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The Preservation of the *Terbang Papat* Music at *Ash-Shiddiqin* Musalla in Kudus Regency

Mylza Novaryandana^{1✉}, Totok Sumaryanto Florentinus², Udi Utomo²
E-mail: sabrinasarah1994@gmail.com

¹SMA Negeri 1 Pecangaan, Indonesia
² Universitas Negeri Semarang, Indonesia

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Abstract

Terbang Papat is a typical traditional art from Kudus, the name of *Terbang Papat* was taken from the instruments of *Terbang* in the amount of four and used one *Jidor*. The art of *Terbang Papat*, now is starting to fade because it has been replaced by the times. This study aims to provide a preservation overview of the *Terbang Papat* art form in Kudus. The study was conducted by using a qualitative analysis research method with the research location in the Kedungdowo Kaliwungu village, Kudus Regency. The data collection techniques used observation, interviews, and document study. The data validity technique used data triangulation technique. Meanwhile, data analysis and processing techniques were carried out by collecting, reducing, clarifying and verifying data. The result of preserving the *Terbang Papat* music is from musical elements namely the time element and the characteristics of the accompanying instruments.

Keywords: Preservation, Musical Forms, *Terbang Papat*

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INTRODUCTION

Rebana is the result of acculturation of Javanese culture and Arabic culture, Rebana is a traditional musical art created since the Walisongo era, which was previously used as a da'wah medium, Rebana was estimated developed in the Javanese Pantura around the XVI century until now (Sinaga, 2002: 4). In the Pantura/ Coastal areas of Central Java, namely Kudus, Pati, Jepara, Demak, and Rembang, the art of rebana is often called *Terbang*. The art of *Terbang* or Rebana based on the times and innovations in Java is very diverse, has many types, and appearances. The type of *Terbang* music or Rebana music, including; *Terbang Balo-balo* from Tegal, *Terbang Kentrung* from Jepara and Rembang, *Terbang Zapin* from Demak, *Terbang Genjring* from Pemalang, and *Terbang Papat* from Kudus (Junaidi, 2015: 33)

Terbang Papat is a typical traditional art from Kudus, the name of *Terbang Papat* was taken from the *Terbang* instruments which has four instruments and used one *Jidor*. The art of *Terbang Papat* is starting to fade because it has been replaced by the times. This is in line with Relianto's (2015) statement who states that the art of *Terbang Papat* in Kudus is almost extinct, due to the lack of public appreciation for regional arts, Based on this reason there were several groups observing traditional arts in Kudus, so a Forum namely *Forum Komunikasi Terbang Papat* ((FKTP (Communication Forum of *Terbang Papat*)) was formed.

Related to the preservation of regional arts, it is in line with the writings of Sukari (2012) which describes efforts to preserve the existence of regional arts, especially music and songs that need support and cooperation from all elements, namely government, art actors, community and the private sector. Preservation is an effort to generate something on to future generations or young people who are ready to preserve. Preservation in the younger generation has three ways, namely school, family and community. In addition, the efforts

to preserve regional arts, provide economic value for the welfare of traditional art actors, empower traditional musical art groups to the younger generation from an early age were also conducted. Based on Sukari's writing, it became a reason for researchers on the preservation of the *Terbang Papat* at *Ash-Shiddiqin* Musalla in Kudus, which is related to the support of the government, art actors, the community, and in collaboration with school and family.

Prier (1996: 2) the form of music can also be seen practically as a 'medium' which is 'filled' by a composer and processed in such a way that it becomes living music. The notion of the structure of a work of art is an aspect that relates to the composer's overall work (Fitria 2010: 72) and it is processed in such a way that it becomes living music. Therefore, the elements of time are the foundation for music. In music, this element is divided into three factors, namely: tempo, meter, and rhythm.

Tempo is a term from Italian which literally means: time, and in music indicates the speed. The level of speed is a metronome which was previously very common to show tempo with only a few general terms, namely: *presto* (very fast), *allegro* (fast), *vivace* (live), *moderato* (moderate), *andante* (rather slow), *adagio* (slower than *Andante*), *lento* (slow), *largo* (very slow), and others. Meanwhile, Benward & Saker (2008: 393) states that tempo is the speed of rhythm in music, which can be expressed in general or in beats per minute.

