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The Local Wisdom Value of Kompang Music in Rupert District, Bengkalis Regency, Riau Province

Nuril Fahmi[✉], Wadiyo Wadiyo, Sunarto Sunarto
Email: fahminuril56@gmail.com

Universitas Negeri Semarang, Indonesia

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Abstract

Kompang music is one of the most famous arts among the Malay community of Bengkalis Regency and its surroundings, including in Rupert District. As a result of cultural products, *kompang* music has local cultural values (local genius) which become the characteristic or identity of the community. The purpose of this study is to examine the musical aspect of the *kompang* music performance and the local wisdom value expressed through the *kompang* music performance. The research method used in this study is a qualitative research method, with a case study approach. The results of this study in terms of musical aspects are divided into two, namely the musical aspect of the *kompang* song and the musical aspect of the *kompang* music instruments, while the local wisdom values expressed in the *kompang* music performance are religious values, leadership values, cooperation values, responsibility values and educational values.

Keywords: *kompang*, masyarakat melayu, nilai kearifan lokal. malay community, the local wisdom value

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INTRODUCTION

Rupat Island is one part of the areas in Bengkalis Regency, Riau Province. Rupert Island consists of two sub-districts namely Rupert and North Rupert. The community who live on Rupert Island consist of various tribes namely, Malay, Akit, Javanese, Minang, Batak, Bugis and Chinese, so that the language in this area also varies according to the ethnic background of the community. However, the Malays are the majority ethnic group who live in this area is on Rupert Island, so the daily language used by the Rupert community in general is Malay.

Muhammad Ashsubli (2018:123) in his book entitled Islam and Culture of the Malay Archipelago states that "Malay community admit that their main personality identity is Malay customs, Malay language, and Islam religion. Thus, it can be said that a person who claims to be a Malay person must have Malay customs, speak in Malay, and be Muslim (Sabakti, 2017:276). Based on the three main characteristics of the Malays personality, the basic foundation is Islam, because Islam is the source of Malay customs, and the personality of the Malays is created by Malay customs and Islam. These two elements are the most dominant in creating the Malays personality. These characteristics are manifested in the way of their thought, behavior, and action". Therefore, we always hear the term from the Malays that "*Adat Bersendikan Syarak, Syarak Bersendikan Kitabullah*" Adat (custom) in Malay community must have a strong, primary and highest backing, it relies on the Qur'an and the Sunnah of the Prophet (Malasari & Darmawan 2017:16).

Each group of community has traditional arts that are inherited from generation to generation which have characteristics according to taste and are closely related to the nature of the area where they live. The form of art as an artist's creation is a form and expression of the content of thoughts, perspectives and responses into a physical form that can be felt (Wardani, 2016: 100). Art that

grows and develops in a community must have noble cultural values contained. These noble cultural values are local wisdom that has been maintained until now and has become an identity for the community (Indriyani et al., 2019:92). Substantially, local wisdom is the values that applies and is applied by a community, in which this values is believed to be true and becomes a reference in behaving in the daily life of the local community. Therefore, it is very coherent if Greertz says that local wisdom is a form of something (entity) that really determines human dignity in the community. Furthermore, Teezzi, Marchettini, and Rosini say that the tip or deposition of this local wisdom will manifest into a tradition or religion (Hasbullah, 2012: 233). In our community, the manifestation of local wisdom can be found in songs, proverbs, sesanti, advice, slogans, and ancient books that are inherent in daily life (Nuraeni & Alfani, 2013: 68-69).

