A BRIEF STUDY ON THE MUSICAL PERFORMANCE OF TINGKILAN FROM EAST KALIMANTAN

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ABSTRAK


Kata Kunci: gaya, kekelahian, tingkilan, kolaborasi.

INTRODUCTION

There are many kinds of music in East Kalimantan, for examples Gamelan music orchestra in the museum of Mulawarman Tenggarong, Sampe in the society of Dayak Kenyah at Pampang village northern part of Samarinda, and Tingkilan in the society of Kutai or among the people on the beach of East Kalimantan.

The those kinds of music mentioned above are not so popular nowadays because they are defeated by the modern music such as Pop music from the Western countries. Dangdut music from India and the new creation of music like campursari, rock and hard music. Another reason is institutions concerned such as the department of Education and The Department of Culture and Tourism have not done much to preserve them. There are many kinds of traditional music in Indonesia which should be preserved such as Gamelan in Jawa, Sampeq, Klectangan, Suling, Gong in East Kalimantan and Kulintang in Manado.

In this opportunity the writer will expose a kind of musical performance in East Kalimantan called ‘Tingkilan’ group orchestra. It still exist in East Kalimantan and the people perform it in certain feast days, for example wedding party, harvest days, Maulud Nabi Muhammad SAW Celebration, Isra’ Mi’raj of Muhammad SAW, Idul Fitri, Idul Adha, Nuzul Qur’an and the New Year of Islam. Most people in East Kalimantan still enjoy watching and listening ‘tingkilan’.

‘Tingkilan’ group orchestra consists of one Gambus, five medusa, one cello and some singers (male or female). The players wear the Kutainese traditional costumes. The colours of the costumes are usually red, yellow and green.

The data for this research was collected in Samarinda and Tenggarong as the representative of East Kalimantan population inheritance, especially in the Museum of Mulawarman, Taman Budaya (Art Centre of East Kalimantan), and also from the experts and the artists. The main aim of the research was to get the data showing the influence of the Arabic style to the beach traditional music in East Kalimantan and to the dancers as well as the costumes. The songs are related with

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the notation, lines, lyric and tone as well as the rhythms; the music instrument related with the material production process and notation; the dancers are related with style, articulation, intonation and language; and the costumes are concerned with pattern, accessories, colour and size. The research was carried out from January to June 2004.

CULTURAL BACKGROUND

Today Indonesia has carried out development in various fields. Some have been successful and others have failed. Development is not only concerned with technology but also much with culture because culture is one of the ecology factors which is the most determined (Dwijosuwallo, 2003:8-9). In short, culture is badly needed in developing the country which includes the local culture, one of which is Tingkilan. This study can support to the cultural development, especially in East Kalimantan. This local culture contains local wisdom which can be applied in the planning of the development.

Culture can be divided into three different forms. First, the system of ideas and concepts; second, the arrangement of actions; and third, the pattern human activities (Kroeber and Talcott Parsons, 1956:482-583). The form of culture can be differentiated in the three cultural phenomena namely: ideas, activities and artifacts (J.J. Honigmann, in Koencaraningrat, 1990:300). Thus, there are three forms of culture.

The idea forms are still abstract which cannot be touched as well as pictured. The location is in on in the brains of the society where the culture lives. The ideas can be in the paper or concepts of literatures written by the experts. Nowadays, we can find the ideas through the electronic and printed media. The ideas live together with their societies as the supporters.

The social system consists of the human activities which are interacted correlated and socialized from time to time. These activities have had certain patterns.

The physical culture can be found in our surroundings because they are visible and concrete such as handcraft, house, computer, ship, arts and others.

Tingkilan is a form of culture containing for example ideas to entertain others and social system to work together as a group, and physical form for example the instrument, song and dance. The process of the development, the culture is assumed to break-down into pieces but so far it is still in the corridor of the development steps called superorganismic of culture (Kroeber, 1917:213, 283). Nowadays, tingkilan can be used to accompany the Western, Chinese and javanese songs. Tingkilan shows an identity of Kutaneese. Every ethnic group needs its own identity of culture in the frame of the power in politics and economy (Maunari, 2004:2-3).

