

Aesthetic and Religious Value of Rebana Music Art in Darul Ulum Islamic Boarding School Ngembalrejo Bae Kudus

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As one of the culture element, art is human nature that is bestowed by Allah for an activity that involves creative ability in expressing beauty, truth and goodness. The aesthetic value of Al-Chulafa's rebana art is not only as an entertainment for the students of Darul Ulum Islamic boarding school and the society, but also as a music accompaniment to the song in praise of Prophet Muhammad to remind and give good advice to the performers as well as the audiences and grow religious values. The goal of this study is to analyze the aesthetic value and religious value of Al-Chulafa's rebana art. Data analysis technique is taken by reducing, presenting and verifying data. The research is qualitative descriptive approach using design of case study located in Ngembalrejo Village, Bae Kudus. Data source in this study are primary and secondary source and techniques of collecting data are doing observation, interview and document studies. Technique of data validity is triangulation of the source while data analysis technique is taken by reducing data, presenting data, and verifying data. The result shows that the aesthetic value of Al-Chulafa's rebana art shows unity and harmony, which has the principle of organic unity, principle of theme, principle of thematic variation, principle of balance, principle of evolution, and principle of hierarchy. While the religious values in the art of rebana gives a positive impact to the spirituality development of its personnel, which is covered in five dimensions of religious behavior they are the value of belief, the value of religious practice, the value of experience, the value of religious knowledge and the value of religious practice.

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INTRODUCTION

Culture is the whole of knowledge, belief, values that human have as social being, which contents are the sets of knowledge model or systems of meaning that are entirely connected in symbols which are transmitted historically (Rohidi, 2000). Art is a universal element which can be found in the past culture, present culture and everywhere. (Bastomi, 2014) said that art is a form of aesthetic experience. Aesthetic experience is something that appears in human life. In daily life people give more attention to the beauty, they enjoy beauty every day, and get many aesthetic experiences through the arts.

As one of the culture element, traditional art is a human nature that is bestowed by Allah for an activity that involves creative ability in expressing beauty, truth and goodness. (Sunarto, 2017) mentioned that it has been agreed that the traditional art is an art that comes with meaning reproduction principle; this art is part of the cultural tradition performed by supporting people. Traditional art can be said to be community-based, it means that art is owned by the people as the asset of his presentation in life, such as ceremony, human communication and social system regulation (local community), (Syahrul Syah Sinaga, 2006) mentioned that traditional art is usually related to different customs between one group to another groups as well as art of rebana in north coast of Central Java. The management of the traditional art is based on the taste of the community, such as: the views of life, the values of traditional life, the ethical and aesthetical, and the expression of culture which is given to the next generations as a culture heritage.

Central Java is well-known as a region that has various culture and so many traditional arts that spread in some areas. Each area has various traditional culture and arts as well as in Kudus. There are so many arts in Kudus, and one of them is traditional art of rebana. Rebana is one of the Islamic arts. Its existence clings to the life pattern of community in the North Coast of Central Java from rural to urban. The art of rebana activities can't be separated from the

function of arts to the people and also support from public figure and Ulama. As one of the media of da'wah, the art of rebana activities come from many activities of people, commemoration of Islamic special day, thanksgiving activity, wedding party, Khitan party, and other celebrations (Relianto, 2015). Thus Rebana is one of the traditional music instruments that are popular in society, especially in Darul Ulum Islamic Boarding School, Ngembalrejo Bae Kudus.

The study of aesthetic and religious values in the art of rebana has been done by (Prasetya, 2015) entitled *Religious Aesthetics in Syubbanul Muhibbin Hadhrah* group. The study discussed about the beauty in an Islamic artwork that express love to God which has religious value inside. In addition, similar research was also conducted by (Timur, 2014) in his research entitled *Religious Aesthetics in Hadhrah Music PP Al-Munawwir Krapyak Yogyakarta*. Hadhrah PP Al-Munawwir music player with the taps of each rhythm is able to make the listener more solemn to sing the sholawat.

