

Government Policy, Local Culture, Education:

A Study of the *Ngadu Bedug* Tradition in the Cultural Identity of the Tangerang Banten Community

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Abstract—Tradition is born from a society that has a cultural identity. Ngadu beduh is a form of representation of the cultural products of the people of Tangerang, Banten, which are full of local cultural values as the cultural identity of the supporting communities. Ngabedug and ngadu drum (dexterity competition to play drum musical instruments) can not only be interpreted as a musical repertoire, but behind it can reflect the values of local wisdom which form the basis of behavior for the people of Tangerang Banten, which are well known for their strong foundations of Islamic teachings. The purpose of this study is to examine more deeply the traditional activities of Ngadu Bedug as a cultural identity for the people of Tangerang, Banten. This qualitative research uses a cultural anthropology approach with data collection techniques through interviews and observations. Interview activities were carried out on religious leaders, the community, boarding school administrators, and Ngabedug players. The results show that the Ngadu Bedug tradition is closely related to the activities of the Muslim community which are carried out in commemoration events of the Islamic religion such as welcoming the holy month of Romadhon and Idhul Fitri. This cultural habit is carried out as an expression of gratitude for the Muslim community in welcoming and celebrating Islamic holidays. This research was conducted as a form of strategic steps forward in maintaining, preserving and developing the Nabadug tradition amid the influence of increasingly advanced and modern global cultures.

Keywords—tradition, *Ngadu Bedug*, local culture, local wisdom

I. INTRODUCTION

The Ngadu Bedug tradition is one of the habits of the Muslim community in the Tangerang Banten area which is held when welcoming and commemorating Islamic holidays. The Ngadu Bedug tradition is a manifestation of gratitude for the Muslim community of Tangerang Banten in welcoming and commemorating Islamic holidays. Ngadulag means hitting drum. This activity is carried out at night takbiran by small children to adolescents. They walk around while hitting drum to welcome Eid al-Fitr.

Ngabedug is taken from the term local wisdom of the people of Tangerang, Banten, which comes from the word "drum" which means a musical instrument whose shape resembles a kohkol made of wood which has long dimensions. On the front or front of the drum instrument, it is covered with buffalo star skin which is commonly found in the Tangerang, Banten community. The face or front of the drum which is covered with skin is the source of the sound which is the way of the game being hit through the wooden beater with a diameter of approximately 30 centimeters.

In the tradition of the people of Tangerang, Banten, the Bedug musical instrument is always used as a marker of prayer time (Fajr, Dluhur, Asr, Magrib, Isa). The shape of the drum instrument has different dimensions, consisting of a small drum (Kentrng), a medium drum (Patengah / Ketog), a large drum (Gedor), plus a Tong Trong (Kohkol) musical instrument. The sound quality of the small drum can produce the color of the sound of Ting, Medium Drum 1 Tung, Medium Drum 2 Dah, and the large drum color of the sound produced is the sound of Doh, while the sound quality produced from a solid drum is trong.

Islamic culture is always with the habits of the Muslim community or what is called Muslim culture [1–3]. Islamic culture is inseparable from the journey of the Arabs to enter a region in the world [4]. His teachings have an influence on a society as a guide in carrying out good values behaving in a community [5–9]. Thoughts in Islamic culture have been used as the basis of belief in building a religious belief system both in a community group with the framework of traditional and modern thoughts [10,11]. This condition is like what happened in Indonesian society [12–14] which is included in the Muslim community with all of their thoughts into a Cultural Identity, especially that which occurs in the people of Tangerang, Banten. Nabadug cultural products as a reflection of the existence of Islamic culture towards local culture.

The study of local culture has been widely carried out by cultural researchers in the world [15–18]. In general, local

culture will be heavily influenced by global cultural perspectives [19,20]. Even local culture has become part of a country's education policy [21–24]. This local culture that builds the traditional value of an individual or community group is at the same time a transitional foothold from traditional culture to modern culture in a local to global perspective [25].

These developing issues have generated a lot of thoughts from experts, especially those concerning culture. One who cares is the world of education. We are no stranger to the terms local wisdom-based education, multicultural education, education, conservation-based education, and others [26–30]. These various efforts basically want to remind humans of the importance of seeing cultural roots as something that is used as a philosophical foundation in life in modern times and in the era of globalization [31–36]. Tracing and making local wisdom and cultural roots that contain symbolic meanings in each community is considered to be an important part in preparing human persons to respond to changing times and social changes [37–41].

