

Totobuang Music Enculturation in Ambon City Community Arts



Ketrina Tiwery, Tjetjep Rohendi Rohidi, Totok Sumaryanto, Wadiyo

Abstract: *Totobuang music is traditional Ambonese music that is usually used in a variety of events both religious rituals and customs, with a diatonic major scale without a semi-tone / half tone. Totobuang itself consists of small gongs with a total of 12-16 pieces that sound melodies, and combined with drums that sound the rhythm. Totobuang music until now is traditional music that is still maintained and exists in modern society with the development of modern music that is growing rapidly. These developments make totobuang music can compete with other modern music. Thus this study aims to analyze and understand the totobuang music enculturation in Ambon City art activities, using qualitative methods with observation data collection techniques, namely directly observing the totobuang music enculturation process, structured and unstructured interviews to get information about totobuang music enculturation. and study documents to support the results of observations and interviews, as well as triangulation techniques to analyze data about how the totobuang music enculturation process in the Ambon City community's wedding activities. The results showed that totobuang music enculturation in the Ambon City community art activities took place through a process of inheritance in a family that continues today. The durability and sustainability of totobuang music in the Ambon City community's art activities has reached six centuries, because there is a cultural awareness from the community to carry out the culture process in their respective families. Art activities that occur in society make totobuang music as traditional music has a place in modern society.*

Keywords: *Enculturation, Totobuang Music*

I. INTRODUCTION

Result of acculturation that was born and has its roots and has various functions in the lives of its owner community, namely the people of Ambon City. Alfons [1] in his research on tifa totobuang music ensemble said that, totobuang is a musical instrument derived from Javanese gamelan, as evidenced by its name (percussion) and its physical form similar to bonang in Javanese gamelan. This instrument

arrived in Maluku as a souvenir or souvenir between traders and people who have a position in the community.

The word totobuang is derived from the Javanese musical term ie tabuh which means to hit gamelang [2]. In his book, Tamaela [3] said that totobuang music uses the diatonic major scale in the C major scale with the tone region of G - C2, while the rhythm pattern uses a lot of sixteenth notes with 2/4 effort. Tamaela [4] argues that totobuang musical instruments originated from Java, especially the bonang instrument in the Javanese gamelang. This instrument is under the preachers for the purposes of spreading Islam in Maluku. At first totobuang entered the Maluku region in the form of gongs of different sizes. Its location is hung and beaten with a piece of wood and is a highly valued instrument because it is a means of exchanging souvenirs in a ceremony to lift the pela / bonding ceremony of brotherhood between villages in Ambon.

During its development, totobuang music is often used in various rituals both religious and cultural in Ambon City. Besides totobuang music is also often used as entertainment music for the people of Ambon City. Another interesting phenomenon that occurs is totobuang music is one of the music that is popular today, especially for young people. Since being named the city of music, the corners of the city are always filled with young people's music activities, not only with modern music but also with traditional music, totobuang music. In addition, totobuang music is often used as accompaniment music for bride and groom in the procession from the blessing / church / mosque to the reception area (bride house / special building). This became the rationale that inspired to study the totobuang music enculturation in Ambon City art activities. How the people of Ambon City revive, pass down, and introduce totobuang music as one of the original cultures of Ambon in various traditional events and within the scope of National and International.

Based on this phenomenon, this study seeks to reveal how the totobuang music enculturation in Ambon City art activities has been maintained from generation to generation until now. Enculturation is a process of cultural inheritance from one generation to the next and through which individuals become members of their society. Enculturation is a related construct, referring to maintaining aspects of one's home culture when interacting with other cultures [5]. An integrated individual has an interest in maintaining and passing down his or her native culture while simultaneously successfully interacting with mainstream culture. Enculturation itself refers specifically to the preservation of one's original culture [6].

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Enculturation is the process of continuing or inheriting culture to an individual that begins immediately after birth, that is when the self-awareness concerned begins to grow and develop. For self-awareness to function, an individual must be equipped with his social environment. At first he knew objects outside himself. This object is always understood according to the cultural values in which he was raised. At the same time, the individual obtains a space, time, and normative orientation. In other words, in this enculturation process,

an individual learns his thoughts and attitudes with the customs, norm systems, and regulations in his culture [7].

