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From Local to Global: The Transformation of the Value of Togetherness in Songah

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ABSTRACT

Culture is built from ideas and their complexity that subsequently form a universal behavior. The community as the owner of the culture evolves and transforms it through creativity and innovation. This research was based on the researcher's interest in the uniqueness of the orchestra that was displayed at a national scale music festival. This orchestra consists of bamboo instruments derived from tools that were used for cooking purposes and bird repellants into an orchestra named Songah which is an acronym for Songsong Citengah. The development of Songah art is currently included in the education curriculum, and is routinely performance as an art tour in Citengah Village..This study aims to develop songah art in Citengah Village, Sumedang Regency, by researchers who have academic expertise in the field of performing arts management and music theory and the community members with musical and cultural skills. Data were collected through observation and triangulated with discussion with the community. This research produced a model of community empowerment in exploring renewable local traditions to increase the value of cooperation in building creative tourism industries. For this reason, questions were formulated.

1. How has songsong changed its function from a traditional cooking tool to performing art instrument?
2. How has songah bonded and united the community of Citengah in collaboration?
3. How is songah performed?

Research shows that there has been a change in the function of a tool that was used as a traditional cooking tool, has turned into a musical instrument that is played together and continues to become an educational tool in schools and in the community in building shared values to face global competition. strengthen local identity in the face of global competition. It adopts a collaborative action method between the researcher and the Songah community in Citengah village.

Keywords: Global, Local, Songah, Transformation, Value.

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1. Introduction

Indonesia has 540 ethnicities, (Melalatoa, M.J., 1995)³ each ethnic group has its own form of art. The richness of Indonesian performing arts has been documented by Brandon (1967)⁴ in his research which has been recorded in the title *Theatre in South East Asia*. The book provides important information about the performing arts in Southeast Asia with various similarities that connect the Southeast Asian region based on allied factors, Indian influence, Islamic influence, and Western influence. Internal factors and external factors characterize art in Southeast Asia, which can be traced to a common thread. This connection comes from the performance background and its function in life (as an art, as a social institution, and as a communication). From Brandon's information, it is known that half of the wealth of Southeast Asian performing arts is in Indonesia. But how is the state of the performing arts today? Although no similar research has been done, the facts show that many traditional arts have faded and even become extinct. Internal and external factors have influenced the development of Indonesian traditional arts. Even though as a cultural product, performing arts have local wisdom that is stored in motion symbols, clothing symbols, and accompanying musical symbols. Likewise, its function has undergone growth-shifts from ritual to performing arts, to education and art for tourism.

This problem arises because the phenomenon of cultural phenomena that creates young people who has been far from local wisdom which is feared that it will cause the loss of its cultural identity in the midst of global currents. Various compromise efforts were made so that people have the strength and balance to be in a local as well as global position. Various attempts have been made to generate and empower systems of indigenous knowledge, original technology, art, indigenous wisdom, and so on, which are usually less or unscientific, but are in fact rich or thick in content of ethical and aesthetic values rooted in the culture of the supporting communities.

In response to these matters, it is necessary to make efforts to anticipate the marginalization of local wisdom in tradition among the younger generation. One of the effective efforts to instill traditional values is through the development of the art itself. Art for performance, education, and tourism, the traditional values or local wisdom hidden in these arts should not be eliminated. Instead, these wisdom values need to be upheld and reaffirmed into a renewable tradition to strengthen the nation's culture, to foster cultural awareness, to increase cultural resilience (cultural reliance) and to strengthen the cultural intelligence of the younger generation against his own culture.

Activities such as art festivals and ritual ceremonies show the development of culture from local to global. Several studies have been conducted to investigate this development, including one by Stephen M. Magu⁵ titled "Reconceptualizing cultural globalization: Connecting the 'cultural global' and 'cultural local'", revealing that the local can influence the global, and vice versa. In a positive sense, the existing cultures can actively adopt the technology brought about by globalization to penetrate the personal, national, and global worlds. Another study conducted by Deuze⁶ titled "Convergence culture in creative studies" illustrates the potential impact of individual behavior on the creative industry.

