



## The Form of Cakatinding Music Presentation at the Wela Rana Art Studio, Manggarai Regency

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### Abstrak

Cakatinding merupakan sebuah kesenian musik tradisional daerah Manggarai Nusa Tenggara Timur yang terbuat dari bahan bambu. Tujuan penelitian ini yaitu untuk menganalisis Bentuk Penyajian Musik Cakatinding di Sanggar Seni Wela Rana, dengan harapan dapat mendokumentasikan dan menganalisis bagaimana kesenian ini dipertahankan dan dikembangkan. Metode penelitian yang digunakan yaitu metode dengan jenis penelitian deskriptif yaitu untuk memberikan gambaran tentang Bentuk Penyajian musik Cakatinding di Sanggar Seni Wela Rana Kabupaten Manggarai. Hasil penelitian ini di analisis hingga menjadi sebuah laporan penelitian terkait seni musik Cakatinding. Alat musik ini memiliki bentuk yang mirip dengan kentongan, namun ada beberapa perbedaan mendasar yang membuatnya unik. Yang membedakan alat musik ini adalah keberadaan senar yang terbuat dari irisan tubuh alat musik itu sendiri. Senar tersebut kemudian diganjol menggunakan potongan bambu kecil untuk menciptakan tegangan yang diperlukan agar dapat menghasilkan nada. Kesenian Cakatinding merupakan kesenian tradisional kabupaten Maanggarai, sehingga lagu-lagu yang dibawakan juga menggunakan lagu-lagu daerah Manggarai. Diantaranya, benggong, so inag so, dere ngkiong lain sebagainya.

**Kata Kunci:** *Bentuk Penyajian, Musik Cakatinding, Manggarai*

### Abstract

*Cakatinding is a traditional musical art from the Manggarai region, East Nusa Tenggara which is made from bamboo. The aim of this research is to analyze the form of presentation of Cakatinding music at the Wela Rana Art Studio, with the hope of documenting and analyzing how this art is maintained and developed. The research method used is a descriptive research method, which provides an overview of the form of presentation of Cakatinding music at the Wela Rana Art Studio, Manggarai Regency. The results of this research were analyzed to become a research report related to the art of Cakatinding music. This musical instrument has a shape similar to a kentongan, but there are several basic differences that make it unique. What differentiates this musical instrument is the presence of strings made from slices of the body of the musical instrument itself. The strings are then supported using small pieces of bamboo to create the tension necessary to produce the note. Cakatinding art is a traditional art that originates from Maanggarai district, so the songs it performs also use Manggarai regional songs. These include benggong, so inag so, dere ngkiong and so on*

**Keywords:** *Form of Presentation, Cakatinding Music, Manggarai*

## Introduction

Culture is one of the riches owned by the Indonesian nation, reflecting the identity and heritage inherited from generation to generation. The many cultures found in Indonesia make this country famous for having a variety of unique and diverse art forms. This cultural diversity enriches the life of the Indonesian nation with various types of arts, ranging from dance art that depicts body movements and expressions, musical art that involves harmony of sound and melody, fine art that displays visual beauty through various mediums, to literary art that conveys stories and values through words. Art is a human product that is an aesthetic reflection of creation, taste, and *karsa* (Alviani, 2012).

Art is not just entertainment, but also a profound medium for expressing emotions, ideas, and cultural identities. As is known, people's lives will feel empty if they are not able to understand and know art. Without an appreciation for art, people may miss out on the opportunity to experience beauty, inspiration, and reflection that can enrich their daily lives. Therefore, the arts play an important role in building and strengthening social bonds and promoting a deeper understanding of rich and diverse cultural heritage.

Thus, it can be understood that a person who is able to understand art, will have a broad view in examining problems that require solving, not only from a technical point of view, but also from a cultural point of view (Sabatari, 2010). The arts that continue to develop in society provide proof that people love art very much, especially art in their respective regions.

Art is a binding element that unites different guidelines of action into a complete, comprehensive, and operational design, and can be accepted as something of value (Yelli et al., 2022). Traditional arts are a wealth of various cultures and traditions owned by every community as a hereditary heritage and become a commodity used by humans in daily life. Even the symbol or characteristic of an area can be described from the art it displays. Then according to (Djelantik, 1999, p. 18.) that "all objects or events of art contain three aspects, namely form, weight and appearance or presentation".

Therefore, art is the fruit of human work as an expression of aesthetic feelings, in the sense that performing arts refer to the terms dance, music, and drama. Performing arts today still play an important role in society, both modern performing arts and traditional performing arts. Talking about traditional performing arts that are known to have various shapes and structures. The literal definition of form is structure. Structure is a set of relationships within the whole (Cahyono, 2006). Structure refers to the arrangement of relationships between the parts of a whole or whole. As is known, every region or society in Indonesia has a distinctive regional art and is different from each other. One of them is the art of Cakatinding music.

