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## **Presentation Form of Cande Music Group in Sendari Song in Muara Enim**

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### **Abstrack**

This research aims to analyze the changes in the performance of Rejung Music and interpret the changes in the sociology of Rejung Music. This research uses qualitative research methods with an interdisciplinary approach, namely ethnomusicology and sociology. The research design used is a case study with a research focus on the form of performance, sociocultural changes in Rejung Music. The data in this study are primary and secondary data obtained from observations, interviews and document studies. Data validation is carried out by triangulation techniques, data sources and theories. Data analysis techniques include; data collection, data reduction, data presentation and data verification. The results of this study show that the art of Rejung Music has experienced changes in socio-cultural behavior both in presentation including the form of presentation of Rejung Music has changed from the time of its creation until now. The form of presentation of Rejung Music that has undergone changes includes the following components, 1) Rejung music is no longer just sung in the yard or in love, rejung music has evolved into contemporary music with traditional wraps that are often held at major events. 2) Rejung music used to only use a single guitar and now uses modern music ensembles 3) The musical instruments used are not only single Guitars, but are already diverse. 4) not having to use traditional costumes (shirt of Kurung).

**Keywords:** Form of Presentation, Rejung Music, Sendari song.

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## INTRODUCTION

Candei music group by Fram Prasetyo and friends. By going through various cultural changes, Candei's contemporary music works as a response to the traditionality of existing rhythms, when faced with the rhythm of the story, contemporary traditional rhythms are an attempt to develop or expand the existing paramasastra of traditional music rhythms, therefore musicians who want to advance traditional types of rhythms are always accused of "destroying traditional values". Whereas they do not erase existing values, but want to add something. They are not erasing existing values, but adding something". Often, contemporary music composers create their own grammatical systems and musical idioms. They also create new harmonic structures and arrangements. The idea may use idioms and grammatical systems from traditional music or mathematical calculations and ratios or comparisons of building design structures. In this case the researcher presents the changes that occur in the performance as well as the actual form in the development of rejang music in Muara Enim Regency. Every society will inevitably experience a change in which some changes are limited and some are extensive, very slow and even very fast. So that social change will change the social structure and cultural patterns in a society. Socio-cultural change is a common symptom that occurs throughout time in every society. Changes occur in accordance with the nature and nature of humans who always want to make changes. In fact (Zamroni, 2016) says that human boredom is the cause of change. The problem, social change actually lies in the level of speed and direction of change, not in the presence or absence of these changes. In general, according to Prof. Dieter Mack's study in Emodul (Subroto, 2020) composer, pianist, and expert on Indonesian Music culture from the University of Freiburg Germany, the existence of contemporary music in Indonesia can be divided into:

Contemporary Music in the Western Idiom Contemporary music in the Western

Idiom uses principles that are familiar to Western music. Figures who fall into this category are composer Amir Pasaribu, two piano sisters: Trisutji Kamal and Marusya Nainggolan Abdullah. The material can be traditional music, for example the nuances of Javanese gamelan gendhings transcribed into the piano. As such, the tunings and grooves are no longer pelog, slendro or ladrang, but take the form of sonatas, preludes and the like.

Contemporary music with ethnic elements The category of contemporary music with ethnic elements is led by A.W. Sutrisna, Rahayu Supanggah, Wayan Sadra, Dody Satya Ekagust Diman. Works in this category can be said to revitalize traditional music, for example Sundanese degung with the addition of a new tetabuhan technique using a tablespoon, how to pluck a lute using the friction of fingernails. The grammatical structure of the music also gets a new standard, for example, changing the function of each instrument or using a soloist on each instrument.

