

ASSALAMUALAIKA SONG PATTERN IN THE ART OF ZIKIR NAZAM IN MEKAR SEKUNTUM VILLAGE, SAMBAS REGENCY

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ABSTRACT

This research is motivated by the existence of one of the traditional arts, especially the arts in Kab. Sambas, West Kalimantan which has rarely been preserved, namely the song Assalamualaika in the art of Zikir Nazam in Mekar Sekuntum Village, Kab. Sambas. The purpose of this study was to examine and describe the pattern of the Assalamualaika song that is rarely played in the art of Zikir Nazam. With the hope that the public knows, recognizes and preserves the pattern of the Assalamualaika song wasps. This type of research is qualitative, triangulated data collection, and the researcher acts as the main instrument. The data validity technique uses triangulation of sources and techniques, and increases persistence. Analysis of the data using analysis according to Miles and Huberman. The results and discussion show that the song Assalamualaika uses the musical instruments of Rebana, Gedomba/Drum, Tamborin, and Marakas. The wasp pattern has five patterns, namely Long Punch, Musical Punch, Keroncong Punch, Cine Punch, and Sorong Dayong. The technique of playing the beat pattern of the Assalamualaika Song, where all musical instruments are played together, repeatedly, and answer each other between one musical instrument and another. This Assalamualaika song is played with 4/4-time scale and andante tempo. The beat pattern of the Assalamualaika song is played by three musical instruments, namely tambourines 1 and 2, and gedomba. Meanwhile, tambourines and maracas are musical instruments that are added with the aim of making the song more lively.

Keywords: Wasp Pattern, Assalamualaika Song, Zikri Nazam Art.

INTRODUCTION

West Kalimantan has a diversity of arts and culture like other regions in Indonesia. One of the cultural diversity in West Kalimantan is traditional art. According to Naufal, (2014:7) "that what is meant by traditional art is the result of human work, creativity and initiative that originates from the aspect of feeling, namely aesthetic feelings that are local in the sense that they are only favored by certain community groups and are also born or created by the group.

Sambas Regency is one of the regencies or cities in West Kalimantan Province which has many traditional arts, one of which is the art of Zikr Nazam. Based on initial observations that the art of Zikir Nazam is traditional Malay Sambas music originating from the Middle East, which was spread by Sheikh Akhmad Khatib Sambas or more fully Akhmad Khatib bin Abdul Ghaffar Al-sambasi Al-jawi (hereinafter only written by Ahmad Khatib) 1217 Hijri (circa 1802 AD), and followed by 2 (two) students named Sheikh M. Sa'ad 9

(Tebas) and Sheikh H. Nurrudin (Tekarang), the distribution to remote areas of Sambas and its surroundings. The art of Zikir Nazam has existed since ancient times and was originally sung without using a musical instrument and had almost disappeared because it was rarely played. In addition, the song Assalamualaika is not preserved by an organization, community, or other studio, but is only preserved by a group of people in Mekar Sekuntum Village.

Furthermore, in 1980 the song Assalamualaika was reintroduced with new innovations, namely using rhythmic musical instruments, such as Gedomba/Drum, Tambourine, Marakas, and Tamborin, which were performed at Weddings, Hataman, Flour, Thanksgiving, Circumcision as a prayer asking for protection to the Lord. ALLAH SWT. However, although it has been reintroduced from 1980 until now, the song Assalamualaika in the art of Zikir Nazam is still played by a group of people in Mekar Sekuntum Village for generations, not yet reaching the studio or other communities outside Mekar Sekuntum Village. So this Assalamualaika song in its preservation efforts is still not optimal. Related to this, the researchers are interested in examining more deeply about the remembrance of Nazam, especially the pattern of the Assalamualaika song wasps, as one of the researchers' efforts to preserve traditional art culture, in addition to the differences in the pattern of the Assalamualaika song wasps with other songs in the Nazam Remembrance Arts is also of interest. researcher.

