

The Song Work of “SARASSA”

(Interpretation of National Unity for Ethnic Diversity in Pandalungan)

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ABSTRACT

Sarassa song is an interpretation of similarity in difference and unity in diversity of Pandalungan tribe in life. Pandalungan tribe is like a mirror of harmony between Javanese, Madurese, and Chinese tribes who mingle with differences in custom, belief and culture. The difference is precisely such as adhesive of kinship to live side by side in peace with love and compassion.

It is manifested through making of song lyric that raise the values of togetherness, tolerance, and love in diversity. The making of the song becomes a unity in working on musical composition set in Pandalungan music tradition. The ethnic color of Ghâlundhâng and Patrol music are presented as a reinforcement of the dynamic and character of the work as well as a symbol of the social and cultural diversity that live in East Java.

Keyword : Song, Ethnic, Pandalungan, Ghâlundhâng

A. INTRODUCTION

A song is one of the effective communication media to express a message to the listener that can contain intended meaning to be easily understood. Yahya Ardiansyah (2017) in his research entitled "The Meaning of Social Criticism in Song Lyric" describing that as a communication medium, a song conveys message through lyric. Musician act as communicator and song lyric become media for author to convey message. The message in the form of an

expression from the author to express anxiety, anger, love, or criticism delivered to the listener as the recipient of the message (2017: 13). Thus, the song can be said to be a symbol to the listener or the audience expresses a musician or an artist anxiety to the conditions that flare up on an individual and communal scale (environmental condition).

Environmental condition and feeling that experienced are very important to the musician towards achievement of end result of the song

which created. Generally, it can be seen from two aspects namely; musical aspect and purpose aspect. Musical aspect is aspect that fundamentally create melody, arrangement, and dynamic in the song. Purpose aspect is aspect that come in relation with the target of creator in his/her personal mission include; social criticism, public exclamation, romance etc. These two aspects become important elements that determine the success or failure of the work of the song creator can be delivered to the predetermined target.

A diversity of tribe signifies a beauty that has given by God to us with various kinds of difference in it but still can establish a harmonious life. As in Pandalungan tribe which is spread in the southern part of the island in East Java. Pandalungan is one of the tribes in East Java that was formed from assimilation between Javanese and Madurese during Dutch government. The spreading of Pandalungan society in general consist of the area that face to Madura including: Pasuruan City, Probolinggo, Situbondo, and Banyuwangi. In its development, Pandalungan also spreads inland to

those cities until Lumajang city, Bondowoso and Jember. The long journey of Pandalungan society certainly has a very significant impact on the development of culture, language, religion and behavior to form a strong identity inherent in Pandalungan ethnicity itself

Almost the same as other tribe, Pandalungan Ethnic also has a diversity of culture and religion followed by its people. If it is seen in term of culture there are some unique arts both folk art, custom ritual, and other arts in several areas in Pandalungan. In term of religion, the most of Pandalungan tribe is muslim. However, people in Pandalungan tribe area also have groups that followed other religions such as Christian, Hindu, Buddha, and Catholic. The difference in the society context in Pandalungan tribe area is not a significant problem. This is reflected in people life who always live side by side and able to keep tolerance among others.

The condition of Pandalungan tribe should become an example for other tribes or other groups related current political contestation that is heating up. In recent years, Indonesia

has experienced political chaos which is at risk of disunity between people. This condition is very dangerous for the integrity of Unitary Republic of Indonesia (NKRI). According to the information that the writer got from various media, both print media, social media and other mass media, there are a lot of news about political issues that are attacked each other among political elites until lower political level. Moreover, many discrimination is done to a tribe, race and religion so that disunity cannot be avoided. In an article entitled "When Jokowi Asks TNI to Eradicate Communism and PKI Legacy" President Jokowi advised to "fight against ideology other than Pancasila, eradicate communism and the legacy of PKI (Indonesia Communist Party) to disappear from Indonesia land forever". An emphatic appeal is echoed by country leader in order to keep safe and comfortable condition before simultaneous election in 2019 (tempo.co on 5/10/2018). The appeal is conveyed in the speech of 73rd anniversary of TNI in Cilangkap, East Jakarta. It is also a denial to accusation that President Jokowi is a part of PKI. The various events are intentionally built by those

who have ambitions to be in power.

