

## **Kesenian Musik Terbang Di Sanggar Tunas Muda Kabupaten Lahat Dalam Perspektif Aksiologi: Kajian Dalam Konteks Sosial Budaya**

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### **Abstrac**

The art of Terbang music in Lahat district is a cultural product derived from the customs of Semende people who migrated to the district of Lahat South Sumatra. With regard to this, the purpose of this study is to examine the issue of the form of the music of Terbang and the axiological values in it. This research uses an interdisciplinary approach involving the disciplines of musicology and philosophy. Science of Musicology is used to analyze the elements and forms of music on the art of flying. The discipline of philosophy is used to analyze the values contained in the Art of Music Terbang. Sources of data in this study using a qualitative source consisting of primary and secondary sources with techniques pengumpulan observation data, interviews and document studies. Data validation technique used by source triangulation while data analysis technique is done by reducing data, presenting data, and verifying data. In this verification process, conclusions are drawn with interpretations that use emic point references (field opinion sources) and ethical perspectives based on the theoretical concepts used. Based on the results of research shows things as follows the first form of musical structure among other elements, motives, clauses, sentences or periods that exist in the art of music Terbang. The two human values in the art of Terbang which are part of man are holiness, goodness, truth and beauty.

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## INTRODUCTION

The art and spirituality of Islam will not be complete without offensive music, since music has significance from a spiritual point of view not only for the music itself but also in relation to the poem as has been shown by Jalal Al-Din Rumi. The Quran even in its traditional prose is both music and poetry, although traditionally it is not classified as both but, as it is the Word of God, it falls into the category above all the categories of human art (Nasr 1987: 165). This means that the art of Islamic music is closely related to the existence of a great spiritual nuance that grows in the human soul who was enjoying how humans worship God with the music media such as the strains of poetry contained in the Qur'an is sung and accompanied by musical instruments.

In the history of Islamic civilization itself, music has grown from the beginning. During the reign of the Caliph Uthman ibn 'Affan and Ali ibn Abi Thalib, the city of Medina was a major center of musical art activity in the Middle East. Similarly, the art of sound development is driven by the rise of recitations is the art of reading al-Qur'an (Hadi: 2000: 424). This is what led to the development of Islamic music arts in the land of Sumatra, especially in the South in Lahat regency in Tunas Muda studio named art Terbang. Sanggar Tunas Muda is a studio located in Lahat District, Pasar Lama District. Lahat is a district town located in southern Sumatra. In Kota Lahat, there have been cultural contacts from various ethnic groups in South Sumatra itself. In particular, from the Malayan Malay tribe and the Malay tribe of Semende. Art of this music was originally also originated from the tribe of Saudi Arabia who settled in the city of Palembang. With the entry of musical instruments from the Middle East that long existed in the city of Palembang is rabbana, which comes from Saudi Arabia. The rebana musical instrument has produced many musical forms including bamboo and rod, and over time this art has enriched itself with the entry of books containing the example of Rasullulah Muhammad SAW, written in the

heyday of Hadramaut (now Yemen), Sallahudin Al Ayubi. These three books then enter the archipelago and begin to form an "art" of art Syarofal Anam (Andi: 1999). Seeing from the perspective of Islam in spiritual and art in essence often brushed between haram and halal. Islamic civilization does not defend and develop some major musical traditions, nor for the sake of Islam but Islam is the cause. Islam prevents the creation of music, such as post-classical Western music, which undergoes a 'expansion' without the shrinkage it must first pass through in the process of spiritual realization. Islam forbids music music that causes negligence against God and forbids his people to listen to music that will divert their thinking from the spiritual world and cause excessive worldly love. On the contrary, Islam maintains the greatness of music and all its aspects that can calm the minds of the whole society. Through recitation of the Qur'an (recitation) and religious songs associated with the Prophet Muhammad. (Barzanji) as well as a series of sacred prayer (litany) of Islam and through the inner dimension, Islam makes music as a ladder to the presence of God. Islam gives a contemplative quality to music, which is an echo of heaven and unifies sensual pleasures with kepenapaan, another world with beauty here and now. He makes spiritual music as a vibration and echo of a transcendent and immanent reality (Nasr 1987: 175).

