

# Kecimol Traditional Music as a Non-Formal and Cultural Education in Lombok, West Nusa Tenggara

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# **Kecimol Traditional Music as a Non-Formal and Cultural Education in Lombok, West Nusa Tenggara**

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## **Abstract**

*This study aims to determine and understand the existence of Kecimol traditional music which is still maintained today in East Lombok, West Nusa Tenggara. This study uses a qualitative method. The data source of this research is Kecimol traditional music and related parties such as dancers, musicians, religious leaders, traditional leaders, community leaders and the results of previous research. Data obtained through observation, interviews and library research. Data were analyzed using aesthetic theory and constructivism theory. The results showed that Kecimol is local traditional music in East Lombok, West Nusa Tenggara. Local people do it in the form of a procession (parade), as can be seen from the way it is implemented, the technique of playing instruments, composition, and performance choreography. People in East Lombok still maintain Kecimol traditional music because it is considered to function as a medium for non-formal education and cultural identity of the people in East Lombok, West Nusa Tenggara.*

**Keywords:** *Kecimol, traditional music, non-formal education, cultural education, West Nusa Tenggara*

## **1. Introduction**

Indonesian culture consists of variations of many local cultures [1]. East Lombok Regency is one of the Level II Regions in West Nusa Tenggara Province which is located in the east of the island of Lombok Indonesia. In East Lombok, there are many types of exciting music. One type of music that is interesting and very popular in East Lombok is *Kecimol*. Almost everybody knows *Kecimol* as it is often performed by the local community to accompany the procession of the bride and groom from the bride's house to the groom's. *Kecimol* is a music that was not created within the context of religious ceremonies. *Kecimol* is local traditional music performed in East Lombok, West Nusa Tenggara. It is considered traditional music that is importantly functional and meaningful to the lives of those living in East Lombok.

*Kecimol* is original music played using the gambus instrument from house to house by an artist named Cimol from Pungkang Hamlet, Aikmel Village, Aikmel District, East Lombok Regency. The name *Kecimol* comes from the word 'Cimol' which is the name of the creator of the music. In the past Loq Cimol busked from house to house by playing the gambus instrument. The songs played were Rudat songs; namely the songs that are always sung by the Rudat traditional music group. Although it only used the gambus instrument, Cimol continued playing the Rudat songs. Loq Cimol continues to pursue his profession as a house-to-house busker in Aikmel Village, East Lombok. Gradually, Loq Cimol often plays lute instruments and is referred to as Gambus Cimol (songs played using lute instruments by Loq Cimol). This traditional music was played very simple; however, it could win the market so that the name Loq Cimol skyrocketed as a traditional busking artist in East Lombok. Interactions found in dance are interactions that occur between players and players and players with the audience [2].

Along with the development of the era, Loq Cimol added the number of the gambus instrument so that the sound of the music became more festive and livelier. Although the songs did not show much development, the addition of the musical instruments to the *Kecimol* music caused it to be more beautiful and livelier. In 1971 the *Kecimol* traditional music in East Lombok had coordinated

the hamlet head who managed and developed it professionally. After being frequently performed at the provincial level and starting getting moral and material support from the Governor of West Nusa Tenggara, the *Kecimol* traditional music kept skyrocketing and gaining a place in the community. The *Kecimol* traditional music group, which is under the auspices of the Saleh Charity Foundation, began a national level tour. At that time, the *Kecimol* traditional music was further developed by adding some art elements, including the diatonic music and dance each time it was performed. The *Kecimol* then became a livelier and more innovative performing art. strong emotional feelings can reward themselves without any tangible physical gifts [3].

At the beginning of its development, the *Kecimol* only presented one female dancer wearing traditional clothing. The female dancer just danced with the *jidur* instrument player. Its subsequent development showed that it presented four female dancers; two people danced with the music players, the other two sat down on their knees and sang songs by turns. The dancers dancing with the music players dance alternately except the *mendoli* players who are not invited to dance together as the *mendoli* instrument is shaped like harps, making it impossible for the players to dance together while playing their instruments. Many *Kecimol* musical instruments are adapted to the community's taste in East Lombok. Therefore, *Kecimol*, formerly known as the *Kecimol* traditional music, is now better known as the *Kecimol* Dance. The development of practical community-based education through art can contribute to building a happy culture by promoting creativity and fostering resistance to trauma [4].

