



# Ulahahan Babatu Orchestra: Concept and Functional Role of Inclusive Music Community

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## Abstract

The presence of Toki Batu music in Ulahahan Village as a cultural product cannot be separated from the musical narrative of the Maluku people, which has been part of social and cultural life since ancient times. This study aims to explain the concept of inclusiveness within the group and its functional role in society as an inclusive music community. The research method uses a descriptive qualitative with an ethnographic approach. Data collection techniques were carried out through observation, semi-structured interviews, and documentation. The study results explain that the concept of inclusiveness in the Ulahahan Babatu Orchestra community lies in membership open to people from various backgrounds, both children and adults. The Community also does not provide special requirements to be able to join the group because Toki Batu's music belongs to the Community, and anyone should be able to contribute. The leadership style used is based on local culture by adopting respect for elders. As a result, the leader is someone who is older and more experienced in community management rather than someone who has mastered music. Functionally the role of the Toki Batu music community revives community creativity and influences collectively in various fields such as recreational, educational, communication and religious facilities.

**Keywords:** Ulahahan Babatu Orchestra, Music, Inclusive Community

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## INTRODUCTION

Music has become a part of human life as an expression of feelings through art. The process of self-awareness understands that the need for expression in music raises creativity to be shared with others. Humans are easily able to identify themselves and make music their own, which is known, liked, used seriously, infused, and shares every meaning of life through music (Gilbert, 2010). In this case, music is the result of self-creativity that is used for self-needs and social needs. In 2018, a

choir event called "Pesparawi" in Central Maluku Regency attracted a lot of attention when participants with thirty children performed stone music. The children sing with playing stone to entertain the audience, who see the chorus with repeated choruses and choices. This music game became known as "Toki Batu." Toki Batu comes from the word "toki" and "batu" (stones), which means hitting the stones. Stones playing is combined with several other instruments, such as simple musical instruments made of wood and bamboo, while singing songs.

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“Toki Batu” music originates from Ulahahan Village, located in Central Maluku Regency, in the interior of South Seram. Maluku, the city full of songs, dances, and beautiful music which is always echoed, both at home, in the alleys, and at the official stages that are held, makes the atmosphere lively and changes various situations ranging from sad situations. These situations are tense and worried in a beautiful, romantic, and meaningful atmosphere. Music and singing that flow beautifully not only exist in the cities, but the strains of singing and music penetrate time and space and the quiet countryside, including in the village of Ulahahan. Then, to improve the management of Toki Batu’s music, a community called “Ulahahan Babatu Orchestra” abbreviated UBO was formed on October 7, 2021. The Community was formed by Anez Latupeirissa, a music artist from Ambon City who took this initiative on the awareness that it is very important to manage this music group to be more professional and can even strengthen the identity that the owner can use. Identity can be used so that people feel they belong to certain groups that are built and maintained collectively (Chen, 2014).

What’s interesting about the UBO community is the inclusive concept that is used to bring together individuals of different ages, ethnicities, and backgrounds, including non-musicians. The Community can be said to be a solution that becomes a new problem because it is formed by people who have the same feelings but leave other people with different feelings (Willingham, 2021). Inclusion itself is a useful approach to developing and building an open environment. In inclusion, people of different ethnicities, backgrounds, statuses, skills, and conditions come together as one group. Forming an art group has an important role in building people’s lives in various aspects. Art is a creative process and a cultural product with a social function. So, managing the arts to become a group creates various functional roles the community uses.

Music community management is

used to describe the inclusive concept of UBO’s music community. According to Yerichuk & Krar (2019), this theoretical approach is used to identify goals; leadership; inclusive musical structures and processes; inclusive social structures and processes. Thus, an inclusive community can accept various forms of diversity and difference and accommodate them into various structures and infrastructures within the community. Small (1998) stated that one way to describe social communities related to music is through the people involved. In identifying the role of the Ulahahan Babatu Orchestra music group, the approach is carried out using functional roles. The role is a combination of self-concept and social recognition determined by others (Wehner, 2014). The role concept involves the ego’s perception of his social position and the expectations of others (Wehner, 2014). Biddle (as cited in Lemay, 1999) defines a functional role as a form that is understood as shared normative expectations that determine and explain behavior. According to Şesen (2015), the functionalist approach sees roles as an expectation that society places on individuals in economic (changing opinions), legal (adjusting behavior), and social (paying attention to benefits) aspects. According to Feldman (1967), art shows a social function if: 1) The art seeks or influences the collective behavior of many people. 2) The art was created to be seen or used in public situations, and 3) The art expresses or explains aspects of social or collective existence as opposed to various personal and individual experiences.

