

A BRIEF STUDY ON THE MUSICAL PERFORMANCE OF TINGKILAN FROM EAST KALIMANTAN

*Fl. Sudiran**

ABSTRAK

Komunikasi dan kontak perorangan antara pedagang dari Timur Tengah/Padang Pasir dan Indonesia pada waktu yang lampau selama beberapa dekade membuat mereka berkolaborasi, misalnya, di bidang sosial, ekonomi, budaya, pertahanan, keamanan, dan lain-lain. Peralatan musik ini adalah gambus, marwas (*percussion*). Semua lagu, musik, dan tari mempunyai gaya keislaman. Yang paling terkenal di Kalimantan Timur adalah Tingkilan yang mengiringi tari Jepun. Tingkilan dipentaskan pada waktu pesta. Pengaruh agama Islam sangat kuat dalam musik ini.

Kata Kunci: gaya, keislaman, tingkilan, kolaborasi.

INTRODUCTION

There are many kinds of music in East Kalimantan, for examples Gamelan music orchestra in the museum of Mulawarman Tenggarong, Sampe in the society of Dayak Kenyah at Pampang village northern part of Samarinda, and Tingkilan in the society of Kutai or among the people on the beach of East Kalimantan.

The those kinds of music mentioned above are not so popular nowadays because they are defeated by the modern music such as Pop music from the Western countries. *Dangdut* music from India and the new creation of music like: *campursari*, rock and hard music. Another reason is institutions concerned such as the department of Education and The Department of Culture and Tourism have not done much to preserve them. There are many kinds of traditional music in Indonesia which should be preserved such as *Gamelan* in Jawa, *Sampeq*, *Klentangan*, *Sulikng*, *Gong* in East Kalimantan and *Kulintang* in Manado.

In this opportunity the writer will expose a kind of musical performance in East Kalimantan

called *Tingkilan* group orchestra. It still exist in East Kalimantan and the people perform it on certain feast days, for example wedding party, harvest days, *Maulud Nabi Muhammd SAW*, *Isra' Mi'raj of Muhammad SAW*, *Idul Fitri*, *Idul Adha*, *Nuzul Qur'an* and the New Year of *Islam*. Most people in East Kalimantan still enjoy watching and listening *tingkilan*. *Tingkilan* group orchestra consists of one *Gambus*, five *medusa*, one *cello* and some singers (male or female). The players wear the Kutainese traditional costumes. The colours of the costumes are usually red, yellow and green.

The data for this research was collected in Samarinda and Tenggarong as the representative of East Kalimantan population inheritance, especially in the Museum of Mulawarman, Taman Budaya (Art Centre of East Kalimantan), and also from the experts and the artists. The main aim of the research was to get the data showing the influence of the Arabic style to the beach traditional music in East Kalimantan and to the dancers as well as the costumes. The songs are related with

* Staf Pengajar Fakultas Sosial dan Politik, Universitas 17 Agustus 1945, Kopertis XI Kalimantan

the notation, lines, lyric and tone as well as the rhythms; the music instrument related with the material production process and notation; the dancers are related with style, articulation, intonation and language; and the costumes are concerned with pattern, accessories, colour and size. The research was carried out from January to June 2004.

CULTURAL BACKGROUND

Today Indonesia has carried out development in various fields. Some have been successful and others have failed. Development is not only concerned with technology but also much with culture because culture is one of the ecology factors which is the most determined (Dwijosusilo, 2003:8-9). In short, culture is badly needed in developing the country which includes the local culture, one of which is *Tingkilan*. This study can support to the cultural development, especially in East Kalimantan. This local culture contains local wisdom which can be applied in the planning of the development.

Culture can be divided into three different forms. First, the system of ideas and concepts; second, the arrangement of actions; and third, the pattern human activities (Kroeber and Talcott Parsons, 1958:582-583). The form of culture can be differentiated in the three cultural phenomena namely: ideas, activities and artifacts (J.J. Honigmann, in Koencara-ningrat, 1980:300). Thus, there are three forms of culture.