THE MUSICAL INSTRUMENTS

The musical instruments of traditional beach music consist of Gambus, and Manus. The instruments of Kutaneese tradition music orchestra called Tingkilan. The materials of Gambus consist of body and four strings. The body is made of nangka tree (Artocarpus heterophyllus Sp). The older the tree is better. The weight is about 50 grams and the length of it is 70 cm. The body of Gambus is painted brown and the four strings are made of nylon. The strings are tied top to the bottom of the Gambus body each which is connected with the key-handle which can be accorded. A Gambus has a hole about 50 cm². At the right and the left side there are four small holes. Each pair of holes is connected with a piece of wooden stick which is about 10 inches long. The stick is set in the small holes and each stick functions as a key tone arranger. Each string is tied at the stick. Each stick is shaped bigger as a handle to roll up and down. If we need a high tone we must roll it up, on the other hand if we need low tone we must roll it down. To stretch the strings they are tied strongly on the bottom of the body of Gambus. They are
set neatly at the flat iron which is painted black. The strings about 90 cm are plugged along the leather which is set on the front side of the body of Gambus. The leather is tied by some small nails at the edge of leather. The leather is made of animals’ leather and the car’s leather gives the best sound of the Gambus. The bottom of the body of Gambus is a short wood about 10 cm as a bottom seat. The bottom seat is not plugged in but on the top the body of a Gambus as the head of it.

Picture 1. Gambus

The production process of Gambus is as follows.

The first step: To choose the good and jackfruit tree which is old enough (Artocarpus heterophyllus Sp). A good jackfruit (Artocarpus heterophyllus Sp) is straight and much green leaves. An old jackfruit (Artocarpus heterophyllus Sp) is big tall has produced fruits and is about 15 to 20 years old.

The second step: To cut the jackfruit tree (Artocarpus heterophyllus Sp), then cut the small branches.

The third step: To make it quadrangle along the body of tree. The young part at the top is left out by cutting it.

The fourth step: To cut it into pieces. Each is one metre long. Then they are dried up for one month in the yard to put out the skin.

The sixth step: To shape every piece the wood. The shape is like a guitar. The bottom of the body is much bigger like a pregnant women, under it is a buffer seat to stand.

The seventh step: To make a hole along until the neck of the body. The upper body is narrower. At the top of the body is a hole to put the tone keys. The top as a head is shaped a half circle and ornamented.

The eighth step: To paint the body and dry them on the rack or on the table or hanging on the trees or on the roof of the house. It takes one week and should be prevented from the rain and dew.

The ninth step: To set the strings first until third bars are two strings, the fourth bar is one string. Put the tone keys at the top of the body.

The eleventh step: To give a handle with a piece of string through the top hole on the head of the Gambus.

The twelfth step: To accord the bass.

The first bar F tone = 4 (fa)
The second bar C tone = 1 (do)
The third bar G tone = 5 (sol)
The fourth bar E tone = 1 (do)
Bass = Low

(Purwanto, 2003:1)
This kind of music is influenced by the Islamic religion from the Middle East countries. It is supported by the Malay who are from the beach of East Kalimantan. Most of them are Muslims. The dancers who were accompanied by this music are called bejespanan. Below is the breakdown of the Gambus anatomy.

![Gambus Anatomy](image)

**THE NOTATION OF A GAMBUS**

*Gambus* is a pitching music in the classification of lirudoften. The body is made of wood and at the front side is made of thin animal leather. The seven strings as the source of sound are made of nylon as follows.

1. The first bar, two strings the tone F = 4 (la)
2. The second bar, two strings the tone C = 1 (do)
3. The third bar, two strings G = 6 (sol)
4. The fourth bar, one string E = 1 (do) as bass

To give more information the following is a song entitled *Bulah Boloq*

**BUAH BOLQOQ**

$$C = 1$$

4/4,

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*Buah bolok*

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Compare with the song below.