Based on its history, Taring art originating from the city of Palembang named Syarofal A'nam has spread to the district through the tribal Lahat Palembang and Muara Enim tribe of Semende and is destined to commemorate the big days in Islam especially Maulid Nabi. Even the Prophet Muhammad had never been held by the Prophet Muhammad himself with his companions with artistic performances called Syarofal Anam, but in principle the command to read, study and imitate the stories of the Prophets and the stories of previous peoples has been contained and told in The holy book of the Qur'an (QS23: 78 and QS.4: 164).

The result of this spreading eventually this art can arrive in the city of Lahat and

transformed into the art of Terbang an that was introduced to the people of Lahat City by sanggar Tunas Muda. Sanggar Tunas Muda is a group of group from Semende Sub-district of Muara Enim Regency that wander to Lahat City so that at this art show still often bring custom of Semende tribe. Semende is a tribe that still maintain and uphold the customs that exist. The customs and cultures of the Semende region are strongly influenced by the strong Islamic breath. The strong Islamic breath of the Semende community, especially in Tunggul Bute Village, is seen from the music, Islamic songs and dances influenced by Malay Islamic culture.

Malay culture in Semende society is seen from the language by using the letter ending "e" and viewed from the religious side held by the society that is Islam. The customs made by the Semende community are part of the culture reinforced by Endrasawara (2012: 4) culture as the whole of human life, including law, art, morals, customs and all other skills acquired by human beings as members of society. Customary custom is when the habit is ingrained when it becomes the nature, so it is done continuously Customs that are a hereditary habit that is done by the local community as well as Semende community that makes a habit of ancestors remain awake until now. Islamic teachings on the Semende community are very strong. This can be seen from the people who obediently run the Islamic Shari'ah regularly and regularly, in accordance with the pillars of Islam. Almost in every region has a place of worship. Compliance and observance of religion are seen in the displayed art (Septiana 2016: 1). The name of art was taken from the name of the instrument used but in the form and structure of the show Taring almost nothing changed from the art of music Syarofal A'nam Palembang, only that change is in the form of music, the pattern of rhythms that have been changed and the poem Used. Taring art is usually performed at khitanan, weddings, and welcoming guests and to commemorate other major Islamic days such as the Mawlid of the Prophet. Especially in Lahat regency this art is often performed at weddings but it does not mean this art is not performed in khitanan

events or other big day just this art why often shown at the wedding because at the wedding is often encountered every month.

Terbang an art originating from Syarofal A'nam is basically the presentation of vocal salawatan or praise to Allah and Prophet Muhammad SAW accompanied by the game of musical instruments terbang an and Rodat. In the presentation of these three elements (vocals, musical instruments terbang an and Rodat) interrelated. When shalawat is recited along with the musical instrument of every transition, one part of the shalawat to the next shalawat is marked by the game (Lontoh 2016: 10). Sholawat is sant is the poem contained in barzanji. Terbang an music is similar to the mention of tambourine, rabana, rapa'i, and kompong. Semende people call the instrument beaten with the word Terbang an. The Terbang an is made from bark and animal skin, mainly goatskin, pare or lizard. Wood is formed in a circle that serves as a frame to install the skin. The wood used is usually from a hard tree. As a means of vibration can also use thick plastic materials. The side of the illumination is using the ear (ear) there is also not using using ear (ear). The ears are 2-4 pieces of round pieces with a 5 cm diameter plate made of zinc (Septiana 2016: 7). In this spiritual-based Terbang an arts there are values or axioms contained therein such as those expressed by Alfian (2013: 39) the quality of values in their embodiment in the sensory world can not exist in itself, since values belong to the "Independent", ie objects that have no substance. Values can not be realized in sensory realities without being supported by real objects and their existence is easily damaged or even easily erased. Meanwhile, the main qualities as described, can not be abolished the quality of its existence before it manifests itself in a valuable object, the value only as the probability of potentiality that can and often arises in real existence. Values become real when manifested in real objects called valuable objects, such as statues, poems, cars, houses, and paintings. In other words it means that the value precedes the object, in the art of Terbang an there are axiological values in

it as discussed above. But the value here is something that already exists preceding the object. Values existed before the art of Terbang, but why this art of Terbang becomes valuable because the art of Terbang is a carrier that carries that value as a result will be real value if an object has brought value.

