

Cultural Hybridity in Music Accompaniment of Performing Arts Bantengan Putro Taruno Satrio Lintang Mojokerto City

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ABSTRACT

Bantengan is one of the performing arts that developed in several regions of East Java, one of the communities that preserve Bantengan is the Bantengan Putro Taruno Satrio Lintang Community from Mojokerto City. One of the important elements in the performance art is the music which functions as a determinant of the dynamics of the performance art game, but along with the times the music presented has undergone cultural transformation due to the process of cultural hybridity in the music. This research aims to find out the cultural hybridity contained in the music accompaniment of Bantengan Putro Taruna Satrio Lintang performance art in Mojokerto City. In this study, researchers used ethnographic methods, namely field methods in the form of case studies, namely the Bantengan Putro Taruno Satrio Lintang Community in Mojokerto City. The techniques used in this research are observation, interview, document, and triangulation techniques. In this study, researchers used an analysis method in the form of interpretative qualitative methods and used an analysis model in the form of cultural studies analysis. The result of this research is that the cultural hybridity contained in the music accompaniment of Bantengan Putro Taruna Satrio Lintang performance art is influenced by three factors, such as space, cultural agents, and time.

KEYWORDS

Cultural Hybridity
Music
Performing Arts
Bantengan, Putro
Taruno Satrio Lintang

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INTRODUCTION

Culture has a very complex meaning, its formulations and concepts vary based on the context. Culture is closely related to the human way of life, so that the way humans interpret nature and the entire cosmos gives birth to what is called culture. The difference in concepts and formulations happened because humans live in different environments and nature. Some forms of culture include performing arts and rituals. The history of human civilization shows that traces of human activities related to the rituals. In primitive societies, hunting rituals were found and some of them were realized in the form of dances. This method is done so that the hunted results are obtained as desired and can be enjoyed with the blessings. Art is part of culture, the used of art is often more than just part of culture. Performances in relation to the art or the term of performing arts have differences in meaning and significance. Performing art is not just an event, but the activity of performing a work of art. It is the creative and contemplative work of an artist. The artwork has ideas and values that are consciously realized in a symbol to be communicated to the audience (Heriyawati, 2016: 1-3).

Music is often found in human activities, where music is an expression of feelings poured into the form of sounds. The expression produced through the human voice is called vocal,

while the expression produced through musical instruments is called instrumental (Nugroho, 2022:7). In the performing arts, music can stand alone as a performance, for example in orchestral performances, symphony orchestras, big bands, full bands, and others. In creating musical works for performing arts that are purely musical, usually always involve some aspects, such as rhythm, melody, harmony or a combination of two or all three. In this case there is a song that is usually arranged by an arranger. In this form, music is a performance art that involves music creators, music performers, and audiences who enjoy music, with the form and content that has a message. In the performing arts the music created can also be a dance accompaniment or called dance music. In dance, the sound aspect is always being a supporting element. The sound aspect of the dance is always called music art, which furthermore some call it as accompaniment music, or dance music. In certain cultures, a genre or dance title can be mean as dance and music at the same time (Takari, et al., 2016: 2-4).

Bantengan is a performing art consisting of martial arts, theater, dance, and music performances which is performed for sacred and profane purposes. Bantengan is one of the most rapidly growing performing arts in Java, especially in East Java. The historical origin of where the performance art originated is still a matter of debate, but it can be seen that the Bantengan performance art is very flourishing and mushrooming in the East Java region, especially the areas of Mojokerto, Batu, and Malang. Bantengan is thought to be a form of cultural appropriation of the kebo-keboan performance art which is originating from the Ponorogo region which was then allegedly adopted by people in the Mojokerto, Batu, and Malang regions by associating it with the extinct bull animal. The bull itself is thought to be an endemic animal that once ever lived on the slopes of Mount Arjuno-Welirang in East Java. This made people whose living on the slopes of Mount Arjuno-Welirang adopt the performance art and replace the kebo animal with banteng animal which is as an endemic animal in that region.

It is still unclear that when and where the art began, but from the beginning Bantengan was created as a camouflage for pencak silat activities, which were strictly prohibited during the Dutch colonial rule in Indonesia. Every Bantengan group at that time was built from martial arts community. During the independence period, Bantengan art no longer functioned as it originally did, but it had totally become an independent art form. In theatrical action, each Bantengan art group has its own differences and characteristics, but in general, the Bantengan art performance is always opened with martial arts attractions as the basic art of Bantengan art formation. The pencak silat is performed with single or paired development (Desprianto, 2013: 151). One of the bantengan performing arts groups in East Java is the Bantengan Putro Taruno Satrio Lintang Community from Mojokerto City. The bantengan community is a community of artists who still preserve the art of bantengan performance with da'wah methods to attract the interest of the younger generation to learning culture, especially art and the teachings of Islam. The bantengan performance art presented by the community consists of pencak silat or kanuragan art performances, theatrics, and dances that imitate the movements of bull animals accompanied by traditional music, as well as chanting Javanese suluk songs and Islamic shalawat.

