



Transmission of Hadroh Kuntulan Banyuwangi Art through Community-Based Art Education

Sri Hermawati Dwi Arini^{1*}, Didin Supriadi², Yehezkiel Petrus Turnip³, Gandung Joko Srimoko⁴, Saryanto⁵, Tuti Tarwiyah⁶

Fakultas Bahasa dan Seni, Universitas Negeri Jakarta

Article Info

Received on
4 May 2024
Revised on
16 FJuly 2024
Accepted on
20 January 2025

Keywords

Kuntulan Art, Cultural Transmission, Community-Based Art Education.

DOI:

<https://doi.org/10.31091/mudra.v40i1.2859>



©2025. The Author(s).
Published by Pusat Penerbitan LP2MPP Institut Seni Indonesia Denpasar. This is an open-access article under the [CC-BY-4.0](https://creativecommons.org/licenses/by/4.0/) license.

Abstract

This research explores cultural strategies through education, specifically focusing on Community-Based Art Education (CBAE) in Banyuwangi. In order to achieve the stated objective, a qualitative descriptive method was adopted to examine the Kuntulan art form, particularly Hadroh Kuntulan. The art form consisted of playing Hadroh music accompanied by sholawat singing and pencak silat movements that have evolved into dance. This investigation was conducted in Banje Hamlet, Bubuk Village, Rogodjampi District, Banyuwangi Regency, East Java, at Islamic Junior High School 8 & Art Studio Gholet Dhulur. The location was selected primarily due to the presence of the Using tribe, which, unlike more well-known groups such as the Baduy and Sasak tribes, remains relatively unknown. Typically, cultural transmission through Community-Based Art Education (CBAE) is facilitated by integrating educational institutions. Within the context of the present exploration, this studio played a central role. In Indonesia, art education is usually incorporated into a school's intracurricular and extracurricular curriculum. These institutions typically form school-age music groups comprising students from various schools. Within this construct, schools and social institutions function as program planners, students as learners, and the broader community as a source of cultural knowledge. The results obtained from this study show that the integration of cultural arts into the school curriculum through partnerships with social institutions plays a crucial role in preserving cultural heritage. It also emphasized that the resilience of these cultural traditions is sustained through the active support and inclusiveness of the community.

1. INTRODUCTION

Cultural strategies are deliberate actions or policies to preserve, promote, and adapt cultural traditions, practices, and values in a community or region. These strategies can be implemented through various means, including revitalization, conservation, repositioning, reconstruction, educational diplomacy, tourism, and cultural advancement. For instance, Banyuwangi has a rich history and is mainly known for its cultural and traditional heritage. Among the various artistic expressions within this location, Kuntulan Banyuwangi, a form of regional music, has been observed to be the most renowned, cherished, and actively supported by the local community. Accordingly, even though Indonesia is home to a vast array of tribes and cultures, Banyuwangi is particularly renowned for the Using tribe. This

*Correspondence author, Contact(s): shermawatiarini@gmail.com

indigenous group is observed to be relatively unknown and isolated from external cultural influences. As stated by [1], the Using tribe represents the native population of Banyuwangi.

Geographically, Banyuwangi is situated in a port area previously serving as an international route for the Mataram Kingdom. The port's strategic location made the area a key stopover for immigrants and Muslim traders from regions such as Iran and Gujarat. Banyuwangi became exposed to Islamic influences following the conquest of the Blambangan Kingdom by the Mataram Kingdom in the 17th century. This led to the introduction of Islamic culture to Banyuwangi, which was facilitated by the Muslim traders, and over time, the Islamic cultural influences became integrated into the local traditions of the area. A prominent example is the art of Hadroh, which originated from Bubuk Village, Banje Hamlet, Rogodjampi Sub-district. As stated by anthropologist John Scholte, this form of Islamic art resonated deeply with the Using tribe and has since evolved, becoming an iconic cultural symbol of Banyuwangi.

