

Characteristics of *Terebang Gede* Music, in Panggung Jati Studio, Serang City, Banten

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ABSTRACT

Terebang Gede is one of the Banten arts that has developed very well and rapidly. *Terebang Gede* has a characteristic in the concept of music that is sung, which is thick with Islamic nuances. The purpose of writing this article is to reveal the characteristics of the *Terebang Gede* music game at Sanggar Panggung Jati - Serang City, Banten. This study used descriptive qualitative method. Data was collected by observation, interviews, literature study, and documentation study. The findings of this study reveal that the characteristics of *Terebang Gede* music have a simple beat pattern and are not too varied in its beat, because according to its artistic function it is as a medium of da'wah, so with a simple rhythmic, the taste and meaning contained in the *sholawat* can be conveyed by good and wise.

Keywords: Traditional arts, *Terebang Gede*, Teak stage.

1. INTRODUCTION

Serang City is one of the cities in Banten Province, the people of Banten acculturation have cultural diversity, especially in terms of traditional arts which are ancestral heritages that have been introduced from generation to generation. The existence of this unique cultural heritage of Banten is very meaningful for the people, because through this the people of Banten can show the characteristics that distinguish them from people from other regions. This can be seen from the arts that have just been born, are being developed, as well as arts that have existed for a long time. Among them are the arts of *Debus*, *Terebang Gede*, *Rudat*, *Patingtung*, *Dog-dog Lojor*, *Rampak Bedug*, *Pencak Silat*, *Yalil*, and other traditional Banten arts that have not been fully explored and exposed. In its development, the art will become a distinctive and traditional identity which is owned by the residents themselves and grows in an artistic environment that is different from one another. Art can also be said as an ancestral heritage that must be preserved, therefore traditional art is a very interesting thing to study. In Banten Province itself, there are various regions and regions and each region and region has its own characteristics and culture. Likewise, in Serang City which is famous for its traditional musical arts, namely the music of *Terebang Gede* which is located in the Jati Panggung Studio, Jati Panggung Village, Taktakan District, Serang Banten.

Rebana or *Terebang* is a type of *waditra* clapping instrument, played by tapping with the palm of the hand. The function of this *waditra* is as a presenter of rhythm whose sound is Atonal. Tambourine or *Terebang* is a *waditra* belonging to: *Genjring*, *Rudat*, *Gemyung*, *Tagoni*, *Qasidah* and others [1], besides that *terebang* is a *waditra* with cylindrical leather and wood media with a diameter of 40-60 cm, height between 10-15 cm, a kind of tambourine". But another understanding says that "to fly means to float" because ancient people thought that God was in the seventh heaven. To have an inner connection with him, you have to fly (float) [2].

The art of *terebang gede* is an art that is included in the performing arts. Performing art is an art form whose historical history functions to accompany the rituals of its people. It is the ritual function that makes art an inseparable part of life in the community it supports. The existence of a function in every performing arts is of course motivated by goals and needs [3], as well as the art of *terebang gede*, one of which is presented for religious needs, namely at ritual events such as muludan, house celebrations, ekahan, and others. also the art of *terebang gede* is an art that grew and developed during the spread of Islam in Banten. At that time, Islam was seen as a new religion among the people. Therefore, the great flying musical instrument was created. This Folk Art was brought by a guardian named Syarif Hidayatullah with the title Sunan Gunung Jati, he was the first to spread Islam in West Java and

Banten at that time with the help of a group of his students. This terebang gede art is used as a propaganda medium for the spread of Islam in Banten by playing musical instruments accompanied by solawat nadoman (Islamic teachings) for its spread. In the art of terebang Gede, there are 5 musical instruments/waditra which are characteristic or identity, namely *koneng*, *kempul*, *selo*, *penganak*, and *terebang gede*, these five instruments which are the whole musical instruments in the art of terebang gede [4].

The art of *terebang gede* has a characteristic that is in its own music, which is more Islamic music with calm and relaxing rhythms to provide peace when the music that is performed is accompanied by chants that are chanted. In the pattern of playing *terebang gede*, the five instruments such as *koneng*, *kempul*, *selo*, *penganak*, and *terebang gede* have different patterns of wasps in their performance, each of which has its own function and uniqueness in giving rhythm when played together. The hallmark of the game of *terebang gede*, which is calm and wisdom, is what gives peace to the players and the people who watch to be more solemn in singing the sholawat song that is sung to God which according to the community is one part of worship in praying to the creator. From the description of *terebang gede* above, it gives the writer's curiosity to be able to explore how the typical playing pattern of *terebang gede* music is at Sanggar Panggung Jati, Panggung Jati Village, Taktakan District, Serang City to be able to provide an overview of how the typical pattern of the *terebang gede* game is in the study. written or practical.