From this phenomenon, in this case the writer is eager to raise a fact that in social life, especially in Pandalungan society. Difference is not an obstacle for us to respect each other. Looking at the condition in which Pandalungan society is able to maintain tolerance, the musician will express a phenomenon in the form of song entitled *Sarassa* illustrates a social harmony that is based on difference and making of Pandalungan music ethnic in the media or lyric that are made. *Sarassa* song is expected to be able to convey a message to the audience for always appreciate difference.

B. IDEA

Social life in Pandalungan tribe area should become an example for other areas in East Java or even in Indonesia, which lately has been disunity by the issue due to difference in political view namely religious issue, hate speech and spreading hoax news .

Life based on harmony values is reflected in the attitude of mutual cooperation, mutual respect, and mutual love whatever religion,

ethnicity and culture. This attitude implies values of life in social society context. The relationship which is based on the awareness of living together, solving problem depend on the basis of deliberation and agreement also balance in relationship with life in the world. As a form of balance in dealing with relationship among Pandalungan tribes, they carry out various activities together and do not dominate each other. A small reflection of such activities as when Pandalungan tribes played *Ghâlundhâng* musical art together which formed a harmonious presentation.

Ghâlundhâng is a set of musical instruments developed in Madura and Pandalungan tribes. This instrument is made of wood which consists of several sizes that resemble the pieces of *Demung*, *Saron*, and *Peking* in Javanese *Gamelan*. Sunarto in his thesis entitled "*Description of Ghâlundhâng Music, Karangnangka Village, Rubaru Sub-district, Sumenep District*" states that *Ghâlundhâng* is a kind of *Slendro*-xylophone, however it differs from the wooden-size xylophone or bar that is used varying in size from large

to small that resembles *saron*, *peking*, and *demung* and there are ten bars (Sunarto, 2001: 4). Generally, this music is used as accompaniment music at pigeon racing events or better known as *Tottaan*.

Tottaan in its presentation there are many moral messages about the togetherness between the music, jockey and pigeon that can go fast. The values and messages about harmony, togetherness and unity in diversity are very worthy to be raised as an idea express in the song entitled *Sarassa*. In its presentation is an expression of togetherness and diversity of Pandalungan society as outline through the presentation of lyric and song that is made in the complete composition. It implies a variety of life values that are part of life and unite in the daily life of Pandalungan society with their determination to keep unity in diversity.

C. MAKING

Sarassa song is formed from musical idioms that developed in Pandalungan region including *Ghâlundhâng* music, *Patrol* music, and *keroncong* which are combined

into a unique music. Sunarto said that *Ghalundhang* is a type of xylophone with Slendro-aligned xylophone, but the difference with the xylophone lies in the size of the wood and the bar used in *Ghalundhang* varying in size from large to small and *rancak* that resembles *demung*, *saron*, and *peking*. The number of bar in *Ghâlundhâng* is smaller when compared to the xylophone *ricikan*, which is only ten bars (Sunarto, 2001: 4).

Bouvier in Munardi's writing in his book entitled "*LEBUR! Music Art and Performance in Madurese Society*", explains that "*Ghalundhang* music is a set of gamelan too, solely, the material of the instrument is not metal but almost entirely made of wood and bamboo. Bars or *pencon* are replaced with wooden bars, thus, it is similar to xylophone. *Kendang* instrument is replaced with a tool namely *kentongan*. In other words, it is a short wood/bamboo with a cavity and mouth on the sides "(Bouvier. H 2002: 54).

