

Research Article

Development of Traditional Musician Sasando Viola at the Location of Sasandu Craft Development (Lokabinkra) in Kupang City, East Nusa Tenggara

Jefri Soli Kabnani

Kupang State Christian Institute, Kupang, Indonesia

Abstract.

The purpose of this research is to find out the efforts made in developing Sasando musicians. The results of the study show that there are several factors causing the lack of the number of Sasando musicians in Kupang city. This is because the development of modern music is so significant that traditional musical instruments are considered obsolete, old-fashioned, and one that cannot compete with the outside world. One reason is the lack of attention from the local government regarding the development of the traditional sasando musical instrument for the development of regional culture of the people of East Nusa Tenggara, especially the people of Kupang City.

Keywords: development of traditional musicians, Sasando music, Sasandu gong, Sasando biola

Corresponding Author: Jefri Soli Kabnani; email: kabnanijefri@gmail.com

Published: 15 August 2024

Publishing services provided by Knowledge E

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Selection and Peer-review under the responsibility of the 6th SoRes Conference Committee.

1. INTRODUCTION

The life of a community group that has been systematized traditionally in a certain period of time can experience shifts and even changes due to encounters with modern culture outside its cultural context. East Nusa Tenggara (NTT) is one of the provinces that is seen experiencing a cultural shift, namely through the change of the traditional musical instrument sasandu gong to sasando violin. Sasandu gong is a musical instrument that was first made and discovered by Sangguana when it was stranded on Ndana Island which is part of Rote Island which only has seven (7) strings. Sasando gong uses pentatonic scales and does not use electronics. Meanwhile, the violin sasando is a development of the gong sasandu which already uses diatonic scales, has 28 strings or more (depending on the player's request) and has been modified using electronics [1].

Not many people know that Sasandu Traditional Music is loved by a group of Indonesian music lovers in Australia and Europe. In Indonesia alone, many of the more than

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million people do not understand what sasandu music is. For the people of Rote Island, East Nusa Tenggara, where sasandu music originates, this music is well known as everyday music. The music is made from palm tree leaves. On Rote Island, lontar trees are currently used as a source of life because they produce palm wine, sopi, granulated sugar, ant sugar, containers for tobacco/cigarette packaging, mats, haik, sandals, hats, roofs, and blocks of building materials. [2]

The existence of the lontar plant on Rote Island is quite meaningful for the people of East Nusa Tenggara because apart from being used as a source of life, the community also considers this plant to have added value because it was from the tree that the idea to make this sasandu arose. Until now, the leaves of the palm tree are still maintained as the resonator of this musical instrument. In general, the shape of the sasandu is similar to that of other stringed instruments such as the guitar, violin and lute. Sasandu strings must be plucked with two hands, like a harp. The left hand plays the melody and bass, while the right hand plays the chords. This is the uniqueness of Sasandu because one can be a melody, bass, and chords at the same time. In essence, there are two types of Sasandu instruments, namely the gong sasandu and the violin sasandu.[3]



Figure 1: Sasandu Gong.

Sasandu gong is usually played to the rhythm of the gong and sung with local poetry from Rote to accompany dances, entertain grieving families and those who are holding other thanksgiving events. The sound of Sasandu Gong has a pentatonic tone. Sasandu



Figure 2: Violin Sasando.

gong strings 7 (seven) or 7 (seven) notes, then developed into 10 (ten) strings [4]. It is estimated that at the end of the 18th century sasandu experienced a development from gong sasandu to violin sasandu. Sasandu violin has a diatonic pitch and its shape is similar to Sasandu gong but the shape of the bamboo has a larger diameter than Sasandu gong and the number of strings in Sasandu violin is more, totaling 28 strings growing to 32 strings. Talking about the history or origins of this sasandu, it can be said that everything is only obtained through stories passed down orally or in writing. So it is necessary to know that the history of the traditional musical instrument sasandu is a history that is “mythological”. [5]

This means that writing about this history is not absolute or in other words there are no scientific references or other research that proves that the history of this musical instrument was really created by Sangguana (in the discussion of the history of the sasandu musical instrument). Being a certain pride for the people of Rote and also East Nusa Tenggara in general for the shape and beauty, the sound of sasandu which has experienced development [6].

This musical instrument has recently become famous among Indonesian people, in the appearance of a sasandu player from Kupang City, namely Berto Pah at the Indonesia Search for Talent (IMB) event, he displays the beauty and uniqueness of playing the sasandu so that there is a separate recognition that Indonesia also has one of the

traditional musical instruments that is no less competitive than the harp which should be maintained and must be developed.