Thus this study aims to analyze and understand totobuang music enculturation in the Ambon City community's art's activities.

II. METHODOLOGY

The method used in this study is a qualitative method that aims to describe and analyze phenomena, events, social activities, attitudes, beliefs, perceptions, and human thoughts individually and in groups [8]. This research was conducted in Ambon City, with data collection techniques carried out through observation, interviews and document studies. Observation was carried out to observe and see directly the behavior patterns of the people of Ambon City. Interview techniques used in this study are structured and unstructured interviews with the aim of uncovering or digging in depth information about the function of totobuang music in Ambon City society. The purpose of the interview is to uncover or explore projections of informants' thoughts about the cultural possibilities they have in the future [9]. Through document study techniques obtained data about images / photos, video recordings about totobuang music in the community.

The data validity checking technique is based on credibility criteria by using triangulation techniques. While data analysis techniques are analyzed through the process of reduction, presentation and verification of data.

III. RESULT AND DISCUSSION

A. Research Result

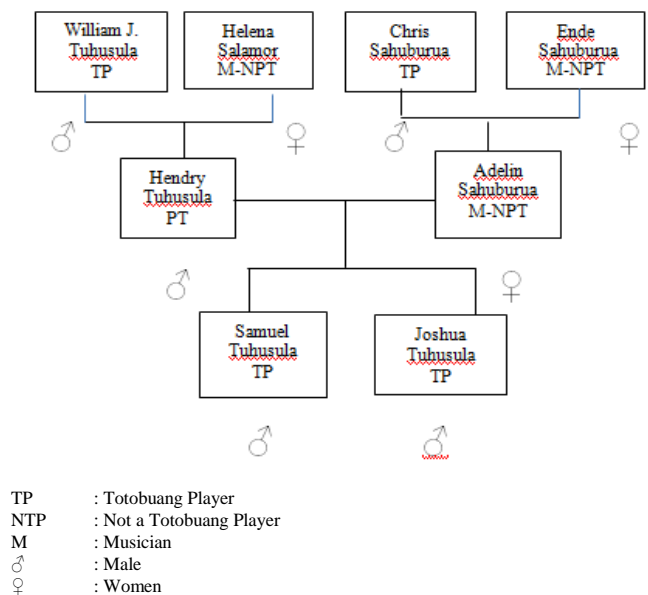
Totobuang Music Family Enculturation Based on the research objectives, namely to analyze and understand totobuang music enculturation in Ambon City community art activities, the enculturation that occurs in Ambon City community art activities is enculturation that occurs in patterns of inheritance between generations in the family.

In accordance with the enculturation process, based on the results of interviews with several families (HT, KH) who underwent the enculturation process, it is said that totobuang music has existed since their parents were small and until now they have inherited it for existing generations. This enculturation process occurs in the family indirectly, the presence of totobuang music in the family makes each member of the family not only know the totobuang musical instrument, but can play it well without going through a learning process. Based on interviews with informants who are the 2nd generation in the family (HT, KH) said that, usually they do not teach children to be able to play totobuang musical instruments, but by listening, children can play

totobuang musical instruments, they rely on feeling in playing the totobuang music melody. They only assist when children find it difficult and ask for help. The enculturation process that occurs based on the results of interviews, is a process that is inherited between generations. The results of interviews with children in the HT and KH family (ST, JT, OH) said that, the ability to play the totobuang musical instrument happened by itself without going through the training or learning process, the ability to listen by relying on instincts made them confident to directly play the totobuang musical instrument the. the existence of parents is only to complete when there are parts that are difficult to play. Thus it can be concluded that, the enculturation process that occurs in the family is a process of civilization which is passed on between generations within the family for an unlimited period of time.

