



International Conference On Music And Culture

## Learning And Performance Of Nusantara Music In East Nusa Tenggara During Covid-19 Pandemic

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**Abstract:** Ethopedagogic and performance is part of Ethnomusicology. This theory explains performance as an inseparable part of community activities. The research locations are in several places in the province of East Nusa Tenggara. Those places are Sikka Regency, West Sumba, Rote, Timor and Alor. The results of the study as follows: learning and performance on ethnic music in East Nusa Tenggara will continue to be carried out during the COVID-19 pandemic. This is because ethnic music is part of the ritual that must be carried out. Implementation in small groups consisting of 6-15 performers. Learning is passed down from generation to generation in the family areas. This can be seen in the manufacture Terren bass musical instruments in Sikka and Jungga in Sumba. In addition, the development of the rekoboko musical instrument in Amarasi is also a sign that musical creativity in ethnicity is still being carried out. The thing that cannot be carried out is performances in festivals that involve a large number of performers, such as the harvest ritual. The findings in this study are four areas of ethnic music (1) family; (2) rites; (3) small groups; (4) music festival. These four domains show the areas of learning and performance of ethnic music.

**Keywords:** Ethnomusicology, Ethopedagogic, Performance, Nusantara Music, Covid-19

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**How to cite this article in APA style:**

Iswanto, Sejati. (2022, October). Learning And Performance Of Nusantara Music In East Nusa Tenggara During Covid-19 Pandemic. *Proceeding of the 2nd International Conference on Music And Culture (ICOMAC) 2022*. (Vol. I, No. I, pp. 121-130).

## INTRODUCTION

Ethnomusicology studies music and ethnicity from the perspective of the epistemology of music that is unique to a particular society (Šivic, 2018). This character cannot be separated from how people think, adapt, and create musical (Treloun, 2016). These two elements, music and society cannot be separated, group ideology is interpreted into cultural activities and events (Wong et al., 2018). The philosophical approach used is based on phenomenology. The

theoretical paradigm is taken from the theory of ethnomusicology with the main postulate that ethnomusicology is formed from society and music (McAllester et al., 1980; Mirza, 2016; Prasad & Roy, 2017).

A more in-depth study argues that ethnomusicology does not only discuss ethnic music. Community can also be viewed in terms of social cognition. The ideology of society is built from a mindset to survive against nature. Social rhythms are formed from ideology, not just communal arts. The perspective of an ethnomusicologist sees the holistic in the particular. Dance movements, pitch speed, ambitus are seen as part of cognition and social movement (Iswanto & Rinto Hasiholan Hutapea, 2020; Schuiling, 2019; Stokes, 2004). Elements of ethnomusicology also explain how music around the world influences one another. The essence of social identity for each community group will provide a different and varied color or genre (Cottrell & Impey, 2018). This definition identifies that ethnomusicology is related to various disciplines, and also states a typical way of working based on phenomena (Hemetek et al., 2019). It also associated ethnomusic with social psychology. Psychological needs as identity can be met in ethnic music. This identity sticks for a long time, so that cultural music cannot be seen as mere national accessories, but is an intimate psychological need (Hunter, 1994).

The interrelationships between elements build identity. In other words, ethnic music is not only a cultural event that presented with a specific function, but every element of sound, color, timbre, amplitude, frequency, is culture itself. (Ridanpää, 2016). Ethnomusicologists believe that all humans, not just those we call musicians, are musical, and that musicality is one of the essential touchstones of the human experience (Rice, 2020). Ethnic scales and rhythms describe the social environment and imaginary environment as outlined in the tone line (Heydarian & Reiss, 2005). Ethnomusic can be seen from the point of view of Phenomenology as a method. Phenomenology is concerned with the overall evidence within the culture itself. In this case, cultural ideology cannot be separated from the phenomenon. Community groups still live in their cultural phenomena and evidence. Studies with high abstraction must be guided by the principles of phenomenology either as a theory or as a method (Friedman, 2019).

