

## Preservation of the Musical Instruments: *Katambung* , *Garantung*, *Rabab*, *Sape* and *Kecapi* in Central Kalimantan

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**ABSTRACT:** The problem in this research is the lack of research that shows traditional musical instruments in Central Kalimantan in the form of visualization (images) and elaboration with culture, maintenance space and also religion, which is basically applicable and useful for the maintenance of property, culture, philosophical values contained therein. This research method is qualitative research with data search through visualization of images or camera shots of the authors directly to the source of traditional musical instruments in Palangka Raya. The results show that diversity, Indonesianness through gotong royong, instrument maintenance, culture and religion are inextricably intertwined as a space for diversity and religiosity and at the same time as a further elaborative space to explore musical instruments with something that enriches art.

**Keywords:** Dayak Traditional Gendang, *Garantung*, *Katambung* , *Rabab*, *Sape* and *Kacapi*



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## INTRODUCTION

Indonesia is a rich country of music. Especially the variants of musical instruments that are presented in the culture of cultural diversity in Indonesia. One of them is *Katambung* . According to Nugroho's research, *Katambung* is a space combined with mantras as a ritual space for the Ngaju Dayak tribe in Palangka Raya (Nugroho, 2020). However, the purpose of this paper is not to examine the ritual space or spirituality of the Kaharingan faith as presented by Nugroho's research. Rather, it is to examine the musical creativity of the *Katambung* instrument. Nugroho's research is basically similar to the authors's encounter with ethnomusicological space. Nugroho alludes to the religious creativity of the *Katambung* through rhythm and melody. The difference is that the authors looks at the visualization of the *Katambung* instrument as a provider of melody and rhythm generated as a *Katambung* instrument.

In the second previous research, the authors looks at the search and research results of Wahyu Sri Wiyati, who sees gong (according to the authors, similar to *Garantung*, which is also found in one of the rich musical instruments of the Batak tribe) as a traditional community need that began and spread during the Majapahit kingdom (Wiyati et al., 2023). Wiyati and the authors look at a

traditional musical instrument as a whole called gong, which has similarities with the authors who calls gong as *Garantung* in Central Kalimantan. The difference is that Wiyati focuses more on the historical distribution of gong in Indonesia and some other distributions such as forest products, spices, and mining products. In addition, Wiyati compares the gong to musical instruments from countries that are still in the same Southeast Asian territory, namely Vietnam, Thailand, and Cambodia. The difference is that the authors explores the space of sound and music as well as the visualization of *Garantung* in the Dayak community of Central Kalimantan as a style of cultural wealth in Indonesia.

The third previous research, the authors looks at the results of research that has been repository at IAHN Tampung Penyang Palangka Raya of Paramarta, which examines the existence of *Rabab* music in the Kaharingan Hindu community, Gunung Mas Central Kalimantan (Paramarta et al., 2023). Paramarta sees that the existence of the *Rabab* music is more of a ritual performance called the Manyangiang, the Dance, the Tasai, and includes the Karungut as well (Paramarta et al., 2023). The *Rabab* musical instruments manufactured according to Paramarta are made of Ulin wood, coconut shell (as the body of the *Rabab*), Senta (which functions as a support for the strings), Rattan ( functions as the strings or cords) and Sapaking (as a regulator of the cord function) (Paramarta et al., 2023). Paramarta's research, as far as the authors's search is concerned, is more about the overall existence of *Rabab* music in the context of the Rungan subdistrict in Central Kalimantan or the excavation of the cultural richness and musicality of the Kaharingan Hindu community. The difference is that the authors only briefly explores or visually shows the camera recording of *Rabab* musical instruments, which are also found in Central Kalimantan, and the authors also visualizes images of musical instruments from Central Kalimantan.

