tradition of lamentation still exists and is used in the event of death even though its value and function have changed. This happens due to assimilation or acculturation from outside culture. People who come from outside Papua also bring and develop their culture. The lamentation tradition is performed communally and led by a singer, or performed alone.

However, lamentation is a singing tradition that is not performed, because it is basically a tradition passed down from generation to generation for certain rituals or ceremonies. This means that lamentation as part of traditional singing, is not performed intentionally in an art performance or art stage. Lamentation can be found or encountered in certain ceremonies at certain times, for example when it is sung at the time of separation between parents and their children who are going to go abroad, daughters who are going to leave the family because they have married, when natural disasters strike, painful natural and social environmental events, remembering grief events and especially at the time of death.

If analyzed in depth, this happens because lamentation has a higher level of complexity, for example using literary language, recitative singing style, high and low sounds such as very simple notes, repetitive and requires deep appreciation from the singer (charisma). Apart from that, lamentations are stereotyped as just death songs, so they tend to be fleeting. Because lamentation is often found at death events, the view of the lamentation tradition is limited to songs for death only, even though in reality it can be used as advice, reflection and criticism in certain social situations as previously explained.



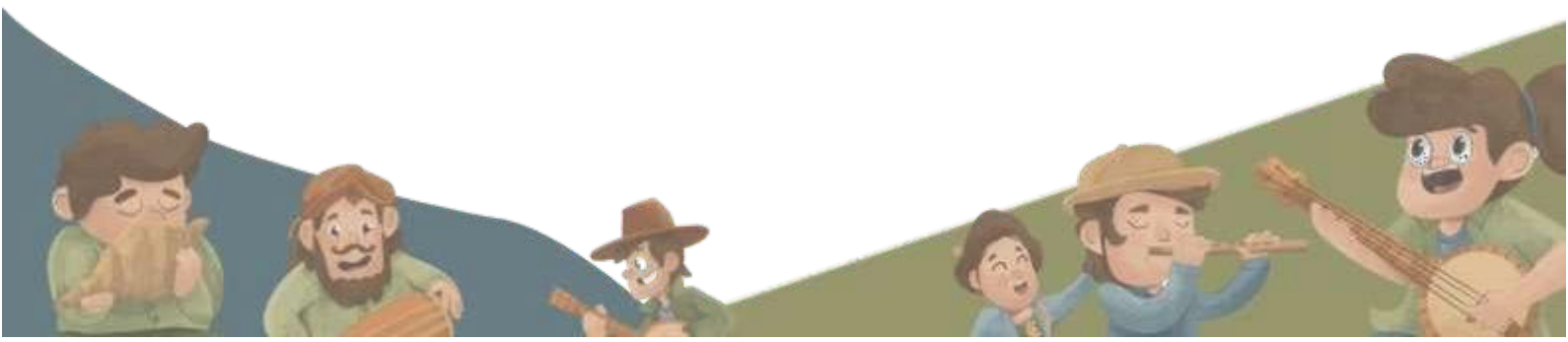
This condition is different from the traditional war songs and songs of joy for garden crops, pig feasts, weddings and so on. From observations and field research, especially when documenting traditional songs, there are changes in the context and function of war and joy songs. This song originally functioned as a song of encouragement during war, an expression of gratitude for the abundance of life, but has now functioned as a song to welcome guests visiting the area or village. Apart from that, it is used as a song in the inculturation of church liturgy.

As stated by Rumansara regarding the Biak traditional Wor singing, since the arrival of Christianity, Wor has undergone a change in function when it has become part of worship (Rumansara, 2012). This shows that there is an effort to continue to revive traditional songs by repurposing these songs. This awareness has been carried out by local cultural supporters since the Gospel entered and developed in Papua. Likewise, people from outside Papua who come to Papua also bring and develop their own culture. Many traditional songs outside of lament songs have shifted their function from the old context to the current context, unfortunately this does not happen to lament songs in a significant way. This issue is an important reflection, if songs other than lamentation can change their function, then lamentation/lamentation songs can also be performed, especially if they are connected to events and problems currently occurring in Papua. Lamentation has a strong and deep spirit to express the cries of the heart regarding various problems in Papua.

Lamentation is not a call to an empty universe, but is a call to colleagues, brothers, friends, friends who will hear and respond, providing collective strength, care, unity and brotherhood to continue life. Traditionally, lamentation with is knowledge, local production. It has a very complex function related to expressing sadness, loss or advice for subtle reprimands or metaphors for various events that occur. Thus this becomes a spirit and spirit that is to be achieved in a lamentation. Spirit and the spirit of lamentation are used to see and reflect on the humanitarian events that occur.

Lamentation is owned by every tribe in Papua, as previously explained. With various terms of use, it has one unity in spirit and enthusiasm for what it is sung for. This spirit and enthusiasm gives the power that through lamentation a person can express all heartache and inappropriate situations in song. Lamentation is used because it is a tradition shared by every tribe in Papua. There is a musical emotional closeness that is embedded when hearing chants with distinctive melodies, simple, loud and sobbing vocal characters, rhythmic patterns that evoke the listener's memory to empathize or respond with various actions. The traditional function and purpose of lamentation is now being expressed more widely in relation to general problems occurring in Papua.

There is an attempt at recommodification and resistance, when the lamentation with its idiom and character is transformed in the creation process using a humanitarian narrative. Reflections on humanity provide aesthetic value to a new narrative about lamentation, which can tell a broader story about things that are happening in the current social situation. The simplicity of the lamentation form remains the main character that is maintained as its identity. Lamentation is not offered as a surrounding historical record, memory of *passion*/ references, incidents of human rights violations, areas of military operations, cases of violence against women and children, but lamentations offer poetic descriptions of all unwritten humanitarian events. This is an unspoken heart cry due to loss of family, relatives, natural environment, forest, water, self-respect, identity, identity and everything. Lamentation expresses aesthetically what is happening as a subtle criticism and also as an education for other people who listen.



CONCLUSION

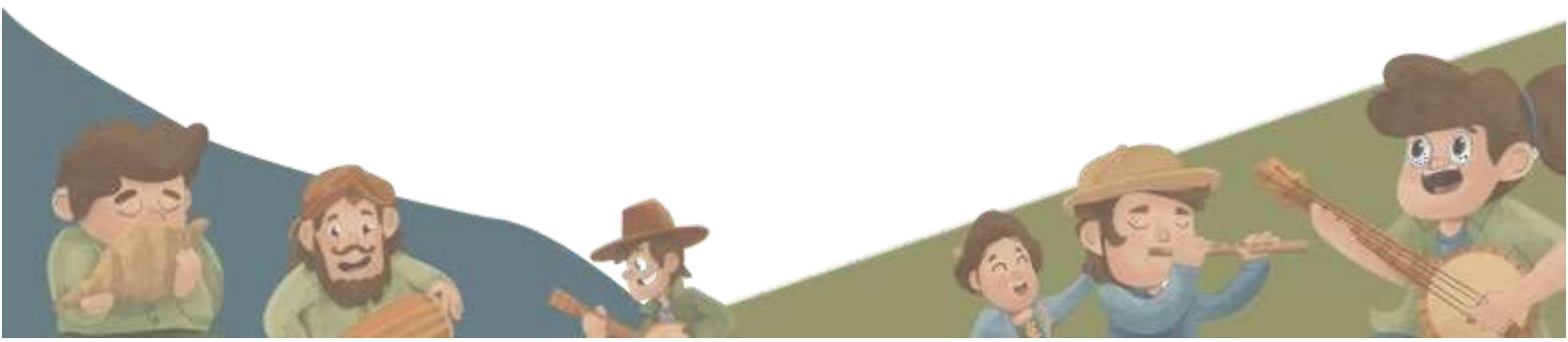
The tradition of lamentation songs, which were initially only used as a medium of communication to express feelings of sadness at events of death in certain communities on a limited basis, has now metamorphosed as a medium to express the problems occurring in Papua more widely. Especially if the issue is related to the spirit and enthusiasm found in the lamentation tradition. Expressions of sadness, heartache, kindness and struggle as well as hopes for a new world of life in an ethnic community can now be expressed for the same event in an ethnic group, with a broader narrative based on the problems in Papua.

Women are a very important part of this lamentation tradition. Women play a key role in telling or singing poetically, expressively, implicitly and explicitly about problems that occur. The superiority of women who dare to express their sadness in public is an important strength. And in Papuan culture, this tradition is a way for women to express their pain. Conveying important messages and space for healing wounds, even if the wounds are not completely healed. Lamentation offers poetic descriptions of all unwritten humanitarian events, conveyed metaphorically through the performing arts stage to provide information, knowledge and understanding of the problems occurring in Papua. This is a reflection of the lack of news and information through the mass media, and the news that is exposed in the mass media but is not honest and factual. This is an unspoken heart cry because of the loss of family, relatives, natural environment, forests, sago, water and everything. Lamentation expresses aesthetically "crying and wailing beautifully" over something that is silenced.

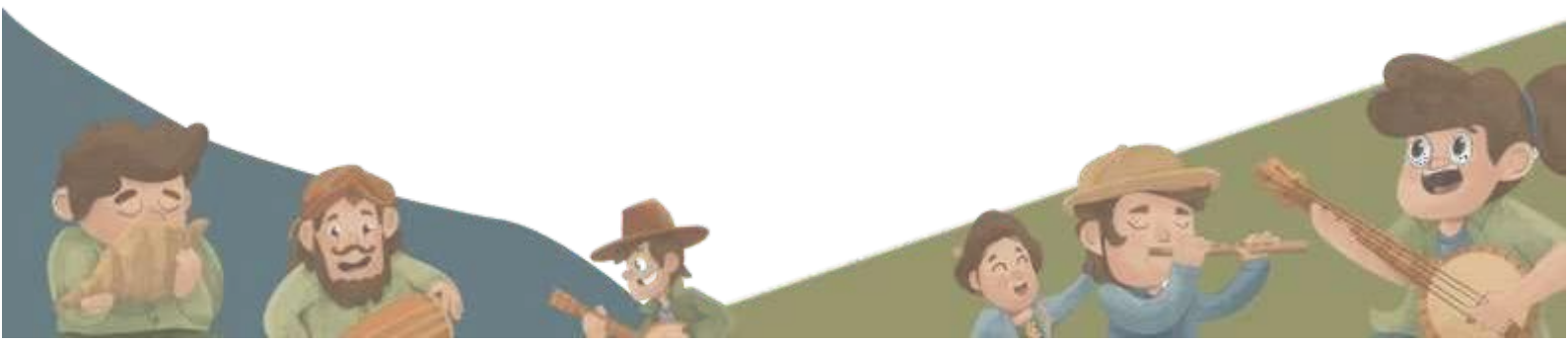
From the explanation that has been presented, it can be concluded that lamentation/lamentation is a method used to invite other people to care about nature, the environment, and others around them. Wailing songs became a method of communicating pain or injury and memory *of passion* to other people to understand, feel and respond in their own way and also reflect it in small, concrete actions.

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KESOK-KESOK: THE PROCESS OF MAKING TRADITIONAL STRUCTURED MUSICAL INSTRUMENTS IN SOMBA OPU DISTRICT GOWA DISTRICT

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Abstract

This research aims to obtain clear and accurate data about the process of making the kesok-kesok musical instrument as a traditional stringed musical instrument in Gowa district, South Sulawesi, both regarding the materials, tools used and the manufacturing process. This research is descriptive with a qualitative approach, namely describing what is done. looked at the object with the aim of obtaining data about the kesok-kesok as a traditional stringed musical instrument in Somba Opu District, Gowa Regency, especially regarding the manufacturing process. Data collection was carried out through observation, interviews and documentation. The results of the research show that the process of making kesok-kesok uses white teak wood as the main material for kesok-kesok instruments because it is considered a wood that carries sound waves with good quality, and is used in kesok-kesok musical instruments in general. There are two types of tools used in the process of making kesok-kesok instruments, namely using manual tools and modern tools. Manual tools include saws, machetes, chisels, drills, wooden planers and hammers. Meanwhile, modern supporting tools are electric machines. The process of making the Kesok-kesok instrument in Somba Opu District, Gowa Regency is: (1) The process of making the body, Kesok-kesok., (2) The process of making the Resonator Hole and finishing the Kesok-kesok body, (3). The process of making Kesok-kesok string base handles, (4). The process of making the Kesok-kesok Body Foundation (5). The process of making kesok-kesok swipes, and (6) the finishing process

Keywords: Kesok-kesok, manufacturing process, traditional stringed musical instruments

INTRODUCTION

Traditional music is something related to culture, as well as the definition of traditional music or more commonly called traditional music. in source: www.socialmediaplaza.com on 01-24-2013 at 10.07, Annas stated (2008:27) that traditional music is music that has a cultural background. The kesok-kesok instrument is a traditional musical instrument in South Sulawesi, especially in Somba Opu District, Gowa Regency. This kesok-kesok instrument is played by stringing and is included in the cordophone classification, in Java it is commonly called a rebab.

The traditional kesok-kesok musical instrument for the Makassar ethnic group is a traditional musical instrument that has its own value in the lives of the supporting communities. Therefore, the kesok-kesok instrument is still a part of the life of the Makassar ethnic community, especially during traditional party ceremonies which are only a means of entertainment. Kesok-kesok or also commonly called kerek-kerek gallang is used to accompany songs called Sinrili, which is a song sung spoken which contains historical stories and messages of advice.

As S. Budhisantoso says in his book, he explains that, "in fact, art is an expression of a sense of beauty which is one of the universal human needs" (1991:23). Therefore, the art in question includes musical instruments made as a result of human creativity with a touch of aesthetic taste to fulfill spiritual needs. Kesok-kesok in the life of the Makassar ethnic community is not a complement to ceremonial activities, but is only a means of entertainment and information for the supporting community. The existence of this instrument continues to this day because it is still supported by its supporting community. The traditional kesok-kesok musical instrument is a traditional Makassar ethnic stringed musical instrument and one of the necessities in carrying out traditional party processions as a means of entertainment. Of course it has its own rules according to Makassar ethnic



customs, seen from the shape of the tool, kesok-kesok has distinctive characteristics both from the choice of materials and tools as well as from an organological review. The consistency of the traditional Kesok-Kesok musical instrument for Makassar people is very worrying, especially for the instrument makers, this is because the basic material for making Kesok-Kesok musical instruments, namely jackfruit wood, which has the best quality, is very rare to find, in its current development, The one most widely produced is made from white teak wood because it is easy to get and the sound quality is not much different from the quality of jackfruit wood.

Based on a review of the organology of the kesok-kesok instrument as a traditional Makassar ethnic stringed musical instrument, there are several things that must be considered in the manufacturing process, including the selection of materials and tools to be used, the manufacturing procedures, and the shape and size. This is a very important element because it is closely related to the quality of the sound or tone produced. The shape and size must also take into account the aesthetic values because the tool is a characteristic and symbol for the supporting community, especially in supporting the preservation and development of regional arts and culture to become part of national culture.

In the context of preserving and developing national culture, the existence of kesok-kesok which is the result of human cultivation and initiative requires scientific study, especially from an organological perspective and review. This is very important to support the legal aspect of the existence of this tool so that it is not easily claimed by certain communities.

The research carried out aims to obtain precise and accurate data and information about the process of making traditional Makassar string music kesok-kesok in Somba Opu sub-district, Gowa district, both the tools used and the materials for the kesok-kesok musical instruments.

METHOD

This research is descriptive research with a qualitative approach, the research target is the process of making kesok-kesok in Somba Opu sub-district, Gowa district. Data collection techniques are carried out through observation, interviews and documentation. The respondent, namely Sangkala Daeng Matutu, was the resource person regarding the process of making kesok-kesok. Data analysis by means of data reduction, data display, and data verification.

DISCUSSION

Before explaining the process of making Kesok-kesok Sangkala Production Dg. Matutu on Jalan Abdul Kadir, Samata Village, Somba Opu District, Gowa Regency, therefore it is necessary to know that the source of the sound of Sangkala Production Kesok-kesok Dg. Matutu originates from its sound coming from tensioned strings or strings or commonly called Kordophon.

According to Mulyadi (1986: 118) raw materials are materials that form an integral part of the finished product. Meanwhile, a tool in the Big Indonesian Dictionary, 2005, p: 30 is an object that is used to do something. The materials and tools referred to are as follows.

a. Material

The basic raw materials for making kesok-kesok produced by Sangkala Dg. Matutu is white teak wood for the body and base of the strings, and covers all parts of this kesok, including the resonator part which is covered with a membrane. This type of white teak wood is the main material for making kesok-kesok instruments produced by Sangkala Dg. Matutu, because of its sound, white teak wood is considered a wood that carries sound waves with good quality, and is used in kesok-kesok musical instruments in general.

1). White teak wood for making kesok-kesok.

The first material to be prepared is wood, the wood used in making the body of the Bugis harp produced by Sangkala Dg. Matutu is white teak wood, because apart from being easy to form, this type of wood is also durable, easy to obtain, and does not have large pores, so the sound quality that will be produced is bigger and louder. White teak wood also has very fine grain, so when it is ground and carved, it is easy to shape and very smooth when sanded.

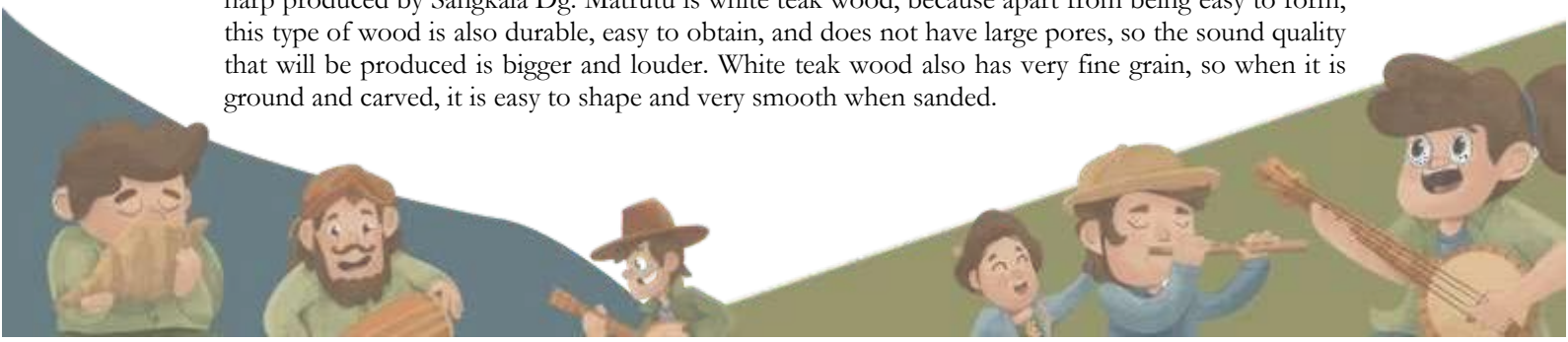




Figure 1: Type of white teak wood used in making kesok-kesok

The trees that have been selected will be immediately felled and cut into pieces each measuring 90cm long and 120cm in diameter. The point is to cut them to that size, so that they can be easily transported to the house where the kesok-kesok is made. The trees that have been selected will be immediately felled and cut into pieces each measuring 90cm long and 120cm in diameter. The point is to cut them to that size, so that they can be easily transported to the house where the kesok-kesok is made.



Picture. 2 Teak wood that has been cut into pieces for making kesok-kesok

The wood that is cut into pieces will be used in the process of making the Kesok-Kesok body, grinding the side parts to make it easier when forming the Kesok-Kesok body, it doesn't take too much time.

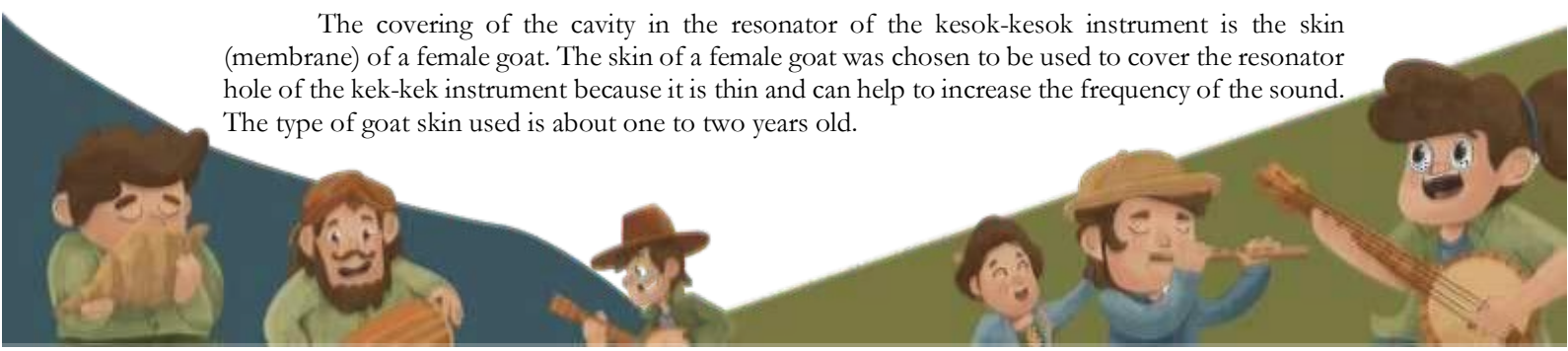
2). White teak wood for the string base handle

In making string base handles, the next thing that is needed is the same wood, namely white teak wood which is still in the form of a block. When you want to make it into a string base handle, the block will be cut into pieces with a length of 45 cm and a diameter of 10 cm, for manufacturing purposes. Kesok-Kesok string base handle produced by Sangkala Dg. Matutu. Light brown with white lines. This type of wood is soft and if rubbed it can be very smooth. Apart from being used for string base handles, this white teak wood is also usually made for the base of the body of the Dg Sangkala Matutu Production.



Figure 3. White teak wood for the string base handle

The covering of the cavity in the resonator of the kesok-kesok instrument is the skin (membrane) of a female goat. The skin of a female goat was chosen to be used to cover the resonator hole of the kek-kek instrument because it is thin and can help to increase the frequency of the sound. The type of goat skin used is about one to two years old.



The reason for choosing goats that are one to two years old is because their skin is healthy and there is not much fat in the inner layer of the skin. If there is a lot of fat attached to the inside of the skin, it is not good to use as a cover for the resonator hole. This causes thick fibers which can cause the sound to not be loud, besides, the skin is easily eaten by termites so it is not durable and is easily torn.



Figure 4. Skin or membrane to cover the resonator hole

4). Polish



Picture. 5 Polish Paint

The paint used to color all the parts of the kesok-kesok is paint that is natural in color or matches the color of the wood. To paint the kesok-kesok parts, we usually use Avian brand polish with code number 340, which is a polish that matches the color of the wood. Polish is used to emphasize and soften the texture of wood made into kesok-kesok instruments.

5). Sandpaper or sand paper

The type of sandpaper used to smooth all parts of the kesok-kesok is wood sandpaper with a size of 440. This type of sandpaper has a very small layer of teeth so that when used to rub all parts of the kesok-kesok it looks smooth and does not damage the texture of the wood.

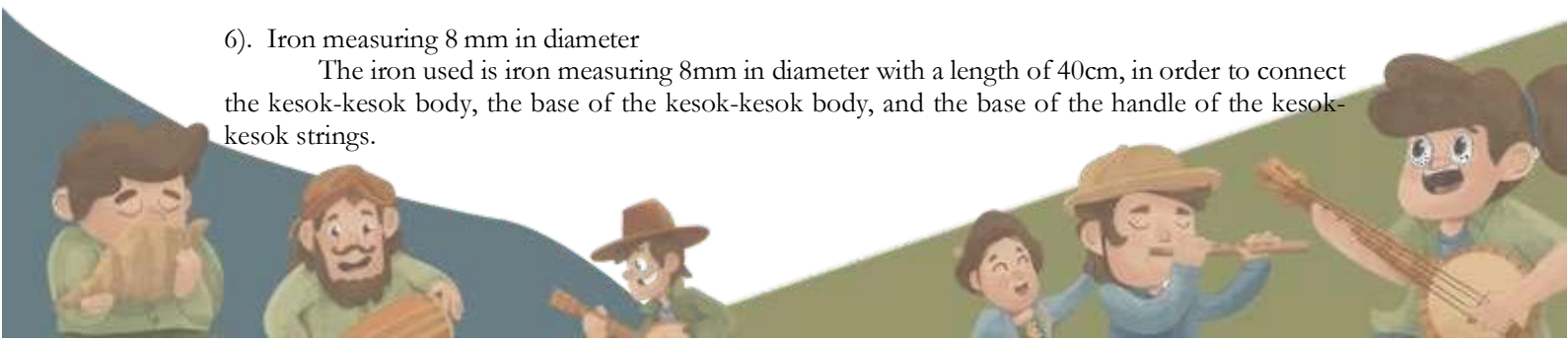
How to use sandpaper or rubbing paper must be rubbed according to the grain of the wood. This is intended so that when rubbing it does not go against the grain of the wood because the results are not optimal, that is, they are not evenly distributed so that the pores of the wood look a bit rough.



Picture. 6 The sandpaper used makes the dents

6). Iron measuring 8 mm in diameter

The iron used is iron measuring 8mm in diameter with a length of 40cm, in order to connect the kesok-kesok body, the base of the kesok-kesok body, and the base of the handle of the kesok-kesok strings.





Picture. 7 Iron measuring 8 mm in diameter is used to make kesok-kesok

7). Plywood nails

The nails used are plywood nails, to fasten the membrane attached to the body of the kesok-kesok.



Picture. 8 piercing nails used to fasten the membrane

8). Strings or strings

Strings or strings are a type of wire made specifically for various musical instruments to source the sound from the strings. The group of musical instruments whose sound source comes from strings are included in the chordophone group. The type of strings used for the kesok-kesok instrument are the E and B guitar strings. The two strings used on the kesok-kesok instrument are the E string for one and the B string for two.



Picture 9. Strings

b). Tool

1). Saw

The saw used in cutting and forming the body of the keso-keso instrument is a hand pliers saw with small teeth (plywood saw). The use of a plywood saw is intended so that the saw blade marks on the wood are not too rough so that it is easy to smooth. Apart from the fact that the plywood saw is not rough, the way it is used also makes it very easy to make the body of the instrument.





Picture. 9 The saw used made a mess

2). Machete

The machete used is a medium sized one, its function is to remove parts of the wood that still look very rough on the embryo of the body of the kesok-kesok instrument. The medium sized machete was deliberately chosen just to make the process of forming a kesok-kesok body easier. The advantage of a medium-sized machete is that when used, the pressure when peeling the coarse-fibered parts of the wood can be controlled according to the texture of the wood which is shaped into the kesok-kesh body, and more importantly it concerns work safety issues.



Picture. 10 Parangs were used to make smacks

3). Chisel

There are two types of chisels used to make and shape the body parts of the kesok-kesok, namely;

- Making and forming the resonator hole using a chisel with a chisel size of 2 cm.
- Making holes for the string grooves on the base of the string player (tuning) using a small type of chisel with a chisel size of 1/2 cm... measuring 2 cm.