In general, this music is used as accompaniment music at pigeon racing championship events. However, along with the development of the era, *Ghâlundhâng* music is starting to

perform into other events as a musical instrument. The material making considers certainly to keep the alignment and harmony of the spirit with the theme as the basis for song creation. Hopefully, it will be easier in mastering, understanding and presenting, as well as one of the media to convey messages to the audience.

The song lyrics that used is Madurese language. The language choice is certainly adapts to Pandalung cultural location as the main place. The pattern of making melody using Madurese ethnic song is slightly combine with popular song pattern. The pattern of popular song presented is an effort to introduce the culture of current Pandalungan tradition, so that it is easier for the audience to understand and enjoy.

In making on song arrangement uses Pandalungan culture element. The use of musical instrument consist of *Ghâlundhâng* instruments are made of wood resembling xylophone *ricikan* including: *saron 1*, *saron 2*, *demung 1*, *demung 2*, *peking* combined with some *dug-dug* music, *patrol / tong*, and *cak-cuk* music. The combination of several types of music aims to

demonstrate more ethnic strength.

The presentation of *Sarassa* song is packaged in a show with a duration of approximately 5 minutes (the duration limitation is determined by the committee which is 5 minutes with a tolerance of 60 seconds). This means that the presentation of the song is not only to be heard (auditive), but also to be heard and seen (audio visual). So that, the singer who is on the main stage not only performing the song with expression, but also become a single unit in composition of the show. The motion making of the main singer who combines with the choreography of the background dancer is presented as a form of musical expression that can further strengthen the character of *Sarassa* song, especially in the totality area of the presentation as a show.

D. MEDIA

Sarassa song work will use several media in its detailed presentation as follows: A set of *Ghâlundhâng Gamelan* (*Demung 1, Demung 2, Saron 1, Saron 2, Dug-dug*), Bamboo flute, *Kendang*, Keyboard, Acoustic guitar, Bass guitar, and Drum set.

E. SONG DESCRIPTION

Notation writing on *Sarassa* song uses two systems. Namely, the first uses number notation (diatonic) for song notation, and the second uses number notation (*kepatihan*) for *gamelan ricikan* notation. Both of them use number notation but the way how to read it is different. For diatonic notation normatively is written 1 2 3 4 5 6 7, and is read *do re mi fa sol la si*, while for *kepatih* number notation is written 1 2 3 5 6, and is read *ji ro lu ma nem*. The written of whole presentation notation as follows:

Song 1 :

$\overline{\overline{5.3}} \ .5 \ \overline{\overline{6.5}} \ .6 \ \overline{\overline{6.1}} \ .6 \ 5 \ .$

$\overline{\overline{6.1}} \ .6 \ \overline{\overline{5.3}} \ .1 \ \overline{\overline{2.3}} \ .1 \ 2 \ .$

A cem-macem bārna ko - le' nadā-ri man-dimman a - sal - la

$\overline{\overline{5.6}} \ .5 \ 3 \ .1 \ \overline{\overline{1.2}} \ .1 \ 6 \ .$

$\overline{\overline{2.1}} \ .6 \ \overline{\overline{5.6}} \ .1 \ 5 \ . \ . \ \overline{\overline{717}}$

A - po-long dhād-dhi ta-tangghā Nyittong dhāddhi sadā - rā Té -

$6 \ . \ 5 \ . \ \overline{\overline{6.5}} \ .6 \ . \ \overline{\overline{717}} \ 6$

$\ . \ 5 \ 6 \ \overline{\overline{4.3}} \ .1 \ . \ .$

mor bā - rā' dā-jā Nyit -tong
dhāddhi sa-dā - rā

Translation :

Various skin colors, coming from all directions

Gathering to become a neighbor, uniting like in one blood (sibling)

From east, west, south, north uniting like in one blood (sibling)

Song 2 :

$\overline{1.2} \overline{.3} \dot{3} . \overline{1.2} \overline{.3} \dot{3} .$
 $\overline{1.2} \overline{.1} \overline{6.6} \overline{.1} \overline{2.2} \overline{.1} \dot{2} .$

Ce' nyamanna nyaman saraO - dik
rokon bārāng tatangghāna

j!k.@j.!6.|j5k.6j.!@.|j#k.@jj.#
j%k.#j.@|j!k.!j.6!.