Dance and music are two fields of art that are interrelated and mutually supportive, where both have a relationship in the same two dimensions of time and space. In this time dimension, both fields of art are structured by smaller units such as tempo, accentuation, function, meter (isometer, symmetrical, and asymmetrical), count cycle, basic beat (*pulse* or beat), rhythm, and similar elements. Sometimes the relationship between dance and music is worked out in different meters or rhythmic motifs to give the impression of contrasting

polyrhythms or rhythms, where more often it is formed or based on the same meter and rhythm. When viewed from the dimension of time, another relationship between dance and music is the dimension of space. The dimension of space in dance is composed of smaller units such as movement forms, movement phrases, movement motifs, floor patterns, stage settings, gestures, as well as clothing, dance props, dance performance lighting, and similar elements. If the spatial dimension in music emphasizes the auditory (*audio*) aspect, although it also presents the visual dimension, then in dance the emphasis and focus of the performance is on the moving visual dimension, however, the dance dimension must usually be supported by the audio dimension of music, although it is not an obligation (Takari, et al., 2016: 5).

Cultural hybridity is something that cannot be avoided, but it does not mean destroying and forgetting all the noble values that have been lived by the ancestors. Knowing the noble cultural values, makes us understand the changes in values that occur, if we do not understand the noble values at all, it is impossible to recognize the culture that has shifted (Riyanto, 2021: 175). In the development of accompaniment music in the Bantengan performing arts, there has been a process of cultural fusion which has resulted in the crossing of cultures that exist in the performance of accompaniment music in the Bantengan performing arts. In this case, the musical accompaniment in the performance art has carried out an adaptation process both with the space and time it lives in. The accompanying music in the Bantengan Putro Taruno Satrio Lintang performance art does not only use the music of the performance art, but also carries out an innovation process to adapt to the space and time it is in, if the musical instruments used in bantengan consist of three musical instruments, namely two drums and one jidor, then the community has added other musical instruments, namely tambourines, cymbals, and *drum pads*, besides that the community also uses Javanese suluk-suluk, Islamic shalawat, and popular children's songs in Bantengan art to attract the younger generation, in an educational effort, so that performing arts are not only to preserve culture, but also function as a medium of da'wah for the younger generation.

METHOD

This study is entitled Cultural Hybridity in the Music Accompaniment of Bantengan Putro Taruno Satrio Lintang Performance Art of Mojokerto City and uses the paradigm of ideographic science and cultural studies methodology. This approach aims to explore the dynamics of cultural hybridity found in Bantengan performing arts, especially in the musical accompaniment used by the Bantengan Putro Taruno Satrio Lintang community in Mojokerto City. The method used in this study is the ethnographic method, namely a field method that allows researchers to be directly involved with the research subjects. This method is carried out in the form of a case study of the Bantengan Putro Taruno Satrio Lintang community. The case study approach provides a focused framework for analyzing certain cultural phenomena in a specific context, namely Bantengan performing arts in Mojokerto.

The data collection technique in this study involves four main steps: observation, interviews, documentation, and triangulation. Observations are carried out by directly witnessing the Bantengan performance to understand the cultural elements that appear in its musical accompaniment. In-depth interviews were conducted with community members, artists, and Bantengan group leaders to explore information about the background, symbolic meanings, and creative processes involved in the performance. Documentation included visual, audio, and textual recordings related to the performance, such as photographs, video recordings, and relevant archives. Triangulation techniques were used to ensure the validity

of the data through comparison of results from various sources and methods that had been used.

For data analysis, this study used an in-depth interpretive qualitative method. This approach allows researchers to interpret the symbolic and social meanings contained in the Bantengan accompanying music. The analysis was conducted using a cultural studies analysis model that focuses on understanding the process of cultural hybridity—how local and global elements interact, negotiate, and shape the musical accompaniment used in the performing arts. This study aims to reveal the form of cultural hybridity in the musical accompaniment of the Bantengan performing arts played by the Bantengan Putro Taruno Satrio Lintang community. Through an ethnographic approach and cultural studies analysis, this study is expected to contribute to a broader understanding of the dynamics of local art and culture in a global context.

RESULT AND DISCUSSION

Bantengan Putro Taruno Satrio Lintang

The traditional art of bantengan was originally just entertainment for the pencak silat player community, and its purpose was to entertain the public. In the beginning, the art of bantengan was born from the pencak silat community, but now the art stands on its own as one of the activities and customs of a particular community. The traditional art of bantengan has spread throughout Indonesia, especially inland East Java. (Khooyum, 2017:51). Bantengan was originally a means of self-defense training during the Dutch Colonial Government, this was because pencak silat activities were feared to be a weapon of threat to the Dutch Colonial Government from the local community, so in this case Bantengan was a camouflage effort by the local community to practice self-defense, but wrapped in traditional art that transformed into traditional performing arts. Bantengan is also accompanied by music typical of the local community, in this case in its performance Bantengan uses traditional musical instruments, namely kendang and jidor, but in the development of the times some Bantengan preservationists added other musical instruments as a form of cultural adaptation and innovation process.

Along with the times, Bantengan has become a performance that is eagerly awaited by the public where at that time electronic media such as television was still very rare. Bantengan art has experienced golden times, i.e during the “Orde Lama” period, Bantengan art has also experienced a period of decline during the “Orde Baru” period. This is thought to be due to the inclusion of political elements due to the Banteng symbol being a symbol of a particular party. In fact, when studied, an art emerges as a result of the habits of community and Bantengan art was born from a rural culture in which there is a community, namely pencak silat, so that in the Bantengan art there are absolutely no political elements. During the Reformation period, Bantengan art rose again, with freedom of expression. Bantengan art grew and developed along with the times and various versions of Bantengan art emerged (Desprianto, 2013: 155).