Related to the theoretical matters above, this research has a practical point of view relating to phenomena. The theoretical and empirical paradigms above are also related to the practical paradigm, namely the phenomenon of music and culture in the province of East Nusa Tenggara. East Nusa Tenggara Province is the southernmost province in Indonesia. The province consists of 500 islands with the largest islands being Sumba, Flores, Rote, Sabu, Alor and the western part of Timor. The province is divided into twenty-one districts with the capital city Kupang. The area is 47,931.54 km<sup>2</sup> with a population of 5,325,566 (2020 Census). Economically, East Nusa Tenggara relies on the expansion of the tourism sector such as in Labuan Bajo, Komodo National Park and Mount Kelimutu. The problem in this research, how is the learning and performance of Nusantara Music in East Nusa Tenggara During Covid-19? This template is designed to assist you in preparing your manuscript; it is an exact representation of the format expected by the editor. To use this template, please just Save As to your document, then copy and paste your document here. The work should not have been published or submitted for publication elsewhere.

## **METHOD**

This study uses a qualitative method based on the philosophy of realism (Einbond & Bresson, 2020). The hermeneutic axiom lies in the inductive interpretation technique which is not only used in the lyrics of a song but also in the contours of the melody (Mirza, 2016). This concept is also known as hermenetic relism which is the reason for choosing a specific classification as a research method. The qualitative method in this study, was developed more specifically by collecting data in the form of words, sentences, pictures, and not numbers with several considerations, namely, first, the analysis is based on a description of the problem as a whole. Second, the intended description is followed by analysis so that in the end it produces a conclusion. In line with that, the hermeneutic method is also used here (Holzapfel & Benetos, 2019).

This research was conducted in several places in the province of East Nusa Tenggara. Those places are (1) Alor; (2) Rote; (3) West Sumba; (4) Anger; (5) Soe City; (6) Amfoang; (7) Belu. These places were chosen because of the availability of abundant data and could represent the title of the research in question. Obtaining data using field observation techniques and in-depth interviews. Resource persons are performers of art and culture in each place. The data obtained in the form of data from observations, interviews, and other supporting data. Presentation of data in the form of inductive descriptions and pictures, as well as tables.

## **RESULTS AND DISCUSSION**

### **Learning and Performance as a Part of Ritual During Covid-19**

Ethnomusicology cannot be separated from culture. This means the performance of ethnic music for cultural purposes. Society with a life cycle has rituals that must be carried out. Rituals are a way of life for ethnic groups. During the Covid-19 period, rituals were still carried out in small groups. Some of the performances that are still being carried out during the Covid-19 period, such as the harvest ritual with Anda Mara singing in Lambanapu, Kambera, West Sumba. The ritual data can be seen in the following poetry transcription and musical transcription.

#### **DATA JS 1. Song Transcription Anda Mara, Transcription by Iswanto, Singing by Puratanya, Lambanapu Village, Kambera West Sumba (2022)**

#### **ANDA MARA**

Transkripsi  
(Based on the principles of Linguistic studies)  
Kambera Language, West Sumba

*Handunya Karoka tilatopu  
Utinyawa pungu nyapa londa*

Ethnopedagogical in ritual singing Anda Mara 'good way' in the form of cultural values, namely the community that sings accompanied by *jungga* as the main musical instrument. The community or society in this cultural event performs the movement of stepping on rice together while singing this song. Often the participants also sing along. Characteristics of speeches and songs are sung repeatedly with poems containing the cult values of Sumbanese people's life which is thick with *merapu* culture. This cultural experience is well recorded in the prosodic memory of the younger generation, and continues to be passed down from generation to generation. Ethnopedagogy in the phenomenon of your work song *mara* 'good way' is an aesthetic that is instilled from an early age in the togetherness of work songs. Aesthetics is not only a form of beauty but also meaning in poetry, experience, and melodic strains. The integrity and continuity of music, pedagogy, and culture shape people's perceptions of the 'world'.



Figure 1. Photo with Mr. Puratanya's family during the Covid-19 period. Mr. Puratanya also continues to teach music lessons to his granddaughter (Source: Research Documentation, 2021)

Customary regulations that restrict people from being in customary areas. Ethnic music as part of the rites is still being carried out. Rites is part of learning arts and culture for cultural communities (Closed system).