According to (Sari & Udi Utomo, 2018) in his paper, Rejang art also functions as an expression of one's emotional state. expression, attitudes, and beliefs, and expression of local cultural values. Rejang also functions as a complement to traditional ceremonies, a medium for conveying traditional norms, entertainment for the community, and as an ethnic identity. Rejang art performance is a performance that plays an active role in the traditions of the Muara Enim community. One of the functions of this art was previously to express one's own feelings and give messages or wishes to others.(Utomo & Sinaga, 2009) also said that Cultural Arts Education and Skills have a role in the formation of a harmonious learner's personality by paying attention to the developmental needs of children in achieving multiple intelligences consisting of intrapersonal intelligence, spatial visual, musical, linguistic, logical mathematics, naturalist, adversity intelligence, creativity intelligence, spiritual and moral intelligence,

and emotional intelligence. This art is also used as a means of entertainment for the community and is performed at weddings to give advice to the bride and groom and strengthen the bond of brotherhood between people. Most of the literature in the regions of Indonesia is oral literature, because oral literature is part of Indonesian national culture that grows and develops in the midst of Indonesian society. Oral literature is a common property, anonymous in a particular region. Oral literature is one of the cultural symptoms found in educated and uneducated societies in the article (Sariasih et al., 2020). In his scholarly work (Wadiyo et al., 2021) explains that the stylistic differences of each subculture are the result of Different konteks *sosio-* culture and environment in which the langgam developed. There are 6 musicians in Cande's contemporary music performance: (1) Fram Prasetyo as vocal and acoustic guitar, (2) Putra Kusuma as classical guitar, (3) Syahlan Loebis as drum, (4) Ajiz as Malay drum/ethnic percussion (5) Tri Wibowo as wind instrument (flute), (5) Rendy as bass (6) Fajrin as accordion. Retrieved from (Supanggih, 2007) *garap* in Javanese *karawitan* uses six *garap* elements, namely as follows, 1) *Garap* material or *garap* arena; 2) *Garap*, 3) Means of *garap*, 4) *Prabot* or *garap* tools; 5) *Garap* determinants; and 6) *Garap* considerations.

## METHODS

This research was conducted in Muara enim, precisely Muara enim Regency and Muara enim Cultural Park in the muara enim Artists Association room located at Jalan ade Irma, Rumah tumbuh muara enim, South Sumatra. The research data used primary and secondary data. Primary data was obtained through direct observation and in-depth interviews with representatives of the Cande's music group, Rejung Arts (*ibung kartini*), and the developer of traditional rejung music (Mr. fram prasetyo). The interviews were about the origins of Rejung art and the creativity of the Cande's Group in maintaining and popularizing Rejung art. While

documentation in the form of taking photos / videos taken during the research. Meanwhile, secondary data was obtained indirectly by studying documents in the form of books, articles/journals, and other scientific sources related to the research. (Sugiarto, 2015) The method used in this research is to use qualitative research, using case studies as a research design Case studies in this study are interpreted as a qualitative research method with a specific, special, and local scale. (Salim, 2001). This design includes the following steps, (1) case identification, (2) case selection and sampling, (3) fieldwork, (4) as well as. interpretation and presentation of study results (Salim, 2001). which means that the findings in this study do not apply to the public, but the case or research findings only apply to the people of South Sumatra, especially the Cande's Contemporary Music group in Muara Enim Regency. The location of this research was conducted in Muara Enim Regency, with the research target being the contemporary music group Cande's. The data sources in this study consist of primary data obtained directly from the chairman and members of the Cande's music group and other supporting informants, and secondary data obtained from various archives, books, theses, journals and other documents that support the research. Data collection was carried out using observation, interview and document study techniques with data validation using triangulation techniques based on credibility criteria. While the components of the data analysis use an interactive model. (Rohidi, 2011). In the results of the writing (Andari & Suharto, 2020) Explains that this rejung art in the community functions as entertainment, economic means, media suggestion, and a requirement for holding earth alms. As a medium for expressing the creativity of art workers and the community, this can be seen when the community together watches the Batang Hari Sembilan Single Guitar art performance or it can also be called rejung and interacts with each other after listening to the verses of the song sung.

## RESULTS AND DISCUSSION

Muara Enim Regency is one of the regencies in the province of South Sumatra. During the Dutch East Indies occupation, the clans along the Enim River, starting from the Semendo clan inland to the Tamblang Patang Puluhan Bubung clan. Then, the clans along the Lematang River starting from the Tamblang Ujan Mas Clan to the Sungai Rotan Clan were combined into one Administrative Region under the name "Onder Afdeling Lematang Ilir" which was subject to the Afdeling Palembang'sche Boven Landen with the Assistant Resident based in Lahat. The Assistant Resident oversees the areas of Onder Afdeling Lematang Ilir with the capital Muara Enim, Onder Afdeling Lematang Ulu with the capital Lahat, Onder Afdeling Tebing Tinggi with the capital Tebing Tinggi and Onder Afdeling Pasemah with the capital Pagaralam. (BPS Muara Enim, 2022).