Research in the realm of understanding the concept of inclusive music groups is still very foreign, especially in terms of social relations and their roles. Previous research conducted by Welch et al. (2014) explained that involvement in musical activities could have an impact on social inclusion, such as a sense of self and social integration, which can be developed through the educational process. Research from Nethsinghe (2009) explains that formal schools may not be able to meet all the

different cultural needs of multicultural groups, so each community needs to provide opportunities for future generations to achieve their goals. Then the results of research by Veblen (2007) explain that music communities are always formed and determined by certain social settings in relation to issues of participant characteristics, interactions between objectives, knowledge, and teaching-learning strategies, as well as interactions between social context, informal cultural education, and formal.

Several studies have explained that the relationship between music and community is always related to the process of education and education. Even though this concept is the main thing in preserving music, the presence of an inclusive process in a music community carries various roles through the concepts that they bring. So that the discussion of music communities that focus on inclusive concepts is an interesting part to study; apart from that, as a traditional music community that is still relatively new to the presence of the Ulahahan Babatu Orchestra, it is an interesting topic to discuss. From this background, this study aims to describe the concept of inclusion in the Babatu Orchestra Ulahahan group and its role in the Ulahahan community, with the hope that the results will further explain that the concept of inclusion in music groups does not only act as education but also plays a role in various other aspects.

## METHOD

Toki Batu's musical journey provides ideas in research concepts that can be examined through the qualitative realm with a descriptive presentation. This research is carried out by identifying problems related to the issues or symptoms to be studied, which are then analyzed in depth by Creswell (2008). As research seeks to look at art culturally in society, ethnography is used as an approach by entering the research field to bring up a set of representations. Ethnographic research seeks to

encourage researchers to enter into community interactions that will be studied through the behavior and perceptions that occur (Reeves et al., 2008). In the realm of culture, ethnography focuses on a qualitative exploration of people's lives (Barker, 2003). Observation, interviews and literature study carried out data collection.

In this study, the stages of ethnographic research used the opinion of Spradley (2016), first, define research informants; The resource person in the study was Anez Latupeirissa, a music composer who formed the Ulahahan Babatu Orchestra music community. Then, other sources will be adjusted to data needs in the field. Second, Conducting Interviews; After obtaining the informants, the research entered into the initial stages of the interview. The initial questions were asked clearly to avoid misunderstandings. In conducting questions as an introduction to culture, the initial questions need to be done, such as the history of the occurrence of culture, processes, and general things. This is done to trigger new questions later. Third, recording results (ethnographic); When conducting interviews, researchers made notes that had been obtained from interviews with informants. In this case, direct research analyzes the answers and can ask odd and interesting questions. Fourth, ask descriptive questions; Descriptive questions were asked to strengthen these findings. Descriptive questions are asked to ask the specific meaning of an event that occurs in that culture. Fifth, conduct an analysis of the results of the interviews; After conducting interviews and getting unstructured writings, the next step is to do an analysis. According to Milles & Huberman (1992), data analysis consists of three activities that occur simultaneously, Sixth, perform domain analysis; The process of domain analysis is carried out to make terms conveyed by informants. The term has a close relationship with the legitimacy of data and results in precise semantics. Seventh, asking structured questions as a complement; Structured questions are used to complete small questions or