Previous research related to this journal is Amat Zuhri research (2016) in the journal *Religia* Vol. 19 No. 1 which deals with Sufism in Epistemology and Axiom Spotlight: A thought that makes Tasauf a material object seen from the perspective of epistemology in holiness and axiology to see the values contained in Tasauf. Then the journal Amril Mansur (2005) in the journal *Al-Fikra* Vol. 4 No. 1 which discusses the Hermesunetics of Al-Qura'an Hasan Hanafi and his Reflexology in the Axiological Ethical: A thought that discusses the value of the good that has not been bound by time and space or in other words has not been manifested and the value of goodness that has been tied to space and time or has been manifested.

## METHODS

The approach used in this research is an interdisciplinary approach involving the disciplines of philosophy, musicology, cultural anthropology. According to Rohidi (2011: 65) interdisciplinary studies are usually designed to understand or measure a study problem that is outside the study of a scientific discipline, conducted according to its usefulness.

The interdisciplinary approach of artistic anthropology is a help from another discipline to help analyze the Art of Music Terbang in Sanggar Tunas Muda Lahat District Using the Axiological Perspective: Study in the Socio-Cultural Context. Researchers have conducted the process of collecting data with data collection techniques consisting of observation, interviews, document studies. Observations in this study directly see how the form of art music Terbang in Tunas Muda studio Lahat District using an axiology review. The subjects of observation material in this study are (1) Holiness, (2) Kindness (3) Truth, (4) Beauty. At

the focused observation stage, the researcher does so by getting into the life of the informant. In the process of direct observation see directly how the form of presentation of art music Terbang in Tunas Muda studio Lahat district, the musical instrument used in the presentation of Terbang, Syair used in the presentation of Terbang, and the function of Terbang at Sanggar Tunas Muda Lahat by using a recording tool that In the form of mobile phones and digital cameras. Interviews conducted with several speakers such as visiting and interviewing Amir Hamzah SE as chairman of Tunas Muda studio interviewed Rizal Enani ST as a religious figure and member of Tunas Muda. The results of this interview obtained data about responses and other information according to the target research. The subject of the interview is related to the problem studied about the Islamic Music Art Form of Terbang in Sanggar Tunas Muda of Lahat Regency Using the Perspectives of Axiology: Study in the Socio-Cultural Context. To complete the necessary data, a series of free and unstructured interviews are conducted. If the conditions allow direct talk and ask various opinions and information related to the topic of research and researchers can also follow the activities they do. Teknik this more appropriate to get more natural data without causing nuance force. For example, when meeting with an informant that is the father of Amir Hamzah SE and father Rizal Enani ST researchers directly ask some unstructured questions and seem relaxed. The questions asked include things related to the art of Music Terbang such as when this studio stands, what is the response of the people of Lahat Regency about Tawar art and ask whether this art contains the values of holiness, kindness, truth and beauty. Document study by conducting activities of collecting and reviewing documents as well as videos and photographs of musical performances, books or writings or archives related to music and photographs during the show showing Terbang at weddings. After doing direct observation in the field, the authors found some document studies, such as the lyrics of songs used by the group

terbas Tunas Muda so that based on the record poetry writers get the form of poetry information used, so it can be compared with the book Albarzanji which became the guidance of the people to sing the song The story of Prophet Muhammad SAW.

## RESULT AND DISCUSSION

### Elements of Terbang Music

In the art of music Terbang this writer will describe the elements of music that exist in art Terbang. In this art there are 2 main elements in it that form a unity that is: elements of time and melody.

#### 1. Time Element

Music is an art that is time; The medium is the actual (bodily) sound, which is not sedentary but moves within a span of time. Therefore, the elements of time are the foundation for music (Miller 2017: 26). In the music this element is divided into 3 factors: tempo, meter and rhythm.

##### a. Tempo

Tempo is an Italian term that literally means time, in music showing how fast it is. Music can move at a very fast, moderate, or slow pace, as well as in varying degrees between them (Miller 2017: 26). In the art of flying tempo or the speed used is *meno mosso* which means rather quickly.

##### b. Meters

In writing the score, the meter is indicated by a seal indicating the number of taps on the bar. *Birama-bar* which is shown by drawing vertical lines on the lines of the tone. In most music there are the same number of beats for every bar. On the art of Terbang music a little bit different from the music is usually meter or *sukat* used is 5/4 on the first bar and then changed to 4/4 on the second bar, then in sixty bars changed again to the 5/4 *sukat* and at the bar of sixty One back again to *sukat* 4/4 until the music is over.