The two types of chisels mentioned above are really needed to help with the process of making and forming certain parts of the kesok-kesok body. A carving knife used to form curves on the body of the kesok-kesok



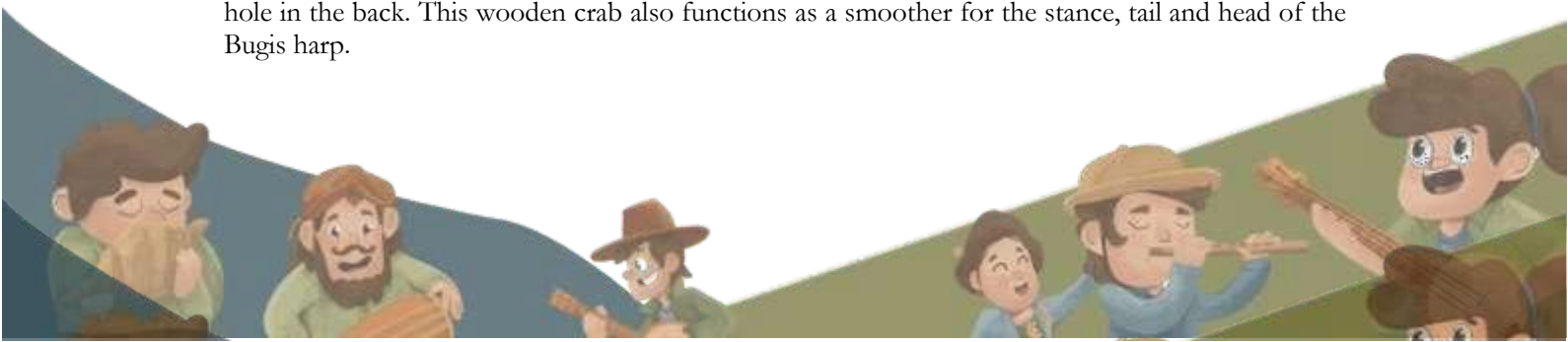
Picture. 11 The chisel used to make the dents

4). Drill

There are two types of drills used to make holes where the strings are played, namely manual drills and machine-driven drills. Both types of drills each have their advantages. Caution and precision are needed because it concerns work safety and damage to the head of the kesok-kesok handle with a drill bit size of 8 mm, used to make turning or tuning holes.

5). Wood Crabs

Wooden crabs are used to smooth the back of the body of the Bugis harp where there is a hole in the back. This wooden crab also functions as a smoother for the stance, tail and head of the Bugis harp.





Picture. 13 The drill used makes holes

6). Hammer

In the process of making kesok-kesok we need a hammer, the hammer is used at the stage of punching holes in the resonator chamber and the string winding groove, the hammer is used as a chisel, in the process of making the kesok-kesok instrument.



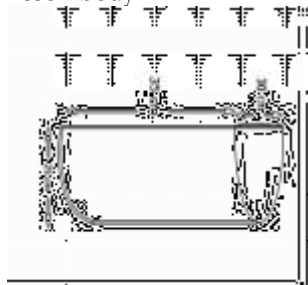
Picture. 14 Hammers used to make knocks

The process of making Kesok-kesok instruments Sangkala Production Dg. Matutu in Samata Village, Somba Opu District, Gowa Regency:

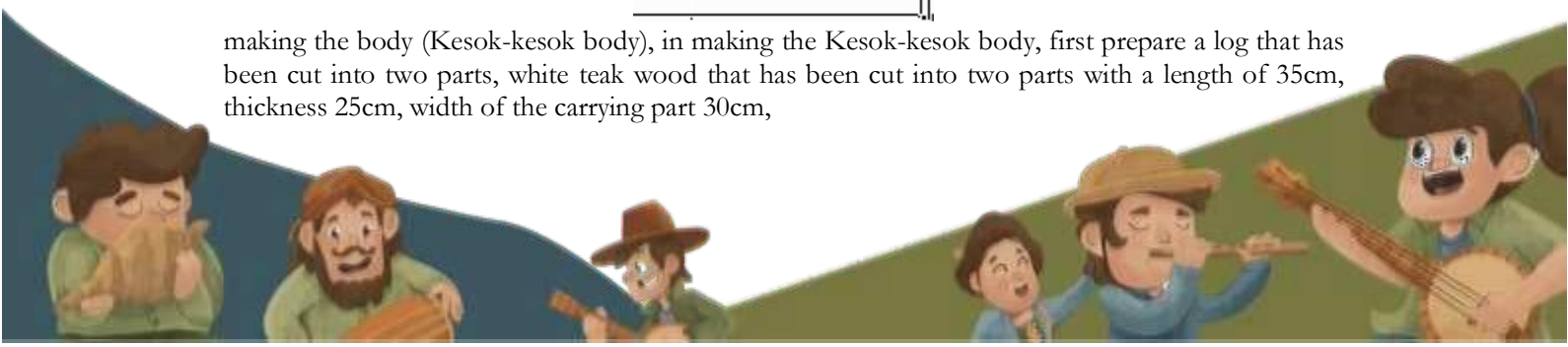
1. The process of making the Kesok-kesok body.
2. The process of making the Resonator Hole and completing the Kesok-kesok body
3. The process of making the Kesok-kesok string base handle.
4. The process of creating the Kesok-kesok Body Foundation.
5. The process of making kesok-kesok swipers.
6. Finishing process (completion).

Before explaining the process of making Kesok-kesok Sangkala Production Dg. Matutu first needs to know that the Kesok-Kesok Production of Sangkala Dg. Matutu is a musical instrument that is played individually and served at traditional activities and folk parties.

1. The process of making the Kesok-kesok body.



making the body (Kesok-kesok body), in making the Kesok-kesok body, first prepare a log that has been cut into two parts, white teak wood that has been cut into two parts with a length of 35cm, thickness 25cm, width of the carrying part 30cm,

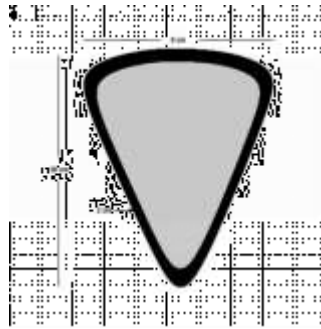


Sketch of Kesok-kesok wood dimensions

Information :

- Wood thickness: 25 cm
- Wood length: 35cm
- Width: 30 cm

The block is then smoothed using a manual planer, to make smoothing the material easier. After it is smooth, measure the block using an angled ruler, to find the center point of the block that has been smoothed earlier. Once it is considered smooth, continue by placing a picture or sketch of the Kesok-kesok body.



Sketch of the mold and dimensions of Kesok-kesok

Information :

- Side Thickness: 2 cm
- Width: 9 cm
- Height: 30 cm

After placing the sketch, continue by printing the sketch using a pencil. After printing, the wooden block is ready to be shaped and carved for the resonator hole.



Picture. 15 Kesok-kesok wooden blocks that have been sketched

The wooden blocks that have been printed are shaped using a machete following the grooves that have been made previously, so that the Kesok-kesok body is formed.

1. The process of making the Resonator Hole and completing the Kesok-kesok body.

In the process at this stage, what must be prepared first is white teak wood that has been flattened, the part where you want to make the resonator hole with a machete and smoothed with a manual planer, with a diameter of 30 cm, a thickness of around 25 cm, a width of 30 cm.



Picture. 16 Smoothing the wood before sketching



After the smoothing process on the wood you want to make the kesok-kesok body, continue with the sketching process and then start the process of making the resonator hole in the kesok-kesok body. At this stage we will use a 2 cm chisel and an iron hammer to use during the hole-making process.



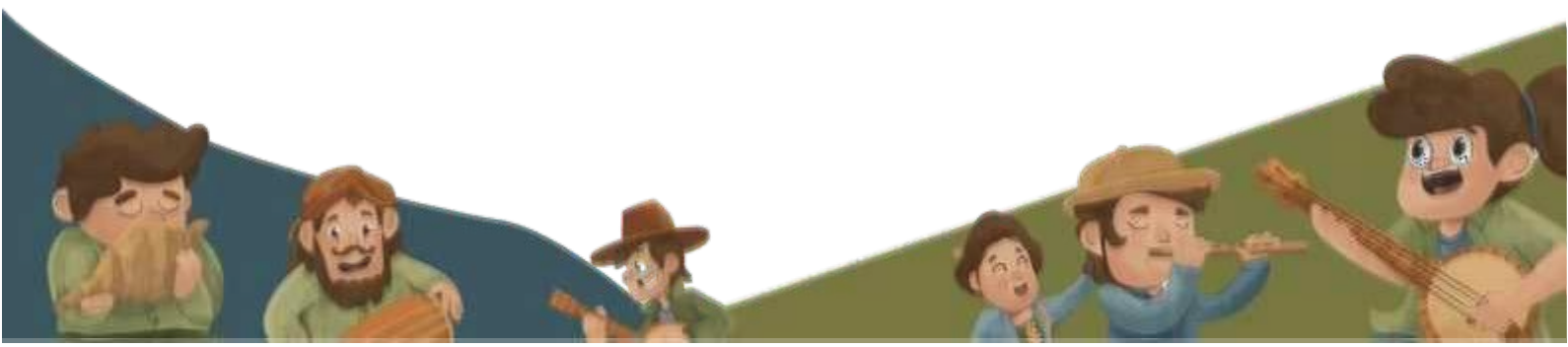
Picture. 17 Image of the process of making the Kesok-kesok resonator hole

After the process of making the resonator hole, start forming the kesok-kesok body. At this stage we will use a machete so that we can follow the pattern of the kesok-kesok body that has been sketched and we will shape it, the thickness of the kesok-kesok body that we will shape is 2 cm for The sides of the body are scuffed and smoothed with a grinder. To further smooth the dented body parts, sandpaper (rubbing paper) 440 is used to get better results. After the formation process is complete, the arranging process is carried out, namely by drying the body of the kesok-kesok without having to be exposed to direct sunlight to get good results because a drying process like this greatly influences the sound that will be produced on the kesok-kesok instrument.



Picture. 18 Images of the process of forming the Kesok-kesok body

After the drying stage, the next step is the drilling stage, precisely at the top end of the kesok-kesok body and at the bottom end of the kesok-kesok body, this drilling process is carried out in order to create a metal hole which will later become a connection between the string base handle and the kesok-kesok body base. At this drilling stage we will look for the middle point at the top of the kesok-kesok, namely the place where the body of the kesok-kesok will meet with the base handle of the kesok-kesok string, while the bottom part already has a middle point because the shape of the body of the kesok-kesok has a shape Oval that resembles a cone.





Picture. 20 Images of the drilling process of the lower part of the Kesok-kesok body

After the drilling stage is complete, we proceed to the membrane installation stage. At this stage we will need a membrane made from female goat skin. The reason for choosing female goat skin is because female goat skin has pores that are not too open and the female goat's skin is thinner, so it can affect the size of the sound on the kesok-kesok instrument. First, the membrane (female goat skin) is cut to resemble the body of a kesok-keso. When cutting, it must be larger than the size of the kesok-keso's body so that later it can be fastened with tindis nails or plywood nails. After the cutting is complete, continue soaking the membrane (female goat skin) Soak it in water for 10 minutes, then lift it and attach it to the body of the kesok-kesok, cover the resonator hole and fasten it with piercing nails, or small nails measuring 2 cm (plywood nails).

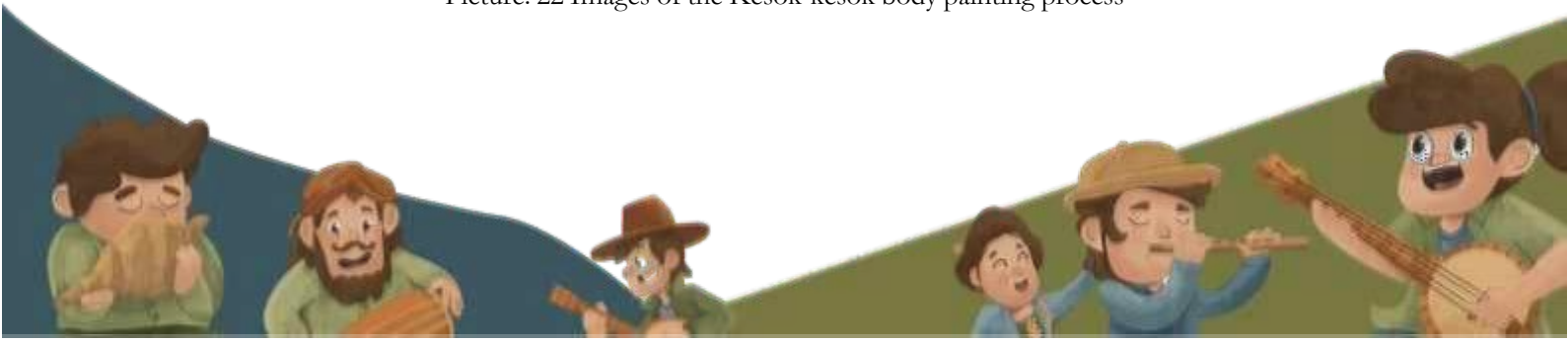


Picture. 21 Images of the process of installing Kesok-kesok body membranes

After the membrane installation process is continued with the painting process on the body or body of the kesok-kesok, at this stage we use paint that does not change the original color of the white teak wood because the wood grain and veins in white teak wood are very beautiful and have artistic value which is very good.



Picture. 22 Images of the Kesok-kesok body painting process



After the stage of painting and installing the membrane is complete, the next stage is drying again for the membrane or skin of the female goat which has been attached to the body of the kesok-kesok. This drying stage is also the same as the stage of drying the body of the kesok-kesok, namely by drying without exposure. Direct sunlight also has a big effect on the membranes because membranes that are directly exposed to sunlight will cause the membranes to loosen when exposed to cold air at night.

Next, after the drying stage of the membrane, we proceed to the finishing stage for the kesok-kesok body, namely giving edge decoration to the kesok-kesok body using cloth that has been decorated.



Picture. 23 Pictures of the process of installing the Kesok-Kesok body edge decoration

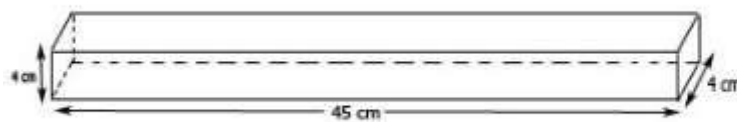
After the installation stage of the edge decoration is complete, the processing stage of the kesok-kesok body is complete and then we will move on to the process of making the string base handle, below is a picture of the finishing result of the kesok-kesok body.



Picture. 24 Images of Kesok-kesok body finishing results

1. The process of making the Kesok-kesok string base handle

In making the base handle for the Kesok-kesok strings, wooden rods that have been cut into rectangular blocks with a length of 45 cm, a thickness of 4 cm, a width of 4 cm are also prepared.



Sketch of the anvil handle beam



The base handle and the place for playing the strings or strings are made of white teak wood, shaped like a stick according to the size provisions of the kesok-kesok, namely;

- a. The length of the string or string base handle is 45 cm
- b. The diameter of the string base handle is 2.5 cm
- c. The length of the hole for the string groove on the controller or tuning is 7 cm.
- d. The diameter of the circle of the playing or tuning hole is 7 mm.

The organological parts mentioned above have their respective functions which are interrelated with each other and the process of drilling a hole in the playing or tuning groove with a size of 7 cm is carried out after the process of forming the string base handle with a diameter of 2.5 cm.



Picture. 25 Images of wooden blocks of Kesok-kesok string base handles

This process requires a manual planer so that the process of forming the string base handle is easier and you can know the desired size



Picture. 26 processes for making Kesok-kesok string base handle

After the process of making the string base handle, we continue with the process of painting the string base handle, at this stage we use paint that does not change the original color of the white teak wood because the fibers and grains of white teak wood are very beautiful and have great artistic value. very good.



Picture. 27 process of painting the Kesok-kesok string base handle



After the process of forming and painting the string base handle is carried out, the next step is the process of making a hole for the turning or tuning groove with a length of 7 cm and a width of 7 mm. In this stage we use the same tools as in the process of making the resonator hole, namely a 2 cm chisel and a hammer.



Picture. 28 process of making Kesok-kesok turning groove holes

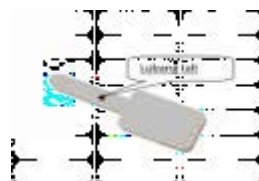
After the process of making the hole for the tuning dial, the next step is the process of making a hole for the dial or tuning in the part where we have made the groove. At this stage we use a drill to make holes from the left and right sides of the tuning dial groove and use a drill bit 8.



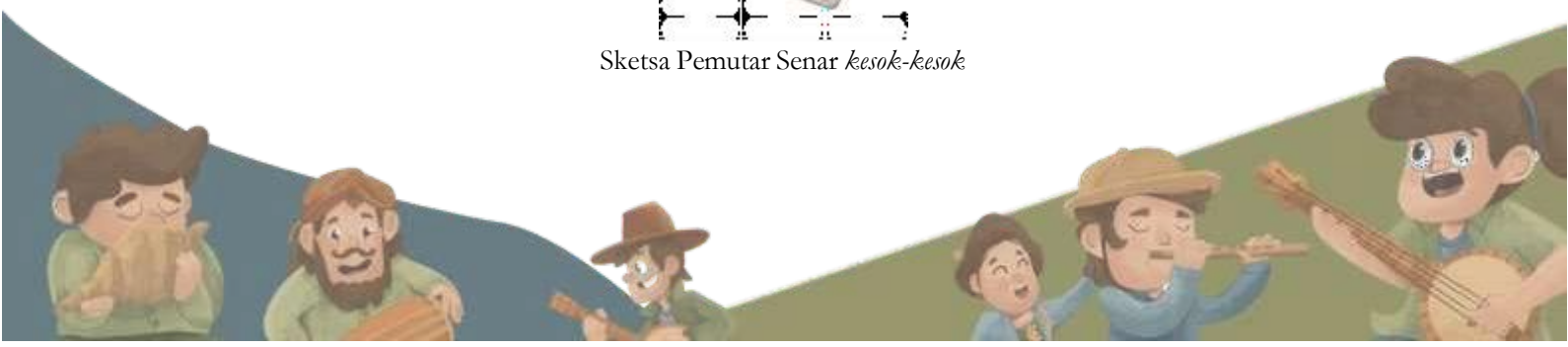
Picture. 29 process of making Kesok-kesok tuning dial holes

After the drilling or tuning hole drilling process has been carried out, drilling is then carried out again on the lower part of the string base handle. This process is carried out to make a metal hole that will connect the string base handle and the body of the kesok. The hole is done to the size of the drill bit.

After drilling the holes for the string player, the next step is making and installing the lyre string player. The string player itself is made of teak wood which does not have a patent size. At the end of the swivel of the kesok-kesok string, a small hole is provided for the hole for the string or kesok-kesok string to enter. The way to make a hole in the swivel of the string itself is using a bicycle trellis which has the end sharpened.



Sketsa Pemutar Senar *kesok-kesok*



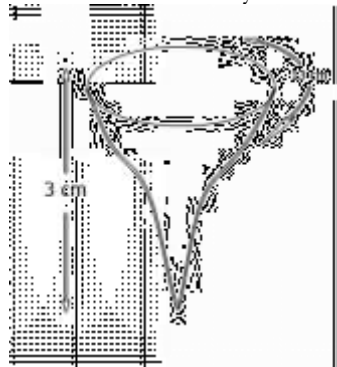
After the stage of making the player or tuning and installation is complete, the process of making the kesok-kesok string base handle is complete and then we will move on to the process of making the string base handle, below is a picture of the finishing result of the kesok-kesok body.



Picture. 30 finishing processes for making Kesok-kesok base handle

1. The process of creating the Kesok-kesok Body Foundation

Making the body base (support of the Kesok-kesok body), in making the body base of the Kesok-kesok, first prepare wooden sticks that have been cut into small pieces, white teak wood that has been cut into small pieces and then shaped into a cone shape with a height 3 cm, and the diameter of the top part that will attach to the kesok-kekoks body is 13cm,



Sketch the base of the body

Information :

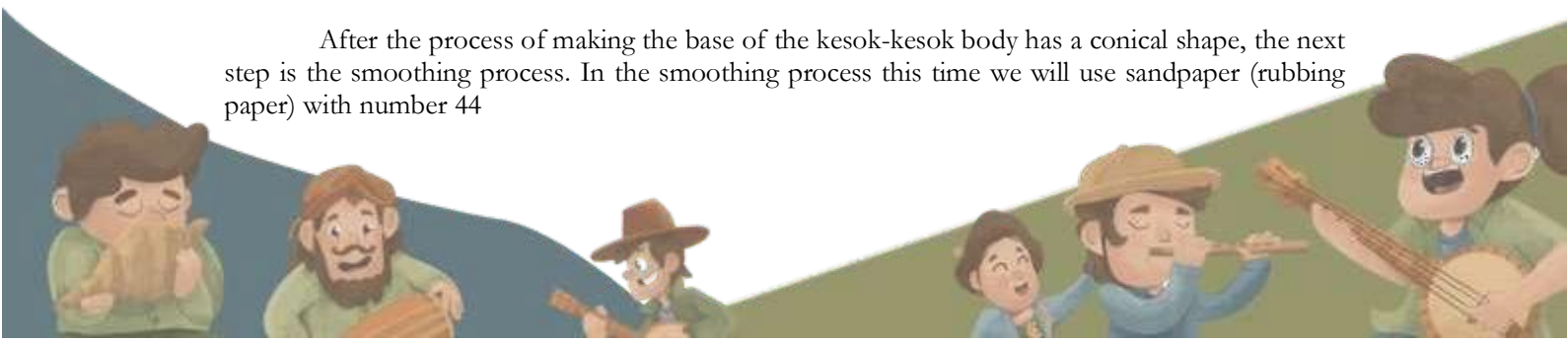
- Height: 3 cm
- Diameter of the top part that will attach to the body of the kesok-kesok: 13 cm

For the stage of making the base of the kesok-kesok body, this time we will use a machete to shape it according to the sketch of the base of the kesok-kesok body above.



Picture. 31 processes for making the foundation of the Kesok-kesok body

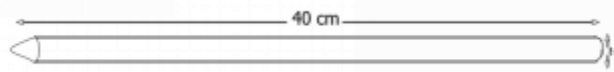
After the process of making the base of the kesok-kesok body has a conical shape, the next step is the smoothing process. In the smoothing process this time we will use sandpaper (rubbing paper) with number 44





Picture. 32 processes for refining the foundation of the body Kesok-kesok

After the process of smoothing the base of the kesok-kesok body is complete, the next step is the process of installing the iron with a diameter of 8 mm and a length of 40 cm. The function of this iron is to unite the handle of the string base, the body of the kesok-kesok, and the base of the body of the kesok-kesok, it also functions as a fastener for the entire instrument. toss and turn.



Sketch of the iron with the ends sharpened

Before joining the iron with the body base of the kesok-kesok, the iron ends are first sharpened so that the installation stage can be easier. After the iron has been sharpened the ends, the next step is the process of drilling a hole in the base of the body of the kesok-kesok. In this process the hole is made in the base of the kesok. -The kesok is not too deep, just 8mm, then the iron is stuck into the base of the kesok-kesok body using a hammer.



Picture. 33 finishing of making the Kesok-kesok body base

1. The process of making a kesok-kesok swiper.

Next, make the kesok-kesok instrument bow. In making the Kesok-kesok instrument bow, first prepare wood that has been cut into boards, white teak wood that has been cut into boards with a length of 50 cm, width 12 cm, board thickness 1 cm.

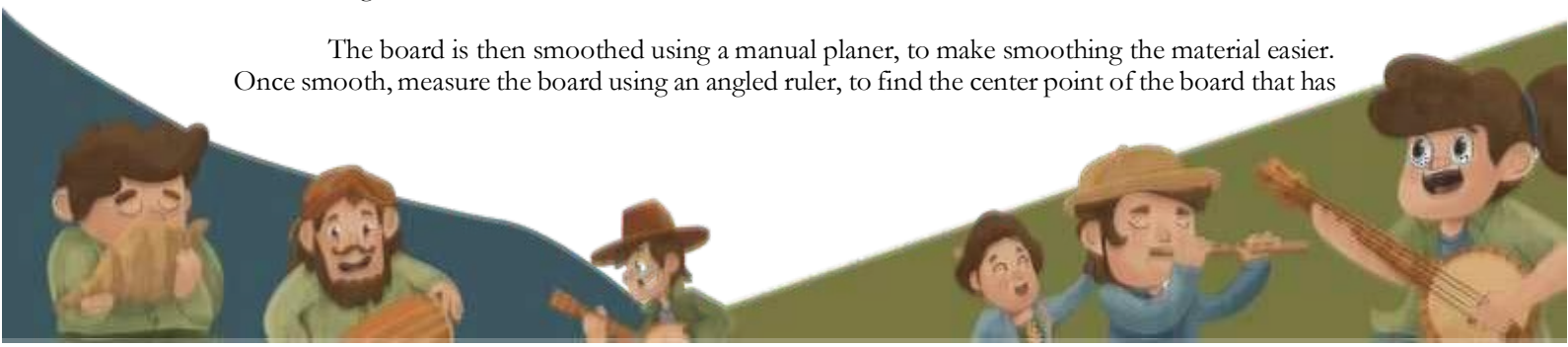


Sketch of the size of the Kesok-kesok swiper

Information :

- a. board width: 2 cm
- b. Board length: 50 m

The board is then smoothed using a manual planer, to make smoothing the material easier. Once smooth, measure the board using an angled ruler, to find the center point of the board that has



been smoothed earlier. Once it is considered smooth, continue by placing a picture or sketch of the Kesok-Kesok swipe.



Picture. 34 boards that have been sketched by the Kesok-kesok swiper

After placing the sketch, continue by printing the sketch using a pencil. After printing, the wooden board is ready to be shaped according to the sketch using a saw.



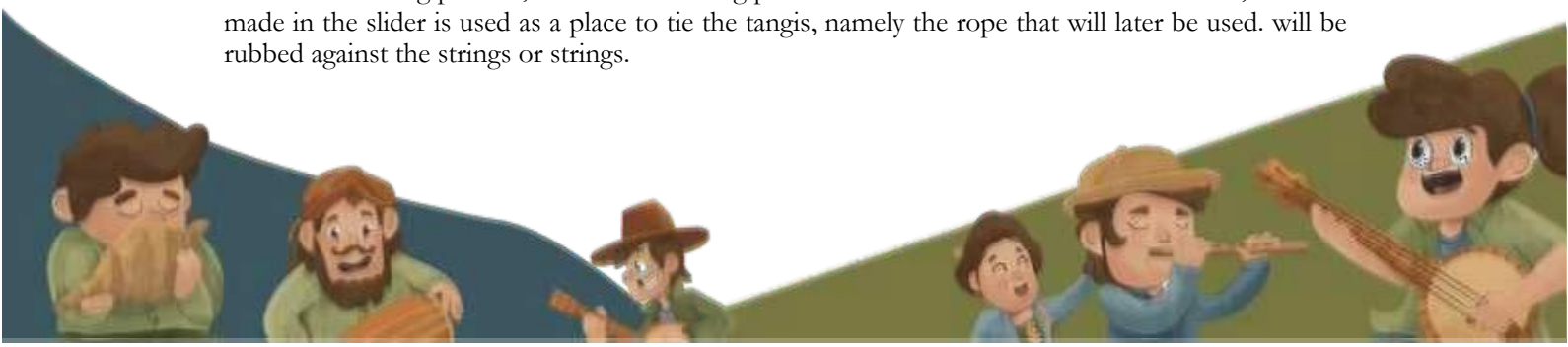
Picture. 35 process of forming the Kesok-kesok swiper

During the forming stage, you have to be extra careful when sawing the pattern that will be shaped because the wooden plank pattern with a thickness of 1 cm is very easy to crack and break. After the formation is complete, we proceed to the next stage, namely the smoothing process on the kesok-kesok brush. In the process of smoothing the scratches, this time we use sandpaper or rubbing paper measuring 440.



Picture. 36 Kesok-kesok swiper smoothing process

When the smoothing process is complete, the next stage is continued, namely the painting process stage. The paint used is also the same as the paint used when painting the body and the kesok-kesok base handle. After the painting is finished, the drying process stage continues. This stage requires time. around 1 day for the paint to dry completely, after the drying process is complete, the next step is the hole making process, in the hole making process we use a drill with an 8mm drill bit, the hole made in the slider is used as a place to tie the tangis, namely the rope that will later be used. will be rubbed against the strings or strings.