Harnish's⁷ research on the Lingsar Pujawali Festival, recorded in a book titled *Bridges to Ancestor: Music, Myth, and Cultural Politics at an Indonesian Festival*, explains that in West Lombok a unique togetherness or collaboration occurs between the Balinese who are Hindu and Sasak people who are Muslim. Through the annual festival, they unite in collaboration to organize a festival to glorify the ancestors for world peace. This unique phenomenon occurs among farmers who are blind to art, but they succeed in becoming artists and organizing international festivals that have been going on for 14 years. The Five Mountain Festivals (Merapi, Merbabu, Andong, Sumbing and Manoreh) is proof of the role of arts to unite people in collaboration⁸. The Nyiar Lumar Festival in Ciamis, Saung Angklung Udjo in Bandung, and the Panjang Jimat Festival in Cirebon⁹ prove that the collaboration of artists, communities and government has succeeded in developing a renewable art tradition. The same

³ M. J. Melalatoa, *Kebudayaan gayo*, (Jakarta: Balai Pustaka, 1995)

⁴ James R Brandon, *Theatre in Southeast Asia* (Cambridge, Mass: Harvard University Press, 1967)

⁵ Stephen M Magu, "Reconceptualizing Cultural Globalization : Connecting the Cultural Global and Cultural Local", *Socia Sciences*, 4, 2015, 630-645

⁶ Mark Deuze, "Convergence Culture in Creative Studies", *International Journal Of Cultural Studies*, 10(2), 2007, 243-263.

⁷ David Harnish, "Music, Identities, and Interreligious Relationships at the Lingsar Festival in Lombok, Indonesia", *Internatonal Journal of Interreligious And Intercultural Studies* 2(1), 2006. 27-46.

⁸ Joko Aswoyo, et.al, "Makna 'Seneng Lan Kemringet' Dalam Festival Lima Gunung", *Panggung ISBI*, 28(1), 2018.

⁹ Tati Narawati, et.al, *Seni Wisata: Kemasan Industri Kreatif Jawa Barat*. (Laporan Penelitian Strategi Nasional Dikti, 2010)

phenomenon is shown by Karwati her in dissertation¹⁰ titled Sanggar Kampung Seni and Manglayang tourism. She reported that as the center for arts education tourism, Bandung Regency, has created the concept of a model sanggar (studio) as a center for community art learning activities. The studies prove that the collaboration among artists, community, and government has created renewable traditions that move from local to global. These studies also show that art festivals are a medium of education for people in line with the Millennium Development Goal of eradicating poverty and hunger, ensuring sustainability of life, and developing global partnerships.

The local to global transformation is also shown by research reporting how bamboos in Southeast Asia have changed in their function, that is from household tools into art instruments. These musical instruments include Shakuhachi from Japan, Khene from Thailand, Diggeridoo from Australia, Ohe Hano Ihu from Hawaii, Ocarina from Argentina, and Agung A Tamlang from the Philippines¹¹.

The previous research findings motivated the researchers to investigate and develop arts potential of Citengah Village community, which is administratively included under Sumedang Regency, West Java Province. The village has a wealth of natural resources, arts and culture that can be explored and developed for added values¹². One of the natural wealth possessed by Citengah Village is an abundance of bamboo plants. The abundance has spurred the community's creativity to use bamboo in various activities, including industry, household, religion, and arts. Understandably, bamboo is one important element for people in Asia, including Southeast Asia.^{13,14,15,16}

One of the art activities carried out by Citengah Village community is songah that includes bamboo as a musical instrument. As a product of the community, songah is strongly associated with people's habit and is rich in cultural values and the philosophy of the people who always use bamboo to meet both their daily household needs and aesthetic instrument. Songah as a new form of songsong, which is usually used by the community for cooking, is now changing its function into performing arts and tourism as well as formal and non-formal educational teaching material.

Songah is created through a process of appreciation and regular training. It has been used as one of the arts learning material in the community's non-formal education to inculcate values, channel creativity, and enhance students' musical intelligence. Likewise, in the field of tourism, songah is used as a medium of expression and a forum for the development of community creativity so as to create products that have a selling power that will affect the community's economy.