The ideal forms are still abstract which cannot be touched as well as pictured. The location is in on in the brains of the society where the culture lives. The ideas can be in the paper or concepts of literatures written by the experts. Nowadays, we can find the ideas through the electronic and printed media. The ideas live together with their societies as the supporters.

The social system consists of the human activities which are interacted correlated and socialized from time to time. These activities have had certain patterns.

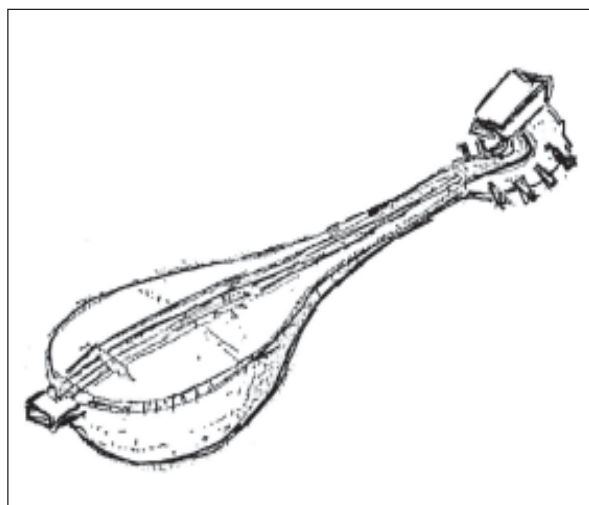
The physical culture can be found in our surroundings because they are visible and concrete such as handcraft, house, computer, ship, arts and others.

Tingkilan is a form of culture containing for example ideas to entertain others and social system to work together as a group, and physical form for example the instrument, song and dance. The process of the development, the culture is assumed to break-down into pieces but so far it is still in the corridor of the development steps called superorganic of culture (Kroeber, 1917:213, 263). Nowadays, *tingkilan* can be used to accompany the Western, Chinese and Javanese songs. *Tingkilan* shows an identity of Kutainese. Every ethnic group needs its own identity of culture in the frame of the power in politics and economy (Maunati, 2004:2-3).

THE MUSICAL INSTRUMENTS

The musical instruments of traditional beach music consist of *Gambus*, and *Maruas*. The instruments of Kutainese tradition music orchestra called *Tingkilan*. The materials of *Gambus* consist of body and four strings. The body is made of nangka tree (*Artocarpus heterophyllus Sp*). The older the tree is better. The weight is about 50 grams and the length of it is 70 cm. The body of *Gambus* is painted brown and the four strings are made of nylon. The strings are tied top to the bottom of the *Gambus* body each which is connected with the key-handle which can be accorded. A *Gambus* has a hole about 50 cm². At the right and the left side there are four small holes. Each pair of holes is connected with a piece of wooden stick which is about 10 inches long. The stick is set in the small holes and each stick functions as a key tone arranger. Each string is tied at the stick. Each stick is shaped bigger as a handle to roll up and down. If we need a high tone we must roll it up on, the other hand if we need low tone we must roll it down. To stretch the strings they are tied strongly on the bottom of the body of *Gambus*. They are

set neatly at the flat iron which is painted black. The strings about 90 cm are plugged along the leather which is set on the front side of the body of *Gambus*. The leather is tied by some small nails at the edge of leather. The leather is made of animals' leather and the car's leather gives the best sound of the *Gambus*. The bottom of the body of *Gambus* is a short wood about 10 cm as a bottom seat. The bottom seat is not plugged in but on the top the body of a *Gambus* as the head of it.



Picture 1. *Gambus*

The production process of *Gambus* is as follows.

