

# Javanese Gamelan Art in Malay Community in Tanjung Balai City (Multicultural study)

Maya Ningsih Lubis\*, Sunarto Sunarto, Syahrul Syah Sinaga, Rahina Nugrahani

Universitas Negeri Semarang, Fakultas Bahasa dan Seni Indonesia

\*Corresponding Author: mayaningsihlubiss@gmail.com

**Abstrak.** The Malay community in the city of Tanjungbalai can accept Javanese gamelan music as well as the Javanese. The role of the Malay community in Javanese gamelan music performances is not only as spectators but the Malay community also learns and participates in playing Javanese gamelan instruments in the Langen Hidayah Jati Group. Javanese Gamelan Art in the Malay Community can be seen when the presentation of the campursari music which is performed during the people's party is the Malay song *iyolah* comely accompanied by Javanese gamelan music. This study aims to examine the phenomenon of the existence of Javanese gamelan arts in the Malay community in the city of Tanjungbalai in multicultural studies. The research location is Tanjungbalai City, North Sumatra Province. Data collection techniques are observation, interviews, and document studies. The data validity technique uses source triangulation. Data analysis technique using descriptive analysis. The result of this research is that the Multicultural Study is grouped into three models, namely: the Introduction Model, the Practice Model and the Transformation Model. Multicultural understanding will create harmony in a society that understands, respects and respects art from other cultures, especially Javanese art that is in the Malay community in the city of Tanjung Balai.

**Keywords:** Javanese Gamelan; Malay Community; Multicultural

## INTRODUCTION

Traditions and culture that exist in the city of Tanjungbalai grow and develop influenced by art, one form of art is music. (Pasaribu, 2004) Music can reflect the general values and principles that underlie a culture and enliven the culture as a whole. The Malay community of the city of Tanjungbalai uses music in their culture or traditions. (Koenjaraaningrat, 2007) said that Malay art such as music developed until the mid-1930s and the end of 1942 was very close to its supporting community. Malay arts are performed at the time the child is born, the name of the child is named, descending from the ground, swinging, circumcision, marriage, and so on. (Idris, 2004) states that the Malay community in their daily lives uses the Malay language and carries out Malay customs. The city of Tanjungbalai has many immigrant tribes, one of which is the Javanese. The Javanese are a tribe that spreads a lot in Tanjungbalai City. The existence of the Javanese in the city of Tanjungbalai occurred due to transmigration (massive displacement).

Along with this movement, indirectly the Javanese also brought Javanese traditional culture and arts to the places where they lived, such as: *wayang wong* (*wayang orang*), gamelan, *wayang golek*, *wayang kulit*, campursari music and many more. (Afryanto, 2013) states that among fellow citizens, creates a sense of mutual need and a shared destiny which will eventually create

cohesiveness. The cohesiveness of the Javanese people can be seen by frequently holding traditional art performances as a remedy for longing for their hometown and also introducing these traditional arts to their children and grandchildren so they don't forget their ancestral arts. To preserve Javanese traditional art, they founded a studio which was named the Langen Hidayah Jati Pujakesuma (Sumatra-born Javanese) Shadow Puppet Group, Tanjungbalai city.

The Malay community residing in the City of Tanjungbalai in general can accept the entry of Javanese gamelan music into the City of Tanjungbalai. Campursari music is part of Javanese tribal art which has received appreciation from the Malay community. This can be seen from the participation of the Malay community who also studied at the Langen Hidayah Jati shadow puppet studio. During the people's party or also known as the shell party, Javanese gamelan music from the Langen Hidayah Jati Group is performed as entertainment music. The clam party is an annual event held to commemorate the anniversary of Tanjungbalai City and welcome the new year in Tanjungbalai City.

The diversity that exists, is often referred to by different terms. This is in accordance with the opinion (Lash, 2002) states that: there are three terms that are often used to describe a society consisting of different religions, races, languages,

and cultures, plurality, diversity, and multicultural. All three of them present the same thing, namely the condition of more than one or plural. That diversity influences behavior. Attitudes, and human mindset, so that humans have ways, habits, rules and even customs that are different from one another. If the situation above cannot be understood properly by one party and the other, it will be very prone to conflict which then results in conflict.

