

Gerattak Semate: Syncretism Representation of Sambas Malay Timang Bubu's Folkgame

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ABSTRACT

Gerattak Semate is a representation of the syncretism of the Sambas Malay Timang Bubu folkgame in music composition. Timang Bubu is a folkgame that grows and develops in Semate Village, Sambas Regency. The folkgame uses bubu / a type of fishing tool made of bamboo. The phenomenon in the folkgame is used as a stimulus as the material object of creation. The syncretism element contained in it is used as a trigger for the idea of creating musical works. The work of Gerattak Semate is worked on in four works that are mutually sustainable. The four works were created using interpretation and reinterpretation approaches. Interpretation is aimed at interpreting and synthesizing the meaning and socio-cultural values contained in the phenomenon of the Timang Bubu's folkgame. Reinterpretation is applied to the utilization and development of musical elements in the Timang Bubu's folkgame as well as the pattern of traditional Malay music that grows and develops in West Kalimantan. Gerattak Semate is composed by applying a combination of hybrid instrumentation. This is done by mixing traditional Malay musical styles and instruments, western instruments, and electronic media. The mixture of various musical idioms and expressions used as a representation of syncretism. Subjectively, this work was conceived as a bridge to present socio-cultural values with a pluralistic frame of mind.

KEYWORDS

Gerattak Semate
Hybrid
Syncretism
Interpretation
Reinterpretation

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INTRODUCTION

Differences in religious systems in the form of culture are not easy to deal with. Cultural and religious practices can go hand in hand, although in reality there are various clashes. A binary opposition framework can discredit one of them. This condition makes cultural forms that conflict with religious practices appear more clearly to the surface. Paradoxical contradictions are built by purists against the conditions of cultural practices that are considered deviant from their perspective. Aziz et al. (2020: 37) state that in the archipelago, the role and control of religion over culture is very strict, so that people's daily lives are always "black and white". Different conditions apply when applying a pluralistic framework. That is, it is not just faced with two choices that are right or wrong. Compound thinking tends to be a more substantial element of all aspects of its existence. Religion and culture that integrate with each other will produce an ideal civilization. One of them is the integration of Islam and local culture in the process of indigenization of Islam in the archipelago.

The process of integrating Islam into local culture results in the transformation of the forms and values contained in cultural practices. The cultural product of the integration is included in cultural syncretism. Syncretism is one of the three results of acculturation,

namely acceptance, adaptation, and reaction (Kuswardono et al., 2019: 90). According to this statement, it is said that in the process of syncretism there is an effort to process, unite, combine, and harmonize two or more different or opposing principles. Syncretism forms a new principle that is different from the previous principle. The mixing of two or more traditions occurs because people adopt a new belief and try not to clash with old cultural ideas and practices. When facing local culture, the saints practiced Islam through a cultural approach (Sutiyono, 49: 2010). The approach was carried out by trying to synergize between religious elements and local cultural elements.

Various forms of syncretism grow in different ways and vehicles in each region in the archipelago. One of them is the folkgame Timang Bubu found in Semate Village, Sambas Regency, West Kalimantan. Timang diction has the meaning of carrying something, then swinging it lovingly. Bubu is a tool for catching fish, made of woven bamboo shaped like a cone or tube. The folkgame is similar to folkgames in some parts of the archipelago, but with different names and serving principles. Some know it as Antu Bubu in some areas of Kalimantan, then there are those who recognize it as Lukah Gilo in some areas of Sumatera. The existence of Timang Bubu folkgame until now in the community in Semate Village, Sambas Regency shows that the community cares about their cultural products. Timang Bubu is played as a medium of entertainment, a gathering place to build solidarity, and as a means of justification in social control (Long Hendri, interview, August 19, 2022, Tumuk Manggis Village, Sambas Regency). People can act as participants in the folkgame. They also have various perspectives from the empirical experience felt when Timang Bubu is played. This condition is a factor in the manifestation of the values and meanings contained in the Timang Bubu folkgame.