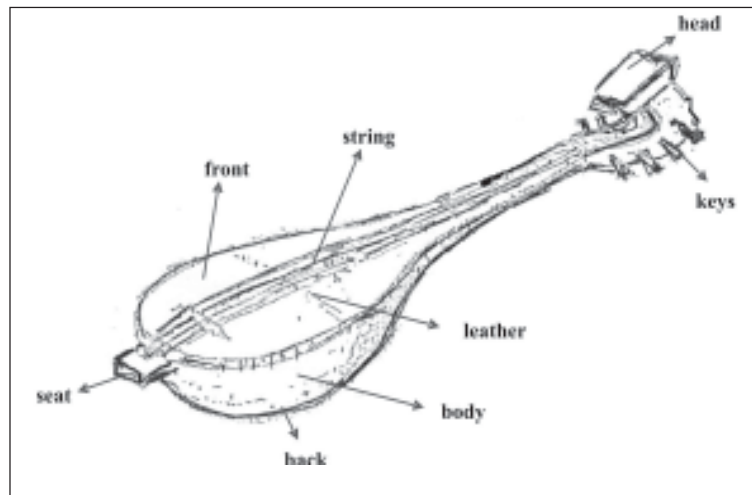
- The first step : To choose the good and jackfruit tree which is old enough (*Artocarpus heterophyllus Sp*). A good jackfruit (*Artocarpus heterophyllus Sp*) is straight and much green leaves. An old jackfruit (*Artocarpus heterophyllus Sp*) is big tall has produced fruits and is about 15 to 20 years old.
- The second step : To cut the jackfruit tree (*Artocarpus heterophyllus Sp*), then cut the small branches.

- The third step : To make it quadrangle along the body of tree. The young part at the top is left out by cutting it.
- The fourth step : To cut it into pieces. Each is one metre long. Then they are dried up for one month in the yard to put out the skin.
- The sixth step : To shape every piece the wood. The shape is like a guitar. The bottom of the body is much bigger like a pregnant women, under it is a buffer seat to stand.
- The seventh step : To make a hole along until the neck of the body. The upper body is narrower. At the top of the body is a hole to put the tone keys. The top as a head is shaped a half circle and ornamented.
- The eighth step : To paint the body and dry them on the rack or on the table or hanging on the trees or on the roof of the house. It takes one week and should be prevented from the rain and dew.
- The ninth step : To set the strings first until third bars are two strings, the fourth bar is one string. Put the tone keys at the top of the body.
- The eleventh step : To give a handle with a piece of string through the top hole on the head of the *Gambus*.
- The twelfth step : To accord the bass.
- | | |
|-----------------------|-----------|
| The first bar F tone | = 4 (fa) |
| The second bar C tone | = 1 (do) |
| The third bar G tone | = 5 (sol) |
| The fourth bar E tone | = 1 (do) |
| Bass | = Low |
- (Purwanto, 2003:1)

This kind of music is influenced by the Islamic religion from the Middle East countries. It is supported by the Malay who are from the beach of East Kalimantan. Most of them are moslems. The dancers who wer accompanied by this music are called *bejepenan*. Below is the breakdown of the *Gambus* anatomy.

animal leather. The seven strings as the source of sound are made of nylon as follows.

1. The first bar, two strings the tone F = 4 (fa)
2. The second bar, two strings the tone C = 1 (do)
3. The third bar, two strings G = 5 (sol)



Picture 2. *Gambus* Anatomy

THE NOTATION OF A *GAMBUS*

Gambus is a pitching music in the classification of kordofon. The body is made of wood and at the front side is made of thin

4. The fourth bar, one string E = 1 (do) as bass

To give more information the following is a song entilled *Buah Boloq*

BUAH BOLOQ

C = 1

4/4.

5 | 1 2 3 3 | 4 2 3 1 | 1 2 7 1 | 6 6 7 5 | 6 1 |

Buah bolok

Reffren:

1 1 1 1 | 1 2 7 1 | 6 6 7 5 | 6 1 . 1 2 | 3 2 1 1 |

Compare with the song below.

- Boloq Fruit is a fruit in East Kalimantan which has sour taste but it is a bit sweet.

SHOLAWAT BADAR

0 5 1 2 3 · 1 2 3 · 3 2 1 1 ·

Sholatullah, sholatullah

5 1 2 3 · 1 2 3 2 1 1 0 0

Muhammadin Rasulallah

0 4 4 4 4 · 2 5 4 3

Sholatullah, sholatullah

· 1 1 2 3 · 1 2 3 2 1 1 0 0

Muhammadin Rasulallah

Compare with the introduction song of a *jepen* dance:

· 6 6 6 6 7 1 2 3 2 4 3 3 3 3 1 2 6 6 · 0 Intro

3 3 4 5 | 4 4 5 4 | 3 2 3

Salam hangat kami sampaikan

Our warm greeting we welcome you

3 2 3 2 3 2 1 6 6

Puji syukur kepada Tuhan

To God Almighty

6 6 6 6 6 1 3 3 2 3

Semoga sehat dan didoakan

Hoping you healthy and prayed

3 3 2 2 1 7 6 6

Kesenian ini mohon saksikan

This art asks you to see

This *Gambus* instrument in the performance combined with *Ketipung* (Arabic percuss-ion). The combination the two kinds of instrument: *Gambus* and *ketipung* called *Ting-kilan* music. This ensamble is used to

accompany the *Jepen* dance dan Kutainese songs (the title of song Buah Boloq in *tingkulan* orchestra). The *Gambus* can be played by only a player as instrumentalia. *Tingkulan* is a special traditional music of Kutainese.



Picture 3. *Jepen* dancers (Foto Art Centre of Samarinda, May 11, 2004)

The costumes of the *jepen* dancers consist of Kutainese *sanggul* (knot of hair or hair bun), the shirt *kebaya*, life-tie and *kain* (*batik* cloth). The hair bun is sharp and in braid of hair. On the

bottom of the hair bun is a half circle comb made of bronze. The shirt in *kebaya* (long leaves) is added with the life tie circling on the stocking and long cloth to be the bottom clothes.



Picture 4. A *jepen* dancer (Foto Art Centre of Samarinda, August 20, 2004)

How does the *Gambus* work? See the description bellow (from the *Gambus* festival).

This *Gambus* in *tingkilan* ensemble accompanied the *jepen* dance. This dance was preceded by an introduction song to communicate with the viewers or lookers on as well as visitors. The song is as follows.

Greetings:

3 3 3 3 3 . 3

Assalamu'alaikum

3 3 3 3 3 3

warahmatullahi

3 3 3 3 3 4 3 1

wabarakatuh

Answer:

Wa'alaikumussalam

warahmatullahi

wabarakatuh

Some musicians were sitting by crossing the legs and leaning against the walls lighted by focus lighting. A *Maruas* was bit very slowly. Two young girls in red shirts and green blue dress with accessories around the stomach walked slowly entering the stage. Meanwhile the music accompanied them in the beginning very slowly mixing with *Gambus* pitching more and more loudly followed by *gendang*/percussion together with the special type beach dance. The dancers were added by two others. The other three males were joining and moving faster and faster. Their actions occasionally resembled like *pencak silat* (traditional self defence) meanwhile the female dancers kept dancing beautifully (the speed movement). The striking of the gong signed every changing of movement together with clapping and kicking – down their feet on the floor to make the dance more and more energetic. The accompanying music remind us of the Malay dance from the province of *tanah rencong Aceh*. The music of *Gambus*, dance movement, the clothes and



Picture 5. *Jepen* dancer (Foto Jawa Pos, September 9, 2005)

their accessories and the sharp *sanggul* on the female's heads. There is a special correlation between *Kutai* and *Aceh* in dancing and music. The name of the *Kutai* dance was *Tari Jepen Molah Begaduh*, acted by the foundation of *lojong*, Tenggarong in the dance festival. *Jepen* illustrates the struggle of the emotion of the young people in the Mahakam beach. This dance is performed in the ceremonies of wedding and other happy events. It comes from the beach, so the relation with the comers from other countries give much influence to the growth of this dance. *Jepen* dance is accompanied by *tingkilan* orchestra: *Gambus*, and percussion. The influence of Islam brought by Gujarat traders in the 15th century Islam (middle east) is very dominant.

