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Expansion Of Value And Form *Dol* Musicality As Ritual *Tabot* In Bengkulu

Bambang Parmadi¹, I Gede Arya Sugiarta²

The expansion of value and form musicality in Tabot ritual music includes ideology, musicality and new socio-cultural phenomena in the performing arts extend to all elements of Bengkulu society in general. The sacred music referred to in the Tabot rituals of Bengkulu is Dol music. The transformations in forms of Dol music and musicality are: sacred musicality becomes secular or profane. The physical form, function, and aesthetic of Dol music in Tabot rituals have an ever-increasing creativity in their development, musical progress and sociocultural-supporter progress. The commodification of Dol music transforms the artistic identity associated with new music from Bengkulu. The development of musicality moves freely, making changes in sacred ideology. This analysis reveals problems using social practice theory, hegemonic theory, and popular culture theory, applied eclectically by using a qualitative method. Data is collected Through observation, interview, and document study. The findings of this research are that there are forms of exploration and exploitation of Dol music from sacred to secular or profane and vice versa in the context of the commodification of physical musicality, function, and aesthetics in the ideological identity of the supporting community and the musical space dimension. The secular or profane Dol music permeates and indoctrinates the sacred Dol musical ideology as the musical ceremony of Tabot ritual. The counter-assumption about a sacred art form that will experience a shift into secular or profane is not entirely true for Dol music in Bengkulu.

Keywords: expansion, exploration and exploitation, dol music, sacred and secular.

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Introduction

Dol music is ritual music of *Tabot* Bengkulu. *Dol* music has evolved over time from the development of function into physical development of the *dol* instrument itself. Artists devote their creativity to making *dol* music more interesting. This development has a wide impact. As a ritual music, *dol* music must be kept authentic as a regional art form. Therefore, this study aims to see what changes are happening in current iterations *dol* music.

Exploration is an investigation or research to find great new possibility that has never been revealed from the target object's source, so that the scope of knowledge material may broaden and accommodate required information. Exploitation is an activity that accommodates needs by taking or using existing material resources for gain in a, most likely, disadvantageous way.

In order to understand the forms of exploration and exploitation in the transformation of *Dol* music traditions as ritual musicality, this study uses an ethnomusicology approach. Changes that occur in the continuity of *Dol* music tradition result in the formation of individual actions in social practice. The ethnomusicological approach seeks to elucidate the musical form and musicality of *Dol* music in the sacred and social realms as folk music. Musicality is the element of music in expressing the ability to describe the definition/system, form, meaning, benefit, and listening (receiver) in the work of music. Another element in the work of music is the musical view of the physical part of the music itself or the instruments that support it in the viewpoint of sociology and sociocultural ethnography.

Research methods

The method used in this research is a qualitative method. The researcher deeply interviews the *Tabot* family, chiefs, related institutions, educational practitioners, and performing artists. The sources of data obtained in this research are from primary data and secondary data. Primary data were obtained through deep interviews guided by interview guidelines and developed during the interview. Secondary data is used as primary data support.

To obtain complete data, this research uses purposive technique followed by snowballs technique (snowball). Instruments in this study are the researcher himself assisted by other tools. Data collection techniques are as follows: observation, interview, literature study, and document study. Data analysis techniques are data reduction, data presentation, and conclusion. The technique of presenting the results of data analysis is done informally. Problem analysis used social theory, hegemonic theory, and popular culture theory, applied eclectically by using a qualitative method. Based on the above explanation this research will describe and discuss about expansion of the value and form of the

Dol as ritual *Tabot* music on musical transformation that includes; (1) the transition of musical from of *Dol* from secular or profane, (2) the physical form of *Dol* music, and (3) the function of value of *Dol* music.

Musical Form of *Dol* becomes Secular or Profane

The musical system in folk music of society is the principal object of study in ethnographic musicology and ethnomusicology. Musicology in ritual art musicality is the study of systems, functions, forms and meanings within or outside the culture, and ritual musical systems are the object that delivers the goals of society itself. (Haydon in Supanggih 1995: 44-45). Folk music (tradition) as part of the quality of the conveyor intent on every ritual procession of the traditional community, becomes unity that support each other and can not be separated. In musical culture, a musical performance is understood as a message from the cultural entity that derives meaning organized under control of rules. The music culture has been primarily dynamic rather than static, music has changed as response to encouragement both inside and outside, (Merriam, 1980: 4).

