

## A STUDY OF PANTUN ACCOMPANIMENT MUSICAL STRUCTURE IN *JONGGAN* PERFORMANCE ART AMONG DAYAK KANAYATN

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### Abstract

*Jonggan* is a popular performance art among Dayak Kanayatn in West Kalimantan. *Jonggan* performance art is a Dayak Kanayatn traditional art that has been passed down through generations. The form of *Jonggan* performance showcases a blend of music, dance, and entertaining pantun. With advanced rapid technologies, the role and presence of musicians in these performances have diminished. Recent *Jonggan* performances have undergone notable changes, including (1) dance movements, (2) costumes, (3) the presence of a whistle blower, and (4) the use of curtains. During 1960s and 1970s, *Jonggan* remained prevalent. Hence, from the 1980s to the present, *Jonggan* has become unknown, especially among millennials, and even it is performed, it has significant transformation. Recently, *Jonggan* is often referred as *Jongset* (*Jonggan Kaset*), indicating that it is performed using cassette recordings, thus losing the essence of traditional musical instruments. This shift raises the question, how is the musical structure of pantun accompaniment, including melody and rhythm, in *Jonggan* performance art? This study conducted a qualitative method with an ethnomusicological approach. Data was directly collected from recent *Jonggan* performances. Understanding the musical structure of pantun accompaniment will enhance the preservation and organization of traditional musical knowledge. Furthermore, *Jonggan* could evolve into a culturally based performance industry with economic benefits (creative economy). Comprehensive understanding of *Jonggan* will provide a guide to the *Jonggan* activities and the musical structure of pantun accompaniment.

**Keywords – Dayak Kanayatn, Jonggan, Traditional Music**

### Introduction

Melody and harmony form the structure of music. However, there are many additional components, such as tempo, rhythm, and dynamics (Ewell, 2020). Songs can explore musical structure, including the study of pantun. For instance, analyzing the musical structure of pantun involves examining melody and rhythm. It is widely known that each verse of a pantun has a repeating melody and rhythm. Analyzing pantun accompaniment musical structure would be appealing. A study of pantun melodies and rhythms is essential. Traditional music is an art form or music from several regions in Indonesia and inherited from generation to generation. Local language, style, and customs are usually used in traditional music (Karkina et al., 2019). According to (Sedyawati,

2007), "traditional music is the music which serves as a manifestation of cultural values that appropriate with tradition." This definition is supported by (Olendo, 2021), who states that "traditional music is a cultural art form that has long lived, grown, and developed in a particular region."

*Jonggan* performance art comes from Dayak Kanayatn in West Kalimantan. *Jonggan* performance art is merely played or performed as an entertainment during some events, such as circumcisions, weddings, and Naik Dango traditional ceremony (Olendo et al., 2023). Pantun is recited as lyrics or songs by We' *Jonggan* during *Jonggan* performances that including advice, praise, romance, and comedy. Folk poetry, which is part of Indonesia's cultural tradition, includes pantun. The

values involved in the words, both explicit and implicit, are inherited through pantun from ancestors. As stated by (Fauziyah & Kosasih, 2021), "pantun is a form of old poetry." All pantun consists of verse, each made up of lines. Hence, pantun adheres more strictly to certain rules. Each verse has a specific number of lines. The number of syllables in each line and the rhyme scheme are regulated. As (Ritawati, 2018) states, pantun consists four lines or four bars when written. Each line has between eight and twelve syllables and ends with an a-b-a-b rhyme scheme (not a-a-b-b or a-a-b-a). Although pantun was originally an oral literature, it is now more often in written form. According to (Utami, 2013), pantun has a structure including two parts: sampiran (first couplet) and content (second couplet). Sampiran is used to make the rhyme and rhythm of the pantun easier for listeners to understand. Sampiran is usually unrelated to the content of the pantun, but sometimes it hints the content. However, the content is the main part of pantun that contains the thoughts or intentions of the creator. (Mihardja, 2013) states that the structure of pantun consists of sampiran and content. To make pantun easier for listeners to understand, sampiran primarily establishes the rhyme and rhythm. In traditional pantun, sampiran is usually unrelated to the content, but it serves as a representation of the content.