B. Discussion

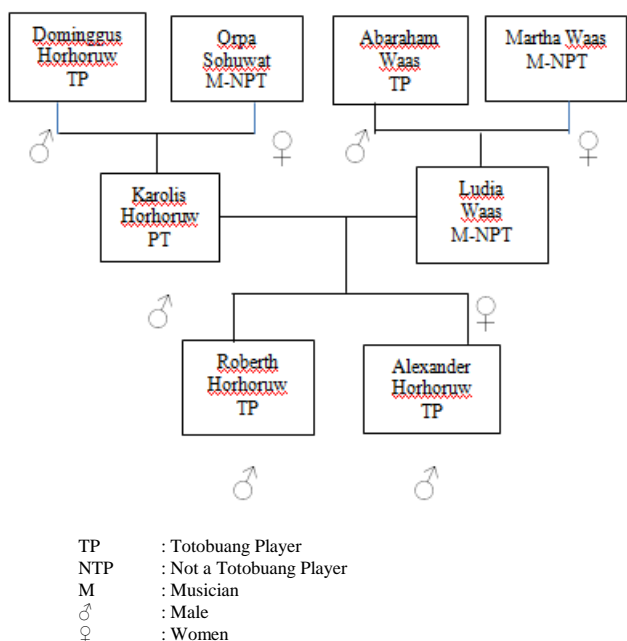
Totobuang Music Family in Enculturation Based on the results of the research described above, the following are examples of cases of two families experiencing totobuang music enculturation in the family. Totobuang Music Enculturation in the Families of Hendry Tuhusula and Adelin Sahuburua Hendry Tuhusula (48) and his wife Adelin Sahuburua (47) are a couple who have an artistic soul inherited from their parents. In their daily routine, Henry and Adelin work as government employees. Both Henry and Adelin, both born, grew up and developed in families who pursue the profession as music players, singers and other artists. From the results of their marriage, they have two children, Samuel Tuhusula and Joshua Tuhusula, who have the ability to play totobuang music that was inherited from their parents. Since childhood, Henry and Adelin have been conditioned by their parents to like and play musical instruments, be it guitar, violin, drums, totobuang, and singing, as well as mastering the skills possessed by their parents. This is done in her daily routine after school hours. This is done so that children can master musical instruments and can sing. Following below, is the genealogical data of the family couple in the form of a chart as follows.



Picture 1. Chart of Henry and Adelin Family Inheritance

From the picture of Henry and Adelin's family heir lines above, it can be seen that the ability of music and playing totobuang music is the result of traditional heritage through the process of enculturation within each family. Totobuang Music Enculturation in the Family of Karolis Horhoruw and Ludia Waas Family couple Karolis Horhoruw (72) and Ludia Waas (43), both modern and traditional music players.

Karolis Horhoruw inherited musical ability from his parents, while his wife could not only play traditional musical instruments, he could also sing. Karolis Horhoruw's marriage to his wife Ludia is the second marriage and has two children, Roberth Horhoruw (11) and Alexander Horhoruw (2). His first child, Roberth, who was in the First Middle School (SMP), now plays totobuang music in various events, both religious rituals and official government events. Previous marriage with Orpa Souhuwat (almahruma) had five children and all of them had skills in playing totobuang music. Karolis inherited the ability of his parents as a respected music player in his village Hutumury, besides that Karolis also has a tahuri music studio (wind instruments from sea shells) which he has been building since 1962 until now. Karolis ability is inherited for her children, both from her first marriage to her current marriage. The children of his first wife, Leni, Fani, Domingus, Maria, and Oti, each have the ability to play traditional and modern music including totobuang music. Inheritance to totobuang music in the Karolis family is not carried out by the training process, the enculturation process occurs because there is a pattern of inheritance from generation to generation in the Karolis family. Karolis's parents, Domingus Horhoruw, was a wooden totobuang music leader (wooden totobuang was the first totobuang in Ambon City, and underwent a change to the bronze totobuang that is used today) in 1963, which was then passed on to Karolis. Following this, a picture of the heirs of the couple Karolis and Ludia who inherited the ability to play totobuang music from their parents.



Picture 2. Chart of the Karolis and Ludia Family Inheritance

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Based on the analysis of the two cases of enculturation in the two families above, it can be said that the long process of nearly 6 centuries took place through the process of civilization in families between generations for generations. Habits that occur in the family, is a way of life that occurs and develops in society and is called culture. The same thing was said by Ralph Linton [10], that culture refers to various aspects of life, including prevailing ways of life, beliefs and attitudes, and also the results of human activities that are specific to a particular society or population group. He further said that culture also means all the ways of life that have been developed by community members. Ways of life (ways of life) can be interpreted in a way that applies to learn even experienced together by the community.