In the end, exploration and exploitation make *Dol* profane/secular music a performing art to fill ceremonial and entertainment events. So the meaning and form of ritual musicality that was originally an expression of the war that occurred in *Karabela* have turned into a form of entertainment and creative resources for community supporters. *Dol* music was originally issued and played on 29 *Dhul-hijjah* as a sign of notification and preparation to the community for entering the month of *Muharram*, the activity is a form of procession carried out by walking around the area where the *Tabot* family lives. *Dol* music is performed by the group's *Tabot* families in their own places.

The sacred *Dol* musical instruments are an ensemble set (*Dol*, *Tasa*, *Suling*, *Keneng-keneng*) equipped with intricate costumes of musicians, flags accessories or banners except when performing *dharma Tabot*. In *dharma Tabot*, the musician does not wear full costume. In the ceremonies, sacred objects and this equipment are usually integrated to become a unity of ritual musical in several stages of *Tabot* ritual procession. In another case, secular or profane *Dol* music gives vast spatial dimensions to explore musicality. Exploration of interactive performance and *Dol* are punching and dynamic, collaborating with musical forms or other instruments. This grants the actors and music artists freedom explore expressions of *Dol* music. The purpose of meeting the needs in the ritual to accompany the stages of the procession in order for the series of ritual ceremonies. *Dol* music serves as a ritual music packed with playing traditional rhythms consisting of *tam atam*, *suwena*, and *suwari* that hold philosophical meaning. The philosophical meanings of traditional rhythmic patterns are as follows: (1) *suwari* represents a patriotic and encouraging spirit; (2) *tam atam* represents an feeling

of grief or mourning; (3) *suwena* represents an atmosphere of joy or celebration of victory.

At this time there is a change in the rhythmic pattern so that the philosophical meaning of each pattern of rhythm may be conveyed through shifts. The three types the rhythmic patterns of *Dol* sacred music are developed into four functions in sacred *Dol* music, namely: (1) Tabot dharma rituals, taking of soil, and sitting penja, the players are only allowed to play *suwari* rhythm pattern, while the player use at once the three stroke rhythm pattern *suwari*, *tamatam*, and *malalu*. The score is played repeatedly and the form of the rhythmic pattern is also developed. (2) *Dol* music match ritual (*menjara*) and collecting of funds (*meradai*), make use of the rhythmic patterns of *suwari* and *tam atam*, while using rhythm patterns of *suwari*, *tamatam*, and *melalu* rhythm. (3) in the ritual of parade of radius (*arak penja*), the turban parade (*arak serban*), the grand of carnival parade (*arak gedang*) and the ark is wasted (*tabot tebuang*), the players play the whole rhythm pattern of *suwari*, *tam atam* and *suwena*, currently the players play the rhythm pattern of *suwari*, *tamatam*, *suwena* and *melalu*. in today's performance practises, the *Dol* musical rhythm pattern develops and adds a rhythm pattern called *melalu*.

The explanation of several pieces of Score changes *Dol* music rhythm patterns as there is wide space to explore parts of the rhythm pattern as a creativity of artistry and also making *Dol* secular or profane more interesting and impressive.

The performing time of sacred *Dol* music in general have religious values are not arbitrary and are placed only at certain moments and places that are always associated with important events in the implementation of the ritual stage of Tabot ceremony in the first ten days of the Muharram month. Performances of secular or profane *Dol* music can be anywhere and are not permanently defined, and are able to flexibly adjust to existing events or when there is an order. *Dol* sacred music players only come from the Tabot family who are allowed to play and are given the responsibility to always keep and care for the instruments that they play in the sixteen groups of sacred Tabot (*Tabot Imam and Tabot Bangsal*).

As a music player in a community group, he is considered to have advantages of these community groups. The musicians also have concepts of behavior that can be imitated by other societies. So the attitude and actions of the community are reflected in the music itself as a tradition that upholds local ethics (Merriam 1980: 46-47). Based on Merriam, it is concluded that the *Dol* music player in Tabot ritual ceremony has advantages of other community groups, as the character and actions will be influential in the pattern of life of the people who love it. Unlike the musicians from secular or profane *Dol* music, it is according

to his needs. Secular or profane *Dol* music players have no limits, ranging from children / students, teenagers, even women.