Bantengan Putro Taruno Satrio Lintang is a Bantengan community originating from Kranggan Village, Kranggan District, Mojokerto City which consists of a group of Bantengan performing arts artists and has the aim of preserving local culture by educating the public, especially the younger generation about the teachings of Islam through philosophical and religious values contained in theatrical stories and choreography, then in the field of music in Bantengan there are also chants of Javanese suluk and shalawat in each of their performances. The community was originally established in 2019 under the name

Satrio Lintang Crew with a leader named Muhammad Nurus Shoba or commonly called Shoba, then at the end of 2019 Ari Pratama began to join the community and intended to develop the community, so Ari Pratama had the initiative to invite friends in the community to study with Gus Rul who is the leader of the Babul Khoir Islamic Boarding School in Gading Village, Jatirejo District, Mojokerto Regency. Gus Rul himself also has a Bantengan community called Bantengan Linggar Jati, but Gus Rul also carries out Bantengan regeneration efforts for his students in an effort to preserve culture and education of Islam religion. The members of Satrio Lintang Crew, then studied for one year and began performing in Mojokerto district and Mojokerto city.

In 2021 the Bantengan Putro Taruno Satrio Lintang community began registering their community to get an art identification number of 150.BNTNGAN/IV/417.501.5/2023 which is issued by the Mojokerto City Education and Culture Office as a form of recognition of the identity of artists. The Bantengan community consists of young people who are active in preserving culture and in recruiting members, Ari Pratama as the head of the Bantengan Putro Taruno Satrio Lintang community always tries to recruit the young people as a form of cadre formation and in regeneration efforts so that the community will remain solid and survive. This is done, because it is not uncommon for many Bantengan communities to go out of business, because many of its members already have the other activities such as working, getting married, and even moving to another village, so that many Bantengan communities are vacuumed because of it. This reason makes Ari Pratama intensively to promote the Bantengan art to the young people for the regeneration process for those who want to become Bantengan artists and for preservation efforts for connoisseurs of the performance art.

Bantengan Satrio Lintang has six stages of sessions that are carried out with a duration of approximately two and a half hours, the series of sessions displayed are opening ceremony, pencak silat, bedes-bedesan, tembang shalawat, macanan, bantengan, and closing ceremony. The opening ceremony session begins with the opening which is opened by the Master of Ceremony, then the second session is pencak silat which consists of three pencak silat performances, i.e kembang tunggal, kembang kombinasi, and sabung. Kembang tunggal features 1-3 people performed by men or women who perform pencak silat movements with different pencak silat movements from the three people who appear. Kembang kombinasi features pencak silat performed by 2-6 people, both men and women who display pencak silat art that features compact movements. Sabung is performed by a maximum of 2 people, both men and women, featuring fights between players, which in this case means that fighting is not just fighting, but there is art in it. The pencak silat session lasted for 15 minutes with each performance lasting 5 minutes.

The third session is bedes-bedesan, in this session consists of 6 people who act as monkeys wearing monkey costumes and two people who act as snakes wearing snake costumes and takes about 20 minutes. In this session the team playing the role of monkeys will approach the audience and tease the audience which will then be followed by snakes who follow the monkeys. In this story, the monkey is portrayed as a role that has the nature of pitting, reckless, ignorant, likes to occupy people's places, and the bully type. The snake in this story is told to be hunting the monkeys, because previously the monkeys had ransacked the snake's place, thus disturbing the peace of the snakes. At the end of the story all the monkeys were able to escape from the snakes, but there was one monkey that was caught by the snakes, so the two snakes fought and fought over the monkey, but without realizing it, the monkey had escaped while the two snakes were busy fighting.

In the next segment, the third session was continued by tembang shalawat for approximately 3-5 minutes and then continued with the fourth session, namely macanan. Macanan was performed by six people wearing tiger costumes, namely 2 yellow tigers, 2 white tigers, 1 panther (black), and 1 lion, as well as 2 handlers carrying whips which took approximately 30 minutes. At first two people in tiger costumes came out and two handlers took the tigers out, then two more people in tiger costumes came out alone without handlers, and finally the handlers took out two more people in tiger costumes, so that the tiger players totaled 6 people. In the performance, the tiger herd will eventually form a circle and attack the two handlers and end with a trance performance. The macanan performance is a theatrical performance of a tiger which is a symbol of wrath, so in this case the tiger is a symbol of the lust of wrath. Actually, in the ancient Bantengan community, tigers were staged together with banteng as a symbol that the tiger is a symbol of power and the bull is a symbol of resistance.

In the fifth session, the bantengan session was performed by 16 people who played 8 bulls, so that 1 bull was performed by 2 people holding the bull's head and the tail of the bull. This session takes approximately 60 minutes with a full Bantengan performance. The bull material consists of a bull head made of wood and a bull body made of black cloth. During the performance, there is one handler who holds the whip, while other team members stand guard around the arena to prevent unwanted things from happening when the bantengan players are in a trance. This bantengan session can take up to an hour. It is the core session of the Bantengan performance art show. The sixth session is the closing session closed by the Master of Ceremony, all sessions performed in the performance art are accompanied by typical traditional music.

