



The Role of Society and Artists in the Preservation of Bamboo Music in Minahasa

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Abstrak

Musik Bambu merupakan kelompok orkes musik instrumen tradisional yang berasal dari suku Minahasa, Sulawesi Utara. Penelitian ini berfokus pada dua jenis Musik Bambu di Minahasa, yaitu Musik Bambu Melulu, dan Musik Bambu Klarinet. Penelitian ini bertujuan untuk mengetahui upaya pelestarian Musik Bambu yang dilakukan oleh Pelaku seni dan Masyarakat di desa Tumaratas dua, kecamatan Langowan Barat, kabupaten Minahasa, dan desa Liwutung. Kecamatan Pasan, Kabupaten Minahasa Tenggara. Penelitian ini menggunakan jenis penelitian kualitatif dengan kajian etnomusikologi. Etnomusikologi merupakan disiplin ilmu yang memayungi beberapa disiplin ilmu lain seperti musikologi, organologi, dan antropologi. Hasil yang didapati adalah terdapat perbedaan dalam upaya pelestarian yang dilakukan oleh masyarakat dan pelaku seni di desa Tumaratas Dua, dan desa Liwutung. Musik Bambu Melulu yang merupakan jenis Musik Bambu pertama di Minahasa masih dipertahankan keasliannya oleh pelaku seni di Desa Tumaratas Dua meskipun dihadapi oleh tantangan perkembangan zaman. Meskipun banyak ancaman yang dihadapi dalam pelestarian Musik Bambu Melulu, masyarakat di desa Tumaratas Dua juga masih menggunakan Musik Bambu Melulu dalam acara/kegiatan-kegiatan desa. Di sisi lain, Musik Bambu Klarinet di desa Liwutung hingga saat ini masih dilestarikan oleh pelaku seni dan masyarakat disana. Upaya-upaya yang dilakukan adalah perubahan organologi, pengembangan aransemen, dan keterlibatan masyarakat dari kalangan muda hingga dewasa dalam Musik Bambu Klarinet.

Kata Kunci: Pelestarian, Perubahan, Musik Tradisional

Abstract

Bamboo Music is a group of traditional musical instrument orchestras originating from the Minahasa tribe in North Sulawesi. This research focuses on two types of Bamboo Music in Minahasa: Melulu Bamboo Music and Clarinet Bamboo Music. This study aims to determine the efforts to preserve Bamboo Music carried out by performers and the community in Tumaratas Dua village, West Langowan sub-district, Minahasa district, and Liwutung village. Pasan District, Southeast Minahasa Regency This study combines qualitative research with ethnomusicological studies. Ethnomusicology is a discipline that covers several other disciplines, such as musicology, organology, and anthropology. The results found that there were differences in the conservation efforts carried out by the community and artists in Tumaratas Dua village and Liwutung village. Melulu Bamboo Music, which is the first type of Bamboo Music in Minahasa, is still maintained by artists in Tumaratas Dua Village, despite the challenges of the times. Even though there are many threats to the performance of Melulu Bamboo Music, the community in Tumaratas Dua village still uses Melulu Bamboo Music in village events and activities. On the other hand, the Clarinet Bamboo Music in Liwutung village is still being preserved by artists and the people there. The efforts made are organological changes, arrangement development, and community involvement from young people to adults in Clarinet Bamboo Music.

