

The Existence Of Kulintang Music in Customery Marriage in Komering Family East Oku

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Abstract. This research is entitled THE EXISTENCE OF KULINTANG MUSIC IN CUSTOMERY MARRIAGE IN KOMERING FAMILY EAST OKU. Kulintang music is means of tribal society of Komering in East OKU to carry out the stage in the process of costumery marriage. That staging in costumery marriage are parade process, milur dance, giving the costumery law, and sada sabai dance. But in its development nowadays the existence of kulintang music is declining in costumery marriage.

Based on the fact, this research aims to reveal the factors that affect the existence of Kulintang Music in East OKU. The technique of collecting data to do with an observation, interviews, study says and documments. For Analysis the Existence and dynamics of the music Kulintang not just be descriptive, then this research will borrow the concepts of culture, music, and social community to have a perspective that is analytical.

That study conclude that the cause of the decrease existence of the Kulintang music in East OKU is because the disappearance of clan system in 1979. Clans system that cange into district made there was no more loyalty to the costumery marriage process that use Kulintang music. Internal and external factor are also influence thing to the existence Kulintang music. That internal and external factor consist of management, less of capability to play Kulintang, motivation, finance, government role, and influence foreign culture.

Key words: Kulintang; Existence, Customery Marriage; Dynamics

INTRODUCTION

The Kulintang music that we are often familiar with is the Kulintang music that comes from North Sulawesi. The kulintang music is a musical instrument made of wood and is played by being beaten. Although not much is known and not much has been explored, in the area of South Sumatra, to be precise, in East OKU Regency, there is also the Kulintang musical instrument. Even though the Kulintang music plays the same technique as Kulintang from Sulawesi, namely being beaten together, the East OKU Kulintang uses raw materials made of metal. The Kulintang musical instrument belonging to the Komering tribe is an integral part of people's lives because it was a tool that was absolutely necessary in traditional wedding rituals. There are at least four ritual ceremonies that use the Kulintang musical instrument as accompaniment, namely during the procession, milur dance, sada sabai dance, and awarding of titles.

The core musical instrument of the kulintang is eight small metal pencons which are arranged horizontally and parallel and then placed on a standard made of wood. In the process of presenting the Kulintang core musical instrument, it is assisted by other musical instruments in the form of a metal pencon, also of medium and large

sizes. Medium-sized metal pencons are called babondi or tawak-tawak with one large metal pencon called tala or gongs with one piece. Kulintang music is a set of all the musical instruments.



Figure 1. Kulintang musical instrument

METHODS

In order to obtain research results that are in accordance with the research objectives, namely regarding the role of kulintang music in the traditional marriage of the Komering tribe and the dynamics of its development, a qualitative descriptive research method is needed. Qualitative research is a research field that stands alone. Qualitative research breaks through field disciplines (Denzin, 2011: 2). This statement is in line with this research which will discuss

Kulintang music in its social aspect, namely the existence of Kulintang music in the marriage customs of the Komerling tribe in East OKU Regency. The data collection techniques were carried out in three ways, namely observation, interviews, document review and written data study.

At the observation stage, what needs to be done is to set targets for the research location along with the boundaries of the area. In qualitative research, location is the physical environment as the background of a research object. For research on the existence of kulintang music in the marriage customs of the Komerling tribe, it will be more dominant in the East OKU Regency, especially in villages that still have musical instruments complete with artists. The starting point of the research location was carried out at four clans that still had the kulintang musical instrument.

At the interview stage, the parties interviewed were kulintang artists and the people of OKU Timur as connoisseurs and supporters of the Kulintang music culture who played a role in the traditional rituals that they held. The government, in this case the customary institution, is also a resource person in explaining the history of Kulintang music. The individuals from the customary institutions interviewed were elders and community leaders in East OKU District. Documentation studies will be divided into two types, namely formal documents and informal documents. Formal documents were obtained from several institutions, both the government, such as the East OKU culture and tourism service, and traditional institutions. While informal documents were obtained from community documentation about the Kulintang musical instrument, both in the form of writing and photos. Based on the type of data, it is also divided into two types, namely written data and documents. Types belonging to documents such as pictures, photos, videos, while written data are data that contain writing such as letters, notations, and others.