Various efforts to develop songah have been continuously made by the local community, including teaching the art through formal education as has been done by the researchers and the community. In addition to preserving its existence in the community, the efforts are also made to help mitigate the eroding and alienation of traditional culture caused by the influence of western culture without altogether rejecting the other cultures that can enrich the local culture.¹⁷

The development of songah is carried out by the community without neglecting the values of local wisdom; in fact, the cultural values are strengthened in its performance. The development can be realized through empowering indigenous knowledge, indigenous technology, indigenous art, and indigenous wisdom. The developed songah is appealing, with a combination of traditional and contemporary elements that have continuously been explored by the artists to adjust with the times. This art is currently much appreciated and loved by the public and is the pride of the community of all ages.

10 Uus Karwati, dissertation doctor "Kampung Seni & Wisata Manglayang: Sebagai Pusat Pariwisata Pendidikan Seni, Di Kabupaten Bandung", (Bandung: Universitas Pendidikan Indonesia, 2011).

11 Christine, B, "Ternyata Bambu Bisa Disulap Jadi 10 Alat Musik Cantik", Retrieved (<https://tentik.com/ternyata-bambu-bisa-disulap-jadi-10-alat-musik-cantik-ini/#:~:text=Ohe hano ihu adalah alat, ini ditiup dengan menggunakan hidung, 2016>).

12 Abdul Malik Imanuddin, "Desa Citengah" (<http://sumedangtandang.com/direktori/detail/desa-citengah.htm>, 2017)

13 Ni Komang Ayu Artiningsih, "Pemanfaatan Bambu Pada Konstruksi Bangunan Berdampak Positif Bagi Lingkungan" METANA, vol. 8, no. 01, Jul. 2012

14 Effendi Arsad, "Pengolahan, Teknologi, Dan Manfaat Bambu", Jurnal Riset Industri Hasil Hutan Vol.7, No.1, Juni 2015: 45 -52

15 Rahmawati, Baharuddin dan Beta Putranto, "Potensi Dan Pemanfaatan Bambu Tali (Cigantochloa Apus) Di Desa Leu Kecamatan Bolo Kabupaten Bima", Jurnal Perennial, 2019, 15(1):27-31.

16 Efa Suriani, "Bambu Sebagai Alternatif Penerapan Material Ekologis: Potensi Dan Tantangannya", EMARA Indonesian Journal of Architecture, 3(1) 2017, 33-43

17 SP. Gustami, Laksmi Kusuma Wardani and Agus Heru Setiawan, "Craft Arts and Tourism in Ceramic Art Village of Kasongan in Yogyakarta", *Journal of Arts and Humanities* 3(2), 2014, 37-49

Based on these phenomena, the researchers collaborated with the community of Citengah Village in revealing, exploring, analyzing, and interpreting the value of togetherness contained in songah so as to make Citengah a village that has a strong local, cultural identity and to have an impact on the economy sector in the face of global competition. Taking the title of “From local to global: The transformation of the value of togetherness in songah,” the researchers have formulated the following questions.

4. How has songsong changed its function from a traditional cooking tool to performing art instrument?
5. How has songah bonded and united the community of Citengah in collaboration?
6. How is songah performed?

1.1 Theoretical framework

Art has several functions, in which according to Merriam (Merriam 2000) it has at least 10 main functions: 1) emotional expression, 2) aesthetic pleasure, 3) entertainment, 4) communication, 5) symbolic representation, 6) physical response, 7) guardians of conformity to social norms, 8) ratification of social institutions and religious ceremonies, 9) cultural stability, and 10) community integrity. Art has broad and diverse meanings. Performing arts, which is a branch of art, was born and developed by certain groups of people and plays a very important role in the lives of the people. Sudarsono¹⁸ argued that performing arts is a branch of art that is always present in people's lives. In the same vein, Lowry (Lowry 1978) explains that the performing arts has several functions, including: 1) an expression of the nation, 2) a medium for inculcating identity, 3) a medium for inculcating moral and social values of the nation, and 4) moral and social resilience of a nation.

As a product of community culture, art contains many cultural values that reflect a community's view of life. In this case, Geertz¹⁹ offers a new perspective in revealing the meanings hidden in cultural symbols. Assuming that culture is semiotic and contextual, Geertz proposes that cultural symbols allow people to see, feel, think about their world and act on the basis of appropriate values. To understand the development, transformation, and renewal of songah, this multidisciplinary research is drawn upon Geertz's theory.

