

Through Traditional Music Sarone and Cultural Learning in an Educational Context

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Abstract: This research aims to describe the sacredness of Sarone music in wedding ceremonies within the Tanjung Luar village community, Keruak Subdistrict, East Lombok Regency. The research employs a qualitative ethnographic method. Data collection is carried out through literature review, observation, interviews, and documentation. Data are analyzed through data reduction, data presentation, and conclusion. To ensure data validity, triangulation techniques are utilized. The research findings reveal that the sacredness of Sarone music in wedding ceremonies in Tanjung Luar village encompasses elements such as origins, rituals, Sarone heirlooms, taboos, instruments, songs, and Mancak. Sarone music is considered a form of respect for ancestors, a link to cultural heritage, a means of preserving tradition's sanctity, and an integral part of the cultural identity of the Tanjung Luar village community. While the community has diverse perspectives, they all emphasize the importance of maintaining the strong tradition and cultural values associated with Sarone music. In conclusion, Sarone music possesses sacred elements like its history, heirlooms, taboos, instruments, songs, and Mancak dance, which create a sacred atmosphere and are used in the sequence of wedding events and rituals as a form of tribute to ancestors and the preservation of the cultural identity of the Tanjung Luar village community.

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Introduction

The majority of people in *Tanjung Luar* Village, who are from the *Bugis Bajo* tribe, hold the view that marriage ceremonies have sacred value because they are part of the stages of life that every individual must undergo (Ri'ina et al., 2020; Syahdan, 2021; Yudiastini, 2019). This is in line with Hariwijaya's opinion in Susanti & Lestari, (2021) which states that a culture rich in tradition often considers marriage as an integral element in the journey of life. Therefore, marriage ceremonies are often held with great reverence and are considered to have an element of sacredness. This is because in cultural contexts, ritual ceremonies are integral to various stages in people's lives, including birth, marriage, initiation and even death (Murcahyanto et al., 2021; Watulea, 2018; Yudiastini, 2019).

Marriage in the community of *Tanjung Luar* Village deeply reflects the distinctive customs and traditions of the *Bugis Bajo* tribe. One particular aspect of this marriage tradition

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is the use of *Sarone* music, which is always present at every wedding celebration. *Sarone* is not just a musical instrument, but an integral part of the cultural heritage that accompanies the entire series of events and rituals in the marriage process (Nurtikawati et al., 2022; Sugiarto, 2016). The presence of *Sarone* traditional music is a form of implementation of the function of traditional music, namely as a means of traditional ceremonies or rituals related to the celebration of the main cycles of human life, such as birth, marriage, and death (Erwin, 2020; Subianto, 2018).

Sarone is a type of musical instrument that belongs to the aerophone family, made of bamboo or wood that is hollowed out, consisting of 3 main parts, namely, (1) the *Sarone* rod or the body of the tool where the tone control holes consisting of 7 holes, (2) the blowing tip, whose blowing tip is given a goose hair rod that is cut and shaped like a straw, (3) Funnel, which gives a distinctive sound to *Sarone*, usually using taro leaves or wood shaped like a funnel (Nurtikawati et al., 2022; Sugiarto, 2016). *Sarone* does not play alone, but is accompanied by several other instruments such as two drums, *Gendang Penganak* and *Gendang Penganah*, as well as *Kenong* and *Gong*. The *Sarone* is responsible for playing the melodic notes, and together with these accompaniment instruments, they form a unified sound that accompanies the entire wedding programme. The wedding also includes a dance similar to silat known as *Mancak* (Ratna & La Ode Ali Basri, 2019).

The process of presenting *Sarone* at the wedding ceremony of the *Tanjung Luar* village community cannot be separated from a series of rituals that must be prepared by the bride's family as the inviter of *Sarone* music in the wedding ceremony. This is a form of realisation of the function of traditional music which is generally used as a means of ceremony in traditional rituals, it can also be used as a means of entertainment that only the presenter and the audience understand, and a means of spectacle that is only aimed at the supporting community (Rambah, 2018). The process of presenting *Sarone* music is a form of collaboration of art and tradition, which art and tradition are part of local culture in which there are various elements of local wisdom (Iswadi, 2018; Syefriyeni & Rosie, 2020).