Picture. 37 Kesok-kesok friction hole punch process

After the perforating process stage is complete, the next step is the stage of installing the tangri rope. The tangzi that is used on the kesok-kesok is the tangsi rope numbered 10. The reason the maker chose this tangsi rope is because apart from the tangzi rope being smooth, this tangzi rope is also very easy to get in market.



Picture. 38 process of installing the Kesok-kesok friction rope

After the stage of installing the tangsi rope on the keso-kesok bow is complete, the process stage of making the kesok-kesok instrument is finished and then we will move on to the finishing process, namely the process of perfecting all stages of the process of making the Sangkala Dg version of the kesok-kesok. Matutu in Samata sub-district, Somba Opu District, Gowa Regency, the following is a picture of the finishing results of the kesok-kesok swiper.



Picture. 39 finishing making Kesok-kesok swipers

1. Finishing process (completion).

a. The first stage

Collect all the parts of the kesok that have been made and shaped, then continue with the installation process.





Picture. 40 whole parts Kesok-kesok

The installation process is carried out when the kesok-kesok instrument is to be used, and removed when the kesok-kesok instrument is not in use, during the installation or finishing process, in this finishing stage the procedures carried out are: first installing the tuning or the kesok-kesok player, then proceed to the installation of the core parts of the kesok-kesok instrument, namely the string base handle, the body or body of the kesok-kesok, and the base of the kesok-kesok body, after installing the core part of the kesok-kesok, proceed to the string installation section.



Picture. 41 finishing installation of the core part of Kesok-kesok

b. Second Stage

Installing the kesok-kesok strings, the strings used are the same as guitar strings, namely string one and string two, after installing the strings, proceed with testing the sound of the kesok- kesok, as for how to tune the harp, string one uses stem do and Strap two uses a low sole stem. Usually uses standard flute sounds.

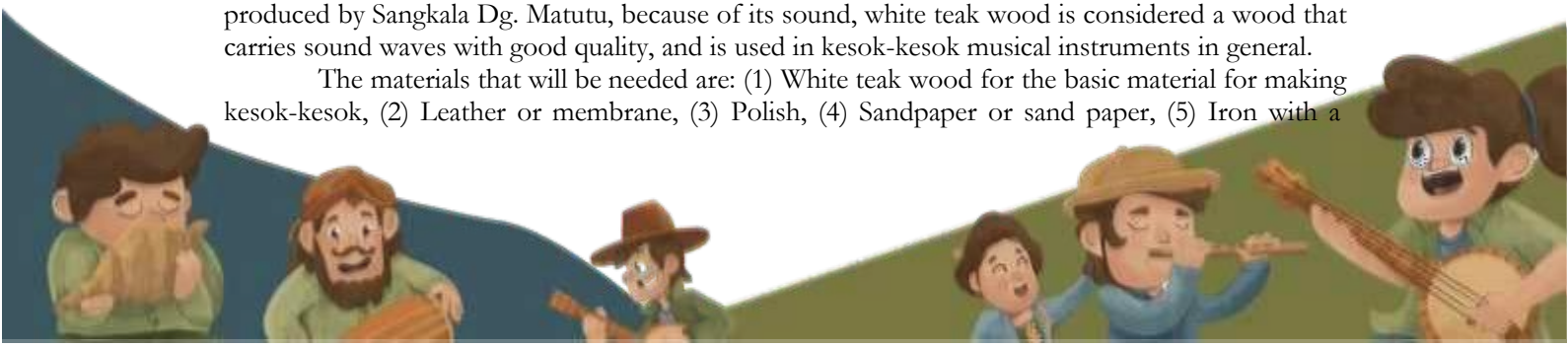
c. Third Stage

Packaging process, during the packaging process, Sangkala Production Dg. This matutu is wrapped using plastic. Because there is no collaboration with the dos producer, and Sangkala Dg. Matutu himself did not know the procedure for booking a lyre place. After being wrapped in plastic, the pieces produced by Sangkala Dg. The matutu will be displayed in the living room, because it does not have its own sales place, and is ready to be sold to consumers who are fans, connoisseurs and appreciators of traditional musical instruments in Samata Village in particular and South Sulawesi in general.

CONCLUSION

The traditional kesok-kesok musical instrument in Sombaopu district, Gowa district, is a musical instrument made from white teak wood which is used in all parts of the musical instrument. This type of white teak wood was chosen as the main material for making kesok-kesok instruments produced by Sangkala Dg. Matutu, because of its sound, white teak wood is considered a wood that carries sound waves with good quality, and is used in kesok-kesok musical instruments in general.

The materials that will be needed are: (1) White teak wood for the basic material for making kesok-kesok, (2) Leather or membrane, (3) Polish, (4) Sandpaper or sand paper, (5) Iron with a



diameter 8 mm, (7) Plywood nails, (8) Strings or wires. There are two types of tools used during the process of making kesok-kesok instruments, namely using manual tools and modern tools. These tools include: (1) Saws, (2) Machetes, (3) Chisels, (4) Drill, (5) Wooden planer, (6) Hammer.

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MAKO MAKO: CULTURE, TRADITION, AND LOCAL WISDOM OF SENTANI INDIGENOUS PEOPLE OF KAMPUNG PUAY YOKIWA IN JAYAPURA REGENCY

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Abstract

Humans and nature have a close relationship where humans need nature to live, and nature requires humans to have self-awareness of the state of the environment and the surrounding nature. This study aims to describe the culture, traditions, and local wisdom that exist in Mako-mako and its role in the social life of children in Puai Yokiwa village, Sentani district. This research is a descriptive-qualitative research with an ethnographic approach. The main data collection was carried out by field observation methods and in-depth interviews. Field observation was carried out to observe the research object and collect documentation in the form of images and videos as well as direct participation in the *Mako-mako* tradition. In-depth interviews are conducted with competent resource persons in accordance with the object of research to be researched. The informant is Mr. Yusup Ohee who is an *Akboykoy* singer and a person who has been directly involved in the *Mako-mako* tradition. *Mako-mako* is not just a tradition of eating. *Mako-mako* is a space for children to discuss, and foster a sense of close brotherhood, as well as a tradition that provides awareness to children that human life and nature cannot be separated. Humans need nature to live, and nature needs humans to maintain its sustainability. Local culture, tradition and wisdom play an important role in maintaining relationships between fellow humans, as well as the relationship between nature and humans.

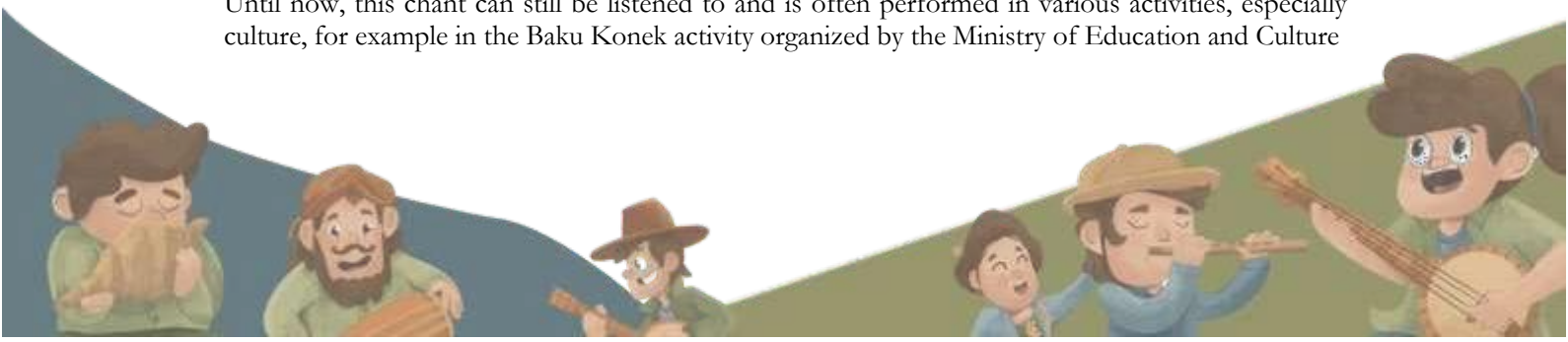
Keywords: *Mako-mako*, culture, tradition, local wisdom, nature, *Akboykoy*

INTRODUCTION

Every tribe in the Sentani area has many traditions whose existence can still be seen in the midst of the lives of indigenous people. In Sentani itself, there are 19 districts and a total of 137 village areas (Sumiarni et al., 2010) with local traditions and wisdom that have their own characteristics. Tradition and local wisdom are two things that are closely related in the cultural context. Tradition and local wisdom have an important role in cultural sustainability because tradition provides a context for the implementers of local wisdom (Sumaryono, 2005). The tradition comes from the Latin word "traditio," which means "surrender" or "transfer." Edward B. Tylor (1971) stated that tradition is the result of human experience seen in social and cultural practices. Local wisdom comes from the interaction between the community and the environment, as well as traditions that are known from generation to generation. Kuntowijoyo (2003) argues that local wisdom includes knowledge and values related to people's daily lives in accordance with their traditions and culture.

Culture often talks about the habits or way of life of a group of people, both in terms of norms, values, traditions, language, art, and social systems that are inherited from generation to generation. However, culture is not only limited to artifacts and art, culture can also be in the form of ways of thinking, behaving and interacting (Tylor, 1971). Tradition and culture can also be one way to increase environmental awareness. There are traditional and cultural practices that symbolize respect for nature or teach the importance of maintaining the balance of the ecosystem. Such as the *Andingingi* ritual of the Ammatoa Kajang indigenous people in Bulukumba Regency which aims to maintain the preservation of nature which is symbolically shown. This tradition reminds people to use natural resources adequately and as needed (Arumningtyas et al., 2023).

Kampung Puai Yokiwa is one of the areas in East Sentani known for the *chanting of Akboykoy*. Until now, this chant can still be listened to and is often performed in various activities, especially culture, for example in the Baku Konek activity organized by the Ministry of Education and Culture



at the Alyakha Art Center, Kampung Puay, East Sentani District. After the implementation of the *Akboykoy* performance, the children who participated in the activity then carried out the *Mako-mako* tradition where this tradition was introduced from generation to generation by the people in the Sentani area so that its existence still exists today and how local wisdom is also attached to this tradition. Based on the explanation above, the purpose of this research is to describe what is the *Mako-mako* tradition in children in Puai Yokiwa village, explain local wisdom in the *Mako-mako* tradition, and what is its role in the social and cultural life of children in Puai Yokiwa village, East Sentani.

METHOD

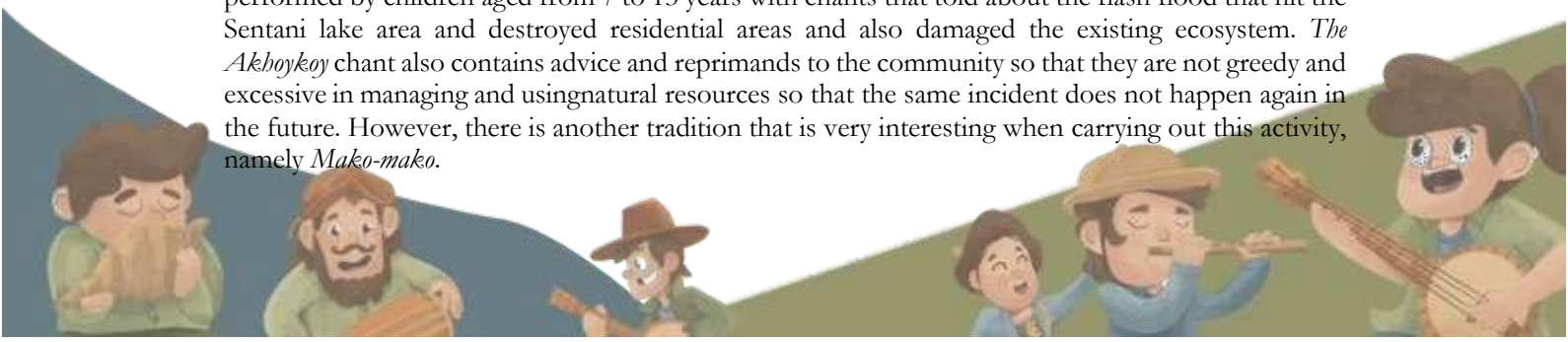
This research is a descriptive-qualitative research with an ethnographic approach. The main data collection was carried out by field observation methods and in-depth interviews. Field observation was carried out to observe the research object and collect documentation in the form of images and videos as well as direct participation in the *Mako-mako* tradition. The observation process is carried out by seeing and observing directly the *Mako-mako* tradition and collecting data in the form of field notes. In-depth interviews are conducted with competent resource persons in accordance with the object of research to be researched. The resource person was Mr. Yusup Ohee who is an *Akboykoy* singer and a person who has been directly involved in the *Mako-mako* tradition. The results of interviews with the interviewees were then analyzed, interpreted and then prepared a narrative to explain the results of the analysis (Riessman, 2008).

DISCUSSION

Kampung Puai Yokiwa is one of the areas in East Sentani. The geographical location of Puai village is in the upper reaches of the Jaifuri river and the mouth of Lake Sentani, also a headland on the shore of Lake Sentani. The journey taken to get to Puai village using a four-wheeled vehicle is about 45 minutes. In addition to seeing residential areas and trees, on the way to Puai village, there are villages around Lake Sentani and the beauty of Lake Sentani. The trip to Puai village aims to attend the Baku Konek activity organized by the Ministry of Education and Culture at the Alyakha Art Center in Kampung Puai, East Sentani District. On this occasion, one of the identities that is characteristic of the people of Puai village is displayed, namely *Akboykoy*.

The people of Kampung Puai Yokiwa are known for one of the local arts that has existed for a long time and has its own characteristics, namely *Akboykoy*. *Akboykoy* is a dance performed with the typical chanting of the people of Kampung Puai Yokiwa which has existed and been known for a long time. *Akboykoy* is a dance inherited from three tribes in Yokiwa Village, namely the Awoitauw Tribe, the Fiobetauw Tribe, and the Mimitauw Tribe. These dances and chants tell the events or events that occur or are experienced on a daily basis. In addition, *Akboykoy* also told about the greatness of *Ondoafi* or Traditional Heads who are respected by their people, and also contains guidelines and life values for the next generation. *Akboykoy* must be brought by the indigenous people from Yokiwa Village and use Sentani traditional clothing. One male dancer will lead the *Akboykoy* dance and use tassel skirts and paintings with typical Sentani motifs on his body. Then the leader of this dance will bring and sound the *Ame* musical instrument made of shells to give instructions for female and male dancers to bring the chanting and dance of *Akboykoy*.

This akboykoy can be sung according to the needs and suitability of the context of the event. Each has different lyrics in its chant depending on the context of when *this Akboykoy* was performed. However, there are some *Akboykoy* chants that cannot be sung without permission from *Ondoafi*. In the Baku Konek activity organized by the Ministry of Education and Culture at the Alyakha Art Center in Kampung Puay, East Sentani District, the Lake Sentani Breath Studio displayed *Akboykoy* performed by children aged from 7 to 13 years with chants that told about the flash flood that hit the Sentani lake area and destroyed residential areas and also damaged the existing ecosystem. *The Akboykoy* chant also contains advice and reprimands to the community so that they are not greedy and excessive in managing and using natural resources so that the same incident does not happen again in the future. However, there is another tradition that is very interesting when carrying out this activity, namely *Mako-mako*.



Mako-mako means eating in Indonesian. Mako-mako is only done by children, from the age of 7 to 13 years. At the time of Mako-mako, children will come to gather in a place that has been mutually agreed, such as on the shore of Lake Sentani, or downstream of the river. The implementation of Mako-mako is usually initiated by the oldest children. This child will invite and tell other children about the time and place of his meeting, as well as what they need if they need it. Usually these children will also take the initiative to bring food on their own. If children carry out Mako-mako on the shore of Lake Sentani, children will usually play, play and catch fish together and then this fish will be processed and become food to be enjoyed together. Girls will usually prepare the spices or cooking ingredients needed, as well as process the cooking ingredients into dishes that will be eaten together. Boys are usually tasked with catching fish, carrying firewood, preparing nibung leaves to be a place for food.

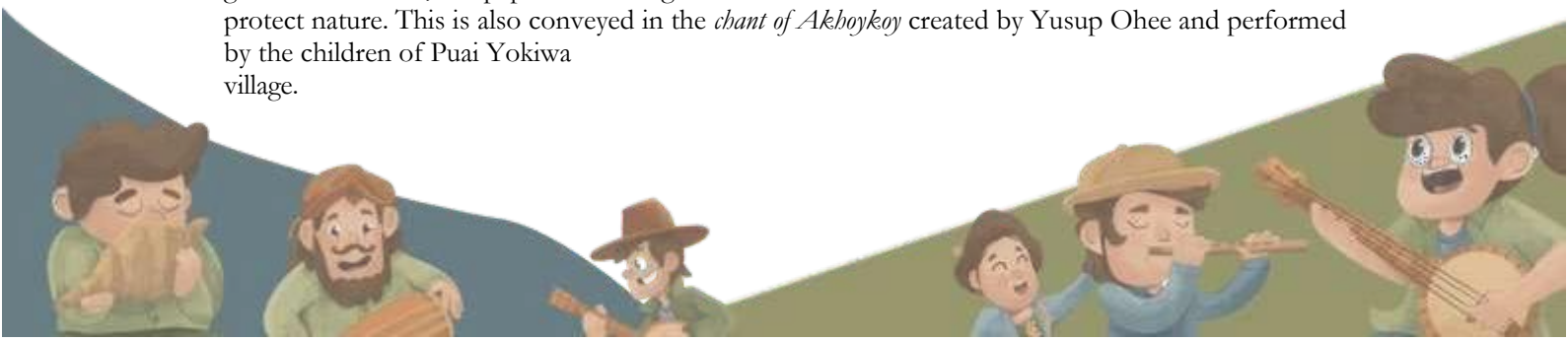
The boys and girls work together to prepare food, and then they will eat together. However, *these mako-mako* are not just a tradition of eating together. During *Mako-mako*, the children will discuss what their plans are for the future. For example, when children compete in soccer, volleyball, or other games with children from different villages or tribes, or after carrying out an activity or activity together, they will discuss it after eating. The thing that became the subject of their discussion was how to carry out the activities that had been carried out, what mistakes they made. At the time of the race, there was a possibility of disputes between these children. So when *Mako-mako* they will discuss this problem and make amends.

In addition, when *Mako-mako*, children will also usually ask each other about complaints or obstacles they experience. According to Yusup Ohee's explanation, when *Mako-mako*, these children will sometimes tell stories about the problems they experience such as lack of funds to pay school fees. Then these children will find a solution, and together collect the money they have to give to children in need. In other words, tradition can solve social problems experienced by groups (Geertz 1973).

The mako-mako that has just been carried out by children in Puai Yokiwa village is located on the banks of the Idaufili river, Yokiwa. Not only children, this *time Mako-mako* was also attended by several mothers or parents of the children. In these *mako-mako*, the children involved in the performance of *Akboykoy* chanting ate together and evaluated the activities and performances they have done. From the results of their discussions, these children revealed that they grew their passion to participate in preserving art and culture. The children and their parents discussed preparing the organizational structure of the studio so that it can be used to get funding assistance facilities from the local government for the next art program. Mako-mako has been felt by the community since ancient times as a way to communicate in designing an art or non-art activity.

Through this way, children and the community feel that they are increasingly strengthening their spirit collectively and personally. So that every plan made receives attention and support as well as mutual motivation to make the event a success. Parents of children are increasingly aware of the importance of space to express their artistic potential. The space is expected to be a place of joint learning in developing every artistic potential owned by children in the village. In addition, it can also strengthen the identity and cultural identity of the younger generation in facing the dynamics of developments that occur in society.

Yusup Ohee also stated that *Mako-mako* is not just a tradition of eating. *Mako-mako* is a space for children to discuss, and foster a sense of close brotherhood, as well as a tradition that provides awareness to children that human life and nature cannot be separated. Humans need nature to live, and nature needs humans to maintain its sustainability. This can be felt by children when doing *Mako-mako*, they catch fish from the river or lake Sentani, take firewood in the forest, process spices and garden foodstuffs, eat papeda from sago trees so that these children must also have awareness to protect nature. This is also conveyed in the *chant of Akboykoy* created by Yusup Ohee and performed by the children of Puai Yokiwa village.



CONCLUSION

Mako-mako or eating in Indonesian is a tradition of people living in the Sentani area carried the children performed *Akboykoy* chanting at the Baku Konek activity at Alyakha Art Center in Puai Yokiwa village, these children realized that it is important to preserve their environment because the relationship between humans and nature is very important as they have chanted in *Akboykoy*. Through *Mako-mako*, children can also feel the role of the surrounding nature in their respective lives, that humans need nature for their survival and nature needs humans so that they maintain the preservation of nature. Local culture, tradition and wisdom play an important role in maintaining relationships between fellow humans, as well as the relationship between nature and humans.

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THE WOMEN MASTERS: EXPLORE THE SHIFT OF TRADITIONAL GENDER ROLES IN THE PLAYING OF THE MAGUINDANAO KULINTANGAN

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Abstract

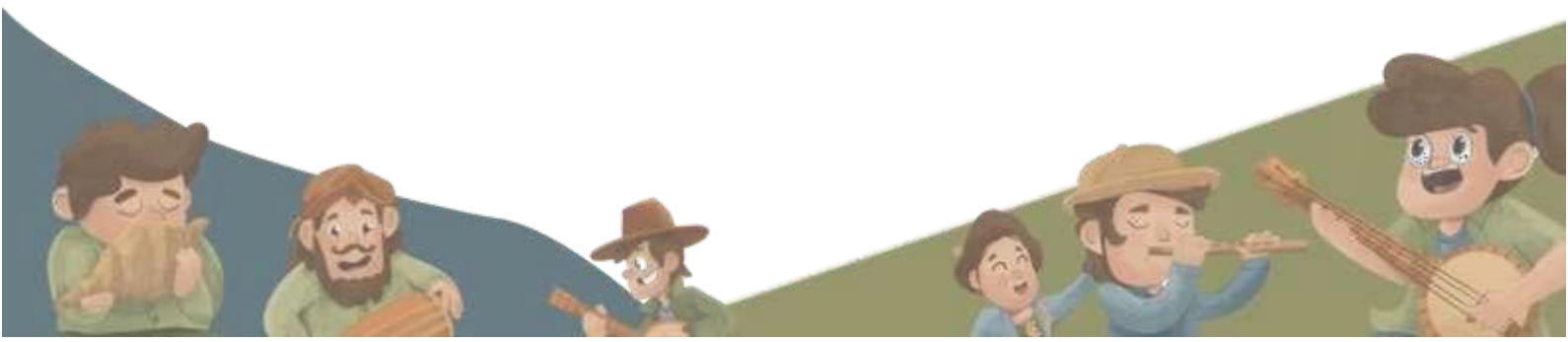
The kulintang is a musical instrument of eight to nine laid-out rows of gongs. This cultural soundscape can be heard across the greater Sulu area (southern Philippines, northern Indonesia, and Malaysia) within Southeast Asia. This study aims to explore a distinct traditional rendering in the Maguindanao (a Muslim ethnolinguistic group in the southern Philippines) society which implicates the performance aspect of kulintang music-making. One of the major nuances found in the social structure is the rigid gender stratification resulting in the gendering of the kulintang instruments and the treatment of players. These stiff gender assertions made the women kept in almost obscurity and limitations in their musical playing fields. The social transformations that happened among the Muslim ethno-linguistic groups of the Southern Philippines during the 1950s' to the 1980s' led to more liberal concepts of how gender is perceived among the people. This opened to the rise of a new generation of women kulintang masters who were sought-after trailblazers in the performance stage, academe, and in their own communities.

Keywords: women, Muslim, Mindanao, Maguindanao, gender, kulintang

INTRODUCTION

The exploration on Philippine Music is proven to be vast, as such, some of its expressions are still untouched and undiscovered. The music culture is rich and vibrant, and studying only the music as a standalone leaves a shallow justification to not dig deeper into understanding the consciousness of the people through this cultural representation. One of the pioneer musicologists in the Philippines, the late National Artist, Dr. Jose M. Maceda, highlights the prevalence of the gong music culture throughout Southeast Asia through his groundbreaking dissertation "Music of the Maguindanao" (The Music of the Maguindanao in the Philippines, 1963) (Liao, 2013). This landmark work transformed the Maguindanao kulintang tradition from being an obscure musical and communicative device used by the villages to an elevated mark as being the widely studied musical tradition among academic scholars and musicologists. Danongan Kalanduyan explains (through the context of the Maguindanao tradition) that the kulintang is a set of eight small, bossed gongs in graduated sizes and it is also the name of the ensemble (Kalanduyan, 1996). These sound traditions passed on for so many years that transcend even from pre-Islamic contact.

After Maceda's seminal dissertation was recognized, he gained musicological momentum and part of his vision is the exploration on the concept of bimusicality. A concept he inherited from his mentor – Mantle Hood. Liao explains that Maceda wanted the students, starting with the University of the Philippines, College of Music (formerly a conservatory until 1968), to be well-versed in both Western and traditional (preferably with a concentration on the Philippines and the neighboring Southeast Asia) music renderings (Liao, 2013). To slowly realize this movement, the College during that time, was in need of a kulintang instructor. It was in 1968 when the young Aga Mayo of Nuling, Cotabato (now Sultan Kudarat, Maguindanao) took the opportunity and had an appointment for an interview and demonstration with Maceda. From then on, Prof. Aga Mayo-Butocan started teaching kulintang music up until this day [1, p. 20].



The fascination in studying the Maguindanao kulintang music and the multi-layered cultural facets that has wrapped this tradition started with the encounter with Mayo-Butocan who was my professor when I entered the College in 2017. Much of the teaching sessions were fruitful because half of it was the supposed music learning, while the other half was storytelling of experiences and anecdotes about her lifetime of accumulating the knowledge and experience in becoming a kulintang master. These were scheduled classes that were done every Monday morning at the Museum of Instruments in the University of the Philippines – College of Music. The stories that Mayo-Butocan conveyed to me made lasting impressions. One specific anecdote that was randomly shared by Mayo-Butocan was how the instruments were traditionally assigned to a gender role. Almost all the master musicians in the kulintangan were women when she was growing up in her town. In the strict traditional sense, all women occupy four of the five instruments, while the remaining agong instrument is expectedly handled by men. After hearing the story it felt amusing but it did not make sense. I never expounded nor made a follow-up digging about the reasons behind the “gender assignments.” The only thing that worked in my mind during that time was assuming the possible theorizing of gendering among the instruments through basic onomatopoeic interpretation of tone: of course, the big, loud, and low timber agong – it has to be masculine. But the initial notions never reached into deep analysis and it just went to become a shallow assumptive justification common for a freshman musicology student.

Maceda had the opportunity to research and immerse in Datu Piang, Maguindanao (formerly Dulawan, Cotabato) for his dissertation in the 1960s.⁹ It was during this period that he encountered the kulintang master of the village, a man named Amal Lumuntod. Through the support and motivation of Maceda, Lumuntod became one of the first traditional artists who went on performance tours and did some recording activities. Lumuntod is part of a big family clan of musicians from that same village. Another kulintang master who emerged from that family and made a contribution to making this traditional music art form reach the international music scene was Danongan Kalanduyan. He was active in giving lectures and demonstrations to different colleges and universities around the United States. As a result, Danongan was able to inspire generations of musicians, especially with Filipino Americans in the diaspora. The younger brother, Kanapia Kalanduyan, another kulintang master, came to teach at the UP College of Music for kulintang ensemble courses.

What Maceda placed on the table were male kulintang masters who marked amazing contributions on their own. The emergence of male kulintang masters provided a concrete antithesis to what Mayo-Butocan has asserted earlier. This leaves an underlying question: If the traditional aspect of kulintang playing highlights women to be the music masters in the strictest manner, then what made the emergence of male kulintang masters who came out from these Maguindanao communities?