Following the introduction of the art of Hadroh, the local government has mandated that Kuntulan art be recognized as a key element of local content and a regional cultural characteristic. Considering this context, the present study examines how Community-Based Art Education (CBAE) serves as a medium for cultural transmission, thereby ensuring the resilience of local culture, which, in this case, is the Kuntulan Banyuwangi art. Based on observation, a prominent appreciation for this traditional music, specifically Kuntulan art, is its inclusion as local content in intracurricular and extracurricular Junior High Schools (SMP) and Islamic Junior High Schools in Banyuwangi educational system. It is important to establish that including art as local content in schools has been observed to foster cultural transmission. "cultural transmission" refers to the process by which knowledge, values, traditions, and other cultural aspects are passed from one generation to the next. This process is fundamental to how communities preserve and maintain their cultural identities.

Following the introduction of the art of Hadroh, the local government has mandated that Kuntulan art be recognized as a key element of local content and a regional cultural characteristic. Considering this context, the present study examines how Community-Based Art Education (CBAE) serves as a medium for cultural transmission, thereby ensuring the resilience of local culture, which, in this case, is the Kuntulan Banyuwangi art. Based on observation, a prominent appreciation for this traditional music, specifically Kuntulan art, is its inclusion as local content in intracurricular and extracurricular Junior High Schools (SMP) and Islamic Junior High Schools in Banyuwangi educational system. It is important to establish that including art as local content in schools has been observed to foster cultural transmission. "cultural transmission" refers to the process by which knowledge, values, traditions, and other cultural aspects are passed from one generation to the next. This process is fundamental to how communities preserve and maintain their cultural identities.

In addition to including Kuntulan art in intracurricular and extracurricular schools, cultural transmission has been promoted by implementing an Independent Curriculum, which allows educational institutions to incorporate local content based on local government directives and regional wisdom. Considering these developments, the present investigation was carried out with a focus on exploring and observing the role of Community-Based Art Education (CBAE), particularly in Kuntulan art, as part of the extracurricular curriculum in schools. It also aims to analyze how cultural transmission is facilitated through these educational activities in Rogodjampi, Banyuwangi.

2. METHODS

This present study was carried out using qualitative and descriptive methods. These methods were used to investigate and explain Community-Based Art Education (CBAE) activities in

Kuntulan art as a form of cultural transmission in the Rogodjampi community, Banyuwangi Regency. The investigation was conducted in Bubuk Village, Banje Hamlet, Rogodjampi Sub-district, at Islamic Junior High School 8, in collaboration with Pranata Gholet Dhulur. This location was selected primarily because of the presence of the Using tribe, which, dissimilar to other well-known groups such as the Baduy and Sasak tribes, remained relatively unknown. Additionally, the area was selected because the Kuntulan art form was generally cherished and accepted in the community.

As previously stated, the primary aim of this study is to explore the manner in which Community-Based Art Education (CBAE) in Kuntulan art functions as a vehicle for cultural transmission in the Rogodjampi community. Data collection included a combination of primary and secondary sources. Primary data were gathered through observations and interviews with Kuntulan artists, while secondary data were derived from books and journals relevant to the subject matter.

Observations were conducted to examine the practice of Community-Based Art Education (CBAE) in both formal and informal settings, including schools and studios in Bubuk Village. Open-ended interviews were held with Kuntulan artists who teach art forms in these environments. Subsequently, the data obtained from observations, interviews, and literature reviews were analyzed through data reduction, then data presentation, and finally, conclusions were drawn.

3. RESULT AND DISCUSSION

3.1 *Kuntulan Art*

Kuntulan derives its name from a type of egret that frequents rice fields, and the hallmark of Kuntulan artists is white clothing, symbolizing the identity of the Using community [2]. Historically, the Using tribe was highly insular, making it difficult for external influences, such as Islam, to penetrate its interior regions. The tribe resisted coexisting with outsiders, and Islam only gained acceptance in Banyuwangi after the Mataram Kingdom conquered the Blambangan Kingdom in the mid-17th century. According to other sources, the term "Kuntulan" is derived from the word "lail", meaning night, as the art of Kuntulan originally included students performing Hadroh after studying during the day.