The current research is intended to find out and understand the existence of *Kecimol* traditional music which is still maintained in East Lombok, West Nusa Tenggara. The study conducted was inspired by an imbalance between assumptions and reality in the field. Supposedly, in this globalization era, modern and advanced society prefers traditional music that is beautiful and easy to do. This is different from what happened to *Kecimol* traditional music in East Lombok, West Nusa Tenggara. Even though traditional music is elementary, the local people still maintain it until now. The formulation of the problems that arise in the research includes why the people of East Lombok maintain traditional *Kecimol* music until now, how the form of traditional *Kecimol* music performances, and what the meaning of traditional music for the people of East Lombok in the era of globalization.

## 2. Literature Review

Traditional music is music that is inspired by the values, cultural identity, and artistic recognition of certain ethnic groups [5]. One of the preservation of regional culture is done by utilizing cultural values carried out in the form of traditional art performances [6]. Local wisdom underlies the development of education about the character and culture of the nation [7]. Art is one form of universal culture [8]. The existence of dance is always in contact with the social, cultural, economic, and even political dimensions that surround it [9]. Traditional dances developed from local communities through norms and principles of thought (ideology) that include economic interests and freedom [10].

Each region has a traditional art form where there are differences between regions [11]. Musical instruments used by combining various types of musical instruments from various cultures, it can be concluded that the composition and instruments used contain elements of multiculturalism [12]. *Kecimol* is a musical performance with modern instruments (guitar, bass, drum band, massive sound system, and female singer), the accompanying costume that initially used a hull shirt (large shirt), Sasak woven, is now starting to use costumes that match the latest trends/fashions [13]. Implementation of *Kecimol* music modification together must strengthen philosophical values and be able to strengthen traditional processional forms [14]. The development of traditional dance can be done not only to imitate the whole but always accompanied by modification actions [15].

Non-formal education is a type of educational space that ensures the personal and comprehensive development of every human personality [16]. Non-formal education aims to develop and diversify the main components and the formation of specific competencies by the field and profile of certain activities [17]. The ultimate goal of art education is to help acquire the ability

to solve practical problems and make art education a vital means for cultivating artistic and creative talents [18]. The development of a creative arts model based on performing arts can be done through transformation, de-diversification and digitalization efforts [19]. A well-structured dance class can increase social connectedness and excitement, besides facilitating movement to music and physical activity [20].

### 3. Methodology

This research was conducted using the qualitative method. The data source of this current study is the *Kecimol* traditional music itself and the related parties that include: the dancers, musicians, religious leaders, traditional leaders, community leaders and the results of the studies carried out before. All the data were collected through participatory observation, in-depth interviews, focused group discussion and library research, and the data were analyzed using the aesthetic theory and constructivism theory. The study began with field observation. This step was taken before the interview was conducted with the relevant parties as to the interviewees to find out and understand the phenomenon of the *Kecimol* traditional music, selected informants were interviewed in-depth. The first interviewee was head of the village. The other informants were determined using the snowball sampling technique. The library research was also conducted by investigating the results of similar studies previously conducted to complete the data. All the data collected were then analyzed critically using the aesthetic theory and constructivism theory.

## 4. Results and Discussion

### 4.1. Form of the *Kecimol* Traditional Music

The human behaviour system with a more concrete level refers to specific rules, laws, and norms guided by a cultural value system. In performing the performing art, a system of cultural values plays an essential role in giving style or identity to traditional music. Similarly, *Kecimol* was developed from traditional musical instruments. Now it is performed with dance, music and literary elements. *Kecimol* traditional music performances are usually done by singing songs in traditional Rodat music, which is traditional music performed by ethnic Sasak people in Lombok. Staging shows that musical instruments used include diatonic instruments, musical instruments, vocal performances, and dances. When *Kecimol* traditional music presents dancers in pairs (men and women), women generally act as guides/leaders. Thus, if we observe fully, *Kecimol* dance, which is displayed in pairs as if it is social interaction (young people). *Kecimol* traditional musical performances can be seen in Figure 1.



