

Kecimol

by I Gede Yudarta

Submission date: 22-Nov-2019 11:47AM (UTC+0700)

Submission ID: 1219256928

File name: Artikel_kecimol_Yudarta_2017.docx (448.23K)

Word count: 2461

Character count: 13344

KECIMOL MUSIC AS CULTURAL IDENTIFICATION OF SASAK ETHNIC

By:
I Gede Yudarta
I Nyoman Pasek
Fakultas Seni Pertunjukan
Institut Seni Indonesia Denpasar
yudartagede67@gmail.com

Abstract

Music is one of the arts in West Nusa Tenggara region, precisely in Lombok Island. In that region there are two types of *Kecimol*, modern and traditional. The existence of these two types of cimol is very contradictory. The existence of these two types of *kecimol* is in compatible. The existence of modern *kecimol* is much more popular than the traditional one in the community life. The occurrence of the above phenomena arose the desire to raise the traditional *kecimol* music as an object of study with the aim to elevate the existence of the music as a cultural attraction that contains *Sasak* cultural values. This study is the initial step to understand the existence of *kecimol* music because of several topics to be discussed such as: background and history of the existence of *ketimol* music, its shape, structure and function in community life.

Keywords: music, *kecimol*, cultural attractions, identity, *Sasak* culture

A. Background and History of *Kecimol*

Sasak people or Sasak community, especially the artists can be categorized creative. Various types of performances are always born from their creativity as a representation of their talent of art, creativity, and aesthetic. One of the arts that is born from their creativity is *kecimol*. The existence of *kecimol* as one of the cultural attractions is the result of the development of creativity of *Sasak* artists. The name of *kecimol* begins with the existence of a *gambus* artist named Cimol who always did a tour around the area of Lenek, East Lombok and was invited to enliven the ceremony.

The popularity of Cimol as a gambus artist inspired the artists in Lenek to immortalize his name in one form of art that was formed around the year of 1970s.

On the other hand, there is an opinion that *kecimol* is the development of *cilokaq* art, one of the performing arts which is the combination of traditional music, dance and traditional poetry (*pantun*), commonly known as *kayaq*. It appears because of the existence of some similarities of the musical instruments used for *kecimol*. *Gambus* as a musical instrument can be found both in *kecimol* and *kayaq*. Starting from the instrument of *gambus* which is gradually developed into an ensemble or orchestra called *cilokaq* with the inclusion of several types of traditional musical instruments that complement the rhythm, melody and various other musical aspects. The development of *gambus* music has inspired the community to perform and it was in 1948 *cilokaq* was performed as orchestra music in Lengkoq Kali village, Sakra subdistrict, East Lombok the first time. The performance was led by the late Mamiq Srinatih who was considered the creator of *cilokaq* music (Yaningsih, 1991: 15).

Cilokaq as the name of this music is considered delivering from the term "seloka". *Seloka* is a traditional song in the form of poems in which there are poems that contain advices about life. *Cilokaq* arts was increasingly became popular in 1968 after given some touches and guidance from Lalu Sinarep, a keroncong music player from Sakra Village, East Lombok. Furthermore, in the 1980s in Leneq Village, East Lombok *cilokaq* arts grew with the inclusion of elements of dance which make the performance of this art became more attractive. Finally this arts was named *Kecimol* which was given by artists in Leneq village. Actually *Kecimol* is finally the abbreviation of "Cilokaq Mashagiq Orang Lauq Art" which means *cilokaq* arts that comes from Masbagiq people in the past.

As it is described previously the existence of *kecimol* currently has been rivaled with modern-day *kecimol* arts. The presence of modern *kecimol* completed with modern icons such as drum, organ, and sound system instruments and accompanied by the rhythm of dangdut music slowly disappeared the existence of traditional *kecimol*. The strong influence of modernization mindset of Sasak people causes the

community is likely to choose more the objects of the modern nuances. Moreover, among the younger generation, they are more interested in learning and playing a modern *kecimol* rather than learning to play traditional *kecimol*. On the other hand, the existence of art communities of modern *kecimol* is related to the views of religious leaders who forbid the gamelan *gendang beleq* (typical traditional drum instrument in Lombok). As revealed by Kleden in 1990 *gendang beleq* was less popular because it was defeated by a *kecimol* (Christomy, 2001: 208-209).

The existence of modern *kecimol* in the era of the 1990s caused two types of *kecimol* arts which both have very different shapes and characteristics. The existence of a modern *kecimol* which is often called "Dajal" (Dangdut Jalanan) is currently getting a negative spotlight from the public because its existence in the *nyongkolan* procession is considered disturbing and triggering street fights. This situation ultimately indirectly dragged the arts of traditional *kecimol*. Ordinary people who cannot distinguish between the two arts of *kecimol* ultimately have a negative view by assuming the traditional *kecimol* is also similar to the modern *kecimol*.

This situational condition is certainly not giving advantage for *kecimol* arts so that its existence is getting worse and rarely found in the community. This condition has led to the need of revitalization against the cultural values of *Sasak* tradition which are there in the attraction of this traditional arts so that people can understand the differences between the two forms of *kecimol* music that exists as part of the *Sasak* community arts.