Many cultural experts view that there has been a change and even the emergence of a humanitarian crisis that has occurred in the current era of globalization [42–45]. Human movement and social change are seen so fast as one of the consequences of the influence of globalization culture [46–50]. The rapid media culture technology is one indication of the influence of globalization culture [51–53]. Many conditions have resulted in a cultural transition from local society to global society [54–56].

However, in modern times there have been many changes. Modern life rests on judgment and election. Art becomes an arena for exploring the very personal meaning of life, which tends to be an arena for individual freedom that has artistic values as a product of modern art [57–60]. Modernization thoughts are actualized by the artists of dance, music, fine arts and other arts in the forms of the works they have created [61–64], including the modified Ngabedug performances to become rampak drum art performances.

However, the purpose of writing the results of this study will be focused on the problem of the phenomenon of the Ngabedug tradition in the Tangerang Banten community as a phenomenon of local cultural products which is a routine activity carried out as a source of local wisdom related to the source of the music education curriculum in Indonesia.

II. METHODS

This qualitative research uses an anthropological cultural approach to reveal the Ngadu Bedug tradition from the perspective of local culture and educational problems in Indonesia. Data collection was carried out by interviewing several Ngadu Bedug traditional actors, community leaders, and cultural arts teachers who raised drumming tradition material as a source of teaching materials for learning cultural arts in schools. In addition to interviews, researchers obtained

data through field observation activities to see Ngadu Bedug activities directly.

A. Settings and Participants

The activity of collecting data through observations to the research location was directly carried out by researchers for three months from June and July 2017 which coincided with the fasting month (Ramadan). Direct observations were made by visiting several prayer rooms and mosques in every corner of the villages and pesantren in Tangerang district. The observations covered 29 sub-districts in Tangerang Regency.

B. Data Collection

Many interviews were also conducted with community leaders, mosque administrators, Islamic boarding school caretakers as well as several communities who were able to represent and be able to provide accurate data in tracing; the existence of drumming in Tangerang Regency at this time, the factors causing the existence of drumming be replaced by the appearance of the drum, and the opinion of the community about the tradition of pitting drum which can be used as cultural identity, and what is no less important are the various factors that cause the people of Tangerang Regency to yearn for this tradition.

C. Data Analysis

These various data are processed and presented in descriptive and narrative form, then analysis and interpretation of the various data are carried out. This means that this research uses a survey approach through observation and interviews, then the data is presented in an analytical descriptive form.

III. RESULTS

A. Ngadu Bedug Tradition as Tradition of Muslim Community of Tangerang Banten-Indonesia

In order to obtain accurate data, researchers immediately went to and observed several areas in Tangerang Regency at random. Observations were made in several villages representing 29 sub-districts. Observations were made for a full month during the month of Ramadan (Islamic Fasting Month). This means that this research was conducted on May 15 to June 15 2018. From several observations made, only a few mosques still have this tradition. Mosques that still practice this tradition are located in different districts. The following are the number of villages (mosques) that still carry out the Ngabedug Tradition which are scattered in each District:

TABLE I. NUMBER OF MOSQUES STILL PRACTICING THE NGBEDUG TRADITION

| Sub-district | Number of Mosques Performing the Ngabedug Tradition | Information |
|---------------|---|-------------|
| Balaraja | 3 | Active |
| Cikupa | 2 | Active |
| Cisauk | 2 | Active |
| Cisoka | 4 | Active |
| Curug | 4 | Active |
| Gunung kaler | - | Extinct |
| Jambe | 4 | Active |
| Jayanti | 4 | Active |
| Kelapa Dua | 4 | Active |
| Kemiri | - | Extinct |
| Kosambi | - | Extinct |
| Kresek | 6 | Active |
| Kronjo | 4 | Active |
| Legok | 3 | Active |
| Mauk | - | Extinct |
| Mekarbaru | - | Extinct |
| Pagedangan | - | Extinct |
| Pakuhaji | 3 | Active |
| Panongan | 5 | Active |
| Pasarkemis | - | Extinct |
| Rajeg | 5 | Active |
| Sepatan Timur | - | Extinct |
| Sepatan | - | Extinct |
| Sindang Jaya | - | Extinct |
| Solear | 6 | Active |
| Sukadiri | - | Extinct |
| Sukamulya | 2 | Active |
| Teluk Naga | - | Extinct |
| Tigaraksa | 6 | Active |