Although the object of the study is similar, this research differs from its theoretical approach using the theory of (Kurniawan, 2016) which implicitly stated that unity or harmony is the basic principle and reflection of aesthetic value, which is divided into six principles. The religious values in the art of rebana are analyzed using theories of (Jalaludin, 2016) that see the variousity not only from the ritual dimension but also other dimensions. The study of religious values is divided into five dimensions of religion.

The importance of the study of aesthetic and religious values in the art of Al-Chulafa' Rebana music in Darul Ulum Islamic Boarding School, Ngembalrejo Bae Kudus, as time goes by, the traditional art of rebana will be eliminated gradually by new entertaining music, so Al-Chulafa' rebana group in boarding school Darul Ulum which most of the personnel is student, keep trying to continue the traditional art of rebana and make it not only as music played in an Islamic event at boarding school but also as media of da'wah by providing an interesting and different form of performance in

order to be accepted by the wider community and especially in Ngembalrejo Bae Kudus.

The purpose of this study is to analyze the aesthetic values and the religious values in Al-Chulafa's rebana art at Darul Ulum Boarding School, Ngembalrejo Bae Kudus. The advantage of the research is expected to be used as a reference for the development of artistic sciences, especially those who examine the art of rebana, especially about aesthetic and religious values.

METHODS

The research uses a case study with a qualitative descriptive approach. Qualitative research in this context is intended as a kind of approach by (McMillan, J.H. & Schumacher, 2003) is called an investigative approach because the researchers collect one of the data by face-to-face meeting and interact with the people in the research object.

The location of the research is Ngembalrejo Village, Bae, Kudus. The objectives of the research are the aesthetic values and the religious values in the art of rebana music at Darul Ulum Boarding School, Ngembalrejo Bae Kudus. Technique of collecting data is taken by doing observation, interview, and document study. The technique of data validity uses data triangulation; they are source triangulation, method triangulation, and triangulation of theory. The data analysis technique uses interactive analysis of Miles & Huberman in Sugiyono, (2013: 337), which started from collecting data, reducing data, presenting data, and conclusion or verification.

RESULT AND DISCUSSION

Aesthetic Value in the Art of Rebana Parker (Kurniawan, 2016) divides six principles as elements of a thing called a logic of aesthetic form. These six principles include the principle of organic unity, principle of theme, principle of thematic variation, principle of balance, principle of evolution, and principle of hierarchy. Parker's view of the aesthetic value is

used in analyzing / reviewing al-Chulafa's rebana arts.

The principle of organic unity means that every element in an artwork is necessary for the value of the work and it doesn't contain unnecessary elements instead contains all that is necessary. The aesthetic value in the principle of organic unity from Shollu 'Ala Khoiril Anam song is examined from the elements of melody, rhythm and harmony. The vocals produced by the art of rebana are the elements of melody in the songs performed (Nirwanto, 2015). The song is a minor/diatonic scale, which scale is 1-1/2-1-1-1/2-1-1. The rhythm will be related to the context of the rhyme and musical instruments played in the produced bar patterns (Penelitian, Firnandez, Keguruan, Ilmu, & Tanjungpura, 2015) the song uses the 4/4 bar. The element of harmony is done to make harmony between rhythm and melody. Vocal 1 is as melody and vocal 2 and vocal 3 as rhythm. The following is a sound division on the song of Shollu 'Ala Khoiril Anam.



Figure 1. Sound division of Shollu 'Ala Khoiril Anam Song

The principle of theme of rebana art means in every artwork there is one (or several) main idea or superior role of something (shape, color, figure or meaning) that becomes the main point of the overall value of the artwork. Aesthetic value of principle theme of the Shollu 'Ala Khoiril Anam song is reviewed from musical elements: song form, timbre, and the meaning. The Song form is arrangement and relationship between elements of music in a song that produce a composition or meaningful song (Indrawan & Sumaryanto, 2015). The song form of Shollu 'Ala Khoiril Anam was performed in melodi of Ngidam Penthol song. In the Shollu

'Ala Khoiril Anam there are two phrase, phrase of question (A) and the answer phrase (B).

