



A Study of Musical Structure and Pantun Texts in Jonggan Performing Arts among Dayak Kanayatn

¹Yudhistira Oscar Olendo*

²Christanto Syam

³Indra Utama

^{1,2}Universitas Tanjungpura, Indonesia

³Universiti Malaysia Kelantan, Malaysia

*Corresponding Email Author: yolendo@fkip.untan.ac.id

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Abstract

Jonggan is a popular performance art in the Kanayatn Dayak community in West Kalimantan. Jonggan is a traditional art form that has been passed down from generation to generation within the Kanayatn Dayak community. The performance combines music, dance, and poetic recitation to provide entertainment. With the rapid development of technology, the role of musicians in a performance has diminished. The contemporary Jonggan performance has changed in terms of (1) dance movements, (2) costumes, (3) the presence of whistle blowers, and (4) the use of a curtain. In the 1960s and 1970s, Jonggan was still present, but since the 1980s, it has almost disappeared, especially among millennial, and when it is performed, it has undergone transformations. Nowadays, there is a term called Jongset (Jonggan Kaset), which refers to Jonggan performed using cassette tapes (cassette tapes = CD, DVD, or music files on a flash drive), which has eliminated the essence of traditional musical instruments. This raises the question of how the musical structure of the pantun accompaniment, including melody and rhythm, is incorporated into the Jonggan performance art. The research method employed in this study is a descriptive qualitative approach with a musicological perspective. Data can be directly observed from the current existence of Jonggan. The results of the research on the musical structure of the pantun accompaniment in the Jonggan performance aim to preserve and document traditional music materials in a more organized manner. Jonggan can become a cultural-based performance industry with economic impacts (creative economy). The musical structure of Jonggan uses instruments such as agukng, dau, gadobokng, and soling.

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INTRODUCTION

The structure of music is composed of musical elements, including melody and harmony. However, there are many other elements, such as rhythm, dynamics, and tempo. The structure of music can be studied in a song, including the study of pantun (a type of traditional poetry from Malay literature that consists of a four-line stanza with an ABAB rhyme scheme). The study of the musical structure of pantun includes the study of melody and rhythm. Pantun has a melody and rhythm that repeat in every verse. The study of the musical structure accompanying pantun is interesting to analyze. The study of melody and rhythm in pantun is important for conducting. Traditional music is the music owned by a community that is passed down from one generation to the next (Yudhistira Oscar Olendo, 2021). The music in Jonggan performances is also inherited from generation to generation. The musical instruments in the Jonggan performance are the agukng, dau, gadobokng, and soleng. Each of these musical instruments has a harmonious rhythmic structure.

The Dayak Kanayatn community in West Kalimantan is where the performing art known as jonggan first emerged, flourished, and developed over time. The Jonggan art form is typically played or performed as a form of entertainment at a variety of events, including weddings, circumcisions, and the traditional celebration known as the Naik Dango. During performances of the Jonggan, the pantun sung by the We' Jonggan as the poem or lyrics have meanings that include advice, praise, love, and humor.

There are several reasons why studying the musical structure of pantun accompaniment in Jonggan performance art is interesting for research. Firstly, the melodic structure in the opening lines is different from the melodic structure in the body of a pantun, as are the different rhythmic structures between the opening lines and the body of a pantun. Secondly, the musical rhythm accompanying the pantun does not change much from one verse to the next. Thirdly, the repeated motifs in the percussion make it easier for listeners to remember the song's rhythm.

Traditional music is a music or art form that exists in various regions of Indonesia and is born, developed, and passed down from one generation to the next. Traditional music usually uses the language, style, and unique traditions of its region of origin. According to (Sedyawati, 2007), traditional music is music used as a manifestation and cultural value that is in accordance with tradition. This is further reinforced by the writings of previous researchers in the book by (Yudhistira Oscar Olendo, 2021) that "traditional music is a cultural art that has long been passed down from one generation to the next in a particular region." Based on the opinions of experts above about traditional music, the author concludes that traditional music is music that has existed in society for a long time, been

passed down from generation to generation, and developed in a specific region according to the existing traditions. The traditional music that the author would study is the structure of music accompanying pantun in the Jonggan performance art of the Dayak Kanayatn community.