Andhāp a-sor gotong royong
dhāddhi sé-patta réng pandhālungan

Translation :

Oh the enjoyment is really beautiful, living in harmony with the neighbor

Andap-asor, mutual cooperation are the character of Pendalungan people

Pre Corus :

$. . . \overline{35} \overline{6.5} \overline{.6} . \overline{35} \overline{6.5}$
 $\overline{.6} . \overline{35} \overline{2.2} \overline{.2} \overline{2.2} \overline{.2}$

Dā - ri te - mor teros
ka bā - rā' A-jhājhār bār-na-
bārnibhu

$\overline{3.2} \overline{.3} . \overline{35} \overline{6.5} \overline{.6} . \overline{35}$

$\overline{6.5} \overline{.6} . \overline{61} \overline{2.2} \overline{.1} \overline{2.1} \overline{.2}$

dā-yā-na ka - se - ni-an bān
a-gā-ma bennè masa-lahde'bhāngsa

$\dot{3} . . .$

Na

Translation :

From east to west are in line various cultures

Art and religion are not obstacle to be proud

Reff :

$. . i 7 \overline{6} . \overline{56} \overline{35} \overline{6.5}$

$\overline{.6} . \overline{61} \overline{2.2} \overline{.1} \overline{5.6} \overline{.5}$

Sa ras - sa dhi - ka bān
bu-lājhāghā ka makmoran na-ghā

$3 . 4 3 \overline{2} . \overline{16} 1 \overline{2.2}$

$\overline{.2} . \overline{23} \overline{5.5} . . .$

rā sa ras - sa dā - lem a
- tè - na Sadhā - jā-na

$. \overline{32} \overline{16} i$

Mol - jhā

Translation :

It feels like you and I (unity) to keep prosperity of the country

It feels in the hearts of all (society)
glorious

Kéjhungan

1 2 3 321 123 5 321 1

2 323

*Dim-ma bu - lã ta' na - ngi - sa
ra - ma*

1 2 3 3 35 3 321 2

32

Mon bã - dã sèa - ro - sak bhãng - sa

1 2 3 35 3 321 2 321

Tan - to bu - lã tak na - rè - ma

Translation :

How don't Ito be sad

If someone disunite the nation

Of course I will not keep silent

Groove :

7.1 . 3.1 . 54 32 43 21 \

7.1 . 3.1 . 7.1 . 3 . .

*A-ja ri-ka nduwe karep
ngayawara nanging dadi sangsa-ra*

7.1 . 3.1 . 54 32 43 21 \

7.1 . 3.1 . 7.1 . 4 . 3 12

*Golek mulya ojo nggawe cara cidra
bisa nggawe cilaka-ne wong li*

5 . . .

Ya

Translation :

You must not have too high ambition
if you torture yourself

Looking for glorious must not use
cunning way, you can harm others

Gerongan :

3 32 16 2 23 21 61 2 23

21 25 3 5 65 65 5

*Ter-ro nyaman ca'na rèng
pandhãlungan jè' sèggut atokaran jè'
tokaran*

5 3 1 2 3 2 3 2 3

4 6 5 . . .