Figure 1. Hadroh Kuntulan Art Festival
[Source: Personal Document]

Initially, Islamic religious leaders utilized Kuntulan as a medium for preaching, but over time, it became integrated into the community's cultural fabric. This was evidenced by John Scholte, an anthropologist, who stated that the Al Barjanji poems in Banyuwangi were composed as early as the 1920s. However, by the 1970s, Kuntulan had evolved and became a cultural icon of Banyuwangi, although its origins trace back to the 17th century. Kuntulan songs are performed using language and incorporate sholawat. Art form merges traditional songs with pencak silat movements (interview with Sumito Hadi and Mohammad Syaiful). It is crucial to elucidate that while the early Hadroh Kuntulan performances primarily relied on Islamic-inspired Hadroh instruments [3], over time, additional musical elements such as kendang, damar wulan, and praburasa instruments were introduced. The dances have also evolved, incorporating movements from the saman dance.



Figure 2. Hadroh Kuntulan Musical Instrument using Bonang
[Source: Personal Document]

Between 1965 and 1966, the legitimacy of Banyuwangi's iconic art form, Kuntulan, was contested due to political factors. Meanwhile, by 1970, students had already started evolving the traditional Hadroh art into a more dynamic form, reflecting the spirit of the times. In the 1980s, Hadroh art experienced further transformation into the present Hadroh Kuntulan by adding musical instruments such as the kendang, bonang, and kluncing. This shift marked a change in its thematic focus, moving from an exclusively Islamic tone to one incorporating regional elements [4]. As a result, the songs performed in Kuntulan art were no longer used solely for da'wah (Islamic preaching). However, they began to include original Banyuwangi songs, making the art form accessible to and appreciated by all community members. Art form continued to evolve in response to the zeitgeist, even though its original essence had diminished over time. While Hadroh Kuntulan remains popular primarily among the Using community, art has gained widespread popularity across Banyuwangi. This expansion is evident in the significant number of groups participating in festivals, with as many as 60 to 300 Kuntulan groups performing. As stated by Edy Sedyawati [5], the sustainability of a culture depends on the ability to expand its reach. Accordingly, regarding the function of art, Soedarsono [6] distinguished between primary and secondary functions.

The secondary functions of art include economic, commercial, and political uses and its role in inter-village competitions. Over time, Hadroh Kuntulan has experienced a transformation in both form and function, shifting from its initial role as a medium for da'wah to becoming a commercial art form.

Table 1. Transformation of Kuntulan Art

Diachronic	Art	Form of Art	Change	Elements	Function of Art
17th century	Hadroh				
1920s	Hadroh Using community	Sholawat music and silat movements	From the silat movement, Saman dance has developed	Islamic Culture	Da'wah
1930s	Hadroh Kuntulan	Male dancers	Hadroh Gandrung art, Damarwulan art and Praburasa art, can also be danced by females	Islamic and Local Culture	Regional Entertainment and Identity
1970s	Hadroh Kuntulan becomes art icon of Banyuwangi				
1979s	Kuntulan dadaran		Hadroh and kendang, bonang, kluncing	The loss of Islamic influence	commercial

[Source: Personal Document]

Hadroh art can be integrated into the art education curriculum due to its educational value, mainly through the song lyrics, which present moral advice. In the late 1970s, art evolved into a form of entertainment. This transformation occurred as a result of the dissatisfaction of artists with the traditional Hadroh Kuntulan, particularly its simplistic rhythmic patterns. The original version relied on two continuous patterns and only incorporated two types of musical instruments. In response to the dissatisfaction, artists began introducing more complex beat patterns and additional instruments from the traditional music of Banyuwangi, such as drums.

The evolution of Kuntulan art has significantly influenced the Banyuwangi community. Initially, it was primarily enjoyed by the local Muslim population. However, Kuntulan gained broader appeal as it became a featured performance at important events such as weddings, circumcisions, and village Thanksgiving ceremonies. This wider acceptance played a crucial role in the popularity of Kuntulan art, particularly in the Rogodjampi area, where it became an emphasis of the Kuntulan Art Festival, which the local government regularly organizes. Presently, the art form is one of the most beloved in Banyuwangi.