2. RESEARCH METHODS

This type of research when viewed from the point of view of its purpose is a type of field research, because this research uses descriptive analysis research methods with a qualitative approach, so that the data collection is carried out by observation and other descriptive methods in sequence, revealing the causes and processes of events occurring experienced by research subjects [5]. Qualitative descriptive research is research that aims to understand what calm phenomena are experienced by research subjects, for example a behavior, perception, motivation, action, etc. holistically and using descriptions in the form of words and language, in a special natural context, and by utilizing natural methods [6]. The location of the research was in Sanggar Panggung Jati, Panggung Jati Village, Taktakan District, Serang City, Banten. Data collection techniques used to collect research data are observation, interviews, literature study, and documentation. Data collection in this study is intended to obtain a scale that is relevant, accurate, and reliable. Data collection method is a method that can be used by a researcher to collect data [7]. The data analysis used in this study is qualitative data analysis, namely research that analyzes

data before the researcher enters the field and the author makes informal observations to find out conditions in the field, and to find problems in the field. Meanwhile, data analysis was obtained by identifying, taking inventory, classifying, analyzing data according to the theory referred to, and concluding the results of the analysis [8]. Furthermore, data analysis from the results of questionnaire analysis, interviews, observations and documentation of researchers used the analysis of the Miles and Huberman data model. Activities in this model data analysis are divided into three stages, namely (1) data reduction, (2) data presentation, and (3) verification. In the last step, all data must be able to answer the existing problem formulation. The conclusions in this study are the findings obtained during the study.

3. RESULTS AND DISCUSSION

The Jati Stage Studio is a studio that preserves the *Terebang Gede* art, which is the original art of Serang City, Banten. The Al-Barokah Panggung Jati studio is located in Panggung Jati Village, Panggung Jati Environment, RT 01/RW 03, Taktakan District, Serang City, Banten. Sanggar Panggung Jati is led by Mr. H. Mistar, who is the 7th descendant of the successor to the art of *terebang gede* in the Taktakan area, especially continuing the art of *terebang gede* from his late father, Mr. Asmad, who died in 1960. performances which are played by means of musical performances that are brought [9]. *Terebang Gede* has five tools/waditra, each of which has a different name, the first is Koneng, Koneng is the smallest instrument found in the *Terebang Gede* art, the second is Kempul, the third is the Penganak, the Ampat Sela, and the fifth is the largest instrument. that is flying big. These five tools are important components in *terebang gede* which have different patterns of play/accompaniment when played together.

The *terebang gede* wasp pattern has the characteristics of a simple and monotonous wasp pattern, when viewed from the type of wasps in the prophet's sholawat song, almost all types of wasps have the same rhythm, the difference is that only the prayers alternate. In the *terebang gede* wasp process, the prophet's sholawat is accompanied by approximately five flying instruments, namely, *koneng*, *kempul*, *penganak*, *selo* and *terebang gede* where the five instruments have different beats or rhythms, but if played together they will in the form of a rhythmic harmonious blend in the sholawat sung by the singer. The accompaniment of songs that are often performed at *terebang gede* performances at the Jati Stage Studio is the song sholawat qiyam (Ya Nabi Salam Alaika) or the Jati Stage Studio often calls it "song of style". The style song is a Sundanese folk song with a tone of *Salendro* type, but in *terebang gede* the lyrics are replaced with

the Prophet's prayers without changing the original tone of the song, and the second is the fruit kawung song, which is a solawat that is harmonized with salendro in the tone that it sings. In the mention of the poems, he still uses the sholawat of the Prophet and the Prophet but only in his tone is changed to the tone of *salendro buwah kawung*. In this *buwah kawung* song, Arabic and Javanese are combined into nadoman. Nadoman is sholawat which means good teachings for the people. Here are the sholawat songs of the style and the *buwah kawung* (figure 1 and 2):

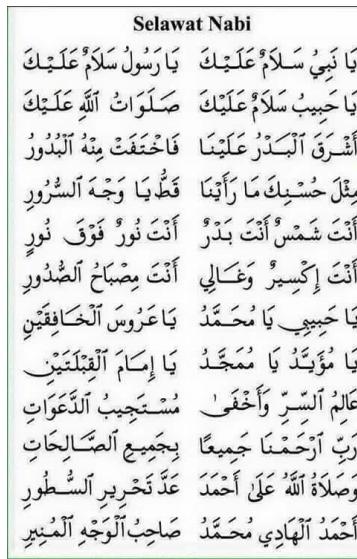


Figure 1 Showat lagu gaya.

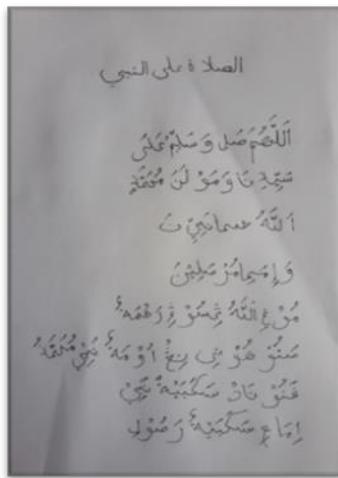


Figure 2 Sholwat buah kawung.

And here are the characteristics of the game pattern of *Keli Terebang Gede*, namely *koneng*, *kempul*, *penganak*, *sela* and *terebang gede*.