### **Family as A Field of Etho Music Learning During Covid-1.**

Ethnopedagogic music/art comes from family hierarchy. This system is well maintained even in the COVID19 pandemic. Mr. Apdon Aliando teaches his son the technique of making Terren Bass. This instrument is a single string bass with a height of 168 cm and is played with a stick that vibrates the strings. This musical instrument can be found in Kajowair village, Hewokloang sub-district, Sikka district, East Nusa Tenggara. Techniques that are taught or passed down to their children are the process of making and playing musical instruments

Figure 2. The process of making Terren Bass in Kajowair village, Sikka district, East Nusa Tenggara (Source: Research Documentation, 2022)

The community system that is separated from one village to another results in (1) closed ethopedagogics; (2) covid-19 has resulted in formal schools being conducted from home, so parents have more time to teach their cultural knowledge; (3) ethopedagogics also give rise to performances in small groups and even music and culture learning that is carried out by a grandmother to her grandchildren through sleep songs. The data owned by the researchers show that sleep singing is one of the individual performances. The simple and repetitive song notation makes it easy to remember, the poems that contain the teachings of life also make performance music like this a hallmark of ethnic music learning.

The character *ille le* is a short one-part song that is repeated with different lyrics using the *lewa* dialect which is one of the dialects of the East Sumba language. Repeated patterns with a short duration of music will be memorize on the memory. This is in accordance with the opinion of music psychologists, as explained in the ethnomusicological framework above. In this regard, repeated patterns are enriched with distinctive musical contours. *Ille Le* singing data from Sumba will be shown as below.

Data 2. *Ille Song*  
The Meaning of *Ille Le's* Poems

*Ille le*  
(Song of sleep for boys, Melolo community, East Sumba)

*Ngilu lapalapa la pa Kamba (IL 1.1)*  
The wind in the cotton spread

*Ana ngoji nyaka wammu (IL 1.2)*  
If you want to swing

*Nyaka Laya lapa njagi Umbu (IL 1.3)*

If you touch me Umbu

*Nyanggi lamawu Umbu (IL 1.4)*

I'm at Umbu's house

*Lakaroka la manyembu Umbu (IL 2.1)*

Dance with Umbu's leg strength

*Laka lakatuda Landu wehang Umbu (IL 2.2)*

Sleep until noon Umbu

*Ambu hi iri ka njeri goru (IL 2.3)*

Don't cry shout

*Na mburu mata mu Umbu (IL 2.4)*

In your eyes Umbu

*Djaka ina jaka wamaru umbu (IL 3.1)*

If you mention mother, umbu

*Pakatuda pamangandu, Lundu wohang (IL 3.2)*

Sleep, sleep until tomorrow

*Kau ka jungga lundu maling (IL 3.3)*

We will play Jungga (traditional Sumba guitar) in the late afternoon

*Le ila Ile ila umbu (IL 3.4)*

Le ile ile ila umbu

*Ambu hibi kajeri nggoru umbu (IL 4.1)*

Don't cry until your neck hurts

*Mburu mu umbu. Kabi leleli nje umbu (IL 4.2)*

Up here, your grandma is feeling tired, umbu

### **Performance in Small Group During Covid-19**

Musical activities are still carried out in small groups. This activity is carried out in conjunction with dances at traditional ceremonies. As in Kabola, Alor Regency, dancing and making music in the lego-lego ritual must be done as a sign of unity between villages. There are 10-12 dancers accompanied by gongs and drums. This dance must still be carried out for village rituals such as harvesting, building traditional houses, traditional meetings between villages, and various rituals carried out in the lego-lego dance. The COVID-19 pandemic has made people choose to be more selective and stay alert. On the other hand, they perform dances and play music in smaller numbers so there is less interaction.