RESEARCH METHODS

This study aims to examine and describe the pattern of the Assalamualaika song wasps in the Zikri Nazam art. Therefore, this study used a descriptive qualitative approach. The data in this study are in the form of data related to the history of remembrance of Nazam, the musical instruments used, and analysis of the pattern of the beat of the Assalamualaika song in the art of remembrance of Nazam. This data was obtained by data collection techniques in the form of observation, interviews and documentation studies. Observations were made in the form of looking at the location of the study as well as observing the music players when playing the beat pattern of the Assalamualaika song in the art of Zikir Nazam. Then interviews were also conducted on informants as the main source of research. the informants named Mr. Baizuri and Mr. Agus as music players in the art of Zikir Nazam. After the data is obtained, then the validity of the data is tested using source triangulation techniques and techniques, as well as increasing persistence. The data analysis carried out is data analysis according to Miles and Huberman (Sugiyono, 2018) namely data reduction, data presentation, and drawing conclusions or data verification. The analysis was conducted to answer the problem as the research objective.

RESULTS AND DISCUSSION

1. Results

Tebas sub-district is one of the sub-districts located in Sambas district, where the district is widely known for a variety of Malay arts, one of which is the art of Zikir Nazam. Zikr Nazam is an art that breathes Islam. Nazam poetry is usually sung in Arabic, Nazam is a recitation of Berzanji by doing and of course there is a reduction in the words in the poem and if the number of lines in each stanza must be fourteen. Remembrance of Nazam also prioritizes the Prophet's Birthday or other major Islamic holidays, there is always a Recitation of Nazam reading competition. After that it is often chanted at wedding ceremonies, Halal Bi Halal, Hajj congratulations and moving to a new house, Circumcision, Cut Hair for Children (plain flour). Initially this Nazam Zikir did not use any instrument but only in the form of poetry that was read when sung, and as it developed this culture began to spread widely to areas in the sambas. Then the art of Zikir Nazam also uses the accompaniment of musical instruments, tambourine instruments and others, and is also competed at cultural events in Sambas. In the art of Zikr Nazam, there are 5 musicians and each of them plays a tambourine one, tambourine 2, gedomba, rumba and tambourine.

The art of remembrance of Nazam in Sambas Regency itself is an art that is popular among the public, in which there are various kinds of songs and poems. IN the district. Sambas, the art of Zikir Nazam, sometimes the songs presented by each region are different, according to the characteristics of each region in Sambas Regency. One example is the song Assalamualaika in the Zikri Nazam art in Mekar Sekuntum Village, Kec. Slash. This Assalamualaika song is a song in the Zikri Nazam art and is a song that is only available in Mekar Sekuntum Village, so that in other areas there is no Asslamualaika song. Based on these characteristics, the researchers then described and analyzed the pattern of the Assalamualaika song beat in the art of Zikir Nazam in Mekar Sekuntum Village, Kec. Tebas, Kab. Sambas.

Based on the results of the study, the song Assalamualaika uses musical instruments, 3 main musical instruments as a determinant of the wasp pattern and 2 other musical instruments that function as song sweeteners. The 3 musical instruments are 2 Tambourines and 1 Gedomba (Drum). Meanwhile, 2 other musical instruments namely Tamborin and Rumba (Marakas).



Figure 1. Musical Instruments on Zikri Nazam (tambourine, gedomba/drum, tambourine, rumba/maracas)
 (Source: Rahmat, 2021)

The various patterns of beats in the song Assalamualaika in the art of Zikir Nazam have five beats in it and each of these strokes has a different name and pattern. The description of the pattern of beats in the song Assalamualaika for the musical instruments of tambourine and gedomba' in beam notation, researchers use the names tambourine "one", tambourine "dua" and gedomba'. As for the punch and hand techniques used to hit Rebana and Gedomba' in beam notation, the researchers used the same notes for each technique. For more details, see the information below:


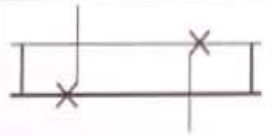
No.	Penjelasan bentuk Not	Teknik dan Tangan yang digunakan untuk memukul instrumen
1.		Dipukul dengan tangan kanan (Right hand)
2.		Dipukul dengan tangan kiri (Left hand)

Figure 2. Notation Form (Source: Grace 2022)

In transcribing the various patterns of tambourine and gedomba wasps into beam notation, the researcher used two stave lines because the tambourine and gedomba in this study only played "Dung", and "Tang". The color of the sound does not have a duration that can be shortened. For notation users on the song Assalamualaika, notes with values of 1, 1/2, 1/4, 1/16, and 1/32 are used to make it easier to read the rhythmic notation. The following table describes the position of the notes for each sound color on Tambourine and Gedamba',

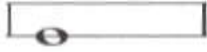

No.	Penjelasan Posisi Not	Warna Bunyi
1.		"Dung"
2.		"Tang"

Figure 3. The Position of the Notes on the Tambourine and Gedamba Musical Instruments
(Source: Rahmat, 2022)

The researcher analyzed the wasps pattern on the song Assalamualaika, the art of Zikir Nazam in Mekar Sekuntum Village, Tebas District, Sambas Regency and recorded the notation of the strokes on the song Assalamualaika, the art of Zikir Nazam into block notation. This is done because the notation in the song Assalamualaika has not been found in the art of Zikir Nazam in Mekar Sekuntum Village, Tebas District, Sambas Regency. Researchers use block notation because block notation is a standard notation and is often used in learning and recording a musical work.

The researcher triangulated the technique in the wasp pattern by making comparisons on the documentation, namely through videos which were compared with the results of interviews and the training process. In the video documentation process, five times. After comparing with other videos, the researcher did not find a different version of the stroke, meaning that the Assalamualaika song beat pattern in the art of Zikir Nazam does not have a different version.

The Assalamualaika wasps pattern in the art of Zikir Nazam in Mekar Sekuntum Village, Tebas District, Sambas Regency is all divided into 3 parts, namely ngiduk, nganak and trembling. Nginduk is the name given by the community to mention the parent stroke played by Rebana 1, while nganak is the name to mention the child's stroke played by Rebana 2, and dither to mention the third stroke played by Gedomba/Gendang.

The writing of the wasp pattern below was transcribed by researchers into musical notation using only three musical instruments, namely Tambourine 1 or Parent, Tambourine 2 or children, and Gedomba/ Drum. Meanwhile, the tambourine and rumba/maracas are not displayed because based on their function the two musical instruments are just a sweetener, and sometimes they can be used or not, so they don't affect the wasp pattern of the Assalamualaika song. The types of wasps patterns in the song Assalamualaika in the art of Zikir Nazam in Mekar Sekuntum Village, Tebas District, Sambas Regency are as follows.

a. Long Hit



Figure 4. Long Wasp Pattern Notation in the song Assalamualaika (Grace, 2022)

b. Music Punch



Figure 5. Notation of musical beats in the song Assalamualaika
(Grace, 2022)

c. Cine Punch



Figure 6. Notation of the Cine wasp pattern in the song Assalamualaika
(Grace, 2022)

d. Cockroach



Figure 7. Notation of the keroncong wasp pattern in the song Assalamualaika
(Grace, 2022)

e. Push Dayong



Figure 8. Notation of Tabuhan Pattern 2.1/Sorong Paddle the song Assalamualaika (Rahmat, 2022)

DISCUSSION

The results of the study were analyzed using a musicological study by paying attention to the elements of music related to the wasp pattern or rhythm pattern, which were conveyed by several experts, one of which was Mutaqqin. Mutaqqin explains that (2008:101) rhythm or rhythm is an arrangement between the duration of short and long notes, stressed and unstressed notes, according to a certain pattern and repeatedly. Furthermore, the term rhythm pattern used by traditional West Kalimantan artists is generally the wasp pattern. This means that a certain pattern of wasps is played repeatedly or a beat (wasp) is monotonous. The wasp pattern is used to describe the rhythmic patterns that exist in non-pitched percussion instruments and pitched musical instruments.