Keywords: Preservation, Change, Traditional Music

Introduction

Minahasa is one of the tribes in North Sulawesi Province that has a traditional art called "Bamboo Music". Traditional music does not mean that music and various elements in it are old-fashioned, out-of-date, or However, traditional music is music that is distinctive and reflects the culture of an ethnic group or community (Purba, 2007, p. 2). The majority of Minahasa tribes are spread across several districts and cities in North Sulawesi, including the city of Manado, Bitung city, Tomohon city, Minahasa district, South Minahasa district, North Minahasa district, and Southeast Minahasa district. The existence of art, especially music, in Minahasa is not only a form of sharing feelings of joy or sadness but also a kind of legalization or recognition of a celebration or ceremony. With the existence of art, it is informally acknowledged that the event has been carried out. For example, in the sub-districts of Ratahan and Belang or in the Tonsea area, if a wedding does not have Bamboo Music, then it is felt that the event has not been considered an event. Another example: there was one family that had a dispute over the question of using a musical group (Bamboo Music) at a wedding. On the one hand, there are those who do not want to use music on the grounds that the funds are not sufficient, but on the other hand, they feel very embarrassed because, according to their considerations, a wedding cannot be called a wedding if it does not use a bamboo music group or a choir. (Rumengan, 2007, pp. 17–18). With this phenomenon, it can be seen that Bamboo Music has become a cultural identity for the Minahasa tribe.

Traditional music is an element of culture and art, not only affecting the elements of art but also including the role of human life in them (Anggraeni et al., 2022, p. 2). The role of artists in preserving Bamboo Music in Minahasa is to maintain and to develop this Bamboo Music. In the Cultural Arts book, it is said that music has developed, changed, and expanded over time along with the growth of culture in the society where it grows. (Sugiyanto et al., 2011, p. 21) Bamboo Music in Minahasa has experienced various developments and changes in terms of

organology to produce three types of Bamboo Music, including Melulu Bamboo Music, Seng Bamboo Music, and Clarinet Bamboo Music. Melulu Bamboo Music is a type of Bamboo Music in which almost all musical instruments are made of bamboo. Seng Bamboo Music is a type of Bamboo Music that has organological changes from Melulu Bamboo Music with the addition of other materials such as copper, brass, or zinc. Clarinet Bamboo Music is a type of Bamboo Music similar to Seng Bamboo Music but developed with the addition of a new musical instrument called the clarinet.

Local arts and culture in the archipelago are a historical heritage that must be maintained and preserved. Article 32, paragraph 1, of the 1945 Constitution explains that "The state advances Indonesian national culture in the midst of world civilization by guaranteeing people's freedom to maintain and develop their cultural values". So it can be concluded from the statement above that the preservation of art and culture is a shared responsibility (Amalia & Agustin, 2022, p. 34). Artists and Society play an important role in preserving Bamboo Music in Minahasa. The research locations in this study were in two villages, namely Tumaratas Dua village and Liwutung village. Tumaratas Dua is a village in West Langowan sub-district, Minahasa district. Meanwhile, Liwutung village is one of the villages in Pasan sub-district, or Southeast Minahasa district, to be precise, at the foot of Mount Soputan. The majority of people from the two villages are Christians and of Minahasa ethnicity. The difference between the two villages is that Tumaratas Dua village uses Melulu Bamboo Music, while Liwutung village uses Clarinet Bamboo Music. Each type of Bamboo Music has differences in organology, physical form, arrangement, and function in society. These differences are then analyzed for supporting and inhibiting factors in the preservation of Bamboo Music in Minahasa.

Previous research that is relevant to Bamboo Music was conducted by Theovani Langi (2015). This study discusses the art of Bamboo Music in the village of East Lemoh, Tombariri Timur sub-district, Minahasa. This study describes the socio-economic activities of

bamboo music players, the community's strategy for maintaining bamboo music, and the community's views on bamboo music in Lemoh Timur Village. The second research that is relevant to this research is research conducted by Alfri Solang, Ferdinand Kerebungu, and Yoseph D. A. Santie (2021). This study discusses the dynamics of Bamboo Music in people's lives in Lobu Village, Toulouan District, Southeast Minahasa Regency. The results of the study explain that the factor influencing the lack of interest of the people of Lobu village in bamboo music is the large number of young people who prefer modern music over traditional music. The people of Lobu village who like bamboo music are only those aged 50 and over. The younger generation is not interested because they don't want to study, so bamboo music is not used to fill village events.