descriptive questions. This question is asked to justify and add proper results, not more questions. Eighth, make a taxonomic analysis; Taxonomic analysis is an attempt to focus on the questions that have been asked. There will be many findings as sub-objects from the interview results that are not yet focused on, so this analysis is carried out to focus on several sub-objects that will be used as research material. Ninth, ask contrasting questions; Contrasting questions are asked when getting a statement that is not clear; for example there are two or more different statements, but the meaning is the same or vice versa. This question aims to strengthen findings that are still ambiguous. The tenth is identification by component analysis; Component analysis is carried out when entering and after leaving the field. The component analysis aims to avoid missing or missing data. If the data obtained is still lacking, the interview must be done again. Eleventh, determine the theme; Determining cultural themes in ethnographic research is the culmination of ethnographic analysis. Research must bring up themes that can attract the attention of the reader and become a novelty of studies that other researchers have not done to achieve success in ethnographic research. Twelfth, writing ethnography; The theme that has been determined with the results obtained is then written ethnographically, where ethnography flows like telling a story. The storyline is written according to the journey to find phenomena that occur in the cultural realm.

## RESULT AND DISCUSSION

### Purpose and Structure of Inclusion in Babatu Orchestra Devotion

Toki Batu music, which was developed by Anez, has actually been known by the Ulahahan people for a long time, only as a game played by children after returning from their gardens. The Idea of Birth of Stone Music is one of the traditional musical instruments made from the creativity of its people. Art can be rea-

lized through skill in demonstrating something or multidimensional expertise in creating something inventively (Marianto, 2017). This music was originally part of the community's self-entertainment when crossing the river. The children played on the bank of the river, hitting the rocks around them.

As a young composer, Anez Latupeirissa tries to develop Toki Batu's music through his creativity. One form of development is by forming a community. Since appearing for the first time as performer at the Pesparawi event in 2018, the Toki Batu group has increasingly existed and been active in various pieces of training conducted and scheduled by Anez. Initially, this group was given the name "Babatu Music" group, then changed its name to "Beta Ulahahan Ethnic Music," but over time and with various considerations through suggestions and input from several music artists, it was finally agreed to change the name. from "Beta Ulahahan Ethnic Music" to "Ulahahan Babatu Orchestra" or UBO for short on October 7, 2021.



**Figure 1.** Ulahahan Babatu Orchestra  
(Source: Personal Document, 2021)

Before forming the community, Anez trained several people in Ulahahan village who were still in school until they were adults to play Toki Batu music. After training them, then groups are formed from members who have been trained by bringing common goals in the concept of community. The emergence of a community is based on existing goals as a community concept, as stated by Siagian (2016), who explained that community is a form



of group that works together to achieve certain goals. Every member of the community has demands to follow all existing processes and rules in achieving goals (Puspawatie, 2019). The purpose of the Ulahahan Babatu Orchestra is to become a traditional music group to prove that traditional music belonging to Ulahahan Village is able to compete with other well-known music globally. The group wants to introduce Ulahahan village as a village in the interior of Seram Island through Toki Batu music so that it is more widely known by the local community even outside the Maluku region. This goal provides an understanding that the Ulahahan Babatu Orchestra group seeks to strengthen a regional identity through Toki Batu music.

Another goal of the Ulahahan Babatu Orchestra community is to accommodate the creativity of young people in the Ulahahan Church Congregational Sunday School and develop their musical abilities. The group teaches the younger generation to preserve traditional music, which is still relatively new. The younger generation is the most important part of the concept of preserving and teaching them to play an active role in maintaining local wisdom values (Suparno et al., 2018). The enthusiasm that is still high and the abilities that must be improved for young people are the foundation for them to continue carrying out activities that must be preserved. As a group with artistic elements, the Ulahahan Babatu Orchestra community plays a role in the concept of education for the community. Members who are members of it have the desire to learn and can play Toki Batu music. As most of its members are not from people who are experts in the field of music, in the community they are taught and nurtured to be able to play Babatu music. They can develop their creativity and express themselves in Toki Batu music by becoming members. The concept of education and training carried out in the Ulahahan Babatu Orchestra community is a form of non-formal education. Irwan (2017) said that training is included in non-formal education, which provides practi-

cal, usable skills related to needs, business opportunities, and economic or industrial potential for the community. Non-formal education is an alternative to empowering and providing training for people outside of school. Therefore, in this case, the Ulahahan Babatu Orchestra community plays a role in improving society's quality in the non-formal education concept.