DISCUSSION

The gendering of music in the society

It has been a staple understanding for a long time already that music is implicated in one of the strongest constructs of society which is gendering. This kind of societal agreement in Western societies is largely attributed even to the roles of execution in music making: of course, a composer should be male; while it is acceptable for interpreters to have the feminine sensibilities. Although these constructs are constantly challenged by modern thinkers, this rooted imagery of traditional and acceptable roles is still ingrained in the peripheral thinking of society. It is quite remarkable to point out that music in general, as how it is perceived, is most of the time feminine. The Germans brand it as *die Musik*, while the Spaniards always prefer it as *la musica*. In this interesting narrative that shapes both Western and non-Western



societies, are there enough reasons to explain the rationales behind this kind of social agreement?

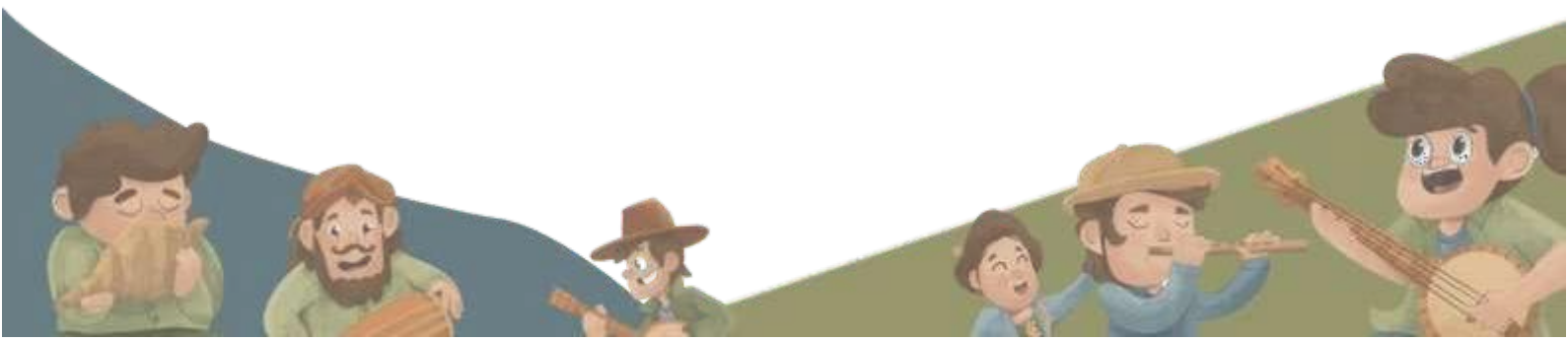
There are justification attempts to how this construct affects the way societies perceive and operate music. Nonetheless, the subjective human experience will never be able to answer all the questions of why these genders have played a vital role in the consciousness of the people. Hence, it is worth thinking about and exploring how these different communities seem to be accustomed to gendering almost all facets of living – including the expressions in music. Sergeant and Himonides quote Monelle that sounds are therefore intentional, and their intention is to convey meaning: “music is therefore a denotive language” (Sergeant & Himonides, 2016).

This assertion is not far from the context of the Maguindanao kulintang tradition. In a personal communication last February 17, 2020, with Kanapia Kalanduyan (my teacher for the kulintang ensemble class), he clarified a clear message that the kulintang (likewise the other gong instrument in the ensemble) is not just used for its musical purpose. In one of the sessions, he demonstrated the “talking gong” – these are the coded speeches done in the kulintang playing when they try to hide verbal communications.

John Shepherd offers a discussion on his analysis of popular music movement in Great Britain during the 1960s’ which he terms as cultural contradictions – which is accordingly the new possible way of thinking about music as a whole (Shepherd, 1994). He initially posits that “because of popular music’s inescapably social character, its study also becomes a case study for the study of other forms of music whose sociality has been more easily elided by musicologists” [4, p. 128]. As a matter of added introspection within the general lowland Christian Filipino culture, the way music is done is almost even and democratized but some traditional rituals are still attributed to the performance by women. One particular example is the pabasa among the vast Tagalog-speaking communities – it is the mixed singing and chanting of prayers done during the Lenten season (Rivera-Mirano, 1986). Almost all members of the community converge in a small village chapel where the older women attain the most important role of dramatic wailing – a combination of heightened chanting and lyrical singing. This is done while the younger girls are tasked to prepare the sound systems, some snacks, and light drinks, especially for the readers in action. Linette Rivera-Mirano describes this intricacy as a “complicated social machine” (Rivera- Mirano, 1986). The dominant entity of societies dictates social structures and expectations in different contextual norms of communities. Therefore, it is worth exploring how multiple types of social mediation, specifically, implicate the modern kulintang players with respect to their gender – an important layer of social functioning among the Maguindanao people.

With all the discussions on gender and its implication to the Maguindanao kulintang playing evolving traditions, we qualify this under the lens which Shepherd emphasizes what Peter Wicke argues:

This means that while the meanings and values of music are not intrinsic to music’s sounds – they are intrinsic to the individuals who invest them in the sounds – music’s sounds are nonetheless heavily implicated in the construction and investment of those meanings and values. The sounds of music are a medium in the scientific sense. They do not cause meanings and they do not determine meanings. They do not even carry meanings. The most that we can say is that they call forth meanings. However, no sounds, no meanings! [4, p. 135].



It is worth noting that what we would like to uncover in this study is not just the aspect of Maguindanao kulintang music anymore, we extend therefore our trajectory to the multiple traditional dictates of society and how it operates to the people in which this is involved. We will try to discuss these cultural productions through the interpretation of “meaning” in social movements ranging from the individual implication to society’s larger complicity.

The Maguindanao kulintang, and the culture(s) within

The kulintang is an instrument that shapes the soundscape and culture of the southern Philippines. Cadar expounds that this musical instrument is found going down to northern Borneo in Malaysia and extending to some parts of northern Kalimantan in Indonesia. It is a cultural signification in music that is associated with the “gong-chime culture” which is widely distributed among ensembles in the Southeast Asian region (Cadar, 1996). What we shall focus on, particularly, is the kulintang of the Maguindanao ethnolinguistic group. The Maguindanao people are one of the diverse groups in Mindanao who adhere to the Muslim faith. They are situated in the vast southwestern flood plains and riverbeds of Mindanao – around the area of Cotabato, Sultan Kudarat, and Maguindanao provinces.

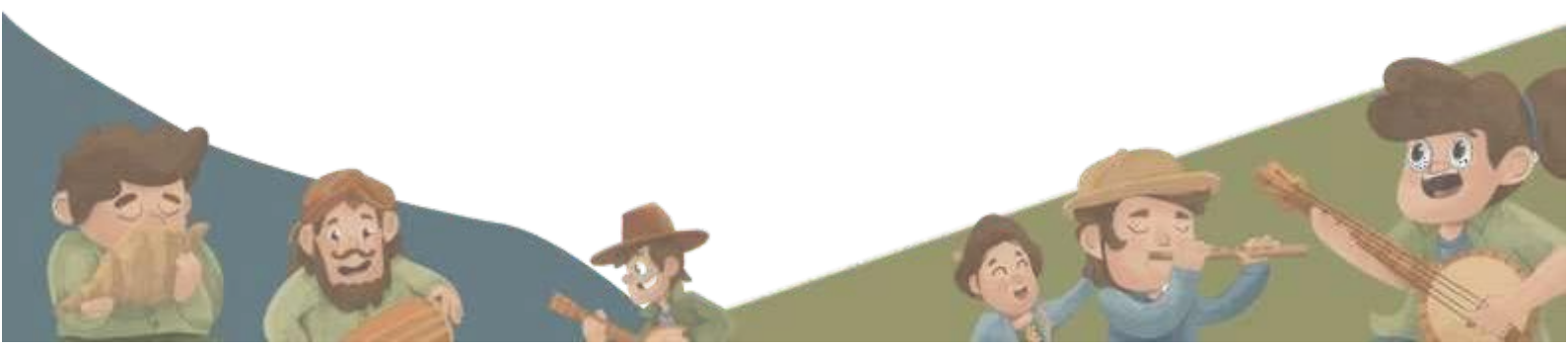
D. Kalanduyan relays the five instruments in the kulintang ensemble (as shown in Figure 1): the main instrument – the kulintang, is a set of eight small, bossed gongs in graduated sizes. It is horizontally laid on a rack called lantangan. The gandingan is the secondary melodic instrument which gives some contrapuntal colors in the ensemble playing. It is a four, suspended hanging



Figure 1: Maguindanao kulintang instruments.

Source: Adapted from [7].

gongs arranged in pairs facing each other. While the agong is a pair of heavy gongs with the bosses facing each other. It is suspended from the beams of a house or a gong stand. It has the lowest pitch among the gongs, and acts as rhythmic resonators. The babandir, is a single hanging gong that is tapped on the rim, hence, it produces sharp metallic sound which is the ideal timbre for guiding the rhythmic speed of the ensemble. And the dabakan, is a goblet- shaped drum, the only instrument that is not a metallic gong in the ensemble. The drum elaborates the basic rhythmic patterns produced by the babandir, therefore, it has an important role in giving additional texture to the rhythmic passages in the group (Kalanduyan, 1996).



The center of Maguindanao social interaction and convergence is almost always done in the presence of the kulintangan music. Gatherings like weddings, birthdays, welcoming of guests, and healing of the sick always need the presence of the kulintangan soundscape (Liao, 2013). This music tradition is never treated in the simplistic way because behind the playing are some traditional expectations that need to be observed. In an interview with Mayo- Butocan (November 2020), she emphasizes that she grew up with conservative mandates in dealing with complicated social scenarios. The general rule was that: man and woman are forbidden to talk to each other if they are not related (familial) at all. Luis Q. Lacar calls this “sex as the basis of social stratification” (Lacar, 1991). He further explains Horton and Hunt,

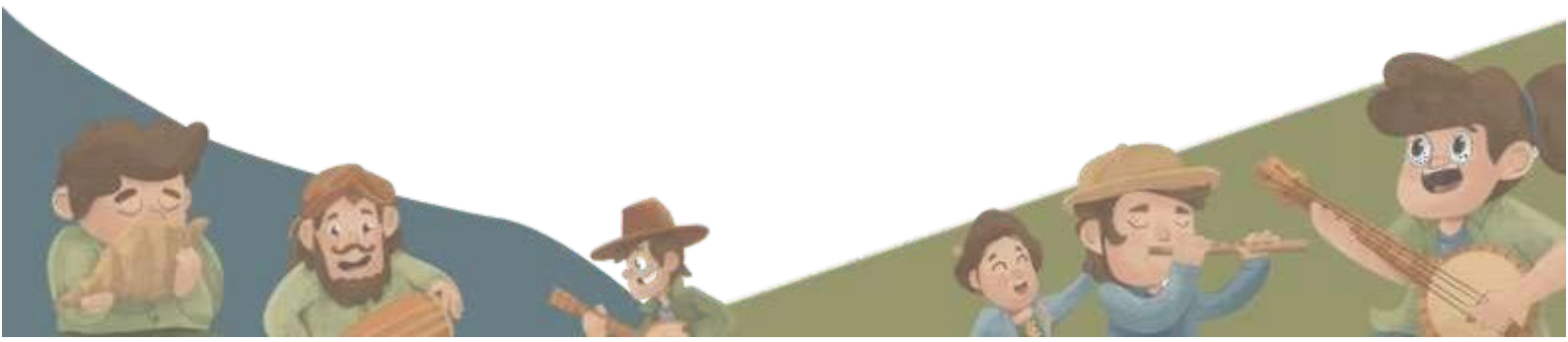
“along with the social strata allocation based on sex are the behavioral prescriptions and proscriptions that society usually defines as appropriate for strata occupants” (Lacar, 1991).

Mayo-Butocan remembers vividly that these one-sided prescriptions for women start at an early age. She often wonders why the boys can play outside the house whenever they want while the girls are prohibited from stepping out. This house rule is strictly mandated that girls were even enforced to wear a ringing metallic anklet called *renti* – as it rattles every time they walk. This helps the adults find the girls’ location easily by following the rattling sounds. These social protocols cover almost all components of socialization and it trickles down to music making. Mayo-Butocan further explains that the woman has to follow additional regulations even in playing the kulintang. A woman is expected to play in a more serious and stern manner. The first thing that a woman should be concerned about is her composure: she is expected to be poised, calm, and not to be giddy and reactive.



Figure 2: Prof. Aga Mayo-Butocan demonstrates the rigid sitting position of a woman playing the kulintang.

Source: Personal photo collection of the author.



When the woman sits to play the kulintang, the legs are to be closed to each other the whole time, never to allow the malong (a wide tube dress) to spread widely. The sitting position should be facing uncomfortably to the left with the right foot up the chair, making the right leg bent close to her body, while the upper torso is twisted to remain in the center position for playing. While all of these are happening, it is rude to look at the gongs directly. The girls are only allowed to glance at it sideways (this is illustrated in Figure 2). During the duration of playing, the woman should not rock her head nor keep on swaying with anything with the music, or the elders might reprimand her as “parang kabayo kung tumugtog” (like a horse playing the instrument). To complete the survey of these expectations across the gender spectrum, there are no limitations nor regulations in kulintang playing for the man. Lacar attempts to explain these irregular regulations between the genders:

“In many cultures and religion, there seems to be a general tendency to associate women with passivity, timidity, dependency, vulnerability, helplessness, and emotionality. On the other hand, men are associated with traits opposite to these such as independence, aggressiveness, reliance, and rationality. Moreover, once differentiated, the traits associated with women are seen as inferior and either dismissed, demeaned, or despised” (Lacar, 1991).

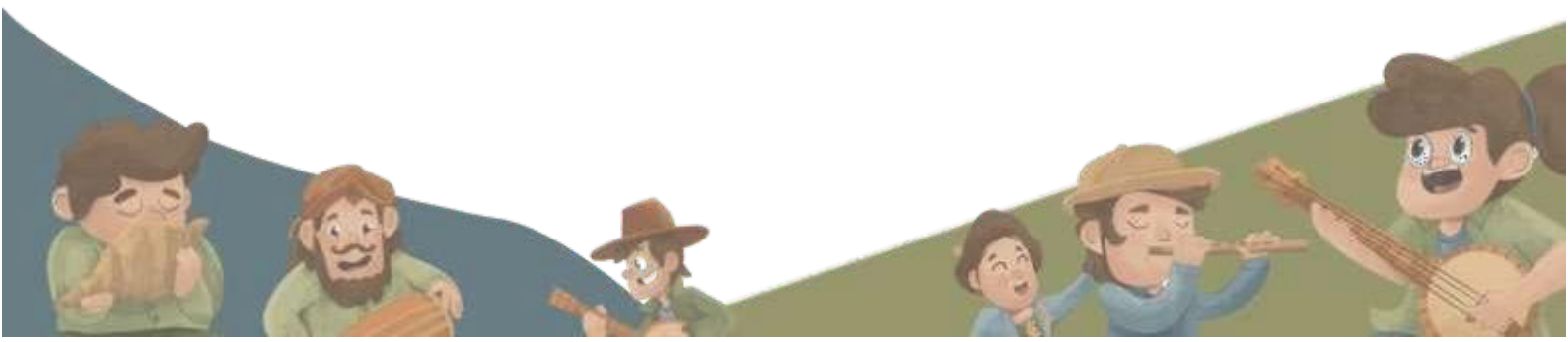
Mayo – Butocan expounds that the traditional scenario in the kulintang music- making assigns the woman to all of the four instruments, except the agong. According to Farid Guinomla, it is just natural for the aging to be assigned to the man since it is heavy and it takes more strength to play the humungous gongs (Personal communication. December 7, 2020).



Figure 3: The oldest archived video that depicts all women playing the kulintangan ensemble in Nuling, Cotabato filmed in 1966.

Source: From the archives of Robert Grafias [10].

Mayo-Butocan adds an insight into the societal disposition about women being assigned to play the music. She empathetically explains that emotions and expressions in music are deemed feminine, and that the boys are almost too shy to try and play the music, at least in public. The feminization of music is a realistic concept both in Western and non- Western societies. Koza expounds on these social realities:



“Why was music a particularly suitable subject for women? According to essayist Park Benjamin, music and painting “depend most upon qualities which are rather attributes of the female character than of the sterner and less sensitive.” Benjamin said no more about these attributes, but the author Rev. H. R. Haweis is quoted as saying that women were better listeners to music than men because women’s ‘emotional force’ was stronger and more delicate than men” (Koza, 1991).

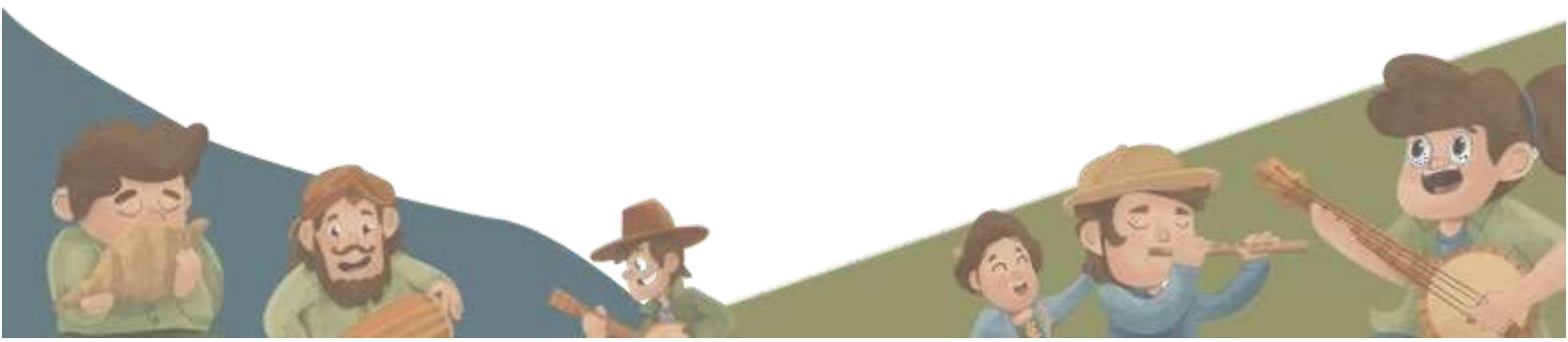
These conservative traditional gestures are backed by religious codes that assert a lot of public dispositions in these Muslim communities. Lacar explains that men and women may not mix freely in public. Unmarried couples who do not comply with this rule are liable to be taken before a religious court and convicted of *khalwat* (proximity between men and women) (Lacar, 1991). One of Mayo-Butocan’s funny anecdotes was during one time when women *kulintang* players from different villages were invited to play in their village. The local village boys started to get aggressive as they contested who would play the lone spot of the *agong*. Part of the struggle is that the boys knew that they only had these few opportunities to show off their musical abilities.

Because of the rigid social rules that prohibit mingling between the sexes, the younger generation of musicians developed speech codes using the pitch intervals present in the gongs. K. Kalanduyan calls it the “talking gongs.” The talking gong is a distinct communication functionality that was hidden in the *kulintang* music. During one of our ensemble classes, K. Kalanduyan was able to demonstrate two talking gong passages. The first was a common Maguindanao children’s song and the other was a coded message K. Kalanduyan used to communicate with his brothers wherein the youngest playing the *kulintang* threatens the older brother on the *agong* – where he will tell their mother the naughty things they were doing at school.

The emergence of the talking gongs is a subtle counter-reaction to the strict and rigid social gatekeepers that prohibit a lot of personal freedoms and interactions among people. It is simplistic to say that it became a communication substitute and developed into a sublayer art form that contributed another nuance of intricacy that shaped the Maguindanao *kulintangan* music.

The social expectations that enveloped the Maguindanao society have definitely shaped how the different genders are expected to behave and hold themselves socially, and in playing the *kulintang* music. These traditional outcomes have a big influence on the outlook of performance to generations of *kulintang* players. There are two consequential reactions to this: one is the more orderly complacent and obedient followers of the norms, while the others are the rule breakers who questioned and tried to challenge the constructs. Mayo-Butocan is part of the group of women who belonged to the latter. She shares that she was stubborn and kept doing the things she wanted which made her father gave up on restricting her what to do eventually. More importantly, she was also determined to finish her education.

Lacar strongly correlates Mayo-Butocan’s experience as part of the new movement of Filipino Muslim women who changed the generation’s consciousness of their society. In those days, the usual passage for a Muslim woman was to attend the *Madaris* (plural for *Madrasah*), which mainly focuses on teaching the foundational tenets of Islam. One catalyst of these changes is an important realization among Filipino Muslim families (Lacar, 1991).



“There were known pockets of Muslim Filipino families who realized that keeping their children out the public schools and other government-recognized educational institutions was self-defeating and only served to cut them off from the economic, social, and political life of mainstream Philippine life. These families sent their children to the public schools and the other government recognized schools” [8, p. 10].

These changing movements, particularly for Filipino Muslims, motivated them to attain for education that is recognized by the government surged during the 1960s’ and it resulted in a new generation of educated women who further broke away from traditional regiments [8, p.12]. These sociological shifts were described to make these closed communities adjust to mainstream life and immerse in the larger society. The persistence of breaking away from the rigid traditions certainly impacted kulintang playing.

Mayo-Butocan explains that the separation among the genders was no longer seen to be strict eventually. It opened up an environment that effectively made kulintang playing more dynamic and vibrant.

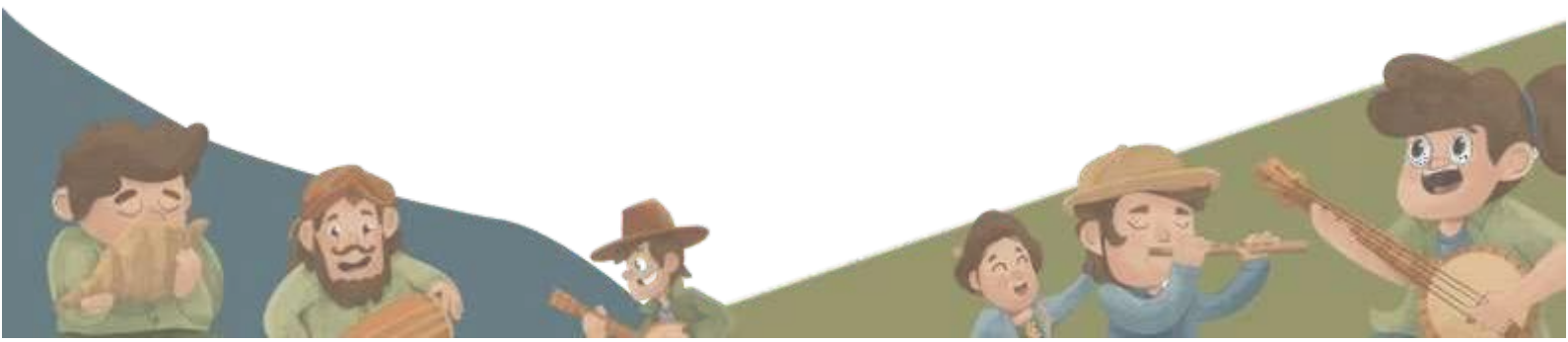
The shifting attitudes in kulintang playing

During the rise of male kulintang musicians, the players realized that kulintang playing, however it may be deemed feminine, provided opportunities in possible ways of earning income during social events and by joining kulintang competitions in different villages. The male musicians were expected to be good at the gandingan and agong areas but women players were still favored in the actual kulintang instrument.

An interesting account of these actual changes was seen by Maceda himself during his fieldwork in Dulawan, Maguindano (currently Datu Piang, Maguindanao). What he was able to encounter were male kulintang masters who were willingly helpful to accommodate the interviews and demonstrations needed. What Maceda was able to bring to the scene were male kulintang masters, essentially coming from the same musical clan. One of them was the kulintang master Amal Lumuntod, who made important recordings that are now stored at the University of the Philippines, Center for Ethnomusicology. Also were the three Kalanduyan brothers who made their niche in transforming this traditional music culture to the light of mainstream society and universities.

To consider the fast sociological happenings among the Muslim communities, we ask then, was the emergence of male kulintang serendipitous? – or were they just fast enough to catch up with their female counterparts? In a discussion with Farid Guinomla, one of the experts on the kamamatuan (old) style of playing, offers an excellent insight that the males were traditionally discouraged from playing the kulintang in public, but they were already at par excellent since the family playing has been going on without the eyes of the people outside the village. And during the time when the villagers had to deal with a male researcher from Manila during the 1960s,’ it was natural to set up the male kulintang players only, not the females, to face the Tagalog speaking visitor.

To analyze these “developments” in terms of understanding the roles of individuals in society, one should factor out how the flow of power is seen among the genders in the Maguindanao society. Many of the traditional communities that followed religious conservatism placed women in an almost disadvantaged situation (Lacar, 1991). If we look at the critical aspect of the performance expectation in the traditional Maguindanao music playing, it is true that women are expected to play the music at almost all of the social events.



However, confined to it are the stringent rules that women are expected to follow. This is from the way they sit and up to the way they glance at people. Mayo-Butocan emphasizes that men always had the freedom to improve faster because there were no rules that could cause any performance insecurities. She adds that the prominence of male kulintang players began around the 70s' and 80s,' as they were favored to win agong and gandingan competitions in villages – and this was happening while she was already in Manila.

Mayo-Butocan's migration to the capital city is a turning point for this case study. The women now were experiencing catalysts of change in terms of their role within the community and the outside society at large – and these minuscule advancements were reflected in the kulintang playing as well. Lacar points out that the Muslim woman is changing in ways that can only be described as radical given their traditional background and orientation (Lacar, 1991).

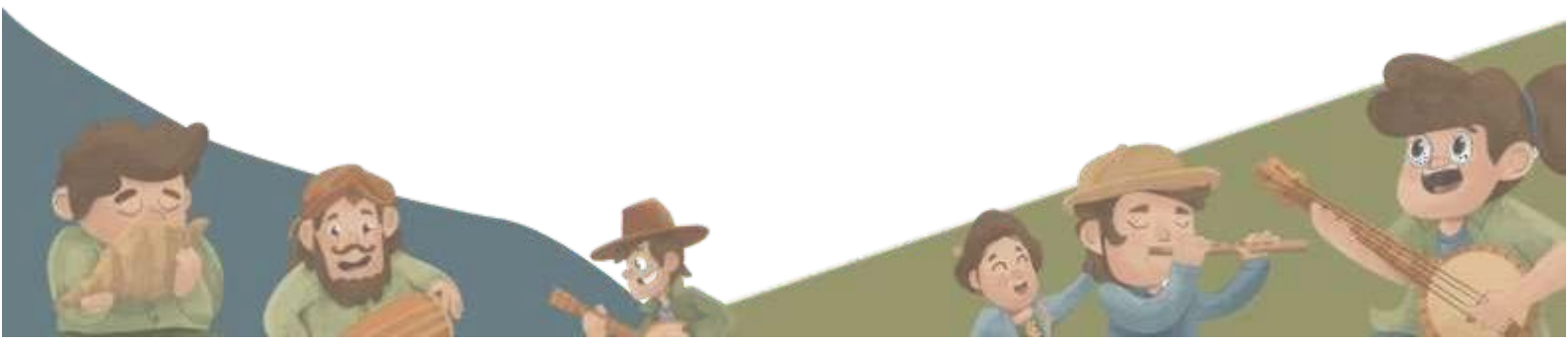
What came along with this wave of changes in society were opportunities that embraced new dynamism that passed down to the context of performance. The male performer got more instrument assignments hence the exposure widened. The female musician, on the other hand, experienced newfound freedoms in different facets of her life. Through the Commission on National Integration (CNI) scholarship, Mayo-Butocan eventually finished her bachelor's degree in education from Arellano University in Manila. She was eventually asked by Maceda in 1968 to teach kulintang in the UP College of Music (Liao, 2013). A post she never left up until today.