Some series of rituals before the traditional *Sarone* music game are believed to be a requirement to ask permission from the ancestors so that during the game no disturbances occur (Sugiarto, 2016). This is because the people of *Tanjung Luar* village strongly believe that *Sarone* is able to call the spirits of the ancestors to come and it is feared that there will be disturbances during the game. This is in line with Mircea Eliade's opinion in (Widyaputra, 2021) who defines the word "sacred" as an impressive, important, eternal, supernatural realm, the home of ancestors and heroes and gods. This kind of disturbance of the sacred is a hierophany or the way the sacred manifests itself, which is entirely different from its environment, and is the way the sacred manifests itself to its supporting society, in a space or dimension of sacredness that is so (Zifamina, 2022).

Before a series of pre-marriage rituals are carried out, *Sarone* must not be played. Because the ritual of playing *Sarone* itself is an activity carried out for symbolic purposes and is usually carried out based on a certain community/ethnic religion in which the process is regulated and determined and cannot be carried out carelessly (Fahdiran et al., 2021; Utari & Prastiawan, 2019).

The first ritual begins with the preparation of *Beraspati*, then the bantang or dibantang ritual is carried out, followed by the final ritual of throwing offerings into the sea around *Tanjung Luar* village. These three rituals are pre-marriage rituals that must be carried out in

accordance with the customs of the local community. This pre-event ritual in the *Sarone* music performance is a form of action of belief in the sacred, because in fact rituals are not just "applications" of illusory pseudo-theories, but rather enacted through real actions (Mustofa, 2020). The implementation of rituals like this does not always go smoothly and raises different views from the local community.

For example, the difference in people's views is only on the doom or bala' that this *Sarone* music can cause. Another case with their beliefs that assess the sacredness of *Sarone* music itself is still fairly the same, namely still believing and respecting the value of His Sacredness. This is in line with Durkheim's opinion in (Mustofa, 2020) which states that the implementation of fear and respect for the sacred must be implemented through the heart (beliefs) and actions (rituals).

Apart from the pros and cons of the sacred value of *Sarone* music in the midst of the *Tanjung Luar* village community, this traditional music actually still maintains its existence in serving various traditional rituals of the local community both sacred and profane. So further research is needed to identify more deeply the elements that form the sacredness of *Sarone* music, the series of events and rituals of using *Sarone* in marriage events, and how the community views the sacredness of *Sarone* music.

Research Method

This research is a type of qualitative research that uses an ethnographic approach. The ethnographic or ethnomethodological approach is used to describe the cultural characteristics of individuals or groups in a cultural society.

The location of this research is in *Tanjung Luar* village, *Keruak* sub-district, East Lombok regency, and focuses on *Sarone* music as the object of research. In this qualitative approach, the researcher is the main instrument to collect, analyse and process data related to the research.

Data collection was conducted through literature study, observation, interviews, and documentation. Literature study involves exploring various literature sources such as books, journals, and articles. Observation focused on *Sarone* music played in the wedding ceremony of the *Tanjung Luar* village community. Interviews were conducted with informants, including *Sarone* players and accompanists, as well as people who attended and witnessed *Sarone* performances at weddings. Documentation involved taking photographs, audio recordings and videos.

The main data obtained consisted of the results of observations, interviews, and documentation. These data were qualitative in nature and analysed using data triangulation techniques to ensure the validity of the research results.

Result and Discussion

a. Aspects that Shape the Glory of *Sarone* Music in *Tanjung Luar* Village

When we talk about the sacred elements contained in *Sarone* music, we cannot ignore the various aspects that contain supernatural dimensions. These aspects include the origins of *Sarone*, rituals in the making and presentation of *Sarone*, the role of *Sarone Pusaka*, the rules governing *Sarone* learning, the instruments that accompany *Sarone*, the *Sarone* songs used, and the importance of *Mancak* in the context of *Sarone* music.

The *Sarone* music found in *Tanjung Luar* village has supernatural roots. According to a legend passed down from generation to generation by the local community, *Sarone* came to this village from *Sumbawa's Bungin* island. The story tells how one of the *Sarone* players from the past, who was the ancestor of the *Tanjung Luar* community, was chased by soldiers of the *Sumbawa* kingdom. The cause of this persecution was the alleged use of black magic in the *Sarone* game, which made the princess of the *Sumbawa* kingdom fall obsessively in love with the player.