Meters in writing are indicated by a *sukat* sign indicating the number of beats for a bar. The bars are indicated by drawing vertical lines on the staff line. The most common meters are two beats for a bar (*sukat* two); three beats for one bar (*sukat* three); four beats per time (*sukat* four or meter in general); and two or more groups of three for one bar (structure of *sukat-sukat*; 6/8, 9/8, and 12/8) (Miller 2017: 67).

Rhythm can be assumed as an element of time in music that is produced by two factors, namely: 1) accent, and 2) short-note length or duration. An accent is the stress or emphasis on a note to make it sound louder. Various combinations of notes of different durations

produce rhythm, namely the choice of long and short notes, two short notes and a long note, or a long note with several short notes (Miller 2017: 67). In all these elements, according to Miller, it becomes the basis for a music, and it is used by researchers to analyze the form of music in the art of *Terbang Papat* at Ash-Shiddiqin Musalla in Kedungdowo Village, Kaliwungu District, Kudus.

In the art of *Terbang Papat* at Ash-Shiddiqin Musalla in Kedungdowo Village, Kaliwungu District, Kudus by using musical instruments in the amount of 4 *Terbang* instruments and 1 *Jidor* were song so that it could visualize tones that could be heard by ears, it required musical notation in musicology. According to Martinus (2001: 404), notation is a process of making tone signs. Meanwhile, according to Banoe (2003: 299) notation is a symbol or musical writing. So it can be interpreted that notation is a way of writing a sign or tone symbol. Types of musical notation that are commonly known are number notation and block notation. In the art of *Terbang Papat*, the notation used by researchers to visualize the rhythm of the *Terbang* musical instruments and *Jidor* and the notes that are sung is block notation.

METHOD

The method used in this study is qualitative research methods. Qualitative research is descriptive research, it does not use numbers, and describes the form of words, writings and observations (Kaelan (2012: 5). The approach used in this study is an interdisciplinary approach, which is to use more than one discipline into one Rohidi, 2011: 65). In this study, the disciplines used are musicology and sociology. Musicology to analyze the form of the *Terbang Papat* music at Ash-Shiddiqin Musalla in an effort to preserve the art of *Terbang Papat* at Ash-Shiddiqin Musalla, Kedungdowo Village, Kaliwungu District, Kudus.

The location of the study is related to the study carried out by the researcher in the Ash-

Shiddiqin Musalla, Kedungdowo Village, Kaliwungu District, Kudus.

The data collection techniques used in this study, namely, observation, interviews, and document study. The observations made by researchers were conducted by visiting the research location. In this study, the interview technique was carried out in a structured manner with interviewees or informants.

The document study technique could also be equipped by tracing the art of *Terbang Papat* at Ash-Shiddiqin Musalla from internet sites and communities around Kedungdowo village or artists who had researched or been involved in the *Terbang Papat* art activity at Ash-Shiddiq Musalla.

The data validity checking technique used in this study was based on credibility criteria, using triangulation techniques. Analysis of the data used in this study refers to the analysis of Miles and Huberman translated by Rohidi (2011, p. 238). The analysis process was carried out with a cycle model starting from data collection, reducing data and clarifying, concluding and interpreting all information selectively.

RESULTS AND DISCUSSION

In Kaliwungu Subdistrict, there was a Musholla which was quite famous for *Terbang Papat* performers and *Terbang Papat* lovers in Kaliwungu District and its surroundings, the prayer room called Ash-Shiddiqin, the Musalla was famous for having a *Terbang Papat* group whose existence was still maintained until now. Ash-Shiddiqin Musalla was located in Kedungdowo Village, RT 02 (2ND neighbourhood) RW 04 (4th hamlet) Kaliwungu District

Berjanzenan

Berjanzenan (praying by using the verses in the book of Alberjanzi) regularly accompanied by the game of *Terbang Papat* which was conducted once a week in every Wednesday night after the evening prayer 'and this activity continued until now. Berjanzenan

was conducted by using a loudspeaker/ microphone of the Ash-Shiddiqin Musalla, this was conducted to attract the interest of the people of Kedungdowo Hamlet and its surroundings to join Berjanzenan and played *Terbang Papat* so that the members of the *Terbang Papat* at Ash-Shiddiqin Musalla group would increase. This method was also a sign/ code for members of the *Terbang Papat* group, to immediately gather. Even though the members were increasing, when Berjanzenan the number of members who could gather was not fixed, it could be a little or a lot, because each member also had other activities, and Berjanzenan activities were activities that were not mandatory, because Berjanzenan activities were activities carried out based on pleasure/ hobbies and concern for the existence of *Terbang Papat* so that it remains sustainable. The following was a documentation when Berjanzenan at the *Ash-Shiddiqin* Mosque.