The data in table 1 shows that several mosques are still practicing the “ngabedug” tradition, meaning that it factually indicates that the Ngabedug tradition still exists and is still being carried out in several mosques spread across Tangerang Regency. But in quantity it shows that this tradition has faded its existence, it can even be said to lead to "tradition extinction". At this time the upper class society (music academics, artists, and government managers) are more familiar with the appearance of the drum than the complain of the drum. This disturbs researchers' thinking about the factors that cause this tradition to fade. even though this tradition is full of meaning.

B. Ngadu Bedug Tradition in Government Policy

Various analyzes were carried out by researchers, either through observation or through interviews covering government policies on people's lives which include; education, tourism and cultural policies, economy, and infrastructure development. These policies will more or less affect; changes in the environment, social life, religious life and cultural life. The data is adjusted to the research question, namely tracing How is the existence of pitted drum in Tangerang Regency at this time? Why is the existence of pitting drum being replaced by the appearance of a drum? What factors cause it? Is it necessary to reconstruct and

revitalize the tradition of ngadu drumming as an effort to restore cultural identity in Tangerang Regency?

If we look back at Tangerang Regency in the Soekarno government and the New Order (Soeharto) administratively under West Java Province but in 2000 In 2000, based on Law No. 23, Tangerang became part of Banten Province. As a province that has just offered to offer, it reorganizes itself, returns to looking for identity, which has already been separated. Likewise in the arts, both dance, visual and music. The search for identity has encountered many obstacles because 34 years Banten has been in West Java, 34 years is not a short time.

Banten art which has traveled abroad. This event is very common among academic artists (mostly art education graduates from Jakarta and Banten). It is recorded that up to now there are approximately 40 drum rampak studios scattered in the Banten province. They appear in the Banten Province annual folk festivals and festivals. Its activities always have sponsorship from the private sector. This festival is a party for the Banten provincial government. As a result, the appearance of the drum is popular among Banten artists. But is the drum rampak popular in the community and people of Banten? From the results of interviews with several Tangerang communities (figures, communities, mosque communities who are still practicing ngabedug, leaders of the Islamic boarding school), it was found that they were not very familiar with the art of rampak Bedug. Rampak drum popular among artists and music educators.

In the end, the government paid more attention to the art of Rampak Bedug. because what brings this art is considered a professional artist and has the potential to be able to develop into an art worthy of performance. The government in the end made the festival appear drum. This provincial government program forces the regency and city governments to participate in preparing participants who can represent and make their regions known as Tangerang, Cilegon, Serang Kota, Serang Regency, Serang City, Lebak, Pandeglang, and South Tangerang. This has an impact on the smallest governments such as villages and sub-districts which will be selected to represent districts / cities. They were busy preparing for the drumming appearance. Ironically, those who prepare are in the art studios, the village community cannot do it considering that the drumming art requires special skills for the players, because besides the skill to play musical compositions it also requires relatively difficult choregraphic movements. In addition, it takes a musical instrument (drum) which is quite a lot and requires high costs. Coupled with the costumes are also quite expensive. Rampak Bedug at the time was packaged professionally and commercially (involving private sponsors). Not everyone can play drum rampak because of its musical complexity. While complaining Bedug was forgotten. Ngadu drum, which with its simplicity is filled with religious and cultural meanings of the people of Banten, is increasingly losing its existence.

The presence of the drum drum which often made Banten's name proud was followed up by government policies in education. Education is one of the institutions considered capable of developing arts and culture in Banten. Based on the Regulation of the Governor of Banten Number 15 of 2014 concerning the development of a curriculum of local content of cultural arts for secondary education throughout the province of Banten. In chapter II, Article 2 states that the local content curriculum includes the types of Banten cultural arts, as follows: (1) pencak silat, (2) rampak drum, (3) batik Banten.