Kuntulan is one of the traditional folk arts widely recognized in the Banyuwangi community, akin to the long-standing popularity of Gandrung art. Its influence is particularly significant in Rogodjampi, where Kuntulan has had a substantial impact on the culture and self-identity of the local people. Furthermore, the art form has evolved into a distinctive traditional percussion style. Regardless of its Islamic origin, Kuntulan art transcends religious boundaries in Rogodjampi by incorporating original Banyuwangi songs that convey positive messages to all. This inclusivity and its cultural significance have made art form a popular subject of study, specifically among school-aged children in the community.

3.2 The Relationship between Art, Education, and Community

The transformation of Kuntulan art, through its stages as Hadroh, Hadroh Kuntulan, and Kedadaran, emphasizes the evolution of this traditional form. Hadroh Kuntulan has become a part of the local content curriculum in schools, as it integrates Islamic influences with regional culture, imparting valuable educational lessons.

Art, as a cultural expression, plays a crucial role in fulfilling the human need for self-expression through the creation and appreciation of artistic works [7]. According to Melaville [8], Community-Based Art Education (CBAE) emphasizes cultural arts and actively includes community. This form of cultural expression typically manifests through structured activities comprising interaction and communication, often focusing on beauty and creativity. It is also important to comprehend that creative and appreciative efforts are integral to this dynamic. Furthermore, the community has been observed to play a significant role in shaping art and art education by embedding traditional practices into the broader culture. Figure 3 shows the influence of community groups on art and education.

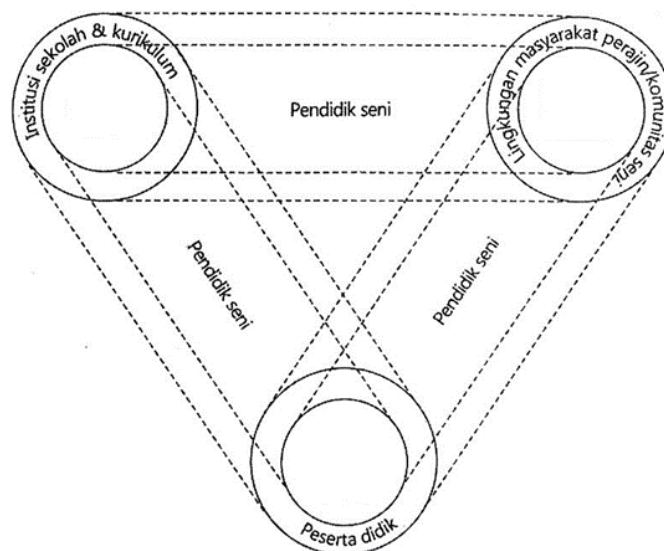


Figure 3. Interrelation chart-functional between student schools and community environments [Source: Sugiarto dan Rohidi [9]]

Figure 3 shows the interaction between schools and social institutions in designing student learning programs. Schools and the community serve as facilitators of learning and critical sources of knowledge and cultural engagement, respectively. According to Rohidi [10], art education is one of the most effective ways to transmit cultural heritage in the community.

Schools, particularly those facing resource limitations, should establish partnerships with the community to enhance the capacity to deliver comprehensive education. This is particularly important because, as evidenced by Chang and Song (2013), art education fosters social responsibility through interaction with the environment. Collaboration with social institutions can fill the gap and enrich the learning experience for schools lacking resources to offer local art education. This method aligns with the principle of contextual, activity-based learning, making the process more meaningful for students [11].

Integrating art education into daily life ensures that learning extends beyond the classroom. This form of education takes on two primary modes, including (1) students engaging with the social environment through partnerships with community institutions and (2) students receiving formal instruction during designated art education hours, such as Fridays and Saturdays. An example of this method can be observed during the formation of a school-age music group (Pranata) comprised of students from various schools. This group typically prepares for local festivals and other cultural events, and through artistic activities, students are included in helping preserve inherent cultural heritage. The patterns of artistic behavior observed in students and the community contribute to sustaining the continuity of this heritage [12].