Bantengan performance art has two meanings in its implementation, namely profane and sacred meanings. Profane meaning means that the performance art functions as a means of entertainment for the community and sacred meaning as a symbol of gratitude and communication with God Almighty. Bantengan performance art is a traditional performance art that still contains local traditional values and meanings and this can be seen from the Javanese rites that are still preserved by Bantengan artists. In Bantengan art performances, offerings are always present as a symbol of gratitude to God Almighty and to the ancestors who preceded them, in this case offerings are a form of acculturation from local culture, Hinduism, and Islam. In the performance art using setaman flowers, telon flowers, kantil flowers, rice, one comb of sobo banana, whole coconut, incense, kemenyan incense, coins, lawe rope, powder, glass, misik oil, hair comb, sugar water (If the ancient Javanese people used wine, but as the times progressed wine was replaced by sugar water).

Music for Bantengan Putro Taruno Satrio Lintang Performance Art

One element of local culture that still survives is traditional music that grows and develops from generation to generation in an area and being the characterizes of an area. Using the different styles and melodies and musical instruments made from natural resources using pentatonic tones. In this case, music is one way to eliminate boredom due to daily routines, as well as a means of recreation and a meeting place with other residents (Raodah, 2018: 270). In explaining music we must realize that music lives in society, music is considered a social system or vice versa. When we first get to know music, we usually observe its acoustics, namely melody (song), rhythm, tempo, tone color, and so on. In ethnomusicological studies, this is not enough, we must also relate it to its societal problems, namely how the music is maintained in society (Nakagawa 1999: 6). In general, traditional

music has functions, namely sacred and profane functions. The sacred function of music, which is used as a complement to religious and state activities, while the profane function of music, which is used outside religious events (Wisnawa: 2020,12). In general, traditional music has functions, namely sacred and profane functions. The sacred function of music is used as a complement to religious and state activities, while the profane function of music is used outside religious events (Wisnawa: 2020,12).

Traditional music has distinctive characteristics in that its lyrics and melodies use local languages and styles. Indonesia is a country consisting of thousands of islands stretching from Aceh to Papua. From these many islands and their people, traditional music is born, grows and develops. Traditional music is the identity, characteristic, media expression of the supporting community (Yansyukral, 2012: 11). Traditional music is music whose repertoire (a collection of ready-made compositions), structure, instrumentation and style as well as the basic elements of its composition (rhythm, melody, mode or scales) are not taken from a repertoire or musical system that comes from outside the culture of the community that owns the music. In other words, traditional music is music which is rooted in the traditions of one or several tribes in a particular region (Purba, 2007:2).

Music supports the staging of theatrical performances, both instruments and songs, which bring the atmosphere to life in several scenes and acts in a performance. Theater music consists of opening music, accompaniment music, music supporting theatrical atmosphere, and closing music. Opening music is music at the beginning of a theater performance, where the function of opening music in theater performances is to lift and initial communication to the audience's imagination in providing a little description of the theater performance that will be presented or it can also be for audience conditioning. Accompanying music is music that is used to accompany performances in several scenes of theater performances or scene or *setting* transitions. The role of accompanying music in theater is to provide a beautiful and sweet touch so that the rhythm of the game is balanced with the portion of the game per scene (not all scenes are given music only certain points of the scene that are deemed necessary because they can damage the balance of the show), such as atmosphere, lighting or light, setting, costumes, mimic expression, and property. Ambience music in theater performances is music that brings to life the rhythm of theatrical performances as well as the atmosphere in theatrical performances whether happy or joyful, sad, tragic. Its function is to give the spirit of the play that is interesting, beautiful, and clearly visible between the climax and anti-climax (Takari, 2016: 7).

Miller (2001) says that the complex musical behavior in a musical performance is a manifestation of the inherited capacity of primate ancestors to exhibit "protean" behavior, which is a predictable behavior that attracts the certainty of a partner. For Miller, musicality is a genetically conditioned behavior, while the level of musicality expression is obtained from different genetic traits in "protean" behavior (Djohan, 2009:43). Bantengan is a performing art consisting of performance elements such as pencak silat, theater, dance, and music. In this case, music is one of the main elements in Bantengan performance art. In the Bantengan Putro Taruno Satrio Lintang Community, the music performed is traditional music combined with Javanese Suluk songs and Islamic Shalawat. The musicians in the performance art consist of 6-8 men with each musical instrument mastered, which consists of two drummers, 1 jidor player, 1 tambourine player, 1 cymbal player, 1 drumpad player, 1 Master of Ceremony, and 1 vocalist.

The Bantengan Putro Taruno Satrio Lintang performance art combines Javanese songs and Islamic Shalawat which is used as a medium to educate, especially the younger

generation to be more interested in learning Islam. Ari Pratama as the head of the Bantengan Putro Taruno Satrio Lintang Community was inspired by especially Sunan Kalijaga and his spiritual teacher, Gus Rul, who is the leader of the Babul Khoir Islamic Boarding School located in Jatirejo District, Mojokerto Regency. Javanese Suluk and Islamic Shalawat, namely Shalawat Badar - NU, Allohul Kaafi Rabbunal, Shalawat Gusdur Syiir Tanpo Waton, Sluku-Sluku Batok, Miwit, Mulyaning Ilmu, Sifate Murid Ingkang Bagus, Sayyidul Istigfar, Turi Putih, and Lir-Iilir. The performance also featured children's songs, both traditional and national in the bedes-bedesan session, to bring a joyful and humorous atmosphere. The songs performed are ballooonku, naik delman, halo-halo bandung, cublek-cublek suweng, gundul-gundul pacul, and so on.