RESULTS AND DISCUSSION

Dynamics Of The Development Of Kulintang Music In East Oku

In the past, the government system in East OKU Regency was still in the form of clans. Politically, marga is a community arrangement in South Sumatra which was adopted by the Palembang sultanate around the 18th century

(Rachman, 1968: 2). Anton Moeliono more specifically explained the meaning of clan is an area which is a group of large hamlets and is located in South Sumatra (Moeliono, 2008: 878). The sprawling hamlets contain families of the same origin and descent. At that time the area now known as East OKU Regency where the Komerling tribe lived consisted of ten clans. The ten clans of the Komerling tribe in East OKU are as follows (Rachmadi, interview, 30 September 2014).

1. Mayang Flower Clan
2. Clan of the Kunyit Ferns
3. Buay Pemuka Peliung clan
4. Marga Buay Leader of the King's Nation
5. Clan Madang Tribe I
6. Clan Madang Tribe II
7. Clan Semendawai Tribe I
8. Clan Semendawai Tribe II
9. Clan Semendawai Tribe III
10. Clan Semendawai Tanjung Raya

The highest leader in the clan is called Pasirah. Pasirah is in charge of administering the government as well as maintaining the customs and culture in the area. The Pasirah are also in charge of guarding all the heirlooms passed down by their ancestors including the Kulintang musical instrument. In the past, each clan had its own Kulintang musical instrument and its own artist. But now not all clans still have Kulintang tools and artists. Cultural changes have made some of the people of East OKU Regency abandon this art as part of their traditional rituals. The following clans still own Kulintang tools and artists and use them in traditional wedding rituals.

Kulintang Ribang Sanggar (Sengkunyit Marga)

In the village of Tanjung Kemala, Martapura District, there is a Kulintang music arts community called the Kulintang Ribang studio. This area is included in the territory of the Paku Sengkunyit clan. The meaning of Ribang in the local language means happy or happy.



Figure 2. Kulintang Ribang Music Studio

The Kulintang Ribang music studio can be said to be the Kulintang music community with the most stable existence in East OKU. Currently, Kulintang music artists at the Ribang studio, according to Rusnawi, have had more than ten generations (Rusnawi, interview, 10 July 2014). Rusnawi is the leader of the Kulintang Ribang music studio arts community. This man who was born in 1953 is a descendant of the original Komerling tribe from the Paku Sengkunyit clan. Rusnawi did not know when the Kulintang Ribang community belonging to the Paku Sengkunyit clan was formed. He only remembered that his seniors at the previous generation of Kulintang Ribang studio were Mr. Koder and Mr. Husin. It was from the two of them that Rusnawi learned to play Kulintang music. When they both entered their old age, in 1989 Koder and Husin trusted the continuity of the Kulintang Ribang studio to Rusnawi until now.



Figure 3. Rusnawi Head of the Kulintang Ribang Studio

Currently, the Kulintang Ribang studio under the leadership of Rusnawi has 16 members, all of whom are male. All of them are young people from the Martapura sub-district who are expected to become the next generation of Kulintang artists after Rusnawi. They always practice at least once a week according to the agreed schedule. Rusnawi explained that the Kulintang Ribang studio is an arts community that runs on self-support funds from the people of Tanjung Kemala Village, Martapura District. Voluntary contributions from the community are able to maintain the continuity of this traditional music for a long time. The stage activities carried out by the Kulintang Ribang studio at weddings occur in certain months such as the harvest season or a few days after the celebration of Eid al-Fitr

or Eid al-Adha. This sgar community has an unquestionable reputation. This can be seen from the several achievements that have been achieved by this studio, including:

1. Winner of the Sriwijaya Festival 2007 bridal procession
2. Champion of the inter-marga procession festival in Perjaya
3. Being the opening music in Jambi Province at a meeting of governors throughout Sumatra
4. Champion II in the Lake Ranau Festival (South OKU) as the Best Kulintang Music Player 2011
5. Being the opening music at the 2012 Sriwijaya Festival in Palembang City.