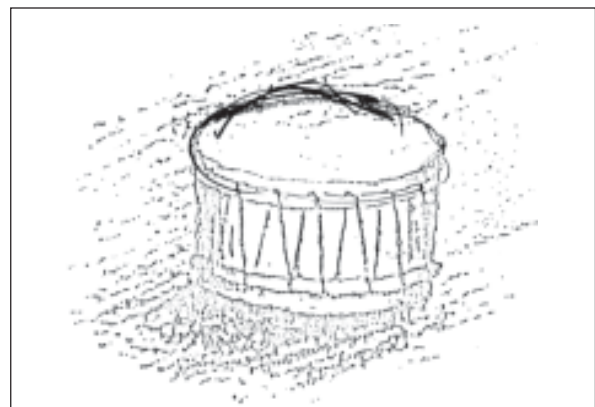
MARUAS OR KETIPUNG (KUTAINESE PERCUSSION) INSPIRED FROM ARABIC PERCUSSION

Maruas is a Kutainese percussion which has two faces and it is in the classification of membraphone. A *Maruas* is small and its body is made of wood. The two sides (and the end) are the same size. The two faces are closed with animal leather and the leather is to accompany Kutainese Dance, called *Jepen*. It is played together as ensamble with *Gambus* in *tingkilan* (like a Sahara Music adapted from middle East country traditional music). Portuguese influences the beach music because the Portuguese had once conquered some parts of Indonesian beach when they were trading in Indonesia in the fifteen century.

The materials of a *Maruas* are wood leather and robe. The wood can be a jack-fruit (*Artocarpus heterophyllus* Sp), mango-tree (*Mangifera Indica*), ulin tree (*Eusidero-xylon Zwageri*) or others which are strong enough like *mauni* tree (*Swetiana Mahagoni*), *rambutan* tree and so on. The best one is made of jack-fruit (*Artocarpus heterophyllus* Sp). The leather used to close the membrance sound source is made of leather's cow, buffalo, sheep and others. The best one is made of cow's leather. The robe to tie is made of rattan and leather. The best one is the leather of buffalo. The process of making the robe made of leather is

done by splitting a dried piece of leather of a buffalo. The size is about 5 inches and the length is about one and a half metres. The more dried the leather the better it is. The robe is made of rattan. First, the rattan tree is cut and dried for two weeks to get the water content out the water content. Then the dried rattan is split, of which is formed to be a feat robe. The more dried the rattan, the better it is.

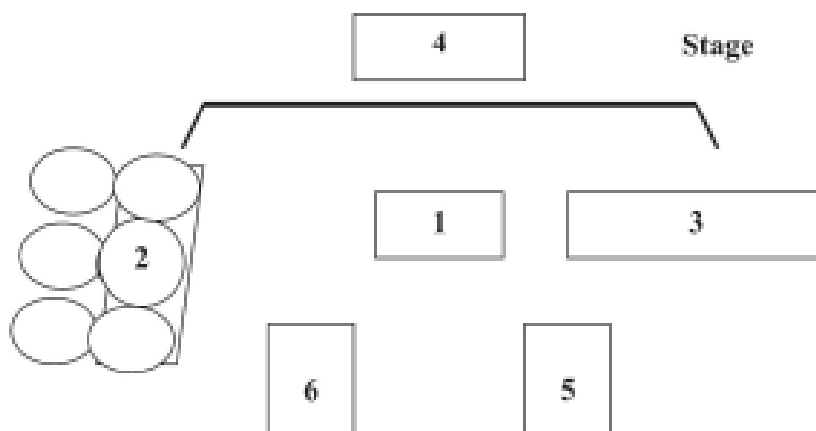
The process of making a *Maruas* is as the following: The first step is to cut jackfruit tree (*Artocarpus heterophyllus* Sp) which is big and old enough to use. Then it is cut into some pieces and the skin is peeled. Each piece is about 50 cm. The second step is to dry up by putting them on the roof in the yard or above the kitchen. It takes about one month in order to make it qualified material. After the pieces are dried up each is scratched in the middle, on the top and the bottom of the wood. The hole is narrower to the middle from two sides to make a *Maruas* produce a good sound. There is a channel between the top and the bottom of the wood then the body of main part is painted. The third step is to put dried leather to close the top and rolled from the edge towards the lips of the hole of the *Maruas* body. Then the rolled leather is scratched by using a big sewing needle which is usually used for sewing a sack. The distance between the holes is about 3 cm. The fourth step is to tie the edge of the leather to connect the top and the bottom of the *Maruas*. The top directly connects the top and the bottom of the body of a *Maruas*.