Pantun is one of the forms of traditional poetry that make up Indonesia's cultural heritage. Through pantun, the predecessors transmitted values that are implicit and profound in each and every word. According to Fauziyah and Kosasih (2021), pantun is an ancient form of poetry. Each stanza in a pantun is composed of lines. However, pantun is more restricted by regulation. The number of lines and syllables in each stanza, as well as the sounds of the letters, are predetermined. According to Ritawati (2018), a pantun is composed of four lines (or four stanzas when written). Each line contains 8–12 syllables and follows the rhyme scheme a–b–a–b (It is not allowed to be a–a–b–a or a–b–b–a). Originally, pantun was oral literature, but there is now also written literature. Utami (2013) explains that the structure of pantun consists of two components: the sampiran (a term used in the pantun for the first two lines of the quatrain, which introduce the scene or context) and the isi (a term refers to the second half of the quatrain that contains the conclusion or ending). The purpose of the sampiran is to facilitate the listener's comprehension of the pantun by preparing the rhyme and rhythm. In general, the sampiran has no relationship with the isi, but occasionally, the sampiran provides insight into the isi of the pantun. The content (isi) is the essence of the pantun, containing the creator's intention or thought.

According to Mihardja (2013), the structure of a pantun consists of sampiran and isi. Sampiran primarily serves to facilitate the listener's comprehension of the isi of the pantun by preparing the rhyme and rhythm. Typically, the sampiran in a pantun is unrelated to the isi, but it can serve as a shadow of the isi. This is understandable given that pantun was once oral literature. Isi is the component that expresses the creator's thought or intent. Therefore, it can be concluded that the structure of pantun consists of sampiran and isi. Sampiran prepares the rhyme and melody necessary for the listener to comprehend the isi of the pantun. In general, sampiran has no relationship with the isi, but occasionally, sampiran can provide a shadow of the isi of the pantun. Isi is the central portion of the pantun that contains the creator's intention or thought.

METHODS

This research methodology used qualitative descriptive analysis. The rationale for employing this technique is that the data presentation, data analysis stages, and conclusions are conveyed in the form of sentences, descriptions, or questions and emphasize the

obtained factual data. The research method utilized is musicology. According to Yapi (2012), musicology is a field of study that focuses on the history and evolution of music, specifically Western music. In addition, Stefaniya (2017) stated that the musicology approach is comprised of scientific activities designed to investigate and comprehend the facts, processes, and effects of musical art. In the Kanayatn Dayak community, musicology plays a role in characterizing and analyzing the Melodi Pengiring Pantun of the Jonggan Performance Art. West Kalimantan investigation was conducted at the Rumah Adat Panjang in Saham village, Sengah Temila district, Landak regency.

The sources of data for this study comprise proficient informants who possess expertise in executing the Jonggan performance art. Those who are providing information are Ibu TS, who is a performer of Pantun; Bapak AS, who is an artist of Jonggan; and Bapak LA, who is an artist of Jonggan. Furthermore, the researcher acquired information from various sources, such as books, transcripts of interviews, observational data, and direct video and photo recordings from informants, pertaining to the role of music in the Jonggan performance art. The study employed a methodology of direct observation, which involved attentive listening, thorough analysis, and documentation of phenomena related to the research subject. The resulting findings were subsequently synthesized based on the data sources procured. Throughout the observation process, the researcher collected data based on the Melodi and Ritmik Pengiring Pantun utilized in the Jonggan Performance Art as practiced within the Kanayatn Dayak community. The methodology of direct observation involved actively listening, analyzing, and recording information regarding to the research subject. This data was subsequently synthesized and summarized based on the sources from which it was obtained.