Figure 1. Berjanzenan in Ash-Ashiddiqin Musalla
(Doc. Mylza, 2019)

From the Berjanzenan activities at the *Ash-Shiddiqin* Mosque, *Terbang Papat* Group at *Ash-Shiddiqin* Musalla became known to the wider community, and was often invited by Berjanzenan in community events around Kaliwungu Kudus District. At the beginning of the establishment of the *Terbang Papat* at Ash-Shiddiqin Musalla, it was usually invited to attend the event (entertainment event on the night before the party), it was used to shift gambling activities when it was running. The following is a documentation when invited to a

ceremony to carry out circumcision at one of Mr. Warsono's houses, a resident of Kedungdowo Hamlet, Kedungdowo Village.



Figure 2. Melekan Khitan at Mr. Warsono's house
(Doc. Mylza 2019)

Familiarity Activities

In addition to Berjanzenan activities, the *Tembang Papat* Group at *Ash-Shiddiqin* Musalla also had a routine agenda to maintain familiarity and kinship among members, namely through the guardian pilgrimage and Halal Bihalal which was held every year. Funds for these activities were obtained from generous donations from Berjanzenan activities that were carried out when invited to community events. The following is a documentation of the pilgrimage activities of guardians and Halal Bihalal.



Figure 3. *Terbang Papat* Group *Ash- Shiddiqin* Musalla when pilgrimage at the Tomb of Sunan Kudus
(Source: Mr. Muhib Yasin)

Performers of the *Terbang Papat* at Ash-Shiddiqin Musalla

The performers of the *Terbang Papat* art at the *Ash-Ashiddiqin* Musalla were dominated by the elderly, with about 30 members, and on average of them were 40 years and over. Although the majority were old, the *Terbang Papat* group at *Ash-Shiddiqin* Musalla is still active and consistent from 2010 until now.

History of *Terbang Papat*

Terbang Papat was an art that had a sense of Islam that had existed and been preserved in the Kudus community for a long time, long before the independence of Indonesia. The art of *Terbang Papat* was pioneered by H. Ashlihan, who at that time was the owner of the Djangkar cigarette company and was popularized with the Holy ulama. *Terbang Papat* was the art of beating a tambourine-like musical instrument consisting of 4 *Terbang* instruments and 1 *Jidor* instrument. The tradition of Kudus, *Terbang Papat* had existed since the Indonesian nation was still colonized, namely in 1936. By the scholars, *Terbang Papat* was also a medium for scholars resistance to colonialism, when the colonizers forbade people from carrying out their cultural and religious rituals, *Terbang Papat* was an attraction for the community. Finally, the colonialists' attempted to alienate society with their cultural and religious rituals were thwarted. At that time, the colonizers made efforts to physically and mentally colonize the community through the melean culture in which there was domino (gambling). "From here the Muslims counteracted the tradition of Papat Fly while reading prayers until midnight, slowly the tradition of judging was replaced"

After the colonial period in Kudus ended, the development of *Terbang Papat* was very rapid and eventually it was widespread throughout the Kudus area, up to the village group. However, in 1970-1988 *Terbang Papat*, its existence had decreased due to the entry of Rebana Habsyi art in Kudus. As a new art, Habsy's art had also succeeded in attracting the interest of the Kudus community, especially the

younger generation, due to its more vibrant and lively playing used a more varied tambourine musical instrument. Apart from Habsyi, there were several other modern arts that had started to develop in Kudus, namely Qosidah, Dangdut, Bands, and other arts. That was what made *Terbang Papat* existence fluctuate in several years. And in 2012 the figures, performers of the art of *Terbang Papat* throughout Kudus, and the Kudus government created an organization called FKTP (Forum for Communication *Terbang Papat*), the organization was formed because of concern about the diminishing interest of the community, especially the younger generation (Relianto: 2015).