CONCLUSION

Other Maguindanao women masters eventually emerged from the timid social traditions that burdened them in obscurity. In the same town of Dulawan where Lumuntod and the Kalanduuyans come from, Bai Badria Uy-Andamen, who is proud to trace her roots to the prominent Maguindanao leader – Datu Piang is acknowledged. Uy-Andamen was a public school teacher. She also held various government posts such as the Municipal Civil Registrar and Executive Director of the Bureau on Culture and Heritage during the previous administration of the Autonomous Region of Muslim Mindanao. She is now focused on teaching the kulintang among the youth in her community after she retired from public service.

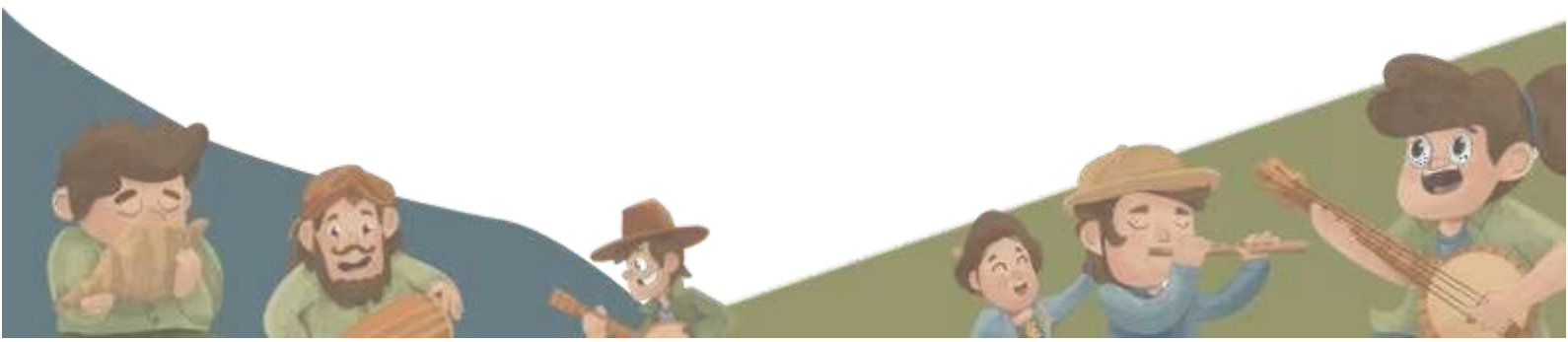
If the norm of migration was coming out of the Cotabato areas and going to the major cities, Zinaida Kuday Tanggo had the reverse experience. She was born in Metro Manila to Maguindanao parents who migrated to the city earlier. She had her diasporic sentiments growing up and had her kulintang lessons with the elderlies in Maharlika Village in Taguig. She decided to move her family and settle back in Cotabato City. She is now actively performing with numerous kulintang groups on special occasions like weddings and family reunions.

There are many women performers and it is impossible to account for them all in this study. All these women are making their legacies in the community not just as performers but as leaders, innovators, and preservers of culture. This study made me reflect that traditions, like gender stratification, certainly affect the making and breaking of musical potential. Likewise, the ability of the human spirit to transcend challenges against the stringent norms of society is always tested in whatever art form the person is willing to push through. The way the women persevered, especially in tumultuous times, has made this music culture richer and more nuanced. What I have observed, especially in non-Western music traditions, is that it is not always the strongest and loudest that prevails, but the more adaptive, subtle, and (sometimes) tender. Mayo-Butocan describes this feeling of refinement (that is almost feminine) as the ideal sound in playing the kulintang through a Maguindanao metaphor– *mana pededsa-dedsa a bagel*, “like the rippling of the waves” (Lacar, 2013).



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TANJIDOR: HARMONY OF TRADITIONAL MUSIC IN NATURAL LANDSCAPE AND TOURISM

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Abstract

Tanjidor is a type of traditional Betawi music that has become an important part of Indonesia's cultural heritage. Initially used for entertainment by local people, now Tanjidor is starting to play a role in the tourism sector, especially in promoting cultural identity amidst Indonesia's natural charm. This research examines how Tanjidor music interacts with natural elements and the tourism sector, creating a distinctive attraction that enhances the tourist experience. Using a qualitative approach, this study analyzes the role of Tanjidor as a cultural medium that not only preserves traditions, but also strengthens human relationships with the surrounding environment. Research findings show that the combination of traditional music with the natural landscape creates harmony that supports the promotion of sustainable cultural tourism. Apart from that, efforts to preserve Tanjidor are also integrated with the development of tourist destinations, making it a means of strengthening local cultural values in the era of globalization.

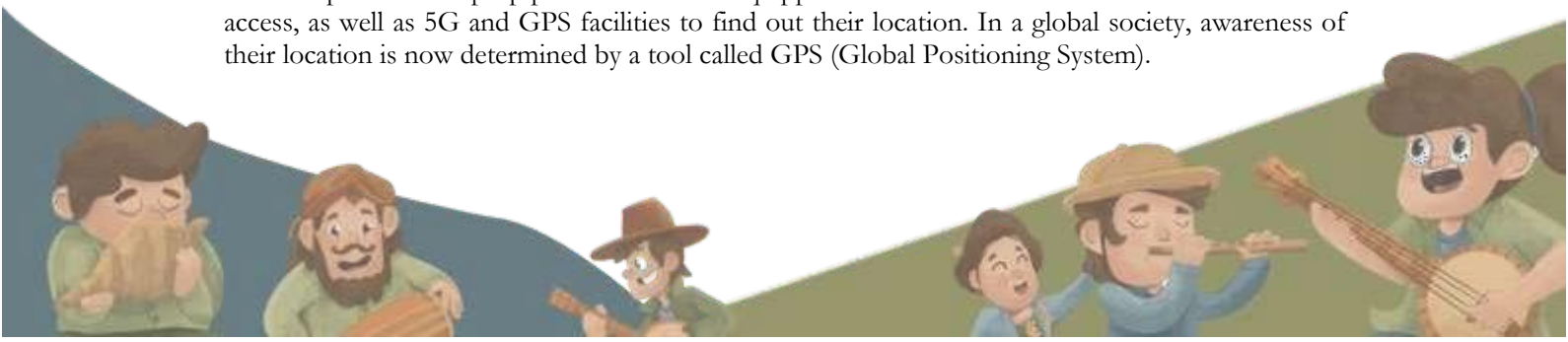
Keywords: tanjidor, nature, tourism

INTRODUCTION

Jakarta has four main focuses in its tourism sector, namely business tourism, maritime tourism, culinary tourism, and health and cultural tourism, which make a significant contribution to the success of the national tourism mission. However, so far the development of national tourism has not involved the active participation of communities around tourist destinations, which has prevented them from participating in creating sustainable tourism programs. The environmental damage that occurs, both by the behavior of local communities and tourists, is largely caused by a lack of moral responsibility and a lack of holistic and comprehensive tourism management. Therefore, comprehensive development is needed, starting from empowering the arts community, the general public, as well as strengthening local wisdom values to support the creation of sustainable tourism. This effort aims to create a knowledge-based society, which in turn, will create a knowledge-based economic system through sustainable tourism.

The natural beauty and art of this region have become very valuable assets for the development of natural tourism (eco tourism). It is believed that this potential will continue to grow along with existing progress, which includes the need for infrastructure development, easier accessibility, international hygiene standards, environmentally friendly programs, energy efficiency, as well as adequate security, comfort, service, planning and marketing aspects. If we consider the potential of today's young generation, both international and domestic tourists, they have a very large number but also a 'challenging' nature. Economically, they are a productive workforce group (aged 18-45 years, which now amounts to 25% in Indonesia) who are expected to become potential tourists. However, they are also educated individuals who already have high tourism awareness. For them, visiting natural tourist destinations is important, but they are also looking for deeper experiences, such as the desire to understand local culture and its authentic, authentic values.

For them, hotspot facilities and easy access to information technology are as important as their work space. In other words, even if they are traveling, they can still monitor their office or business work via their laptop or cellphone. Is this prediction an exaggeration? No, considering the current reality that almost every young person, even in remote areas, already has a cell phone. The latest cellphone and laptop products are now equipped with internal modems that allow fast internet access, as well as 5G and GPS facilities to find out their location. In a global society, awareness of their location is now determined by a tool called GPS (Global Positioning System).



Behind all their technological sophistication, they actually still have an awareness of their identity and a desire to balance all worldly things with more natural human values. They long for the opportunity to witness, experience and inherit noble traditional values in order to maintain their cultural identity, or at least to get to know the culture and traditions of other nations that are authentic, original, and capable of arousing appreciation and admiration for their spiritual instincts.

Thus, tourism today and in the future is an industry that offers natural beauty, advances in information technology, convenience and comfort accompanied by security and loyal service. However, tourism must also be able to offer noble, authentic and original values that can enrich our awareness of human values and divine glory. The search for these values is the basis of this study, which is a process to develop society in general, the arts community in particular, and preserve the local wisdom of Betawi culture in Jakarta to create sustainable cultural tourism.

Furthermore, if necessary, the evaluation can be expanded by considering whether the community already has a tourism management organization. If the answer is positive, it is necessary to carry out further evaluation regarding the organization's vision and mission, relations with local government, and the role of tourism in community economic development. Technically, this evaluation can be adapted to the needs of the existing management organization, such as including development strategies, educational programs to increase awareness about the quality of public services, and preparation of event calendars (such as cultural activities, arts, festivals, etc.).

Without active participation from the tourism supporting community, many tourist destinations ultimately fail. Only local communities have a direct interest in tourism and are responsible for making it a sustainable tourism destination. This is because local communities generally also have interrelated ecological and economic interests. In situations like this, people who care about ecology have a responsibility to protect, preserve and develop their natural environment creatively.

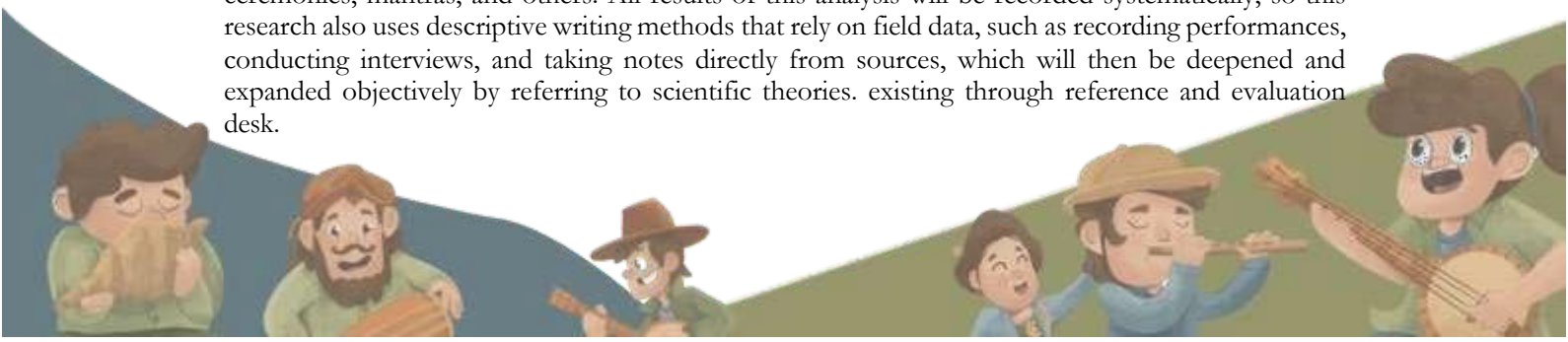
To achieve this goal, traditional society needs to be transformed into a knowledge-based society, so that the use of the natural environment as a tourism resource can be directed towards four main factors, namely creation, maintenance, dissemination and utilization of knowledge. Creation here refers to new innovations originating from authentic and original ideas, such as the art of Tanjidor music which is one of the characteristics of Betawi music. Tanjidor music should be packaged in a new way and open to continuous innovation, while still maintaining the musical ideas and authenticity of original local music playing patterns or musical styles.

As traditional music with colonial roots, Tanjidor is not just a musical expression, but also a symbol of Betawi ethnic culture and identity. In an increasingly developing urban context, Tanjidor faces various challenges as well as opportunities to survive and adapt. Betawi people who live on the outskirts of Jakarta, with their daily routines in the city, are included in the urban community category. The mix in Tanjidor music is currently done by the performers to improve and complement the needs of the dish, both in terms of aesthetics and economic value. Therefore, there is a constant tension between community participation and reification processes in the formation of cultural identity.

This research was conducted as a first step to collect data that can be used in various studies regarding Tanjidor music, nature and tourism in Jakarta. It is hoped that the results of this research can make it easier for the public to study, explore and understand Tanjidor music and the development of tourism in Jakarta.

METHOD

This research will adopt a critical method which includes assessing musical elements and determining aesthetic elements that are authentic, original and unique. Intercultural musicological studies will also be discussed to identify distinctive and interesting musical aspects in the musical culture of that society, such as the role of music in various social activities, such as festivals, traditional ceremonies, mantras, and others. All results of this analysis will be recorded systematically, so this research also uses descriptive writing methods that rely on field data, such as recording performances, conducting interviews, and taking notes directly from sources, which will then be deepened and expanded objectively by referring to scientific theories. existing through reference and evaluation desk.



Data analysis will be carried out critically with care to precisely find an understanding of the meaning of words such as authentic, genuine, and singular in the context of representing traditional performing arts or music, which can be used as an attraction for sustainable cultural tourism projects. Apart from that, this analysis will also involve the theory of revitalization of performing arts or traditional music, namely reviving original, original, authentic and genuine forms in accordance with the values they should be, including the rules and requirements for performing them. Bearing in mind that scientific theories from a critical (ontological) approach which generally come from the West are sometimes not completely suitable for analyzing this data, the opinions of traditional stakeholders as sources will be used as an important consideration. Overall, this data analysis aims to find a formulation that will answer the previously determined problem formulation, as well as deepen the objectives of this research.

DISCUSSION

Tanjidor as a Cultural Heritage

Tanjidor traditional music is one of the rich and distinctive cultural heritage of the Betawi people in Jakarta. Along with the ethnic and cultural diversity that shapes Jakarta's identity as the capital of Indonesia, Tanjidor shows uniqueness in its combination of European, Chinese and local Betawi musical elements. By using main instruments such as violin, clarinet and trumpet combined with tambourines, drums and gongs, Tanjidor is not only a musical performance, but also depicts the plurality and harmony of culture that exists in the capital city.

Since it first appeared in the early 19th century, Tanjidor has become an inseparable part of various traditional Betawi community celebrations, such as weddings, circumcisions and cultural festivals. This music not only functions as entertainment, but also plays a role in strengthening social ties and passing down local wisdom values from one generation to the next. Therefore, research into the uniqueness and role it plays in the lives of the Betawi people is very important to understand more deeply the cultural identity that continues to develop amidst the changes of the modern era.

Tanjidor music has deep meaning for the Betawi people in Jakarta, not only as a form of art and entertainment, but also as a symbol of their cultural identity and pride. Tanjidor music is an inseparable part of the Betawi cultural heritage that has existed since the 19th century. By maintaining this musical tradition from generation to generation, the Betawi people feel they have a responsibility to preserve their distinctive cultural identity.

Overall, Tanjidor music is not only a valuable cultural heritage for the Betawi people, but also a tool to connect different generations and teach local wisdom values. The Betawi people's identity and pride in Tanjidor music is reflected in their dedication to preserving, promoting and celebrating this cultural richness, making it a symbol of harmony and cultural diversity in Jakarta which continues to grow.

Tanjidor and Tourism

In his book entitled *Critique of Pure Reason*, Immanuel Kant explains that the meaning of transcendental, including that in performing arts or traditional music, is a justice that is arbitrary (firm), although it can still change (mutable). This idea leads to an understanding of the authentic and pure values contained in traditional performing arts or music. This aesthetic aspect should not be ignored, so that traditional performing arts are not only treated as commodities or tourist packages that ignore the noble and authentic values contained in them (Kant 1934).

Cultural tourists are travelers who have a great curiosity about the authentic and genuine aspects of traditional culture and art that exist in the community at the tourist destination. This type of tourist generally has sufficient knowledge and appreciation of art, so they seek experiences that cannot be found in their home country or region, and enthusiastically look for places that can offer authentic and original aesthetic values that can satisfy their aesthetic tastes.



In his article entitled "Balancing the Cultural Tourism", Sven Haakanson, Jr., Director of the Alutiiq Museum in Kodiak, USA, stated that cultural tourists now and in the future are those who want to live side by side with communities that maintain original (authentic) culture and pure (genuine). They are tourists who are reluctant to enjoy art that is only packaged to increase the attractiveness of a tourist destination. There are many books and other scientific articles related to the cultural tourism industry which prove that cultural tourism can be a significant alternative to increase income for countries that prepare this project professionally.

Cultural tourists today and in the future are those who want to live side by side with communities that maintain original (authentic) and pure culture. (genuine). These tourists are reluctant to enjoy art that is only packaged to increase tourist attraction without considering cultural authenticity (Haakanson 2003). Many books and other scientific articles regarding the cultural tourism industry show that cultural tourism can be a significant alternative to increase income for countries that prepare this project professionally.

Art, whether traditional, folk art or new creations, should not be treated simply as an additional element in a tourism project. Art has noble values that are very important for humans to fulfill the need for pure and irreplaceable beauty. Basically, every human being has this instinct, only the way it is fulfilled is different. If the art lives and continues to develop creatively by the community that supports it, then the art will have a very deep meaning for that community. These noble values are not only limited to the social function of art, but also include emotional values for viewers and listeners.

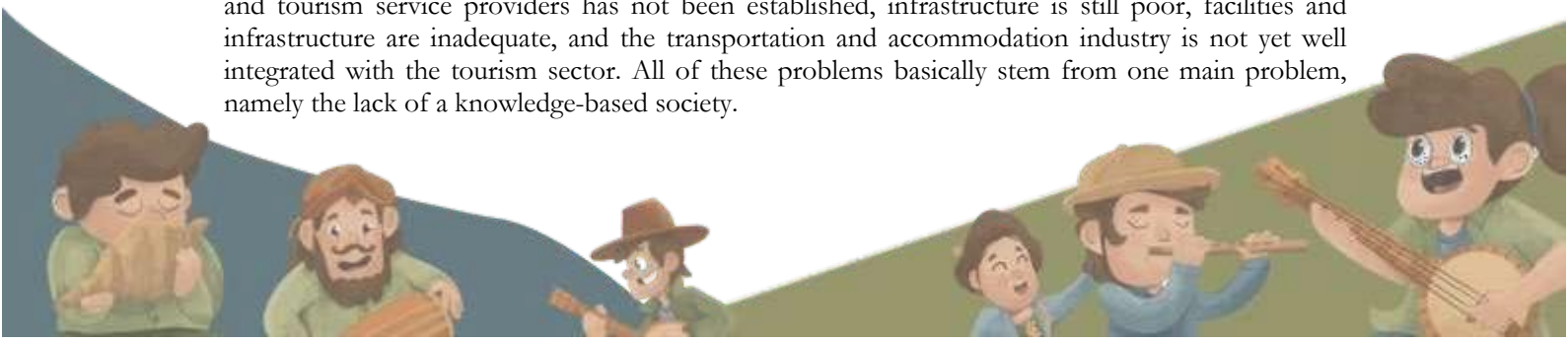
Pre-packaged performing arts, if intended as temporary entertainment, can indeed be held in a spectacular manner and only prioritize the aspect of enjoyable viewing. However, this type of performance tends to get boring quickly and only attracts the interest of certain groups who do not prioritize deep art appreciation. Forcing this type of performance to attract tourists can actually turn the other way, where tourists come not to enjoy the tourist world itself, but only to enjoy momentary musical entertainment.

The main problem faced is creating a market for cultural tourism, which is not an easy task. This is proven by the fact that Indonesia has not managed cultural tourism professionally. We still lack human resources who have sufficient managerial abilities for this, so the following quote is important to pay attention to:

"The problems of cultural tourism development lie not in the supply of cultural attractions, of which there is a profusion, but in the articulation between cultural attractions and the tourist market. The region is seen by tourists as having 'authentic' heritage which in theory should be in high demand, but the main weaknesses lie in promotion, packaging, management and human resources." (Greg Richards and Julie Wilson 2008, 45).

Exploitation of art that focuses on cheap entertainment, such as the use of women's bodies as objects of sale, has dominated our tourism planning policies for some time. For foreign tourists and our younger generation who value the authentic and genuine values of traditional performing arts, such spectacles clearly do not suit their aesthetic tastes. This makes them feel disappointed and reluctant to visit tourist areas that only emphasize crowds without meaning. For cultural tourists, local arts and culture along with authentic local wisdom values are much more interesting and challenge their curiosity. If they are impressed, they will keep coming back, and more tourists will come, making our tourist areas more attractive to many people.

The era of globalization has encouraged rapid growth in the number of domestic cultural tourists, but our response is often lagging behind, so that many of our tourist destinations are less attractive, even for the local people themselves. In addition, most of our tourism industry is not yet managed professionally; The quality of public services is still low, discipline between the community and tourism service providers has not been established, infrastructure is still poor, facilities and infrastructure are inadequate, and the transportation and accommodation industry is not yet well integrated with the tourism sector. All of these problems basically stem from one main problem, namely the lack of a knowledge-based society.



Arts, culture and cultural heritage are an important basis in our efforts to develop society to be more dynamic, aggressive, attractive, competitive and creative. We also realize that in the 21st century, and for the future, our economy will be very dependent on the creative economy, namely an economy driven by the nation's ability to create breakthroughs, discoveries and works of art that have high value and competitiveness in the market. global.

This is why art that has noble values, and is not just temporary entertainment, needs to be considered as an integral part of our tourism industry which is also part of the creative industry. Along with this, building a knowledge-based society is a necessity, so that later all sectors can operate professionally, meet international standards, and be ready to compete with the global tourism industry.

Unfortunately, there is still a tendency among our tourism policy makers to try to sell our authentic cultural arts as exotic traditional arts, which are considered backward or primitive. This is due to the view that foreign tourists from developed countries want to enjoy original (authentic and genuine) art and culture, but some of us actually interpret it as backward or primitive art. Of course, this is an old, wrong view, as well as a misunderstanding of the meaning of authenticity and genuineness itself.

Cultural tourism is a type of tourism that focuses on the culture of a region or country, especially those related to the arts. These tours generally highlight traditional communities with various customs, distinctive arts, and diverse patterns of life, which differentiate them from other cultures. Cultural tourism also includes trips to rural areas, especially historical sites as well as cities with cultural facilities such as museums and theaters. This includes visits to villages that demonstrate local cultural traditions (such as festivals and rituals) as well as local community values and lifestyles. In general, cultural tourists tend to spend longer in a cultural area than regular tourists. There are two main trends in travel that are expected to dominate the market in the next few decades:

1. Broad marketing gives way to one-to-one marketing with tourism directed at the interests of individual customers.
2. The significant growth in visitor arrival numbers has shown an increase in travelers who have special interests ranging from art, cultural heritage and other cultural activities as one of the main reasons for traveling.

The combination of these two trends is driven by technological advances, such as through improvements in online flight services and tools, which make it easier for travelers to choose destinations and adjust schedules to suit their wishes. This opens up wider opportunities to participate in the arts, creates opportunities for artists, and preserves and promotes cultural resources, while investing in people's quality of life. Tourism today and in the future is an industry that offers natural beauty, advances in information technology, convenience and comfort with guaranteed security and dedicated service, but also offers noble, authentic and original values that can provide an additional dimension to understanding. we are about human values and divine greatness.

Without active participation from the community who supports tourism, a tourist destination often fails. Only local communities have a direct interest in tourism and are responsible for making it a sustainable tourist destination. In general, local communities also have a connection between ecological and economic interests. In this case, those who care about ecology strive to protect, preserve and creatively develop their natural environment.

To achieve this goal, traditional society needs to be transformed into a knowledge-based society, so that the use of the natural environment as a tourism resource can be directed at four main factors: creation, maintenance, dissemination and utilization of knowledge. Creation here refers to the emergence of new ideas that are authentic and genuine, such as the art of Tanjidor music which is a characteristic of the Betawi community in Jakarta. This art should be packaged in a new way and open to continuous innovation, but still maintaining the musical idea and authenticity of the distinctive sound character, namely an authentic and authentic local musical style.



Art, whether in the form of traditional art or folk art and new creations, should not be placed only as a 'supplement to the suffering' of a tourism project, because art has valuable values and is really needed by humans to fulfill the desire for a taste of beauty that is pure and natural. Irreplaceable. In essence, all humans have this instinct, it just depends on how it is fulfilled. If art is alive and continues to be developed creatively by the supporting community, then that art has a very significant meaning for that community. These noble values are not limited only to the social function and usefulness of art, but also emotional values for the audience and listeners.

In the context of globalization driven by neocapitalism which changes our lifestyle to become increasingly focused on materialism, the noble values of the aesthetic beauty of our arts and culture have now become a kind of 'oasis' that refreshes our thirst for the richness of our own culture. Even though we have extraordinary wealth in noble arts and culture, we have neglected it because we are more interested in instant cultural arts events, such as those we often see on television. As a result, many of our cultural arts and local wisdom are slowly being lost.

CONCLUSION

Many noble and extinct local arts and wisdom are difficult to revitalize because they belong to oral traditions. Therefore, it is important to make efforts to preserve existing oral traditions, as well as develop them as authentic artistic expressions. This development can be carried out in various forms of art, such as by introducing new mediums (for example musical instruments, forms of performance, or electronic broadcasting), or maintaining traditional mediums by adding new aesthetic elements.

The present and future tourism industry not only offers natural beauty, advances in information technology, comfort, convenience and security, but also provides noble, authentic and pure values that enrich our understanding of human and spiritual values. However, without active participation from the community who supports tourism, many tourist destinations ultimately fail. Local communities have a direct interest in tourism and play an important role in making the area a sustainable tourism destination. This is because local communities have a connection between economic and ecological interests. In this context, those who care about ecology have a responsibility to protect, preserve and creatively develop their natural environment.

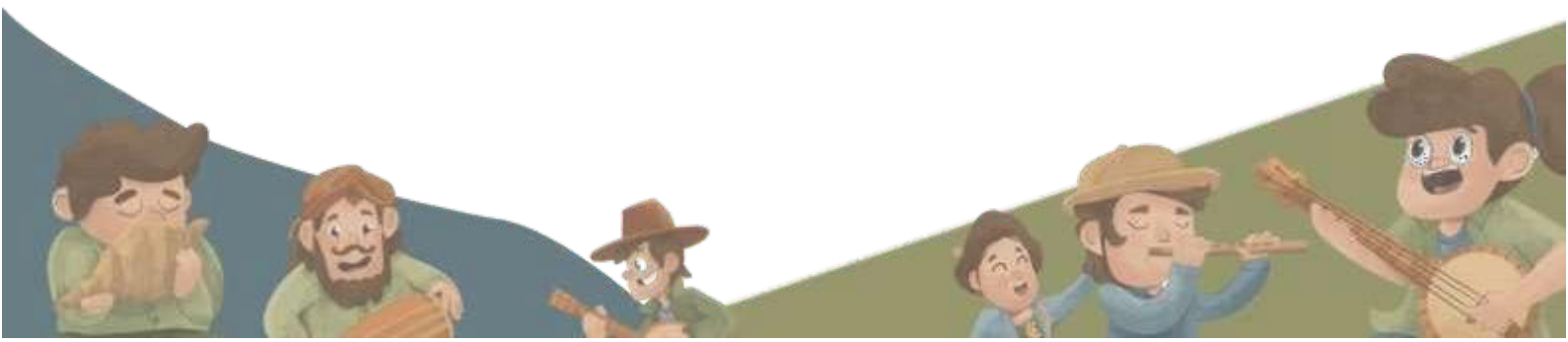
To achieve this goal, traditional society needs to shift its focus to a knowledge-based society, so that the use of natural resources as tourist attractions can be focused on four main factors, namely creation, maintenance, dissemination and utilization of knowledge. Creation here refers to the creation of new ideas that are authentic and pure, such as the art of Tanjidor music which is characteristic of the Betawi community in Jakarta, which should be developed innovatively and open to continuous change, while still maintaining the musical elements and authenticity of the sound character. which is original and distinctive, and still reflects local musical styles that need to be maintained.