1.2 Transformation

Transformation, according to Kuntowijoyo²⁰, is a scientific concept used to understand the world, that is to understand the meaning of changes by comparing the before and after circumstances. Transformation is an effort to maintain traditional art so that the art can continue to be enjoyed by subsequent generations by changing its function or form without losing the structure or value contained therein.

According to Sembiring²¹, transformation is classified into several categories: Topological, grammatical, referential, and distortive transformation.

1.3 The value of togetherness

The value of togetherness implies harmony in a community's life. Normatively, this value binds a community who must be willing to share and ease each other's burdens. This value is in accordance with the philosophy of Sundanese people of “silih asah, silih asih, silih asuh” (teaching, loving, and caring for each other) upheld by the people to meet their shared goals.²²²³²⁴²⁵²⁶²⁷²⁸²⁹

¹⁸ Sudarsono, *Seni Pertunjukan Indonesia Di Era Globalisasi*. (Yogyakarta: Gadjah Mada University Press, 2002)

¹⁹ Clifford Geertz, *Tafsir Kebudayaan*. (Yogyakarta: Kanisius, 1992)

²⁰ Ruiz, Arróliga Araica; Blandón, “No 主観的健康感を中心とした在宅高齢者における健康関連指標に関する共分散構造分析Title.”, 2015, 3(2):54–67.

²¹ Susanti, Indah Susanti, Nitih Indra Komala Dewi, and Asep Yudi Permana, “Tatanan Teritorial Dalam Proses Transformasi Hunian.” *Jurnal Arsitektur ZONASI* 1(1), 2018:27.

²² Christopher, John Chambers, Tamara Nelson, and Mark D Nelson, “Culture and Character Education: Problems of Interpretation in a Multicultural Society.” *Journal of Theoretical and Philosophical Psychology* 23(2), 2003, 81–101.

²³ Cohen, Douglas, Emily Fairey, and Miriam Deutch, *Music Appreciation: Its Language, History and Culture* (Creative Commons Attribution License, 2015)

²⁴ Simon Cook. *Degung, Gamelan, Panambih Tembang Sunda*, (Guide To By Simon Cook: 1992).

²⁵ Muhammad Hanif, “Kesenian Dongkreng (Studi Nilai Budaya Dan Potensinya Sebagai Sumber Pendidikan Karakter).” *Gulawentah: Jurnal Studi Sosial* 1(2), 2016, 32

Previous research on the function of performances for community guidance and empowerment has been carried out in several places. Harnish's (2006)³⁰ research in Lombok proved that the Lingsar festival was useful in reducing tensions between different ethnicities. Research by Narawati (2010)³¹, proves that the collaboration between artists, the community and policy makers has resulted in renewable art developments and improved the welfare of the community. Aswoyo's research (2019)³² proves that the 5 Mountain Festival increases the creativity and self-esteem of farming communities living in five mountains. Researches on traditional art in various regions that eventually became the art of tourism have parallels with research on Songah in the Citengah area, but differ in location, type of art, research objectives and methods used. Thus this research authenticity is still maintained.

2. Data and methodology

This research adopted the action method, which is concerned with the happenings in a certain community and whose results can be directly felt by the community involved³³. This participatory action research was conducted in collaboration between researchers and the community of Citengah village. One characteristic of action research is collaboration between researchers and participants. Participatory action research is also one of the problem-solving strategies to develop and implement concrete actions for the benefits of the parties involved in the research through mutual understanding and support.

The community as the owner of songah together with the researchers made changes to the art, reflecting the togetherness value contained in it. Action research is not a simple problem-solving strategy; instead, it involves several stages in a continuous cycle of problem identification, action planning, action implementation, reflection, evaluation of results, and re-planning in a continuous cycle. The community together with the researchers collaborated to make renewable songah through the transformation of togetherness values.