**Figure 2.** Toki Batu Musical Instrument practice activities (Source: Personal Document, 2021)

Out of the several goals of the community, the most important part is that the group was created to become an expectation of the group that together achieve goals. The group hopes to show Ulahahan Village's potential as a village with Toki Batu music and to introduce it to the wider community. This hope is embodied in the music group, which continues to be held as a symbol of preservation. Kay (2000) said that preserving artistic activities collectively is looking at oneself about self-image and the image of a region.

The development of some members, which initially consisted of 29 people when it was formed, has now increased to 75 people from various backgrounds in 2021 (Table 1). The increase in the number of members shows that more and more people are interested in the existence of the Ulahahan Babatu Orchestra community. According to Kapoyos, Suharto & Syakir (2022), the people's enthusiasm for supporting the preservation of traditional music is to use it as entertainment. However, besides placing it as entertainment, enthusiasm can also be shown by contributing and being involved in playing the

music group.

The Ulahahan Babatu Orchestra group began to be in demand by the Ulahahan community from children to adults and developed into a musical ensemble group consisting of; a group of inflatable bamboo (*kuma tiplam*), a group of Toki Batu (*Pele Vatwam*) and a group of choirs (*taliro kumi*). With an inclusive concept in groups, members come from various ages and gender with the following categories (Table 1).

The group has members consisting of students. Music lecturer, music student, government doctor on duty at the Telutih District Health Center, UKIM Ambon theology degree graduate, two Church servants, one Congregational Council member, and a Church building guard (*tuagama*). In playing musical instruments, each member has their role in using instruments such as bamboo flute, water feather flute, bamboo toki, bamboo toki, stone toki, and choir. Meanwhile, the youth and the el-

derly play musical instruments Toki Batu, bamboo flute, bamboo winding, bamboo string blowing, sariki, rumba fruit, guitar, ukulele, cajon, string bass, and others.

Furthermore, this Pele Vatwam stone music is often played in Sunday worship activities at churches on Seram Island, and has also appeared on TVRI Center Jakarta activities in the Tree House Club program, TVRI Ambon in the program Maluku Today, Music Concerts made by Maluku Provincial Cultural Park. To be involved as a member of the Ulahahan Babatu Orchestra, there are no requirements or selection like the system used by other musical groups. In principle, the community only brings together children who want to develop their God-given potential and talents. Anez (2021) says:

“Even though we have to train them diligently and painstakingly, from not being able to read notation until they can finally play songs, that’s where our pride is.”

**Table 1.** Number of Members of the Ulahahan Babatu Orchestral Music Community in 2021

Age 5 - 6 years		Age 7 - 12 years		Age 13 -15 years		Age 16 - 18 years		Age 19- 30 years		Age over 30 years		Amount
M	F	M	F	M	F	M	F	M	F	M	F	
2	7	31	8	7	3	3	5	2	7			
2		38		15		6		7		7		75

**Table 2.** Distribution of the Ulahahan BaBabatu Orchestra music group

<p>The Bamboo Blow band “<i>Kuma Tiplam</i>” consists of musical instruments:</p> <ul style="list-style-type: none"> <li>a. Bamboo Flute sounds 1, 2, 3, 4</li> <li>b. Water feather flute (bass flute)</li> <li>c. Bamboo <i>Tofu</i></li> <li>d. <i>Tabea</i> (<i>Alifuru</i> Row Bamboo Blow)</li> <li>e. <i>Kuma Tiplam</i> (inflated bamboo)</li> </ul>
<p>The music group “<i>Pele Vatwam</i>” Toki Batu consists of musical instruments:</p> <ul style="list-style-type: none"> <li>a. Guitar</li> <li>b. Ukulele</li> <li>c. Kajon</li> <li>d. Sariki</li> <li>e. Rum fruit</li> <li>f. Bamboo sticks</li> <li>g. <i>Pele Vatwam</i> (Toki Batu)</li> </ul>
<p>Choir Group “<i>Taliro Kumi</i>”</p>