Musical Instruments in Bantengan Putro Taruno Satrio Lintang Performance Art

Music in general is a sound that is arranged in such a way that it contains rhythm, song and harmony, especially from the sound produced from instruments that can produce sound. There are many functions of music for entertainment, self-expression, business economic reasons, ceremonies and rituals, calming the heart, mediation, and so on. Traditional music is a type of music that is influenced by the customs, traditions and culture of a particular community. Traditional music lives in the community for generations and is maintained as a means of entertainment. Modern music is a type of music that gets a touch of instruments and technology, so it is not born from indigenous peoples (Nugroho, 2022: 8-10). One of the works of art that expresses symbols of expression in the lives of people in the region is traditional music as part of the art of music performed, which is typical music found in regions throughout the country. Traditional music uses musical instruments made by local people, according to the creativity and artistic expression of the community supporting traditional music. From the way of playing, traditional musical instruments can be distinguished, namely percussion instruments, wind instruments, stringed musical instruments and stringed musical instruments. Apart from being a medium of entertainment and cultural expression of local communities, dance accompaniment, communication media, traditional music also has a function as a means or ritual media. Music as an element of culture can function as a kind of identifier of a nation or ethnic group, giving function as a marker of the identity of each ethnic group (Sedyawati, 2014: 255).

Art as a form of cultural expression in the form of music, dance, and literature has an important role in maintaining a culture. Cultural expression is usually seen in the use of musical instruments that produce rhythms to be used as part of ceremonial rituals, or as mere entertainment, the use of music in traditional ceremonial rituals is a form of traditional art that gives its own touch to the period when the ceremonial ritual is carried out, but traditional art is very vulnerable to changes in adaptation, acculturation, and enculturation. The shift in cultural values that occurs can also change the meaning of the use of the traditional musical instruments (Simatupang, 2015: 217). The musical instruments used in the performance art consist of traditional musical instruments that are indeed the standard or original musical instruments for Bantengan performances and modern musical instruments as additions or variations. The traditional musical instruments consist of two drums and a jidor instrument. Modern musical instruments used in the performance are tambourines, cymbals, and drum pads.

Kendang is an instrument in Javanese gamelan whose main function is to set the rhythm, it is sounded by hand and without instruments. The small type of kendang is called ketipung, the medium one is called ciblon or wide kendang. There is another pair of ketipung called

kendang *gedhe* which is commonly called kendang *kalih* (Winarsih, 2008:29). Kendang has various functions and uses, including being used to accompany regional dance performances, to accompany traditional ceremonies, to accompany pencak silat movements, as a reference for setting the tempo in an orchestral performance, or orchestra, even drumming music is also not infrequently used as a complement to an event or as an entertainment medium to enliven the atmosphere in an area association (Ilyashari, 2017: 348). In the Indonesian Encyclopedia III published in 1982, it is written that the function of drums in gamelan instruments is very important, usually played by the leader of the orchestra, so the skill of the drummer determines the beautiful dynamics of the entire gamelan (Moeljono, 1985: 34).

The drums are the main element and determinant in the beauty of the music in the Bantengan performance art, so the drums have the function of regulating the rhythm of the music in the Bantengan performance art. In the Bantengan performance art Putro Taruno Satrio Lintang uses two drums played by two players. The drums used in the performance art consist of two drums, the community has its own name for the two drums, namely kendang tong and kendang tang. The next musical instrument in the Bantengan performance art is the jidor, Jidor is a large tambourine-like which is made of leather and framed with wood. Jidor is similar to a drum but less smaller in size, which is usually used as one of the instruments accompanying shalawat or other arts in Java (Habibah, 2023: 44). In the Bantengan Putro Taruno Satria Lintang performance art, the jidor is hung on wood with a rope and played by one person by beating in accordance with the rhythm of other musical instruments.

Modern musical instruments used in the Bantengan Putro Taruno Satrio Lintang performance art are tambourines, cymbals and drum pads. The addition of these musical instruments is an effort to innovate so that the music presented varies to adapt to the times and attract the interest of the younger generation. According to the Indonesian Dictionary tambourine is a tambourine type musical instrument with or without metal rattles around the frame. Tambourines used in the performing arts are tambourines played by one person and use tambourines with metal rattles, the use of this musical instrument is to add to the impression and effect of boisterous jingling to enliven the atmosphere of the music performed. According to the Big Indonesian Dictionary cymbals are round-shaped percussion instruments, made of copper, played by beating with sticks or with their partners together. Drum pad is aset of electronic tools used by both drummers and percussionists to produce drum sounds and percussion effects. Especially for cymbals and drum pads are optional musical instruments that are sometimes used and sometimes not, in this case the main musical instruments that are always used in the performance art are drums, jidor, and tambourines.