*Ka-ro - ko - nan nojju de' ka -
mar-dhi-ka - an*

Translation :

Wanting to live comfortably,
according to Pendalungan
peoples

Don't fight often, don't fight

Harmony is the basic toward
independence

Reff :

. . i 7 6 . 56 35 6.5

.6 . 6i 2.2 .i 5.6 .5

*Sa ras - sa dhi - ka
bān bu-lānyittong dhāddhi bhāngsa ra*

3 . 4 3 2 . 16 1 2.2

.2 . 23 5.5 .6 5.3 .2

*jā sa ras - sa dā - lem a-tè - na
nyonar akaddhi por - na*

3 . i 7 6 . 56 35 6.5

.6 . 6i 2.2 .i 5.6 .5

*Ma Sa ras - sa dhi - ka
bān bu-lājhāghā ka makmoran na-ghā*

3 . 4 3 2 . 16 1 2.2

.2 . 23 5.5 . . .

*rā sa ras - sa dā - lem a
- tè - na Sadhā - jā-na*

. . 3 .5 6.6 . . .

. 3 .5 3.2 . i

*Sa-dhā - jā-na
Sa - dhā - jā - na*

5 32 16 i
Mol - jhā

Translate :

It feels like you and I are united to
make a great nation

it feels inside the heart shining like a
moon

It feels like you and I (unity) to keep
prosperity of the country

It feels in the hearts of all (society)
glorious

F. THE CREATION PROCESS OF A WORK

1. Observation

The creation of "Sarassa" song is made from the songwriter anxiety about phenomena that arise in the society before Election in 2019. In analyzing the phenomenon, it is necessary to analyze in-depth data for a good result that can be responsible. The data research is obtained from several credible sources namely written literacy, mass media, virtual media and interview/society leaders who are directly involved in the recent phenomenon. Besides, describing the phenomena that occur about disuniting between

ethnic groups due to different views in General Election in 2019 as the main concept, the songwriter is also interested in using *Ghâlundhâng* music as a media to express.

Ghâlundhâng is a set of musical instruments that live in a social environment of Pentalungan. The musicians choose this instrument because they want to develop its existence in the regional music scene. Considering the existence of *Ghâlundhâng* music that exists in Pentalungan area especially in Bondowoso district gradually less interest. Sarjo, a *Ghâlundhâng* artist, said that "since 2007 *Ghâlundhâng* music has been practically passive in various activities. Special attention from the government of Bondowoso district has also begun to reduce and the artist himself/herself has begun not to do *Ghâlundhâng* art activity" (Sarjo; 2 July 2019). There is reduction in the existence of *Ghâlundhâng* music becoming a stimulant for artists to re-establish its existence with a

touch of musical work that is more interesting and up to date.

To obtain the data needed, the writer also goes directly to the society to ensure the actual condition occurring. The writer tries to get accurate information by communicating with the surrounding society. In the process, the writer gets a lot of important information to define the event contained in the mass media. Sugeng, 58, who is a RW leader in Sraten Hamlet, Prajekan Kidul Village, Prajekan Sub-district, Bondowoso District, said that "there are some residents who are involved in minor problem related to the election period, but there is no incident occurring. They only mock each other. Thus, the writer wants to express the phenomenon that exists as the main idea in making a work that can be used as unifying medium. As the proverb says "united we stand, divided we fall" so that become a stimulant for us to remain firm to keep unity.

2. Creating Process

The song work of "Sarassa" in creating process is through several steps. The steps are carried out so that getting a good result in accordance with the wish of the songwriter. Some of the steps taken by the authors when creating the song of "Sarassa" are as follows:

a. Exploration

Exploration in "Sarassa" song is done to find the genre of song that describe the situation of unity, but the listener / audience feels comfort in enjoying the song. Using *ambitus* tone that can be reached and easily imitated by the listener. The processing of *cengkok* (way of singing) also become special attention by the songwriter, avoiding *cengkok* (way of singing) patterns that are too complex to minimize errors when applied to the original singer. The process of *cengkok* melody exploration is carried out repeatedly to get a simple but pleasant pattern.