The development of the exploration and exploitation of *Dol* music from sacred to secular or profane. Study of the transformation of the art often occurs, because the secular or profane *Dol* music in general gives the ability to express and appreciate the art creatively for development and provide balanced emotional attitudes to the community supporters. *Dol* secular or profane music forms a tolerant character, socialization, democratic attitude that includes sensitivity to the environment and creativity. In other words *Dol* Music plays an important role to help the development of cultural dynamics of performing arts that impact on the growth of mind, thought, socialization, and emotion in society. *Dol* secular or profane music emphasizes more on giving the experience of musical art, which will give birth to the ability to utilize *Dol* music in life with new ideas. The goal is to have a sensitive capability to the natural environment and to utilize his experience to communicate creatively through artistic activities in an effort to uphold local cultural values and not to forget the value of the sacred tradition.

Treatment of Physical *Dol* Music

Physical *Dol* music change makes the displacement of values, treatment, and appearance very complex. The changes in physical shape of *Dol* musical instruments both in the musicality and on the sociocultural level in Bengkulu City have an impact the values and function of the music. The issue of musical elements in the musicality is outlined in the musical instrument and the community of actors and connoisseurs, which includes changes in the form of treatment of instruments and forms of *Dol* music instruments. *Dol* music as sacred music not only in the element of the musical rhythm pattern undergoing changes, exploration and exploitation of the treatment of the instrument itself shifts as a goal of creativity. This sacred musical instrument is treated by the family of Tabot with a very regular and customary nuanced and is exalted. Over time, the development of *Dol* music also experienced a commodification of the form in treatment of the instrument. The exploitation of *Dol* music has become free to be in regards to creativity and material. *Dol* which was once sacred and has been exploited and at this time has become the material for exploitation and musical exploration for artistic purpose of stage and aesthetic performance creations.

This explains that the sacred music and *Dol* instruments are changing in terms of meaning and value when *Dol*'s music is brought to the realm of creativity, while in playing and treating sacred tools must be carried out according to customary rules. But in fact, *Dol*'s music and instruments are something that can be explored and exploited in such a way that it becomes a very attractive, interesting and



Figure 1. Treatment of *Dol* instruments as performances
(Doc.: Bepe 2015)

charming the audience and the government to legitimize it as a new cultural asset and identity.

Physical changes also occur on the instrument appearance, to provide an artistic appeal in the form of a *Dol* instrument. Physical appearance outside of sacred *Dol* is tinged with shades of bright colors such as black, red, green and bright yellow to make it look more attractive. In the its construction (*kelawang*) *Dol*, is formed a triangular field with striking colors and the shape of the newly grown bamboo shoots (bamboo shoots) is a carved image in a typical Malay Bengkulu. Triangle bamboo shoots *kelawang* of *Dol* have a philosophical meaning. Black means mourning, red means valor and courage, fortitude and coolness mean green, and yellow means glory and heroism.

Currently, for the purpose of creativity, the instrument *Dol* looks more artistic, *kelawang Dol* is drawn in such a way. From interviews with one of the artists of *Dol* Bengkulu, said picture ornamentation on *kelawang Dol* is a form of creative ideas of the artists' music tradition in Bengkulu, in order to look better and beautiful instrument when played on stage both day and night. Especially when appearing at night bring an artistic color due to the effects of the light of the stage.

It is more crucial to the material of body construction (*kelawang*) of *Dol* made by the head of KKT (Tabot family) from coconut tree become fiber material. From the interviews with the head of KKT, said that currently to get the materials *kelawang Dol* (coconut tree) is very difficult and quite rare. To streamline the time and energy required to play the music of *Dol*, *kelawang Dol* modified to be lighter when taken and played it when the rituals of *meradai*, *menjara*, *arak gedang* wine, and *Tabot tebuang*. So that in making *Dol* run of fiber material that is printed like *kelawang* coconut tree.

