

A Multicultural Study of Suma Budaya Marawis Music Band in Pekalongan

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Abstrac

The entity of the adoption process produced a concept of multiculturalism in the form of marawis music presented by Suma Budaya group. This study aims to analyze the musical elements of the group Suma Budaya marawis Pekalongan City and multicultural characteristics in the context of urban Pekalongan. The research method is qualitative with interdisciplinary approach. The supporting data were collected from observation, interview, and documentation. Then, these data were validated using triangulation technique. The analysis of the data included four steps, including data collection, data reduction, data presentation, and conclusion. The results showed that the musical elements presented by the Suma Culture marawis group brought Arabic, Javanese and Chinese concepts in the show, among others realized through (a) the addition of musical instrument that is Javanese gamelan that have elements of pentatonic tones of Java with the pelog nem is 1 (ji), 2 (ro), 3 (lu), 5 (mo), 6 (nem), and when the tone of nog in gamelan make a diatonic tone it will sound 3 (mi), 4 (fa), 5 (sol), 7 (si), 1 (do); (b) Chinese elements can be seen from the Chinese pentatonic tones found in Ghuzeng musical instruments: 1 (do), 2 (re), 3 (mi), 5 (so), 6 (la); (c) Arabic elements in this case can be seen from rampak marawis itself, including with the musical instrument marawis, bass jidor, and darbuka.

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INTRODUCTION

Pekalongan is a place under two administrative leaders of regent and mayor. It shows that the area is wide that it has variety of ethnics. Pekalongan is also called as a santri city due to many pesantren (Islamic boarding school) established on the city, whether it is the conservative or the modern. It is said that the conservative pesantren only teaches people religion while the moderate has wider scope in natural and social science.

As an important religious aspect, cultural expression influences the life of its believer, since this dimension is a concrete manifestation of expression, understanding, and religious experience. Sunarto (2016 : 82) explains that artistic expression is not a self-expression, since this expression has value of life and able to change communication as a harmony of taste.

Huriyudin (2014 : 5), in his research, shows that there is no any religion which does not have artistic expression and aesthetics even to the most spiritualistic group, like sufi community and mysticism. Hernawan (Nur, 2015 : 7) says that rebana is the symbol of Islamic cultural identity in the country. Sumarjo (Setyawan, 2015 : 4) says that art has the same position with religion and philosophy as the entity of breakthrough which leads human to the world based on spirituality and religiosity. As in Sumaryanto (Nirbaya, 2017 : 141), art of terbangan or rebana is a music which reminds and advises human to do good.

Rebana, marawis, nasyid, etc indicate that art is included in religious teaching of community or institution like pesantren in Pekalongan. Sinaga (2001 : 3) mentions that ethnicity and community make traditional art have their own aesthetic value. Art has the uniqueness and beauty which came from the aculturation of Western and Eastern culture or local tradition. These phenomena happen to marawis group in Pekalongan.

Suma Budaya is a marawis band in Pekalongan. This group was initiated by Habib Lutfi bin Yahya as the sub-community of marawis in Pekalongan at 25th October 2015.

The development in Suma Budaya group cannot be separated from its presentation. This group initially performed with rebana as the backing instrument with shalawat or Islamic song. Now, the group has innovated its delivery to people.

The changes can be seen from many events, Suma Budaya group tries to play rebana by merging the various instrument of music, like gamelan, kecapi, and the others. Not only that, the combination is followed by lyrics as the form of its oral communication. The phenomena can be seen when Suma Budaya adopts ethnic idioms from Arab, Java, and China which people usually called as Arwana.

The multicultural concept is strongly related to the bilateral relation between Arab and Chinese culture. Dawam (Aly, 2015 : 5) elaborates that etymologically "multicultural" came from the English of "multi" and "culture". Multi means many, various, and kinds. Meanwhile, culture in English has different definition, among others ethnics, mannerism, or conservation. From this reason, multicultural means the variety of culture, mannerism, or conservatism. In conclusion, multicultural can be defined as the varieties of culture in the society with various background.