However, the question is whether all the people of East Nusa Tenggara, especially Kupang City, have the initiative to be able to learn it? Or is it that one day this musical instrument will become extinct and the people of NTT will have to 'study' again to other areas to play the real sasandu? There needs to be a serious action to overcome this problem. On the other hand, judging from the fact that the number of sasandu players is very minimal. Of course a question arises, why is the number of sasandu musicians like this? It is from these questions that the author feels the need for a serious effort to develop an even greater number of sasandu musicians for the sake of regional culture which is the culture of the Indonesian people.

Realizing this, the people of Kupang City through the Government need to socialize and develop this musical instrument by conducting outreach and training for children at the school level because it is very important in order to maintain the preservation of traditional music for future generations [7]

2. METHODS

The research was carried out at the Craft Development Location (Lokabinkra) Kupang City, East Nusa Tenggara. This research was carried out over a period of 2 months. Several aspects that are considered in this research are examining the methods used at LOKABINKRA in efforts to develop traditional Sasandu violin musicians in Kupang City. Researchers will also look at how the social life of Sasando musicians continues and will discuss the traditional musical instrument Sasando Biola itself. The population in this study were all members involved in training the traditional Sasandu violin musical instrument at the Craft Development Location according to age level (children, youth and adults) totaling 23 people. The samples in this study were 9 members consisting of: 3 people from the children's category, 3 people from the youth category and 3 people from the adult category. The reason the researcher divided the sample into three categories was to obtain relevant information from each age level according to their respective understanding.

In data collection efforts, researchers used descriptive qualitative data collection techniques. Some of the techniques or methods that researchers use in collecting this data are :

2.1. Observation

The researcher carried out this data collection method by directly observing activities, general conditions and events within the research object by systematically recording (field study). The researcher carried out this direct observation process in two (2) ways, namely:

Initial observation, namely the researcher observes and analyzes what is being done, without being directly involved in the research object (uninvolved observation).

The next observation is that the researcher observes and is directly involved so that he feels directly what the research object is doing and then analyzes the results of the observation (involved observation).

Involved and uninvolved data collection will produce different data. This method is used by researchers to make a comparison of data between involved and uninvolved observations. In involved observations there are certain things or limitations that are not carried out by researchers.

2.2. Interview

In this research, the researcher uses an open interview technique (overt interview), meaning that the researcher will explain to the resource person that they are being interviewed and know what the purpose and objectives of the interview are. There are three (3) interview techniques that researchers will use in interviewing sources :

2.3. Structured interview

Semi-structured interview

Unstructured interviews

In a structured interview the researcher will ask and analyze to make an easier comparison of answers, the answers are already locked (yes and no), so it doesn't take long, and all questions will or must be answered. In the interview process, researchers also have an interview code of ethics, namely the rights that the resource person needs to know regarding what the researcher will ask and the resource person's willingness to be interviewed. The process of collecting data through interviews will be made by researchers as follows :

2.4. Willingness sheet

List of structured and unstructured questions

Write a protocol (sequence of interview activities) so that the interview to be conducted can proceed explicitly.

2.5. Research Records

This method is used to collect data from sources regarding what will be discussed at that time. It is also used with the intention that after completing the interview the researcher can transcribe, then analyze based on the sources' answers to make a conclusion regarding what was researched.

2.6. Transcription

The researcher will rewrite the data recorded in the audio recording of the interview into writing as important data to review whether the research questions asked received answers that influenced the research objectives or even did not receive answers to the research objectives.

2.7. Criteria for Determining Sources

There are several criteria used by researchers in determining sources related to the objectives of this research, namely: sources who can play the Sasando musical instrument, sources who have a cultural understanding of the culture of the people of NTT, especially an understanding of the development of the Sasando musical instrument, sources who come from NTT, sources who, even though they are not from NTT, have played the sasando musical instrument (data comparison), resource persons who can make sasando musical instruments, resource persons who in their daily lives play musical instruments tend to prefer modern music but have studied the sasando musical instrument, resource persons who know the background history of the development of the sasando musical instrument, sources who care about the development of the sasando musical instrument. In determining sources, researchers make one of the sources the main source or core source. Meanwhile, other sources are used as complementary sources or data comparisons. This method is used with the aim of drawing a

research conclusion that is truly appropriate to the phenomenon that is occurring. Not only relying on one source, but other sources can be used to complement or compare data to obtain a research conclusion.