The life journey of the Malays in Riau also involve them with various traditional arts. Most of the arts found in the Riau community or the Malays radiate Islamic values. Therefore, art is not solely as entertainment, but also as a medium to convey customs and traditions (Hamidy 2012:38). One of the arts that is very well known among the Malay community in Bengkalis Regency and its surroundings, including in Rupert Island is *kompang*. This can be seen in the phenomenon of *kompang* music that lives in the Bengkalis community which has become a folk art that can be found in almost all corners of Bengkalis, and enlivens every religious celebration and event in the community, this is in accordance with Hamidy's statement (2012: 194). *Kompang* musical instrument is found in the Bengkalis Regency area, so, it is not wrong if Bengkalis is given the designation as "the land of a thousand *kompang*". There is even an expression that appears in the local community "where there are Malays, there are *kompang*" where there are Malays, there are *kompang* (Ramadana & Nursyirwan, 2014: 38).

Like music in general, the composition of *kompang* music consists of several aspects of

its formation, as explained by Bruno Nettl (2014:133) that musical composition consists of several aspects including, scales, intervals, melodic contours, rhythms, note scales, levels, as well as the texture of a musical composition.

This study was conducted to examine how the *kompang* music is seen from the aspect of its music and the local wisdom values that is expressed through the performance of the *kompang* music. The author's interest in researching and reviewing these problems is that this *kompang* music is maintained and continues to develop as a manifestation of the cultural identity of the local community that has noble values.

METHODS

This study uses qualitative methods, a study with qualitative methods aims to describe and analyze narratively about aspects in the composition of *kompang* music and the local wisdom values with a case study approach. The qualitative method is considered as the most appropriate because qualitative research is a study that uses a natural setting, with the intention of interpreting the phenomena that occur and it is carried out by involving various research methods (Denzin & Lincoln, 2009:3). The character of qualitative research lies in the object that is the focus of study. The author uses descriptive analysis research with qualitative methods, namely research by approaching the object under study. The data collection techniques that the authors use in this study are observation, interviews and documentation.

The triangulation technique used in this study is source triangulation, which is conducting the testing process by examining the data obtained through various sources. The various sources obtained are described, categorized, and analyzed so as to produce a conclusion. This technique is carried out in various steps, namely: 1) comparing the observational data with the results of interviews, 2) comparing what the informant said in public with in front of the researcher, 3) comparing what the informant said at the time

of the study and all the time, 4) comparing people's perspectives and circumstances with other people's responses, and 5) comparing interview results with document data (Janesick, 2009:271). In this study, the data analysis techniques were also used according to Huberman & Miles, (2009:592), namely: 1) data reduction; 2) data presentation; and 3) conclusion (verification).

RESULTS AND DISCUSSION

kompang music

Kompang is one of the musical instruments that belongs to the classification of drum musical instrument (membranophone), the form of the *kompang* musical instrument itself is a drum with a rather thin face of skin, between the skin and the baluh rattan (*sedak*) is used to tighten the skin so that the sound produced is louder. (Siswanto et al., 2018:1234) (Lestari et al., 2019:411). This musical instrument comes from Arabia and it is thought to have entered the Malay land area during the Malacca sultanate by Muslim Indian traders, or through Java in the 13th century by Arab traders. But there are also those who say that *kompang* comes from Persian and it was used to welcome the arrival of the Prophet SAW at that time (Ashsubli, 2018:226).

At the time of the performance, it is usually accompanied by singing in the form of sholawat from the Barzanji book and the instruments or musical instruments used are the *kompang* and *jidol* which are shaped like a drum but smaller in size, to play *kompang*, it is beaten by using one hand and the other is to hold the *baluh*, while the *jidol* tool is beaten by using rattan or wood wrapped with rubber tires.



Figure 1. *Kompong* and *Jidol* Musical Instruments

Kompong music performance is usually held in traditional community activities in Rupert District namely weddings, circumcisions, musbaqah tilawatil qur'an (MTQ), welcoming guests and other Islamic holidays.