In *Tanjung Luar* village, there is one heirloom *Sarone* tool that has been passed down from generation to generation. Today, this heirloom *Sarone* is guarded and held by *Wak Kung*, who is a direct descendant of a previous *Sarone* player.



Figure1. Sarone

This heirloom sarone receives special treatment through a ritual held every Friday night. This ritual is the only way that individuals can participate in the sacred realm (Soumeru, 2019). The ritual involves bathing the *Sarone pusaka* while burning incense as part of the cleansing process. Although physically *Sarone pusaka* and ordinary *Sarone* are the same, their sacredness arises through the belief of the local community. This is in line with the view of Zifamina (2022) that something may be considered sacred by one group of people, while another group may not feel that way.

Sarone making also involves a ritual. When producing a new *Sarone*, there is always the burning of incense during the manufacturing process. This is done to ensure that the resulting *Sarone* will not bring misfortune to its players and audience. Frankincense is used as a means of licence and protection to prevent the manifestation of things of a sacred nature. This is due to the respect and fear of supernatural elements in the local culture. This belief encourages people to love and honour *Sarone* in order to avoid harm (Zifamina 2022).

There is a strict rule in learning *Sarone*, which is that *Sarone* blowers must be of the same bloodline. This means that individuals outside of that lineage will face difficulties in learning *Sarone*, according to local beliefs. This lineage has a significant influence in the learning process, as past ancestors are believed to provide guidance through dreams when someone wants to learn *Sarone*.

The instruments that accompany *Sarone* consist of *Gendang*, *Kenong*, and *Gong*. *Sarone* drums are divided into *Gendang Penganah* and *Gendang Penganak*, often referred to as *Bajo* tribal drums because they are often used by the *Bajo* tribe in their performances. These drums have a deep symbolic meaning, considered as sounds that can summon the spirits of ancestors and bridge the physical world with the spiritual world.

Kenong is another instrument in *Sarone's* music composition, which has a high historical value as a legacy from the ancestors, so it is considered sacred by the people of *Tanjung Luar* village. *Kenong* not only functions as a musical instrument, but also carries a deep spiritual dimension.

The *Gong*, the last accompaniment instrument in *Sarone* music, is believed to have magical powers that can attract people to watch the performance. The *Gong* is said to have received mantras passed down from the ancestors in each generation that plays it. In addition to the mantra, the bump part of the gong is made of a mixture of iron and gold, which makes it unique and different from other gongs.

Sarone has about 40 songs, but only three are often used in various rituals in *Tanjung Luar* village. Each song has a special role and function in certain rituals, so the selection of the right song is very important. The use of the wrong song is considered an offence and can have a negative impact on the performers and the audience.

Mancak is a type of traditional martial arts dance that is very important in the culture of *Tanjung Luar* village. The movements in *Mancak* have a deep philosophical meaning and are an integral part of the marriage ritual. *Mancak* is able to create a sacred atmosphere in a marriage through elegant and meaningful movements. By exploring these sacred elements, we can better understand the rich culture of *Sarone* music in *Tanjung Luar* village.

b. Order of Events and Ceremony for the Use of Sarone in Wedding Celebrations

Every celebration or ceremony involving *Sarone* music, the initial stage that must be passed is the preparation of *Beraspati*. This is the first stage in negotiations between the inviting party and the *Sarone* group as a formal request to involve *Sarone* in the celebration. This is important because in the local customary culture, the preparation of *Beraspati* is an absolute requirement.

Beraspati is a container containing brown rice, white rice, betel nut, areca nut and money as a voluntary donation. *Beraspati* will later be given to *Sarone* players as the main requirement when they want to involve *Sarone* in a celebration.

The process of preparing this *Beraspati* is believed to maintain the smooth running of the celebration and prevent disturbances for the guests or spectators present. This reflects the real implementation of respect for sacred elements, not only through feelings but also through concrete actions.

Once the *Beraspati* preparation is complete, the celebrations are divided into three stages: pre-event, during the event, and post-event. The pre-event ritual occurs before the wedding takes place. It includes two rituals, namely the *Bantang* ritual and the *Pelarungan Sesajen*. The *Bantang* ritual is performed by a *Sandro* by preparing white porridge and red thread which is then tied to the stomach of the bride and groom. After reciting prayers to God and invoking salvation for the ancestors in the presence of the bride and groom, these objects become symbolic of what one has in life with certain meanings (Hamriani et al., 2019).

