



## **Bismillah song aesthetics in Kompang Music in Meskom Village, Bengkalis District, Bengkalis Regency, Riau Province**

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### **Abstrak**

Kitab *Al-Barzanji* merupakan karya sastra Arab yang berisi cerita bernafaskan Islam berupa puji-pujian kepada Nabi Muhammad SAW beserta keluarganya dan puji-pujian kepada Allah SWT. Penelitian ini bertujuan untuk mengetahui estetika, makna dan bentuk lagu bismillah dalam musik kompang di Desa Meskom Kecamatan Bengkalis Kabupaten Bengkalis Provinsi Riau. Penelitian ini menggunakan metode penelitian deskriptif kualitatif dengan pendekatan interdisiplin yang menggunakan disiplin ilmu estetika dan semiotika. Disiplin ilmu estetika digunakan untuk mengkaji keindahan pada lagu *bismillah*, sedangkan disiplin ilmu semiotika digunakan untuk mengkaji makna dan bentuk lagu bismillah. Hasil peneliti menjelaskan tentang estetika lagu *bismillah* dalam musik kompang di Desa Meskom Kabupaten Bengkalis Provinsi Riau, karena kesenian kompang ini memiliki keindahan dan makna yang mendalam pada setiap lirik lagu yang membuat beberapa dari kalangan masyarakat sangat menggemari kesenian tradisional kompang yang ada di Desa Meskom, sehingga kesenian Kompang ini dapat dinikmati dan di rasakan para penikmatnya.

**Kata kunci:** estetika, al barzanji, kompang, bismillah.

### **Abstract**

Kitab *Al-Barzanji* is an Arabic literary work that contains stories with Islamic inspiration in the form of praises to the Prophet Muhammad and his family and praises to Allah SWT. This study aims to determine the aesthetics, meaning, and form of the bismillah song in Kompang music in Meskom Village, Bengkalis District, Bengkalis Regency, Riau Province. This study uses a qualitative descriptive research method with an interdisciplinary approach that uses the disciplines of aesthetics and semiotics. The discipline of aesthetics is used to study the beauty of the bismillah song, while the discipline of semiotics is used to study the meaning and form of the bismillah song. The researcher will examine the aesthetics of the bismillah song in Kompang music in Meskom Village, Bengkalis Regency, Riau Province, because this Kompang art has beauty and deep meaning in each song lyric, which makes some people really like the traditional Kompang art in Meskom Village, so Kompang arts can be enjoyed and felt by connoisseurs.

**Keywords:** aesthetics, al barzanji, kompang, bismillah.

## Introduction

In general, aesthetics is more commonly interpreted as a concept of beauty. In the history of philosophical thought, the concept of beauty as an initial part of discussions about art has been widely discussed, for example by Plato during the Classical Greek period. This question is the most important idea in the history of philosophical aesthetics from the time of Classical Greece to modern times (18th century). Beauty is an issue that has attracted the interest of many philosophers, from Plato to Nietzsche.

In terms of form, beauty can be categorized into two categories: beauty in abstract qualities and beauty in concrete qualities. In English, beauty as an abstract quality is often referred to as beauty, whereas in concrete qualities or objects it is called the beauty. In the context of philosophy, the two meanings of beauty are often equated.

The classical Greek thinkers or philosophers used to define beauty in a broad sense. The breadth of the meaning of this beauty will include matters of truth and goodness. Plato, for example, mentions beautiful character and beautiful law, while his student, Aristotle, mentions that beauty is something good and pleasant. Plotinus also wrote about beautiful science and beautiful virtues. In addition to "ideal" beauty, the Classical Greek philosophers also recognized beauty in the context of aesthetic parameters. One of them is the concept of *symmetria*, which refers to beauty based on sight (visual), and the concept of harmony, which refers to beauty based on hearing (auditive).

From the explanation above, it is clear that beauty in a broad sense concerns all forms of beauty broadly, including natural beauty, artistic beauty, moral beauty, intellectual beauty, and so on. In addition to the broad meaning of beauty, beauty in the aesthetic sense will concern a

person's aesthetic experience in relation to everything he perceives. Then there is also beauty in a more limited, specific sense; this is only in the form of one's experience of the object or things that one perceives. It can be specifically from sight, such as the beauty of shapes and colors (for example, in paintings and landscapes), or from hearing, such as the beauty of sound or sound and music (for example, in singers' voices and songs).