In an effort to maintain the musical instruments carried out by the Satrio Lintang Bantengan community, they use East Javanese traditions, namely rituals every Thursday night Friday and Suro day, rituals carried out in accordance with custom and Islam. Every Thursday night Friday, a prayer is held in a rang where the bantengan game tools are stored by lighting incense as many as seven seeds at approximately 11 pm. This ritual is carried out to ask God Almighty to pray for the members of the community so that when carrying out performances in the future it can run safely and smoothly without any obstacles. On every Suro day once a year, the performing arts tools are taken out of the warehouse and ritualized according to Javanese and Islamic customs. All performance art tools are removed and collected in one place and given offerings according to East Javanese customs, i.e setaman

flowers, telon flowers, incense, and tumpeng. The event is held by praying together in Islam and closed by eating tumpeng together with the attendees.

Music Flow in Bantengan Putro Taruno Satrio Lintang Performance Art

Traditional music performances are performances or performances of music for purely customary purposes, as well as public, for example appreciation of traditional Nusantara music performances. Traditional music performances are to entertain the community and introduce culture and artistic traditions, as well as strengthen the bond of brotherhood through music. Traditional music performance models that collaborate with modern music are only performed by young artists, while older artists can only combine several traditional musical instruments. The dynamics of the model in traditional music performances have developed, if in the past the performance was only within the scope of a folk party, now the performance model is part of the artist's expression in actualizing themselves when performing on stages of performing arts (Raodah, 2018: 281-284). In the performance art of Bantengan Putro Taruno Satrio Lintang, music is used to accompany the performance from the beginning of the performance to the end. In this case, music is played in seven event sessions consisting of opening ceremony session, pencak silat session, bedes-bedesan session, macanan session, shalawatan session, bantengan session, and closing ceremony session. In the opening ceremony session, the music performed is the opening intro music, which is music played by drums, jidor, tambourines, cymbals, and drum pads with a fast rhythm played within 1-2 minutes. In this session the Master of Ceremony announced the name of the Bantengan Putro Taruno Satrio Lintang community, the address of the community, and the name of the leader of the community.

The pencak silat session was divided into three shows, namely single flower, combination flower, and sabung. At the opening of the pencak silat show, the music is accompanied by drums, jidors, tambourines, cymbals, and drumpads with a fast and energetic rhythm, then when the combination kembang pencak silat show begins, the music played is the music of drums, jidors, and tambourines with a slow rhythm. This performance is played by 1-3 people with each person 5 minutes. The rhythm used is two rhythms, namely slow and fast rhythms, slow rhythms are used when players perform basic moves using kendang and jidor instruments, while fast rhythms are played when pencak silat players demonstrate the ultimate moves, so there is a stage of increasing the tempo from slow to fast rhythms at minute 4, so that 3 minutes of slow rhythm and 2 minutes of fast rhythm. The fast rhythm is done by adding the use of tambourine instruments and chanting Javanese Suluk and shalawat. The Kembang Kombinasi pencak silat performance also features pencak silat art, but in this case the performance is played by a minimum of 2 and a maximum of 6 people by showing a demonstration of compact or uniform pencak silat movements, this performance takes approximately 5 minutes. The rhythm used in this performance is a slow rhythm with chants of Javanese Suluk and shalawat, but when the player releases the ultimate move the music changes to a fast rhythm and is performed at 3-5 minutes. The next performance is sabung, where this sabung is demonstrated by 2 people with movements that display fights between players or duels. In this case the performance not only shows expertise in self-preservation or just fighting, but also emphasizes artistic and aesthetic values, so that the element of the duel makes this performance accompanied by a fast rhythm. The sabung performance is held for 5 minutes and uses a fast rhythm from the beginning to the end of the performance.

In the bedes-bedesan session, which lasts for 20 minutes, the show is accompanied by a cheerful and humorous musical rhythm by performing children's songs for 15 minutes, namely balonku, naik delman, halo-halo bandung, cublek-cublek suweng, gundul-gundul pacul, and so on. The session told the story of the meeting of two animals, a group of monkeys and snakes. The story is told by the Master of Ceremony who acts as a narrator of the story who tells the story of monkeys and snakes with philosophical stories as an educational process to the community, especially to the younger generation. When the monkey actor came out and played for 15 minutes, then two snake actors appeared at the 15th to 20th minute. During the fight between the two snakes for the monkey, the music is fast-paced and energetic to depict the fierce battle that is taking place, until the end of the story where the two snakes are exhausted from fighting because they have injured each other and the monkey has run away. The fourth session is a 3-5 minute shalawat performance featuring music and accompanied by shalawat songs. The shalawat chanted are Shalawat Badar - NU, Allohul Kaafi Rabbunal, Shalawat Gusdur Syiir Tanpo Waton, Sluku-Sluku Batok, Miwit, Mulyaning Ilmu, Sifate Murid Ingkang Bagus, Sayyidul Istigfar, Turi Putih, and Lir-Ilir.

The Macanan session lasted for 30 minutes, in this session when the artists wearing tiger costumes came out accompanied by music and chanting Javanese Suluk, and shalawat with a slow rhythm for 10 minutes, then when there was a *trance* process, the music was increased to a fast rhythm with tambourines and cymbals sounding louder to give the impression and effect of tension and drama. The use of fast music rhythms in the session took approximately 20 minutes. In the macanan session there is also a moment of trance performed by the macanan players. In the sixth session or the core session of this performance art is the bantengan session which lasts for approximately 60 minutes. This session uses fast rhythm music using Javanese Suluk or Javanese praise songs and does not use Islamic Shalawat. In the core session the music is played with a fast rhythm until the session ends. In the closing ceremony session, music is played with a fast rhythm and accompanied by the closing remarks of the event by the Master of Ceremony, with words of apology and thanks, this session takes approximately 1 minute.