Sarone is present as accompaniment and creates a sacred atmosphere with its music during this ritual. The ritual of *Pelarungan Sesajen* is common in *Tanjung Luar* village, which connects life and prosperity with the sea. Throwing offerings into the sea is a symbol of respect to the spirits of ancestors or spiritual entities that reside in the waters. These offerings contain bananas, coconuts, eggs, betel nut, brown rice, white rice and yellow rice. The preparation of these offerings has strict rules and should not be ignored.

During the wedding, there are two sacred rituals: the *Mantiq* and *Pasalingi* rituals. The *Mantiq* ritual is the inauguration of the marriage according to the customs of the *Tanjung Luar* community. This ritual is accompanied by *Sarone* music while *Mancak* is performed in front of the bride and groom.

Sarone music will play *Sarama* songs specifically designed to accompany the *Mancak* movement in the *Mantiq* ritual. The *Mancak* gesture involves the use of a sword raised to the sky and pointed at the ground just below the feet of the bride and groom. This has the meaning that both the bride and groom are God's creation brought together in the destiny of marriage. The gesture of pointing at the ground illustrates that marriage is part of a life journey that must be lived wisely in accordance with customary and religious laws.

After the *Mantiq* ritual, the event continues with the *Pasalingi* ritual. This ritual involves 7 different cloths. Six cloths are inserted through the bride's head and removed from under the groom's feet six times. The seventh cloth is inserted through the head and not removed, but tied around the groom's waist until the wedding is over.

Sarone always accompanies the *Pasalingi* ritual process by playing *Sarama* songs. The *Mantiq* and *Pasalingi* rituals accompanied by *Sarone's* music are able to create a sacred atmosphere in the wedding, seen from the attention and calmness of the invited guests during this ritual. *Sarone* successfully fulfils its role in maintaining the customary traditions of the community (Subianto, 2018).



Figure2. Pasalingi Ritual

Once the wedding is over, the only ritual that remains is the bathing of the bride and groom. This bath has a symbolic meaning that symbolises purity, purification, and the transition from single status to husband and wife. The bathing process is performed while accompanied by *Sarone* music. The song used in this ritual is the *Talolo* song or the king's accompaniment song. Before the bath, the water to be used has been prepared and mixed with herbs or fragrant oils that are believed to have purifying properties. The *Sandro* will begin the ritual with a prayer or thanksgiving, asking for blessings and blessings for the bride and groom. The bride and groom are then asked to take a ritual bath with the prepared water.

During the bath, the *Sandro* gives instructions to the bride and groom to release any emotional baggage, negative energy, or unhealthy thoughts they may be carrying. The community's views on the sacredness of *Sarone* music in weddings in *Tanjung Luar* Village vary but overall respect tradition and cultural values. People see *Sarone* music as a form of

respect for ancestors, as a link to cultural heritage, as an effort to maintain the sacredness of tradition, and as an integral part of the original cultural identity of *Tanjung Luar* village.

This community view provides support for maintaining the existence of *Sarone* music. This is in accordance with the view of Elvandari, (2020) that the ability to maintain traditions depends largely on the extent to which the people who inherit those traditions have strong principles and ideologies about their traditions.

Conclusion

The elements that make up the sacredness of *Sarone* music consist of several elements including aspects related to the history and origin of *Sarone*, the existence of *Sarone* heirlooms that are considered sacred, taboos when learning *Sarone*, *Sarone* accompaniment instruments, songs in *Sarone*, and *Mancak* as a mandatory element that collaborates with *Sarone* music in creating a sacred atmosphere.

The series of events and rituals of using *Sarone* music in marriage events include all series of events in which each event or ritual carried out will always be accompanied by *Sarone* music. The series of events include a series of pre-event, during the event, and post-event. The three series of events are a series of sacred events in which there are several traditional rituals that are always accompanied by *Sarone* music.

People's views on the sacredness of *Sarone* music vary but still lead to the context of culture and tradition. These views include *Sarone* as a form of respect for ancestors, a link to cultural heritage, maintaining the sacredness of tradition and becoming the original identity of the *Tanjung Luar* village community.

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