Parekh (Azyumardi, 2007 : 3) distinguish five models of multiculturalism as: (1) isolationist multiculturalism where the society from different cultures autonomously runs their life in interactions; (2) accommodative multiculturalism, a dominant multiculturalism which adapts and accommodate minorities. This society formulates and applies sensitive law and provisions and provides freedom for minorities to protect and develop their culture. It also happens to the majority which does not challenge the dominant culture. This model is applied in some European countries; (3) autonomous multiculturalism, a plural society which main cultural groups attempts to realize equality of culture and get autonomous life in the framework of collectively acceptable politics. The main concern of this culture is to secure the life of the people which has the same rights to the dominants. The minor challenges the dominant to create a community which can exist

as an equal partner or the same; (4) critical/interactive multiculturalism, is a plural society which cultural group is not concerned with the autonomous cultural life, but with the collective creation which reflects and emphasizes their unique perspective; and (5) cosmopolitan multiculturalism, a plural society which tries to eliminate cultural limit to create a community where individuals are not bonded to certain culture but actively involved in intercultural experiment as well as develop their cultural life.

Parekh (2001 : 4) says that there are three components of multiculturalism, which are culture, pluralism, and responses. Multiculturalism is not a doctrine; it is a human's way of life. Since all countries are made of giant ethnic group, difference becomes its principle and human mobilization becomes more intensive. Therefore, multiculturalism is translated in a policy of administering different kinds of society.

Indonesia is a country which society consists of different backgrounds of values; thereby it needs certain multicultural norms to life each other in tolerance. Aly (2015) says that there are three main ideas of multiculturalism: (1) democracy, equality, and justice; (2) humanity, togetherness, and peace; and (3) acknowledgment, acceptance, and respect.

METHODS

This research employed qualitative research with interdisciplinary approach. The data were collected with observation, interview, and documentation. The observations were done to the research location, Suma Budaya band personnel, Suma Budaya performance, and the audience. The interview was done in deep interview. The main informants of this research were Habib Hashim as the manager of Suma Budaya and Syarif as the administrator of Suma Budaya group. The other informants were the band personnel and representative from the audiences. A documentation was done by observing the records made in the observation, interview, and recording analysis.

RESULT AND DISCUSSION

The Elements of Suma Budaya Marawis group in Performance

Culture is a part which is inseparable from society's daily life (Perdana, 2017 : 2). Koentjaraningrat (Perdana, 2017 : 2) divides culture into seven universal parts which are language, knowledge system, social organization, living equipment systems and technology, livelihood system, religion system, and art. Sunarto (1992 : 75) says music is a part of human culture. It is a branch of art which has its medium taken from other arts, including religious art.

Religious art is art which expresses religious preaches. In this context, Islam is a religion with millions of messages through the verses in Quran. These messages persuade people to happiness, spirituality, greatness, human faith, and social justice. Suma Budaya is a marawis group which brings solawatan or playing song with religious message under different packaging to other group. The distinction can be identified from the instruments to its concept of multiculturalism.

Suma Budaya uses dances as a multicultural element of the group. This thing is emphasized by the interview with the leader of Suma Budaya, Imam Khoirul Huda, at 17th October 2017. He said that "Suma Budaya often brings a song entitled Keri Cokot Boyo and Jimat Kalimasada to the events, like Maulid Nabi in Pekalongan. The songs were religious song which were performed to add positive values in the society.

From its meaning, the lyrics of Sing Keri Cokot Boyo are related to the connection between religion and art. Yusuf (Opsantini, 2014) explains that religion and art has a bonding to each other. In details, art expresses the beauty of Islam and becomes the medium to spread Islamic values, while Islam controls the development of art; thereby, it turns to be useful, qualified, and contain religious values.

Sing Keri Cokot Boyo and Jimat Kalimasada also contains core and expressive musical elements, such as: (1) Bar or rhythm,

where the group performs in 4/4 bar; (2) Harmony. Harmony is added that there is an adjustment between rhythm and melody. Harmony includes the use of chords as well as the transitioning music. The combination of tone will form a harmonious song. In this case, the combination of song was played in arpegic and harmony; (3) and Melody, Sing Keri Cokot Boyo uses Javanese pentatonic, while Jimat Kalimasada uses Chinese pentatonic.

The elements in Sing Keri Cokot Boyo and Jimat Kalimasada are: (1) Tempo, in this case, the tempo of the songs is Moderato. It is actually varied depending on the song; (2) Dynamics, in each performance, Suma Budaya uses the aesthetic essence using dynamics of the tone; (3) Colour of the rhythm or timbre, in this case, Suma Budaya has different unique sounds with Arabic, Javanese, and Chinese elements. The Arabic and Javanese elements can be seen in Sing Keri Cokot Boyo, while in Jimat Kalimasada, the combination were Arab and China.