The exploration of typical beat (*tabuhan*) patterns found in

Ghâlundhâng music is also an important thing that must be shown by the songwriter. It is intended to the identity which contained in *Ghâlundhâng* music can be more familiar to the listeners' ears. The results of this exploration step includes search for musical genre, balance between ethnic music and western music, as well as musical connection patterns between two types of music. The connection patterns formed in such a way are explored so that the identity of *Ghâlundhâng* music does not disappear in its presentation.

b. Variation

Variation is the next step after the material has been obtained from the result of exploration. This step is useful to form the basic material that has been discovered by the songwriter can be more diverse. This needs to be done considering the material result of exploration tend to be still plain, musical touches are still needed so that the material will be better. The making of variation

in "Sarassa" song is done collectively with other musicians who involved in it. The material that is found by the songwriter then carried to the studio room to be responded together with the musicians who are involved. Thus the material found will get various inputs in the form of musical ornaments, so that the basic material which is still plain can evolve to be better in musical and in accordance with the wishes of the songwriters. The results of variation which made is in introduction. If in the beginning introduction starts with *Ghâlundhang* music, after getting a variation that part is started with the flute instrument. Because the series of melodies that are played become softer and in accordance with the musical condition is wanted by the songwriter. Almost every part that gets a touch of musical variation is always repeated with a variety of other considerations in order to achieve a series of melodies and characters suitable with the songwriter desire.

c. Composition

The creative process in making "Sarassa" song uses a varied composition to make it more interesting, but the identity that expresses music and regional song still become the main idea of the songwriter. The composition step is very important in the formation of a song. Although in general the drafting of a song has already had a kind of standard rule that become a reference for famous songwriters. In this case the songwriter wishes to form a bit different composition in "Sarassa" song. After the result material of variation can be said to be worthy to use. Next step, the songwriter combines the composition of material by considering the dynamic of making. This is very determine so that the end result of a song can be interesting and not monotonous. Based on this desire, the songwriter successfully applied it to the "Sarassa" song. Which indicates the application is in the pattern of song structure that does not

experience much repetition. Only the refrain has repetition twice. This thing aims to get the peaked dynamic to end the series of songs presented.

d. Evaluation

Evaluation is the final step to explore everything that is still lacking (it needs a musical and performance follow-up) and if it has already good to be kept in "Sarassa" song performance. This step is carried out when the presentation material has been declared to be structurally working on the show. Dynamic, inspiration, power (vocal), and other techniques become concentrations which are the object to find weaknesses. When there are some parts that are still not good. Moreover, there will be correction to the part that referred to until it is completely in accordance with the songwriter wish. In general, this process also involves the observers to be asked for their opinions in order to get input for improvement, so it will get more maximum result. If the songwriter evaluates solely the

material which is created, it can be certain that there will be less part from the perspective of others. The purpose of this evaluation process is that the material for the song has been declared final, it will be presented perfectly. Even though perfection belongs only to Allah SWT, there is nothing wrong as an artist who wants the best result.

G. CONCLUSION

The songwork of "Sarassa" is a songwriter interpretation in expressing anxiety about the phenomenon before General Election in 2019 regarding to the different view among political party supporters. Describing into a song using local idioms Pandalungan ethnic who is attached to the unity values in order to stimulate and educate the audience about the beauty of national unity.

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DISCOGRAPHY

- Video : "Nyittong" performance by Yuddan Fijar Sugma Timur, Bondowoso, 2017
- Video : "Kuwung Gandrung" performance recording by Nurul Huda, Surabaya 2017

Interviewees

1. Sugeng (55) Artist. Prajekan Village Prajekan Sub-district Bondowoso District.
2. Sarjo (68) *Ghâlundhâng* Artist. Wonokerto Village Tamanan Sub-district Bondowoso District.

APPENDIX 2

Photo of practice



Practice process of vocalist staging
(document : Arif Wibowo)



Practice process of arrangement
(document : Arif Wibowo)



Practice process of choreography with
background dancer
(document : Arif Wibowo)

APPENDIX 3

Photo of Performance



Photo of Performance 1
(document : Arif Wibowo)



Photo of Performance 2
(document : Arif Wibowo)