The form of *Terbang Papat* Music at Ash-Shiddiqin Musalla

The musical elements described by the researcher were in the form of parts or not as a whole in one song, because the song sung at the *Terbang Papat* at *Ash-Shiddiqin* Musalla was a long duration prayer, and as a whole is in the form of repetition of melodies and rhythmic music in terms music is called repetition, so one song could take up to 50 minutes. The researcher will present one of the poetic texts sung by the performer of the *Terbang Papat* art at *Ash-Shiddiqin* Musalla.

The *Terbang Papat* at Ash-Shiddiqin Musalla had two main patterns, namely clone and *kongsengan*. *Klonengan* was a pattern that was played when singing the question text in the book of Alberjanzi, and at the beginning of the song, *klonengan* pattern was used to adjust the vocals, and the sound of the *Terbang Papat* and *Jidor* performance, so that the sound could be one and harmonious, because usually at the beginning of the song began with a vocal, after that followed by the voices of *Terbang Papat* and *Jidor*. After that there was a *kongsengan* pattern, a pattern that was played when singing the answer text in the book of Alberjanzi, but when it came to the end of the song, usually the *kongsengan* pattern had a fast tempo, usually it called the *ngejros* pattern. When playing *Terbang Papat*, the *klonengan* pattern and *kongsengan*

pattern were played 2 times, as if they were taking turns. For example, when the *klonengan* pattern was changed to the *kongsengan* pattern, the error pattern would be marked, to indicate when changing the performance pattern. So usually the line pattern in the *Terbang Papat* at Ash-Shiddiqin Musalla, namely: *klonengan-salahan-kongsengan-salahan-: klonengan-salahan-ngejros-salahan*.

Based on the interview with Mr. Kasdono, it can be understood that in the *Terbang Papat* at Ash-Shiddiqin Musalla performance, there were 2 main rhythmic patterns, consisting of *klonengan* and *kongsengan* patterns. (1) *Klonengan* was a pattern that was played when singing the question text in the book of Alberjanzi, and at the beginning of the song the *klonengan* pattern was used to arrange vocals, and the sound of the *Terbang Papat* and *Jidor* performance, so that it became a good and harmonious musical composition, because usually at the beginning of the song began with vocals, followed by the sound of *Terbang Papat* and *Jidor*. (2) *Kongsengan*, which was the pattern played when singing the answer text in the book of Alberjanzi, but when in the end of the song, usually the tempo of the *kongsengan* pattern became fast, the change in tempo of the *kongsengan* pattern was known by the performers of the *Terbang Papat* art at Ash-Shiddiqin Musalla with the *ngejros* pattern term. In the *Terbang Papat* at Ash-Shiddiqin Musalla performance, the *klonengan* pattern and the *kongsengan* pattern were played 2 rounds, alternately. When the *klonengan* pattern changed to the *kongsengan* pattern or vice versa, it was marked with an error pattern, to give a sign when the transition/ performance pattern changed. So in the *Terbang Papat* performance at Ash-Shiddiqin Musalla had the following performance pattern sequence: *klonengan-salahan-kongsengan-salahan-klonengan-salahan-ngejros-salahan*. In the *Terbang Papat* at Ash-Shiddiqin Musalla which formed a single musical unit, namely the elements of time and melody which will be described by the researcher as follows:

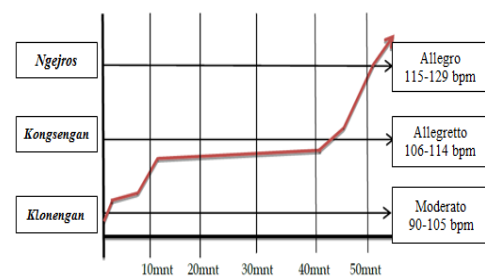
Time Element

Music is an art whose melody is in the form of sound. Sounds produced by human voices or musical instruments played by humans basically run within a certain period of time or it could be said to be timing. This agrees with Miller (2017: 26) that music is an art that existed at the time; the medium was the actual (bodily) sound, which was not fixed but moves in a span of time. These factors were used by researchers in analyzing music on the *Terbang Papat* at Ash-Shiddiqin Musalla that run at a certain time as follows:

Tempo

The term tempo is derived from Italian which means time. If it is used in the term music indicates sooner or later. Music can move at a very, medium, or slow pace, and in varying degrees between them (Miller 2017: 26). This is confirmed by Benward & Saker (2008: 393) which states that tempo is the speed of rhythm in music, which can be expressed in general or in beats per minute.