From the two studies, there are similarities in the material object, namely "Minahasa Bamboo Music". The difference is in the research location. Previous research only discussed the existence of Bamboo Music in an area of the Minahasa tribe, so the discussion was not comprehensive. In addition, previous research did not explain the types of Bamboo Music in the research area. Because each type of Bamboo Music has different characteristics, although there are still organological relationships, This research focuses on the differences in preservation efforts between two types of Bamboo Music in Minahasa, namely Melulu Bamboo Music in the village of Tumaratas Dua and Clarinet Bamboo Music in the village of Liwutung. The researcher is interested in examining the two types of bamboo music because the two types of bamboo music are the first and last types of bamboo music, so there is a fairly wide comparison between the two types of bamboo music.

Research Method

This study uses qualitative research data types. Qualitative research is a research process to understand human or social phenomena by creating a comprehensive and complex picture

that can be presented in words, reporting detailed views obtained from informant sources, and carrying it out in natural settings. (Walidin et al., 2015, p. 77) This study used ethnomusicological studies. Ethnomusicology is a discipline that covers several other disciplines, such as musicology, organology, and anthropology. The results of this study are then formulated in a descriptive form, which includes aspects of function, music, support, and instruments. (Alamsyah & Suherman, 2022, p. 127)

The focus of this research is on efforts to preserve bamboo music in Minahasa, especially bamboo Melulu music in Tumaratas Dua village and Clarinet Bamboo Music in Liwutung village. There are two types of data in this study: primary data and secondary data. Primary data is data obtained directly through field observations and interviews, while secondary data is data obtained indirectly, for example, through documents (Ratna, 2010, p. 59). The primary source of data for this research is a source of data obtained directly from the results of interviews with the public and artists by observing in Tumaratas Dua village and Liwutung village. Secondary data sources are data that come from archives, books, theses, and journals regarding Bamboo Melulu Music and Clarinet Bamboo Music.

Data collection techniques are the most strategic steps in research. There are various data collection techniques that will be used by researchers to find data regarding the Role of the Community and Performers in the Efforts to Preserve Bamboo Music in Tumaratas Dua Village and Liwutung Village. The data collection techniques are literature studies, observation, interviews, and documentation studies.

In addition, the stages of data analysis are data reduction, data display, and conclusion drawing (Bungin, 2003, pp. 69–70). In this study, the data obtained through observation, interviews, and documentation were reduced and presented properly. The data is presented in the form of descriptions, photographs, and score analysis images to convey objective data in the field that

supports the description of the data so that the data presented is clear and systematic. Meanwhile, drawing conclusions or verifying data is the last step in analyzing research data.

Result and Discussion

Bamboo Music is a musical orchestra consisting of melodic, harmonic, and rhythmic instruments. Musical instruments in Bamboo Music are played by blowing and hitting. This traditional music is called "Bamboo" because at first the musical instruments in it were made of bamboo (Melulu Bamboo Music). Along with its development, there is a type of Bamboo Music whose material is changed using copper, brass, and zinc, as found in the Seng Bamboo music and Clarinet Bamboo Music types. Although many changes have occurred in Bamboo Music, the characteristic "bamboo" sound can still be heard because there are several musical instruments made of bamboo. Basically, there are no significant differences between Seng Bamboo Music and Clarinet Bamboo Music, so the focus of this research is on efforts to preserve Minahasa Bamboo Music, especially Melulu Bamboo Music and Clarinet Bamboo Music. Preservation is a process of active and conscious efforts with the aim of maintaining, maintaining, and maintaining, as well as fostering and developing something that comes from a group of people, namely objects, patterned activities, and ideas (Triwardani et al., 2014). There are significant differences in the preservation of bamboo music in Tumaratas Dua village and Liwutung village. Factors that support and hinder the preservation of Bamboo Music include forms of presentation, changes, song arrangements, community involvement, and the function of Bamboo Music in Society.

A. Melulu Bamboo Music in Tumaratas Dua Village

Bamboo Melulu Music in the village of Tumaratas Dua has 5 musical instruments with physical form, including 1 Tambur, 1 Cymbal, 1 Bretetek, 2 Small Flute, and 8 Big Flute, which are divided into 3 voices with the same sound color but different melodic status, namely: 3 for bass, 3 for alto, and 2 for soprano. The number of members in the

Bambu Melulu Music group when performing must consist of at least 13 people, including one leader (conductor).