Question Phrases (A)



Phrase Answers (B)



Figure 2. Phrase of Shollu 'Ala Khoiril Anam Song

The timbre is the character of various audible sounds, produced by different sound sources, and the way to produce different pitch (Fatkhurrohman, 2017). Timbre is concerned on the sound character of both vocals and instrumental. Regarding the meaning of the rebana song doesn't always bring an aesthetic work, it's only in special terms the meaning is also totally present in aesthetic works (Sachari, 2002: 98). The implied meaning of Shollu 'Ala Khoiril Anam song is invite people to say sholawat for the best of human in the world (Prophet Muhammad).

The theme of a rebana art must be enhanced continuously in the show. So that in every performance doesn't cause boredom of theme disclosure that must remain the same, and it is necessary to be done in some variations. Aesthetic value of principle of thematic variation according to the theme of the Shollu 'Ala Khoiril Anam song is reviewed from the music elements that consist of: song tempo (BPM), and lyric. The tempo of Shollu 'Ala Khoiril Anam song is using moderato (moderately fast). Here is the motif of Shollu 'Ala Khoiril Anam song.

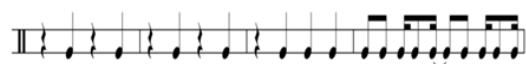


Figure 3. Moderato Tempo of Shollu 'Ala Khoiril Anam Song

(Hayati, 2015) stated that the creativity of the artwork lies on the accompaniment music of the show, creating new songs and interesting presentation. The lyrics presented by Al-Chulafa' rebana group are from Qasidah Islamiyah book. The lyric of Shollu' ala Khoiril

Anam song uses melody of dangdut remix entitle Ngidam Penthol with the original lyrics from the collection of Qasidah Islamiyah book.

Balance is the similarity of contradictory elements. In the music, even though the elements seem to contradict they actually need each other because together they create determination. Aesthetic value of the principle of balance in the song of Shollu 'Ala Khoiril Anam reviewed from the music elements: arrangement, and harmonization of instrument. To arrange a song in accordance to the needs of the show required skills and enough time (Utomo, 2013).

In the Al-Chulafa' rebana group, the arrangement is just arranging and creating from the music instrument used, it means the general arrangement concept is not concerned as well in the song. The music instruments used by Al-Chulafa' group in rebana musical performances consist of Jedur, Ketipung, Terbang, Tam, Darbuka and Kecrek. Instrumental harmonization required a creativity that collaborate the musical instruments to produce a pleasant sound for people. The following is harmonization of musical instruments in Shollu 'Ala Khoiril Anam song.



Figure 4. Harmonization of Musical Instruments in Shollu 'Ala Khoiril Anam song

The principle of development is the process which the beginning parts determine the next parts and together they create a comprehensive meaning. Aesthetic value of the principle of development in Shollu 'Ala Khoiril Anam song reviewed from the music elements:

dynamics and rhythmic patterns. Dynamics is the level of loudness (softness) sound of music which is determined by amplitude of the vibration that produces the sound. Rhythm related to things or events that come regularly and repeatedly (Indrawan & Sumaryanto, 2015)

The dynamics of Shollu 'Ala Khoiril Anam song at the beginning used soft dynamic then in the middle of the songs used mildly loud and in the end of the song use the soft dynamics then it's closed with the last beat by all of the Al-Chulafa's rebana player. The rhythm pattern of rebana is determined by the beat of the instrument used, the rhythm produced by this instrument really represents the type of rebana. Here's the tone of the beat rhythm of Jedur and Terbang in Shollu 'Ala Khoiril Anam song.

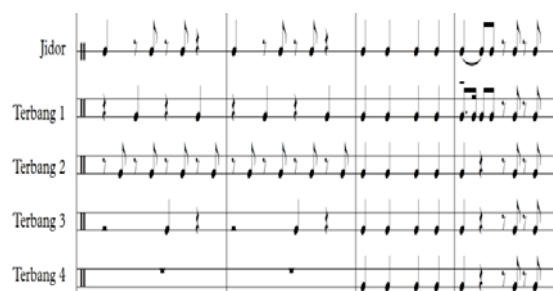


Figure 5. Tone of the beat rhythm of Jedur and Terbang in Shollu 'Ala Khoiril Anam song.