Totobuang Music Enculturation in Ambon City Community Arts Activity

Historically, totobuang music has been going on for six centuries in Maluku, especially Ambon City. A very long passage of time from a cultural tradition that occurs due to the process of inheritance between generations, especially in families, the tradition of playing totobuang music is maintained, passed on, and continued for a long time.

In the process, knowledge, values, and skills in playing totobuang music are transmitted through an informal education process in the family so that it becomes a cultural process for future generations in the family. Triyanto [11] in his research on Pengamamikan Mayong Long Jepara; The results of enculturation in the Craftsman Community Family, said that the process of civilizing is what is called enculturation, namely the creation of an environmental climate that allows children to learn or learn something that is considered meaningful and makes what is learned become the property and habits in their lives.

Ambon City community, is a community that until now still preserves traditional music, especially totobuang music until now, in the development of modern music that is developing all the time. This is proven by the rise of totobuang music in every activity in Ambon City that competes with modern music.



Picture 3. Appearance of one totobuang group on Ambon City Birthday

The picture above shows that the presence of totobuang music in the Ambon City community's art activities takes place through a cultural process in the community. In the sense that culture is passed down from generation to the next generation through a learning process, both formally and informally.

The learning process is formally packaged in subjects and curricula that are arranged and given systematically, while the informal learning process is organized through the process of enculturation (socialization) and socialization (socialization) [12]. He continued that, cultural inheritance carried out through the process of socialization is very closely related to the process of learning culture in relation to the social system. In this process an individual from childhood, adulthood,

to old age, learns various patterns of action in interaction with all the people around him who occupy various social status and roles that exist in everyday community life.

Totobuang music nowadays, has spread to formal education in Ambon City, the presence of music groups from various schools, shows that totobuang music has increasingly gained a place in the Ambonese people's art life. The community carries out a process of cultural mechanism in an effort to maintain and pass down totobuang music between generations. Evidence that this cultural mechanism is functioning effectively, can be seen from the reality of the still surviving and continuing legacy of totobuang music until now.

IV. CONCLUSION

Based on the results of the research and discussion above, it can be concluded that there is still surviving and continuing totobuang music in the art activities of Ambon City society until it reaches six centuries, because there is cultural awareness from the community to carry out the cultural process in their respective families. The process of civilizing or enculturation in society occurs based on rules and that allows the process of teaching and learning between parents and children in natural situations in daily activities in the family environment.

The process of civilization or enculturation is carried out by parents of children in the form of manners, customs, and skills of a tribe / family usually passed on to the next generation through the process of enculturation. It is in the family that the child first gets direct early experience (parenting) which will be used as a provision for his future life through physical, social, mental, emotional and even spiritual training.

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AUTHORS PROFILE



Ketrina Tiwery, Completed her bachelor's and master's degree at the Sekolah Tinggi Agama Kristen Protestan Negeri Ambon (STAKPN) which is now an Institut Agama Kristen Negeri (IAKN), and is now continuing her education at the doctoral program at Semarang State University (UNNES). Various international seminar

activities were followed by including writing for publication, namely at the International Conference on Science, Education and Technology 2019, with indexing proceedings, 7th International Seminar on Nusantara Heritage (ISONH) 2018 with indexing proceedings. I have been working as a music instructor at the Ecclesiastical Music Study Program at the Ambon State Christian Religion Institute (IAKN) to date. As a music instructor, especially vocal music, took me along with students to achieve several achievements in the choir namely Champion in choir competitions between Indonesian universities in the negro spiritual gospel category in 2008, runners up in choir competitions between Indonesian universities in the gospel category in 2014, and ranked 3 in the musica sacra category.



Tjetjep Rohendi Rohidi, Prof. Tjetjep Rohendi Rohidi studied at the Fine Arts Department of IKIP Bandung in 1978. He continued his master's and doctoral studies in Art Anthropology at the University of Indonesia with a dissertation "Expression of the Arts of the Poor: Symbolic Adaptation to Poverty". The