The performers of the Melulu Bamboo Music arts in the village of Tumaratas Dua play songs based solely on their own experiences and feelings. Artists are not trained and do not learn to play songs that have already been written in standard notes or have been arranged. During its development, the arrangement of the songs performed by Melulu Bamboo Music from Tumaratas village did not experience significant changes. This is because the process of arranging songs from the past until now has only taken place spontaneously and simply in practice. Starting with a small flute that will play once the song that will be worked on, that will be followed by other players. During practice, the players spontaneously play songs with the musical instruments they use without using sheet music. This resulted in a group of musicians using the same type of musical instrument but whose melodies and harmonies were not the same. In addition, the songs performed by the Melulu Bamboo Music group in Tumaratas Dua village are songs inherited from the previous players, and no new songs have been added. The reason Melulu Bamboo Music didn't have better arrangements was that they didn't have the human resources in the music group who felt capable of doing the arrangements.

Melulu Bamboo Music is very closely related to the way the people of Tumaratas Dua village express their gratitude at events or activities that involve many people. Bamboo Melulu music in Tumaratas Dua village is used in various events, both religious and cultural, that take place in Tumaratas Dua village, such as weddings, church services, Easter, Christmas, new house celebrations (*rumamba/soloan*), and village birthdays. Bamboo Melulu music in the village of Tumaratas Dua is also used to welcome guests of honor who come to the village of Tumaratas Dua both when entering the village or at an event and when

they leave the village or at an event that takes place.

There are various threats faced by artists in efforts to preserve Melulu Bamboo Music in the village of Tumaratas Dua. Firstly, there are no musicians who are young or teenagers; the members who are still active today are 15 men aged 40 to 80 years. This is due to the influence of the times, where most of the younger generation is more interested in listening to modern songs than traditional music. Secondly, there is a lack of other musicians to be directly involved in helping develop the arrangements of the songs in Musik Bambu Melulu. In fact, when viewed from the musical side of the Tumaratas Dua village community, this village community has been involved in many artistic activities at the church, such as choirs and vocal groups, and even became coaches of these activities. Thirdly, the limitations of organology in Melulu Bamboo Music make the performers of the Bambu Music group only play songs with simple harmonies.

Even though there are so many threats faced in efforts to preserve Melulu Bamboo Music in Tumaratas Dua village, the community is still active in preserving this Bamboo Music. Basically, music has become a necessity for humans. For music creators, music becomes an emotional overflow of the soul, where the feelings that are in the music creator are conveyed. For music lovers, by listening to music that suits their mood, they hope to feel more relaxed and better. The role of music in worship has a strong bond with its role in the liturgy (Wibowo & Tumimbang, 2022, p. 54). Likewise, Melulu Bamboo Music plays an important role in the Tumaratas Dua community. Aside from being a means of expression, entertainment, and religious rituals, Bambu Melulu Music also influences society in terms of uniting existing differences, both economic and social. Inter-community interactions are getting closer and creating a sense of togetherness and kinship among the Tumaratas Dua village

community. Apart from that, the performers in the village of Tumaratas Dua continue to maintain, protect, and promote Bamboo Melulu Music even though Bamboo Seng and Clarinet Music are growing in other villages.

B. Clarinet Bamboo Music in Liwutung Village

Clarinet Bamboo Music consists of 23 musical instruments with physical forms, including 3 Contra Bass, 2 Overtone, 3 Tuba C, 1 Tuba D, 2 Tuba Loss, 1 G, 3 Korno A, 3 Korno B, 3 Korno C, 5 Korno D, 5 Korno E, 8 Korno G, 1 Korno B1, 1 Korno C1, 3 Saxophone, 6 Clarinet, 5 Big Flute, 4 Small Flute, and 1 for Bass Drum, Snare Drum, Cymbals and Kapuraca. The total number of members in Clarinet Bamboo Music is 60, and one person is added as a conductor.