The Garap material that has been studied in the research is a basahan about the poems in the Rejung music art, namely the poem from the song Sendari which was created by Fram Prasetyo, he wrote the poem which alludes to the fact that the forest must be protected like an inheritance if it is not protected it will have a bad impact on all living things. The material this time will explore and translate the meaning of the poem. Sendari's song was made with the personal experience of the author, because the author happened to be in the forestry area (Renaldus Afoan Elu et al., 2019).

Muara Enim Regency is one of the regencies in South Sumatra which has a very diverse cultural wealth, its existence must be preserved and developed into a cultural center in the province of South Sumatra. Retrieved From (Koentjaraningrat, 2015) In his book, he mentions that civilization is almost all the actions in the people are customary. Where you can see the efforts and also actions of the people to cook the land and change nature. customs are actually energetic in nature where as the period of civilization itself follows the times. Throughout the story of people's civilization, even today, art is often

present in people's lives. people often set aside periods to create and enjoy beauty (made of art). In analyze of (Luzi et al., 2019) South Sumatra, the courage of the stretch and atmosphere of the new music group to return to composing traditional local potential, opened the way by Semakbelukar. After that, several names emerged that carried the same spirit. Cande is one of them, a Folk / Malay music group from Pasemah Libar, Besemah Bukit Barisan Slope. It's not new, it's quite old, it has also undergone many transformations. From its first appearance in October 2017 with the Duo format to now with a full band. In line with the addition of personnel, Cande's musicality has increasingly found its own style. Departing from the Berejung Tradition, Cande repackages the tradition in contemporary music, without having to lose character or even pseudo-glorification of the traditionalism itself. Restlessness and anxiety about behavior and customs that are increasingly eroded by greed and greed, Cande was formed on October 27, 2017 (Cande, 2021). It can be said that Tembang Batanghari Sembilan if the literature is accompanied by a live guitar or ensemble music or can also be called Berejung (Fadhilah, 2021).

This time researchers will apply the results and discussion using *Grand theory* (Supanggah, 2007) garap in Javanese karawitan. In his book (Saepudin, 2013) said Supanggah's theory, which is essentially a series of processes in creating traditional art and in order to produce the goals and objectives to be achieved.

### Sendari song material

Most of the literature in the regions of Indonesia is oral literature, because oral literature is part of Indonesian national culture that grows and develops in the midst of Indonesian society. Oral literature is a common property, anonymous in a particular region. Oral literature is one of the cultural symptoms found in educated and uneducated societies in the article (Sariasih et al., 2020). In his scholarly work (Wadiyo et al., 2021)

explains that the stylistic differences of each subculture are the result of differences in the socio-cultural context and environment in which the langgam developed. The following researchers attached the lyrics of the song "Sendari" as a complement to the Garap material performed by Cande Music Group:

*Sendari Duduk Di Muke Lawang* (sendari duduk di depan pintu), *Die Nginak Dunie Uambang* (dia lihat dunia luas), *Sendari Teniang Wasiat Umak* (sendari teringat wasiat ibu), *Di Kale Duduk Tinggal Bedue* (disaat duduk hanya berdua)

*Ghimbe Di Jage Jangan Di Rusak* (Hutan di jaga jangan di rusak)

*Ghimbe Di Jage Jangan Di Rusak* (Hutan di jaga jangan di rusak)

*Sendari Ingat Waktu Ngan Ebak* (Sendari ingat waktu bersama bapak) *Ebak Cerite Ngenjuk Petue* (Bapak cerita memberi petuah) *Jagelah Adat, Jage Budaye* (Jagalah adat, jaga budaya) *Jagelah Ghimbe, Same Lok Harte* (Jagalah hutan seperti harta)

*Bile Di Rusak Jadi Perkare* (Bila di rusak jadi masalah)

*Bile Di Rusak Jadi Perkare* (Bila di rusak jadi masalah)