Figure 2. *Kompong* music performance at weddings ceremony

Kompong music is classified as a monophony type of music texture, which is only centered on one main melody that stands out while other instruments act as accompaniment. In *Kompong*'s music, the

vocal acts as the main melody accompanied by the *kompong* and *jidol* musical instruments. Structurally, *kompong* music has two important elements, namely beats and song lyrics. In the instruments, there are several terms that become the main components, namely, *perang*, *naik*, *dasar* and *turun*. While the lyrics of the *kompong* song are divided into two terms, the first is the *jawab* and the second is *adi*. The *jawab* is usually not written in the book, while the *adi* is already written in the holy book, but there are also songs for which the *adi* and the *jawab* are written in the holy book, and there is also a song in which and the *jawab* and the *adi* were composed by the previous *kompong* teacher. Therefore, learning *kompong* must be from someone who is an expert or a teacher who really understands.

The *kompong* song does not have a fixed base tone, this is because in the *kompong* music performance, the main benchmark is the tone sung by the main singer, namely the person who is the leader in the *kompong* music performance. Based on the information above, it can be said that the lyrics of the *kompong* song are written in the book of Al-Barzanji, and there are also the lyrics of the *kompong* song written by the previous *kompong* teachers. The following is an example of a *kompong* song lyric!

○ يَا إِلَهِي وَسَيِّدِي لَا تُخَيِّبْ لَنَا الْمُرَادُ
○ يَا إِلَهِي وَسَيِّدِي دَمِّرِ الْبَغْيَ وَالْفَسَادُ
○ يَا إِلَهِي وَسَيِّدِي أَصْلِحْ الْأَمْرَ يَا جَوَادُ
○ يَا إِلَهِي يَا حَمْدُ هَبْ بِنَصْرِهِ لَنَا الْمُرَادُ
○ يَا إِلَهِي يَا حَمْدُ أَسْقِنَا الْغَيْثَ فِي الْبِلَادِ
○ يَا إِلَهِي يَا حَمْدُ رَحْمَتَكَ تَكْرُرُ الْعِبَادُ

Figure 3. The *Kompong Ya Ilahii Wa Saidi* Song Lyrics in the book of *Al-Barzanji*

Lirik Lagu Ya Ilahii Wa Saidi

<div style="border: 1px solid black; padding: 5px; margin-bottom: 10px;"> Adi 1 Ya Ilahii wa saidi Laa tukhoyyib lanaa muradu Ya Ilahii wa saidi Dammiril baghyaa walfasaadu </div> <div style="border: 1px solid black; padding: 5px;"> Jawab Ya Allah Ya Muhammad Ya Abu Bakar As-Sidq Ya Umar Usman Ali Ya Fatimah binti Rasulli </div>	<div style="border: 1px solid black; padding: 5px; margin-bottom: 10px;"> Adi 2 Tebu liat si tebu kapur Mari dikerat lah same tengah Ape buat Ibu di dapur Kalau dah masak angkat ke tengah </div> <div style="border: 1px solid black; padding: 5px;"> Jawab Kalau ade sumur di ladang Bolehlah kita menumpang mandi Kalau ade umur yang panjang Bolehlah kite berjumpe lagi </div>
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Figure 4. The *Ya Ilahii Wa Saidi* Song Lyrics

Description: The way to sing the *kompang* song above is that after one stanza of the *adi* is sung interspersed with the *jawab*, starting from the *adi* 1.

Musical Aspects realized in *Kompang's* Music

As explained by (Susetyo, 2007: 4-14) that in a musical performance there are several aspects, one of which is a textual aspect that discusses the elements contained in a musical work. There are aspects that are combined into a single unit to create a work of art to be appreciated in a music. These aspects of music can be described and studied in depth by using theories about music put forward by experts supported by several concepts.

1. Aspects of Music in *Kompang* Song

Melody is a series of tones that are arranged in such a way based on the length and shortness of the tone as well as the high and low notes, which are sounded horizontally (Panggabean, 2015: 95). The melody is made up of a series of tones. A melody that stays on the same note will get bored quickly. As the melody moves, the pitch of the melody will move up and down, sooner or later. In musical terms, ascending is the movement of the melody from a lower note to a higher note and descending is the movement of the melody from a high note to a lower note. From this movement, it can be described as a line that goes up steeply as the melody jumps to a much higher note, or decreases gently as the melody

slowly descends. The line describes the contour or form of the melody (Forney & Machlis, 2011:11).