The article on Javanese Gamelan Music Arts in the Malay Community in Tanjung Balai City will discuss multicultural education which takes its role in which the Malay community in Tanjungbalai City participates in playing Javanese Gamelan musical instruments. Javanese gamelan music art is part of the tradition that exists in the Javanese tribe but Javanese gamelan music art can be accepted by the Malay community in the city of Tanjungbalai and is one of the arts displayed on holidays in the city of Tanjungbalai. And this article helps readers to more easily understand and apply multicultural education in arts education.

## METHODS

The research method used is qualitative using an interdisciplinary approach to musicology, sociology and education. Sources of data in this study are artists, books, articles, journals, other relevant. Data collection techniques were carried out by observation, interviews and document studies. The data validity technique uses source triangulation. Data analysis technique using descriptive analysis. Data analysis is accessing data, organizing, sorting, categorizing and classifying the collected data. Data analysis aims to reduce data collection to a form that can be understood through logic and systematic analysis.

## RESULTS AND DISCUSSION

The Malay community has a curiosity about the form of Javanese gamelan music by seeing the performances held in the city of Tanjungbalai. The Malay community in the city of Tanjungbalai also learned to play the Javanese Gamelan musical instrument at the Langen Hidayah Jati Studio in the city of Tanjungbalai. Javanese gamelan music, which is a hallmark of Javanese culture, has received appreciation and appreciation from the Malay community in the city of Tanjung Balai. As mentioned by (Firdaus,

2020) attitudes that show tolerance must be fostered and fostered by using the values of multiculturalism internalized within each individual. The need for discussion of multiculturalism that leads to socio-cultural equality departs from the problem of multicultural society because there are often symptoms where minority groups are always discriminated against, but the Javanese people in the city of Tanjungbalai, who are a minority community and are immigrant communities, receive evaluation and appreciation through art owned by the ethnic group, Java is the art of Javanese gamelan music. (Budirahayu, 2020) multicultural settings can create harmony among diversity.

Multiculturalism is the wisdom to see cultural diversity in social life. This wisdom immediately emerges, if one opens one's self to live life together by seeing plural reality as a natural necessity of life, both in one's own multidimensional life and in complex social life, and because of this there is awareness that diversity in the dynamic reality of life is a necessity. which cannot be rejected, denied or destroyed. (Yusri, 2008) multiculturalism is an ideology that recognizes and glorifies differences in equality. Javanese gamelan music, which is an art from the Javanese tribe, received appreciation and evaluation from the Malay community in the city of Tanjungbalai.

The city of Tanjungbalai has an indigenous Malay community which can be seen from the history of the city of Tanjungbalai, the history of the Asahan Kingdom began with the celebration of the first king which took place lively around Kampung Tanjung which is also called the Eventnoba, namely the inauguration of the first king of the Asahan Kingdom. The noba incident occurred precisely on December 27, 1620, and December 27 was later designated as the "anniversary of the city of Tanjungbalai" by the Decree of the Tanjungbalai City Council Number: 4/DPRD/TB/1986 dated November 25, 1986. Javanese Gamelan music is part of the performing arts which are always shown in the annual event of the city of Tanjungbalai which is called the people's party (shell party). The people's party or shell party in the city of Tanjungbalai was carried out in collaboration between the Pemko and the private sector, decorated with stands from Pemko and the community. The event usually falls on December 26-31 at the Sultan Abdul Djalil Rahmadsyah field or commonly known by the people of

Tanjungbalai as the Pasir Field. Javanese Gamelan music from the Langen Hidayah Jati Group is being performed as entertainment music. Campursari music is considered to be able to entertain the people of the city of Tanjungbalai and get appreciation from the Malay community in the city of Tanjungbalai.

Gamelan is one of the traditional musical instruments of the Javanese tribe which was born by the ancestors. The natural wealth that was born by the ancestors in the past became a characteristic in the formation of the artistic and cultural character of the Javanese tribe. The characteristics obtained from the different creativity of each tribe really need to be guarded and maintained, because it becomes an identity. tribe itself. Gamelan is a traditional musical instrument of the Javanese tribe that is inseparable from everyday life which has characteristics in terms of rhythm and melody that show the peculiarities of the Javanese tribe, in the city of Tanjungbalai, where the majority of the Malay community, the art of Javanese gamelan music, is appreciated so that it becomes a traditional art that can be entertaining the people of the city of Tanjungbalai.

