



## Moral Messages in Kompang Traditional Music in Bengkalis Regency, Riau Province

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### Abstrak

Musik kompang adalah musik tradisi *Melayu* yang mempedomani dari kitab *barzanji* berupa nyanyian atau puji-pujian terhadap kebesaran Allah SWT dan Nabi Muhammad SAW dan diiringi dengan instrumen kompang. Tujuan penelitian ini yaitu untuk menganalisis pesan moral dalam musik tradisional kompang di Kabupaten Bengkalis Provinsi Riau. Metode penelitian yang digunakan yaitu metode dengan jenis penelitian deskriptif kualitatif dengan menggunakan pendekatan interdisiplin. Hasil penelitian ini yaitu menunjukkan bahwa musik kompang merupakan salah satu sarana yang dapat dijadikan sebagai sarana komunikasi dalam mendidik melalui syair-syair *Al-Barzanji* yang dilantunkan, karena bermain musik kompang ini bukanlah suatu tuntutan tetapi merupakan suatu jalan insan berbudaya lebih melengkapi dirinya dengan nilai-nilai ajaran moral yang meliputi: (a) moral dalam hubungan manusia dengan Tuhan, (b) moral dalam hubungan manusia dengan manusia lain, (c) moral dalam hubungan manusia dengan alam, dan (d) moral dalam hubungan manusia dengan diri sendiri. Penelitian ini mengharapkan untuk kita semua sebagai audience dapat mengambil serta dapat mengaplikasikan nilai moral dalam kehidupan sehari-hari.

**Kata Kunci:** *Pesan Moral, Musik Tradisional Kompang.*

### Abstract

*Kompang music is traditional Malay music which is guided by the Barzanji book in the form of singing or praising the greatness of Allah SWT and the Prophet Muhammad SAW and accompanied by the Kompang instrument. The purpose of this research is to analyze the moral message in Kompang traditional music in Bengkalis Regency, Riau Province. The research method used is a qualitative descriptive research method using an interdisciplinary approach. The results of this study indicate that Kompang music is a means that can be used as a means of communication in educating through Al-Barzanji poems that are sung, because playing Kompang music is not a requirement but a way for a cultured human being to equip himself with moral values which include: (a) morals in human relations with God, (b) morals in human relations with other human beings, (c) morals in human relations with nature, and (d) morals in human relations with oneself. This research hopes that all of us as the audience can take and be able to apply moral values in everyday life.*

**Keywords:** *Moral Message, Kompang Traditional Music.*

## Introduction

Along with the progress of the times, the method of preaching is now also experiencing very rapid development. In their implementation, da'wah messages are no longer packaged in the mainstream through sermons and lectures. One of the alternative da'wah methods that is currently popular is using art media. Art was chosen because it has high appeal and can provide indirect or even direct suggestions to listeners and spectators (Samsuri, 1995).

Traditional art is an art form that originates, is rooted in, and has been felt as its own by the people in its environment. The life and processing of traditional art are based on the taste of the supporting community, including worldviews, traditional life values, ethical and aesthetic sense, as well as expressions of environmental culture, which are then passed on to the next generation (Sinaga, 2006, p. 1).

This can be seen in the phenomenon of Kompang art that lives among the Bengkalis people. Kompang has become a folk art that can be found in almost all corners of Bengkalis and enlivens every religious celebration and event in the community. Even so, the research topic did not mushroom among the Kompang music groups in Bengkalis. The researchers only selected a few Kompang music groups based on the same form of performance and different ways of singing songs. However, it has the context of the same moral message. It seems suspected that it is closely related to the socio-cultural conditions of the area, so it is not wrong if Bengkalis is nicknamed "the land of a thousand kompang". There is even a saying among the local community *that wherever there are Malays, there are Kompang* (where there are Malays, there are Kompang).

Morality, as recognized by Plato, is a principle that inspires and encourages us to realize it in our ideals, actions, and lives (Haque, 2003). Meanwhile, moral itself is a term used to determine the boundaries of traits, patterns, intentions, and considerations that can be properly stated as good and bad and right and wrong (Poerbakawatja, 1976).

Thus, the moral message is an effort to convey the values of human life that are needed to maintain social harmony. The phenomenon found in the people of Bengkalis Regency, Riau Province, is the use of traditional Kompang music.

