



The Inheritance of *Kompang* to The Recent Generation of Malay Society in Riau

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Abstract

Kompang is a traditional music and the inheritance for Malay people. In the era of globalization, the necessity of artistic entertainment dynamically changes. Hence, the transfer of the arts through generation is an obligation to preserve the tradition. Therefore, this research aims to analyze the process of inheritance of *Kompang* to the recent generation of Malay society in Riau through formal and informal methods. Formal education is in relevance to schooling and skill training. Informal education has a correlation with enculturation and socialization. The factors of the inheritance of *Kompang* in the industrial area are the diversity of the demography and the influences of globalization. In regards to the process, the researcher employed interdisciplinary approaches under the fields of sociology to analyze the artistic activities of the society in general. The research works under the a case study design using observation, interview, and document study as the methods of gathering data. In order to analyze the data, the researcher used interactive data analysis through data reduction, presentation, and verification. The implication of this research is the expectation of growing the sensibility of Malay community in Riau to preserve the existence of *Kompang* as a traditional music.

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INTRODUCTION

The inheritance of a traditional art is a must. The action is a part of preserving the identity of the community where the tradition belongs. The inheritance of traditional arts happen through the process of transfer knowledge to the next generation without any innovative measure (Prabowo, 2015:104). The development of traditional arts in each area is different. One area can have a stable and preserved tradition while the others are not. Essentially, traditional arts' inheritance is the process of educating people regarding their knowledge, values, beliefs, and culture. In this context, culture passes down from generation to generation (Cahyono, 2017:117).

Formal and informal education are the important elements of passing down tradition. Formal education is education which happens at schools or academies as well as training center. Informal education occurs in enculturation and socialization. Enculturation happens since people live with their family. Meanwhile, socialization is the process of people encountering the social system of the society (Kodiran, 2004:11).

In this research, *Kompang* is a traditional art inherited to Malay community in Riau. In this case, Malay community refers to the Islamic Malay (Takari, 2005:129). As a tradition, *Kompang* consists of different performances, including as an entertainment in which artists communicate with the audiences (Takari, 2005:133). *Kompang* performance contains the play of *rebana* and *terbangan* instruments. The distinct feature is in the use of *sadak*. *Sadak* is a musical instrument which is made of rattan, bamboo, or tire rubber. *Sadak* has a function of making the beat in the instruments of *Kompang* sound louder. Beside entertainment, *Kompang* is also performed in ceremonial events, such as *marriage*, *akikah*, welcoming guests, festival, etc. (Ruseli, 2013:06).

A research regarding inheritance of culture by Nashar, Rikza, 2017 shows that traditional art is the cultural identity of certain society. The cultural identity is evident through

some characteristics. First, traditional arts is limited only for the local community where it belongs. Second, traditional art is the reflection of a developing culture in the area. Third, traditional arts is not only related to special group of society which means that all parts of society can be involved to that. Fourth, traditional art is created by the society instead of the creativity of individuals. *Kompang* is the culture of Malay people in Riau and the members of its community.

Cahyono, 2006 explains that the process of inheritance of cultural values of *tayub* to *tledak* community uses the approach of learning by doing. In the approach, the inheritance includes the role of parents to teach the younger generation. In relevance to this research, the inheritance of *Kompang* is through informal education to the next generation of *Kompang* performers with some innovations. Besides, the formal education side is also taken into account of the research.

The increasing number of the society indirectly influences the existence of local arts including to *Kompang*. Tualang is a district and a part of Siak regency which experiences the decreasing attention of locals to their culture. The influencing factors to the lack of interests are: (1) Most people in Tualang work in the biggest paper industry in Southeast Asia. Thus, most of them only concern with their job instead of preserving local culture, (2) The society in Tualang are plural which consist of different cultures and tribes. The background is due to there are many foreign workers working in the area, and (3) the advancement of technology where people tend to relate themselves into hi-tech activities more than the traditional ones.

Arts is a field with unlimited discussions to do. The sector will always live in the society. However, traditional arts will extinct without any attempt of inheritance. Based on the phenomenon in Tualang, there should be an effort of inheriting the local culture to the newest generation there. Thus, this research aims to analyze the inheritance of *Kompang* in Tualang,

specifically targeted to Malay community in Riau.

METHODS

This research used qualitative method. Qualitative method includes description with less projection of number (Indrawan, 2016:116). The approach in this research is interdisciplinary approach. The approach utilizes various fields to design, comprehend, and measure certain study in one scope of scientific discussion (Rohidi, 2011:65). Arnold Hauser in Mappalahere, 2018 mentions that the sociology of arts is a simple field which focuses on understanding human in relation to arts. Sociological arts discuss on people which specifically involve with arts in artistic activity and outsiders of artistic activity who have influences within artistic activities.

The researchers used case study as the design of this research. Case study can lead researchers to enter the smallest social units, such as group, families, and other social units (Bungin, 2003:20). In research methodologies, the design is also known as difraintense comprehensive study, which is details and comprehensive in discussing contemporary and relevant phenomena. This design is related to the phenomena in the actual fields. The data of the research come from primary and secondary data. The primary data come from interview and fields action. Meanwhile, the secondary data is not directly defined and analyzed (Shanie, 2017:51).

The data were gathered using observation, interview, and documentation. Observation is an important part in a qualitative research (Bungin, 2003:85). As in (Rohidi, 2011:182), observation is a method to observe things, people, or an environment in details and take notes from it through different ways. The observation was done directly to know the real condition in Tualang district, Siak regency, Riau.