Picture 6. A *Maruas* (Kutainese percussion)
(Purwanto, 2003:1)

Tingkilan orchestra consists of one *Gambus* and four *Maruas* and sometimes a *cello*. The setting is as below.

Malinau, Bulungan, Kutai Barat, Paser, Utara and Paser. So, the participants were only 50% of the local government. It can be concluded that



Picture 7. The setting of *tingkilan*

- | | |
|--------------------|----------------------|
| 1. <i>Gambus</i> | 4. Stage-performance |
| 2. <i>Ketipung</i> | 5. Violin |
| 3. Singers | 6. Cello |

To make the music more beautiful and more lively, the orchestra, a cello is added to so a *tingkilan* orchestra is similar with a *kroncong music*. The Portuguese, when they colonized some regions in Indonesia, had influenced the beach.

Generally, in East Kalimantan the beach traditional music goes to play is used in conjunction with the art activities. Special traditional music events are rarely held in the regency, municipal and province. As an example, the promotion to perform the beach traditional arts is done follows. On the Desember 29 to 30, 2004 as an annual event there was a traditional dance. The festival was held by Samarinda arts centre (Taman Budaya Samarinda) performing two kinds of traditional dance: namely beach and up-stream dances. The participants of this event were 3 (three) municipals Balikpapan, Bontang, Samarinda and four regencies: East Kutai, Kutai Kartanegara, Berau and Nunukan. One municipal namely Tarakan did not join it and five regencies did not join it, either, namely

those who didnot join the festival had neglected the traditional arts, and they considered this kind of arts festival was not important.

The effort to promote the beach traditional music in East Kalimantan by holding some arts events such dance-festival, folk-songs contest and traditional music creation. The annual events in East Kalimantan is to send traditional arts summit at the national level which may be carried out throughout Indonesia as a regular schedule. In this summit each province performs dance, songs, theatre, music and fine arts.

CONCLUSION

Tingkilan is a Kutainese traditional music orchestra which still exist in the society of *Kutai*. It can grow well either in the villages of Kutai Kertanegara, Sangatta, Samarinda or in the northern part of East Kalimantan : Bulungan, Tarakan, Nunukan and Berau. A *tingkilan* consists of *Gambus*, four *Maruas* (the main instruments), a cello and violin. The singers wear colourful costumes such as *peci*

(Islamic cap) as well as other accessories, and they sing popular songs, such as *Buah Boloq* which was written by Masdari Achmad.

To maintain the existence of *tingkulan* there are some suggestions: First, the team-work between the decision – makers and stakeholders to make big effort to promote and give financial aid for performance, training, promotion and documentation. The second, to build museum in order to to maintain performance, the old building, furniture, weapons and music. The third, to give facilities to the investors in order to support our economic recovery. The fourth, to socialize performances and training. The fifth, to give finance, occasion and opportunity and to hold traditional dances, music and song, ceremonies. The sixth, to recommend the private sectors to finance in their community development project to the local cultures. The seventh, to provide enough time in the curriculum to study of the traditional arts.

The eighth, to urge the key person, officers and the have to participate in developing the local arts.

REFERENCES

- Anonim. 2004. *Festival Tradisional Taman Budaya*. Samarinda.
- Dwijosusilo. 2003. dalam Budi Wiyoto 2005, *Menuju Revolusi Baru Ilmu Administrasi Publik Abad 21*. Malang: Consulting Partner.
- Hoginann, J.J. 1959. *The World of Man*. USA: Washington.
- Kaplan, D. 1965. *The Superorganic: Science or Metaphysics*, *American Anthropologist LXVII*. USA: Washington.
- Koencaraningrat. 1975. *Pengantar Ilmu Anthropologi*. Jakarta: Aksara Batu.
- Kraeber, A. L. 1917. *The Superorganic American Anthropologist XV*.
- Parson, Talcott (et.al.). 1958. "The Concept of Culture and of Social System" dalam *American Sociological Review XXIII*-5.
- Purwanto, Eka. 2003. "Mengenal Alat Musik Tradisional Kalimantan Timur (*To know the traditional music instrument of East Kalimantan*)". Samarinda.
- Surat Kabar Harian. *Jawa Pos*. 2005. Surabaya.