##### c. Rhythm

Rhythm is one of the most difficult musical concepts to define. There are various definitions for this term, but in order to achieve

our goals, we can suppose rhythm as a time element in music produced by two factors: 1) Accents and 2) short lengths of a tone or duration.

1. Accent, pressure or emphasis on a tone to make it sound louder is called an accent. Accents can correspond to the metric pattern put on the first beat of each bar. Accents can also appear on other taps from a bar.

2. Short length of Tone (Duration), as already mentioned, musical tones vary in the length of time that sustains them. Various combinations of notes of varying durations produce a rhythm, namely: selection of short and long notes.

#### 2. Melody

A melody is a series of related tones usually varying in the low height and the short length of the notes. This basic definition must be expanded because of the enormous differences in the characters of the melodies. It should be added that like words in a sentence, you are required to remember the words in their interconnectedness; To capture a melody, you must remember in their interconnectedness (Miller 2017: 26-33). In melodic Terbang art or tones in the interval or distance in question is a vocal melody sung by the players played in the key 1b F = DO.

### Musical Structure of Terbang Music

Form of music or ideas that appear in the processing or arrangement of all elements of music in a composition (melody, harmony and dynamics). This idea unifies the musical notes and especially the parts of the compositions that are sounded one by one as a frame. The form of music can be seen also practically: as a 'container' that is 'filled' by a composer and processed in such a way that it becomes live music (Prier 2013: 2).

Music is almost always composed based on one or more musical ideas called themes. A theme consists of elements: melodic, rhythmic, and usually harmonious, combined to give a different character or individuality to musical ideas. The importance of a theme to music can be seen in the fact that most compositions are

remembered and identified based on the theme. By listening to music, you learn to recognize the themes of a composition. In this way, you are increasingly aware of the structure, or part (sectional) framework of a composition (Miller 2017: 83-84). So the musical form or structure is a musical arrangement consisting of elements that include rhythm, melody, harmony and dynamics arranged in such a way by a composer to produce a theme. In this Terbangan arts the author will only discuss the form or structure of music only from rhythmic and melodic because the arts of this tradition do not use harmonic instruments so that elements of harmony is not used as well as dynamics, in traditional music dynamics are usually tentative or often changing in dynamics then the elements Discussed only seen from the angle of melody and rhythmic.

### **The Value of Holiness in the Art of Terbangan Music**

The value of holiness is a value that puts forward the rules of god or god as the creator and the omnipotent of all things. Because God as the place of the return of man then man should carry out what is commanded by God and avoid any restrictions. The meaning of carrying out this divine command is contained in religious or holy values such as worship, certainty and hope as Butler says in Sunarto (2014: 18) the value of holiness or religious value is as a kind of human value in real human life incarnated as:

- A. Worship (worship), the reward in human actionHas a belief in worshiping gods or gods.
- B. Certainty (assurance), namely the belief that behind this phenomenal world exists The most loving god.
- C. Hope, the optimistic feeling that goodness will overcomeEvil or about the eternal world that is eternal and happy.

From the above statement about the value of holiness are all contained in the art of Terbangan whose content contains the values of holiness this can be seen from the poetry and field facts, here is a quote of poetry barzanji which is a praise to the Prophet Muhammad as

the messenger of Allah SWT is sung On Terbangan art:

*Wabak dupa khairul halki  
Turan Muhammadun  
Yan ayan ayan ayana turan muhammadun  
Sula latun abdila abdila sadwatun  
Sabwatun adnani yan ayan ayan ayana  
Sabwatun adnani*

Furthermore, it is Muhammad, As good as creation Yan ayan ayan ayana is Muhammad The descendants of Abdullah, who were elected from Adnan's (sons) Selected from the (grandson) Adnan yan ayan ayan ayana The chosen

*Ilaan badamin ilaan  
Badamin khairin  
An badamin khairin  
Baitin wamak sarin wa khairul hia  
Ril Hal ki min hiani  
Hal ki hiani halkimin nawain sani*

Until he was born at home Born him home Born him home And the family is the best He is the best choice From among insane.

The verse above is a form of worship, which is a reward in human action that has a belief in worshiping god or god. The quotation of the poem of barzanji which declares the prophet Muhammad is the best of Allah's creation in that sentence there is a form of praise and worship to the Prophet Muhammad who is the messenger of Allah SWT is expected to be a mirror or example for mankind and can follow the personality of Prophet Muhammad both in Morally or in terms of worship and worship to Allah SWT.