Kulintang Umpuan Ratu Sanggar (Buay Marga Pemuka Peliung)

The Kulintang Umpuan Ratu music studio is located in Pulau Negara Village Buay Pemuka Peliung OKU Timur. The people in this area belong to the Buay Pemuka Peliung clan. The name of this studio honors the ancestor of the Buay Pemuka Peliung clan, who is said to have been named Umpuan Ratu. The Kulintang Umpuan Ratu Studio was led by Mr. Leo Budi Rachmadi. He explained that the people of the Buay Pemuka Peliung clan actually had not owned the Kulintang art for quite a long time. So in 2010 he took the initiative to revive the kulintang art by establishing

This Kulintang became a place of art for the artists of the Buay Pemuka Peliung community as well as saving the existence of Kulintang music in the traditional rituals of the Buay Pemuka Peliung clan (Rachmadi, Interview 30 September 2014).



Figure 4. Leo Budi Rachmadi (Leader of the Queen's Studio)

The man who was born in Martapura in 1974 has made breakthroughs so that Kulintang music remains sustainable and becomes the pride of the Komering tribe. His efforts to preserve the current leatherang music include gathering and fostering all Kulintang music studios in East OKU Regency so that they are active again and carry out their functions as an important means of traditional wedding rituals.

The routine practice schedule is made by the Kulintang Umpuan Ratu music studio twice a week, namely Saturday and Sunday for practice. Currently, according to Leo, there are 25 members of the Kulintang Umpuan Ratu studio with various age and professional backgrounds. Sometimes members of the Kulintang Ribang studio do joint exercises at the Kulintang Umpuan Ratu studio because the geographical location of these two sub-districts is right next to each other.



Figure 5. Kulintang Umpuan Ratu Studio during rehearsal

In addition to the cash received from the Kulintang Umpuan Ratu stage honors, the source of funding for this studio came from Leo Rachmadi's personal funds. Although the Kulintang Umpuan Ratu studio was formed in 2010, the performance schedule is quite busy, especially during the wedding season. This is because the interest of the Komering tribe in the Buay Pemuka Peliung area is still quite large in using this Kulintang musical instrument. There are interesting things when talking about the reputation of the Kulintang Umpuan Ratu studio. Leo was quite clever by involving the print media to cover every stage of the Kulintang Umpuan Ratu studio. This has brought this studio to the attention of the public because it is often discussed in various print media, especially in South Sumatra.



Figure 6. The activities of Sanggar Umpuan Ratu Covered in Print Media

Sanggar Kulintang Mungghah Jaman (Marga Semendawai Suku Iii)

The Kulintang Muntung Jaman Studio is located in Cempaka Village, Cempaka District. If seen by clan, the Cempaka District was formerly the Semendawai Tribe III clan. The Kulintang Mupload Studio is currently in its second generation. Entering this second generation, the old-fashioned mupload studio can be said to have been in suspended animation and has never performed again. Although Kulintang artists still exist in Cempaka Village, the community's appreciation for using them in wedding rituals is no longer enthusiastic about their traditional art.