The community is key to preserving and sustaining art and art education. Two factors have been observed to play a role in ensuring this form of preservation, including internal and external factors. Internal factors are driven by the interest or commitment of the community to practice and promote art education. External factors typically originate from the resources and artistic potential of the cultural environment, both of which foster artistic expression and address secondary community needs, such as economic benefits and competition between villages.

3.3 Discussion

According to Prothro [13], enculturation refers to transmitting cultural norms, heritage, and values the supporting community holds. It can also be understood as cultural inheritance, where knowledge and experiences are passed down as guidelines for continuing a culture [14]. Based on observations, art education can serve as a vehicle for cultural transmission in community life [15]. The transformative aspects of this process include social norms and ideological attitudes, emphasizing the capacity to learn and pass knowledge on to the younger generation. Furthermore, this form of education can incorporate local content or regional characteristics through three paradigms, namely (1) Developing local content as standalone subjects, (2) Integrating local content into existing subjects, and (3) Embedding local content across various subjects. Community-Based Art Education (CBAE) was first introduced in the 1990s but faced challenges in implementation due to resource constraints. Despite these difficulties, Community-Based Art Education (CBAE) remains a valuable strategy for preserving and promoting local culture.



Figure 4. Students learning Community-Based Art Education (CBAE)
[Source: Islamic Junior High School 8 Banyuwangi]

In addition to incorporating arts into the curriculum, schools can invite artists to teach extracurricular arts to interested students. In the intracurricular framework, students typically engage in art education during class hours, on Fridays and Saturdays. For extracurricular curriculum, arts instructors are typically provided twice a week. Accordingly, traditional music learning methods, including imitation, insertion, and reading symbols, can be used during the learning process. For instance, Hadroh Kuntulan Education process has been observed to predominantly adopt the imitation method [16], where students listen to and replicate the music.

Both internal and external factors were found to influence these artistic activities. Internally, the need for self-expression and self-actualization drives individual participation (Turnip, interview with students, 2018). Externally, the intrinsic artistic and aesthetic

qualities of Kuntulan art resonated with the Banyuwangi community, reflecting a cultural connection between art and its audience. Kuntulan Festival further signifies the prominence of Kuntulan art as a dominant cultural form in Banyuwangi.

4. CONCLUSION

In conclusion, cultural transmission can take many forms, and in Banyuwangi, artistic activities were viewed as a process of enculturation inheritance. These structured activities were conventionally educational events that transfer traditional arts with educational value from generation to generation.

During this exploration, Hadroh Kuntulan was observed to represent a fusion of the Using tribe culture and Banyuwangi regionalism. Based on the observations made, Community-Based Art Education (CBAE) can be effectively implemented when 1) Schools partner with social institutions, allowing students to learn both in the classroom and external studios, 2) Schools invite artists to teach, making the educational method particularly suitable for Junior High School students.

The results of this study showed that artistic activities fostered artistic skills and communal behavior patterns and developed a sense of unity. Accordingly, while social structures were observed to evolve with time, the continuity of these artistic practices was considered essential for cultural resilience. Community support also played a crucial role in sustaining cultural heritage. Therefore, this study concluded that integrating artistic education into the school curriculum helped maintain and institutionalize cultural inheritance, ensuring its ongoing presence and relevance.