In accordance with the previous explanation that the *kompang* song has two terms, namely, *adi* and *jawab*, the following is the notation of the two terms in the *kompang* song.

Figure 5. *Adi* Melody Notation on *Kompang Ya Divinei Wa Saidi* Song

Figure 6. Melody Notation of *Jawab* in the *Kompang Ya Ilahii Wa Saidi* Song

Based on the notation above, the scales used in the song use natural scales, namely C = do, the notes played are C, D, E, F, G, A, and B with 4/4 scale. Overall, the melodies in *Adi* and *Jawab* have the similarity because the textures in *kompang* song are generally repetitive and use *legato* and ligature techniques. There is only a difference at the beginning of the melody. *Jawab* uses the *legato* technique (see arrow image above), the contours of the graphic melody is up and down. From the melody, there are pitch jumps or intervals and the quality of the intervals which can be described according to the following notation!



Figure 7. Interval notation of *Ya Ilahi Wa Saidi* song



Figure 8. Notasi Kualitas interval lagu *Ya Ilahi Wa Saidi*

Description: from the notation above, it can be seen that the *kompang* song uses notes 1/8, 1/4, 1/2, and 1/16, which are dominated by notes 1/8. The intervals contained in the notation above are prime/unison, second, ters, quart, quint and sekt, with quality intervals P1 (perfect 1), M2 (major 2), m2 (minor 2), M3

(major 3), P4 (perfect 4), P5 (perfect 5), A4/d5 (augmented/diminis), M6 (major 6).

Aspects of *Kompang*'s Music Instrument

Kompang music has six types of core strokes, namely, mabon, tratat, lime nam, pecah rapat, nginan, and ngendung, each of which has a level of beat. In performances, *kompang* music is played in groups, which are played by at least thirteen people. To make it easier to understand and identify the sound of the *kompang* beat notation, the author used musical notes by using two lines of percussion up and down with the information according to the following table!



Dung Sound (line is in the bottom) Pang Sound (line in the top)

Table 1. Description of the *kompang* beat sound

In terms of the instrument aspect, *kompang* music has several terms, namely war, base, up, down, and adding up and down transitions/coda. The following is an explanation of the percussion in *kompang* music:



Figure 9. The *kompang* beat notation in perang part

Description: the rhythm pattern of all beats in the perang section is played by using 1/8 entered in the first and third beats.