Regarding dichotomous beauty as described above, in the end, it still doesn't complete the basic question. Therefore, in the development of thinking about beauty, there is a kind of effort to "legitimize" the concept to equalize opinions about what are the common characteristics of all objects that are considered beautiful. From there then emerged the concept of beauty as a quality or value that is built on a number of basic elements, namely unity, harmony, symmetry, balance, and contrast. In this context, beauty is interpreted as a unified composition (organic unity) of harmony and resistance to an object of beauty. On the other hand, beauty can also be interpreted as a harmonious relationship between objects of beauty and humans. There are also those who relate the notion of beauty to matters of enjoyment or pleasure. Here, beauty will be limited to something pleasant that is obtained from the process of seeing, hearing, or other sensory perception processes.

In Immanuel Kant's thought, the value of aesthetic beauty is divided into two categories: pure value and additional value. Pure aesthetic value: in art, it refers to aspects of line, shape, and color; in dance, it will designate movement, tempo, and rhythm; in music, it will designate sound, meter, and rhythm; in drama, it will designate dialogue, space, and motion. Additional aesthetic value is the value added to humans, nature, animals, and others. The beauty that can be enjoyed in these objects is called the added value.

When discussions about the meaning of beauty have so far returned to philosophy, the field of aesthetics has become a branch of philosophy that studies beauty, whether in natural objects, humans, art, or even spiritual objects. Etymologically, "aesthetics" comes from the Greek *aisthetika*, "which means things that can be perceived or captured by the five senses. Therefore, in the beginning, aesthetics was often interpreted as sensory perception. Alexander Baumgarten is a German philosopher who first introduced "aesthetics", as a conceptual term to emphasize the experience of art as a means of knowing. In this Baumgarten concept, aesthetics is a matter of knowledge based on sensory experience.

In its later development, aesthetics is no longer limited to a philosophy of beauty. This is because aesthetics does not only examine philosophical issues but also enters into scientific discussions about various works of art. In the end, aesthetics has also become a complete study in the field of philosophy, studying all aspects of art. Structurally, aesthetics is a branch of philosophy. Specifically, the branch of philosophy that examines all aspects of art. In this context, the scope of aesthetics can be directed at four main things in art, namely: (1) the aesthetic value of a work of art; (2) the aesthetic experience of art objects; (3) the behavior and background of the artist in the creative process of art creation; and (4) the objects or works of art themselves (Kartika & Prawira, 2007).

The philosophy of empiricism has shaped aesthetic tendencies as a science of art. Here, a work of art can be examined on several objective issues, such as the anatomical arrangement of forms, the development of art genres, the process of creating art, and others. Therefore, aesthetics and science (scientific knowledge) become an inseparable unity. The inseparability of aesthetics with this science has produced aesthetic values,

especially those related to art. Theories about aesthetics have now developed, including, for example, intrinsic theory, extrinsic theory, all-intellectual theory, and cathartic theory. Intrinsic theory argues that the value of art is in its "shape". Form is the sensory medium of a work of art, and its content is considered irrelevant. For example, when painting natural landscapes, the value of their beauty is formed by the relationships of lines, colors, and forms that can be realized. While trees, mountains, clouds, the sun, and maybe rivers are irrelevant to the real beauty of real objects, Intrinsic theory substantially adapts Plato's ideas, developed by Kant.

Extrinsic theory argues that the composition of the meanings within and the composition of the sensory medium that accommodates the projection of the inner meaning must be melted down. The values of beauty are all-encompassing, encompassing all the meanings absorbed in art by the underlying mind. "The aim of art is to reveal the truth."

The all-intellectual theory is based on Aristotle's philosophy, which states that "beauty is truth, true beauty, or honesty." The truth in question is a manifestation of universal principles in real or imagined life. Also known as the new truth (new reality) and the second truth (second reality), That is, science and art have the same goal but differ in the process: science presents images in the form of abstract values, while art provides real images and is a parable.

The theory of catharsis introduced by Aristotle departs from the effect of drama or theater on audiences, who get satisfaction and peace. For him, beauty is expression, and expression is the "charge" or "content" of art. Art is a representation, not a reality, so artists can overcome various problems with their work.