Cultural Hybridity in the Music of Bantengan Putro Taruno Satrio Lintang

Cultural hybridity under colonialism was produced under different circumstances and took different forms. The existence of these different interacting cultures, for which colonial society provided a very fertile ground, produced what Robert Young following Bakhtin described as organic hybridity where the mixture was combined and melted into a new language, worldview or object. As Young points out, Bakhtin distinguishes the notion of organic hybridity from intentional hybridity which sets different points of view against each other in a structure of conflict and which retains a certain elemental and organic energy, and maintains its openness. Intentional hybridity consciously brings together two voices unmasking the other (Young, 1995:21-22 in Foulcher and Day, 2002:14). When a culture that has long been under the domination of another culture and neglected its own, suddenly realizes the extinction of its own music, it seeks to revive it by making the music for nationalistic, racial prestige, historical, nostalgic, touristic, or artistic reasons (Nakagawa 1999:20).

"Hybridity" was a metaphor in *zoology* taken up by anthropologists and other scientists to talk about racial mating before it was used to discuss culture. Like "syncretism", hybridity suffers the disadvantage of being the seemingly automatic result of cultural contact, as if

people have no place in the process. In this argument it seems better to apply the linguistic metaphor and to talk about cultural "translation" (Palsson 1993). Individual translators adopt exotic elements (texts, religions, building styles, and so on) for local cultural contexts and these adoptions are sometimes successful, in the sense that they are taken up by other societies and eventually become part of local traditions (Burke, 2001:158). Bantengan during the colonial period was a camouflage activity carried out by local people who wanted to practice kanuragan or self-defense skills, namely pencak silat. This was something that was prohibited by the Dutch Colonial Government at that time, so the local community then combined several cultural elements into one art form, namely Bantengan. Bantengan in this case is pencak silat wrapped in art, but in its development the Bantengan art was in demand by many local people, so it was transformed into a form of performance art. The hegemony of the Dutch Colonial Government resulted in a cross-cultural dialogue which then produced a form of cultural hybridity, in this case Bantengan is concrete evidence that cultural hybridity has occurred as a result of colonialism in the past. In its development, Bantengan art then experienced a form of cultural fusion in areas in East Java, especially Mojokerto, Batu and Malang, as well as the surrounding areas.

Bantengan music during this period still used traditional musical instruments, namely drums and jidor, and used shalawatan media. This is because the art of Bantengan initially developed in a boarding school environment that taught martial arts or kanuragan knowledge. Pencak silat at that time was indeed widely developed in the pesantren area, this was due to the role of the religious elite, namely alim ulama, who from the beginning were aggressively fighting against the Dutch Colonial Government, so in this case teaching martial arts or pencak silat or kanuragan science using the camouflage of Bantengan art was indeed a strategic step by the religious elite at that time in an effort to create an anti-colonial generation. This strategic step functioned as a means of education for the younger generation at that time to recognize their identity through culture, as well as education in the field of religion, namely Islam. The use of traditional music in the art is a means of cultural preservation used by the religious elite as a medium of art education, where art is also one of the nature in humanity.

Cross-cultural dialogue can only be built through a continuous process of negotiation and translation that allows various cultural groups to accept the articulation of antagonistic or contradictory elements. These elements open up space for various cultural syncretisms in various ethnic cultural expressions, namely the articulation of various contradictory or antagonistic cultural elements, which build a kind of in-between space between existing cultural forms, in which there is friction and overlap of ethnic architectural, clothing and culinary expressions. The purpose of cross-cultural dialogue is to open a world of possibilities in the realm of culture, not to deny or even kill existing cultures, although the existence of cross-cultural elements (hybridity, eclecticism, syncretism) is contradictory or antagonistic in relation to traditional culture (identity, unity, essential), but it does not mean that there is no room for the growth of authentic, essential and original cultural forms. Cross-cultural dialogue is a way of opening up a third space and a new synthesis of different cultural elements. Cross-cultural dialogue will never be able to eliminate conflict and cultural antagonism, because it is part of human character, but cross-cultural dialogue can at least provide alternatives and learning about a form of life based on the values of openness, equality, peace, and love (Rukmana, 2014: 135-136).

The so-called indigenous cultures or forms of hybridity that emerge when in contact with globalization, often lead to the stigma that tradition has been eroded and the character

of society has faded and lost its identity. When tradition becomes something that is strongly defended, the context of development with modernity becomes a concern with changes in behavior patterns in communities that still maintain it as a standard, but the deconstruction of the standard itself is an effort to form cultural hybridity. The entry of globalization is interpreted as a threat, related to convenience, effectiveness in the implementation of traditions that no longer follow the standard. Whereas the tension and negotiation over it are absolute things that arise as local-global effects that come into contact in everyday human life unconsciously (Rahim, 2019: 231).