Campursari music performed by the Langen Hidayah Jati Group is a combination of music with pentatonic (traditional Javanese) and diatonic (Western) scales. Campursari is a traditional Javanese musical instrument such as drums, gongs, saron, slentem with electric musical instruments such as bass, electric guitar, keyboard and drums. The song performed by the Langen Hidayah Jati Group in Campursari music is a Malay song entitled *Iyolah Molek*. The Malay community in the city of Tanjungbalai can accept Javanese gamelan music as well as the Javanese, so that during the festival the people of the Langen Hidayah Jati Group perform the song *iyolah comely* which is characteristic of the Malay community accompanied by Javanese gamelan music. The *iyolah molek* song is a traditional song from the Malay community, especially in the Asahan area, the lyrics of the *iyolah molek* song are a form of advice for the Malay community to behave well towards others. The Langen Hidayah Jati Group, which is a music group consisting of traditional Javanese musical instruments and partly consisting of modern musical instruments, can present performances that keep the people of Tanjung Balai entertained by the combination of two cultures that understand, respect and respect each other. This proves that the Malay and Javanese people can

accept each other.

Campursari music performed by the Langen Hidayah Jati Group is actually able to create certain conditions that are refreshing and renewal of existing conditions, music enters the psychology of mass excitement so that it can eliminate feelings of boredom and boredom of being trapped in the routine of life. Through the poetry and melodies and musical accompaniment, the audience can enjoy the campursari music performed by the Langen Hidayah Jati Group. Campursari music as entertainment is of course inseparable from the satisfaction of each music connoisseur, both for the audience who witnessed it and for the musicians themselves. Campursari music which is performed during people's parties is one way to relieve boredom due to daily routines, as well as a means of recreation and a meeting place for the people of Tanjungbalai. Through the people's party which was held to welcome the anniversary of the city of Tanjungbalai, the community could not only enjoy Javanese art but also had the opportunity to gather and chat with each other.

Gamelan music that is performed during folk festivals in the city of Tanjungbalai is usually the accompanying music in shadow puppet shows. The Malay people who study in the Langen Hidayah Jati Group become musicians when gamelan music is played. The Javanese gamelan played by the Malay community is not a mixture of cultures but rather the Malay people who respect and respect the arts of the Javanese without losing the roots or authenticity of the Javanese gamelan music. Gamelan music is continuously played during the show.

The multicultural education model described above is factually reflected in multicultural arts education activities which in this paper I group into three models namely: (1) Introduction model, (2) Practice model, and (3) Remodeling model.

Introduction model, this model is basically in the form of learning activities that aim to simply introduce art theoretically, appreciatively, and practically from various groups of socio-cultural backgrounds. This introduction is intended to broaden students' horizons so that they can understand "other people" and the works of art they create in a distinctive cultural context that may be different from the student's culture (Salam, 2006).

Gamelan is one of the traditional musical instruments of the Javanese tribe which was born by the ancestors. The natural wealth that was born

by the ancestors in the past has become a characteristic in the formation of the artistic and cultural character of the Javanese. The characteristics that are obtained from the results of the different creativity of each tribe really need to be maintained and maintained, because it becomes the identity of the tribe itself. Gamelan is a traditional musical instrument from the Javanese tribe which cannot be separated from everyday life which has certain characteristics. typical in terms of rhythm and melody that shows the peculiarities of the Javanese.

The Malay community has traditional music that is different from the Javanese, but if the Malay community cannot recognize and understand the art of the Javanese, it will be very prone to contact which will result in conflict. Javanese gamelan music art is part of the tradition that exists in the Javanese tribe and can be accepted by the Malay community through an understanding of the importance of living together in harmony in society in the same city, namely the city of Tanjungbalai.

Practice Model, the practice model is specifically applied to multicultural classes. It is called the practice model, because this model does not just introduce certain socio-cultural aspects to students, but identifies various socio-cultural backgrounds of students in the school environment and provides equal treatment to these various cultures (Salam, 2006)

Mutual respect for one another is a necessity of the social world, humans cannot live well if they are alienated from their social environment because they cannot respect one another. The Malay community and the Javanese must try to maintain good relations in order to gain comfort in being in the same environment. Javanese gamelan music played by Malay people is not a mixture of cultures but rather Malay people who appreciate the art of the Javanese without losing the roots or authenticity of the Javanese gamelan music. This is done to get a good life in a multicultural community group, where in the context of Javanese gamelan music it consists of Malay ethnic musicians who respect each other to be able to live together in the same environment without eliminating the cultural characteristics of the Javanese tribe.