The researcher gave a change in tempo in the *Terbang Papat* performance at Ash-Shiddiqin Musalla in the form of a graphic which can be seen in the picture.



Information:

bpm : *beat per minute* (tempo in a minute) / steps in every minute

mnt : minute

Figure 4. The change of tempo in the *Terbang Papat* performance pattern

(Source: Mylza, 2020)

The tempo change in the *Terbang Papat* performance at Ash-Shiddiqin Musalla pattern in Figure 5., can be seen from the graph above

that every change of the rhythmic pattern in the *Terbang Papat* performance at *Ash-Shiddiqin Musalla*, the tempo is faster, from the beginning the *klonengan* pattern uses a *Moderato* tempo (medium) with speed of 90-105 steps per minute, then the tempo began to rise to *Allegretto* (rather fast) with a speed of 106-114 steps per minute, and reaches its peak in the *ngejros* (fast) pattern with a speed of 115 -129 steps per minute

Meter

Meter is a term that is generally called a sign of *sukat* in a musical composition. The sign of *sukat* in music is the number of beats that existed on each measure and was generally written/ indicated at the beginning of the bar in a musical notation score. As stated by Miller (2017: 228) that in writing scores, the meter is indicated by a sign which shows the number of beats for a bar. So based on the results of observations of researchers in the *Terbang Papat* performance at *Ash-Shiddiqin Musalla*, then writing a musical notation in the form of a notation transcript can be seen that the meter used in the *Terbang Papat* performance at *Ash-Shiddiqin Musalla* is 4/4, it means that there were four quarter notes of four beats on each measure. This 4/4 *sukat* sign could be seen in Figure 5.2 which was written at the beginning of the bar/ in a *klonengan* pattern:



Figure 5. *Sukat* 4/4 in song notation of *Terbang Papat*
(Transcript: Mylza, 2020)

Rhythm

Rhythm is a time element in music that resulted from duration and accent (Salim in Hidayatullah 2015: 29). Duration (short or

length of note) is a variety of musical notes that run in a certain time. Whereas an accent is an emphasis, or emphasis on a tone to make it sound louder. The rhythm of the *Terbang Papat* performance at *Ash-Shiddiqin Musalla* had 2 types of main rhythm patterns which were played repeatedly up to two rounds in each game. The pattern consisted of a *klonengan* pattern that was played when the artist sang the question text in the *Alberjanzi* book, and the *kongsengan* pattern that was played when the artist sang the answer text in the *Alberjanzi* book.

Notation of *Jidor's* rhythm:

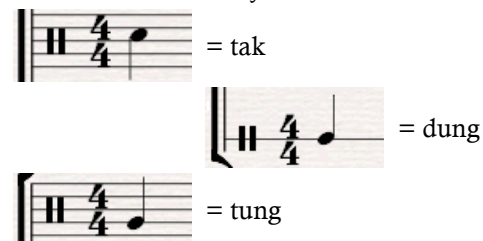


Figure 6. Rhythm notation of *Terbang Papat* pattern
(Transcript: Mylza, 2020)

The rhythm notation in Figure 6 is a musical instrument of *Terbang Papat* performance at *Ash-Shiddiqin Musalla* which consisted of four *Terbang Papat* instruments, namely: *Arang*, *Lajer*, *Kerep*, *Kemplong* and one *Jidor*. In the *Terbang* instrument, it was hit in 2 different parts (the top and middle edges) which were written in rhythm notation with 5 horizontal lines and produced *tak* and *tung* sounds. On the *Jidor* instrument, it was hit on 1 part (middle part) which was written on rhythm notation with 1 line stretching horizontally and produced a *dung* sound. Although the four *Terbang* instruments had the same sound, *tak* and *tung*, each *Terbang* musical instrument had a different rhythm pattern.