Clarinet Bamboo Music in Liwutung village functions as a means of entertainment for the community at events such as weddings, funerals, birthday celebrations, and baptismal celebrations, picking up guests (government officials and others), and commemorating national holidays. Liwutung Village has a Clarinet Bamboo Music Group that already has quite a lot of experience in Clarinet Bamboo Music performances. The Group is called Gema Dirgantara Liwutung. Gema Dirgantara Group is often invited to major events such as the 2023 National Christmas Celebration of Golkar, the 4th ASEAN Ministerial Meeting on Disaster Management 2016, and other major activities. Members of this group are not limited by age, from children to elderly parents.

The efforts to preserve Bamboo Music carried out by artists in Liwutung village are developing the organology and arrangements of Clarinet Bamboo Music. Initially, the type of bamboo music in Liwutung village started with Melulu bamboo music, then Seng bamboo music, and finally clarinet bamboo music. In addition, to maintain the existence of

Clarinet Bamboo Music in Liwutung village, the performers and makers of Clarinet Bamboo Music make changes to the organology of Clarinet Bamboo Music due to its limited range, especially melodic and harmonic instruments. This limitation hinders artists in Liwutung village from arranging modern songs. Because previously artists only used the harmonic progressions C, F, and G in accompanying songs. After the changes in the organology of the Clarinet Bamboo Music Orchestra, performers are now more creative in arranging songs without being limited by the tonal range of the musical instruments.

Basically, every culture is dynamic, meaning that there is always a change in the form of the culture itself, whether it's a minor change or a major change (Kapoyos, 2018, p. 15). These changes are related to the challenge and response theory of Arnold J. Toynbee. This theory explains that every historical movement arises because there is a stimulus, so a reaction will appear that will give birth to change. This stimulation tends to be carried out by a few people who are referred to as the dominant minority group (Nasrullah, 2016, p. 20). With the challenges of the times (challenge), the artists of Bamboo Music in Liwutung Village are thinking of ways to maintain this art (survive) so as to create change and innovation in Bamboo Music (response).

Through changes to the organology of Clarinet Bamboo Music, the song arrangements for Clarinet Bamboo Music in Liwutung village are much more developed than Melulu Bamboo Music. Artists arrange songs using musical elements so that the songs performed seem modern and not monotonous. The learning method for songs in the Clarinet Bamboo Music training in Liwutung village uses number notation scores on large paper or a blackboard. However, sometimes, specifically for accompaniment instrument players such as the Korno instrument, the coach only uses hand codes to guide the harmony of the song. The songs performed by Musik Bambu

Clarinet are traditional songs, Christian Spiritual songs, and Modern songs.

On the other hand, society, either through children or elderly parents, continues to support the preservation of Clarinet Bamboo Music in Liwutung village. This can be seen in the enthusiasm of the younger generation for participating in the Clarinet Bamboo Music Group through the Gema Dirgantara Group. Even the younger generation that does not participate directly in the Clarinet Bamboo Music group still loves Clarinet Bamboo Music. This can be seen when there are events or activities in the village; young people often dance to the accompaniment of Clarinet Bamboo Music at every event or activity in Liwutung village. Factors of change and development in terms of organology and arrangement also make the younger generation more interested in listening to Clarinet Bamboo Music because the songs performed by the group are modern songs that keep up with the times.

Conclusion

Organological changes in Clarinet Bamboo Music greatly affect artists' work. Through these changes, people's interest in bamboo music, especially among the younger generation, is increasing. On the other hand, maintaining the authenticity of Melulu Bamboo Music in the village of Tumaratas Dua can also be a good example of how, despite the various challenges of the times, artists there still use Melulu Bamboo Music with all the limitations that exist. Bamboo music in Minahasa is still the cultural identity of the Minahasa tribe because it has become routine for the Minahasa people to use bamboo music in various events and activities in each region.

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