*Ala ya rahman rahman rahmani  
Ak tawa asta lazata kahu  
Zatal alumi wa ismhali  
Adama kad ak tafa li illah  
Kad atafa lillah min sani hila min sani*

God gave him mastery, Top science and name As he gave him adam God belongs to everything

The verse above is a manifestation of certainty or assurance whose contents are behind the phenomenal world is a god who is merciful. This is clearly illustrated in the above verse which states that God gives him a mastery over science and the name as he gives him adam belongs to Allah is everything. Syair barzanji which states that God gives mastery over science is a certainty that humans do not neglect or forget the nature of knowledge acquired and used in goodness, behind all the knowledge that is already owned by humans, it is all a small gift from Allah SWT and whenever Allah Want to take it then anything can happen.

*Wa kad sana minfilis sipahi  
Filis sipahi hi usul lahu  
Awa ya maulai mawali  
Ilaan badakal badri yahdi  
Kal badri yahdi hirah man nihi  
Ala ya maulai maulai mawali*

God has kept his ancestors  
Of the behavior of Zina  
Until he was born like a full moon  
Who point the way to the giver.

This poem describes a hope or hope, an optimistic feeling that good will overcome evil or about the eternal world that is eternal and happy. The above verse of poetry illustrates that if we follow the teachings of the Apostles of Allah we will surely reach the giver of love. This is a form of hope for those who follow the teachings of Allah's Apostle so that we will later avoid the punishment of the grave or the punishment of hell.

### **The Value of Goodness in the Art of Terbangan Music**

When talking about goodness it will directly address the ethical or moral issues that are good and bad of human behavior, as Sunarto (2014: 18) points out, ethical values have different manifestations in human behavior. For example, Plato in the Republic (Book IV,

Section 12) suggests four major virtues: wisdom, courage, self-control and justice (wisdom, courage, discipline, justice). There are many values such as benevolence, benignity, loyalty, which can substantially be classified in moral goodness (for people, motives, intentions, traits and temperaments). Alfian also added (2013: 66) the value of kindness is a moral value that comes from the element of will (Will, Will) man. The concept expressed by Sunarto and the opinion expressed by alfian is in accordance with field observation data in the form of interviews and documentation obtained by researchers from the chairman of the studio that is Mr. Amir Hamzah SE content of the interview are as follows:

....The value of goodness seen in the art of Terbangan is in terms of our building silaturahmi, build communication, mutual sharpen and love each other in each member on each exercise and also give each other tausiyah and information.

From the interview with Mr. Amir Hamzah SE as chairman of the studio obtained by the researcher clearly illustrates how Sunarto's concept of goodness is evident. Something good is the motive or intention of the man himself who seeks to share, cares with his neighbor.

### **The Value of Truth in the Art of Terbangan Music**

The value of truth is a reflection manifested in the form of action of the man himself in search of the essential. Sunarto states (2014: 18-19) in the value of truth there are two truth values that are first moral truths that are both intellectual truths. Alfian also says (2013: 66) the value of truth is all that comes from the intellect (ratio, mind, create, god) man. In this Taring art there is truth value as said by Sunarto and Alfian only the value of truth is morally truthful. The moral truths found in the art of Terbangan is seen in the value of kindness that is descriptive and then get the reflection or manifestation of the human itself as an excerpt of interviews with the father as the chairman of the studio Amir Hamzah SE below and documentation of each performer appear:

....The truth value contained in the art of Terbang an that is not violate the customs eg in the realm of dress each of these arts appear to be dressed modestly this is what morally true is true because the Semende tribe highly uphold moral values and adhere to the norms of tribe Semende

A doctrine of kindness from the neat and polite way of dressing seen from the excerpts of the interview and the above documentation is a manifestation of man to apply a norm existing to the Semende tribe at each time performing somewhere. This is morally right because something good according to the tribal customs of the Semende tribe is well dressed and polite should not show the grooves of either male or female body and this norm is manifested by members of Tunas Muda's studio in every show or in everyday life, A rule of norm that has a moral value must be manifested in an action and must be maintained.

### **The Value of Beauty in the Art of Terbang an Music**

Sunarto (2014: 157). Beauty as one kind of human being is a variety of intrinsic value which in itself contains its worth.