Based on the three types of rhythm patterns of the *Terbang Papat* at *Ash-Shiddiqin Musalla*, it shows that there were differences in the rhythm pattern. The *klonengan* pattern used the note values of 1 and 1/2 but when the fill-in (2nd bar) used the 1/8 note, all *Terbang*

instruments played simultaneously, each beat sounded *tung tak-tak tung*. On the 3rd bar, the *Terbang Kerep* instrument started on the 1st beat 2 3 ½, each beat sounded *tak tung tak*, the 4th bar started on the 1st beat 2 ½ 2 ½ 3 ½ each beat sounded *tak tak tung* and the two measures were played repeatedly in a *klonengan* pattern. Whereas on the *Terbang Arang, Lajer*, and *Kemplong* played the same rhythm pattern in a *klonengan* pattern, started on the 2nd 3½ beat, each beat sounded *tak tung* and the 4th bar started on the 1st beat 1 2 3 4 respectively which *tak tak tak tung* and the two bars were played repeatedly in a *klonengan* pattern. And on the *Jidor* instrument it was played on fill-in (bar 2) started on the 4th beat ¾ which sounded *dung*, for the 3rd bar the *Jidor* instrument was not played and the 4th bar started on beat 2 ½ with a *dung* sound and the second the measure was played repeatedly in a *klonengan* pattern.

In the *kongsengan* rhythm pattern, the note values were 1, ½ and 1/8. On the *Terbang Kerep* instrument, the tapping started at 1 ½ 2 ½ 3 ½ 4 ½, each of which sounded like *tak tung tak*, which was played in each bar repeatedly in a *kongsengan* pattern. On the *Terbang Arang* instrument, started from tapping the 1 2 3 4, each beat sounded like *tak tung tung* which was played on each bar repeatedly in a *kongsengan* pattern. On the *Terbang Lajer* instrument, it started beating to 1 ½ 2 3 4 4 ¾, each of which sounded a timeless beat that was played repeatedly in a *kongsengan* pattern. In the *Terbang Kemplong* instrument, it started on the beat 1 2 2 ½ 3 ½ 4, each beat sounded *tak tung tung* which was played on each bar repeatedly in a *kongsengan* pattern. Whereas in the *Jidor* instrument pattern, the rhythm pattern was different from the *Terbang* instrument whose rhythmic pattern was repeated every time. On bar 1 started on beat 1 2 3 4, each beat sounded *dung dung dung dung*. The 2nd and 4th bars had the same rhythm pattern started on the 2nd beat 3 ½ 3, each beat sounded *dung dung dung*. On the 3rd bar started on the 2nd beat 4, each beat sounded *dung dung*. And the four bar patterns were played repeatedly in a *kongsengan* pattern.

In the rhythm pattern, *salahan* used the note values of 1, ½ and 1/8. In the *Terbang Kerep* instrument, each of the 4 bars had a different rhythm pattern. On the 1st bar started on the beat to 1 ½ 2 ½ 3 ½ 4 ½, each beat sounded *tak tak tak tung tak*. On the second bar, it started on the second beat, 1 ½ 2 ½ 3 ½ 4 4 ½, each beat sounding not without waiting. On the 3rd bar started on beat 1 ¾ 2 ½ 3 ¾ 4 ½, each beat sounded *tung tak tung tak*. And on the 4th bar started on the beat 1 ½ 2 ½ 3 ½, each beat sounded *tung tung tung*. And the pattern of the four bars was played repeatedly in a fault pattern. In the *Terbang Arang* instrument, each measure had the same rhythm pattern and was repeated in an error pattern starting on the beat 1 2 3 4, each beat sounded *tak tung tak tung*. In the *Terbang Lajer* instrument on the 1st and 2nd bar had the same rhythm pattern starting on the beat 1 ½ 2 3 4 4 ¾, each beat sounded *tak tak tung tak*, on the 3rd bar it started at the beat 1 ½ 2 2 ¾ 3 ½ 4 4 ¾, each beat sounded *tung tung tak tung tung tak* and on the 4th bar started on the beat 1 ½ 2 2 ¾ 3 ½ 4, each beat sounded *tung tung tak tung tung*, the pattern of four bars were played repeatedly in *salahan* pattern. On the *Terbang Kemplong* instrument, each measure had the same rhythm pattern and was repeated in the *salahan* pattern started at the beat of 1 2 2 ½ 3 ½ 4, each beat sounded *tak tak tak tung tung*. And on the *Jidor* instrument, bar 1, bar 3, bar 4 started on beat 2 4, each beat sounded *dung dung*, while bar 2 started on beat 2 ½ 3 4, each of which sounded *dung dung dung*. And the four bar pattern was played repeatedly in the *salahan* pattern.