The research scheme is illustrated in Figure 1:

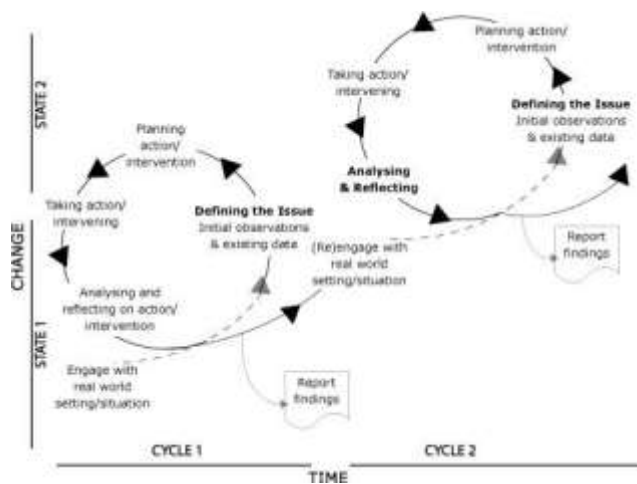


Figure 1. Research Scheme³⁴

Participatory Action Research (PAR) involves participation, research, and action. The three categories are interrelated in one cycle, which means that the results of research taken in a participatory manner are subsequently implemented in action, followed by evaluation and reflection.

²⁶ D. Nurfajrin Ningsih and Febry Marindra Cysbya Erdlanda, "Nilai Pendidikan Dalam Kesenian Rengkong Di Cianjur Jawa Barat: Kajian Etnopedagogi." *Jurnal Ilmiah Bina Edukasi* 11(01), 2019, 1–12.

²⁷ Normina, "Pendidikan Dalam Kebudayaan." *Ittihad Jurnal Kopertais Wilayah XI Kalimantan* 15(28), 2017, 17–28.

²⁸ Opah Ropiah And Ruhaliah, "WAWACAN SIMBAR KANCANA (Kajian Struktural, Budaya, Dan Etnopedagogik)." *Lokabasa* 6(1), 2015, 100-111

²⁹ Purweni Widhianningrum and Nik Amah "Akuntansi Ketoprak: Sebuah Pendekatan Etnografi Masyarakat Seni Ketoprak Di Pati." *Assets: Jurnal Akuntansi Dan Pendidikan* 3(2), 2014, 136.

³⁰ David Harnis, Op.Cit

³¹ Tati Narawati, et,al, Op.Cit.

³² Joko Aswoyo, et.al, Op.Cit.

³³ Rudi Saprudin Darwis, "Membangun Desain Dan Model Y Aan Masy." *Komunika* 10(1) 2016, 142–53.

³⁴ Xunaxi Cruz Velasco, *Participatory Action Research (PAR) for Sustainable Community Development*, (Post Growth Institute,2013)

This research involved the Citengah village community as actors and supporters of the development of songah. The principles of PAR include: 1) the community is seen as the subject; 2) the outsider is a facilitator and the community is an actor; 3) the researchers position themselves as insiders; 4) it focuses on the main problem; 5) empowerment and community participation are considered in determining indicators; 6) the involvement of all group members; 7) triangulation; 8) optimization of results; and 9) flexibility.

Participatory action research has various models, and the most appropriate one for the present research is the model proposed by Ernest T. Stringer³⁵, which is a community-based action model. This model prioritizes collaboration in obtaining data to allow for systematic actions to overcome various problems. The basic framework of this model is look, think, and act. The stages of this research on the transformation of the togetherness value in songah in Sumedang Regency, West Java, consists of the following.

1. Needs Analysis

This stage was carried out with structured observation and interviews with Citengah village people as artists order to find out about songah, the values contained in it, how it is performed, and other related information. The goal of needs analysis is to identify potential obstacles and their possible solutions. The researchers began by building trust with the local community to facilitate a good relationship and mutual support that will help in conducting the research smoothly. Together with the Citengah village community, the researchers analyzed various problems concerned with the inheritance of songah by mapping the problems and the possible plans to solve them. Subsequently, a focus group discussion (FGD) was conducted to determine the activities to carry out.

2. Strategy Formulations

At this stage, the researchers formulated strategies to pass on songah to younger generations by raising the value of togetherness contained in the art. The strategies were formulated based on the identified problems. Systematic measures were taken, including analyzing the possibilities of successes and failures. This stage also covers the planning of the implementation of actions and evaluation.