Art, whether traditional, folk or new works, should not be seen as just an addition to tourism programs, because art contains noble values that are really needed by humans to fulfill the desire for pure and irreplaceable beauty. Basically, everyone has this instinct, only the way it is fulfilled is different. If the art continues to live and develop creatively in the society that supports it, then the art will have a deep meaning for that society. This noble value is not only related to the social function of art, but also provides strong emotional value for viewers and listeners.



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DAKWAH IN RHYTHM: MUSICAL TRANSFORMATION OF HADRAH AS A HARMONY BETWEEN TRADITION AND MODERNITY

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Abstract

This research aims to examine the phenomenon of the transformation of hadrah art that is combined with elements of dangdut music in Sukomakmur Village, Kajoran District, Magelang Regency. The study focuses on the Priska Nada group as one of the groups actively developing innovations in the presentation of hadrah music. Using participatory observation, interviews, and documentation methods, this research reveals that the transformation of hadrah into dangdut hadrah is an effective cultural strategy for preserving religious music in the modern era. The results of this study indicate that the transformation resulting from dangdut hadrah has successfully increased public interest in religious music. This research also contributes theoretically to the understanding of the dynamics of socio-cultural change and how tradition can adapt to modernity without losing its essential character.

Keywords: hadrah, dangdut, musik religi, transformasi kultural, tradisi, modernitas.

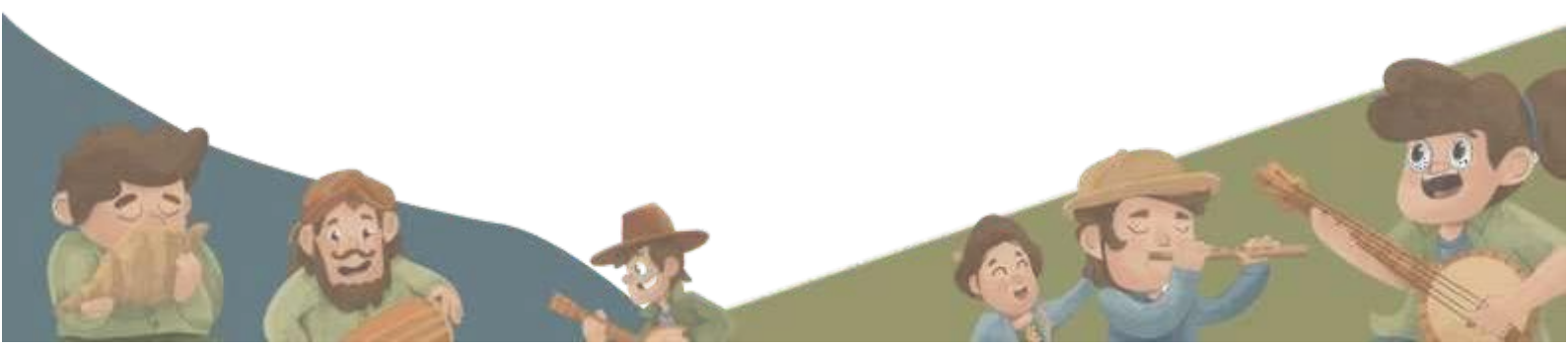
INTRODUCTION

In the heart of rural Java, where tradition meets modernity, an unexpected musical revolution is taking place. The sound of Islamic devotional music now intertwines with the infectious rhythms of dangdut, Indonesia's beloved popular music genre, creating a unique cultural phenomenon that challenges our understanding of religious artistic expression. This remarkable transformation unfolds in Sukomakmur Village, a community where vast agricultural landscapes serve as both economic sustenance and cultural canvas.

Nestled among sprawling farmlands, Sukomakmur Village represents more than just another agricultural community; it embodies a living laboratory of cultural evolution. The village's verdant expanses, while primarily supporting its agrarian economy, have become the backdrop for a fascinating experiment in cultural adaptation. Here, the traditional Islamic art form of hadrah is being reimagined through the lens of contemporary musical sensibilities, particularly by the innovative ensemble known as Priska Nada.

This cultural metamorphosis is deeply rooted in the community's strong sense of *handarbeni* (collective ownership and responsibility), which has created fertile ground for artistic innovation. The village's residents, known for their profound artistic sensitivity, have fostered an environment where traditional and modern expressions of art can coexist and evolve. At the forefront of this evolution stands Priska Nada, a hadrah ensemble that has daringly incorporated Western instruments and dangdut elements into their religious performances, departing significantly from conventional Arabian musical traditions.

The transformation witnessed in Sukomakmur aligns with Koentjaraningrat's (2015) concept of acculturation, where foreign cultural elements are gradually integrated into local traditions without displacing the foundational cultural identity. This process is exemplified in how Priska Nada has consciously chosen to reinterpret *sholawat* songs through the lens of dangdut, creating a hybrid form that resonates with contemporary local tastes while preserving the spiritual essence of Islamic musical tradition.



This article examines the intricate process of cultural transformation occurring in Sukomakmur Village, focusing specifically on how the Priska Nada group has navigated the delicate balance between religious tradition and modern musical expression. Through a comprehensive analysis of musicological, social, and cultural dimensions, this research illuminates how rural communities actively participate in cultural evolution while maintaining their religious and artistic integrity. The study of dangdut hadrah in Sukomakmur offers valuable insights into the broader dynamics of cultural adaptation in rural Indonesia, where communities increasingly find themselves at the intersection of tradition, modernity, and religious expression.

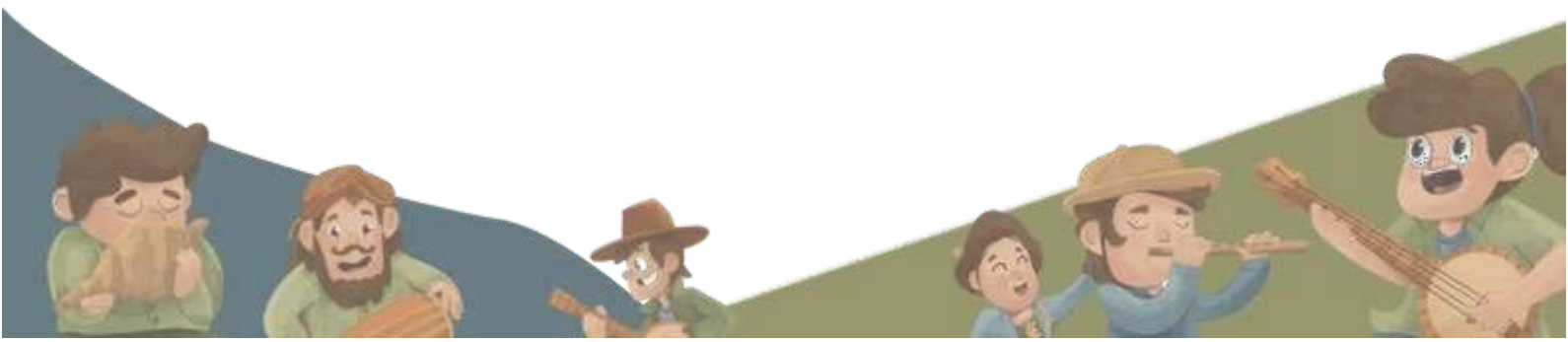
METHOD

This research employs an ethnographic methodology with an ethnomusicological approach to examine the cultural transformation of hadrah in Sukomakmur Village comprehensively. Following Spradley's (1998) framework, the ethnographic method was chosen for its effectiveness in understanding cultural phenomena from the perspective of local community members, allowing for a deep immersion into the complex dynamics of musical and social transformation.

The research utilized two primary data collection methods to ensure comprehensive coverage of both the musical and social dimensions of the phenomenon. First, through participatory observation, the researcher actively engaged in both rehearsals and performances of the Priska Nada dangdut hadrah group. This immersive approach, as advocated by Sugiyono (2010), enabled direct observation and understanding of musical arrangements, performance practices, group dynamics, and social interactions within the community context. The observation extended to technical aspects of incorporating Western instruments with traditional hadrah elements, as well as audience reception and community engagement during performances.

Complementing the observational data, semi-structured interviews were conducted with multiple stakeholders to gather comprehensive perspectives on the transformation process. Following Taylor et al.'s (2016) methodology, these interviews included founders and current members of Priska Nada, local community members, religious leaders, cultural practitioners, and local arts administrators. The interviews explored the historical development of hadrah in the region, motivations behind the incorporation of dangdut elements, community responses to the transformation, impact on religious and cultural practices, and technical and artistic challenges in the fusion process.

The research employs Miles and Huberman's (1994) four-step analytical framework for processing the collected data. This framework begins with systematic data collection, including field observations, interview recordings and transcriptions, audiovisual materials from performances, and relevant historical and cultural documents. The collected data then undergoes a reduction process, where key themes and patterns are identified, relevant musical examples are selected, and community responses are categorized. The reduced data is then presented through thematic categories and analytical narratives, culminating in the drawing of conclusions that synthesize the findings and identify patterns and relationships within the transformation process.



To ensure the reliability and validity of the findings, two primary validation methods were employed. First, following Denzin & Lincoln's (2011) approach, data triangulation was achieved through cross-referencing information from multiple informants, comparing observational data with interview responses, and analyzing performance recordings against participant accounts. Additionally, as recommended by Lincoln et al. (1985), member checking was implemented by sharing analytical findings with key informants, obtaining feedback on interpretations, verifying technical musical analysis with performers, and confirming cultural interpretations with community leaders.

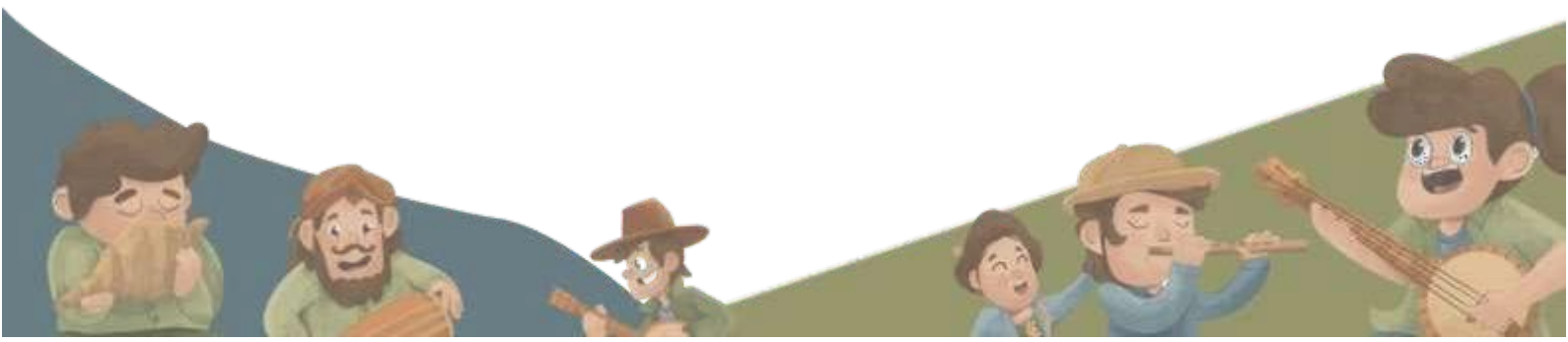
This comprehensive methodological framework enables a thorough understanding of the complex processes involved in the transformation of hadrah into dangdut hadrah while ensuring the accuracy and reliability of the research findings through rigorous validation procedures. Through this approach, the study captures both the technical aspects of musical transformation and the broader sociocultural implications of this artistic evolution within the community.

DISCUSSION

The transformation of hadrah into dangdut hadrah by the Priska Nada group represents a fascinating phenomenon of cultural acculturation within the context of religious music in Indonesia. According to Koentjaraningrat (2015), acculturation is a process of change that demonstrates a community's ability to adopt new cultural elements without sacrificing the essence of their existing culture. In this context, the musical elements of the dangdut genre are integrated into the traditional form of hadrah. The result is a form of musical expression that not only preserves the religious values inherent in hadrah itself but also introduces modern nuances more relevant to contemporary times. This transformation process not only enriches Indonesia's religious musical repertoire but also creates a bridge between tradition and modernity within cultural practice. This transformed product enables younger generations to more readily accept, appreciate, and engage with their own musical culture.

Weintraub (2010) suggests that dangdut is a genre possessing considerable flexibility to adapt to various forms of traditional music, including religious music. Meanwhile, Rasmussen (2005) reveals that the adaptation of religious music with contemporary elements strengthens its relevance and appeal across all segments of urban society. The outcome is a form of musical expression that maintains the religious values of hadrah while incorporating modern elements that resonate with contemporary developments. This aligns with Bhabha's (2012) concept of cultural hybridity, which posits that the intersection of tradition and modernity creates a third space that enables cultural transformation. Ultimately, this transformation process not only enriches the archipelago's musical treasury but also serves as a bridge between tradition and modernization through cultural practice.

This analysis reveals how the fusion of traditional hadrah with dangdut elements represents more than just a musical innovation; it embodies a sophisticated negotiation between religious tradition and contemporary cultural expression. The transformation exemplifies how Indonesian communities actively adapt culturally while maintaining their spiritual and artistic integrity. Through this process, Priska Nada has created a musical form that serves both as a vehicle for religious expression and as a testament to the dynamic nature of Indonesian cultural evolution.



Abdullah (2015) emphasizes that culture is inherently dynamic, continuously undergoing processes of construction and reproduction. In the era of globalization, Abdullah observes that cultural identity experiences a process called hybridity, creating new cultural forms, with mass media and technology playing significant roles in accelerating these cultural changes. This observation aligns with the transformation phenomenon of hadrah into dangdut hadrah experienced by the Sukomakmur community. This phenomenon exemplifies what he refers to as the dynamic process of cultural construction and reproduction.

The transformation of hadrah into Dangdut Hadrah demonstrates how culture maintains its dynamic nature through processes of adaptation and reinterpretation in response to changing times. The Priska Nada group, through their creativity, constructs a new cultural form by adopting musical elements from the dangdut genre and Western instruments into traditional hadrah music. Furthermore, this phenomenon illustrates how a community can engage in cultural reproduction creatively and adaptively while maintaining the religious essence in their artistic works.

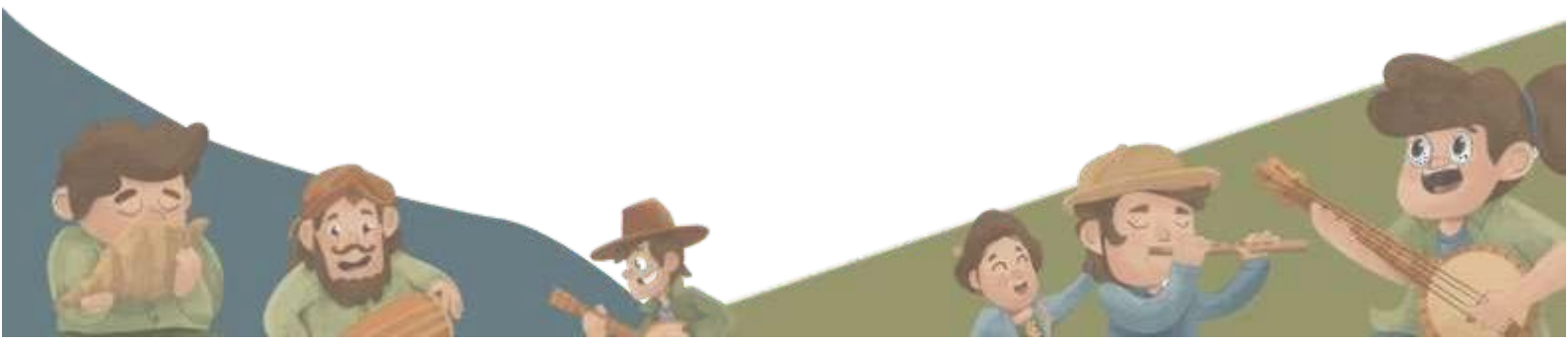
According to Merriam (1964), there are three main aspects in the anthropological study of music: sonic (sound), behavioral (conduct), and conceptual (thought). Through an ethnomusicological approach, the transformation of hadrah into dangdut hadrah can be analyzed through these three aspects:

First, the sonic aspect encompasses all intramusical elements such as tone, rhythm, melody, harmony, and others. The sonic aspect of Hadrah's transformation into dangdut hadrah can be observed in the musical elements and the use of Western instruments by the Priska Nada group, such as keyboard, bass, drums, and electric guitar. This integration represents a significant shift in the sound texture and musical complexity of traditional hadrah.

Second, the behavioral aspect refers to how music is used, produced, and enjoyed by a particular community. The changing practices in hadrah arts in Sukomakmur reflect the behavioral aspect explained by Merriam. The adoption of the dangdut genre in hadrah performances indicates a shift in how the art form is produced, utilized, and appreciated by the community. This transformation has created new patterns of musical engagement and social interaction within the community.

Finally, the conceptual aspect relates to the concepts, values, and beliefs underlying musical practice, shaping the thoughts, perceptions, and meanings in musical understanding. The transformation of hadrah into dangdut hadrah represents a concrete effort by the Priska Nada group to maintain the relevance of religious music in contemporary times through musical innovation. This adaptation demonstrates how traditional religious values can be preserved while embracing modern musical expressions.

This analysis through Merriam's framework reveals the multifaceted nature of cultural transformation in Sukomakmur's hadrah tradition. The integration of modern musical elements with traditional religious art forms represents not just a musical evolution, but a broader cultural adaptation that maintains spiritual significance while embracing contemporary artistic expression. Through this transformation, Priska Nada has created a bridge between traditional religious music and modern cultural preferences, demonstrating how cultural practices can evolve while preserving their essential cultural and spiritual values. Priska Nada demonstrates how a rural community can achieve creative innovation in performing arts through various aspects of creativity, including the development of musical arrangements, exploration of new performance formats, and synthesis of traditional elements. The transformation undertaken by Priska Nada has made significant contributions to the development of religious music in Indonesia through both musical and social aspects.



As explained by Simatupang (2013) in her study of contemporary Indonesian performing arts, creativity in the context of local communities often emerges as a response to social dynamics and the need for renewal in artistic practices. This is reflected in Priska Nada's transformation, which adopts musical elements from Dangdut as a strategy to expand its audience reach.

Furthermore, Yampolsky (2013) suggests that such innovations create new musical vocabularies that enrich Indonesia's religious music landscape, playing a crucial role in shaping dynamic and adaptive cultural identities. This represents a process where local communities actively interpret and transform their cultural practices to create forms of expression more relevant to contemporary contexts (Holt, 2020).

The transformation process undertaken by Priska Nada also reflects what Bourdieu (1983) refers to as 'cultural production,' wherein Priska Nada, as an agent, actively creates and modifies cultural practices within specific social contexts. This kind of adaptation strategy demonstrates the vitality of musical traditions in Indonesia, which can thrive and evolve following contemporary dynamics without losing their essential identity.

This analysis reveals how Priska Nada's innovative approach represents more than just musical adaptation; it exemplifies a sophisticated form of cultural negotiation where traditional religious expression meets contemporary artistic needs. Their success in blending traditional hadrah with modern dangdut elements demonstrates how rural communities can actively participate in cultural evolution while maintaining their artistic integrity and religious values.

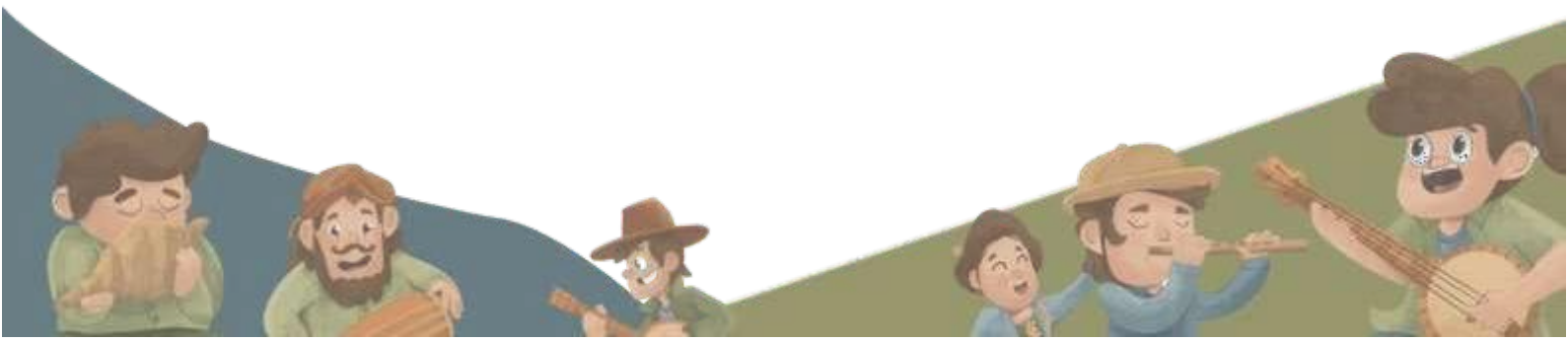
The significance of Priska Nada's transformation extends beyond mere musical innovation, as it:

- Creates new pathways for religious musical expression in contemporary contexts
- Demonstrates the adaptive capacity of traditional art forms
- Establishes a model for cultural preservation through innovation
- Validates the role of local communities in shaping modern cultural practices

Their approach to cultural transformation provides valuable insights into how traditional art forms can remain relevant and vibrant in contemporary society while preserving their core cultural and spiritual values. This balance between preservation and innovation offers important lessons for understanding cultural sustainability in the modern era.

CONCLUSION

The transformation of hadrah into dangdut hadrah by the Priska Nada group exemplifies a successful model of cultural adaptation within the context of rural society. Through the combination of Koentjaraningrat's (2015) acculturation theory, Abdullah's (2015) concept of transformation, and Merriam's (1964) ethnomusicological approach, it becomes clear that this change is not merely musical but encompasses broader sociocultural dimensions. This transformation demonstrates how tradition can maintain its relevance in a modern context through appropriate processes of adaptation and innovation, without losing its traditional essence.



The research findings reveal several significant aspects of this transformation. First, the fusion of traditional hadrah elements with dangdut music has created a hybrid art form capable of bridging the gap between traditional values and contemporary musical preferences. Second, the cultural adaptation undertaken by Priska Nada has successfully maintained the sustainability of hadrah as a cultural heritage more dynamically and contextually. Finally, this transformation has successfully encouraged active participation from younger generations in preserving and developing traditional arts.

The implications of this research demonstrate that the successful transformation of hadrah into dangdut hadrah by the Priska Nada group can serve as a reference model for efforts to preserve and develop other traditional art forms. This proves that modernity and tradition need not be viewed as conflicting elements but can be synergized through more creative and conceptual approaches. Such innovation represents a strategic approach that enables younger generations to more readily accept, appreciate, and engage with their musical culture while maintaining the spiritual values inherent in hadrah art.

This study contributes to a broader understanding of how traditional art forms can evolve in response to contemporary challenges while preserving their cultural integrity. The success of Priska Nada's approach suggests that:

1. Cultural transformation can be achieved through thoughtful integration of traditional and modern elements
2. Innovation in traditional arts can enhance rather than diminish cultural preservation efforts
3. Active engagement with younger generations is crucial for cultural sustainability
4. Spiritual and artistic values can be maintained while adapting to contemporary tastes

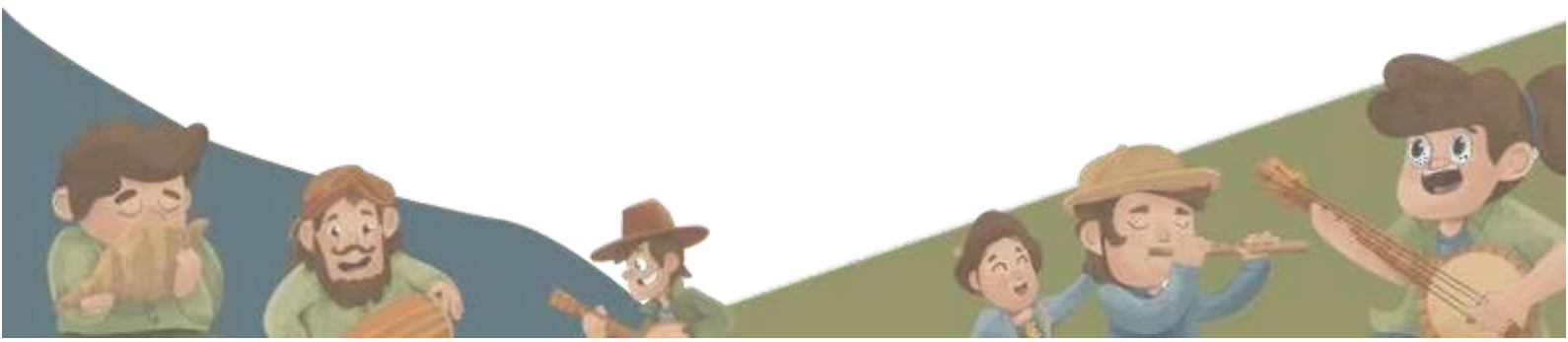
The case of Priska Nada thus provides valuable insights into the dynamics of cultural preservation and innovation in the modern era, offering practical lessons for other communities seeking to maintain their cultural heritage while embracing contemporary expressions.

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BETWEEN RITUAL AND ENTERTAINMENT: THE DYNAMICS OF *SAWER PANGANTEN*'S JOURNEY IN THE CONTEMPORARY ERA

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Abstract

This article explores the dynamics of *sawer panganten* transformation as a living and evolving cultural phenomenon. Aiming to unravel the mystery of change, the research focuses on understanding the dialectic between tradition and social context, and its implications for Sundanese cultural identity. Internal and external factors and an increasingly heterogeneous social composition have driven the adaptation of this cultural transformation. This research uses a qualitative approach with data triangulation method, adopting the theoretical framework of cultural transformation proposed by Holt (1991) and Soedarsono (2002). Through field documentation, in-depth interviews and narrative analysis, this research seeks to reveal the complex dialectic between preservation and change in cultural practices. The findings make a theoretical contribution to understanding the mechanisms of cultural transformation, as well as providing practical insights into strategies for preserving traditions in the contemporary era.

Keywords: transformation, performing art, *sawer panganten*, ritual, contemporary

INTRODUCTION

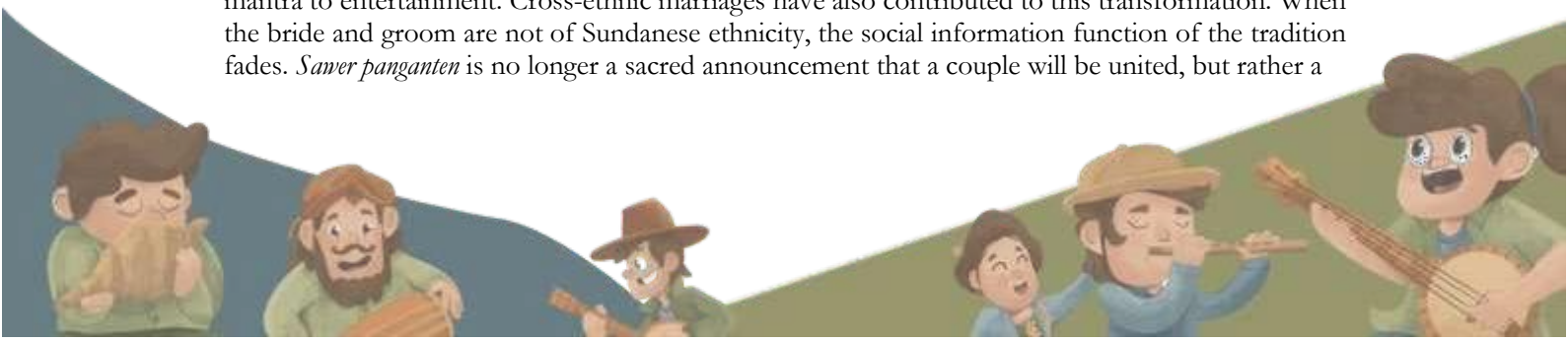
Sundanese weddings are not just a union of two individuals, but also a meeting of traditions, symbolic meanings, and collective expectations. In the midst of rapid modernization, the practice of *sawer panganten* continues to survive, indicating the strength of culture rooted in the lives of West Javanese people. *Sawer panganten*, with all its uniqueness, is a window that shows how Sundanese people communicate philosophical values through symbols of meaning. Each grain of rice, piece of metal, and seed that is sprinkled carries a set of meanings that go far beyond mere physical gestures.