Embracing diversity, inclusion, and equality is one step in shaping community culture by aligning goals, group styles, and change (Sahir et al., 2022). Group members in the community participate in learning and move in the way learning communities are formed and how individuals are divided into work (Henley, 2009). The inclusive concept of the community is freedom which does not limit anyone from being able to join the group because the more people who want to be involved, the more people who are proud of traditional music in Maluku, especially in the village of Ulahahan. Inclusiveness in the Community as a pattern for musical groups, is used as a way to position all members equally regardless of background, age and gender (Arasli et al, 2020). Social inclusion is a process that empowers certain individuals or groups to participate in social life (Simarmata, 2017). The concept of inclusiveness in the Ulahahan Babatu Orchestra can be identified with various members from various ages and different backgrounds; even some members are not from a class of musicians who are good at playing music. Another influence that occurs in the inclusion process is the emergence of opportunities to utilize the music community in various activities. Group members who come from the church can use music as accompaniment for religious activities or members who come as lecturers will have the opportunity to invite the community to present Toki Batu music performances at events at their university. This thinking has become an opportunity in inclusive ownership to promote mutual support (Roffey, 2013).

### **Leadership As Control**

Leadership is an important part of the nature of a leader. This gives the role of how a leader manages and controls a community to achieve goals. Leadership is one of the success factors in the community, the better the pattern of leadership, the better the quality of the community they lead (Marwan et al., 2020). So, the policy of a leader has a big influence on the com-

munity. The inclusive concept of this orchestra illustrates that leadership is open to accepting members from various backgrounds. In this case, the community can be considered an "act of hospitality" (Higgins & Lee, 2010). In which community leaders welcome someone with open arms without seeing or measuring their musical abilities and experience.

The Ulahahan Babatu Orchestra music group has a "cultural" pattern. That is, leadership is based on who is older, he must be respected. As a community that was born in an environment with a cultural structure, the island of Seram has a culture that guides its life. Society upholds respect for elders who are more experienced in life. The culture that exists in the environment is then brought into the community by arranging personnel based on age. The culture in the Ulahahan environment adopted by this community provides space for the formation of individual behavior as members, especially for younger members. According to Utaminingsih (2014), the environment significantly influences the formation of one's personality. So that in the community, children will be taught to respect elders, as is the culture in Ulahahan.

Respect for parents is part of the culture in Ulahahan, which must be maintained and preserved. Traditional parents play an important role in the Ulahahan community. For every problem that occurs, Indigenous Parents are involved in finding solutions to problems that occur. Therefore, this orchestra group teaches this so that future generations will still adhere to this culture as a daily life value in Ulahahan Village. For the ages of PAUD children up to grade 3 elementary school, they will be responsible for playing musical instruments that are played easily, such as hitting stones and bamboo only as a rhythm. Elementary school children from grades 4 to high school are responsible for playing the bamboo flute in the form of a flute group. Furthermore, the young men are given the role of playing the bass flute or water feather flute. This group is cate-

gorized as a *kuma tiplam* (blowing bamboo) music group, but in their children's flute group, they are also a choir group (*taliorkumi*). The Toki Batu Group (*Pele Vatwam*) is a musical group consisting of adult musicians entrusted with playing more than one musical instrument for each player.

A leader or elder must have the ability to motivate its members. They believe that fostering a community by maintaining the quality of music is not just training children to read musical notation (number notes), sing, and play musical instruments but also motivating them to keep their enthusiasm in playing music. The method used by the group is to use musical experiences from musical groups that already exist in art. Musical groups are shown to children through video media to encourage them to make music and work well together because the music community can help develop trust when they learn to listen to others and learn to work together (Higgins & Lee, 2010).

Apart from that, other motivations are also given to members who are still studying by encouraging them not to forget their education. In motivating education, namely by providing opportunities for children to read textbooks before starting to practice playing music. Even in training processes, practice activities are temporarily stopped when children are in the school exam period. Education is an activity that children should not abandon as group members. Because basically, playing music is a complementary science in the world of education which acts as a creative process. This is in line with the opinion of Jaffurs (2004), who said that the music community is an informal music learning space, therefore, informal pedagogy can go beyond the direct physical environment.