This relates to the definition of pantun which is an oral literature. The part that reveals the creator's thoughts or intentions is called the content. Therefore, it can be concluded that pantun has a structure consisting of sampiran and isi. Sampiran plays role in creating a rhyme and rhythm that is easy for listeners to understand. Sampiran is usually unrelated to the content, but it can hint at the content. Content is the main component of pantun, containing the creator's thoughts or intentions.

There are several reasons the study of pantun accompaniment musical structure in Jonggan performances art is intrigued to be studied. First, the melodic structure in the sampiran section differs from the melodic structure in the content section of the pantun. It is the same with the study of rhythmic structures, which differ between the sampiran and content of pantun. Second, the musical rhythm used in pantun has less changes from one verse to another. Third, the repetitive drumming motives ease the listeners to remember the rhythm of the song. According to the above description of traditional music, the researcher concludes that traditional music is a music that has long time existence, inherited through generations, and developed in specific regions that appropriate with local traditions. Regarding the traditional music, the researcher will examine the pantun accompaniment musical structure in the Jonggan performance art among Dayak Kanayatn.

### **Methodology**

This study conducts qualitative research methods because it emphasizes facts in the field through data presentation, steps for data analysis, and conclusions through sentences, descriptions, or questions. Qualitative study is a research process that produces descriptive data of behaviour and words in written or oral form from subjects (Lexy, 2010). This study conducts an ethnomusicological approach. As stated by (Yapi, 2012), ethnomusicology is a field of study that academically examines music, history, and development, focusing on specific ethnic music. In addition, this study conducted a musicological approach. (Stefanija, 2017) states that musicology is a scientific field that aims to investigate and understand the information and developmental processes that influence the art of music. Academically, music is defined as "musicology," which is the scientific

study of what music is and how it functions. Western music is the subject of psychological study, hence the theories and terms used are derived from Western music. Therefore, musicology is vital for explaining and analyzing the melodies of pantun accompaniment in Jonggan performance art among Dayak Kanayatn.

The researcher believes that this study is a type of study that can be viewed from the perspective of musicology because it will observe the music in traditional art, transcribe it into musical notation, and analyze the accompanying melodies. To assist in the analysis process, the researcher will use selected Western music theoretical frameworks.

The data sources in this study are primary informants who are competent in performing the Jonggan performance art. The informants in this study include:

- a) Mam Tampoles (Pantun reciter)
- b) Mr. Amos (*Jonggan* artist)
- c) Mr. Lia (*Jonggan* artist)

The necessary data includes written data from various book sources, interview results, observation data, and video and photo recordings directly from informants about the music in Jonggan performance art. The research location is at Desa Liongkong, Kecamatan Mandor, Kabupaten Landak, West Kalimantan. The first step was choosing appropriate data collection techniques to meet the research objectives. Several techniques conducted by the researcher include observation, where the research objects were observed and recorded to collect data. This technique was conducted to collect information about the melodies and rhythms of pantun accompaniment in Jonggan performance art among Dayak Kanayatn. This direct observation included listening, examining, and writing about the research object. A summary is made based on the collected data. Next, data related to the research problem was conducted through interview. This involved interviewing

Jonggan performers, such as pantun reciters and musicians. Documents were records of events in writing, images, or significant works.

The documentation technique was based on collected data from records or event recordings relevant to information about music in Jonggan performance art. This complemented the conducted data from observations and interviews, considering various pieces of information that need to be reviewed during the data analysis process. The analysis was conducted by replaying audio and video recordings of the interviews. There was data validity to examine the validity of qualitative research results. Data credibility showed that the research data accurately reflected the experiences; credibility indicated that the qualitative research results can be trusted. Triangulation methods and extended observations are used to test the validity of this research. In examining the credibility, (Sugiyono, 2016) defines triangulation as checking data from several sources, using different methods, and at different times. Sugiyono divides triangulation into three categories: source triangulation, data collection technique triangulation, and time triangulation.

The data analysis section aims to organize the data collected from various sources, such as photos, interview results, and field notes (Lexy J, 1991). Qualitative research data consists of words, sentences, and sometimes photos. The collected data related to Jonggan music is extensive because it was conducted through several data collection techniques, including observation, interviews, and documentation. To facilitate data collection, the data will be summarized by selecting the most important and necessary elements according to the research topic, which is the melodies accompanying pantun. Data presentation is a stage that helps the researcher understand what is happening and provides a plan for future actions

based on this understanding. When presenting data, attention must be given to the use of capital letters, lowercase letters, and numbers in a structured order to make the data understandable. After the data is reduced and presented, it is then analyzed.