In this research, researchers will carry out data analysis using qualitative, dialectical, descriptive and analytical approaches. Researchers analyze all of this data based on information obtained through observations, interviews and research recordings which are explained again through writing called transcription. To make it easier for researchers to analyze such large data sets, researchers will use coding methods.

3. RESULTS AND DISCUSSION

3.1. A Brief History of the Sasandu Traditional Musical Instrument

A brief history of the traditional musical instrument Sasandu was created in 539 by a young man named Sangguana. At that time Sangguana lived in a village called Oetefa-Thie (now Southwest Rote District). Once upon a time Sangguana went to sea. Arriving in the middle of the sea suddenly there was a very strong storm, finally Sangguana was stranded on Ndana Island, south of Rote Island. On that island there is a kingdom called "Another Nusak" led by a king named "Taka La'a".

Three days later Sangguana was caught by soldiers from the Nusaklain kingdom in the middle of the forest. Then he was taken to the king's palace and taken prisoner. As usual at the King's Palace every full moon night there is always a "Keba Lai" dance (a mass dance of young people by holding hands to form a circle. In this dance, one person acts as the manahelo (poetry leader), and the manahelo is usually in the middle of the circle.

The syair -the poem tells about their genealogy). At that time the King's daughter joined in the dance and Sangguana was chosen to lead the lyrics of the song being sung. Sangguana has the ability to sing well. Hearing Sangguana sing, finally the princess fell in love with Sangguana. But after the king's wife found out, the king's wife finally spoke to Sangguana to create a musical instrument to accompany the Keblai dance. Finally, one night Sangguana dreamed of a cobweb in the shape of a circle. The next morning Sangguana sat pensively under a banyan tree and then took bamboo sticks, banyan tree roots and dried them in the sun and then used these roots to make Sasandu strings. And at that time he used seven banyan roots. After he finished making it, Sangguana went to the palace and showed it to the king and his family and they were very happy because

Sanguana was able to grant their wish, which was to create a musical instrument. Then Sanguana played this instrument in front of the King and his family. Finally, it was the daughter of the king who gave the name of the musical instrument, namely "Sari Sandu" which is now shortened to "Sasandu" which means "if you pick it it sounds / if you pick it it vibrates".

3.2. Views of Students and Teachers at the Sasandu Craft Fostering Site on the Development of Traditional Sasandu Violin Musicians in Kupang City.

Conduct socialization to schools and also the general public about the importance of the Sasandu musical instrument in order to maintain one of the traditional cultures of the people of NTT which is known throughout the world.

At each Sasandu Training Location, it is best to cooperate with the local government for the progress of the development of Sasandu Musicians.

The chairperson at this training center should think about holding an art performance or Home Concert for the Sasandu musical instrument to attract more public interest.

For the time being, it can be said that this musical instrument has not been exposed to its existence like other modern musical instruments, so it needs to be explored so that it is in great demand by young people and the general public.

3.3. The Factors that Cause the lack of Sasandu Violin Music Players in Kupang City

There is a more rapid development of technology today so that musical instruments are also developing with modern quality, causing people to be more interested in modern music than traditional music.

Lack of attention to traditional Sasandu music from the local government, in this case completing the necessary needs of the training venues for the sake of attracting more Sasandu musician enthusiasts.

In every art school, the teachers have not introduced traditional Sasandu music to students, because on the other hand the teachers have not mastered playing the Sasandu musical instrument.

Lack of traditional music enthusiasts, caused by the development of higher quality music technology.

3.4. The Steps Taken by the SASANDU Development Site for the Development of the Number of Sasandu Violinists in Kupang City

Conducting art performances or Home Concerts for the Sasandu musical instrument to attract more general public interest.

Conduct socialization of the importance of this musical instrument for the preservation of the culture of the people of NTT and can also attract Sasandu music players.

Collaborate or have good communication with the Government (Relevant Agencies) to design everything related to the development of Sasandu musicians, so much more.

Always communicate with other training venues to get solutions, and other things to be done.

3.5. The Role of Sasandu Foster Locations in maximizing the Development of Sasandu Musicians in Kupang City

With the presence of this Training Center, it can help the Government in terms of preserving the culture of the people of NTT.

This location helps the people of NTT, especially Kupang City, in terms of learning the traditional musical instrument Sasandu for young people and adults who want to learn it.

The presence of this location also gives a distinctive color to the people of Kupang City as a place for crafting as well as learning the Sasandu musical instrument which is known throughout the world.