There are several ways of looking at the practice of cultural hybridity, first based on the space or location of cultural practices, secondly the people who play a role or the cultural agents involved in it, and thirdly the historicity (Salam, 2016: 36). When humans interact, there is a process of increasing mutual understanding of a culture that significantly contributes to the maturation of perception and cognition. The development of musical behavior is in fact strongly influenced by the evolutionary process in the mind. Specifically, it can be said that a set of music occurs from the exploration of an interaction. In fact, active and simultaneous interventions can aid the development of cognitive capacity. Music or proto-music that creates the impression of "metaphorical" (figurative), recreative, and maintains cognitive flexibility is what ultimately distinguishes humans from other creatures (Djohan, 2009: 43-45).

In the era of globalization, Bantengan art has experienced various forms of cultural transformation that require the art to adapt to the times as well. During the Dutch Colonial Government, Bantengan art functioned as a medium for camouflage in practicing pencak silat to fight the Dutch Colonial Government, but in the postcolonial era Bantengan art has changed its function to become a performing art. The music used in the performance art has also undergone various forms of cultural transformation and adaptation, giving rise to hybridity in the music of the performance art. In this case, the use of modern musical instruments in the performance art, such as tambourines, cymbals, and drum pads, seems to stigmatize that the culture is no longer original or there has been an element of blurring the authenticity of the culture. The difference in the use of traditional instruments between the old generation and the younger generation who add modern musical instruments is basically a form of innovation of the new generation in adapting to the existing era.

The cultural hybridity found in the musical accompaniment of the Bantengan Putro Taruno Satrio Lintang performance art can be seen through three factors, i.e space, cultural agents, and time. The space factor, namely the location where the performance art emerged and developed, developed in the area of the environment of the artists or Bantengan players who were students at boarding schools in Mojokerto Regency, so that the protrusion of Islamic elements is very thick in the music in the performance. This can be seen from the use of shalawat and the vision and mission of the artists in the community to educate the public, especially the younger generation, to be interested in exploring the teachings of Islam. In this case, the community also uses songs created by Gus Rul, who is the spiritual teacher of the community, one of which is entitled Miwit. Second, cultural agents, where cultural agents or people who play a role in the arts have cultural capital, namely ethnicity as Javanese and as Muslims, so that Javanese cultural customs and traditions are still preserved while still upholding the teachings of Islam. The music played by these cultural agents is local traditional music played by chanting shalawat, namely Shalawat Badar - NU, Allohul Kaafi Rabbunal, Shalawat Gusdur Syiir Tanpo Waton, Sluku-Sluku Batok, Miwit, Mulyaning Ilmu, Sifate Murid Inkgang Bagus, Sayyidul Istigfar, Turi Putih, and Lir-Iilir. The

different generations that play the instruments in the performing arts also affect the use of the instruments used, for example, the older generation still uses traditional instruments such as drums and jidor, but the younger generation has added modern musical instruments, such as tambourines, cymbals, and drum pads.

Third is time, time is one of the most important elements in cultural hybridity, this is because changing times also change the human mindset, so in this case the music in Bantengan art has also experienced various forms of cultural transformation. First, during the colonial period, the music in Bantengan art only used traditional musical instruments, namely drums and jidor, as well as chanting shalawat, but in the modern era the music in the art not only uses traditional musical instruments, but also modern musical instruments, such as tambourines, cymbals, and drum pads, and is accompanied by chanting shalawat and modern songs. Modern songs used in the bedes-bedesan performance session to bring a cheerful and humorous atmosphere, the songs performed are, namely balloonku, naik delman, halo-halo bandung, cublek-cublek suweng, gundul-gundul pacul, and so on. The cultural hybridity contained in the music accompaniment of the Bantengan Putro Taruno Satrio Lintang performance art is a form of effort in maintaining local culture against the threat of globalization itself, so that the hybridity contained in the music in the Bantengan Putro Taruno Satrio Lelono performance art is an effort to maintain and promote the performance art in accordance with the existing era and to attract the interest of the younger generation.

CONCLUSIONS

The Bantengan Putro Taruno Satrio Lintang performance art is one of the communities that carry out efforts to preserve and maintain local culture in the era of globalization by carrying out a series of forms of innovation and adaptation in the Bantengan performance art. In addition, the vision and mission of the community is to preserve local culture that has been passed down from generation to generation and as an effort to educate the public, both in the fields of culture and Islam. Music is one of the important elements in the Bantengan performance art, without music the performance art cannot be carried out so in this case music is the determining factor for the dynamics in the performance art. The use of music in the performing arts is one of the efforts of the Bantengan Putro Taruno Satrio Lintang community in the field of music education through performing arts. This can be seen from the use of traditional musical instruments combined with modern musical instruments and also the use of songs in the performing arts, namely Suluk Jawa, Shalawat Islam, and children's songs. Music in the Bantengan Putro Taruno Satrio Lintang performance art has also experienced various forms of cultural transformation with the process of cultural hybridity in the music itself. Cultural hybridity contained in the performing arts is a form of cultural preservation effort made by the Bantengan Putro Taruno Satrio Lintang community to maintain the existence of Bantengan art in the midst of the onslaught of modern times, so that cultural hybridity which is often considered a form of cultural erosion, is actually a strategic effort made by the community in an effort to preserve Bantengan performing arts so that it remains in demand by the wider community, especially by the younger generation

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