Cakatinding is a traditional musical art in the Manggarai area, East Nusa Tenggara made of bamboo. The commonly used bamboo is a type of *pering bamboo* that is widely found in the Manggarai regency area in general. In ancient times, Cakatinding music was used by the ancestors of the Manggarai people as a means of entertaining themselves when guarding the sawa or fields and also as sounds to repel the arrival of pests that interfere with plants such as monkeys, wild boars or sparrows. Along with the development of the times and changes in technology, the art of cakatinding music began to be abandoned, this was due to cultural changes, from agrarian culture to modern culture.

The art of Cakatinding music became an art that was almost extinct because its existence was no longer used. In the early 90s, dance artists used Cakatinding as a rhythmic musical instrument combined with gongs and drums as dance accompaniment music. In the current era, Cakatinding music functions as an accompaniment to songs and dances. The songs and dances performed in the Cakatinding art are songs and dances from the Manggarai area, this art is usually presented in thanksgiving events, cultural festivals or competitions.

Along with the times, the people of Manggarai, especially young people, are increasingly starting to be interested in Cakatinding music. This is due to the existence of communities that empower and innovate the art of Cakatinding music in accordance with the needs of today's performances, making it relevant and attractive to the younger generation. One example is the existence of art studios that are

active in preserving and developing this art. Wela Rana art studio is the only studio that still preserves the art of Cakatinding music, adapting it according to the needs of the current era but still maintaining the traditional context of Manggarai. The art of Cakatinding music presented by the Wela Rana art studio is very unique, where the Cakatinding musical instrument plays the role of the main musical instrument combined with other traditional Manggarai musical instruments such as gongs, drums, and flutes (sunding). This combination not only serves as a complement, but also as a harmony enhancer that enriches the entire show. Through this adaptation, the Wela Rana Art Studio has succeeded in maintaining the essence of traditional culture while attracting the interest of the younger generation.

Based on the above formulation, the researcher aims to find out "The Form of Cakatinding Music Presentation at the Wela Rana Art Studio," in the hope of documenting and analyzing how this art is maintained and developed in a modern context.

## Method

This research is included in the category of qualitative research, which is to provide an overview of "The Form of Cakatinding Music Presentation at the Wela Rana Art Studio, Manggarai Regency". Moleong, (1989:2) emphasized that: Qualitative research is always descriptive, meaning that the data analyzed and the results of the analysis are in the form of descriptive phenomena not in the form of numbers or coefficients about the relationship between the variables of the collected data in the form of words or descriptions. Kirk and Miller in (Moleong 1989:4) define that qualitative research is a certain tradition in the social sciences that fundamentally depends on observations of human beings both in their regions and in their terminology. Qualitative research is research that produces analysis procedures that do not use statistical analysis procedures.

An investigation is held to obtain facts from the existing symptoms and seek factual information. Through this method, the observations are made to obtain factual information so that it is hoped that we will be able to understand in depth the art of Cakatinding Music at the Wela Rana art studio in Mnggarai district. In carrying out the research, fieldwork

was carried out, which aimed to collect data and take photos as documentation.

## Result and Discussion

### The Art of Cakatinding Music

*Cakatinding* is a traditional musical instrument in the Manggarai region of East Nusa Tenggara, in the dictionary (Verheijen, 1967), *Caka-tinning* (*duty-check*) bamboo guitar. This musical instrument has a similar shape to a kentongan, but there are some fundamental differences that make it unique. What distinguishes this musical instrument is the existence of strings made from slices of the body of the musical instrument itself. The strings are then clamped using small pieces of bamboo to create the tension needed to produce the notes.

The way to play cakatinding is by hitting it using a stick made of bamboo, this msusik tool consists of 5 cakatinding pieces arranged in order according to the order of the notes of traditional Manggarai music in general.

The art of Cakatinding is performed with several other pengorong musical instruments such as accordion, wind instruments such as saluang and bansi, Malay drums, guitar, bass, keyboard and drums. This art is usually displayed as a wedding entertainment event and other entertainment events.

The art of Cakatinding is usually performed with several traditional Manggarai musical instruments such as gongs, drums and flutes, namely Sunding Tongkeng to enrich the sound and harmony so that it does not seem monotonous. This art is usually displayed as an entertainment event at thanksgiving and other entertainment events.