research he did and published was the Semarang Young Painter's Response to Global Artistic Discourse (2012), Analysis of the Needs to Establish a DOCTOR Program in Art Education (2009), Potential, Position and Role of Women in the Development of Visual Arts: Identity of Women Painters in Malaysia and Indonesia (2008), Fine Arts and Music: National Identity in the Context of Socio-Cultural Change in Malaysia (1997), and Art Research Methodology: Trends in the Use of Methods and Theories in Arts Colleges and Arts Education in Malaysia-Indonesia (2008). A number of books about art have been Prof. Dr. Tjetjep Rohendi Rohidi MA produced, among others Cross-Event and Modern Art Figures (1982), Carved Ornaments (1985), Cartography (1989), Philosophy of Science (1990), Cultural Systems Approach in Education (1993), and Arts in Cultural Approaches (2000) as well as a translation titled Qualitative Data Analysis (1994). Another book that Prof. Tjetjep wrote: Qualitative Data Analysis (Translation of Matthew B. Miles; A. Michael Huberman) (2007), Ethnic Identity and Its Visual Outlook in Malaysia (2008), Expression of the Art of the Poor: Symbolic Adaptation to Poverty (2009), Renik- Events Events (Cultural Essays) (2011), Art Education (2011), and Art Research Methodology (2011). Besides at Unnes, Prof. Tjetjep is also a supervisor and examiner in the Masters and Doctoral Programs of various universities including Unnes, UNY, UNJ, UI, ITB, Airlangga University, and Unpad. Not only in the country, he has also been a guest lecturer at Sultan Idris Education University (UPSI), University of Malaya (UM), Malaysian National University (UKM), MARA University of Technology (UiTM), and Universiti Malaysia Sabah (UMS). Besides teaching, Prof. Tjetjep also has professional experience in the arts, including the National Exhibition of Teachers and Art Pilgrimages throughout Indonesia (2008), the Catan "Wong Cilik" Exhibition in Semarang (1981), the National Exhibition of Art Teachers in Indonesia, Jakarta (1982), Javanese Art Exhibition (1989), Indonesian Arts Education Pilgrimage Exhibition, Makassar (1990), Exhibition of "Seven National Painters Expressions" in Semarang (1994), and Two Dimensional Art Exhibition in Bandung (1995). Currently Prof. Tjetjep is pursuing a job as a lecturer at Semarang State University..



Totok Sumaryanto, Prof. Dr. Totok Sumaryanto florentinus M.Pd. born karanganyar October 27, 1964, is a professor in the field of educational evaluation. his doctoral and master's education were both pursued at Jakarta State University (UNJ) in the field of research and evaluation of education, and his undergraduate education was pursued at Yogyakarta State University. Various publications that have been made are sight reading and ear training methods to improve elementary student vocal learning achievement, educational research journals (2003), personal and community development through music education in schools in the Harmonia journal (2003), musical intelligence and how to train them in elementary school children, imagination journal (2004), effectiveness of using the solfegio method for learning music playing skills in primary schools, Harmonia journals (2005),

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Prof, totok sumaryanto, is currently pursuing a job as a lecturer at Semarang State University and serving as Head of the Study Program (S2 / S3) Faculty of Language and Arts at Semarang State University.



Wadiyo, Wadiyo completed his undergraduate studies at the Indonesian Institute of the Arts in 1998, and a master's degree at Padjadjaran University in 2002 by taking social studies, and completed his doctoral degree at Gajah Mada University in 2014 by taking a study of performing arts. Various publications in scientific articles were carried out in the 2006 imagination journal with the title Art as Social Fact: An Approach to the Sociology Paradigm, 2007 Art: Social Actions According to Max Weber, 2006 Harmonia journal Art as a Means of Social Interaction, Campursari in Social Stratification in Semarang (2007), Campursari Manthous: Between Music of a New Type and Social Phenomena of Supporting Communities (2009), Music As An Integrated Education Tool for Preschool Students in Harmonia: Journal of Arts Research and Education 2015, Development of Art Materials Teaching Culture Sub Music Material at Public Schools Level of Basic Education in RESITAL Journal of the Performing Arts FSP ISI Yogyakarta 2016. In addition, experience in writing books with the title Sociology of Art, Indonesian Popular Songs in the 70s Era by Koes Plus and his generation, Teaching Book Songs for Preschoolers and Ways Its making, factual analysis of the Campusari Manthous Music Industry, and Search uri Campursari Manthous in Industrial Theory and Practice. Currently the work occupied by Wadiyo is as a lecturer at the Semarang State University in the language and arts faculty, with various awards in the occupied field, namely gaining recognition of Intellectual Property Rights (IPR) in the field of creating musical works, especially on song products.