The interviews in this research involve the interviewers and the interviewees (Rohidi, 2011:209). The interviewees of the research are Eko Suyatno, S.Pd as the head of *Kompang* PGRI Tualang group and the members of

Kompang PGRI Tualang group. The documentation is related to gather data in the forms of writings, pictures, and the art products of the people. The technique of documentation is very important to support the research (Endraswara, 2012:206). To strengthen the result of the research, there should be a validation of data using the technique of credibility. The process of the data analysis are (1) data reduction, (2) presentation, and (3) verification.

RESULT AND DISCUSSION

The inheritance of culture is a process which happens for a long time (Cahyono, 2006). The transmission of culture is a process which aims to protect and develop arts to sustain its presence the modern era (Priatna, 2018:39). The project of cultural transmission should not be individuals, but also done by the whole members of the community where it belongs. The preservation is not an action which merely focuses on maintaining an artistic object, but it should be followed by an organized action. *Kompang* is an essential art of Malay community since *Kompang* takes a lot of part in local traditional events and ceremonies.

There are several factors on why *Kompang* has lost its grace to the locals. First, the establishment of PT. Indah Kiat Pulp and Paper as the biggest paper industry in Southeast Asia changes the concerns of local from cultural preservation to working for their on living. The working hours in different shifts make most of the workers unable to have an encounter with local culture as an entertainment. Second, PT. Indah Kiat Pulp and Paper is the biggest industry in Southeast Asia. Thus, the workers come from different countries. The contact of locals to foreign cultures make people start to have the influence from their behavior, living ways, values, and philosophy of life (Suwardani, 2015:248). In reality, most people start to forget the presence of *Kompang* as their traditional culture. Third, the sophistication of technology has uniformized global culture to become liberal and capitalist. Hindaryatiningsih, 2016 shows that globalization makes people have global

values, culture, and norms. The changes open the possibility of the decrease attention to local identity in Indonesia.

The modernity of technology has automatically changed people to follow the global culture and leave their original culture (Suwardani, 2015:249). The changes in arts will happen due to technology when people prefer to live by sitting in front of their laptop and doing stuffs in their tablet or smartphone than preserving their traditional culture. Therefore, people will easily forget their culture.

Apart of the decreasing interest of locals to *Kompang*, formal and informal education start to reintroduce the culture to the recent generation. As stated previously, inheritance is not the job of one person, but it is the job of all people and the government's institution. Formal education, through schools, can teach students the arts through extracurricular activities. The education in the schools plays the role of developing the mental and creative states of the children. Culture is one of the part to develop those states. Suhaya, 2016 says that ideally, children should be able to know that arts can develop their understanding and creativity.

In 2016, Siak government had regulated an event of breaking the record of MURI. The government had 2600 elementary, middle, and high schools students to perform *Kompang*. They invite the school to delegate at least one group of *Kompang* performer to do the record breaking. From the activity, it is shown that all schools have *Kompang* as their extracurricular activity. However, the existence of the group is lacking due to minimum human resources, the trainer and teacher of *Kompang*. In the end, to say the least, the process of *Kompang* record breaking is educative. The educative activity through arts support what Herbert Read says as the tool to achieve the goal of education (Rahmawati, Anik, 2017:37).

In 2016, the group of teachers in Tualang initiate *Kompang* PGRI group which consists of schools staffs playing *Kompang*. The members of the group come from Siak and Bengkalis regency. Each member admits that they have learned to play *Kompang* since they were

children. The facts show that no one in the group comes from the background of teaching arts. Most of them are teachers of physical education, language, mathematics, and even the janitor of the school. The reason why people create the group is because they feel the responsibility of preserving *Kompang* as their tradition.

The feeling of responsibility makes the group continuously work on that behalf. They do not only perform but also teach the tradition in their schools. Some of them also teach to other schools if it is necessary or if the school has no *Kompang* trainer. Through these efforts, these teachers had succeeded in preserving *Kompang* and inheriting it to the newest generation in Tualang. Rohidi in Suparti says that through education, whether it is formal or informal, knowledge, values, beliefs, and skills can be inserted from generation to generation (Suparti, 2017:127).

Beside through formal education, *Kompang* can also be inherited through informal education, which are enculturation and socialization. Enculturation comes from family as the core part of individual. Traditional arts is normally inherited through enculturation. However, enculturation is not a common thing in Tualang because people feel the lack of necessity on teaching their kids traditional arts. Hence, the arts start to vanish and extinct in the society (Kapoyos, 2017:127).

The enculturation of art is alternated by socialization. Each area has its own way to socialize their culture (Kodiran, 2004:11). The absence of the training studio makes *Kompang* performers move from one place to the others. Sometimes, the place changes from one house to another. The nomadic training of *Kompang* attracts people to come and see the process. The attraction starts to make some children excited with the training which ends with they can learn the music as well. However, the expensive price of *Kompang* instruments, around Rp. 300.000, makes parents not really interested to buy it for their kids.

The decreasing attention to *Kompang* in Tualang makes Malay people there start to

forget their culture. There should be an awareness of the society to inherit the culture in verbal and physical movement. Thus, the art will be continuously preserved to the next generation.

CONCLUSION

Traditional art is the identity of local culture. The arts should be inherited to the next generation. One of the way to inherit the arts is through education. The finding of the research shows that *Kompang* can be inherited through formal and informal ways. Formal learning of *Kompang* can be seen in schools and extracurricular. Meanwhile, the informal way can be seen through enculturation and socialization for Tualang people. The inheritance of *Kompang* cannot only be done by some people, but it needs the whole community to preserve the culture.

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