Drawing and conclusions verification is the third step in the analysis process. Qualitative researchers begin to look for patterns, regularities, explanations, possible configurations, causal flows, and propositions after starting data collection. They then begin to determine the "meaning" of something. No final conclusions are possible until data collection is complete; the methods of refinement, field note size, coding, and storage vary. In this case, data conclusions are made after the researcher collects data and conducts direct observations during the Jonggan performance art events.

## **Finding and Discussion**

### **Music in Jonggan Performance Art**

The music in Jonggan performances consistently maintains a steady tempo. The notes played in each song during Jonggan have repetitive patterns from beginning to end. Observations show that the time signature used in the song *Kasih Sayang (Affection)* throughout the Jonggan performance is 4/4. This indicates that the music in Jonggan has a consistent and regular structure, creating a harmonious impression that blends seamlessly with the dance movements. In addition, the steady tempo and repetitive notes provide a calm and meditative atmosphere, enhancing the spiritual experience for the audience. The music in Jonggan performances is not merely an accompaniment to the dance but also serves to create a profound and captivating atmosphere for the audience. For example, the simple yet emotionally stirring melodic patterns and the use of traditional instruments like the Dayak

musical ensemble enrich the musical nuances of Jonggan performances. Furthermore, the tempo and dynamics, adjusted to match the dance movements, create a harmonious and unified impression between the music and the dancers' movements. The music in Jonggan performances is not merely an accompaniment but also strengthens the expression and aesthetic experience for the audience.

Music plays an essential role in creating the atmosphere and enhancing the message through Jonggan performance. The harmony between the music, dance movements, and other elements creates a captivating experience for the audience, who are drawn into the narrative presented in the performance. Moreover, it can be concluded that the music in Jonggan not only serves as a background but also as an integral part that enriches and enhances the whole artistic experience. Music is not merely a supporting element but also enriches and elevates the quality of Jonggan performances. Through the harmony between music, dance movements, and other elements, the audience can feel and understand the message more profoundly. Music not only serves as an accompaniment but also as a driver of emotion and deep understanding for the audience. The alignment of all artistic elements in Jonggan performances makes the viewing experience more memorable and satisfying for art enthusiasts.

In this study, the process of transcribing audio recordings was conducted in the natural scale to facilitate the transcription process and make it easier for readers to read the musical notation. The melody of *Kasih Sayang* in Jonggan performance uses traditional musical instruments. These traditional instruments included *agukng*, *dau*, *soleng*, and *gadobokng*. The melody in Jonggan music is characterized by literal repetition. This melodic repetition provides a distinctive and emotionally

evocative impression on the audience. In addition, the use of traditional musical instruments adds an authentic nuance and enriches the viewing experience of the performance. Thus, the song *Kasih Sayang* in Jonggan performance not only entertains but also provides a profound experience for art lovers. Jonggan music indeed has a unique appeal with its distinctive melodic repetition. This captivates the audience and immerses them in the atmosphere while enjoying the performance. The use of traditional musical instruments makes the experience of watching Jonggan performance more memorable and distinct from other artistic performances.

**Kasih Sayang**  
Jonggan Bukit Raya

Transcribe: Yudhistira Oscar Oleso

♩ = 110

The image shows a musical score for the song 'Kasih Sayang'. It includes staves for several instruments: Pangetong, We' Jonggan, Soleng, Pehit, Dau, Apakng, and Gadobokng. There are also multiple staves for vocal parts. The score is written in 4/4 time with a tempo of 110 beats per minute. The key signature has one flat (B-flat). The Soleng part is the most prominent melodic line, featuring a repetitive motif. The vocal parts are written in a similar melodic style, often mirroring the Soleng line.