Based on the results of data analysis, it was found that the five beats patterns were played on the 4/4 bar with an Andante or slightly slower tempo, around 76-107 bpm, and the dynamics seemed soft. Tempo also does not change from the beginning to the end of the song. The tempo and dynamics of this are influenced by the sung poetry, because the sung poetry is a poem that contains praises of Sholawat to the Prophet Muhammad SAW, and the expression of the song in a long beat pattern when playing with the poet conveys feelings and longing for the Prophet Muhammad SAW. Furthermore, in playing the pattern of the beat of the song Asslamualaika, the pattern of the beats acting together or uniting on the musical instruments of tambourine one, tambourine two and gedomba 'and repeating the rhythm in each pattern of percussion. Each wasp plays a different but complementary wasp pattern.

Each beat pattern of the Assalamualaikan song has 5 different wasp motifs and is often repeated exactly the same in every repetition. In the language of music this repetition is called literal repetition. As for the repetition in the Assalamualaika song, namely Long Punch which is repeated 11 times or played from bar 1 to bar 15, for Musical Punch which is repeated 27 times played from bar 16 bar 48, Cine Punch is repeated up to 26 times played from bar 49 to bar. bar 83, the Keroncong punch which is repeated 34 times is played from bars 84 to 221, the Sorong Paddle punch is repeated 14 times is played from bars 220 to 243 it can be seen that Asslamualaika's song seems monotonous, because the song and the pattern of the beats that are played do not have much variations or improvisation, using only five patterns of wasps, until the end of the song Assalamualaika song section. However, with the addition of two musical instruments, namely the tambourine and rumba/maracas, the Assalamualaika song becomes more lively.

CONCLUSION

The song Assalamualaika in the art of Zikir Nazam is one of the arts in Mekar Sekuntum Village, Tebas District, Sambas Regency. This art is a blend of musicians and poets. The form of the poem is taken from Sholawat which contains poetry about the expression of love and longing for the Prophet Muhammad SAW,

accompanied by praise shown to Allah SWT about His majesty and oneness combined with playing percussion instruments. The musical instruments that accompany the accompaniment of poetry in this art are two tambourines which are divided into main tambourines and child tambourines, gedomba'/drums, rumba/maracas and tambourines. All of them are played by being hit and replying to each other between one musical instrument to another.

Furthermore, based on the results of this study, it was found that the pattern of the Assalamualaika song in the art of Zikir Nazam consists of five different patterns of wasps, namely the long punch pattern, the musical beat, the keroncong punch, the cine punch, and the Surong Dayong punch. Each wasp pattern that is played is divided into three parts, namely nginduk, nganak and trembling. Nginduk is the main part of the rhythm at the top of the score, which serves as a determinant of the beat in the song Assalamualaika. This Nginduk is played by Rebana 1. Nganak is the second part of the rhythm which is below the Nginduk score, which functions as a variety of beats for the song Assalamualaika. Nganak is played by Rebana 2. Meanwhile, Ngentar is the third part of the rhythm pattern which is below the Nganak score, which also functions as a variation of the beat in the song Assalamualaika. This variation gives a variety of rhythm to the song Assalamualaika, because it is played in response. As for the maracas and tambourine musical instruments, they are used to give a festive impression to the Assalamualaika song.

The wasps pattern of the Assalamualaika song is played on a 4/4 time scale, with various note values, and is played with an andante or slightly slower tempo, and is played repeatedly from the five wasps patterns. Various patterns of wasps in the song Assalamualaika in the art of Zikir Nazam in Mekar Sekuntum Village, Tebas District, Sambas Regency, are expected to be a lesson for the next generation or the next in honing skills and preserving traditional culture continuously.

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