RESULTS AND DISCUSSION

1. The structure of music in the Jonggan Performance Art is in the form of Melodi.

The historical evolution of music reveals its presence in human life since ancient times. Some groups in society perceive music as more than just a form of amusement, but rather as a substantial component of their cultural identity. Music is comprised of fundamental components, including melody, rhythm, and harmony, that have an impact on the human experience (Grimonia, 2023). The phenomenon in question is regarded as a manifestation of artistic and cultural expression that has undergone expansion and evolution within the fabric of society (Takari, & Prince, 2016). One example can be observed in the form of traditional music that originated from the Dayak Kanayatn society found in the region of West Kalimantan. Olendo and Indrapraja (2014) reported that the Dayak Kanayatn community

employs several musical instruments, including the gong, dau, and gadobokng, which are also utilized in the Jonggan performance art.

The music utilized in Jonggan performing arts shows distinctive characteristics in terms of its rhythm, accompaniment structure, and incorporation of pantun poetry (Setiawan, S., Fretisari, I., & Silaban, 2019). Furthermore, it is important that every accompaniment maintain a consistent tempo. Each Jonggan song features a repetition of the notes played from the start to the finish. The present study reports the findings of an observational investigation conducted on September 11, 2022, at Rumah Adat Panjang in Saham Village, Sengah Temila District, Landak Regency, West Kalimantan. The results indicate that the Kasih Sayang song in the Jonggan performing arts employs a 4/4 rhythm with a tempo of 110 bpm (moderato). The structural analysis of the music in the Jonggan performing arts can be based on the Kasih Sayang song. Nurmaning (2022) stated that unique cultural attributes are inherent to each community, including distinct musical expressions that are accompanied by varying musical arrangements. The Jonggan performing arts and music is a subject of interest. The present research initiatives aim to arrange the sound recordings of Jonggan performing arts music into a natural musical scale, with the aim of simplifying the transcription process and enhancing the readability of musical notation for the readers (staff notation). The Love and Affection (Kasih Sayang) song in the Jonggan performing arts employs conventional musical instruments to produce its melody. The preceding musical instruments are of a traditional nature and include the Agukng, Dau, Soleng, and Gadobokng. The musical composition of Jonggan shows a notable presence of repetitive or literal repetition within its melodic structure.

Image 1. The introductory section of the Song of Love and Affection (Kasih Sayang) by Soleng

Kasih Sayang
Jonggan Bukit Raya

Transcript: Yudhistira Oscar Olendo

♩ = 110

The musical score is presented on seven staves, each representing a different instrument. The instruments are: Pangebeng, We' Jonggan, Solengk, Peluit, Dau, Agukng, and Gadobokng. The score is in 4/4 time and has a tempo of 110 bpm. The melody is primarily carried by the Solengk and Dau instruments. The Dau instrument has a dynamic marking of 'mf' in the later part of the section. The score includes various musical notations such as notes, rests, and dynamic markings.

The image displays two pages of a musical score for Jonggan performing arts. The score is arranged in two systems, each containing seven staves. The instruments and parts are: Pangbeng (top staff), We' Jonggan (second staff), Soleng (third staff), Peluit (fourth staff), Dau (fifth staff), Agung (sixth staff), and Gadobokng (bottom staff). The notation includes various musical symbols such as notes, rests, and dynamic markings like *mp* and *mf*. The score is written in a standard musical notation with a treble clef for the upper staves and a bass clef for the lower staves.

One of the musical instruments used in Jonggan performing arts is the dau. When the eight bilah dau is performed by two musicians, it sounds more distinctive because the dau instrument has a distinctive tone. The dau instrument has a pentatonic tonal range. According to Y. O. Olendo (2020), the Dau has a shape like the Bonang melody in Javanese gamelan, which is also known as Kakanong. The dau is performed between its dau we' and dau nak in an interlocking pattern. Additionally, a Jonggan song's rhythm is greatly influenced by the soleng instrument. The soleng functions as a code-giving instrument or a signal for the entry of the vocals in the structure of the Jonggan musical performance. According to its pattern, Soleng does not have a set framework. This is clear when the soleng only modifies and improvises to match the sounds in the Jonggan vocals. Santosa (2017) stated that effective improvisation will result in actions that are imaginative and creative, allowing the artist to be unforced and natural. In the Jonggan performing arts, improvisation methods involve the sole musician changing the notes of the vocal melody sung by We' Jonggan based on a particular song while having the freedom to place the song's main melody arrangement. Although the melody performed is said to be free, it still has some restrictions to preserve the harmony between the melody and rhythm of the other instruments.