Picture 1. Music Notation of *Kasih Sayang* Jonggan

*Kasih Sayang* song in Jonggan performance is not merely an ordinary song but a piece of art that touching hearts and inspiring the audience. By incorporating traditional elements in Jonggan music, the audience can feel the richness of Indonesian culture radiating through playing note. The moral values conveyed through the lyrics of *Kasih Sayang* also provide valuable lessons for the audience. Jonggan performance is not merely a form of entertainment but also a means to enrich the soul and foster the love for Indonesian cultural art. Jonggan

is not merely an ordinary performance; it is an artistic work that can touch hearts and inspire the audience. By incorporating traditional elements in Jonggan music, the audience can experience the richness of Indonesian culture through every note played. The moral messages conveyed through the lyrics of "Kasih Sayang" provide valuable lessons for the audience. Furthermore, Jonggan performance is not merely entertainment but a means to enrich the soul and foster the love for Indonesian cultural arts. Through this experience, it is expected that the audience will appreciate and preserve the cultural heritage of their ancestors.

In the traditional Dayak Kanayatn music ensemble, *Dau* is one of the melodic instruments played in Jonggan performance. The sound color produced by *dau* has a distinctive tone, making the performance unique when the eight bars of *dau* are played by two musicians. The scale used by *dau* is pentatonic. The *dau* is played in an interlocking manner between the *dau we'* and the *dau nak*. Therefore, the *soleng* instrument plays an important role in determining the melody of a Jonggan song. In the structure of Jonggan music performance, *soleng* plays role as the instrument that signals the entry of the vocals. The *soleng* have temporary structure of the pattern. It is known when the *soleng*'s playing pattern only adjusts and follows the notes of the Jonggan vocals using improvisation techniques. Improvisation allows *soleng* players to adjust the melody notes sung by We' Jonggan based on a specific song while having the freedom to place the core melody arrangement of a song. Although it is free, the melody played must adhere to certain boundaries to maintain harmony between the melody and rhythm of other instruments. This shows that even with room for improvisation, a fixed structure is necessary to ensure the music remains harmonious. Thus, improvisation in

*soleng* playing not only adds variety to the music but also maintains the integrity of the song being performed. By incorporating the freedom to express oneself and adhering to the existing structure, *soleng* players can create unique and engaging interpretations of traditional songs.

*Soleng* players can add a personal touch to each performance, making each presentation a unique and memorable experience for the listeners. In addition, the improvisation technique allows players to experiment with various nuances and musical colors, creating a more dynamic and interesting atmosphere. Moreover, it can be said that improvisation in *soleng* playing is not just a form of artistic freedom but also a way to maintain the authenticity and integrity of the traditional music being played. For example, a *soleng* player can add modern elements such as a loop pedal or electronic sound effects to their traditional performance, creating a unique blend of tradition and innovation. This not only adds a personal touch to their performance but also pushes the boundaries of what is considered traditional music, making *soleng* playing more relevant and appealing to younger generations. With improvisation, *soleng* players can continue to develop and revitalize their traditional musical heritage while preserving the values and meanings contained within it.

Improvisation in *soleng* playing is not just a form of self-expression but also an effort to ensure that traditional music remains alive and relevant in an ever-changing world. However, there is also the possibility that improvisation in *soleng* playing could blur or even damage the traditional values that should be preserved. For instance, if *soleng* players depart too far from established traditional music patterns, the music could lose the identity and become unrecognizable as part of their cultural heritage. Therefore, a balance between innovation and tradition

preservation is necessary in the practice of *soleng* improvisation. While it is important to innovate in *soleng* playing to stay relevant, it is also crucial to consider that too much improvisation could undermine the traditional values that need to be preserved. Balancing innovation and tradition is essential to ensure that *soleng* music remains recognizable as part of the cultural heritage. This will ensure that the identity of *soleng* music is maintained and recognized by the community as part of their cultural heritage. Thus, the practice of improvisation in *soleng* playing not only enriches the music but also preserves its authenticity and traditional values. With the appropriate balance between innovation and tradition preservation, *soleng* music can continue to develop and remain relevant amid changing times.

The traditional musical instruments in the song *Kasih Sayang* in Jonggan performances include *agukng*, *dau*, *soleng*, and *gadobokng*. The melody in Jonggan music features literal repetition. The *dau* is one of the melodic instruments played in Jonggan performances. The sound color produced by the *dau* has a distinctive tone, making the performance unique when the eight bars of the *dau* are played by two musicians. The scale used by *dau* is pentatonic. The *dau* is played in an interlocking manner between *dau we'* and *dau nak*. Furthermore, the *soleng* instrument plays a crucial role in determining the melody of a Jonggan song. In the structure of Jonggan music performances, the *soleng* serves as the instrument that signals the entry of the vocals. The *soleng* does not have a fixed structure in its playing pattern. This is evident when the *soleng*'s playing pattern only adjusts and follows the notes of the Jonggan vocals using improvisation techniques. Improvisation allows *soleng* players to adjust the melody notes sung by *We'* Jonggan based on a specific song while having the freedom to place the

core melody arrangement of a song. Although it is said to be free, the melody played must adhere to certain boundaries to maintain harmony between the melody and rhythm of other instruments.