B. The Form and Structure of *Kecimol* Music

The performance of traditional *kecimol* arts is different from the performance of the modern one. The differences can be seen from the form and type of instruments, rhythm of songs, presentation and performance. Instruments used in traditional *kecimol* are traditional musical instruments such as flute, drum, *peter*, *preret*, mandolin, etc. Whereas in modern *kecimol* modern musical instrument are used like keyboard, guitar, drum, cymbal and so on. From the aspect of the song rhythm,

traditional *kecimol* mostly refers to the rhythm of traditional music which is close to rhythm of *pelog* or *selendro*. While the rhythm of modern *kecimol* tends to be closer to dangdut rhythm. Similarly, to the presentation and its appearance. Traditional *kecimol* is usually presented on a performance stage with a distinctive Sasak culture appearance, while modern *kecimol* is mostly presented as street arts with modern looks.

Table 1
Comparison of Instrumentation
Traditional and Modern *Kecimol*

Traditional <i>Kecimol</i>	Modern <i>Kecimol</i>
Melodious Instrumen	Melodious Instrumen
- Gambus - Flute - Long flute - Mandolin	- Organ/Keyboard - Guitar
Rhythmic Instrumen	Rhythmic Instrumen
- Rincik - Gendang	- Slit Drum - Cymbal
Traditional Singer	Dangdut Singer

1. Form of Cultural Attraction of *Kecimol* Music

As a cultural attraction, in traditional *kecimol* music performances there are several elements consisting of musical instruments such as some traditional musical instruments, vocal and dance music. All three elements are integrated that forms a very complex cultural attraction that is very complex, attractive and enriched with *Sasak* cultural values.

a. Instrumental music

What is meant by instrumental music is the music generated by the existence of various types of musical instruments or instruments that make up an orchestra. There are several instruments in the orchestration of *kecimol* music among others: *gambus*, violin, flute, *preret*, mandolin which serve as melody instruments, drum as

the rhythmic of the rhythm, *jidur* serves as the regulator of tempo, *petuk*, and *rincik* as rhythmic instruments.



Figure 1
Some Types of Instruments in *Kecimol* Music
(Document: I Gede Yudarta, 2013)

b. Vocal music

Vocal music that is, music produced from the results of human vocal. In the *kecimol* performance there is a vocal music sung by a singer who sang traditional songs (*pesasakan*) and accompanied by musical instruments. The traditional songs sung by the singers usually referred to *kayaq* which is a non-diatonic song in the form of *pantun* consisting of four lines of sentences. The poetry of the song contains advice on the theme of education, romance, and various messages of life.



Figure 2
Traditional *Kecimol* Singer (Penembang)
(Document: I Gede Yudarta, 2013)

c. Dance

Elements of dance in the performance of *kecimol* music is a spontaneous improvisation of the singer. This is where more skill is required than a singer. In addition to being proficient in singing *pesasakan* songs, a singer also has the ability to dance. At the end of the performance, a singer usually invites several music players in turn to dance together.



Figure 3
Kecimol Music Performance
(Document: I Gede Yudarta, 2013)

2. The Structure of *Kecimol* Performance

In general the form of *kecimol* musical performance consists of three parts, namely the opening, the last part of the *penepakan*. In the opening of the music is played instrumentally, then proceeds to the part of *tateimbangan* where a singer begins to sing the songs of *pesasakan*. The songs which are sung among others: *kayaq mataq, kayaq jor, kayaq pademare, kayaq sakra, satonda, pade bore, west kokoq, sobbing, pembebep selingkarang, maskumambang* and etc. As the end of the performance, it is often referred to as a *penepakan* in which in this section a dancer usually invites some music players to dance together while singing and playing music.



Figure 4
Some of the scenes in *kecimol* music performance,
at the beginning and the end of the performance
(Document: I Gede Yudarta, 2013)

C. The Existence of *Kecimol* Music in the Community Life

Traditional music in the life of Sasak community has a very diverse function, besides there are specifically as a means of ritual accompaniment ceremony, Sasak traditional music in general is hedonic and functions as a means of entertainment for the community. *Kecimol* music is one of the traditional musics that functions as a means of entertainment for the community. Attractions of *kecimol* performances are often presented to complete entertainment events related to the implementation of weddings, circumcision and other events in the community.

Along with the development that is happening in the life of the community today, modernization that greatly affects the various order of life of society, especially *Sasak* community, many traditional arts begin to be abandoned. As a symbol of modernist society life, *Sasak* community prefers to promote the arts of modern nuances. With the abandonment of traditional arts by the community, this causes the existence of the art decreases the quantity and even many of them experiencing extinction.

Observing the existence of *kecimol* music and when it is compared to the number of modern *kecimol* there may be considerable of differences in numbers. The existence of modern *kecimol* is almost entirely present in every district in the Lombok region, meanwhile, traditional *kecimol* which is now increasingly rare in its existence. Similarly, the intensity of activities undertaken, modern *kecimol* is more often considered by the community to be involved in the entertainment activities not only accompany the event *nyongkolan*, but also to complete the entertainment at night. This condition certainly indications that modernization if not strictly filtered will negatively impact the existence of traditional values. As revealed in one of the assumptions in the theory of modernization, it is described that modernization is defined as a process of transformation. To achieve modern status, the traditional structure and values must be completely replaced by a set of modern structures and values, even Harrison (2005) explicitly states that to be a modern state the traditional values must be eliminated (Martono 2014: 137-138).