This government regulation is based on the premise that, to shape students' understanding of secondary education towards the preservation and improvement of the potential of the Banten area, it is necessary to provide a curriculum of local content of Banten cultural arts that provides provisions, attitudes, knowledge and skills. The government's decision on the use of the three types of local content of pencak silat, rampak drum and batik in secondary education, has an impact on its implementation in the field.

Schools and educational institutions carry out these policies in implementing learning. Learning music is filled with drum drum skills content. This policy also impacts on FLS2N (National Student Art Competition Festival) activities. Participants at the district / city and provincial levels present drum raks as material for the competition. The government policy turned out to be one of the factors in the emergence of new arts that were considered the culture of the people of Banten.

With this government policy, new arts have emerged that thrive in major events such as festivals, tourism promotion activities, school level competitions and are displayed in guest welcoming activities by the Banten Provincial government. In addition to policies in the field of education, policies in the economic sector have also somewhat changed the life order of the people of Tangerang Regency and its culture, but will not be discussed further in this tulissan This paper only focuses on the study of art as the culture of Banten society. although economic policies have also somewhat changed the lifestyle of the people of Tangerang Regency. Tangerang Regency is currently the center of industry for large, medium and small industries.

Industrial friends are scattered throughout Tangerang Regency, replacing agricultural land and plantations. Industrial estate development also causes relatively large migration. Various residents from outside Tangerang Regency flocked to seek economic improvement. Finally, in Tangerang Regency, various people with different tribes mingle. The newcomers try to adapt to Tangerang society, but they also still carry the traditions from where they came from. In the end, migration has changed many agricultural and plantation areas into residential areas. Agricultural land has been turned into a freeway (toll road).

This change of livelihood has caused the people of Tangerang Regency to be busy working and earning a living. The work system as a factory worker who is carried out from

morning until before sunset has created a feeling of fatigue and fatigue. They prefer to rest at home rather than go to the mosque, especially during the fasting month. (Ramadan).

Now what is happening is cultural alienation. Writers who are part of the original Banten society also feel the same way. Various interviews were conducted by the author on the Banten community, the author was extraordinary in obtaining data that the community felt a deep longing for this tradition. The public wants this tradition to come back as a cultural identity in welcoming the holy month of Romadhon and Eid. The longing that arises because of the understanding of the community towards religious nuances from the presence of the tradition of ngadu drum and ngabedug.

The people's longing for this tradition is considered important as a balance in the face of globalization and modern life which consumes so much of their energy and thoughts. The people of Tangerang want this tradition to return as a potential cultural identity that is religious and loves art.

C. Ngabedug Tradition as Creative Inspiration for Local Artists

It is undeniable that the appearance of the drum does arise from the creative thinking of the artists towards the Ngabedug tradition. Ngabedug and Ngadu drum (drum contest) as traditions of the Muslim community in the Banten region can be developed into arts that are more "quality" in their form. But the thinking of these artistic creatives on the one hand has drowned the true tradition of society, which views art not from its form but from its deepest meaning.

This research emerged based on the author's experience as an individual born in Tangerang Regency. Based on experience and direct observation. In the 70s in Tangerang Regency in particular and most of the people in the Banten area (several areas in Serang, Pandeglag, Lebak and Cilegon Regencies), had the habit of Ngabedug, a habit practiced by village people who play the drum instrument (a musical instrument made of trees). coconut or other tree, which has a hole in the middle as an air hole and uses animal skin as the sound producer). The drum instrument that is played usually consists of 3 to 5 drums with different shapes from the smallest to the large ones. With a different shape, this instrument produces a different sound. The number of people playing is adjusted to the number of drum, sometimes even one drum is played by two people with different rhythm patterns.

This Ngabedug tradition is sometimes carried out in the afternoon before sunset. When a drum sound is heard, usually people who are working in the fields and in the fields are getting ready to go home. This Ngabedug sound is a sign that it will be nearing sunset time (around 18.00 WIB). Besides that, it is a marker of time to stop working and to stop doing activities (people who work in the fields and in the fields do not have a time / hour marker).

When the month of Ramadan arrives (the month in which Muslims perform fasting for a full month), the Ngabedug

tradition will become more lively in every mosque and mosque in every village. Ngabedug activities are carried out at the time between sunset and evening (Muslim prayer time). This Ngabedug activity is carried out during the full month of Ramadhan until Eid al-Fitr (or the usual term is Eid). Not satisfied with playing between these times, they played drum after the Taraweh prayer activity finished around 20.30 WIB.