In form, the Timang Bubu folkgame has elements of animism, as well as Islamic prayers. According to Mustansyir (2016: 49), states that before the entry of Islam, Sambas Malay civilization had animism and Hindu beliefs. This condition allows the harmonization of cultural values and forms from different principles. The harmonization is imaged in cultural products that have syncretic elements textually and contextually. Syncretic elements contained can be in the form of intra-aesthetic and extra-aesthetic elements. The Timang Bubu folkgame is not unlike the jailangkung folkgame (Effendy, 2006: 41). The significant difference lies in the principle that in the folkgame there is no element of asking the spirits. The phenomenon in the Timang Bubu folkgame became a stimulus for the artist as the material object of creation. The syncretism element contained in it is used as a trigger for the idea of creating a musical work..

The creation of the musical work was initiated with the concept of representation of Sambas Malay Timang Bubu syncretism. Representation in this case is intended to reiterate socio-cultural values that contain syncretic elements. These elements will be adapted into the form of a musical performance. The intra-aesthetic and extra-aesthetic values are symbolized through musical material. The text presented gives an impression of the existence of syncretism that occurs in the Timang Bubu folkgame. The concept is worked out in the form of a musical performance entitled *Gerattak Semate: A Syncretism Representation of Sambas Malay Timang Bubu folkgame*.

Gerattak Semate's work was created by applying a combination of hybrid instrumentation. According to Uluc and Suslu (2017: 483), hybrid music is produced by interactions and exchanges that occur so as to bring novelty to the meaning represented. The interaction that occurs in this case the selection of instruments and musical texts is not just present without a specific purpose. The mixture is formed with a deeper substance and a balanced portion without dominating one another. The composing is done by mixing

traditional Malay musical styles and instruments, western instruments, and electronic media. The mixture of various idioms and musical expressions used as a representation of syncretism. The term Gerattak Semate uses language in the Sambas Malay dialect. Denotationally, Gerattak is Sambas Malay which means bridge. Semate is the name of the village area where Timang Bubu is played. Semate in Sambas Malay dialect also means to look the other way. It can have a negative connotation to something that is considered low and worthless. Gerattak Semate was chosen as a link in restating the element of syncretism that is full of contradictions in its manifestation. Subjectively, this work serves as a bridge to present socio-cultural values with a pluralistic frame of mind.

METHOD

The artistic process of a musical work or composition has stages and methods until the work can be presented as a whole. According to Hardjana (2003: 79), composition indirectly shows the process of working and the realization of a musical work. Reviewing this statement, Gerattak Semate's work is worked on with stages of work carried out constructively through the method of creation. The methods applied are adopted and reconstructed according to the needs of the work. So that the artistic process can be carried out in a measured and structured manner.

The work Gerattak Semate is organized into four continuous numbers. The four works were created using the approach of interpretation and reinterpretation. Ricoeur states that interpretation is a thought to decipher the meaning hidden in the visible form (Wahid, 2015: 14). Interpretation is aimed at interpreting and synthesizing the meaning and socio-cultural values contained in the phenomenon of Timang Bubu folkgame. The phenomenon is viewed from the way the folkgame is presented, as well as the community's response as an appreciator and participant. Reinterpretation is aimed at utilizing and reworking the musical elements contained in the Timang Bubu folkgame. As mentioned by Waridi (2008: 294-295), the reinterpretation approach is to create works by reinterpreting existing repertoires or musical vocabularies. The musical material is worked on and realized in a complete, interesting, and new-faced work. Reinterpretation is also applied to the utilization and development of Malay traditional music playing patterns that grow and develop in West Kalimantan. The stages of the work include initial stimulation, concept formulation, exploration, construction, incubation, and forming.

RESULT AND DISCUSSION

1. Implementation of the Creation Method

a. Initial Stimulation

The initial stimulus is a deep impression that inspires the writer's appreciation. The impression was obtained when seeing the form and phenomenon in the Timang Bubu folkgame in Semate Village, Sambas Regency. The artist's interest in the folkgame triggered the desire to make it into a new music composition. The composer is interested in the elements of syncretism that are manifested in the mixing of shalawat chants, spells, media and procedures in the folkgame. There is support and contradiction from the community for this existence. Nevertheless, the game is still maintained by the actors and the community that owns it. The object and phenomenon of Timang Bubu folkgame became a trigger in utilizing the socio-cultural values contained in it. The material is used as an initial stimulus as a source of creation in the work Gerattak Semate.

b. Concept Formulation

The material object that is the source of creation is analyzed and the focus of the idea is determined. Concept formulation is done by utilizing ethical data sources and emic data sources (Kartika, 2016: 48-50). Ethical data sources refer to the results of literature review, as well as the implementation of scientific analysis methods. Emic data sources are carried out by direct observation and participating as part of the community. Emic data sources were obtained directly from the community and activists of the Timang Bubu folkgame in Semate Village, Sambas Regency, West Kalimantan.