Remodeling model, this model is in line with the decision making model and social action approach recommended by Banks above. The initiators of this learning model believe that the current condition of society is basically not conducive because it is full of injustice on the

basis of ethnicity, religion, race, social conditions, gender, or views believed by a person or group of people. For this reason, it is urgent to reform the structure and lifestyle of the community. Through learning activities, this reform must be carried out and not just discussed (Salam, 2006)

At the people's party, the Langen Hidayah Jati Group performed the song *Iyolah Molek*, which is a hallmark of the Malay community, accompanied by Javanese gamelan music. The *iyolah molek* song is a traditional song from the Malay community, especially in the Asahan area, the lyrics of the *iyolah molek* song are a form of advice for the Malay community to behave well towards others. The Langen Hidayah Jati Group, which is a music group consisting of traditional Javanese musical instruments and partly consisting of modern musical instruments, can present performances that keep the people of Tanjung Balai entertained by the combination of two cultures that understand, respect and respect each other. Campursari music performed by the Langen Hidayah Jati Group is actually able to create certain conditions that are refreshing and renewal of existing conditions, music enters the psychology of mass excitement so that it can eliminate feelings of boredom and boredom of being trapped in the routine of life. This proves that the Malay and Javanese people can accept each other.

## CONCLUSION

Gamelan is one of the traditional musical instruments of the Javanese tribe which was born by the ancestors. The natural wealth that was born by the ancestors in the past became a characteristic in the formation of the artistic and cultural character of the Javanese tribe. The characteristics obtained from the different creativity of each tribe really need to be guarded and maintained, because it becomes an identity. the tribe itself. Gamelan is a traditional musical instrument of the Javanese tribe that cannot be separated from everyday life which has characteristics in terms of rhythm and melody that show the uniqueness of the Javanese tribe. However, in the city of Tanjungbalai, which is predominantly Malay, the Javanese Gamelan music art has been appreciated so that it has become a traditional art that can entertain the people of the city of Tanjungbalai.

The study of multiculturalism in the art of Javanese gamelan music in Malay society in the

city of Tanjungbalai is the wisdom to see cultural diversity as a fundamental reality in social life. This wisdom immediately emerges, if one opens one's self to live life together by seeing plural reality as a natural necessity of life, both in one's own multidimensional life and in complex social life, and because of this there is awareness that diversity in the dynamic reality of life is a necessity. which cannot be rejected, denied or destroyed. From the description above, it can be concluded that the Malay community who participates in playing Javanese Gamelan musical instruments can recognize and appreciate the arts that belong to the Javanese.

## REFERENCES

- Afryanto. (2013). Internalisasi Nilai Kebersamaan melalui Pembelajaran Seni Gamelan (Pendidikan Karakter bagi Mahasiswa. *Jurnal Seni dan Budaya Panggung*, 23(1), 30-41.
- Budirahayu, T. (2020). Proposing an Integrated Multiculturalism Learning System: A Study from Indonesian Schools. *Asia-Pacific Edu Res.*
- Firdaus. (2020). Internalizing Multiculturalism Values Through Education: Anticipatory Strategis For Multicultural Problems and Intolerance in Indonesia. *Jantro*, VOL. 22 NO. 01.
- Idris, H. A. (2004). *Pemikiran Melayu: Tradisi dan Kesenambungan*. Kuala Lumpur: Dewan Bahasa Dan Pustaka.
- Koenjaraaningrat. (2007). *Masyarakat Melayu dan Budaya Melayu dalam Perubahan*. Yogyakarta: 2007.
- Lash, S. (2002). *Recognition and Difference: Politics, Identity, Multiculture*. London: Sage Publication.
- Pasaribu, B. (2004). *Pluralitas Musik Etnik*. Medan: Universitas HKBP Nomensen.
- Salam, S. (2006). Pendidikan Seni Multikultural (Suatu Pengantar untuk Mengeksplorasi Pelaksanaannya di Kampus). *Jurnal Pendidikan Seni Kagunan*, I (01) 1-7.
- Yusri, M. (2008). Prinsip Pendidikan Multikulturalisme Dalam Ajaran Agama-agama di Indonesia. *Jurnal Kependidikan Islam*, Vol 3, No. 2.