### **The Role of Music Groups: Art and Society**

The life of the Ambonese people, who have been in contact with music since their ancestors, certainly sparked other areas around them to join in making music. This influence cannot be overcome, let alone

music as an expression and an expression that gives a sense of comfort to those who play music or those who listen to it. Supported by regional unity that forms a brotherhood among the people of Maluku, which strengthens music and lights up in various regions, even in small villages like Ulahahan. Anez's life, through music in Ambon City, inspired him to develop music in the land of Ulahahan. It was well received by the community and created a concept culturally. Anez's strong determination to build this band represents the uniqueness of the Ulahahan region. The name of the Toki Batu musical instrument originates from a local story. In the past, in Ulahahan, Telutih, Seram Island, when people came home from work from the forest and crossed the river, they would rest on the edge of the river. While resting, they will sound the small stones on the river's banks, and the stones are sounded as a rhythmic sound to determine the tempo of the song when they whistle or sing. Everything was done to entertain themselves from feeling tired and exhausted after a long day of work. This habit makes them accustomed to the sound of music and feel comfortable. Shwartz & Fouts (2003) say that the tendency to listen to one type of music turns out to have an effect on a person's identity or characteristics in everyday life. Culturally, local Maluku musical instruments are created both by utilizing the sounds of objects in nature, such as stone, wood, bamboo, and snail shells, as well as by receiving musical instruments from outside Maluku, which is a tradition in Maluku (Tamaela, Izaac, 2015).

In human life, art has become a part of channeling its expression and function in everyday life. Toki Batu music was formed as a need for self-expression through creativity influenced by local wisdom. The community has understood that nature provides everything that can be utilized, so Toki Batu's music comes through the natural potential of Ulahahan Village. After art is formed, the art activity is managed by forming groups with goals and concepts. Toki Batu music managed in the



community has functionally shown its role in society, from an art that then influenced several individuals to form a group that became the Ulahahan Babatu Orchestra Community. The group is formed by the behavior of each member who wants space for the creative process. Group members realize that there is potential that must be shown as a common property. Therefore, Toki Batu music plays a role as a space that functions to influence people's behavior.

The influence of behavior occurs through the learning process through the inclusive concept. As Welch et al. (2014), the higher the normalized singing ability, the more positive the self-concept and sense of inclusive social involvement, regardless of age, gender, or ethnicity. Thus, learning music in this orchestra group is an important part of improving the ability of its members to play Toki Batu music. Apart from studying music, the music community teaches togetherness and solidarity in playing music because Toki Batu music cannot be played individually. Music must play simultaneously to create harmony in the rhythm, so the members will feel compelled to cooperate.

A group that involves various groups of people provides space for them to interact with each other. Members from multiple circles can get to know each other and establish kinship. The relationship is shown in one purpose and one concept so as to form a strong group of togetherness. The community serves as a means to share ideas, solve common problems, and acknowledge and support one another. Role in the Community is a combination of self-concept and social recognition determined by others (Wehner, 2014). Someone who enters a group with a sense of belonging wants recognition that they also belong to that part so that those around them want to be recognized as agents who contribute to it. The Babatu Orchestra Ulahahan Community brings this concept into group work. As Nugent and Flynn (2020) say, that tradition contributes to the meaningfulness of social relations with other people. Another opinion by Netsinghe (2013)

states that in practice maintaining musical traditions can be done through an authentic transmission, such as teaching and learning by involving experts from a culture to maintain its authenticity.

As an art born in Ulahahan Village through local wisdom, of course, Toki Batu music is a regional art not owned by other regions. This has the potential to introduce Ulahahan Village as a creative and unique village through Babatu music created with the creativity of its people. As the aim is to introduce Babatu music and bring out regional identity, Babatu music has been expressed as a concept of community identity through music and shown to the wider community. In this case, the social function has been validated in its role as art in society. In line with Anderson's opinion (2016), the emergence of a community helps present identity with its ideology. The work of Babatu Orchestra as a creative space that teaches people how to play music certainly makes them feel comfortable and safe. Through playing music, the members create creations with various materials used in playing Babatu music. The concept of music provides a happy atmosphere for those who play and those who listen, so Toki Batu's music functions as a recreation for players and those who listen to it. It is because music provides a sense of security and comfort in unfavorable situations (Denora, 2004).