Melody

Melody is a sequence of notes related to the high and low and the length of the notes (Miller 2017: 26-33). Meanwhile, according to Reed Sidnell (1978: 104) that a melody can be considered as a regular and horizontal sequence of tones that are heard as a dominating line. So between two statements and associated with the results of document studies in the form of transcript of notation, it could be seen that the melody in the art of *Terbang Papat* at Ash-

Shiddiqin Musalla could be seen from the vocal sound sung/ sung by the performer of the *Terbang Papat* art at Ash-Shiddiqin Musalla which of course had a low and height, the length and sort of the tones were regular and horizontal. The melody of the *Terbang Papat* song at *Ash-Shiddiqin* Musalla consisted of the melody of the question / sentence text (phrase) and the answer text/ sentence (phrase) which was sung together by the performers of the *Terbang Papat* art, the vocal text came from the book of Alberjanzi. In reading the book, the vowel of the *Terbang Papat* at *Ash-Shiddiqin* Musalla did not use recitation. Tajweed is the science of translating punctuation in reading Arabic script, and the provisions (rules) of reading Arabic script.

The following is an example of the first verse (question text) of a song entitled "Yamaulida" or the popular title "Yale-yale Yama" which corresponds to the writing in the book of Alberjanzi:

*Yaa maulida godhawaa ngidz wwa iqbaa laa
Biwas lihii yablukhul mustaa qua maala*

The following is an example when the text was applied to the vocal presentation of the *Terbang Papat* at Ash-Shiddiqin Musalla vocal: *Yamaulida yamaulida godhawaa idza (senggakan:*

*Allah yale-yale yama maul- ya-
maula) godhawaa idza waaq baalaa
Biwas lihiii biwas lihii yabnu hull mustaa,
yabnuhull musta yabnuhulll musta quamala*

The *senggakan* text contained in bar 5 - 8 (part of the text in brackets) was taken from the answer text used by the *Terbang Papat* at *Ash-Shiddiqin* Musalla. The following is the text of the answer to the song "Yamaulida" (Yale-yale Yama) which is in accordance with Arabic script:

*Ya say khuna allah ya khoiruman
(Allah yale-yale-yale yama maula- ya maula)
ya ha biy biy allah ya khoiruman
ya sayyidiy ladzi sulton syarif (ya allah)*

The following is an example when the text was applied to the vocal presentation of the *Terbang Papat*:

*Ya say khuna Ya say khuna allah ya khoiruman
(Allah yale-yale-yale yama maula-ya maula)*

*ya ha biy biy, ya ha biy biy allah ya khoiruman
ya sayyidiy, ya sayyidiy yulladzi sulton, sulton syarif
sulton syarif (ya allah)*

The answer text is a special text made by the elders in Kedungdowo village which was used specifically by the *Terbang Papat* Group at *Ash-Shiddiqin* Musalla. The text was always placed after two lines in the book of Alberjanzi. So it could be concluded that the text in the book of Alberjanzi on the song entitled "Yamaulida" ("Yale-yale Yama") was a question text.

The main point is the vocal presentation of the *Terbang Papat* at Ash-Shiddiqin Musalla, namely two lines from the book of Alberjanzi was interpreted as one verse (ask), then continued by placing the answer vowel text made by the elder of Kedungdowo village which was interpreted as one verse (answer). This pattern was repeated until the text of each verse (question) in the song entitled "Yamaulida" ("Yale-yale Yama") contained in the book of Alberjanzi was finished.

Characteristics of the Accompanying Instrument of *Terbang Papat* at *Ash-Shiddiqin* Musalla

The sound/ music in the *Terbang Papat* performance at *Ash-Shiddiqin* Musalla could be classified into 2 types, namely; internal sounds (vocals from the performers of the *Terbang Papat* art) which played a role in singing the sholawat verses contained in the book of Alberjanzi and external sounds (the *Terbang Papat* instrument) which functioned as a performance accompaniment, an atmosphere builder, as well as an illustration (Jazuli in Arisyanto, Cahyono, and Hartono 2017: 79; Rustiyanti 2014: 153). The accompaniment instruments used in the *Terbang Papat* at *Ash-Shiddiqin* Musalla consisted of 4 *Terbang* instruments and 1 *Jidor*.