Scales, Melody, and Rhythm in Sing Keri Cokot Boyo

Scales

The scale in Sing Keri Cokot Boyo is based on Javanese pentatonic of pelog nem, 1 (ji), 2 (ro), 3 (lu), 5 (mo), 6 (nem). In addition, the pelog nem will become diatonic in gamelan sound as 3 (mi), 4 (fa), 5 (sol), 7 (si), 1 (do). Based on the analysis, the song tends to be pentatonic. This tone is a scale with 5 notes in each octave which ends in the sixth note as the octave (penta means 5, tonic means tone) (Lesmana, 2014: 5). The tone is related to the ensemble gamelan music which has pentatonic laras pelog.

Melody

Melody is a sequence of notes in order of rhythm and ideas (Jamalus 1988: 16). Okatara (2011: 81) explains that melody is a sequence of three or more notes in logical sequence with rhythm and contains ideas. Sumaryanto (2005) explains that melody is a dynamic tone. From

the dynamics, the tone will be projected with interval which distinguish two tones.

Melody can be created from music or vocal in arranging the tone in the Suma Budaya group. The length of the syllables and the note value are sung based on the melody. Sing Keri Cokot Boyo is correlated in each word. It is proved by the composition of the song which initially brought from Sing Keri Cokot Boyo. The song generally invites people to always recite the Quran in the modern era as it is an Islamic culture.

Rhythm

Rhythmic art divides music into three types: (1) vocal music, contains the element of art; (2) instrumental music, contains the element of rhythmic art; and (3) dance music, contains the element of art and dance. Factually, music is an art which essence is related to human hearing sense and timing (Waesberghe, 2016 : 57). The song of Suma Budaya group has the rhythm associated to its rhythm beat pattern. The musical instruments do not sound the tones but only assist the rhythm and control the tempo. Some rhythmic music in Sing Keri Cokot Boyo are marawis, bass jidor, and darbuka.

Scales, Melody, and Rhythm in Jimat Kalimasada

Scales

The scale in Jimat Kalimasada has the element of Chinese pentatonic of 1 (do), 2 (re), 3 (mi), 5 (so), 6 (la) which is played using guzheng and flute. Guzheng or Chinese violin is a Chinese traditional instrument. It has 21 strings and a wedge which can be shifted to increase or decrease the frequency of the tone and are set in the Chinese pentatonic tone. Beside pentatonic, guzheng also has diatonic note and starting from D (2#) key. The scale of Chinese pentatonic is also called as Chinese salendro or salendro mandalungan (Irma, 2017 : 20).

Melody

Melody is a sequence of notes in order of rhythm and ideas (Jatmiko, 2015 : 10). The

melody in this song has Chinese elements where the lyrics uses Chinese language even if it has its Javanese version. Jimat Kalimasada is the arrangement of Imam Khoirul Huda which lyrics was taken from kitab risalah written by Kyai Said and Kyai Armia from Tegal. Jimat Kalimasada contains the meaning of Mohamed as the messenger of Allah. (interview in 7th December 2017).

Jimat Kalimasada proves that religion and art is correlated. Yusuf (Opsantini, 2014) explains the relation between religion and art. He says that there are two perspectives that art expresses the beauty of Islam and becomes the medium to spread Islamic values, while Islam controls the development of art; thereby, it turns to be useful, qualified, and contain religious values. A research conducted by Adzkie (2016:3) also explains that Islam is called as a musical instrument which is balanced in understanding the value of life.

Rhythm

Jatmiko (2015 : 10) explains that rhythm is a sequence of movement which become the basis of music and art. Rhythm in music is formed from a group of sound and silence in different lengths and tone. Jimat Kalimasada by Suma Budaya has rhythmic pattern which is the same with the previous song as the assist for the rhythm and controller of song's tempo. The difference to the previous song in Jimat Kalimasada uses marawis as its Arabic elements.

CONCLUSION

Based on the findings and discussion, it can be concluded that the elements of music become the characteristics of multicultural concept from Suma Budaya group of Arabic, Javanese, and Chinese. It can be seen from the addition of musical instrument of Javanese gamelan with its pentatonic tone which is pelog nem of 1 (ji), 2 (ro), 3 (lu), 5 (mo), 6 (nem), and when the pelog nem is in diatonic tone, it will be 3 (mi), 4 (fa), 5 (sol), 7 (si), 1 (do). The Chinese pentatonic in Ghuzeng also shows the

multiculturalism in the tone of 1 (do), 2 (re), 3 (mi), 5 (so), 6 (la). The Arabic element can also be seen from the use of marawis instruments, such as, marawis, bass jidor, and darbuka.

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