Sawer panganten is not only a ritual, but also a highly emotional and sacred moment in a Sundanese wedding ceremony. It also reflects the Sundanese philosophy of the importance of togetherness, praying for each other, and maintaining harmony in living a married life. *Sawer panganten* is essentially a collective prayer manifested through symbolic gestures, where a group of people actively participate in praying for the success of the bridal couple.

Today, tradition and culture are increasingly influenced from all sides, in accordance with the swift global currents and contemporary life. As Soedarsono (2002) explains, the primary function of performing arts, which was originally ritual, has shifted to entertainment. Seeing this, *sawer panganten* underwent a complex transformation. Fundamental changes can be observed from various aspects, ranging from the structure of the performance, social functions, to the philosophical meaning contained in it. Initially, *sawer panganten* was performed with a strict structure, using traditional songs (pupuh) such as Kinanti, Sinom, Asmarandana, with lyrics that were magical and symbolic.

In the past, when a sawer sang a song (pupuh), every word was a mantra. The lyrics flowed like holy water, carrying mystical ancestral advice. Today, those words and sentences have been replaced by everyday conversation and lost their spirit. This shift didn't just come out of the blue. There is no longer a large space in the courtyard where wedding ceremonies are held, no longer time for lengthy rituals. Modern society demands efficiency and urges tradition to streamline.

This change has become more noticeable over time. The sawer juru are no longer traditional leaders, but part-time artists. Although their voices are still melodious, the meaning has shifted from mantra to entertainment. Cross-ethnic marriages have also contributed to this transformation. When the bride and groom are not of Sundanese ethnicity, the social information function of the tradition fades. *Sawer panganten* is no longer a sacred announcement that a couple will be united, but rather a



cultural attraction. Furthermore, the modern social context also influences this change. Space limitations, the busyness of work, and the increasingly diverse composition of guests have encouraged adaptation of *sawer panganten* practices. Adaptation is the only option to survive. *Sawer panganten* is no longer about the preservation of pure tradition, but an ongoing negotiation between collective memory and the demands of the times. In its journey, *sawer panganten* reflects the dynamics of an ever-changing culture.

This research explores the dynamics of *sawer panganten* transformation as a living and evolving cultural phenomenon. This research also attempts to uncover the mystery of the transformation that occurred in *sawer panganten*. Thus, this research shows how Sundanese people still persist in maintaining tradition through a journey through the breath of a changing culture, understanding the dialectic between tradition and the social context that surrounds it, as well as its implications for Sundanese cultural identity.

METHOD

This research uses qualitative methods that allow in-depth exploration of a dynamic cultural phenomenon. In accordance with the purpose of the research, which is to uncover the meaning behind changes to a cultural practice. Data collection was conducted using the triangulation method, as described by Denzin and Lincoln (2011). In this case, the researcher also documented the procession through field notes, audio-visual recordings, and in-depth interviews with artists and the local community. The interviews were conducted using a semi-structured method. Each narrative was analyzed not just as an individual story, but as a collective representation of cultural transformation.

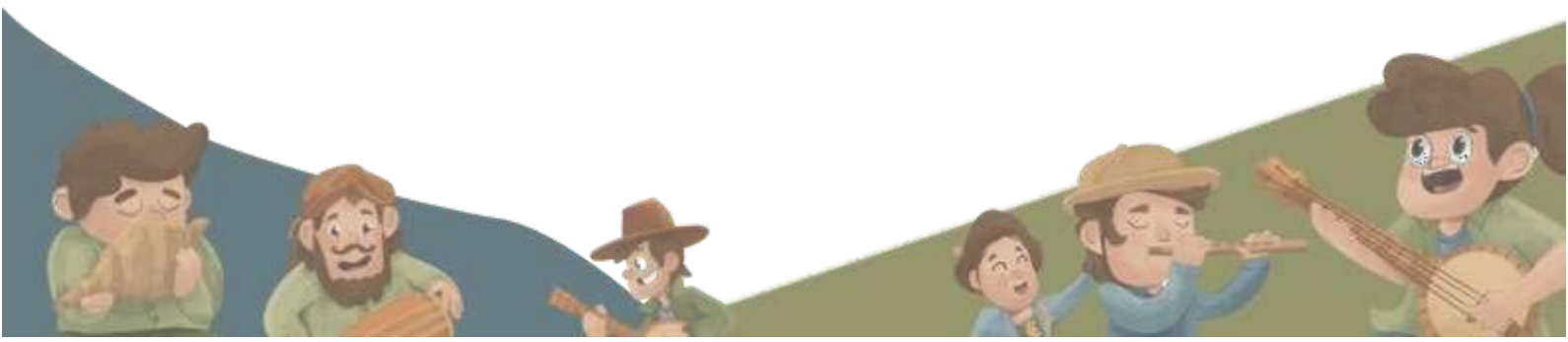
The data analysis used in this research refers to the method developed by Glaser and Strauss (2017) in grounded theory. Each theme that emerges from the data will be compared, categorized, and interpreted within a theoretical framework of cultural transformation.

Overall, this research will adopt Soedarsono's (2002) conception of the shifting function of performing arts from ritual to entertainment. The methodological significance of this research lies in its attempt to understand *sawer panganten* not as a static artifact, but as a living, breathing and evolving cultural practice.

DISCUSSION

According to Shils in his book entitled *Tradition*, there is no society that is unchanging in its identity over time. Every society changes. But every change does not make a society into another society. Every society has an institutional identity and a nominal or biological identity. Nominal or biological identity is indicated by the existence of a continuous biological lineage, in other words, this identity is in a society formed by a continuous biological lineage. Old members of the lineage disappear through death, and new members are acquired through birth and marriage so that after more than 50 years most members of the lineage are new people (Shils 1981).

As to why the past affects the present so much, according to Shils there are two types of past. The first is a series of events and actions performed and the actions they produce, which continue in a complex manner until they reach the present. The institutions of family, school, place of worship, party and so on are founded as the goal of a tortuous series of interactions, waiting for individuals to enter or encounter them. Second is the conscious past. This is much more plastic, more capable of being retrospectively reshaped by people in the present (Shils 1981).



Humans retain many traditions not because they like them but because without grasping them they cannot live, they cannot imagine a plausible substitute. They have neither the material resources, nor the intellectual capacity, moral strength, or vision that could supply the need to find a home in this world if they had no tradition. They accept what is given to them by the past but more likely do so without sincerity. Tradition is not negotiable. Traditions change because they are never good enough for their recipients. New possibilities that were previously hidden are revealed when a tradition enters a new order. A tradition does not change on its own. It contains the potential to be changed. Tradition inspires people to change it (Shils 1981).

According to Burke (2015), social change is about transmission, in other words, tradition/cultural reproduction where this term implies the tendency for society in general and the education system in particular to reproduce themselves through instilling past values to the younger generation, that tradition will not automatically last forever, because of inertia, but tradition is transmitted through the hard work of parents, teachers, priests, employers, and other socialization agents. Burke also states that every cultural reconstruction is a change, usually in action, in the categories used to organize a new view that will be filled with new empirical content (Burke 2015).

Boskoff (1965) states that a change occurs due to two factors, namely external factors and internal factors. Developmental achievements are the result of borrowing or transculturation of independent creativity from outside the scope of the region and influence the process of change that occurs, or new applications in technology, even in the arts. Some of the problems that arise in society are tried to be overcome as an effort to develop. This leads to new innovations as an internal factor born from a creative society (Boskoff 1965).

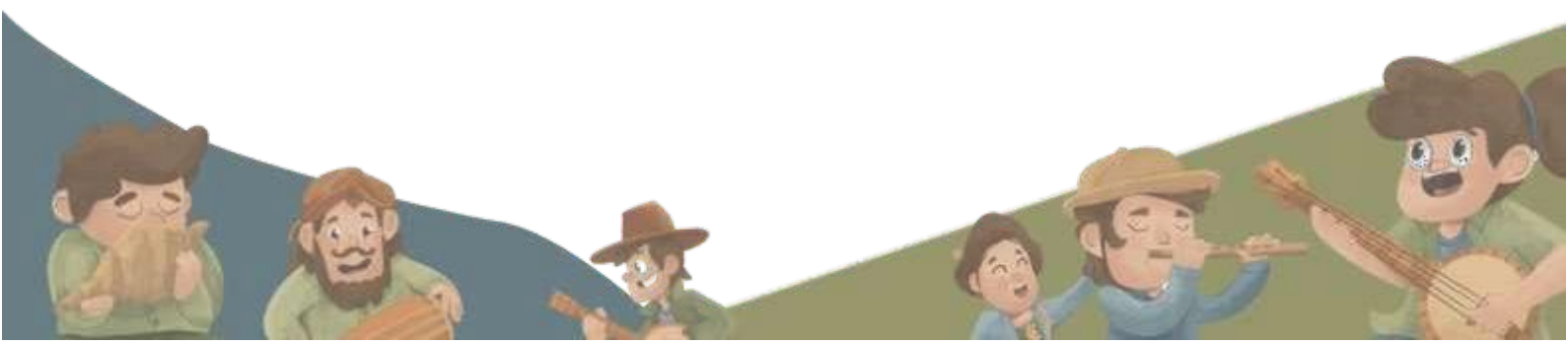
The *Sawer* ceremony in Sundanese traditional marriages, at the beginning of its existence, was very ritual in value, but at present in its development little by little there has been a shift in function, which was really the *Sawer* ceremony, the ritual is maintained, now it is closer to the form of entertainment. In addition to the shift in function, changes have also occurred, both in terms of place, time of implementation, equipment, song material used, even the *Sawer juru* as the actor who leads the event has changed.

The place of the *Sawer panganten* performance has changed, which was originally carried out in the panyaweran place, which is the place where the water falls from the roof of the house, changing its implementation to inside the building. The time of the *Sawer panganten* performance has also changed, which was originally held around 08.00 or 09.00 in the morning, it has changed to the afternoon ba'da Asr around 15.30. *Sawer* equipment has also changed such as white rice replaced with yellow rice resulting from kunir water bath, and there are additional equipment, such as candy, peanuts, folded paper money, and for parents who marry off the last child are often added with *kanjut kundang* equipment.

The transformation that occurs in *Sawer panganten* can be interpreted as changing something (*Sawer panganten*) so as to make the *Sawer* become different from the original.

Kingsley Davis in his book *Human Society* quoted by Soerjono Soekamto argues that social change is part of cultural change, which includes all parts such as; art, science, technology, philosophy and so on. Changes in *Sawer panganten* can be said to be social change and are part of cultural change (Soekamto 1999).

Change can be divided into several forms, namely: slow change and rapid change, small change and big change, desired or planned change and unwanted or unplanned change (Soekamto 1999). Paul Bohannan in his book *Social Anthropology* (1963) explains that the meaning of slow change is a change that takes a long time, there are stages of small changes that follow each other slowly. In evolution, changes occur naturally without a plan and these changes occur because of the efforts of the community to adapt to its needs based on new circumstances and conditions, and the series of changes does not need to be in line with the series of events in the history of the community concerned.



In contrast to the notion of rapid change, namely changes that concern the basis or basic joints of community life are commonly called “Revolutions” (Bohannan 1999) Small changes are changes that occur in elements of the social structure that do not have a direct or significant effect on society. This is in line with what happened to *Sawer panganten*. The changes are included in the slow changes, namely the changes do not concern the basic fundamentals of community life, this happens because of the community's efforts to adapt to the new circumstances and conditions that arise in society. The change can be interpreted as included in slow change because of the processes that occur before *Sawer panganten* finally undergoes a more significant change. The process of *sawer panganten* change can be seen based on its history. The occurrence of changes in the source or origin is located within (Internal) there are also those whose sources come from outside (External).

1). Internal Factors

The occurrence of changes caused by internal factors originates from within the community of art actors. Kayam (1981) states that society is a supporter of art. Art as part of culture, is an expression of the creativity of the people who support their own culture and art, and are given the opportunity to move, create, transmit, maintain, and develop new cultures again.

Providing opportunities to move, develop, transmit, maintain and create new cultures is now seen in the changes in *Sawer panganten*. The internal factor causing changes in *Sawer panganten* is the will of *Sawer panganten* actors to make changes by packaging *Sawer panganten* performances to make them more attractive. The will from within the performer is certainly based on external encouragement. the emergence of the will to make changes to the *Sawer panganten* show with attractive packaging.

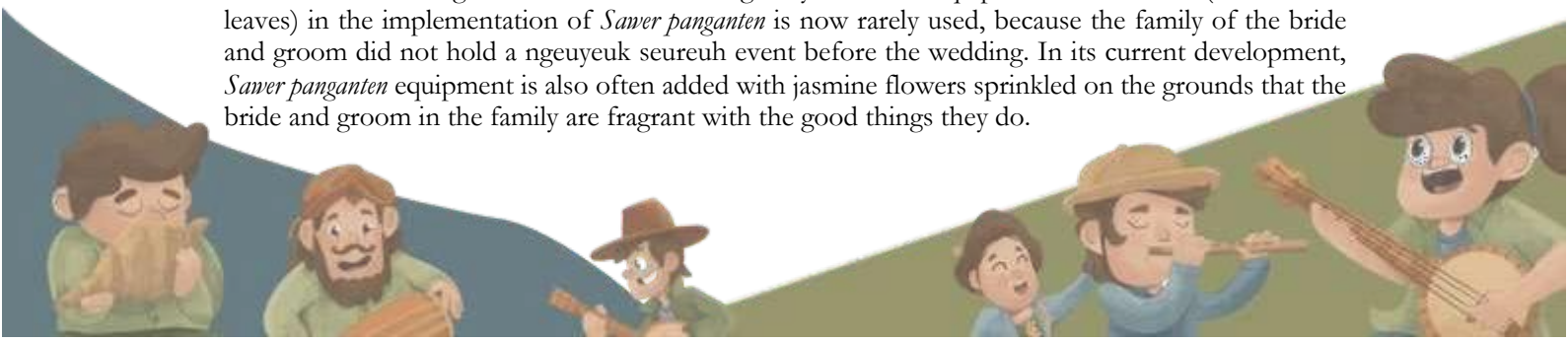
Changes occur due to a sense of boredom in *Sawer panganten* performers if they have to perform *Sawer panganten* as a whole, because at this time the intensity of the community as consumers who respond wants something new that can be accepted to be enjoyed. Internal factors also cause changes in *Sawer panganten* which include: changes in Sawer equipment, place and time of implementation, Sawer song material, Sawer actors and instruments used, previously the presentation of the song in tambul or sung without musical accompaniment is now accompanied by music kecapi suling or gamelan.

When viewed from internal factors, the most basic thing that causes changes in *Sawer panganten* is the desire or will of the perpetrator to make changes. Koentjaraningrat said that a discovery is a discovery of a new cultural element created by an individual or the community concerned. Discovery becomes Invention if the community has recognized, accepted and applied the new discovery (Koentjaraningrat 2015).

The changes in the *Sawer panganten* performance can be said to be a new invention because the community of actors has accepted and applied the invention. The new invention, especially in the *Sawer panganten* performance, is the emergence of an idea to package *Sawer panganten* with a new package by using musical accompaniment. The idea to package the *Sawer panganten* performance as an effort to adjust to the needs of the market or the community as consumers who respond to it.

Furthermore, there are several driving factors owned by the community, among others: The quality of experts in a culture; Individuals' awareness of the shortcomings in their culture; Stimulation for creative activities in society. New elements that occur in *Sawer panganten* equipment can be seen from other supporting aspects such as the original white rice turned into yellow rice because the white rice was dipped or soaked in kunir water. Metal pennies turn into folded paper pennies. Candies and peanuts that were originally missing are now added to the *Sawer panganten* equipment. New elements that blend and overlap as said by Holt also occur in Sawer equipment, namely rice that has changed color to yellow soaked in kunir water is also still added with kunir isiran which symbolizes gold or wealth. Money, which was originally only metal coins, is also added with folded paper coins so that it is easy to throw in the *Sawer panganten* event.

Other changes that occur are that originally the sawer equipment used tek-tek (folded betel leaves) in the implementation of *Sawer panganten* is now rarely used, because the family of the bride and groom did not hold a ngeuyeuk seureuh event before the wedding. In its current development, *Sawer panganten* equipment is also often added with jasmine flowers sprinkled on the grounds that the bride and groom in the family are fragrant with the good things they do.



2) External Factors

In the life of a society, it generally provides an opportunity for the traditions of that society to come into contact with other traditions on a basic basis. Whatever other considerations lead to the assimilation of the external culture, the acquisition of the external tradition must be placed in a superior position over the indigenous tradition. Because traditions can change endogenously, the standards of respect that allow discrimination between traditions face the same problems that can also arise in the application of various conflicting claims of external and indigenous traditions (Shils 1981).

Soedarsono (2002) explains that external influences have indeed shaped the performing arts in Indonesia today. Holt (1991) also explains that new elements do not mean that old elements disappear completely, but that old and new elements can coexist, blend or even overlap. Similarly, the *Sawer panganten* performance has presented new elements in its implementation.

According to Holt (1991), one of the external factors that influence transformation is changes in social structure. Holt emphasizes that traditional art cannot be separated from the social context that surrounds it. In this context, the social structure of Sundanese society has driven the transformation of *sawer panganten*. This shift has changed the way people perceive and perform cultural rituals. The traditionally large spaces for wedding ceremonies are now limited, and the time for performing rituals has been shortened. Holt (1991) also observes how local culture interacts with external influences. *Sawer panganten* is no longer inclusive, but has become an open cultural performance.

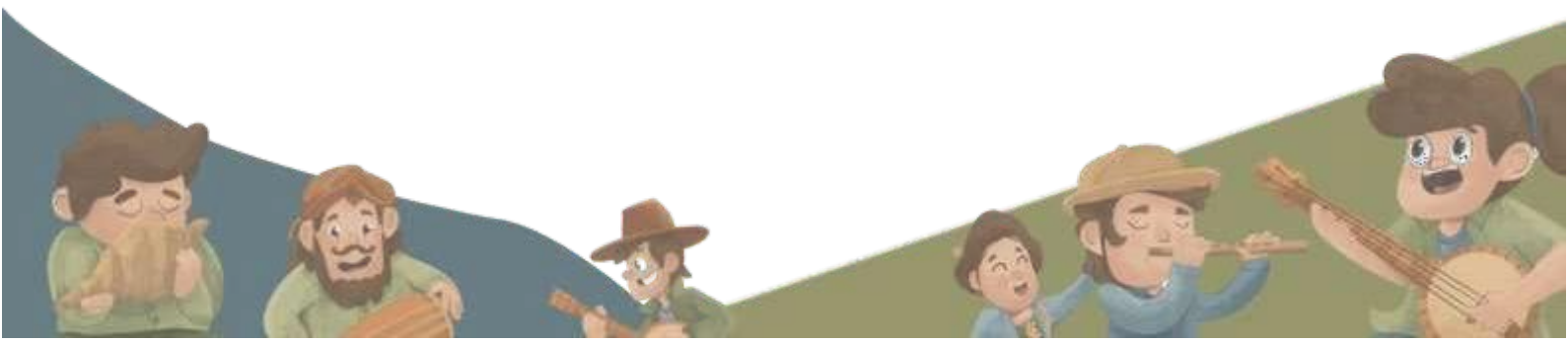
In addition, industrialization has changed the production and consumption of traditional arts. The commercialization of culture has made *sawer panganten* more entertainment-oriented than a sacred ritual. This change represents how the modern economic system affects traditional cultural practices. In essence, the transformation of *sawer panganten* is a complex product of the interaction of various external factors. It does not merely undergo cosmetic changes, but rather undergoes a fundamental reconstruction in an ever-changing social, cultural and economic context. This transformation reflects the dynamics of culture in Indonesia, which is always moving, adapting, but still maintaining the essence of its own cultural identity.

CONCLUSION

Sawer panganten in the Sundanese wedding tradition has undergone a significant transformation. The transformation reflects the dynamics of social and cultural change through two main factors, namely internal and external factors. The internal factor in question is the will of traditional actors to repackage *sawer panganten* to make it more attractive and in accordance with the tastes of contemporary society. These changes can be seen in the equipment, place, time of performance, song material and musical instruments. This change is not just an artistic modification, but also an adaptation effort made by the community to maintain the relevance of the tradition.

In addition, external factors that influence the transformation of *sawer panganten* include changes in social structure, industrialization, and cultural commercialization. Traditional spaces are now limited, ritual times are shorter, and the orientation of sacred rituals has become more entertainment-based.

Interestingly, this transformation does not erase the essence of the original culture, but also shows the ability of Sundanese society to adapt and survive. This is in accordance with the concept of tradition which is not static, but dynamic and always changing with the development of society. Finally, the transformation of *sawer panganten* reflects the resilience of Sundanese culture. A tradition that is not merely maintained, but nurtured, developed and adapted to the changing social, cultural and economic context while maintaining its spirit and cultural identity.



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JAIPONGAN IN THE DIALECTIC OF TRADITION AND MODERNITY

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Abstract		

The emergence of modern thinkers in the realm of Sundanese tradition did not always go smoothly, but began with a gap on both sides, both at the level of understanding and in artistic practice. This article aims to describe the process of the gap between supporters of traditional music and modern thinkers, as well as the dialectical process that occurs when a change is made. The dialectical concept developed by Hegel regarding thesis, antithesis, and synthesis is used to uncover problems. Qualitative methods with a case study approach were used in this research. The material object analyzed is Jaipongan art. Data collection was carried out through observation, interviews, literature study, and documentation. The results show that there is a gap/contradiction between supporters of tradition and modern Jaipongan thinkers due to the lack of intense communication between the two parties when changes occur. The dialectical process that occurs between the two is carried out in several ways, including: through creativity, compromise, communication/interaction, and publications carried out by agents of change. This research concludes that dialogue/communication/interaction between adherents of tradition and modernity can essentially create a new culture as a dialectical result of the two. The two will be in harmony if each side has openness in understanding existences outside themselves that have different characters.

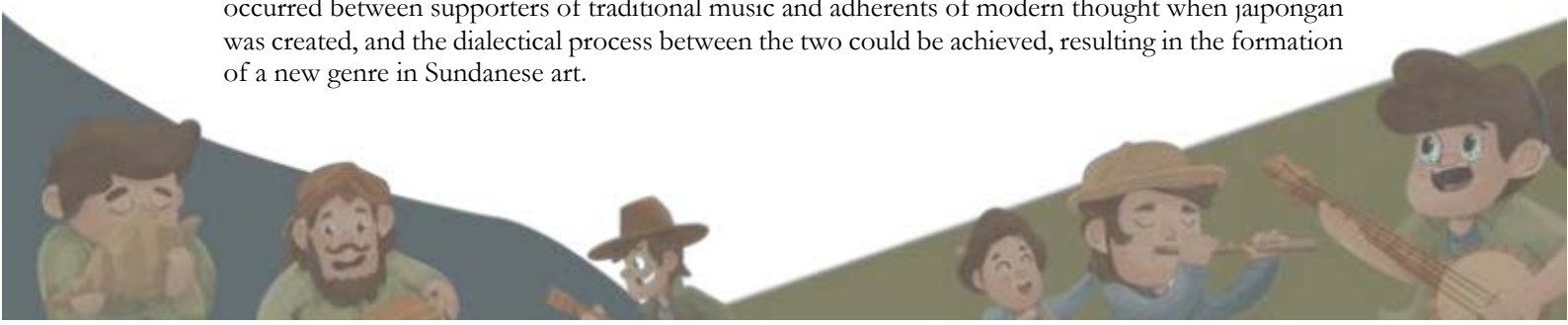
Keywords: traditional music, modern thinking, dialectics, jaipongan

INTRODUCTION

Jaipongan is one type of art in West Java that still survives to this day. This art was created by Gugum Gumbira around the 1980s. Jaipongan can be considered the most popular art in West Java with various forms of development, including Bandung style jaipongan and Karawang and Subang style jaipongan (Bajidoran). Jaipongan is a traditional art that is still loved today, and has been around for more than forty years in the performing art world in West Java. Changes in time, generations, and eras have not made this art extinct in the face of the times, but on the contrary, it is growing and popular today. Of course, the popularity and development of jaipongan can be seen from various aspects according to the paradigm and point of view used by readers to appreciate it.

The emergence of jaipongan in the 1980s did not just happen, but was accompanied by various problems along with it. The process of forming Jaipongan art experienced various upheavals from Sundanese society, both from artists and other communities. Ridicule, rejection, and even prohibitions by supporters of Sundanese traditions occurred when jaipongan was created during the journey and development of jaipongan. There was even a sharp gap between traditional Sundanese thinkers and modern thinkers (in this case, Gugum Gumbira as the creator), giving rise to turmoil and differences in understanding between these two parties.

Starting from this point of problem, the question can be asked, why was there a sharp gap between supporters of tradition and adherents of modern thought in jaipongan? How can the dialectical process between the two be achieved, so that jaipongan was formed into a new genre in Sundanese art? Thus, the purpose of this writing is to elaborate on the process by which a sharp gap occurred between supporters of traditional music and adherents of modern thought when jaipongan was created, and the dialectical process between the two could be achieved, resulting in the formation of a new genre in Sundanese art.



Several studies related to jaipongan have been carried out by previous researchers, including: Ruchimat (2015), Caturwati and Ramlan (2007), Suratno (2007), Suryaman (2019), Ramlan and Jaja (2019), Saepudin (2012, 2015), Narulita (2019), Herdiani (2017), and Durban (2010). However, none of these writings has specifically discussed the dialectics and problematics of the journey, development, and change of Jaipongan from existing traditional materials (thesis), the beginning of creation (antithesis), to the emergence of specific establishment (synthesis). Therefore, this writing is completely novel and has never been done before. However, all those preliminary studies can be very helpful in approaching the research objects and topics being written about.

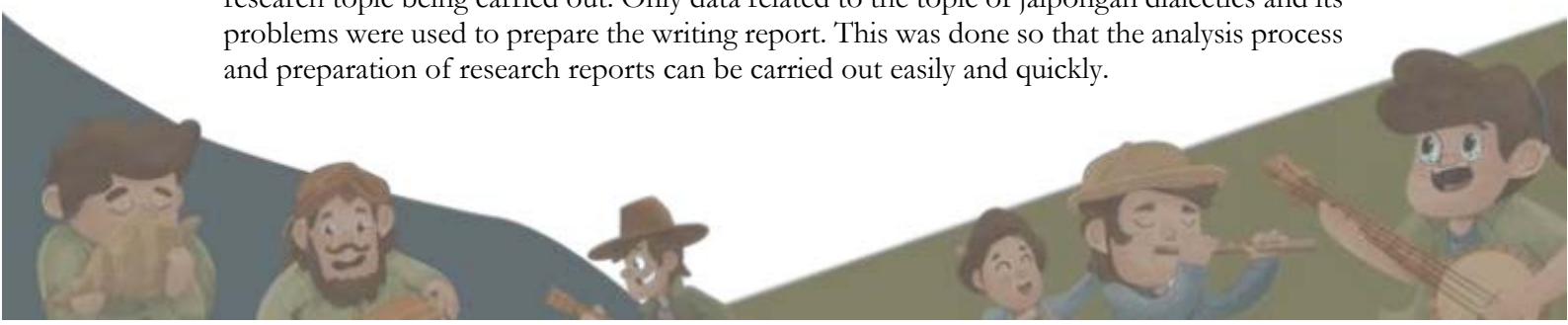
The problems of development and change in jaipongan, especially the pros and cons, in this article are analyzed through the concept of dialectics developed by Hegel, namely regarding thesis, antithesis, and synthesis. According to Hegel, every thesis gives rise to an antithesis and every antithesis gives rise to a synthesis. Synthesis includes the results of the first antithesis that ends with synthesis (Forster, 1993). This process is called dialectics, which indicates the occurrence of a movement in the development of a culture that moves dynamically in its interactions (Ahlqvist, 2022). The dialectical process is a formulation process or triad pattern: thesis-antithesis-synthesis (Bagus, 1996). The dialectical process is not only a unity but can also be a reconciliation that contains peace, strength, and even renewal. This reality is considered "working reality" (Arato & Gebhardt, 1982). Dialectics is a view that the world is made not from static structures but from the processes, relationships, dynamics, conflicts, and contradictions that follow. Dialectics is a dynamic rather than static way of thinking about the social world that is being lived (Ritzer & Stepnisky, 2021).