## **METHOD**

The research is conducted as a qualitative research with the search for secondary sources, namely the search for previous researches as well as the combination of previous researches with current findings that elaborate on the types of musical instruments in Central Kalimantan. The authors first searches and traces the musical instruments that are often used during the lecture process, during the process of traditional and governmental events, and also used in the church space in Central Kalimantan. Throughout the paper, the authors also tries to see the similarities of musical instruments in other regions, for example in West Sumatra and North Sumatra as music mediators who see the musical space as a tool as well as philosophical, and includes culture, religion and Indonesian nationality.

## **RESULT AND DISCUSSION**

### ***Katambung* and Expressing Dimension in Traditional Music**

The music of Dayak is an ensemble, consisting of various musical instruments, one of which is the Dayak Drum. Other musical instruments are; Gong, Drum, *Katambung* , and Kangkanung. Percussion is a classification of Dayak drum. It functions as a *Manasai* dance accompaniment,

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traditional ceremony accompaniment, as well as entertainment music accompaniment. Organologically, the Dayak drum has a membrane made of goatskin. The body of the drum is made of a strong type of wood, such as *Meranti* wood.

Figure 1: Dayak Traditional Gendang



Source: Own Documentation

The music of Dayak is an ensemble consisting of various musical instruments, one of which is the Dayak Drum. Other instruments are gong, drum, *Katambung* and kangkanung. Percussion is a classification of the Dayak drum. It functions as a Manasai dance accompaniment, traditional ceremony accompaniment, as well as entertainment music accompaniment. Organologically, the Dayak drum has a membrane made of goat skin. The body of the drum is made of a strong type of wood, such as meranti wood.

### ***Katambung***

Traditional Central Kalimantan musical instrument in the form of a long percussion drum. Its length is 75 cm and its diameter is 20 cm. The *Katambung* is made of round ulin wood. At one end it is wrapped in puffer fish skin as a membrane. The inside of the *Katambung* is removed, leaving it hollow.

The *Katambung* is played by tapping and produces a very ethnic sound, especially when combined with other Dayak instruments. The *Katambung* is used by the basirs to lead traditional ceremonies and to accompany the poems sung by the basirs in the *Sangiang* language.

Figure 2: Dayak Traditional Katambun



Source: Own Documentation

The *Katambung* instrument has two surfaces. One part of the surface functions as a drum that will be beaten. The other surface or the end is larger and hollow. This round-shaped part is also the base for placing the *Katambung* if it is placed in a standing position when played. But if it is played in a sitting position, both surfaces can be beaten or struck.

### ***Garantung***

The gong is a common instrument in Malay culture, known as *Garantung* in Dayak culture (Khuluq, 2016). The smaller size distinguishes it from the gong in traditional Javanese gamelan. Being smaller, the sound produced is higher and the frequency of the sound is shorter.

Figure 3: Dayak Traditional *Garantung*



Source: Own Documentation

Another instrument in Dayak music ensembles. *Garantung* consists of 3-5 gongs of different sizes and sounds. *Garantung* is usually played together with *Gandang Tatau* and *Kangkanong*. *Garantung* is one of the musical instruments that has been preserved and developed until today. *Garantung* is played by striking it with a mallet in the shape of two medium-sized round wooden slats.

### **The Music of Global Locality: Philosophy and *Rabab***

The book written by Akhmalul Khuluq presents the *Rabab* instrument as a Minangkabau instrumentalization of a stringed instrument like or similar to the violin (Khuluq, 2016). As far as the authors's search goes, the *Rabab* musical instrument is not only located in Central Kalimantan, but also famous in West Sumatra. Whether as a historical space, educational values, performing arts, musical concepts, films, literary texts, short stories, or the presence of *Rabab* musical instruments in traditional events, such as marriage ceremonies in West Sumatra (Hanefi & Najmi, 2018; Sari, 2022).