Art is a medium of expression. Art is shown to convey concepts and feelings in a person. Music can be a medium for conveying feelings. This is inseparable from the existence of communication. As the people of Maluku cannot be separated from music and singing, both communicate with each other to convey feelings of happiness, happiness, anger or sadness. Toki Batu music is one of the parts of community expression as a medium of communication to the wider community through the identity that is formed. Through Babatu music, the Ulahahan people try to show the wider community that they have potential in the field of music. Later, this music group also became an accompaniment in worship

activities at the Ulahahan Village Church which played Christian spiritual music. The Babatu Orchestra Ulahahan Community is also a non-formal educational facility. As a community that teaches Babatu music to its members, of course, Babatu's music is a medium to improve the creativity and skills of members, especially the children in Ulahahan Village. From these findings, the orchestra's role in society has functions in the fields of recreation, communication, education, and religion. This role was formed due to management within the orchestra Ulahahan Community which influenced the emergence of this perception. The success of a community in achieving its goals depends on good management, so it is determined by how the community manages all available resources to create effective activities in achieving goals (Sabariah, 2017).

The concept of inclusiveness in the community provides a role in building Ulahahan Village through empowerment, thus preventing social exclusion from occurring. Conditions of social exclusion often appear as triggers for conflict and violence, poverty, indifference to groups, and so on (Warsilah, 2015). Social exclusivity separates the distance between various communities, causing a loss of ability to mingle with each other (Gutama & Widiahseno, 2020). Therefore, inclusive development is important to prevent the separation of the social strata of society. Because the history of Ulahahan is formed from several ethnicities which of course gives many perceptions and colors in the concept of culture. This means that the Babatu Ulahahan Orchestra community plays a role in uniting good relations so that the community can unite even though they come from different ethnic backgrounds.

Management influences societal roles, such as applying cultural values adhered to by groups as the basis for rules to respect older people. Inclusion within groups prevents exclusion from occurring in society, the existence of a motivation to learn for children, and group goals to

empower the community. Since the emergence of Toki Batu music, the people in Ulahahan Village have understood this as a phenomenon of local wisdom which is managed to become an art with positive potential. Thus, it forms a community as a space for interaction. Then the community plays a role in the interaction of members who demand each individual in Toki Batu's musical arts activities. Members are required to be proactive, reflexive, and creative in the concept of an inclusive group as belonging together and affirming identity. Because building music is one way of strategy to assert self and group identity (Denora, 2004), then of all the benefits that exist from forming a community, it is in line with the opinion of Laing & Mair (2015) that forming local community groups, they are the communities that benefit the most from an inclusive process.

## CONCLUSIONS

Music community The Ulahahan Babatu orchestra adheres to an inclusive concept that accepts members from various backgrounds. The concept was attended as an understanding that Toki Batu's music is a common property and that all people should have a sense of pride in that music. The concept of inclusion has an impact on the assimilation of people from various backgrounds, both ages, gender, and ethnicity so as to avoid exclusivity. The Ulahahan Babatu Orchestra music group is a musical ensemble group consisting of; the bamboo inflatable group (*kuma tiplam*), the Toki Batu group (*pele vatwam*) and the choir group (*taliro kumi*). In the group's leadership, Ulahahan Babatu Orchestra adheres to local culture by adopting respect for elders so that a leader is not one who masters music but who is older and more experienced in managing the community.

Functionally the role of the Ulahahan Babatu Orchestra music community revives community creativity in the world of non-formal education. Members, with the majority of school children as the younger generation, are taught how to play Toki

Batu music so that they can continue the tradition and as a preservation of the local wisdom of the Ulahahan Village community. The Ulahahan Babatu Orchestra community is a space for interaction for its members to exchange ideas and unite the common goal of making Toki Batu's music a community identity so that it can be recognized more by the wider community. Another functional role is empowering the community as members of the Ulahahan Babatu Orchestra in a social structure that is part of the Church congregation.

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