At a glance there is no the difference in the external physical form between fiber and coconut tree material, but the sound is very different. *Dol* instruments made of fiber produce loud sounds more, *Dol* instruments made from coconut trees better voice bass sounds (low). In addition, the



Figure 2. Compared *Dol* coconut tree with *Dol* from fiber
(Doc.: Bepe 2015)

effect of sound produced is also due to different membrane stretching techniques. *Dol* instruments made from coconut trees use a membrane stretched by using a flexible, interconnected rattan webbing assisted by nails or pegs to hold it in place. While on the *Dol* instruments made of fiber, the membrane is only held with several bolts around it so that the membrane strain does not last long (heated every time it will be played) and wicker rattan only as decoration or patch just to look the same as the original. The dynamics of the phenomenon of the above changes in the view of modernization generally assume that the sacred tend to be secular or profane, but with the changes that occur in the element *Dol* music turns out to be otherwise. This means that the notion of full modernization can be used especially in the transformation that occurs in *Dol* music.

Expansion of *Dol* Music Function

Function and use is a very important issue in ethnomusicology, because it involves the meaning of music, it is not just facts about music but more than that, to know the implications of music on humans, and how these implications are produced (Merriam, 1980: 10). *Dol* music began to develop by itself for certain purposes. This encouragement is reinforced by the discourse of the promotion of cultural tourism typical of Bengkulu region in the 1990s. The provincial and municipal governments of Bengkulu made policies on cultural and natural tourist destinations in line with the decision of the Minister of Tourism and Telecommunication Soesilo Sudarman in 1992. Started from the cultural activities of Bengkulu in the 80's. The teachers and students of Karawitan Indonesia Secondary School (SMKI) Bengkulu hold cultural arts activities with *Dol* theme and music material to be modified, created and collaborated. Continuous innovation and exploration develops so that secular or profane *Dol* music can at any time be displayed by art galleries, schools or anyone else.

In every event the celebration of *Dol* music as Tabot ritual musicality is usually held the additional events as a tourist attraction and art gallery activities. Topologically *Dol* music can be grouped in two packs, first, it appears to be more total ritual art, called the art of ritual music because



Figure 3. Dol music as popular music (Doc.: Bepe 2016)

during the procession and all the infrastructure including the property and its accessories, it is not disturbed by the audience or the people, the person involved in the role as the perpetrator and the ritual procession (Tabot family only), while the second, the pack is more in order or can be called as an order and the art of spectacle (secular or profane). The audience who attend solely enjoy the entertainment. It only functions as total spectacle or entertainment and there is no content of ritual elements and is only for interest purposes.

As a Culture of Popular Music

In the discussion of the Perspective of popular culture, to facilitate the unraveling of the commodification of *Dol* musicality as a popular performing art. *Dol* music performance transformed into music instruments and ensemble creation which is more energetic and very aggressive as a form of contemporary music. The instrument is often joined by more popular music such as pop music and jazz music. The performance of *Dol* music composition was appreciated by the electric guitar and the bass guitar with *Dol* attractions. The different forms of music are no longer visible that *Dol* music comes from ritual ceremonies. These habits become part of the activities that continue in the city of Bengkulu until now. Especially for the artisans and the community a creativity arises that provides the feeling of creating a musical composition with *Dol* instrument material, one of them by collaborating *Dol* music with modern or western music.

The commodification of *Dol* music performances as popular music also develops in a new generation (children). Packaging works on a more attractive appearance to invite the purpose of creativity, and more importantly as a cultural media campaign more interesting because it is played by children. This commodity helps the government indirectly to promote traditional music of Bengkulu out. There are some *Dol* music show by children that have been followed, one of which is the Traditional Music Festival Anak Nusantara at GKJ Jakarta 2009 that received the nomination of best music material, and the appearance of children with the new *Dol* music composition that is more

of a creativity and entertainment.

Then among students such as PGSD community Artcre Bengkulu University also do not want to miss, It is the only one community or music art studio consisting of majority of women featuring works of *Dol* music composition that always collaborate *Dol* music with vocals, speech, poetry and school music ensemble (pianika and recorders). Some of their works have been performed at Singapore Art 2012, Payakumbuh World Music Festival 2013, Cross Culture Percussion in Padang West Sumatera 2015. In addition sanggar Arastra Bengkulu is very interested in exploring the material of *Dol* instruments as a musical composition of percussion with other popular music. In 2016 they showed their latest work "*Dol Buai II*" at the International Forest Festival Festival in Sarawak East Malaysia. This work was a collaboration of *Dol* music with the music of Queen and middle eastern melodies.