3. Action

This is the stage of implementing the previously planned actions. In this participatory research, the implementation is inseparable from the role of the community. The results of the implementation are intended not merely for the benefit of the researchers but to have an impact on Citengah village community as artists and supporters of songah.

4. Evaluation

The next step after action is evaluation to refine the methods used in the research so that they can be disseminated. This is so because basically the success of action research is not only measured by the process and results but also based on the sustainability of the methods/programs developed so as to create changes.

3. Results and discussion

A. The transformation of Songsong from a traditional cooking tool to performing art instrument

Bamboo plants have been used from generation to generation among Sundanese people. In ancient times, the ancestors used bamboos to release the placenta of a baby, conduct circumcision (bamboo-knife), and help children learn to walk (bamboo-poles). In addition, bamboos have been utilized by Sundanese people as construction materials because they are considered strong and durable, as is evident in Sundanese traditional houses made of bamboos which, among others, can be found in the Kampung Naga of Tasikmalaya. Sundanese people have also made use of bamboos for other various household needs. It becomes evident that bamboos have become a part of Sundanese people's lives.

The many benefits of bamboos make the plants carry philosophical meanings for Sundanese people. Bamboos are considered to be strongly inseparable for the people that they make rules regarding how to process bamboo plants. One of the rules is that there are certain times to cut down

³⁵ Darwis, Rudi Saprudin, Op.Cit.

bamboo trees, between 11.00-14.00 only. The reason is because during these hours the water content of bamboo plants reaches its minimum point, making it easy to examine the strength of the plants.

Bamboo plants are not only utilized to meet household needs. The community continues to innovate that bamboo plants eventually have come to be utilized for aesthetic and arts purposes, such as their use in songah.

Songah embodies the fulfillment of the aesthetic needs of the community of Citengah Village, Sumedang Regency. This bamboo-based musical performance utilizes the natural resources in the surrounding area. The large number of bamboo plants growing in the Citengah Village of Sumedang Regency has encouraged the community to make use of the plants commonly made into various household tools into artwork. Songah musical instrument is indeed shaped like a traditional furnace blower commonly called songsong.

The transformation of Songsong into a musical instrument

Songsong, which only has sound without tones, is played together with other instruments such as kokoprak, hatong, and the conventional musical instruments of suling and kecap. The collaboration results in a new, unique composition that enriches the existing music. In its development, songah has come to be the accompaniment music of regional traditions. It has even been juxtaposed with western musical instruments such as orchestra and performed at carnival activities held by Sumedang Regency.^{36,37,38}

In line with the times, songah continues to experience changes and development not only in its physical forms, but also in its performance, as an indication of its inheritance. Songah uses songsong as a blower, combined with other musical instruments to produce a unique musical composition. Thus, there is a change in the function of songsong from a cooking tool to a performing arts instrument. The change of function in songah also implies a change in its meaning as an art. As a household tool used by the community in daily life, songsong is rich with the value of local wisdom. As a musical instrument played by the public, it produces a musical composition and becomes renown at the national level and watched by many tourists. This transformation proves that the composition of songsong (songah) from Citengah does not only develop in the local, domestic sphere but also at the global level.

Songah with its traditional values as well as a part of a dynamic culture has undergone significant changes, from a local art into a global art with local principles. In this case, the original art is not changed; rather, it is strengthened by renewable, outside cultures without changing the essence of its traditional cultural values. The arts from the outside, including popular arts, is actually “nutrients” that strengthen the existence of songah as a traditional art. In other words, songah does not treat foreign cultures as a taboo, as evidenced by its recordings published on Youtube as an effort to introduce songah to the global world.

The globalization of songah is also reflected in the process of its inheritance, in which attempts have been made to make songah part of formal arts education for elementary school children.

B. Songah bonds and unites citengah community in collaboration

The making of this art instrument is carried out jointly by all members of the community supported by the local government led by the Village Secretary. This collaboration reflects the strength of the local people and the songah art community and encourages them to continue developing the art. Community collaboration with the government, in this case the village government, has facilitated the creation of cultural resilience³⁹.