*Itu Pesan Umaknye* (Itu pesan ibunya) *Itu Pesan Ebaknye* (Itu pesan bapaknya) *Itu Pesan Niningnye* (Itu pesan neneknya) *Itu Pesan Puyangny* (Itu pesan leluarnya)

*Ghimbe Di Jage Jangn Di Rusak* (Hutan dijaga, jangan di rusak) *Bile Di Rusak Jadi Perkare* (Bila di rusak, jadi masalah)

*Jadilah Sendari* (sendari... sendari) (Jadilah sendari) *Cukuplah sendari* (sendari... sendari) (Cukuplah sendari) *Udemlah Sendari* (sendri... sendari) (Sudahlah sendari) *Mandaklah Sendari* (sendari... sendari) (Berhentilah sendari)

Researchers tried to dig up information with contemporary musicians who have dared to take the concept of developing Berejung music into modern music, researchers interviewed one of the personnel.

*"Utilizing several modern musical instruments by incorporating traditional nuances, we continue to preserve the lyrics using our language with such a musical concept that is attractive and accepted by all groups of society"*



**Figure 1.** Cande Performed (Resource: IndahRheryana 2022)

In the song sendari tells of a child who is advised by his parents, how to behave in living in a world that must protect every ecosystem starting from plants and animals though, therefore with a small example of throwing garbage in the river is a small thing that damages the growth ecosystem in maintaining the naturalness of the Earth memoir reminder of oneself to return to his spirit as a creature of God who is equal to his other creations.

### **Determinants of the arrangement of Sendari's Song**

Music players as music executors who will work on and produce similar music arrangements. The contrast in the vocabulary of the musicians makes the contemporary music arrangements in Muara Enim Regency even more abundant in musical elements.

In deciding on the task of the arrangement, Fram Prasetyo as the speaker of Sendari's song takes care of the contemporary tone of cultural gradation to serve the various interests of the people whose behavior is corporations, events, and other such things. rebuking the low insight into Tembang Batanghari Sembilan with the aim of Rejung in Muara Enim Regency does not mention the tones with the designation as they exist, but the Rejung musicians in Muara Enim Regency do not call the Malay tones "Ji, Ro, Lu ...". Instead, they understand it better if it is mentioned with a more national designation, namely Minor Natural "La, Si, Do, Re, Mi, Pa, Sol, La ...". With such reasons and field facts, researchers used a musicological approach in dissecting Rejung

accompaniment music in Muara Enim Regency. The following is an attachment to the notation of the contemporary music pattern of Lagu Sendari:

**Figure 2.** Full Scores Sendari Song (Source: Putra Kusuma 2022)

**Figure 3.** Next of Full Scores Sendari song (Source: Putra Kusuma 2022)

True Malay music uses the Pentatonic Tone Chart system where there are 5 tones in 1 octave

- Rentak Langgam: Metric 4/4, Andante Speed
- Rentak Inang: Metric 4/4, Moderato speed
- Rentak Joget: Metric 2/4, Allegro Speed
- Rentak Zapin: Metric 6/8, Moderato Speed
- Major: Spaced 1, 1, 1-1/2, 1, 1-1/2 For example: C-D-E-G-A-C
- Minor : Spaced 1-1/2, 1, 1, 1-1/2, 1

**Figure 4.** Natural Minor Tone Ladder (Indah Rizky Heryana 2023)

## CONCLUSION

Through the results of the explanation and discussion above, it can be concluded that the song Sendari is unique in expressing a form of concern about the environment and nature through parental advice. Compared to Berejung in the current era, South Sumatra musicians prefer to become Contemporary Music Artists with nuances of Tradition, where the context and common thread in the development starting from the tone and lyrics are in line with the development of Tembang BatangHari Sembilan music. "The song Sendari combines culture and musical characters in the outline of South Sumatra, resulting in works with character like the song Sendari".

The combination of these musical vocabularies creates its own character or characteristic in Candeil. But it cannot be denied that the influence of the culture of each region is very influential in working on songs, because their origins from various regions make the Candeil band very unique in creating arrangements that are nuanced in the traditions of South Sumatra of course. The poems that are made are the background of the experience of the poet and the player will

usually cause exploration in the arrangement of the tone.

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