Another change in *Dol* music as a popular music culture penetrated the world of recordings, *Dol* Instruments colonized with modern musical instruments such as flute, keyboard, guitar, cajon, djembe, and others. Apart from being a recording material of new musical compositions, *Dol* instruments are also used to fill music on Bengkulu region songs and modern dance music. As did the art community of JEnsambel or Jengkal theater in the picture beside. Recording is not only done by JEnsambel community alone, generally recording studios in Bengkulu do it. The use of *Dol* music in the recording world is usually to fill the music of regional songs or Bengkulu Malay songs

From some explanations and pictures above is the breadth or freedom of exploration *Dol* music as a culture of popular music in the creativity of the identity of local wisdom. The exploration of *Dol* rhythm motive and laying-stage design make the performers and art music artists very freely to exploit and explore the musical from *Dol* music. The material of musical composition with various new arts as a form of popular music culture aimed only for creativity, entertainment and order. The irony sometimes does not consider the meaning of *Dol* musicality as standard tradition and ritual. The role of government as the power of policy provides a space for the growth of popular culture in the music of the results of *Dol* exploitation and experimental music.

As a Media Means of Purpose

Political cultural strategies that can observe, predict, and address the development of *Dol* musical culture as Tabot ritual musicality to remain sustainable. To support the implementation of the politics of cultural strategy, the relevant local cultural infrastructure is controlled by the government, related institutions, and the Tabot family itself, need to be empowered. In other words, the associated local cultural infrastructure must have a special cultural assess-

ment program. The need to establish a new activity, such as a cultural assessment institution which, in Bengkulu, does not seem to exist. In general, cultural assessment institutions that exist are controlled by universities in Bengkulu who are interested in the studies of the local culture.

Dol music as musicality performs the entertainment duties of promoting and marketing various products of local traditions and interests of power. The mission of development as a conservation of *Dol* Music itself is done through the provision of free space for creativity and promotional events, festivals, as well as anticipation at *Dol*, *Dol* dance competition, and so on. However, there are still other substantial missions that are forgotten in the package of activities, namely the development and preservation of the spirit of *Dol* music as Tabot ritual musicality symbolizes the social contestation. *Dol*'s music a commitment, and a sense of belonging should raise the value of prestige of local wisdom. Likewise with the purpose of the policy giver of government institutions or related institutions, by looking at the development of *Dol* music they take the opportunity to facilitate and provide rules under the guise of preservation and promotion of local cultural identity. To bring up a new ideology showing such as; *Dol* music festivals, tourist destinations, educational policies, and promotional events received by the public.

Conclusion

The interconnection of all expansion phenomena that occur from the exploration and exploitation of *Dol* music both socioculturally and musically in itself is very obviously influential on the shifting of local sociocultural meaning. The phenomenon of function transformation in the sacred music of *Dol* as part of the cultural life that occurred in the city of Bengkulu in particular and the province of Bengkulu generally. The emergence of a system of values and beliefs embedded in the life of the people of Bengkulu City is a form of a representation. The discussion of the form of *Dol*'s musical value system as a musical and sociocultural phenomenon is expected to have a positive impact on the local identity ideology that underlies the growth of the arts. The exploration and exploitation of *Dol* music in its culture makes a cultural shaping with far-reaching implications, including the dimensions and cultural elements associated with sociocultural perspectives with horizontal and vertical scale enlargement. Making cultural transformation leads to very complex change. Cultural change impacts every social activity. This change can affect the form or dimension of culture, the idea that becomes the core of culture consisting of cultural values that are the result of the experience astronomy from supporters; behaviors that control human attitudes and behavior; physically consisting of human objects and equipment.

In the study of exploration and exploitation of the art of music this is legitimate, because the secular or profane *Dol*

music in general gives the ability to express and appreciate the art creatively for development and provide attitudes emotionally balanced on the support community. *Dol* secular or profane music forms the character of discipline, tolerance, socialization, democratic attitude that includes sensitivity to the environment to be creative. *Dol* exploration and exploitation plays an important role in assisting the development of cultural dynamics of performing arts that impact on the growth of mind, mind, socialization, and emotion in society. *Dol* Music, secular or profane, puts more emphasis on giving the experience of music art, such as the material in learning in the field of school education and studio, and also provides the artist or artists with the opportunity of a source of ideas. The goal is to package and produce a new form of value in the world of popular music culture as an aesthetic and commodity experience (both economically, creatively, and the interests of power). *Dol*'s musical changes communicate creatively through policy activities, learning, and artistic creation as an effort to uphold local cultural values.

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