The presence of this location also plays an important role in encouraging the people of Kupang City and the local government to better maintain the existing culture and traditions.

3.6. Analysis

The Sasandu musical instrument is a traditional musical instrument for the people of East Nusa Tenggara which is well known throughout the country. Sasandu is also in its development by the Government wanting to make Sasandu one of Indonesia's pride musical instruments with its uniqueness and how to play it that is different from other musical instruments. The people of East Nusa Tenggara need to be proud of

having this traditional musical instrument. Given the importance of the presence of this musical instrument in the midst of the Indonesian nation, in its preservation, players are needed to continue to preserve its development while at the same time being able to maintain what the people of East Nusa Tenggara have as one of their extraordinary cultures and riches. Therefore, Sasandu musicians must have a very important position in its preservation and development. If the Sasandu musicians pay more attention, more Sasandu musicians will be created so that in order to maintain and preserve this musical instrument, the Government does not need to worry about what it has in its development.

However, in the development of this Sasandu musical instrument player, they often experience difficulties. This means that in the development of Sasandu Musicians, people are more likely to play modern musical instruments that have developed in accordance with the times without looking at the traditional culture that they have with the aim of maintaining the wealth of musical instruments that are known throughout the country. The same thing happened at the Sasandu Handicraft Development Site (LOK-ABINKRA) in Kupang City, where in developing the number of traditional Sasandu violin music players it experienced several obstacles caused by several factors, including:

3.7. There is technological development

With the rapid development of technology today, causing the general public to be more interested in modern music compared to traditional music. This is because modern musical instruments are considered to be of higher quality than traditional musical instruments, which are non-developmental.

3.8. Lack of attention to traditional Sasandu music from the local government.

When viewed from the communication relationship between the Government and the craftsmen or coaches of the Sasandu training places in Kupang City, there is still no smooth communication relationship. In this case the Government can support the needs of the training venues in the interests of attracting more Sasandu musicians.

There is no socialization to schools or the general public about the importance of the Sasandu musical instrument, which is the cultural wealth of the people of East Nusa Tenggara. One example is that in every art school, the teachers have not introduced

traditional Sasandu music to students, because on the other hand the teacher has not mastered playing the Sasandu musical instrument.

Lack of traditional music enthusiasts caused by the environment, technological developments, and a lack of concern for the development of traditional music.

3.9. Lack of knowledge of a good management system

This means that in an effort to develop traditional Sasandu musicians, knowledge is also needed on how to organize a work system for developing Sasandu musicians and trying to explore what this training center has and has made so that it can develop even better.

There are factors that cause a lack of traditional Sasandu music players due to a lack of public awareness of the importance of traditional music for the preservation of existing culture.



Figure 3: How to Make the Traditional Musical Instrument Sasandu Violin Educate.

4. CONCLUSION

Based on the results of the analysis of the research discussion at the Kupang City Sasandu Craft Development Location, it can be concluded several things as follows:



Figure 4: Documentation of Authors with Students.



Figure 5: “Making Sasandu Traditional Music Collaboration Concert Efforts to Attract Enthusiasts of the Sasandu Musical Instrument”.

The presence of traditional Sasandu violinists is very important in order to maintain the existing culture in East Nusa Tenggara, therefore it is necessary to pay more attention to the development of these Sasandu musicians.

Locations of Craft Development Sasandu has tried to implement efforts to develop more Sasandu musicians, because judging from the number of Sasandu musicians in Kupang City, there are still very few of them. This is proven by the results of existing research through the results of interviews and observations that have been made. However, in the effort to develop these musicians, they experienced several factors or obstacles which resulted in a lack of traditional Sasandu violin musicians in Kupang City, including:

There is rapid technological development so that people are more interested in playing modern musical instruments,

Lack of attention to traditional Sasandu music from the local government in this case mutual support for the needs that will be carried out for the development of Sasandu musicians.

There is no socialization to schools or the general public about the importance of the Sasandu musical instrument which is the cultural wealth of the people of East Nusa Tenggara,

Lack of traditional music enthusiasts and this is caused by the environment, technological developments, and a lack of concern for the development of traditional music.

Lack of knowledge of a good management system by the Sasandu Development Site for the development of more Sasandu Musicians.

In developing more and more Sasandu Musicians with these obstacles, the steps that should be taken by the Sasandu Craft Fostering Site are to work closely with the local government and then carry out socialization in schools and the general public so that the people of East Nusa Tenggara can understand the importance of traditional music, especially this Sasandu musical instrument.

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