Figure 1. *Kecimol* traditional musical performances

The *Kecimol* traditional music performed by the male and female dancers in pairs is a social dance. Apart from dancing in pairs, the female dancer also invites a male dancer from the audience. Thus, *Kecimol* traditional music is very interactive and favoured by young people in East Lombok. Like the traditional dances in general, the structure of the *Kecimol* traditional music performance

consists of the introduction, the content, and the closing sections. The three parts are connected and form a unit. The different parts of the *Kecimol* performance structure can be seen from the signs or dynamic movements in the dance in which tempo is played fast and hard. The clothing they wear looks very contemporary, not fixed, has no patron and depends on the situation and condition in which the performance is performed. It can be seen from the changes in the female dancer's clothing which used to be a traditional dress, but it has developed in such a way that the pattern of the clothing worn is that of the Sasak tribe's. Currently, the male dancer's clothing consists of a belt, headband, long sleeved-shirt, and *dodot* or *bebengkung*. No colour is obliged for each dress. The performers/female dancers appear to wear the Sasak style kebaya and to have their hair tied or in a bun. Meanwhile, on the right side of the bun, some fresh flower stalks are inserted. In addition to dancing and wearing a scarf, the female dancers also appear to use hand-held fans for inviting the viewers to dance together.

The musical instruments used to accompany the *Kecimol* traditional music consist of 6 types of instruments; they are *jidur*, drum, *mendoli*, flute, *gambus*, and *rincik*. Each can total more than one, depending on the size of the event, the situation, and the location of the performance. Based on the way of playing them, the six instruments mentioned above can be divided into wind instruments, stringed instruments, and percussion instruments. The percussion instruments are known as *percussion*, drum, *jidur*, and *rincik* which are made of the membrane or thin membrane of the goat's skin. Where the membrane surface is placed depends on the thickness and breadth of the field used. On the drum, the membrane is placed on both sides where it is struck using both palms for playing it. In *rincik*, this percussion instrument can be included in the membrane phone family. *Rincik* is the cymbals, the smallest musical instrument placed on a round wood like a tambourine. Shaking the wood and striking it is the way of playing it.

The description above shows that the people in East Lombok cannot be separated from their involvement, contact and mixed cultures amid their social dynamics either. In general, the tones of *Kecimol* songs are the notes do, re, mi, sol, la which, according to the local community, are known as a ding, dang, dung, dong. These scales are commonly known as pentatonic. However, the more widely used pentatonic model is the pelog model as which is common in the traditional Javanese and Balinese music. The difference is viewed from the third and fifth notes. On the *Kecimol* scales, the third note is 'mi, while the third note in the Javanese and Balinese scales is 'fa. Also, the fifth note in the *Kecimol* scales is 'la, while that in the Javanese and Balinese scales is 'si. Both Java and Bali more often use pentatonic scales termed as pelog while Sasak often uses pentatonic scales: 1,2,3,5,6, which is more often referred to as slendro. This similarity, if we historically observed, cannot be separated from the fact that the Sasak tribe was once under the control of the Karangasem Kingdom of Bali. They also play traditional songs in a language that is easily combined with no-dancing that is done to support it. Thus, *Kecimol* traditional music can still be enjoyed by all parties. This is done to overcome the problem of internal systems that are increasingly extinct and disappear amid the current socio-cultural dynamics.

#### 4.2. Arrangement of the *Kecimol* Traditional Music

The institutionalized succession of the *Kecimol* traditional music cannot be separated from the interference of the power relation of the community's leaders in the area. They seem to pay intense attention to the preservation of traditional music. *Kecimol* was arranged to show the identity of the people of East Lombok using a set of rules and values that they had agreed. Therefore, the *Kecimol* traditional music in Lenek Village grew and developed so fast that it surpassed the social-cultural origin. Now there is a stigma that *Kecimol* is traditional music from Lombok rather than from Lenek Village, East Lombok. By performing the *Kecimol* traditional music colossally, the related parties could generate enough money. The community's leaders who had power relations to mediate the development of the traditional music used it to make the *Kecimol* accessible and often performed not only as a part of a wedding ceremony but also as a part of an official event. After 1975, *Kecimol* began to develop outside the area. The traditional musical instrument of *gambus* managed by professional art management increasingly developed into more professional traditional music. The community leaders developed the traditional music to the national level.