METHOD

Qualitative methods with a case study approach were used in this research. The steps taken were to identify specific cases with the aim of understanding the specific issues, problems, or concerns of an existing problem (Creswell, 2013). Research data were obtained through detailed and in-depth observations involving various sources of information; through observations, interviews, audiovisual materials, documents, and various reports (Creswell, 2013). Observations were carried out to reveal a description of artistic events, behaviors and various objects at the study site by paying attention to space and place, actors, activities, time, events, and objectives. Observations were carried out in Bandung and Karawang as locations of jaipongan. Data were also collected through interviews with artists, musicians, and observers of Sundanese culture who are competent in their fields and involved in the making of jaipongan works.

Data collections were also carried out through library studies, both offline and online. The data sought are related to material objects, concepts, thoughts, theories, and their application in various fields carried out by previous researchers. Data searches were carried out at the Indonesia Institute of the Arts Yogyakarta (ISI Yogyakarta) library, the Gadjah Mada University (UGM) library, the Bandung Institute of Indonesian Arts and Culture (ISBI Bandung) library, and the ISI Surakarta library. The search for additional data was carried out using internet sources.

The next stage is analysis. Before entering the analysis stage, the first step was to classify each data obtained according to each respective theme. This was done to make it easier to compose, select, and organize. The data referred to in this jaipongan research is in the form of narratives, words or sentences, photos, videos, etc. Next, the data that had been classified was analyzed by selecting and sorting data that are relevant to the jaipongan research topic being carried out. Only data related to the topic of jaipongan dialectics and its problems were used to prepare the writing report. This was done so that the analysis process and preparation of research reports can be carried out easily and quickly.



DISCUSSION

The research results found that there was a gap/contradiction between supporters of tradition and modern jaipongan thinkers (in this case Gugum Gumbira) due to the lack of intense communication between the two parties when the changes occurred. This is caused by several factors, namely the lack of openness of each supporter to the reality of the other group, each side working according to their own interests and standards, and the lack of forums that can bring these two sides together to communicate. Each side is more concerned with their subjectivity to prove the various arguments or concepts they each have. They defend their concepts and arguments in various ways, especially with creativity in their works of art. Even though at a glance there is friction between the two, which is sometimes unpleasant to look at or hear, it has a positive impact, namely giving birth to new works in Sundanese performance. They try to become agents of change in their respective fields to defend their arguments and various concepts.

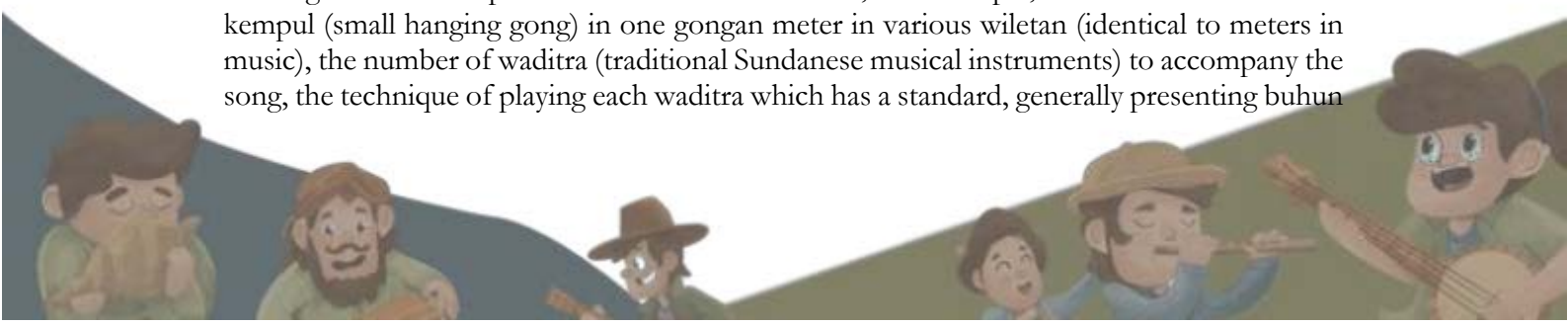
In the end, over a passing of time, the pros and cons ended with a compromise that proved to be harmonious and consistent in enriching the world of Sundanese arts by jointly building Sundanese culture even in their respective fields. The dialectical process that occurs between the two parties happened in several ways, including: through creativity, compromise, communication/dialogue/interaction, as well as publications carried out by agents of change through new technology (recording studios).

Sundanese Traditional Arts before the 1980s

Traditional music in general has lived for a long time and is deeply rooted in its supporting communities, because it is used in everyday life. They consider themselves established in their art and in understanding arguments and concepts. Artistic activities that have been carried out for generations have resulted in traditional adherents having their own ideology which is not easily changed or broken by other people. Some of the discourses that often appear in the concept of understanding of adherents of tradition, for example, are that tradition is a standard that cannot be changed, *pamali* (taboos), not to violate *tetekon* (rules), or art that is *adiluhung* (of high quality). These traditional adherents usually feel comfortable with themselves, in their art, in their music, and even in their ideology which can last for a long time and be passed on across generations.

The same thing happens in Sundanese culture; many traditional arts have grown (there can be hundreds of them) which have been rooted in society for a long time. Two of the arts that emerged a long time ago are *kiliningan* (a form of gamelan art) and *keurseus* dance. The *keurseus* dance is a dance that was created from *tayuban* dance (aristocratic social dance) as a learning medium (Durban, 2010). These two genres existed and had lived before the 1980s (before the presence of *jaipongan*). Both have lived a long time according to their historical journey. *Kiliningan* was born around the 1950s after separating from *wayang golek* performance (Herdiani, 1999), while *keurseus* dance has existed since the mixing of Sundanese culture with Javanese culture. The *keurseus* dance has long existed among aristocrats (Narawati, 2003). Even though the journey of these two arts is different in terms of social status, they both have their own strict rules/standards and have rooted in Sundanese tradition.

Kiliningan, as an art that emphasizes vocals in its presentation, has various rules for creating musical compositions. These rules include, for example, the number of beats of *kempul* (small hanging gong) in one *gongan* meter in various *wiletan* (identical to meters in music), the number of *waditra* (traditional Sundanese musical instruments) to accompany the song, the technique of playing each *waditra* which has a standard, generally presenting *buhun*



(tradition of the past) songs, standard musical structures conforming to old traditions, etc. All these rules/standards are generally adhered to by artists and become their reference in carrying out their artistic activities. The same thing is also found in the keurseus dance. This dance has strict rules in terms of dance movements, costumes, dance structure, and even the performers of the dance. As a dance that originates from the menak people (aristocrats), of course not just anyone can dance this keurseus dance, even if they have the skill to dance it.

Various rules, strict standards, and formal structures in kiliningan and keurseus dance are facts of tradition that have taken root in Sundanese society and are not easy to change. According to Hegel, this is a thesis that has been generally accepted in society for a long time. This kind of tradition is the foundation for carrying out the creative process of agents of change in the future.

Jaipongan as a New Genre in the 1980s

As time went on and generations changed, agents of change emerged in Sundanese performances who tried to develop existing traditions to be different from common practices. These agents of change certainly have different mindsets from traditional thinkers, namely challenging and re-exploring various things in the tradition to develop them into new and different things from before (Sumardjo, 2000). Agents of change continue to carry out various concepts of thought, creativity, and new work to realize change/renewal. One example is Gugum Gumbira's creation of jaipongan art in the 1980s. This art became a new art that shook up the world of Sundanese performances at that time, because of the various creativity in it. Gugum, as a modern thinker, tried to create new works in art, even in his art business. What is meant by modern in this case is a way of thinking and using technology (Daniels & Hyslop, 2014). In this case, Gugum is the agent of change. Modern can also be said to be someone who is oriented towards the world of markets and capitalism (Poole, 1991). This means that modern, in this case, involves thought, technology, and possibly even ideology.



Figure 1. Gugum Gumbira, The Creator of Jaipongan Dance.
(By Asep Saepudin, 2017).

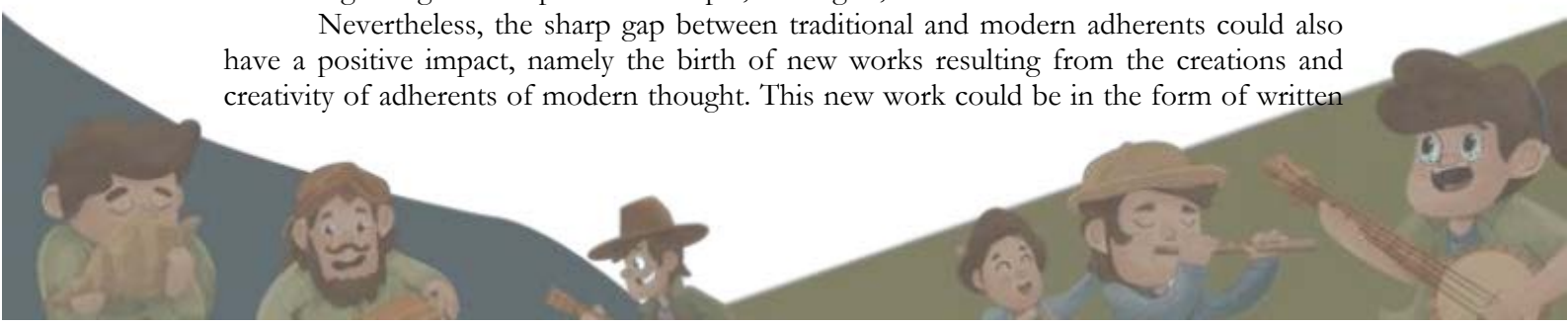


The emergence of jaipongan as a new genre was not immediately accepted by Sundanese people, but received a lot of resistance, especially from adherents of traditional arts at that time. The novelties that Gugum offered were widely rejected by traditional art adherents, because those were considered to violate *tetekon* or standards that had existed for a long time in their life. This is understandable, because Gugum in his jaipongan composition made various changes to various existing conventions, although these changes were not made radically. Some changes made by Gugum include: in *karawitan* (a form of gamelan art), for example, the traditional percussion *kempul* play usually consists of 5 beats in one *gongan*, then changes to more, even up to 51 beats in one *gongan* (Saepudin, 2012); *pangkat* (beginning) which is usually played with *waditra rebab* or *saron*, is replaced by Gugum with a new creation *gending* (intro); *kenongan* falls (parts that divide a *gongan*) and *gongan* which usually follow the concept of *patet* (melody organization) or *arkuh* (melody skeleton) of traditional songs, is changed by Gugum according to whether or not a song is good, so that *kenongan* falls of songs no longer pay attention to the concept of *patet*. Apart from that, Gugum created many new songs to accompany the jaipongan dance. Various changes also occurred in dancer costumes and dance movements which were no longer based on existing standards. Even movements that were considered vulgar emerged at that time.

As a result of the changes to existing traditional standards, both dance and *karawitan* composition, various stigmas and negative discourses emerged from supporters of tradition regarding the existence of jaipongan. This discourse was marked by the emergence of the term *3g* (*geol*, *gitek*, and *goyang*) as a stigma for jaipongan dance with its erotic characteristics. *Geol* is rotating hip movements, *gitek* is fault hip movements, while back-and-forth and left-to-right hip movements (Hayati et al., 2021). In fact, jaipongan disturbed officials at the time, so much so that the governor of West Java once banned jaipongan from being performed in various regions. This is the antithesis carried out by Gugum Gumbira towards traditional arts in the 1980s. Gugum was an agent who was dissatisfied with the situation at that time, in this case because he was bored with the existing standards or because he wanted to make a change in the phenomenon he was experiencing because he was not satisfied with the existing situation or facts. The demand for change is one of the causes of Gugum's antithesis against traditional arts that are rooted in Sundanese society. Gugum's concern about the existence of traditional arts life at that time, which was starting to decline and was almost extinct, was one of the motivating factors for Gugum to make a change.

At this stage, the thesis and antithesis of jaipongan as the object is continued with various arguments and works respectively. There was a considerable gap between adherents of tradition and modern thought in the world of Sundanese art. The conflict and differences between the two, of course, used to have two impacts, both positive and negative. The negative impact was that there was a deadlock/stagnation of communication between each other at that time, thus hampering the process of achieving common cultural goals supported by all existing parties. The process of artistic creativity used to be carried out partially, in the sense that the success of a group reaching the peak of its popularity did not necessarily represent/become part of the success of all agents in a shared cultural group. This gave rise to an attitude of indifference, not caring, not wanting to take care of other people's problems, and not even wanting to disturb or be disturbed by other people, or to cause trouble to other people. At the highest level, there used to be mutual claims as the parties who were most correct regarding their respective concepts, ideologies, and fields of work.

Nevertheless, the sharp gap between traditional and modern adherents could also have a positive impact, namely the birth of new works resulting from the creations and creativity of adherents of modern thought. This new work could be in the form of written



criticism published in various media or a form of artistic work displayed in various performances. Jaipongan, as a new work, could primarily be used as a tool to prove the maturity of the principles and ideology adhered to by change thinkers. Gugum, as an agent of change carrying out an antithesis to the reality and facts that existed before, tried as hard as he could to prove the truth of his ideology and thoughts in creating an artistic genre. Various Jaipongan songs and dances were born, filling the world of Sundanese performances in West Java, including the Seungguh dance, Daun Pulus Keser Bojong dance, Serat Salira dance, and others. The song Daun Pulus Keser Bojong was one of the songs that most shocked the world of the Sundanese art market and even Indonesian art market, because it generated a turnover of billions of rupiah from sales of cassettes recorded in various volumes by the Jugala recording studio and other studios in West Java. Figures 2, 3, and 4 depict several jaipongan songs created by modern thinkers in the 1980s.

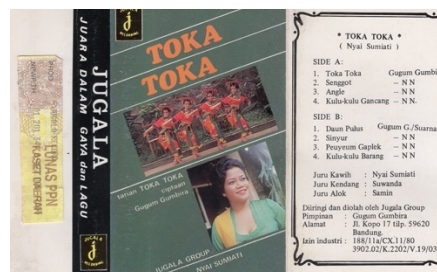


Figure 2. Cassette Cover of Jaipongan Jugala Toka-Toka.
(Own photograph).



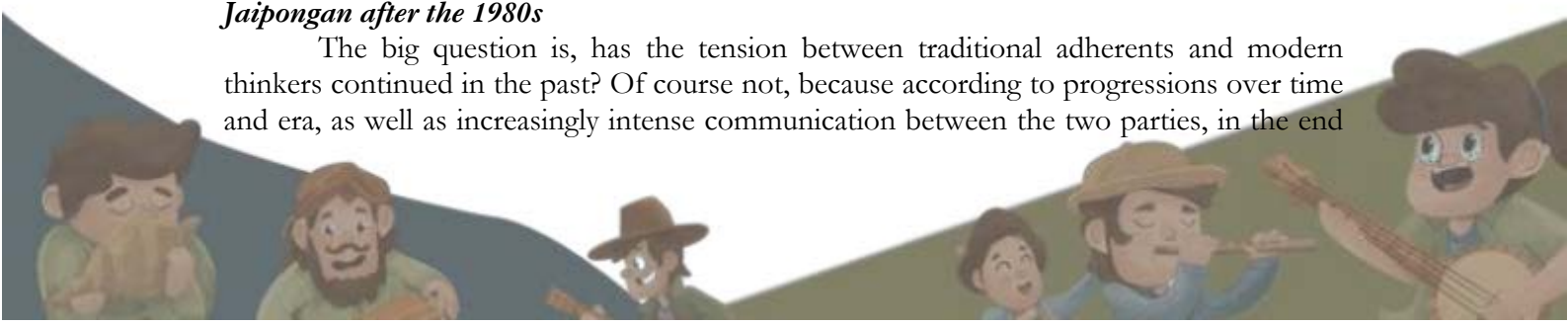
Figure 3. Cassette Cover of Jaipongan Jugala Buludru Hideung.
(Own photograph).



Figure 4. Cassette Cover of Jaipongan Jugala Daun Pulus Keser Bojong.
(Own photograph).

Jaipongan after the 1980s

The big question is, has the tension between traditional adherents and modern thinkers continued in the past? Of course not, because according to progressions over time and era, as well as increasingly intense communication between the two parties, in the end



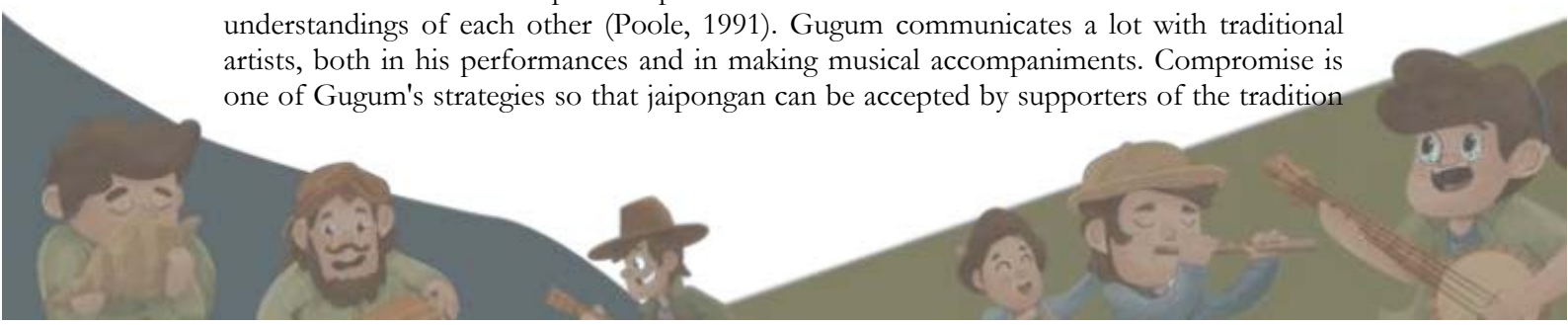
there was a good reconciliation between the two. Through a long journey of time, finally, there was an encounter between traditional adherents and modern thinkers regarding jaipongan. The existence of communication and dialogue between the two parties ultimately results in mutually beneficial togetherness. These differences and tensions require communication strategies for greater social justice that are more aligned with local priorities for achieving ecological and social outcomes (Stanley, 2022). This needs to be done to foster relationships and build a good and positive image (Sasongko, 2019). Humans, as social creatures, have a tendency to continue looking for other humans to exchange messages (Al Azis, 2021).

At this stage, a dialectical understanding occurs between supporters of tradition and thinkers of change in Jaipongan, namely Gugum Gumbira. This dialectic is what is called "working reality." This dialectic is realized, of course, in various ways, including through creativity, promotion/publication through new technology, and intense communication.

Creativity. Creativity carried out continuously by agents of change certainly produces many new works of art that are used and sold in society. As jaipongan songs and dances were created in large numbers, it turned out that jaipongan received an extraordinary response from the Sundanese people. Jaipongan enthusiasts are not only art practitioners, but the public ultimately accepts jaipongan very well. This certainly motivates Gugum to continue working, producing and creating Jaipongan songs for consumption by Sundanese people, both artists and the public. Gugum's intense creativity has resulted in many jaipongan works that can be chosen by jaipongan users and lovers to fill the empty entertainment stages at celebrations and other events. Finally, jaipongan became a common art, familiar and easy to find everywhere in various remote areas in West Java.

Promotion/publicity with training and new technology. Promotion of jaipongan is carried out very intensively in two ways, namely dance training and cassette recording using modern technology. The presence of technology can certainly provide various benefits if used well (Russel, 1953), or conversely make humans suffer and become alienated (Hardiman, 1993) if used improperly. Jaipongan musical composition is recorded on sound tapes/cassettes which are sold freely on the market. Through the Jugala Group studio, Gugum Gumbira intensively records and promotes jaipongan art to the world entertainment market. This is an advertisement to offer goods and a way to build relationships between Gugum as a modern thinker and supporters of tradition and even fans of traditional art. The existence of electronic media (radio, television and cassettes) at that time became a significant promotional tool in publicizing jaipongan to the public. It is not surprising that the jaipongan accompaniment is the background sound for every circumcision celebration, wedding event, in coffee shops, at celebratory entertainment in every region in West Java. This art is often presented throughout the celebration via a sound system or loudspeakers. Since then, Sundanese ears have become familiar with the accompaniment of Jaipongan songs. Apart from that, Jaipongan dance training is held everywhere, especially in the Jugala Group led by Gugum Gumbira. From here, dancers who excelled in Jaipongan dancing were born. Many Sundanese young women from various regions learn Jaipongan dance, deliberately going to the Jugala Group or learning independently.

Communication. Intense communication was certainly one of the successes of jaipongan in being able to penetrate supporters of traditional standards at that time. Communication is an important part of dialectics that occurs between two different understandings of each other (Poole, 1991). Gugum communicates a lot with traditional artists, both in his performances and in making musical accompaniments. Compromise is one of Gugum's strategies so that jaipongan can be accepted by supporters of the tradition



when it was first created (Saepudin, 2010). As someone who has traveled to various remote areas in West Java, it is not difficult for Gugum to communicate with various people, communities, and groups. Gugum is known to be close to traditional artists, especially in Bandung, Karawang, and Subang. Gugum is even known for having excellent communication with regional stakeholders, officials, and even bureaucrats in West Java, to communicate jaipongan as his new work. Gugum also communicated very intensely with the owners of recording studios in West Java.

At this stage, traditional art, as a thesis, eventually turns into an antithesis by the agent of change, which ultimately becomes a synthesis. Jaipongan has circulated everywhere, is accepted by Sundanese, and even Indonesian people, and sells well on the market. The people of West Java are excited about jaipongan. Even ISBI Bandung, which initially refused to include jaipongan in its curriculum, has changed this year (2024) by including jaipongan courses in its curriculum, both in the Dance Department and in the Karawitan Department. Of course, this phenomenon has never happened before, especially when Jaipongan was first created. Nowadays, students taking their undergraduate exams can also present jaipongan dance and musical performances. This shows the success of jaipongan in penetrating all circles, resulting in harmony with other traditions. Hegel called this process synthesis: a process of development and change of thesis and antithesis.

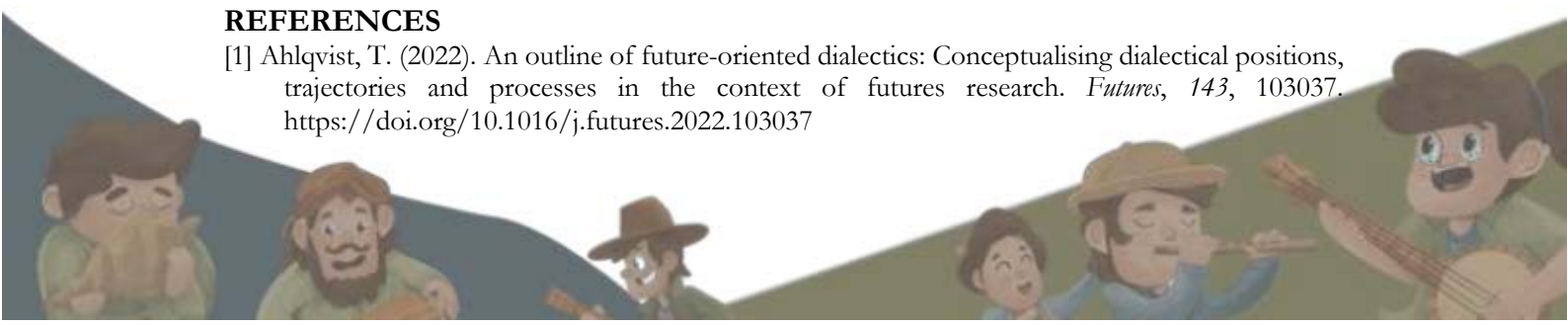
The next question is, will this jaipongan synthesis stop? Of course not. The new antithesis certainly appears as a journey of synthesis from the first antithesis (Forster, 1993). When the thesis is positioned in the Jaipongan case today, an antithesis also comes into play, which makes Gugum feel uneasy as the owner of the jaipongan itself. As if the creativity of artists in Sunda has never disappeared, from around the 2020s until now (2024), jaipongan have emerged using wayang stories as ideas for their work. This was especially pioneered by artists and creators from the Wayang Golek Studio Giri Harja 3 who created jaipongan works according to their versions and interpretations. Of course, the presence of this work has also become a topic of debate among artists supporting Jaipongan, between Gugum supporters and young artists as creators of wayang jaipong art. There were conflicting claims between both sides which gave rise to long debates in various serious discussions and small talk among artists, art practitioners, and art critics. This means that the journey and development of Jaipongan have not stopped. How long will the antithesis in jaipongan become a synthesis again? Only time and the next generation will answer this question.

CONCLUSION

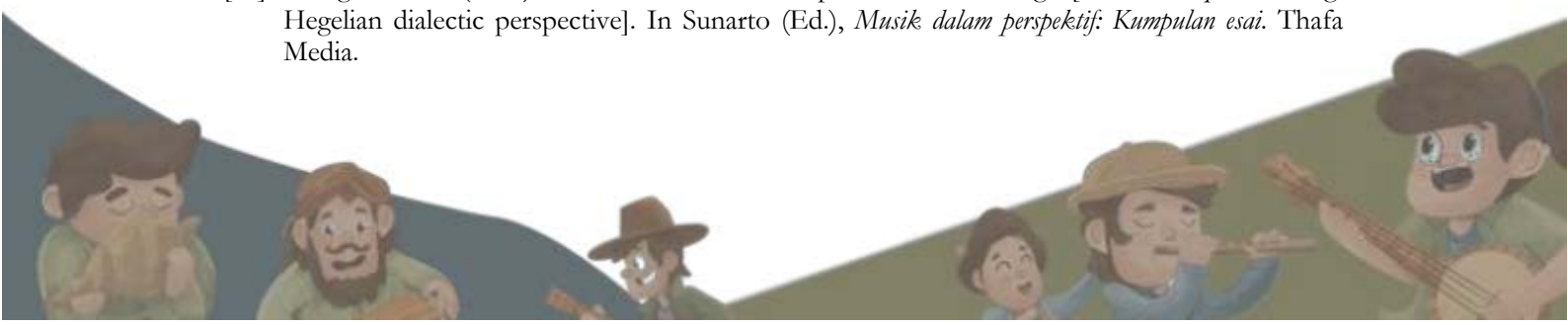
This research concluded that the gap/contradiction between supporters of tradition and modern jaipongan thinkers was due to the lack of intense communication between the two parties when changes occurred. There are four dialectical processes between supporters of tradition and modern thinkers: creativity, compromise, communication/dialogue/interaction, and publication. Intense dialogue/communication/interaction between traditional adherents and modern thinkers can essentially create a new culture as a dialectical result of the two. Both sides will be harmonious if each side has an openness to understanding existence outside itself, which has different characters.

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