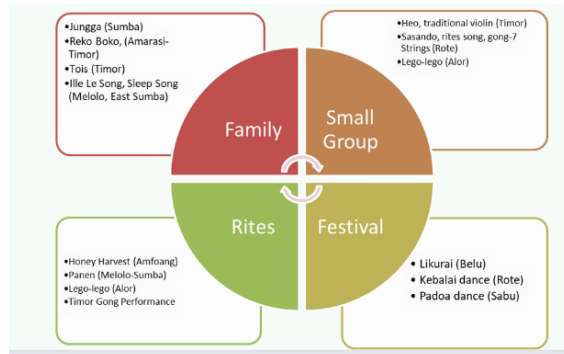


Figure 3. Lego-lego of the Kabola community in Alor district. The traditional elders of cutting the chicken as a sign of the start of the lego-lego. People also use their own wooden clothes as a sign of unity. Drums and gongs are also used to music of lego-lego (Source: Research Documentation, 2022)



**Figure 4.** Drawing of the Likurai Dance from Belu involving hundreds of people.

Unlike rituals that can be carried out in small groups, festival rituals involving tens or even hundreds of people cannot be carried out. This is certainly a choice that is not easy for the people who own the culture, because gathering and performing arts is an inseparable part of culture. For example, the Likurai dance in the Belu community. The phenomenon of learning and performance in ethnic communities is an interesting thing, especially when it comes to the covid-19 pandemic. This study also found the distribution of learning and performance in ethnic communities during the COVID-19 pandemic. The divisions are (1) individual and family groups. In this area art is still carried out. Art is also closely related to ritual. (2) Small group, dance and music used as community rites and it is possible to perform in small groups ranging from 10-15 performers, intended for rituals such as harvesting, peace rituals, hunting rituals, construction of traditional houses and several other rituals. (3) Singing and rituals involving traditional elders or cultural speakers singing with certain musical instruments and witnessed by residents in the village, such as songs with Jungga musical instruments in Sumba, songs sung by manahelo in Rote with Sasando. The picture of the division, as below



**Figure 5.** Grouping of Learning and Music Performance in East Nusa Tenggara during the Covid-19 Pandemic. In Family Groups, Small Groups and Music Learning and Performance Rites can be carried out, while Festival Groups involving tens to hundreds of people cannot be carried out (Research novelty, compiled by researcher)

### Ethnic Music Creativity During Covid-19 Pandemic

Another musical phenomenon was observed from Nakmese Village, Amarasi, Kupang Regency. The traditional guitar instrument of the Amarasi community is called *Reko Boko*, a type of guitar with a resonator chamber made of dried pumpkin, fretless and has 3 strings. This musical instrument was developed to be better, with the design assisted by Mr. Abraham Satya Graha. This development is carried out and used in the community in several dance activities with music. The following is an image of *Reko Boko* that has been developed.



**Figure 6.** Picture of Mr. Benedictus Tanu playing *Reko Boko* in Nakmese Village, Amarasi, Kupang Regency. This traditional musical instrument is called *Reko* which means good and *Boko* which means pumpkin. The resonator chamber is made of pumpkin (Research photo, 2021)

The Covid-19 pandemic is not a barrier for ethnic musicians to make art. In rituals and many occasions, ethnic music is still used, played and used according to its needs. This research is a descriptive note about Nusantara music that still exists even during the Covid-19 period.

### CONCLUSION

Learning and performance of ethnic music as part of Nusantara music during the Covid-19 pandemic is still carried out in the family, individually, and in rituals. The data obtained show that indigenous peoples limit their interaction with the outside world, and continue to live in their environment and fulfill all the needs of that environment. This cultural system cannot be separated from artistic activities. Music learning also continues from generation to generation, as



seen in the making of Jungga in Kampera, West Sumba and how to play it which was passed down from a grandfather named Puratanya to his grandson. Likewise, in Sikka the Terren Bass instrument is made together in the family and played for traditional events. Music and dance performances that do not involve many people or small groups are still carried out, such as Lego-Lego in Alor and several other dances.

This study also determined Novelty, namely the grouping of learning and performance activities in ethnic communities. Of course, these findings must continue to be tested with various theories. Ethnic society does have its own uniqueness and durability with its cultural system. Music as part of culture is inseparable from the learning and performance of the community.

## ACKNOWLEDGMENTS

The author wishes to thank all those who have made valuable contributions to this research so that the results can be disseminated through publication, especially to the Institut Agama Kristen Negeri (IAKN) Kupang which has provided financial support for Ethnomusicology research in East Nusa Tenggara

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