The presence of a moral message in the Kompang music show, that is, comes from a religious message. As for the religious sources, the moral message conveyed is the command to fulfill the pillars of Islam and the pillars of faith, as well as praise the Messenger of Allah and Allah SWT. The Kompang Music Show is not only seen as an entity that contains a message, but more than that, it is also used as a medium for packing the message in the show. The packaging of the message is not singular, which not only relies on the meaning of the message from al-Barzanji's lyrics attached to the song but also utilizes the music until the message is presented aesthetically.

This shows that music has become an important part of constructing messages, and vice versa. Thus, it can be said that the musical aspect becomes an empirical reality that is used by Kompang music artists in packaging moral messages and conveying them to the public, namely the audience. Conveying a moral message is greatly influenced by five things, namely: (1) knowing the source and content of the message; (2) internalizing understanding; (3) the culture of the people who receive moral messages and where the rejang show is staged; (4) the way the moral messages are worked out musically; and (5) the presentation of the rejang show. If all of these layers are implemented in stages and consistently, the moral message can be properly conveyed to the audience or listeners.

Moral messages intrinsically contain values that are believed to determine the direction of a better life and even have the opportunity to be used to make moral improvements. The moral improvement in question is also supported by moral law, which is synonymous with the customs of the people of Bengkalis Regency, Riau Province.

Even though musical presentations have an influence in packaging moral messages, it should be noted that the essence of conveying moral messages in the arts does not lie in conforming to the most prominent aesthetic-taste norms but lies in what "should happen" in the social reality in which we live (Frondizi, 2007).

From the description above, it is clear that in Kompang art, besides being able to provide an understanding of religious history, propaganda media, and entertainment for the people, Kompang art also contains moral values that are good and beneficial to society. However, these values are not understood or even implemented in daily life, even though the verses in this Kompang music are often presented and performed at various events in the community. People are more inclined to be busy with each of these things because of the influence of the economy and modernization. Meanwhile, Kompang traditional music is no longer foreign to the community, which is also a requirement for its audience. The existence of his music has been widely known among those who can see and feel the value of its moral message.

Research from the perspective of a special moral message in Kompang music has never been done so far. However, if you look at and trace previous research using a moral message perspective, you can indeed find it. Even though it can be found, this research still tries to maintain the authenticity of the research while still determining the differences with previous research. As for being able to clearly determine the difference, this study uses one main perspective as the basis for a literature review, namely the moral message perspective. The use of this perspective is contextually important as the main frame in this study. It is said to be the main frame because Kompang music contextually contains a discussion of that perspective. So it needs to be explored to what extent the previous researchers examined and uncovered the problems of the two perspectives. Through this method, it is expected that the study of "Moral Messages in

Kompang Traditional Music in Bengkalis Regency, Riau Province" can systematically identify the differences with previous research, namely:

A study of moral messages was carried out by Andi Prasetyawan (2015) with his scientific articles. Journal of Javanese Language and Literature Education Study Program, Volume 06, No. 1, April 2015. Pages 1-7. In the article, it was concluded that the moral values of human relations with oneself include kindness, forgiveness, humility, wisdom, steadfastness, courage, self-respect, intelligence, responsibility, simplicity, patience, and honesty. Furthermore, the moral values of human relations with other human beings in the social sphere and human relations with the natural environment include obeying the advice of both parents, being obedient, polite, fair, not easily trusting, caring for kings, caring, obedient, loyal friends, like advice, loving children, being devoted to parents, and like to help. Finally, the moral value of the human relationship with God includes remembering God, believing in God, believing in God's help, and praying to God (Prasetyawan, 2015, p. 6). If you look closely, the difference between this research and the research above lies in the way or method of finding moral messages. If in this study the researcher only examined the text, as has been done by other researchers to find a moral message in a literary work, in this study the researcher conducted an assessment by looking at the lyrics and musical form as a unified whole in a musical performance.

### Research Method

The method used in this study is qualitative. In qualitative research, the data that appears will be in the form of words and not a series of numbers. Data is collected using observation, interviews, and document studies, then processed and analyzed (Rohidi, 2011, p. 15). In addition, this research also uses an interdisciplinary approach, namely using more than one discipline as one (Rohidi, 2011, p. 61). The disciplines used to examine

the following research problems are the disciplines of music, communication, and religion.

Sources of research data were obtained from direct observations of Kompang music performances and the impressions of the audience, as well as information from relevant sources regarding the song lyrics of Kompang music and the resulting moral message. Most of the data and information collected during the research was in the form of qualitative data extracted from various sources, namely: sources, places and events, documents, and records.