## Methology

The research to be carried out is a type of research that uses qualitative methods with an interdisciplinary approach using two disciplines, namely aesthetics and semiotics. Qualitative methods are used to collect data, including observational data, interviews, and literature. The location of this research is Meskom Village, Bengkalis Regency, Riau Province. The focus of this research is the song Bismillah and Kompang Music as material objects. The formal object of this study is more focused on the Kompang grub in Bengkalis Regency. The subjects of this study are: Ferry Fazrie (Coach), Hardi (Coordinator), Mukhrizal (Musician), Muhammad Hafiz (Musician), Sudirman (Society), and Musrial Mustafa (Society). The main research instrument is the researcher himself, using an interview guide supported by a tape recorder. Supporting instruments used include cameras, camcorders, Media Player 3 or 4 (MP3/4), and notebooks for recording important matters.

## Result and Discussion

Kompang music is a performance art with Islamic inspiration. In Bengkalis, almost every village has a kompang group, which is used in wedding ceremonies, circumcisions, muharam, aqiqah, and so on. Kompang music is traditional Malay music that 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 instruments Yeni Ruseli and Rosta Minawati (2017: 1).

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

poems contained in this Kompang music is vocal in the form of songs in Arabic originating from the texts of the Barzanji book, which are commonly called Adi. Adi is a song text in the form of a question-and-answer phrase written in Hijaiyah letters. The playing of hits and vocal patterns is influenced by the makhrijal of the Makhraj letter, which means the accuracy of speech.

Then this Kompang music is played in groups, which requires about 12 people according to the number of beats or punches that are in this art. Kompang is played by a team while sitting, standing, and walking. If kompang is played in the Barzanji event and the players are practicing to sit cross-legged, if it is played in weddings and parades welcoming regional or state officials, kompang is played by walking to accompany the bride, the regional official, or the state official. The Kompang patterns are jidor, nginan, tengah nginan, ngengdong, tengah ngengdong, lime nam, tengah lime nam, mabon, tengah mabon, tratat, tengah tratat, broken tight, and middle broken tightly, so that it becomes a complete package that is harmonious when heard.

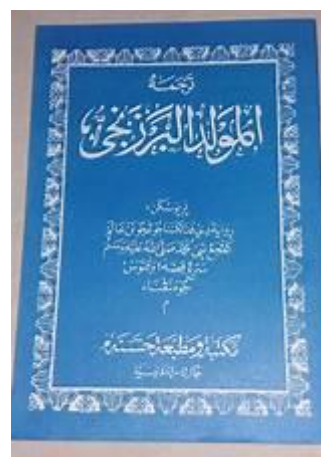


Figure 1. The Book of Barzanji  
(Source: Puteri Vebry Ananda, March 19, 2023)

Kitab Al-Barzanji is an Arabic literary work that contains stories with Islamic inspiration in the form of praises to the Prophet Muhammad and his family and

praises to Allah SWT Barzanji. becomes a sunnah worship whose presence is implicit in various prayer rituals and various religious ceremonies, such as the Prophet's Birthday, death, aqiqah, marriage ceremonies, Maulud prayers, and prayers for the month of Sha'ban. When this barzanji is chanted, the assembly will dissolve in the shadow of religious emotions, spiritual aesthetic feelings, the idealism of the sanctity of worship, and the building of communication with God Almighty.

In this Kompang Al Barzanji, there is an interesting song that is sung at the beginning of the Kompang game: again, Bismillah. The Bismillah song is usually performed in congregation or jointly by the Kompang group, which is entrusted to be the executor when filling out an event. The pattern played in this song is the "long stroke pattern".

In modern life, people often place songs as one of the most popular branches of art and entertainment media. In this regard, the strength and integrity of a song are often associated with several elements that support it. In addition to exciting rhythms or melodies, good and effective communication also contributes to the value of solidity and acceptance by the listening community. Links serve to explain stories or thoughts in a song and have a close relationship with society (Zunnah Hassan, 1982: 23).

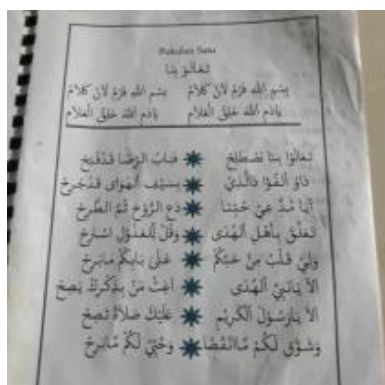


Figure 2. Form of the Bismillah Song Text  
(Source: Princess Vebry Ananda,  
March 19, 2023)

The semiotic theory of Ferdinand de Saussure (1857–1913) is used by the writer to analyze the meaning of the song under study. In this theory, semiotics is divided into two parts (dichotomies), namely the signifier and the signified. Markers are seen as physical forms that can be recognized through the form of architectural works, while signs are seen as meanings revealed through concepts, functions, or values contained in architectural works.