Many philosophers and aesthetists question the cause of that reward. They try to explain the ontological basis of beauty or beautiful things in human life. The old philosophers and aesthetic experts today generally agree that what underlies beauty is as a value or a beautiful thing in nature and art is unity. This notion of unity is not a number but a combination or harmony between various elements. Ontological unity underlies the beauty and the beautiful things. In the realization of such unity may be 1) Unity of order; 2) Unity of form with content; 3) Unity of balance; 4) Unity of development; 5) Unity of truth and goodness. Sunarto (2014: 159-160) also reinforces his argument by adding the opinion of Dewit H. Parker in his paper on elements of aesthetic form Parker's opinion in his book *The Principles of Aesthetics* (1920) explores what he calls a logic of aesthetic form The various principles that become elements of the aesthetic form. The first principle which is the parent principle in the

work of art is The principle of organic unity (the principle of organic unity). This principle means that every element in a work of art is necessary for the value of the work and the work does not contain unnecessary elements and instead contains all the necessary elements. The value of a work of art as a whole depends on the reciprocal relationship of its elements, ie each element requires, responds, and requires every other element. So there must be organic unity in an aesthetic object, especially created by an artist. The five elements of the Parker that contains a unity and form the values of beauty that have been described above are all in the art of flying as follows:

#### **1. (The principle of Theme).**

The principle of the theme or the main idea that caused the birth of art of Terbang an can be seen from the background meaning of the creation of this art. This art was born from a group of Semende people who are predominantly Muslim by manifesting to the Esa's of Allah and his Apostle in the form of Terbang an art taken from the contents of his poetry, the contents of the verse from Al-barzanji, al-barzanji contains the meaning of worship to The creator and his Apostle and a command to execute orders and to stay away from his prohibitions.

#### **2. (The principle of thematic variation).**

The principle of variation found in the art of Terbang an includes part of the poetry of barzanji with the theme of worship to Allah SWT and his Apostle which was developed or sung snadu. This is done so that the reading or the hear does not feel boredom. When either sings or develops and also the hearers do not feel boredom or feel monotonous then arises feelings of pleasure from within the subject, so the message conveyed from the book of Al-barzanji can quickly enter the human mind.

#### **3. (The principle of balance).**

The element of balance in the art of Terbang an is reviewed by a combination of rhythm from percussion percussion on Taring instruments and main melodies developed. Pieces of vocal melodies and rhythms produced by the wasps in the classification of the vowel



rhythm and the rhythm to the three wasps are not the same in each tap. But that is the difference that creates a roundness and complement each other, making it nice to be heard. Combined rhythm that produces the pattern of piercing and the tone sung by the artist Terbangans form a harmonious harmony, harmonious and balanced.

#### 4. (The principle of evolutionn).

The principle of development that existed in the art of Terbangans is a unity of chanting sholawat from al-barzanji which combined with Terbangans wasps and in added rodats, rodats is a dance that is dhikr while walking. This Terbangans Arts is a teaching that contains elements of holiness, goodness and truth which is a form of manifestation of the majority Semende tribe of Islam to commemorate the big days of Islam or for weddings and circumcisions.

#### 5. (The principle of hierarchy).

The art of music of Terbangans tradition is the art of music in the form of presentation of vocal shalawats or praise to Allah and Prophet Muhammad SAW with spiritual charge of worship and in his poem contained in al-Barzanji book moral content and something that should be implemented and away from the forbidden and put forward Divine norms, accompanied by a musical instrument game. In the presentation of art Terbangans there are three elements, namely (vocals, musical instruments terbangans and Rodats) to these three elements are related to each other. When shalawat is sung and then accompanied by musical instruments of every transition, one part shalawat to the next shalawat marked with the game Terbangans as well as rodats, rodats here is a dance that accompanies each rebound shalawat and game terbangans while walking by moving the head and move the legs and hand.

## CONCLUSION

Based on the results of the discussion of the musical form in Terbangans Art Studio Tunas Muda by using the concept of musicology with the help of ethnomusicology for transcripts of

writing, basically this art has only two elements of music in it includes elements of time and melody and there are two parts or two periods when viewed from Karl Edmund Prier's musical theory.

In Terbangans arts originating from the Semende tribe there is axiology or value theory contained in them such values of holiness, goodness value, truth value and the value of beauty to four types of human values is closely related to human existence and is transcendental, Then there is no status higher or more important, The four types of values have the same position, equal roles and equal interests in human life.

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