The values contained in songah lie in the process of making the musical instruments, determining or selecting materials, and shaping and adding ornaments to enhance tonality. Tonality here refers to sound adjustment of instruments of different sizes so as to produce different sounds, even though organologically songsong does not have tonality like conventional musical instruments. The sound produced is more rhythmic in nature.

³⁶ Brigitta Hauser-Schäublin & David D. Harnish, eds, *Between Harmony and Discrimination : Negotiating Religious Identities within Majority-Minority Relationships in Bali and Lombok*, (Leiden & Boston, Brill, 2014)

³⁷ Hari Martopo, *Musik Barat: Selayang Pandang*, (Yogyakarta: Panta Rhei Books, 2017)

³⁸ Ryan Shin, *Convergence of Contemporary Art, Visual Culture, and Global Civic Engagement*, (IGI Global, 2017)

³⁹ W. Hidayat, Nur'aeny, N. dan Wahyuni, I. S., “Upaya Pelestarian Kesenian Khas Desa Mekarsari Dan Desa Simpang, Kecamatan Cikajang, Kabupaten Garut.” *Jurnal Aplikasi Ipteks Untuk Masyarakat* 4(No, 1, Mei 2016), 2016, 42–46.

Cooperation and togetherness are not only apparent in the making of musical instruments, but importantly in the training⁴⁰. Mutual respect and appreciation for each other is the key to success in the training and performance, requiring the players to not be selfish, educate each other, love each other, and guide each other without having to compete to be the best. This is in accordance with the philosophy of Sundanese people, namely "silih asah, silih asuh, silih asih," encouraging people to be individuals who empathize, love, and support each other in order to achieve a shared goal.

Silih asah literally means 'honing' each other's intelligence and knowledge. In this case, the songah art community becomes a medium for artists to hone their skills in art. It can be seen from the various creative activities carried out by the community in maintaining the existence of songah.

Silih asih means loving each other. Citengah Village community, especially those who are members of the songah art community, always remembers to nurture compassion among members of the community. This value can be seen from the strong unity and tolerance among the members, where all members support each other in learning songah music instead of putting each other down to show superiority. The value thus can strengthen the relations between community members and create a sense of being a family.

Silih asuh means to nurture or guide one another. The senior members of the songah art community are happy to share their knowledge with their juniors who subsequently practice the knowledge given. Similarly, the elders can learn from the younger generation. They are also generous in sharing their knowledge, and the younger members in turn share their opinions on how to help songah keep up with the times. They share ideas on the innovations that can help the economic welfare of the members of songah art community. The mutual learning between the senior and junior members of the community basically shows the idea of lifelong learning.

C. The forms of Songah performance

In line with the times, songah continues to experience changes and development not only in its physical form, but also in the way it is performed and passed on to the next generations. Songah still takes the original form of a songsong (furnace blower). However, the function of songsong has changed from a cooking tool into a performing art. The change of function in songah also affects the changes in the meaning of the art. As a household tool used by the community in daily life, it is rich in the value of local wisdom. The household tool is then played together as a musical instrument to create a musical composition. The meaning of songah develops not only in the domestic or local realm but also globally. From a tool initially used individually to a musical instrument played collaboratively as a globalized art, songah has become one of the nationally famous tourism attractions. Songah performance is included in the arts festival held by the local tourism office as shown in Figure 2.



Figure 2. Songah performance at Panggung Alam. (Source: <https://youtu.be/Tg6Q4G3DM-s>)

⁴⁰ J Julia, Tedi Supriyadi, and Prana Dwija Iswara, "Training the Non-Specialist Music Teacher: Insights from an Indonesian Action Research Study." *Universal Journal of Educational Research* 8(2) 2020, 547-548.



Figure 3. Songah performance in Helaran, Sumedang. (source: <https://youtu.be/zc81Xjs3A2k>)



Figure 4. Songah performance at a hotel. (source: <https://youtu.be/7rkoma0NNqk>)

When it was first transformed into a musical instrument, songah was played only with the accompaniment of two songsong and one hatong. The notation of the music is as illustrated in Figure 5:

Songah Buhun

The image shows the early musical notation for 'Songah Buhun'. It consists of three systems of three staves each. The first system starts with a tempo marking of quarter note = 88. The notation is written in a Western staff format with treble and bass clefs, featuring various rhythmic values and accidentals. The second system continues the melody and accompaniment. The third system concludes the piece. To the right of the main notation, there is a separate, smaller notation fragment consisting of three staves.