If the principles of thematic variation, principle of balance and principle of evolution support the main principle of organic unity, the principle of hierarchy become the special arrangement of elements in the principles. The aesthetic value of the principle of hierarchy in Shollu 'Ala Khoiril Anam song reviewed from the music elements: intro, verse, reff / chorus and ending. Intro is the beginning of the song as the introduction (Nirwanto, 2015).

In the intro, Al-Chulafa' group usually takes from the part of Shollu 'Ala Khoiril Anam song, but there's development to show difference, the melody in the intro is repeated twice. Verse is the introduction of a song before the chorus. The verse is not the climax of the song. It's just an introduction containing opening words. Most of the song details are in the verse than the reff / chorus.

In the chorus, the rhythm pattern and rhyme is also the same, but may be slightly modified, and usually not far from the first reff/chorus. Ending is the closing, the climax of the song. Ending is the conclusion of the whole composition between intro, main song, and the reff / chorus.

There are two types of ending that usually used by Al-Chulafa' rebana group, they are ending of vocals and ending of instruments. The following is an example of ending from Shollu 'Ala Khoiril Anam's notation, column 1 shows bar of 213 and column 2 shows bar of 220.



Figure 6. Ending of Shollu 'Ala Khoiril Anam Song

Religious Values in art of Rebana

Glock & Stark (Jalaludin, 2016) divides religious dimensions into five elements of the religiosity value. Religion is not only concern on beliefs, but also manifested in the religious collectivism act. Glock and Stark's view about the religious values is used to analyze the Al-Chulafa's rebana art.

The value of belief is the degree of people in accepting dogmatic issue in their life. The relation of religious value in the Al-Chulafa's rebana art is on the dimensions of belief. It will be reviewed from the element of praising to Allah and Prophet Muhammad. The element of praising to Allah is in the "Subhanallah" lyric that containing religious values because it has art elements that containing the meanings and

morals of Islamic religion as well as sholawat which is basically used by people to praise and closer to Allah. The element of praise to the Prophet Muhammad SAW is found in the Busyra Lana song. The song is about praising to Allah and Prophet Muhammad. Busyra Lana song contains about hope and prayer to be reunited with Prophet Muhammad. The value of religious practice is the extent to which a person performs ritual obligations in his religion. The relation of religious values in Al-Chulafa' rebana art is on the dimension of religious practice that will be studied from the ritual and da'wah elements. (Hernawan, 2007) mentioned that rebana is one of the arts and it is part of a culture containing religious values, ethics, and positive way for human life. The ritual element of rebana art is in the lyrics of Sing Keri Dicokot Boyo song. The meanings of the song are inviting people to read Al-Qur'an, do a prayer, worship together, and avoid doing nothing. It means that they who don't pray will go to hell. Then Sunari (2007: 16) explained that generally the lyrics of rebana song are about praising to the Prophet Muhammad, and some of them contain da'wah content which reminds us to be closer to Allah. It's also as media of da'wah in accompanying the dzikir song to Allah and music accompaniment of sholawat praising Prophet Muhammad. Sing Keri Dicokot Boyo lyric can also be used as a means of da'wah for the audience or rebana art lovers. The message is inviting the people to love praying and hopefully it's always done in daily life.

The experience value consists of religious feelings and experiences felt and done. The relation of religious value in the art of rebana Al-Chulafa' group in the dimensions of religious experience is reviewed from the element of tawakkal and syukur. The element of tawakkal is found in the first and second stanza on Subhanallah song. The implied meaning of the song is the people hope to be fulfilled all the needs and all the things are Allah's decision. People must realize that they are weak, and often fail. The success of human effort is upon

the God will. It is also in the art of rebana, when we say sholawat, the sentence means a sign of syukur from people to Rasulullah, Prophet Muhammad. The Sholawat songs often sung are: Assalamualaika Ya Rasulullah, Ya Sayyidi Ya Rasulullah, Sidnan Nabi, SholallahAla Muhammad, Maulidul Hadi Syakur, and others.