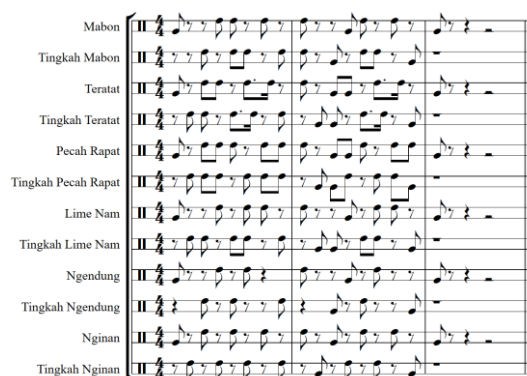


Figure 10. The rhythm pattern notation of the *kompany* beat in the base part

Description: the overall beat rhythm pattern of the *kompany mabon* uses notes 1/8 entered on the first beat on the bottom line, then on the second beat up, the third beat and fourth beat on the top line, the next bar is the first, third and fourth beats on the top line on the beat the second up note 1/8 on the bottom line and the first beat on the next bar is on the bottom line. The rhythmic pattern of *kompany teratat* is played with 1/8 notes coming in on the first beat on the bottom line, then the second down and up beats and then 1/8 notes on the third beat up with the addition of beats and 1/16 on the fourth beat on the top line of the bar. Then the first beat on the top line, the second beat down and up on the bottom line, the third up and fourth beats on the top line and the next bar on the first beat on the bottom line. The overall rhythmic pattern of *kompany pecah rapat* is played with notes 1/8 entering on the first beat on the bottom line, then on the second down and up beats, the third beat and on the fourth down and up beat on the top line. For the next bar, the first, third and fourth beats down and up are in the lower line, the second beats down and up are in the lower line, then the next bar notes are in the lower line on the first beat. The rhythm pattern of the *kompany lime nam* is played with notes 1/8 entering on the first beat on the bottom line, then on the second beat up, third up and fourth beat on the top line, for the next bar the first beat, third third up fourth is on the top line, while on the second beat the up notes are on the bottom line as well as on the next bar on the first beat. The overall rhythm pattern of the

kompany ngendung beat is played with notes 1-8 on the first beat on the bottom line then on the second beat up and the third beat up on the top line, on the next bar the first and third beats up are on the top line, the second beat up is on the line the bottom and so on the next bar on the first beat. The rhythmic pattern of *kompany nginan* beat is played with notes 1/8 on the first beat on the bottom line, on the second, third and fourth beats on the top line, on the next bar the first, third and fourth beats are on the top line, the second beat is on the top line. The bottom line as well as in the next bar on the first tap. For the rhythm pattern of *kompany* behavior, each of the main *kompany* beat has the same rhythm pattern, it is only different at the beginning of the entry and the beats are on the sidelines of the Core strokes (the payoff).



Figure 11. Kompany beat notation up transition

Description: in this up transition section, the main key lies in the first beat for the *kompany* main beat rhythm pattern and the fourth up beat for the *kompany* behavior rhythm pattern where the notes of each *kompany* beat are on the bottom line.

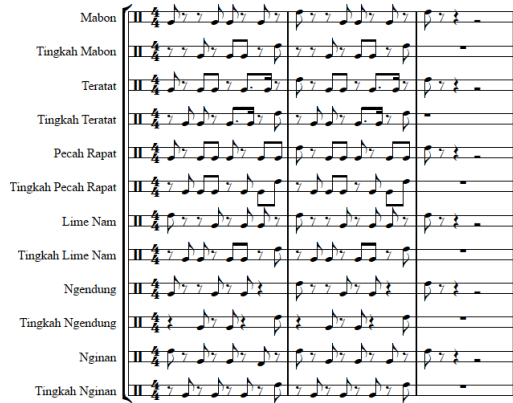


Figure 12. Notation for komping beat of down transition/coda

Description: the descending transition section has similarities with the ascending transition, namely, it is located on the first beat for the *komping* main beat rhythm pattern and the fourth up beat for the *komping* beat rhythm pattern, but the difference is that the notes of each of the *komping* beat are on the top line.

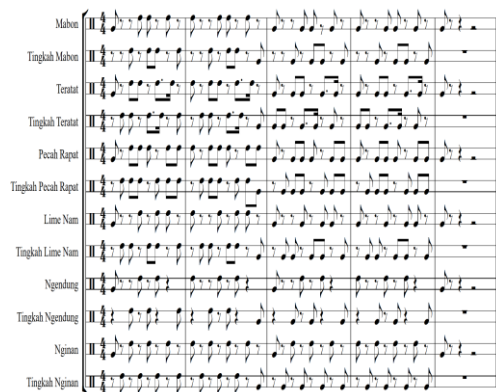


Figure 13. Notation of rhythm pattern beat up and down

Description: the rhythm pattern in the up part of all the *komping* beat is played with the notation on the up line, while the rhythm pattern on the lower part of all the *komping* beat is played with the notation on the lower line.