Figure 5. Early songah musical notation

Although as time goes by many foreign cultures come to influence Indonesian local cultures, songah is not necessarily eliminated. The artists together with the songah art community continue to make efforts to develop songah music to keep up with the times and the musical development. The efforts can be seen in the gradual inclusion of other musical instruments to accompany songah, such as the kecapi, suling, tarawangsa, and violin, popularly known among the public and connoisseurs of art as a collaborative songah orchestra. The development has made songah appropriate to be performed in helaran (festivals) and carnivals in Sumedang. Songah composition in western tonal scores is as displayed in Figure 6:

The image displays a musical score for the song "Sumedang Kota Kamelang" in an orchestral arrangement. The score is divided into two systems, with the second system starting at measure 5. The instruments and their parts are as follows:

- Mamanukan:** Plays a rhythmic melody in the treble clef, 4/4 time.
- Kokoprak:** Provides a steady rhythmic accompaniment in the alto clef, 4/4 time.
- Kacapi:** Features a melodic line in the treble clef and a supporting bass line in the bass clef, 4/4 time.
- Tarawangsa:** Plays a melodic line in the treble clef, 4/4 time.
- Songsong Indung / Hatong:** Plays a melodic line in the treble clef, 4/4 time.
- Hatong:** Provides a low-frequency accompaniment in the bass clef, 4/4 time.

Figure 6. Songah Etnik (Orchestra) "Sumedang Kota Kamelang"

The entire songah instruments serve as a rhythm that can accompany and add to the repertoire of lively sounds, while the melody is produced by kecapi and suling. Songah performances become more attractive when playing popular songs, including "Sumedang Kota Kamelang", a song that tells about the beauty of Sumedang City that has made anyone reluctant to leave the city. The song also stresses the promise of the Sumedang people that should not be abandoned, which is to build the City.

Songah orchestra seems to be enriched with progressive chords, a process of changing the tone horizontally and vertically. The song provided in Figure 6 starts with Bm chord with the pattern of Bm, Gm, D, G, and Bm. Repetition occurs until the end of the song.

Transformational efforts have continued to be made by the Citengah Village people who are members of the art community in order to preserve songah. These efforts are carried out without neglecting the traditional values of songah so that the art can continue to be appreciated by various circles.

4. Conclusions

The transformation from local to global art undergone by songah, a traditional art of Citengah Village in Indonesia, is strongly encouraging for the world of arts. The art has been developed from an industrial or household tool that has been neglected by many households into a musical instrument. The transformation is a creative effort of a group of people who think locally but act globally.

Collaboration between the researchers with their academic expertise and the community with their cultural skills is supported by the government officials of the village and the department of culture and tourism. The collaboration is aimed to develop songah into a performing art with more economic value for the surrounding community and known to the world. In the action research, the researchers provided input on efforts to develop forms of composition, repertoire, and performance management in accordance with the principles of performance art and performance management. Meanwhile, the community and the local village government attempted to realize the strategy of developing songah into an attractive art form. The development strategy was also carried out by the community in collaboration with local regional tourism vendors who invite songah performers to perform to entertain the tourists visiting the local attractions. To further introduce songah music to the world, the researchers also introduced it to students on campus who observe and study the music, and songah has been made enrichment material for courses on cultures.

It is evident that songah has become increasingly known and appreciated by the public, not only in Indonesia but also in art communities throughout the world. In fact, prospective foreign tourists will be introduced to the music, so that in addition to traveling they will also get the experience of enjoying the cultural arts developing in the region. This study produces a community empowerment model in exploring renewable local traditions to increase the value of cooperation in building creative industries in the field of cultural tourism

Implication

1. Considering that Indonesia has abundant artistic and cultural wealth, it is necessary to have a policy regarding the preservation and development of traditional arts which is implemented comprehensively in various spheres of activity in society.
2. Considering that Indonesia is inhabited by various ethnicities and each ethnic group has different ethical and aesthetic values, it is possible to carry out further research using the same models and methods.

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