According to the transcription of the *soleng* vocal accompaniment melody in Jonggan performances, the scale used in the study is E-flat major/3 flats.



Picture 2. Music scale of Eb(es) major/3 flats

It is known that the E-flat major scale/3 flats consist of seven notes per octave: Eb, F, G, Ab, Bb, C, D. In Jonggan music, the scale used does not necessarily have to be E-flat major/3 flats; rather, the choice of scale depends on the sound produced by *Agukng*. However, for the purpose of writing the score in the *soleng* notation, the author uses the natural scale to facilitate easier reading for the audience of this research.

In Jonggan performance, the lyrics or verses are pantun, a traditional form of rhyming poetry, that are sung. We' Jonggan then recites the pantun while dancing, and then other dancers or the *pengebeng* must reply with a pantun that aligns with the theme of the previous verse. This creates an interaction between the pantun during the performance.

### Traditional Music Structure as Pantun Accompaniment in Jonggan

In Jonggan performance art, there are four musical instruments: *agukng*, *dau*, *gadobokng*, and *soleng*. Based on observations from the performance of the song *Kasih Sayang* by Jonggan Bukit Raya, the first playing rhythm is *gadobokng* rhythm. The *gadobokng* rhythm in the intro serves as the initial indication and opening rhythm before transitioning to the *dau* melody. In Jonggan, the *gadobokng* rhythm follows the rhythm of the *agukng*. If analogized in

a band format, the *agukng* serves as the bass and the *gadobokng* as the drum. In the first phrase, the *gadobokng* is played to emphasize specific motifs in the Jonggan song, making every motif melody and rhythm in the song phrases clearly audible. However, the structure of the Jonggan song can be understood by the listeners.

The skill level of the *gadobokng* player in Jonggan plays crucial role. The more skilled the *gadobokng* player, the better the musical performance in accompanying Jonggan rhythm. Therefore, *gadobokng* players need to have good abilities in following the rhythm and melody of the Jonggan song. The harmony between the bass and the *gadobokng* is essential to create a harmonious musical atmosphere in Jonggan performances. The harmony between the gong and the *gadobokng* can also enhance the strength and depth of the Jonggan music performance. Thus, *gadobokng* players need to understand the role and function of their instrument well to achieve optimal results. *Gadobokng* players also need to have sensitivity to the dynamics of the music being played to adjust the volume and intensity of the sound effectively. Consequently, *gadobokng* players can contribute maximally to strengthening the harmony between the bass and other instruments in the Jonggan music performance. This will make the Jonggan music performance more harmonious and captivating for the audience. With a good understanding of the role and function of their instrument, *gadobokng* players can significantly contribute to creating quality musical works. Thus, *gadobokng* players can enhance the whole quality of the Jonggan music performance. The harmony between the bass and other instruments will be well-maintained, creating a captivating listening experience for the audience.



Picture 3. *Gadobokng* Notation

### Pantun in *Jonggan* Performance Art

Pantun in *Jonggan* performance art is often used as entertainment. Furthermore, these pantuns are delivered with a distinct rhythm and involve interaction between performers and audience members. *Jonggan* pantun is used as a medium to convey moral values or advice to the audience. Through the pantun, audience can learn and contemplate the meaning of each verse presented. The moral values conveyed through *Jonggan* pantun can inspire and motivate audience to make positive changes in their daily lives. Therefore, this performance art is not merely entertainment, but also holds deep educational value. For example, in *Jonggan* Pantun performance, a performer could use verses that narrate the importance of environmental conservation. When interacting with the audience, the performer can also encourage them to participate in