Based on the thoughts and researches of Asifa Askhan, the authors sees that the *Rabab* instrument contains a variety of philosophies of manimbang-nimbang raso jo pareso, namely as a provider of taste, balance of life, wisdom among people (Askhan et al., n.d.). As for philosophy, the authors consider the philosophy developed on the instrument as a space for the search for comprehensive and localized meaning (Darma et al., 2023; Fransisko et al., 2024; Manik et al., 2023; Munte, 2022c, 2022a, 2022b; Munte, Saputra, et al., 2023; Munte & Korsina, 2022; Munte & Monica, 2023;



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Netanyahu & Susanto, 2022; Pramana et al., 2023; Putri et al., 2023; Riska et al., 2023; Rosen et al., 2023; Saputra et al., 2023; Sinta et al., 2023; Supardi et al., 2023; Tirayoh et al., 2023; Trisiana et al., 2023). No matter whether in religious spaces, Christian education, religions or in the culture of people in Indonesia preserving and starting *Rabab* musical instruments.

The balance of life is basically a dream space, a process, a struggle, as well as a care opportunity for each subject in Indonesia who still sees the care space as a space of solidarity, the practice of Pancasila, as well as mutual cooperation across identities (Apandie et al., 2022; Apandie & Rahmelia, 2020, 2022; Eribka et al., 2023; Kristin et al., 2022; Rahmelia, Prasetiawati, et al., 2023; Rahmelia, Prihadi, et al., 2023; Rahmelia, 2020; Rahmelia et al., 2022; Rahmelia & Agustina, 2022; Rahmelia & Apandie, 2023; Rahmelia & Prasetiawati, 2021; Silipta et al., 2021, 2023; Sulistyowati et al., 2022).

Developing the philosophy developed through musical instruments also extends to the Christian religious education included in the independent curriculum. For example, when considering the encounter of traditional music, the arts, as part of the process of God's work (Andriany et al., 2023; Dela et al., 2022; Hasan et al., 2023; Keristina et al., 2023; Lana et al., 2023; Lumbantobing, 2022; Nugrahu, 2020, 2021, 2022; Nugrahu et al., 2023; Nursusanti et al., 2022; Pahan, 2020, 2021; PAHAN et al., 2014; Pahan & Prasetya, 2023; Pernando et al., 2022; Reggina & Indriani, 2023; Salmanezer et al., 2023; Saputra et al., 2023; Seruyanti et al., 2023; Sihombing, 2015, 2019, 2022; Sulistyowati et al., 2021; Suriani & Betaubun, 2022; Tobing, 2015; Utami, 2022; Wahyudi et al., 2023). God's work of diving, exploring, and dwelling in the universe and across cultures. God's diving through culture - including the *Rabab* musical instrument and all the art spaces within it - is a work that cannot be separated into something subordinate.

Arbab or *Rabab* is a very distinctive instrument because it is the only stringed instrument in the Dayak culture of Central Kalimantan. The material for making *Rabab* comes from simple materials, namely; coconut shells, wood, animal skins, rattan, and banana fiber strings. This simple material is the difference with *rababs* from other regions. If we observe how to play it like other stringed instruments, with a stringed instrument whose strings are made of banana fiber.

Figure 4: Dayak Traditional *Rabab*



Source: Own Documentation

The *Rabab* or *Rebab* is a musical instrument that resembles a violin, has two strings, and is played by strumming. The body of the rebab is a soundboard that resembles a bowl made of coconut shell that is split and then sanded until smooth. At the top of the handle/neck there is a rebab peg where the strings are attached. The rebab is played standing up. The right hand of the rebab player holds the bow while the left hand holds the neck of the rebab. The left fingers press the strings while the right hand moves the bow. *Rebab* is played to accompany the Manyangiang ritual (related to spirits) in the Dayak Ngaju community and to accompany folk songs.