Terbang

In terms of the organology aspect, the *Terbang* instrument was a percussion instrument made of 3 materials, namely; (1) jackfruit wood which was used as the

instrument frame and sound-producing resonator chamber on the membrane which was hit by hand, (2) goat skin used as a membrane which was used as the sound source of the *Terbang* instrument spread out on the *Terbang* instrument frame, (3) the plate copper or what was often referred to *kecrek* which was used as an accessory to the sound of *Terbang* made the sound of *Terbang* seem busier. There were four *Terbang* instruments used in the *Terbang Papat* at *Ash-Shiddiqin* Musalla. The following is a picture of the four *Terbang* instruments.



Figure 7. *Terbang* Instrument
(Source: Mylza, 2020)

The sound of the *Terbang* instrument being hit by the performer of the *Terbang Papat* art at *Ash-Shiddiqin* Musalla produced 2 different types of sound, namely; 1) The sound of *Tak* resulted from a hand strike on the membrane edge of the *Terbang* instrument; (2) the sound of *Tung* resulted from a hit in the middle of the membrane of the *Terbang* instrument. The *Terbang* Instrument was played in a sitting cross-legged position, the body position was facing the *Terbang* instrument, the right hand was used to hit the membrane of the *Terbang* instrument and the left hand was used to carry the *Terbang* instrument in a standing/vertical position.



Figure 8. The position of the *Terbang Papat* art performers in playing the *Terbang* instrument
(Source: Mylza, 2020)

When playing *Terbang Papat*, the performers of the *Terbang Papat* art played *Terbang* in a circular position by using 1 microphone placed in the middle, so that the volume produced from the four *Terbang* instruments could be balanced, but for the *Jidor* instrument, it didn't use a microphone because the volume produced from the *Jidor* instrument was sufficient to align the volume of the *Terbang* instrument with the volume of the *Jidor* instrument.

Jidor

The *jidor* used by the *Terbang Papat* Group at *Ash-Ashiddiqin* Musalla was a *Jidor* which had two faces and each face had the same diameter. The following is an example of a picture of *Jidor* used by the *Terbang Papat* Group at *Ash-Ashiddiqin* Musalla.



Figure 9. The *Jidor* instrument used in the *Terbang Papat* art
(Source: Mylza, 2020)

The *Jidor* instrument used by the *Terbang Papat* group at *Ash-Shiddiqin* Musalla had a part to adjust (tune) the level of firmness on the membrane. In addition, the *Jidor* instrument had a cross-shaped support made of wood. The sound produced by *Jidor* was *Dung* played by using a stick that was hit into the middle of *Jidor's* membrane.

Sustainability Efforts

As one of the *Terbang Papat* group in Kudus, the *Terbang Papat* group at *Ash-Shiddiqin* Musalla was a *Terbang Papat* group that still adhered to the *Terbang* instrument and classical vocals (old pattern). In addition, the performers in this group were still dominated by community aged forty and over and some who were in 20s. That was what makes the *Terbang Papat* at *Ash-Shiddiqin* Musalla exists until now. The classic form (old pattern) that was maintained by the *Terbang Papat* group at *Ash-Shiddiqin* Musalla also made the group known by the *Terbang Papat* art performers and the *Terbang Papat* lovers community in Kudus, because even though the development of the *Terbang/* Tambourine music was getting faster but the *Terbang Papat* group at *Ash-Shiddiqin* Musalla still maintained the originality of the *Terbang Papat* music form at *Ash-Shiddiqin* Musalla. From the beginning of the *Terbang Papat* at *Ash-Shiddiqin* Musalla until now, the form of the *Terbang* and *Jidor* instruments had remained the same, as well as the books used still was the Alberjanzi book.

CONCLUSION

The music form of *Terbang Papat* at *Ash-Shiddiqin* Musalla could be seen from several musical elements that had not changed due to its preservation. The community considered that the *Terbang Papat* Group was qualified to be used as a barometer, especially the 'classic' type of *Terbang Papat* (still a pure tradition). From this classic form, the *Terbang Papat* at *Ash-Shiddiqin* Musalla was often invited to fill events in the Kedungdowo Community and its surroundings, because the role of the

community made the *Terbang Papat* at *Ash-Shiddiqin* Musalla sustainable.

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