The *jidol* musical instrument is the same as the *komping* musical instrument which has the same term on the beat, but the difference is in writing the notation by using only one percussion line because basically *jidol* functions as an affirmation when the notation of the

komping beat is on the bottom line. The following is the notation of the rhythm pattern on the *jidol* musical instrument.



Picture 14. Notation of rhythm pattern in the base *jidol*

Description: The base *jidol* instrument rhythm pattern is played with notes 1/16 entering on the first beat up then 1/8 on the second beat up and the next bar 1/8 entering on the first beat.

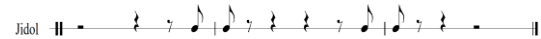


Figure 15. Notation of *jidol* rhythm pattern ascending transition

Description: The rhythm pattern of the *jidol* instrument in this ascending transition is played with notes 1/8 entering on the fourth beat up, the next bar entering on the first beat and the fourth beat up and the next bar entering the first beat.



Figure 16. Notation of *jidol* rhythm pattern descending/ coda transition

Description: The rhythm pattern of the *jidol* instrument in this descending transition is played with notes 1/8 entering on the first up beats, then the second up and fourth beats as well as the next bar.

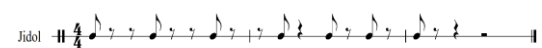


Figure 17. Notation of *jidol* rhythm pattern ascending and descending transition

Description: The overall rhythm pattern of the *jidol* instrument is played with notes 1/8 entering on the first beat then the next notes on the second beat up and fourth beat, on the next bar entered on the first beat up, third and fourth beats, and then entered on the first beat.

The Local Wisdom Values Expressed through Kompang Music

Every society always has a value system order so that the behavior of community members and groups of people can be measured by the values that apply in that society. Basically a value system itself is a kind of network consisting of a number of norms or rules as well as a set of customs that surround the life of a community (Hamidy 2012:48). In the customs of the Malay community, there are norms and noble values, this also has implications for the arts that exist in the community, including *kompang* music. The values of local wisdom contained in the *kompang* music include religious values, cooperation values, leadership values, responsibility values and educational values which will be explained as follows.

1. Religious Values

Religious values strengthen a person's moral beliefs by giving them a solid foundation. These values are important for individuals because they form an ontological basis with God (Rahmawati & Putranta, 2020: 314). It is said (Leha, 2018: 266) about aspects of religious values, one of which is the relationship between humans and their God. In this case, humans as God's creatures always need His help and protection by asking and giving thanks through prayers that are said. Morals are self-ability related to patterns of thinking, feelings, and attitudes that lead to values and norms based on religious guidance (Khoirina et al., 2017).

This religious values is very visible in *kompang* music performances, because *kompang* music is an Islamic musical art. Religious values in *kompang* music performances can be identified from the preparation of the performance to the end of the performance, starting with reading the *Umul-Qur'an (Al-Fatihah)*, praying to the Prophet and ends with saying *Hamdalah*. This is done in accordance with Islamic Shari'a and with the hope that it will be blessed by Allah SWT. The religious value in the use of *kompang* music can also be

seen in terms of the lyrics of the songs sung, here are examples of *kompang* song lyrics:

*Kota Mekah dilengko gunung
Tengah-tengah Ka'bah Baitullah
Wali Allah duduk termenung
Cinte birahi kepade Allah*

The lyrics of the song above reflect a sense of love for God Almighty, this is supported by the performers of *kompang* music that singing *kompang* song with a sense of solemnity. Besides, *kompang* song usually contain praises to Allah SWT, the Prophet Muhammad and his family and friends.

2. Leadership Values

According to Gatot Iswantoro in (Yuwono et al., 2018: 92), a leader is someone based on his position, his authority holds control over a group, unit, organization and then assembles or determines and carries out an activity, policy, activity, goal of the group /unit /organization with good performance and it is expected to achieve positive results.