### ***Sape and Kecapi: Amazement of God***

*Kecapi* and *Sape* are stringed instruments. If observed, these instruments still have the same basis as modern musical instruments; the guitar, or with stringed instruments in Chinese culture and also exist in Indonesia or in certain regions, for example Central Kalimantan (Amiani, 2022; Andiny, 2020, 2023; Angellyna, 2021; Anggreni, 2023; Dandung et al., 2022; Mamarimbing et al., 2023; Melliani, Christian, et al., 2023; Melliani, Munthe, et al., 2023; Octaviana et al., 2023; Palit et al., 2023; Pengky et al., 2023; Politon, 2022; Pransinartha, 2022; Pransinartha et al., 2023; Rosen et al., 2023; Samuel et al., 2023; Sarmauli & Pransinartha, 2022; Sepniwati, 2022; Siburian et al., 2023; Soedarbe et al., 2022; Wahyudi et al., 2023). But the difference is that the *Kecapi* and the *Sape* have only three nylon strings. Minor notes are not produced on these instruments. The three strings produce the major notes. The unity of harmony that the strings make up makes people consider music as a means to guide, enliven entertainment and certain ritual ceremonies.

The *Sape* and *Kecapi* are also used in the Math Room as part of the Education Room (Arif & Anajihah, n.d.; Batuwael et al., 2019; Eribka et al., 2023; Fernando et al., 2023; Haloho, 2016, 2022a, 2022c, 2022b, 2023; Haloho et al., 2013; Langi et al., n.d.; Magdalena et al., 2022; Malau, 2021; Mariani, 2020, 2022, 2023; Meilan & Mariani, 2023; Mukuan et al., 2022; Munte, Natalia, et al., 2023; Munte & Wirawan, 2022; Pattiasina et al., 2022; Pongoh, n.d., 2022a, 2022b, 2023; Pradita, 2021; Pradita & Veronica, 2023; Saputri et al., 2023; Suratinoyo et al., 2019; Timan Herdi Ginting et al., 2022; Triadi et al., 2022; Triani et al., 2023; Trisiana et al., 2023; Wirawan, 2021; Wirawan et al., 2023). In addition, he/she often plays a role in arts and culture across educational levels. For example, elementary, middle, high and tertiary schools. In addition, as a domain for harmonizing the social life of the community.

Figure 5: Dayak Traditional *Sape* and *Kecapi*



Source : Own Documentation

As music developed, it became a tool for regulating human relationships, life, and the environment. *Kecapi* is played to accompany Karungut, which contains lyrics that give examples and advice. In its development, *Kacapi* and *Sape* are combined in modern music ensembles. The songs played are not only Central Kalimantan folk songs, but have expanded to include Indonesian pop music songs, even spiritual songs.

In addition to being used for official government events, *sape* is also used at certain moments of church events. The purpose is to serve as a space to worship God, a music rich in awe and wonder (Angellyna & Tumbol, 2022; Prasetiawati, 2020, 2022; Rahmelia, Prasetiawati, et al., 2023; Susila, 2022b, 2022a, 2022c; Susila & Pradita, 2022; Susila & Risvan, 2022; M. T. Telhalia, 2017b, 2017a; T. Telhalia, 2016, 2023; T. Telhalia & Natalia, 2021, 2022; S. Tumbol, 2020; TUMBOL, 2022; S. N. Tumbol & Wainarisi, 2023; Wainarisi et al., 2023; Wainarisi & Tumbol, 2022b, 2022a). This means that the reverence of music can be a space for the expression of feelings (fear, anxiety, excitement, and also joy) that often come one after the other in everyday life. Music becomes expression, music becomes life, music becomes a space to worship God as a space of reverence.

## CONCLUSION

The results showed that *Katambung* , *Rabab*, *Garantung Sape* and *Kacapi* as traditional musical instruments in Central Kalimantan, have similarities with Gong, Drum, Kangkanung and even Percussion which are also found in other regions in Indonesia. The wealth of musical instruments found in Central Kalimantan displays the spotlight of art, the instrumentality that art itself becomes a presentation space across identities, religions, cultures, economies, and politics whose purpose boils down to mutual cooperation, synergy, care and elaborative space.

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**Preservation of the Musical Instruments: Katambung , Garantung, Rabab, Sape and Kecapi in Central Kalimantan**

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