2. The music structure in the form of rhythm as a accompaniment for pantun in Jonggan.

There are four musical instruments used in Jonggan performing arts: agukng, dau, gadobokng, and soleng. The music in Jonggan performing arts has no specific pattern, but the heirs play it by rote, so they become accustomed to it over time and can play it

spontaneously (Olendo, 2021). According to the Kanayatn Dayak community, the music of the Jonggan performing arts conveys ancestral values and conventions, such as kinship, socialization, and family, through Jonggan songs (Purnomo, S., Syam, C., & Indrapraja, 2016). Based on observations of Jonggan Bukit Raya's composition "Kasih Sayang," the first rhythm or beat played is the gadobokng rhythm. The gadobokng rhythm in the introduction serves as the initial indication and introductory rhythm before the entrance of the dau melody.

In Jonggan, the gadobokng rhythm is performed after the agukng rhythm. If compared to a musical ensemble or band, agukng is the bass and gadobokng is the percussion. According to Kurniawan, A., Syahrani, A., and Silaban (2018), the gadobokng can be replaced by the Tuma or Panjang drum. On each motif played in the antecedent phrase, gadobokng is played in such a way that it emphasizes certain motifs in Jonggan songs, making each melody motif and rhythm on song phrases audible. Thus, the form of a Jonggan song can be comprehended by the audience. The gadobokng player in Jonggan is mostly determined by the player's level of competence. The more proficient the gadobokng player, the greater the accompaniment to the Jonggan rhythm.

Image 2. Gadobokng Notation

Gadobokng

Kasih Sayang
Jonggan Bukit Raya

Transcript: Yudhistira Oscar Olendo

♩ = 110

6

The image shows a musical score for the Gadobokng instrument. It is in 4/4 time with a tempo of 110 beats per minute. The score begins with a 6-measure phrase, marked with a '6' above the staff. The first measure contains a half note G4, followed by quarter notes A4, B4, and C5. The second measure contains a half note D5, followed by quarter notes E5, F5, and G5. The third measure contains a half note G5, followed by quarter notes F5, E5, and D5. The fourth measure contains a half note C5, followed by quarter notes B4, A4, and G4. The fifth measure contains a half note F4, followed by quarter notes E4, D4, and C4. The sixth measure contains a half note B3, followed by quarter notes A3, G3, and F3. The notation includes dynamic markings of *p* (piano) and *mf* (mezzo-forte). The score continues with a series of rhythmic patterns, each consisting of a half note followed by a quarter note, repeated in a sequence. The measures are numbered 10, 15, 20, 25, 30, 34, 39, and 43. The notation ends with a double bar line and the initials 'v.s.'.

v.s.

CONCLUSION

The Jonggan performing art has a musical structure. The performing arts involve a musical framework that comprises two fundamental components, namely melody and rhythm. Jonggan additionally shows pantun, which are conventional poems sung in accordance with the soleng melody. The pantun recited in Jonggan is performed in the Dayak Kanayatn language, utilizing the dialect and accent characteristic of the Dayak Kanayatn community. The Jonggan ensemble comprises four traditional musical instruments, namely the agukng, dau, gadobokng, and soleng, which are typically played along with vocal performances by the We' Jonggan. After conducting an analysis of the musical composition of "Kasih Sayang" as performed by Jonggan Bukit Raya, it can be proposed that the song's structure consists of eight distinct phrases and two sentences within a single stanza of pantun. This conclusion is based on an examination of the song's melody and rhythm. The pantun presented below shows the song structure, which features the same melody but distinct lyrics. Additionally, an interlude is incorporated as a start to the following stanza. The musical composition of "Kasih Sayang" shows a recurring pattern in the vocalization of the pantun and each melodic sequence. The Jonggan performing arts are a representation of the harmonious life of the Dayak Kanayatn community, with music serving as a beautiful medium for this expression.

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