3.1. Koneng

Koneng is played by hitting it with the right index finger, which is hit by bouncing it against the skin on

the edge of the array so that it produces a tung sound, while if it is hit, it uses the palm of the hand and is hit in the middle of the *koneng/raray* by not reflecting or holding it, it will produce a sound. sir (Cw 3.4). Here is the basic slap pattern on *koneng* (figure 3):

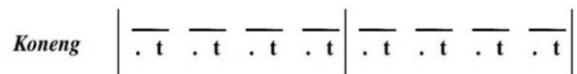


Figure 3 Koneng.

3.2. Kempul

Kempul is played by hitting it with the right index finger, which is hit by reflecting it to the skin on the edge of the array so that it produces a pliant sound, whereas if it is hit with the palm of the hand and hit in the middle of *kempul/raray* by not reflecting or holding it, it will produce a siren sound. Here is the basic slap pattern on the *kempul* (figure 4):

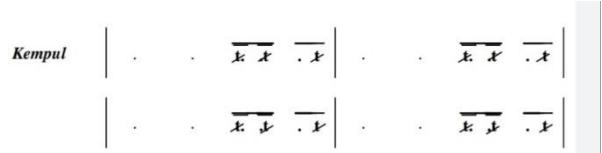


Figure 4 Kempul.

3.3. Penganak

Penganak is played by hitting it with the right index finger, which is hit by reflecting it to the skin on the edge of the array so that it produces a pliant sound, then if it is hit with 4 fingers on the right and hit by being reflected on the side of the array, it will produce a dung sound, and if it is beaten using the palm of the hand and being hit in the middle of the child/raray by not reflecting or holding it will produce a siren sound. Here is the basic slap pattern in *penganak* (figure 5):



Figure 5 Penganak.

3.4. Sela

Sela is played by hitting it with the right index finger which is hit by reflecting it to the skin on the edge of the *raray* so that it produces a *tang* sound, then if it is hit using 4 fingers on the right and hit by being reflected on the side of the *raray* it will produce a *dung* sound, and if it is hit with the palm of the hand and hit in the middle of the line/raray by not reflecting or holding it, it will

produce a *pak* sound. Here's a basic slap pattern on the sidelines (figure 6):

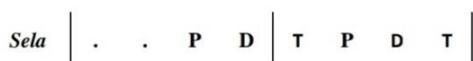


Figure 6 Sela.

3.5. Terebang Gede

Terebang gede is played by hitting it with a wooden bat. The big flight only produces one sound if it is hit with a bat that is hit with the right hand, which produces a *der* sound. Here is the basic slap pattern on the big fly (figure 7).

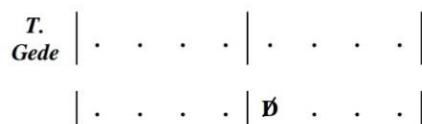


Figure 7 Terebang Gede.

Here is the symbol for the big flying number notation:

- Kon : Koneng
- T : Tung
- ✓ : Teung
- Kem : Kempul
- ⚡ : Der
- d : Dong
- Pen : Penganak
- p : Pak
- Sel : Sela
- T : Tang
- Ter : Terebang Gede
- D : Dong

4. CONCLUSION

The distinctive feature of the *terebang gede* wasp pattern is that it has a simple wasps pattern and is not too varied in its wasps, because in accordance with the function of the art it used to be as one of the spread of religion to offer prayers to the creator through prayers of *sholawat* that are said. simple tempo and rhythm, the taste and meaning contained in sholawat can be conveyed with good and wisdom. The art of *terebang gede* is played by 7 players, namely 5 players as terebang musicians namely *koneng*, *kempul*, *panganak*, *sela*, and *terebang gede*, and two other players as vocals

where the vocals sing alternately because the duration of the *terebang gede* show takes quite a long time. reach 9 hours in one stage performance.

The pattern of the beats of each *terebang gede* has a different pattern of wasps in the beat of a song, starting from the *koneng* which goes on the beat above (up), then the *kempul* which is under the beat of the *koneng*, in addition to the *panganak* and *sela* who perform the beat. punches question and answer, and fly big as an affirmation at the end of the beat as bass. The vocals in the *Terebang Gede* poem use the prayers of the prophet and the Prophet taken in the book of *sholawat Albarzanji* which are sung using different tones, the tone used in the Jati Stage Studio is using the tone of *Salendro*, namely in the song *Buah Kawung*, and the tone of *Mataram* or *Kobongan* in style song. In addition, in the song solawat *terebang gede*, it uses Sundanese tones that are harmonized with *Salendro* and *Mataram*, where only the tone uses Sundanese tones, such as the *buwah kawung* song and the style song, but the lyrics of the poem use the prayers of the Prophet and the Prophet.

In addition, from the process of the wasp pattern, there is no written work discussing the pattern of the *terebang gede* wasp, which then after the completion of this research finally made an article about the pattern of the *terebang gede* wasp in written form that can be read and understood by the public.

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