The data collection techniques used in this study consisted of observation, interviews, and document studies. Observations made in this study were made by witnessing Kompang music performances directly. Furthermore, in this study, interviews were conducted with several informants, consisting of: (1) Kompang music coaches; (2) Kompang music personnel; and (3) the public, or connoisseurs of Kompang music performances. Finally, document studies are carried out by collecting and studying documents such as songs or lyrics of Kompang music and their comments, information about Kompang music, data on the audience, and other matters related to the object under study.

## Research and Discussion

### Overview Of Kompang Music In Bengkalis Regency, Riau Province

Bengkalis is a district located on the East Coast of the island of Sumatra that is known for its rich variety of arts influenced by Islam. Islam is embraced by the majority of the people of Bengkalis and becomes an identity that is inseparable from the lives of its people (Pol et al., 2018).

Like the Malay community in general, Islam has become the ideal foundation of their culture, where almost all aspects of people's

lives are ideally adapted to Islamic norms and values.

As stated by (Minawati, 2016, pp. 202–211) Kompang music is a performance art that breathes Islam. In Bengkalis, almost every village has a kompang group, which is featured in wedding ceremonies, circumcision, muharram, aqiqah, and so on. Kompang music is traditional Malay music that guides from the barzanji book in the form of singing or praising the greatness of Allah SWT and Prophet Muhammad SAW and is accompanied by kompang instruments.

The double-sided drum rattle resembles a tambourine with a diameter of 35–40 cm made of lebanese wood with a membrane made of goat skin equipped with a *sedak* (leather stretcher) and played in the form of *rampak patterns* (local: maen tangan) and *braided patterns* (local: up and down). The way to play the kompang musical instrument is to use both hands. One hand holds the rattle, and the other hand hits the rattle. There are three rhythms in the kompang game: the normal rhythm, the tight rhythm, and the tenth rhythm. The beat that is usually played is the normal beat. A tap beat is a beat that starts in the middle of the beat and then seems to stop for a moment. While the second beat is played to return to the first beat of the song.



Figure 1. Kompang Musical Instruments  
(Source: Anas Madani, 2023)

Then this kompang music is played in a group way, which requires about 12 people according to the number of beats or strokes in this art. Kompang is played in pairs while sitting, standing, and walking. If the kompang is played in a Barzanji event and the players practice sitting cross-legged, if it is played in a wedding event and a parade to greet a regional or national official, the kompang is

played by walking the bride, the regional official, or the national official. The kompong pattern is *jidor*, *nginan*, *tengah ngingan*, *ngendong*, *tengah ngendong*, *lime nam*, *tengah lime nam*, *mabon*, *tengah mabon*, *tratrat*, *tengah tratrat*, *broken close*, *broken close*, until it becomes a complete package that is harmonious when heard.

As for the costumes used, in general, the costumes used are Malay clothing and are sometimes adjusted to the circumstances when and where this art is performed. Each region in Riau Province has a characteristic color and different costumes. In the Bengkalis area, according to the conditions, most of the costumes are worn when appearing in formal events, such as matches and welcoming guests (regional and government officials).



Figure 2. The process of practicing and performing Kompong music  
(Source: Anas Madani, 2023)

As explained above, kompong is not the name of a musical group or a musical genre; kompong is the name of an instrument found in this traditional musical art. Because Kompong is the dominant instrument name in a traditional music group in Bengkalis Regency.

The basic ingredients for making kompong include (1) dried livestock (goat) skin used as one of the raw materials; (2)

wood used as a frame (body) to attach the dried skin; usually this frame is made of jackfruit wood, cempedak, leban, and several other large and resistant woods; (3) small rattan is used as a tool to wedge the skin and wood; this is called *sentak* (*sedak* in Malay); (4) *total* (setting wood), which is made of wood, which is used as a tool to push the choke so that the kompong, which was previously loose skin, becomes tense and so that the sound is good (loud) to be heard; (5) The seam is usually made from bicycle tires, which are made according to size, but sometimes it can also be made of rubber carpet as a material. Six (6) nails are pinned so that the skin is always in a state of tension (Minawati, 2016).