Based on the results of interviews with *kompang* music performers, the same thing also applies to the *kompang* music performances which are in a *kompang* music performance led by one person called *Tekong*. *Tekong* is someone who gives orders or signals to start the *kompang* music game and when it's time to stop. A sign or command given by using a *kompang* musical instrument, and this is done by a *kompang* player who beats a *mabon*. Not only to start or end the song, at the time of the up transition and down transition the sign or command is also given, but also aims to avoid mistakes during the performance.

3. Cooperation Values

The cooperation values (Ta'awun) is the equivalent of words from and in one word which is highly recommended for Malays. Many proverbs and phrases that have become the Malay philosophy of life have survived to this day, namely "Heavy is the same as being carried, Light is the same as being carried" (Ashsubli, 2018:141).

In *kompang* music, the manifestation of the cooperation values can be observed in the

form of a similar ensemble, which requires collaboration to produce a compact musical performance, in which each musician plays a different beat pattern but still sounds harmonious.

4. Responsibility Values

Responsibility can be interpreted as a human behavior and attitude that carries out duties and obligations in accordance with what should be done (orders), both to God, oneself, community, the surrounding environment and the State (Mustari, 2014: 19). Furthermore (Mukhlisin, Hartono, 2019: 462) also argues that responsibility is related to awareness of behavioral attitudes, intentionally or unintentionally as a manifestation of their duties and obligations. Every individual must have a sense of responsibility in all aspects of life (Fajrussalam & Hasanah, 2018:20).

The responsibility in the *kompang* performance is the duty of each player who plays the music based on the type of beat. It should be noted that in general, the *kompang* performance has twelve types of beats. The beats are *mabon*, *teratat*, *pecah rapat*, *lime nam*, *ngendung*, *nginan* and their behavior. Each type of beat is played by musicians. Thus, to produce a correct performance, each player is responsible for the type of played beat.

The responsibility values is not only related to musical accompaniment but also throughout the series of events. *Kompang* music as the identity of the people who incidentally are Malay. The responsibility values can be seen in the existence of *kompang* music itself. *Kompang* music that still exists today is the result of the responsibility of the supporting community so that this music does not become extinct.

5. Educational Values

The educational values according to Yeningsih (2007:219) is the value that contains elements of educational and teaching others about what he does not know in order to become known.

The form of the educational values in the *kompang* music performance is found in the lyrics of the song *ya ilahii wa saidi* in the *jawab* section, namely:

Ya Allah Ya Muhammad

Ya Abu Bakar As-sidiq

Ya Umar Usman Ali

Ya Fatimah binti Rasulli

Based on the lyrics of the *kompang* song, the first line teaches monotheism, then the second and third lines tell about four companions of the Prophet Muhammad SAW, namely, Abu Bakr As-sidiq, Umar bin Khattab, Uthman bin Affan and Ali bin Abi Talib who have the title Khulafaur Rashidin. And in the last stanza, the lyrics of the song tell about Fatimah Az-Zahra, the daughter of the Prophet Muhammad SAW and the wife of Ali bin Abi Talib.

CONCLUSION

Kompang music compositionally consists of aspects of the song or lyrics and aspects of the beat. Based on the aspect of the song or the lyrics, it has two terms, namely *adi* and *jawab*, which in terms of melody have similarities because the texture of the *kompang* song itself is repetitive or repetition and the way of singing it uses *legato* and *ligature* techniques. Then in terms of beats, *kompang* music has four terms, namely, war, base, up, down, but there are additional parts (auxiliary member) namely up transition, and down transition. *Kompang* music is a type of monophony music which has one main melody on vocals and percussion instruments as accompaniment (*kompang* and *jidol*).

There are five local wisdom values contained in *kompang* music performances, namely 1) religious values, 2) leadership values, 3) cooperation values, 4) responsibility values and 5) educational values. Thus, in order for the existence of this *kompang* music to be maintained, it is necessary to preserve it by the community that owns it so that it remains a characteristic or identity of the local community.

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