Cakatinding is one of the new musical arts innovated by artists from Manggarai and has become a promising alternative to future entertainment music for the people in Manggarai district. With the availability of traditional Manggarai tones on Cakatinding musical instruments combined with traditional Manggarai musical instruments, making the art of Cakatinding music at the Wela Rana art studio complete like a diatonic arrangement, Cakatinding with this new innovation opens up opportunities not only to accompany Manggarai regional dances and songs but also to accompany Manggarai pop songs.

### Musical Instruments in the Art of Cakatinding Music

The musical instrument used in the Cakatinding musical art at the Wela Rana Art Studio, located in Manggarai Regency, consists of Cakatinding as the main musical instrument. Cakatinding itself is a traditional musical instrument that has a central role in every performance. In addition to Cakatinding, this art is also equipped with other musical instruments that function as accompaniments, such as drums, sunding, and juk. The drum provides a deep rhythm and dynamics, the sunding adds a distinctive melodic feel, while the juk enriches the music texture with its unique sounds. The combination of all these instruments creates incredible harmony and richness of sound, making every Cakatinding music performance an experience full of beauty and deep cultural meaning.



Figure 1. Musical instruments used in the art of Cakatinding  
(Source: Putra, March 2024)



Figure 2. Cakatinding musical instrument  
(Source: Putra, March 2024)



Figure 3. Sunding and juk  
(Source: Putra, March 2024)



Figure 4. Gong (*Nggong*) and Gendang  
(Source: Putra, March 2024)

### Song

Cakatinding music is one of the traditional art forms originating from Manggrai. The songs performed in this art form are mostly from the Manggarai area, reflecting their daily life, history, and cultural values. Some of the songs that are often played in the art of Cakatinding include *benggong*, *so inang so*, *songke Manggarai*, *dere ngkiong*, and many more. Each song has its own meaning and context, often sung on important occasions such as thanksgiving, folk feasts. The following is a *benggong* song that is usually sung at thanksgiving events and folk parties.

*Benggong mbere lele benggong*  
*hos tiga benggong rangkang lada benggong*  
*Lako is the hi-or-a-year-many*  
*Oh, and the stone of the stone... Banggong...*  
*Rasung of... The Rasung...*  
*To Ita Emma Go... End Go...*  
*Betong benggong... Banggong...*  
*Mbere catfish benggong (2X)*  
*o haes teku unit betong benggong...*  
*banggong...*

### Players and Costumes

The performers in the Cakatinding music art at the Wela Rana art studio, located in Manggarai district, number between 6 and 8 people. The number of these performers may vary depending on the size of the event and the demand from Cakatinding music art orderers at Wela Rana art studio. The player formation usually consists of

Cakatinding players, which are the main musical instrument in this art. In addition, there are also *sunding* (flute) players and drum players, who together create a musical harmony that is typical of Manggarai. The dancers also become an important part of the performance, adding visual and movement elements that enrich the audience's experience. Each element in this performance plays an important role in maintaining the authenticity and beauty of Manggarai culture. Thus, the art of Cakatinding music is not only entertainment, but also an important means to preserve and promote regional cultural heritage.

The costumes used are in the form of traditional pakayan typical of the Manggarai area, such as, *towe songke, retu, shawl*. For the costumes of male players, the only difference is the head covering, namely, the typical Manggarai hat. As shown in the following image:



Figure 5. Players and Costumes  
(Source: Putra, March 2024)

### Place and Time of the Stage

Cakatinding's musical arts performance has a unique flexibility in terms of staging venues. Unlike art performances in general in the Manggarai area, which often have a fixed or specific place to display their art, Cakatinding music can be performed anywhere. The location of the staging is determined based on the request of the person or community who booked or invited the Wela Rana art studio to perform the performance. This flexibility allows Cakatinding's musical arts to more easily reach various circles and communities, expanding appreciation and love for Manggarai culture.

The time of Cakatinding music performances is usually adjusted to the request of people who have certain celebrations or events. Therefore, the determination of the time and place of the performance is an agenda that is jointly determined by the inviter and the Wela

Rana art studio. This flexibility in time and place not only makes it easier to organize performances, but also ensures that the art of Cakatinding's music remains alive and relevant in the daily lives of the people of Manggarai.

### Conclusion

The art of Cakatinding music is an art that uses the Cakatinding musical instrument as the main musical instrument. This musical instrument is combined with various other Manggarai regional musical instruments as accompaniment, such as drums, *sunding* (flutes), and *juk*. In its presentation, at the Wela Rana art studio, this art not only functions as an accompaniment to songs and dances, but also as a medium to express Manggarai's local cultural values and traditions.

The songs performed in this art are Manggarai regional songs that are full of traditional meanings and values. This art is usually presented in various celebrations or thanksgiving events in the Manggarai area. In addition, the art of Cakatinding music is also often an important part of major celebrations that involve the wider community, strengthen social ties and build solidarity between citizens.

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