- *Boloq* Fruit is a fruit in East Kalimantan which has sour taste but it is a bit sweet.
This *Gambus* instrument in the performance combined with *kelepung* (Arabic percussion). The combination the two kinds of instrument: *Gambus* and *kelepung* called *Tingkilan* music. This ensemble is used to accompany the *Jepen* dance dan Kutainese songs (the title of song Buah Boloq in *tingkilan* orchestra). The *Gambus* can be played by only a player as instrumentalia. *Tingkilan* is a special traditional music of Kutainese.

This art asks you to see.

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This is a transcription of the text from the page, formatted for readability and clarity.
The costumes of the Jepen dancers consist of Kutainese sanggul (knot of hair or hair bun), the shirt kebaya, life tie and kain (batik cloth). The hair bun is sharp and in braid of hair. On the bottom of the hair bun is a half circle comb made of bronzes. The shirt in kebayak (long leaves) is added with the life tie circling on the stocking and long cloth to be the bottom clothes.
How does the Gambus work? See the description below (from the Gambus festival). This Gambus in tingkilan ensemble accompanied the jepen dance. This dance was preceded by an introduction song to communicate with the viewers or lookers on as well as visitors. The song is as follows.

Greetings:

3 3 3 3 3 3
Assalamu 'alaikum
3 3 3 3 3
wara hamatullahi
3 3 3 3 4 3 1
wabaraka 'ah

Answer:

Wa 'alaikumussalam
wara hamatullahi
wabaraka 'ah

Some musicians were sitting by crossing the legs and leaning against the walls lighted by focus lighting. A Marus was bit very slowly. Two young girls in red shirts and green blue dress with accessories around the stomach walked slowly entering the stage. Meanwhile the music accompanied them in the beginning very slowly mixing with Gambuspitching more and more loudly followed by gendang percussion together with the special type beach dance. The dancers were added by two others. The other three males were joining and moving faster and faster. Their actions occasionally resembled like pencak silat (traditional self defence) meanwhile the female dancers kept dancing beautifully (the speed movement). The striking of the gong signed every changing of movement together with clapping and kicking down their feet on the floor to make the dance more and more energetic. The accompanying music remind us of the Malay dance from the province of tanah rencang Aceh. The music of Gambus, dance movement, the clothes and

Picture 5. Jepen dancer (Foto Jawa Pos, September 3, 2005)
their accessories and the sharp sanggul on the female’s heads. There is a special correlation between Kutai and Aceh in dancing and music. The name of the Kutai dance was Tari Jepen Molah Begaduh, acted by the foundation of lojong, Tenggarong in the dance festival. Jepen illustrates the struggle of the emotion of the young people in the Mahakam beach. This dance is performed in the ceremonies of wedding and other happy events. It comes from the beach, so the relation with the comers from other countries give much influence to the growth of this dance. Jepen dance is accompanied by tingkilan orchestra: Gambus and percussion. The influence of Islam brought by Gujarat traders in the 15th century Islam (middle east) is very dominant.

MARUAS OR KETIPUNG (KUTAINESE PERCUSSION) INSPIRED FROM ARABIC PERCUSSION

Maruas is a Kutainese percussion which has two faces and it is in the classification of membraphone. A Maruas is small and its body is made of wood. The two sides (and the end) are the same size. The two faces are closed with animal leather and the leather is to accompany Kutainese Dance, called Jepen. It is played together as ensemble with Gambus in tingkilan (like a Sahara Music adapted from middle East country traditional music). Portuguese influences the beach music because the Portuguese had once conquered some parts of Indonesian beach when they were trading in Indonesia in the fifteen century. The materials of a Maruas are wood leather and robe. The wood can be a jack-fruit (Artocarpus heterophyllus Sp), mango-tree (Mangifera Indica), ulin tree (Eusidero xyloph Zwager) or others which are strong enough like mauni tree (Swetiana Mahagoni), rambutan tree and so on. The best one is made of jack-fruit (Artocarpus heterophyllus Sp). The leather used to close the membrane sound source is made of leather’s cow, buffalo, sheep and others. The best one is made of cow’s leather. The robe to tie is made of rattan and leather. The best one is the leather of buffalo. The process of making the robe made of leather is done by splitting a dried piece of leather of a buffalo. The size is about 5 inches and the length is about one and a half metres. The more dried the leather the better it is. The robe is made of rattan. First, the rattan tree is cut and dried for two weeks to get the water content out the water content. Then the dried rattan is split, of which is formed to be a feath robe. The more dried the rattan, the better it is.