This Bismillah song is the same as the song found in traditional Kompang music in general; that is, from the way it is presented, both are accompanied by musical instruments, or traditional Kompang musical instruments. From these similarities, there is also a slight difference in how certain parts of the lyrics will be performed without the use of musical instruments.

The performance value and form of the lyrics of the Bismillah song will be seen when this song is performed in the best way possible, meaning it is delivered in a good voice, with the harmony of the tempo and beats between the song and the accompaniment instrument or the Kompang musical instrument. Thus, the Bismillah song is not only pleasant to hear, but the taste will also reach the heart, and its meaning will be conveyed to connoisseurs of the Bismillah song.

The level of difficulty in this Bismillah song is where players are required to be able to synchronize the beats and chants of the Bismillah song in harmony and orderly when this song is played, then from the point of view of memorizing the Bismillah song it is very easy to memorize or remember so that it is easier for players to focus on reciting this Bismillah song.



In the description above, the lyrics to the Bismillah song are repeated. Lyrics that are listened to repeatedly can affect the soul and cause various situations, such as calmness or otherwise causing anxiety for the listener. This situation depends on the extent to which the elements contained in the song manage to dominate the reception of fans or listeners. In this regard, the choice of words that reflect the subtlety of meaning can increase the value of the beauty of a song lyric.

In addition, successful song lyrics can be found to evoke listeners' feelings. To create that atmosphere, words play an important role in working out issues and also being a catalyst for listeners to appreciate a song. This is expressed by Cooke (1957: 79), who said that the beauty of words in a song is like a key that opens a space to appreciate meaning more effectively. He explained that the beauty of a work of art also lies in the way the artist presents it to the audience. The response of the audience is the same as thinking, appreciating, and making judgments from the aspect of spiritual satisfaction, which leads to an aesthetic assessment of an art product.



Figure 3. The Process of Practicing and Performing the Bismillah Song Kompang Music  
(Source: Princess Vebry Ananda, March 19, 2023)

Based on the description above in studying the Aesthetics of the Bismillah Song in Kompang Music in Meskom Village, Bengkalis Regency, Riau Province,

this Kompang art has beauty and deep meaning in every song lyric, which makes some of the people very fond of traditional Kompang art in the village. Meskom, so that Kompang arts can be enjoyed and felt by the audience.

Related to that, song art as imaginative creative writing requires the use of language styles that contain high aesthetic values in order to create satisfaction for the listeners. Therefore, the writing of song lyrics depends on the author's creative style and the arrangement of the language. Meanwhile, in the context of songs in films or dramas, the atmosphere and situations in which the songs are sung are adapted.

In addition to being able to provide an understanding of religious history, media propaganda, and entertainment for the people, Kompang music art also contains aesthetic values in the lyrics of the song al Barzanji. Because song is a branch of art that can build people's minds, especially through the messages conveyed, However, the values themselves are not implemented in people's lives, let alone applied in everyday life. Even though kompang music is often performed at various events, people tend to be more busy with their respective activities. So that the researchers took the initiative to conduct research with enthusiasm as a form of documentation and appreciation of the art of traditional Kompang music.

## Conclusions

The Bismillah song is a song that is often sung by the Kompang group or the general public and is accompanied by Kompang music. Kompang music originates from Bengkalis Regency, and until now it has been well cultivated. With beauty and deep meaning in every song lyric, some people really like the traditional art of Kompang in Meskom Village, so that the art of Kompang can be enjoyed and felt

by the audience. Research has been conducted through meetings between trainers, artworks, art figures, and art connoisseurs. This study uses a qualitative descriptive method with an interdisciplinary approach, using the disciplines of aesthetics and semiotics.

### Conclusions

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Hi everybody....

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My undergraduate education came from the Riau Islamic University FKIP Sendratasik Study Program class of 2018 and graduated in 2022. Currently I am continuing my Masters studies at Semarang State University, Art Education study program class of 2022.