The value of religious knowledge is a dimension that explains how far a person knows and understands about the pattern of his religion, especially those in the Al- Qur'an and others. Therefore, the religious value of al-Chulafa's rebana art in the dimensions of religious knowledge is examined from the element of understanding of lyrics and historical knowledge of Prophet Muhammad's journey. Religious song is a song associated with religious nuance. Therefore, the lyrics of religious song only tells the greatness of Al-Qur'an, the love to Allah, the longing to Prophet, the afterlife and the pleasures of heaven that tell the meaning of the faith brought by the Prophet. For example in the verse of Assalamualaika ya Rasulullah which tells about people who is longing the Prophet Muhammad.

The Divine Values in rebana performances can be seen from several aspects such as the verse used from the book Al-Barzanji (Septiana, Sumaryanto, & Cahyono, 2016). The purpose in singing sholawat Al-Barzanji is the students are able to understand the history of the Prophet Muhammad's journey. While recalling the history, they say sholawat and greeting to him. And the students hope to have blessings of salvation, prosperity, and serenity.

The value of religious practice is a dimension that measures how far a person's behavior is consequent with his religious way in his life. The relation of the religious values in the Al-Chulafa's art of rebana in the dimension of religious practice is examined from the elements of morals and social life. The artwork produced by students as a result of the creative and expressive process is not a primary goal actually. The more important is, through the creative and expressive activities they do, they get training media to develop the way of feeling, way of thinking, how to understand and the skills to see

and solve problems about themselves or their environment in accordance with the conditions they face (Triyanto, 2016). One of the Javanese song that embed moral values is in the lyric of Sluku-sluku Bathok song that means people should clean his heart and always remember Allah by saying (ela-elo) shaking the head and saying laa illa ha illallah in the joy or sorrow, when we get pleasant and unpleasant thing, our life is upon God will. So in our life we must always do good things, and pray to Allah because Allah is the almighty, when god will on taking someone's life, no one can refuse.

The art of rebana now can also be used as a glue of social relations in the society. The art of rebana became the glue of social relations (ukhuwah islamiyah) of Muslim people. Often, hundreds to thousands of people gather to sing Sholawat together to praise to Allah and tighten the relationship among them.

CONCLUSION

Aesthetic value in the Al-Chulafa's rebana art in Darul Ulum Boarding School, Ngembalrejo Bae Kudus from Shollu' Ala Khoiril Anam song have six kinds of aesthetic values, they are: (1) Aesthetic value of the principle of organic unity are: elements of melody, rhythm and harmony . (2) The aesthetic value of the principle of theme is examined from the music elements that consist of: song form, timbre, and meaning. (3) The aesthetic value of the principle of thematic variation is studied from the musical elements that consist of: song tempo (BPM), and lyrics. (4) Aesthetic value of the principle of balance is examined from the elements of music: arrangement, and harmonization of instrument (5) Aesthetic value of the principle musical element: dynamic and rhythmic pattern. (6) The aesthetic value of the principle of hierarchy is reviewed from musical elements: intro, verse, reff / chorus and ending.

The religious value of Al-Chulafa's art of rebana in the Darul Ulum Boarding School Ngembalrejo Bae Kudus has five dimensions of religious behavior: (1) Religious values in the

belief dimension are: the element of praising to Allah and the Prophet Muhammad. (2) Religious values in the dimensions of religious practice are: the elements of ritual and da'wah. (3) Religious values in the dimensions of religious experience are: the element of tawakkal and syukur. (4) Religious values in Al-Chulafa's art of rebana on the dimensions of religious knowledge are: understanding of lyrics and historical knowledge of Prophet Muhammad's journey. (5) Religious values in the dimensions of religious practice are: elements of morals and social life.

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