Lack of knowledge and understanding of modernization among the community is what causes the decline of traditional values of traditional artistic existence of *kecimol* increasingly decreased and its population is very occasional in the community. In addition to the problems of modernization that occurred in the Sasak community, the haramization of traditional arts also increasingly restricted the position of traditional art in public life. As stated by Idrus (1976), when local people still believe *telu* time, art grows fertile and many devotees. But after they let that understanding went away and knew the Islamic Shari'a, that kind of arts decline and lose its interest. This is due to fatwas while religious figures / Master Teachers who say arts is forbidden in Islam (in Yaningsih 1991/1992: 32).

D. Conclusion

From the above description it can be concluded that, *kecimol* music is one form of traditional performing arts as the development of *cilokaq* arts existed from the year of 1940s firstly in Lengkoq Kali, Sakra East Lombok.

In the performance of *kecimol* music there are various elements of arts that form as a cultural attraction such as instrumental music, vocal music and dance, so that *kecimol* music appears as one of theatrical performing arts which has a structure consisting of an opening section with instrumental music, the final part containing the *penepekan*. The presence of various elements or elements of Sasak art in the *kecimol* like traditional instruments, *kayaq* (completed with the exposure of the values of life of the Sasak people), stressed that *kecimol* is the art of self-identity and Sasak identity. The existence of a *kecimol* in the life of the Sasak community in addition to as a means of entertainment for the community, as well as a medium to socialize advices containing the values of life are sung from the poems presented by the artists.

BIBLIOGRAPHY

- Christomy, T. Dan Untung Yuwono. 2004. *Semiotika Budaya*. Jakarta: Pusat Penelitian Kemasyarakatan dan Budaya, Direktorat Riset dan Pengabdian Pada Masyarakat Universitas Indonesia.
- Lukman, H. Lalu. 2007. *Pulau Lombok Dalam Sejarah, Ditinjau Dari Aspek Budaya*.
- Martono, Nanang. 2014. *Sosiologi Perubahan Sosial: Perspektif Klasik, Modern, Posmodern dan Poskolonial*. Jakarta: Raja Grafindo Perkasa
- Suwarsono., Alvin Y.So, 2000. *Perubahan Sosial dan Pembangunan*, Jakarta: PT. Pustaka LP3ES
- Syam, H. Nur. 2008. *Islam Lokal: Akulturasi Islam Di Bumi Sasak*. Lombok Tengah: STAIQ Press.
- Taufan, Naniek I. 2012. *Tradisi Dalam Siklus Hidup Masyarakat Sasak, Samawa dan Mbojo*. Bima: Museum Kebudayaan Samparaja.
- Wacana, Lalu. 1977/1978. *Sejarah Daerah Nusa Tenggara Barat*. Proyek Penelitian dan Pencatatan Kebudayaan Daerah. Departemen Pendidikan Dan Kebudayaan.
- Yaningsih, Sri. 1988. *Peralatan Hiburan Dan Kesenian Tradisional Daerah Nusa Tenggara Barat*. Departemen Pendidikan dan Kebudayaan.
- Yaningsih, Sri. 1991/1992. *Ensiklopedi Musik Dan Tari daerah Nusa Tenggara Barat*. Departemen Pendidikan dan Kebudayaan, Kantor Wilayah Propinsi Nusa Tenggara Barat. Proyek Pembinaan Kesenian NTB.
- Yayasan Bhakti Wawasan Nusantara. 1992. *Profil Propinsi Republik Indonesia, Nusa Tenggara Barat*. Jakarta: PT. Intermasa.
- Yudarta, I Gede., I Nyoman Pasek. 2015. "Revitalisasi Musik Tradisional Prosesi Adat Sasak Sebagai Identitas Budaya Masyarakat Sasak", Laporan Hasil Penelitian Hibah Bersaing Tahap I, Dengan DIPA Direktorat Riset dan Pengabdian Masyarakat. No DIPA 023.04/I. 673453/2015. Tanggal 14 November 2014. Institut Seni Indonesia Denpasar
- Yudarta, I Gede., I Nyoman Pasek. 2016. "Revitalisasi Musik Tradisional Prosesi Adat Sasak Sebagai Identitas Budaya Masyarakat Sasak", Laporan Hasil Penelitian Hibah Bersaing Tahap II, Dengan DIPA Direktorat Riset dan Pengabdian Masyarakat. No DIPA 042.06-0/2016, tanggal 7 Desember 2015. Institut Seni Indonesia Denpasar

Kecimol

ORIGINALITY REPORT

0%

SIMILARITY INDEX

0%

INTERNET SOURCES

0%

PUBLICATIONS

0%

STUDENT PAPERS

PRIMARY SOURCES

Exclude quotes On

Exclude bibliography On

Exclude matches < 5 words