5. REFERENCES

- [1] S. H. Bahtiar and D. Soetopo, "Budaya Gagas Peri Suku Osing di Banyuwangi," *Pendidik. Budaya dan Sej. Dibalik Revital. Budaya*, pp. 24-34, 2018.
- [2] S. Hastanto, *Musik Tradisi Nusantara: Musik-Musik yang Belum Banyak Dikenal*. Jakarta: Deputi Bidang Seni dan Film, 2005. Accessed: Jan. 17, 2025. [Online]. Available: <https://repository.kemdikbud.go.id/28374/>
- [3] Sunarto, "Perkembangan 'Musik Islam' di Indonesia," NI. Accessed: Jan. 17, 2025. [Online]. Available: <https://www.nusantarainstitute.com/perkembangan-musik-islam-di-indonesia/>
- [4] C. Hadi, "Perubahan Hadrah ke Kuntulan Kajian Aspek Tekstual dan Kontekstual," PhD Thesis, INSTITUT SENI INDONESIA (ISI) SURAKARTA, 2013. Accessed: Jan. 16, 2025. [Online]. Available: <http://repository.isi-ska.ac.id/128/>
- [5] E. Sedyawati, *Pertumbuhan Seni Pertunjukan Edi Sedyawati*, Cet.1. Jakarta: Sinar Harapan, 1981. Accessed: Jan. 17, 2025. [Online]. Available: <https://balaiyanpus.jogjaprovo.go.id/opac/detail-opac?id=103316>
- [6] R. M. Soedarsono, *Seni Pertunjukan dan Pariwisata: Rangkuman Esai tentang Seni Pertunjukan Indonesia dan Pariwisata*. Badan Penerbit ISI, 1999. Accessed: Jan. 17, 2025. [Online]. Available: http://lib.pasca.isi.ac.id%2Findex.php%3Fp%3Dshow_detail%26id%3D1510
- [7] Koentjaraningrat, *Manusia dan Kebudayaan di Indonesia*, Cet. 22. Jakarta: Djambatan, 2007. Accessed: Jan. 17, 2025. [Online]. Available: <https://inlislite.uin-suska.ac.id/opac/detail-opac?id=23143>
- [8] A. Melaville, A. C. Berg, and M. J. Blank, "Community-Based Learning: Engaging Students for Success and Citizenship," Coalition for Community Schools, 2006. Accessed: Jan. 17, 2025. [Online]. Available: <https://eric.ed.gov/?id=ED491639>
- [9] E. Sugiarto and T. R. Rohidi, *PENDIDIKAN SENI BERBASIS MASYARAKAT Pandangan Paradigmatik untuk Arah Pendidikan Seni*. LPPM UNNES, 2021. Accessed: Jan. 17,

2025. [Online]. Available:
https://www.researchgate.net/publication/356290551_PENDIDIKAN_SENI_BERBASIS_MASYARAKAT_Pandangan_Paradigmatik_untuk_Arah_Pendidikan_Seni
- [10] T. R. Rohidi, *Pendidikan Seni: Isu dan Paradigma*. Cipta Prima Nusantara, 2014.
- [11] D. H. Krug and N. Cohen-Evron, "Curriculum Integration Positions and Practices in Art Education," *Studies in Art Education*, vol. 41, no. 3, pp. 258-275, 2000, doi: 10.2307/1320380.
- [12] Bagley, "Community-based Art Education." Accessed: Jan. 17, 2025. [Online]. Available: <https://issuu.com/bagleya2/docs/indiebook>
- [13] E. T. Prothro, "Cultural Determinism; A Challenge to Action Research," *The Journal of Social Psychology*, vol. 35, no. 2, pp. 205-215, May 1952, doi: 10.1080/00224545.1952.9921846.
- [14] S. Suwardi, "TRANSMISI BUDAYA DAN PERKEMBANGAN INSTITUSI PENDIDIKAN," *Ensiklopedia Education Review*, vol. 1, no. 1, pp. 144-151, 2019.
- [15] A. Bisin and T. Verdier, "Chapter 9 - The Economics of Cultural Transmission and Socialization," in *Handbook of Social Economics*, vol. 1, J. Benhabib, A. Bisin, and M. O. Jackson, Eds., North-Holland, 2011, pp. 339-416. doi: 10.1016/B978-0-444-53187-2.00009-7.
- [16] J. Ulbricht, "What is Community-Based Art Education?," *Art Education*, Mar. 2005, Accessed: Jan. 17, 2025. [Online]. Available: <https://www.tandfonline.com/doi/abs/10.1080/00043125.2005.11651529>