The art of kompong music is one of the means that can be used as a means of communication in educating through the recited poems of Al-Barzanji. According to (Pol et al., 2018, p. 38) the book of Al-Barzanji is a work of Arabic literature that contains stories inspired by Islam in the form of praises to the Prophet Muhammad SAW and his family and praises to Allah SWT. Barzanji has become a sunnah worshiper whose presence is implicit in various prayer rituals and various religious ceremonies, such as the Prophet's birthday, death, aqiqah, marriage ceremony, Maulud prayer, and prayer in the month of Sha'ban. which, when this barzanji is chanted by the assembly, will dissolve in the shadows of religious emotions, spiritual aesthetic feelings, idealism of the purity of worship, and the building of communication with God. Barzanji is a tradition of reading the Arabic literary book *Majmu'atul Maawaalid*, which tells the background, story of the birth, and glory of the Prophet Muhammad SAW (Hajizar dalam Vebry, 2016, p. 2).







Figure 3. Book of Al-Barzanji Kompang Music  
(Source: Anas Madani, 2023)

Playing kompang music is not a demand but a way for a cultured person to complement himself with moral values. There is only a small part of the community that cares about the traditional art of kompang, and remembering that concern, they still cultivate this oral literature and apply the values contained in the traditional art of kompang in their lives because they are aware of the role that kompang plays in the lives of the community and their own individuals.

### Moral Messages in Kompang Traditional Music in Bengkalis Regency, Riau Province

Moral messages can simply be interpreted as messages that contain moral teachings. Moral teachings contain values that include: (a) morals in human relations with God; (b) morals in human relations with other human beings; (c) morals in human relations with nature; and (d) morals in human relations with oneself (Partiwintaro, 1992).

The moral message in the Kompang music performance cannot only be observed from the lyrics but also from the form of the music as a unified whole in a musical performance. It can be said that moral messages that are packaged aesthetically still influence the formation of an understanding of the values conveyed. This is due to the scope of aesthetics; emotions are also involved. The case that can be found is the crying of a spectator who watched the Kompang music performance when it was presented.

One of the poems contained in this Kompang music is one of the songs "*Hayyun Ya Hayyun*".

### *Hayyun Ya Hayyun*

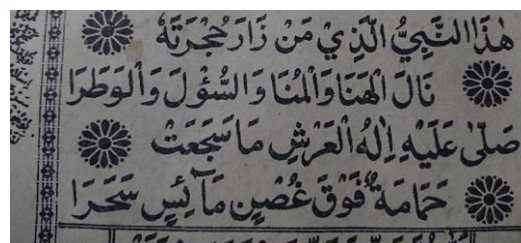


Figure 4. lyrics of the song shalawat *Hayyun Ya Hayyun*.  
(Source: Anas Madani, 2023)

In the lyrics of Shalawat Hayyun Ya Hayyun, which has a meaningful meaning, Prophet Muhammad SAW is a chosen human. In him, there is so much glory. The shalawat lyrics contain salutations to the Prophet Muhammad SAW, because he is the one who brought us from the realm of darkness to the realm of light as it is today through his incomparable beauty and kindness. In this prayer, it also contains hope and prayer because he is the guide, hoping to follow in his footsteps. Greetings to the Prophet Muhammad SAW are repeated many times in the lyrics of the prayer, hoping for his intercession in the afterlife.

Explanation of the meaning of the meaning of the prayer *Hayyun Ya Hayyun* is one of the senses of beauty that pours serenity on the connoisseur. This present beauty is based on religious truth.

Based on the above explanation regarding the pleasure or beauty that is present, In any work of art, especially in Kompang music, something beautiful is a truth, because the process of obtaining beauty and truth is a human perspective through contemplation and thought.

### Conclusion

The art of kompang music is one of the means that can be used as a means of communication in educating through the recited poems of Al-Barzanji.

Moral messages can simply be interpreted as messages that contain moral teachings. Moral teachings contain values that include: (a) morals in human relations with God; (b) morals in human relations with other human beings; (c) morals in human relations with nature; and (d) morals in human relations with oneself (Partiwintaro, 1992).

One of the poems found in this kompang music is one of the songs "Hayyun Ya Hayyun". In the lyrics of Shalawat Hayyun Ya Hayyun, which has a meaningful meaning, Prophet Muhammad SAW is a chosen human. In him, there is so much glory. The shalawat lyrics contain salutations to the Prophet Muhammad SAW, because he is the one who brought us from the realm of darkness to the realm of light as it is today through his incomparable beauty and kindness. In this prayer, it also contains hope and prayer because he is the guide, hoping to follow in his footsteps. Greetings to the Prophet Muhammad SAW are repeated many times in the lyrics of the prayer, hoping for his intercession in the afterlife.

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