Banten Regency is a rural area. Each of these Ngabedug games seeks to show proficiency in the game of Ngabedug in mosques or prayer rooms in other villages. They tried to play the drum as loud as possible so that it was heard to the next village. They also play as harmoniously as possible (striking a musical instrument according to a regular tempo and rhythm). This activity requires physical strength to survive playing drum. The group that is able to survive and stop playing the last is considered the winner. This activity gave rise to the term Ngadu Bedug (from the origin of the word Adu drum) competing / competing to play the drum musical instrument as loudly, as neatly as possible and for a long time.

Not satisfied with the drumming that was done in each village developed by visiting the nearest prayer room. The players from village A will come to village B. That's where they compete to play drum. In this event, there was an event to maintain mutual dignity, so that they did not lose the drum game. This process runs with a full sense of kinship. Full of friendship and full of peace. In addition to carrying out musical and artistic activities, it also includes values of friendship, mutual respect and strengthening social relations among the community.

In the 90s this tradition was still widely practiced, even coordinated by village officials, competing against drumming. Participants bring the name of their respective village (socialization about the smallest government such as kelurahan, RT / RW is not familiar to rural communities). This atmosphere causes a striking difference between the other months and the month of Ramadan. The atmosphere of the moon, which is considered a holy month, is very nuanced, this atmosphere that creates a feeling of longing for the migrants to go home to meet their relatives living in Tangerang Regency.

With that reason; Apart from researchers, most of the community, religious leaders, educators and other levels of society hope that the tradition of ngadu drum and ngabedug will return to the midst of life. A life that has been filled with various modern activities about worldliness and materialism and capitalism. The traditions of ngabedug and pitting drum are considered to have the potential to become the cultural identity of the people in Tangerang Regency. Traditions that are really owned, carried out, and lived together as a form of human gratitude to the Creator. A tradition that does not view art as a "form", but rather is viewed holistically between soul, feeling and body.

IV. DISCUSSION

The art of pitting the drum is getting lost in its existence, replaced by the art of appearing drum, the art of this drum

which requires expertise both musically and in choreography. Rampak drum transforms into art that displays elements of the performing arts in which it combines the technique of striking, rhythmic movements and costumes so that to play drum rampak it requires players who have special skills and have skills in the form of competitions, it is also needed a jury who understands and understands music. musical performances so that this reality causes each region in Banten to be busy with practicing drum rampak training because drum rampak is held annually as an event in Banten Province. Ngadu the drum is forgotten even though it is a tradition that makes the people of Tangerang carry out their religious activities through the arts and in the competition of drumming against a drum is not sought Who is the best and who is the best at playing this musical instrument means structurally musical Never Judged by anyone clearly to be the champion is the group that is the strongest to hit or perform drum music the longest and the strongest or loudest with the result of the sound it produces. Here, it is seen that there has been a shift in the meaning of the religious meaning and the public's gratitude for the arrival of the holy month of Ramadan which is expressed through here turning into a real artistic expression where there are no other meanings that exist, namely the prestige of the people of their respective regions. With this annual competition, it finally affected each of the smallest areas, starting from the Village, District District, and then the provincial level, what happened was that each area was busy doing exercises to display drum rampak and wanted to be the best participant in the annual event held by Banten Province.

V. CONCLUSION

The tradition of pitting drum in the people of Tangerang Banten is a form of reference from the strength of local culture that has been able to inspire various things in the value structure of the people of Tangerang Banten. This tradition is part of the history of Muslim culture in Tangerang, Banten, which is reflected in the cultural products of Ngadu Bedug. The government policy that involves the cultural potential of the Ngadu Bendug tradition is one of the cultural politics carried out to increase development in the fields of economy, tourism and education. Especially in education, because it is in education that the process of cultural learning takes place in students. Wrong in determining policies will affect the creative process of humans in creating a new culture. Artist creativity in creating art should start from the spirit of the locality, not only from its form and form, because when viewed from its form alone, in the end a culture that is very contradictory to its reality will emerge. The Ngadu Bedug tradition is the forerunner to the birth of the rampak drum performance art which has become the cultural identity of the people of Tangerang Banten in the form of creative arts from the supporting community.

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