The process of making a Maruas is as the following: The first step is to cut jackfruit tree (Artocarpus heterophyllus Sp) which is big and old enough to use. Then it is cut into some pieces and the skin is peeled. Each piece is about 50 cm. The second step is to dry up by putting them on the roof in the yard or above the kitchen. It takes about one month in order to make it qualified material. After the pieces are dried up each is scratched in the middle, on the top and the bottom of the wood. The hole is narrower to the middle from two sides to make a Maruas produce a good sound. There is a channel between the top and the bottom of the wood then the body of main part is painted. The third step is to put dried leather to close the top and rolled from the edge towards the lips of the hole of the Maruas body. Then the rolled leather is scratched by using a big sewing needle which is usually used for sewing a sack. The distance between the holes is about 3 cm. The fourth step is to tie the edge of the leather to connect the top and the bottom of the Maruas. The top directly connects the top and the bottom of the body of a Maruas.

Picture 5. A Maruas (Kutainese percussion) (Purwanto, 2003:1)
Tingkilan orchestra consists of one Gambus and four Maruas and sometimes a cello. The setting is as below.

Malinau, Bulungan, Kutai Barat, Pasir, Utara and Pasir. So, the participants were only 50% of the local government. It can be concluded that

To make the music more beautiful and more lively, the orchestra, a cello is added to so a tingkilan orchestra is similar with a kroncong music. The Portuguese, when they colonized some regions in Indonesia, had influenced the beach.

Generally, in East Kalimantan the beach traditional music goes to play is used in conjunction with the art activities. Special traditional music events are rarely held in the regency, municipal and province. As an example, the promotion to perform the beach traditional arts is done follows. On the December 29 to 30, 2004 as an annual event there was a traditional dance. The festival was held by Samarinda arts centre (Taman Budaya Samarinda) performing two kinds of traditional dance: namely beach and up-stream dances. The participants of this event were 3 (three) municipalities Balikpapan, Bontang, Samarinda and four regencies: East Kutai, Kutai Kertanegara, Berau and Nunukan. One municipal namely Tarakan did not join it and five regencies did not join it, either, namely those who didnot join the festival had neglected the traditional arts, and they considered this kind of arts festival was not important.

The effort to promote the beach traditional music in East Kalimantan by holding some arts events such dance-festival, folk-songs contest and traditional music creation. The annual events in East Kalimantan is to send traditional arts summit at the national level which may be carried out throughout Indonesia as a regular schedule. In this summit each province performs dance, songs, theatre, music and fine arts.

CONCLUSION

Tingkilan is a Kutainese traditional music orchestra which still exist in the society of Kutai. It can grow well either in the villages of Kutai Kertanegara, Sangatta, Samarinda or in the northen part of East Kalimantan: Bulungan, Tarakan, Nunukan and Berau. A tingkilan consists of Gambus, four Maruas (the main instruments), a cello and violin. The singers wear coloureful costumes such as peci
(Islamic cap) as well as other accessories, and they sing popular songs, such as Bush Bloq which was written by Masdari Achmad.

To maintain the existence of tirisikan there are same suggestions: First, the team-work between the decision – makers and stakeholders to make big effort to promote and give financial aid for performance, training, promotion and documentation. The second, to build museum in order to to maintain performance, the old building, furniture, weapons and music. The third, to give facilities to the investors in order to support our economic recovery. The fourth, to socialize performances and training. The fifth, to give finance, occasion and opportunity and to hold traditional dances, music and song, ceremonies. The sixth, to recommend the private sectors to finance in their community development project to the local cultures. The seventh, to provide enough time in the curriculum to study of the traditional arts.

The eighth, to urge the key person, officers and the have to participate in developing the local arts.

REFERENCES