Figure 7. Sanggar Kulintang Mungghah Jaman

The Kulintang Muntung Studio was led by Muhammad Umar. This Kulintang artist, who was born in Cempaka Village 55 years ago, works as a farmer every day. He said that the Kulintang Muntung Jaman studio had been unfinished for 10 years. All the tools are now only stored in the warehouse even during the rainy season, all the tools are left submerged in the flood. Kulintang music as a means of supporting marriage in this

area has really been abandoned by the people. This reduced the motivation of kulintang artists in Cempaka District. The meaning of Mupload Jaman in the Komerling language means following the times. It was hoped that the name of this studio when it was founded by Muhammad Umar's parents could continue to grow and keep up with the times. However, the current condition of the Muntung Jaman studio is far from what it was before when it was founded. Even Muhammad Umar, as a Kulintang artist, has now forgotten a lot about playing Kulintang variations when accompanying traditional wedding rituals.



Figure 8. Muhammad Umar (Kulintang Artist)

Factors Influencing The Existence Of Kulintang Music In East Oku

The occurrence of socio-cultural changes to the existence of Kulintang music in its role as a unit of the Komerling tribal wedding customs in East OKU is influenced by several factors. According to Alfin Boskoff, socio-cultural changes are influenced by two major factors, namely internal and external factors. Internal factors are factors that come from within while external factors are factors that come from outside (1964: 140-157). The classification of these two major factors is the basis for analyzing the basic elements that influence the existence of kulintang music in East OKU.

Internal Factors

Internal factors are factors that come from within. When viewed in the context of the existence of kulintang music, internal factors are factors that influence the existence of kulintang music in OKU TIMUR which come from the community supporting the art of kulintang music itself. These internal factors include organizational management, facilities, artist regeneration, and the role of changing values in

society.

1. Organizational management

The definition of management in the performing arts according to Achsan Permas is the process of planning, making decisions, organizing, leading, controlling, human resources, finances, and information related to performances so that performances can be carried out smoothly and in an organized manner.

2. Facilities

Facilities and infrastructure or facilities are fundamental to keep a Kulintang community running. In the case of extinction or disappearance of a Kulintang community because the facilities are no longer available.

3. Regeneration

The regeneration referred to here is the regeneration of Kulintang artists in East OKU. It is necessary to admit that the regeneration of Kulintang artists in East OKU is indeed one of the big problems that has caused the existence of this music in wedding customs to decrease.

4. The Role of Changing Values

Pragmatic thinking can indeed make people's idealism about traditional culture disappear. Kulintang music no longer has an important value in the midst of a society that supports the traditional culture itself. This pride is lost because the perception of playing Kulintang music and using it in wedding rituals is considered old-fashioned and outdated.

External Factors

When viewed in the context of the existence of Kulintang music, external factors are the factors that influence the existence of Kulintang music in East OKU which come from outside the community supporting this art. Here are some of these external factors:

1. Role of Government

The issuance of Law on Village Government No. 5 of 1979 made the clan system no longer used in the government system in East OKU. The abolition of the clan system in eastern OKU is believed to be the beginning of the decline in the existence of the customs and traditions of the Komerling tribe, including the Kulintang art.

2. Rapid Technology Brings the influence of other Cultures

The era of globalization and increasingly sophisticated technology has made the flow of information and communication media a bridge so that foreign cultures are easily absorbed by the people of East OKU. Media such as television,

the internet, mobile phones have become an effective and practical entry point for the development of other cultures in East OKU.

3. Population Movement

Even though the migration of Javanese tribes to East OKU had an impact on increasing the economy of the people, on the other hand this shifted the traditional arts that already existed in East OKU. This is coupled with the many indigenous people of OKU Timur who have gone abroad and never returned to their villages so that traditional customs and culture such as the Kulintang are increasingly weakening.

CONCLUSION

Of the ten clans in OKU Timur, only 3 remain and still have and maintain the Kulintang music tradition in their marriage customs. The initial and biggest cause of the decline in the existence of kulintang music in the area was due to the abolished clan system in people's social life. Without a clan government system, practically the existence of the kulintang arts community in East OKU develops naturally without a necessity to implement it. The process of development was then influenced by two factors, namely internal and external. Internal factors such as organizational management,

facilities, regeneration, the role of values

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