maintaining cleanliness in the surrounding environment, thereby allowing the moral message to be applied in the audience's daily lives. Thus, the performance art not only provides entertainment but also offers inspiration and motivation to the audience to actively contribute to positive changes in their daily lives—altering their perspectives and behaviors for the better. For example, in an interactive theater performance about the environment, captivating performances and moral values alone may not be sufficient to change the audience's behavior. If the audience lacks sufficient awareness about the importance of environmental conservation, the moral message from the performance may not be implemented in their daily lives. The analysis of *Jonggan* Pantun indicates that direct interaction between the audience and the performers can reinforce the moral values conveyed, thereby increasing the likelihood of positive behavior change. Therefore, it is essential for interactive theater to create profound and impactful experiences for the audience so that the message conveyed can be truly internalized and implemented in their daily lives. Interaction holds significant potential in influencing the attitudes and behaviors of the audience towards the environment and moral values. Through direct interaction, the audience can directly experience the messages conveyed by the performers, making it easier for them to apply them in their daily lives. It is important for *Jonggan* players to be interactive and continually create engaging and inspiring performances so that the moral messages conveyed can genuinely bring about positive change in society.

Pisakng barangan dinyampur tahu  
 Dinyosokatn ka balik batakng  
 Siakng nian diri batamu  
 Kami ucapatn selamat atakng  
 (*The banana mixes with tofu*  
*Then hide behind the stem*  
*This noon we will meet*)



*We express welcome)*

Above is the example of pantun in Jonggan. The analysis of Dayak Kanayatn Jonggan Pantun: Pisakng barangan dinyampur tahu. Dinyosokatn ka balik batakng, siakng nian diri batamu. We express our gratitude, hoping that blessings always accompany your steps. Welcome, my beloved siblings.

*Kale' mano' dimadar madar  
Dimadar pula' ka atas bara  
Kade' mao' da' banar banar  
Ampagi lusa' nyaru' picara*

The semiotic interpretation of the above pantun signifies that when one is truly in love and desires to marry, they should bring their family the next day to seek their approval. The pantun conveys a message about the importance of honesty and seriousness in romantic relationships, as well as the significance of involving family in the marriage process as a form of respect and approval. It encourages acting sincerely and seeking blessings from family as a wise step in pursuing a serious relationship. The pantun also emphasizes that commitment and honesty are crucial in maintaining a serious romantic relationship. The message conveyed by the pantun can serve as a guideline for couples who seek to establish healthy and sustainable relationships. It reminds that true love is not merely about feelings but also about commitment and honesty that must be upheld. By involving family as witnesses and advisors, romantic relationships can be well-preserved and enduring.

Therefore, maintaining sincerity and seeking blessings from family are important steps to ensure a serious and enduring relationship. For example, couples intending to marry seek blessings and advice from both their families before proceeding with the marriage. By involving family as advisors, the couple can ensure that their relationship will thrive. This also helps in addressing

potential issues in the future, as family members can provide objective insights and advice based on their life experiences. Thus, commitment and honesty in romantic relationships can be well-preserved through the involvement of family as witnesses and advisors. However, there are situations where families do not support the relationship and instead provide detrimental advice. For instance, each family may insist on marrying the couple to other individuals they consider more suitable, without considering the feelings and happiness of the couple. This can lead to conflicts and unhappiness in the relationship, threatening its sustainability. For example, the families of the couple may disagree with the partner's choice due to religious or cultural differences, causing tension and conflict in the relationship. In such situations, involving family as witnesses and advisors can exacerbate rather than preserve the romantic relationship.

## Conclusions

Melody and rhythm create the musical structure of the Jonggan performance art. Jonggan also sings pantun with *soleng* melody. The Jonggan pantun is sung in the Dayak Kanayatn language, a local language. They also use dialects or accents from this language. Instruments such as *agukng*, *dau*, *gadobokng*, and *soleng* are used as vocal accompaniments. These instruments are intoned by We' Jonggan. After analyzing the musical structure of the melody and rhythm of the song *Kasih Sayang* played by Jonggan Bukit Raya, it can be concluded that this song consists of eight phrases and two sentences in one verse of the pantun. This song structure is also found in the following pantun, with the same melody but different lyrics, and inter-verse introductions are used as introductions to enter the next verse. The process of singing pantun and each melody in the song *Kasih Sayang*

produces a repetitive musical structure. The harmony in Dayak Kanayatn people can be depicted through the beauty of music in Jonggan performance art.

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