Structurally and functionally, the system was structured and built on the pattern of relationship and dependency between one another. In this relationship, there was a reciprocal pattern for achieving integration, balance, and perfection. The key to the creation of integration was the consensus among the related parties according to the nature of the values they had agreed. The result was not only aligned with the idea of creating the quality of the performance but also with the broader area of coverage. They changed *Kecimol* which used to be performed by one dancer only who danced with a *jidur* player. However, they developed it by involving four dancers; two people danced with the music players, and the other two sat down on their knees, singing *gending-gending*. The dancers danced along with the music players alternately. The creative action, that is, involving more dancers in each performance, made the *Kecimol* better accepted by the wider community. Furthermore, the developing stereotype is that *Kecimol* symbolized the wealthy people in East Lombok as the only rich people who could fund the performance of the *Kecimol* music.

#### 4.3. *Kecimol* as a Medium of Non-Formal Education

Education inherently guides and teaches people to get physical and mental happiness. Education can be interpreted as something useful for human beings, starting from the efforts which are made to improve the quality of life so that they understand and implement the religious teachings to achieve physical and spiritual prosperity. Education is considered the foundation, reasoning, and motivation in all the actions which human beings do. In its implementation, education is realized in the forms of norms, rules, regulations, recommendations that are obligatorily obeyed and implemented. A community in East Lombok assumes that *Kecimol* is a medium of non-formal education through traditional music. The community believes that *Kecimol* traditional music can provide education and values about what is right; Most education and values on matters relating to social, economic and cultural ethics. The education of togetherness related to *Kecimol* is reflected during the *Kecimol* performance in which the artists from various regions work together and hand in hand as can be seen, for instance, when everything related to the *Kecimol* music before the performance is prepared. Moreover, the process of eating together can foster a sense of togetherness and unity among citizens. It is this closeness that fosters comfort, security, and unity needed to build and develop the village to foster happiness. The *Kecimol* performance in East Lombok is very close to ethical education if it is associated with it. That relationship seems to have become a tradition until now. Based on the community's belief in *Kecimol* as a medium of education, it expects that the citizens always preserve traditional music. The *Kecimol* performance, as a medium for non-formal education, seems to be able to make people aware of art education which is believed to make them able to control themselves in their lives.

*Kecimol* is considered a medium of non-formal education, as can be seen from the performance of traditional music which cannot be separated from the local community's actual values. Based on observations and the interviews in which the related parties were the interviewees, it can be understood that *Kecimol* directly affects the local community's personality, including spiritual happiness, balance, creativity and the development of an independent attitude. When the people in East Lombok perform *Kecimol*, as traditional music and a part of a wedding ceremony, it serves as education of ethics, manners, and refinement. By playing *Kecimol* music, they assume that the sense of belonging among them can be mediated. The frequency of this traditional music performance in various socio-cultural moments contributes to the growth of their pride in the music. *Kecimol* seems to be able to entertain people and to make them relaxed, and to treat them from being tired of working. This certainly implies that they become more enthusiastic about working again. In some underdeveloped villages, where there is no electricity, the *Kecimol* performance is profoundly meaningful to them. As one of the cultural elements of the East Lombok's society, *Kecimol* is also considered an economic capital as those who like this entertainment are not only the local community but also the tourists who come to visit the area. Being performed at the hotels to amuse the tourists for which the players are paid makes *Kecimol* become one educational medium for tourism. Some hotels, such as Senggigi Beach, perform this traditional music for the tourists, causing the traditional music to be an economic capital for the local community.

#### 4. Conclusion

*Kecimol* is the East Lombok community's artistic creativity. *Kecimol* which is now considered the identity of the Sasak ethnic people in East Lombok, is performed in the form of a procession (parade), as can be seen from how it is performed, the technique of playing the instruments and the choreography of the performance. The players play gamelan while walking side by side, led by one or several female dancers who act as the majorette. Until now, the community in East Lombok still maintains the traditional *Kecimol* music because it is considered functioning as an entertainment and a medium for non-formal education, apart from being the cultural identity of the community in East Lombok, West Nusa Tenggara. The development of the *Kecimol* gamelan in East Lombok shows the art, social, economic and cultural education. Until now the values which the *Kecimol* gamelan contains have been indirectly transmitted by the local community through artistic activities.

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