The material object is limited to the scope of socio-cultural values that contain syncretic elements in the Timang Bubu folkgame. Various perspectives in interpretation are carried out in order to enrich the value of multiple points of view on its existence. Interpretation is done by referring to the four pairs of cosmology in the aesthetics of coastal communities. According to Sumardjo (252: 2014), "The four-pattern arrangement originated from the life of coastal or island communities. . . . Its cosmology consists of hilly land, sky, sea, and the human world itself. Here there are four cosmos pairs that keep life going." These references are used because they are relevant to the lifestyle and culture of coastal communities. Furthermore, the interpretation of syncretic socio-cultural values is adapted as an extra-aesthetic value in the creation of the work.

The work Gerattak Semate is formulated with the concept of representation of syncretism elements contained in the Timang Bubu folkgame. According to Hall (2009: 25-26), representation is a practice, a kind of 'work', that uses material objects and effects. But its meaning depends, not on the material quality of the sign, but on its symbolic function. It is because a particular sound or word represents, symbolizes, or stands for a concept that it can function, in language, as a sign and convey meaning - or, as constructionists say, signify (sign-i-fy)." Representation in this case reiterates syncretic elements with the process and results of the artist's reduction of phenomena through the musical and performative aspects of the musical work. Variants of syncretic socio-cultural values are presented through auditive and performative symbols. The arrangement is realized as an extra-aesthetic value in the work Gerattak Semate. The musical elements are worked on by reinterpreting musical texts that are significant to the material object. It is presented as an intra-aesthetic value in the work Gerattak Semate.

c. Exploration

The exploration process is carried out with the liberation of imagination in processing material objects into musical elements presented in the work. Creativity is expressed through various experiments and searches supported by knowledge, experience and musical intuition. Experiments were also conducted by utilizing textual and contextual aspects contained in the Timang Bubu performance. Exploration or experimentation is a search or processing activity in the preparation of a new composition (Sukerta, 2011: 50). Exploration is carried out by experimenting with various variants of techniques with conventional to unconventional treatments on vocals, instruments, and electronic media. These experiments were conducted to present sound variants from a combination of several techniques, to try other possibilities.

d. Construction

After the exploration process, the composer selects the results of the exploration into a series of musical texts. The material is constructed into standardized material. The arrangement process produces basic charts in forming the structure of the musical theme.

According to Hardjana, the construction of the form in the structure becomes a container for the expression language of art statements (2003: 79). The composing is done by a hybrid method, compiled and transferred orally and compiled and transferred through writing. The oral arrangement of musical material is carried out on the application of the results of instrument exploration, while the written arrangement is carried out in the form of music notation. This method is applied to adjust the needs of supporting musicians, so that the process is more efficient. The arrangement was done on four numbers of works. Each piece is crafted with different expressions, impressions and nuances. Each piece is organized with thematic variants that are in accordance with the concept and design of the work.

e. Incubation

Incubation in this case is the temporary settling of the material that has been prepared in the previous process. It takes the form of contemplation by leaving the process for a certain period of time to appreciate the material in order to evaluate and scrutinize the work (Sukerta: 2011, 98-99). The settling process is done to refresh the thought process of the temporary form of the composing process. Some of the momentum, creativity and imagination of the author are slowly stimulated again with the appreciation of previous works. In addition, it is also stimulated by other activities outside the artistic process. Then the composer conducted discussions and evaluations with supporting musicians to review parts of the composing process. The correlation and relevance of the results of the arrangement were reviewed against the concept design. The review is aimed at composing material that can still be developed, set aside or rearranged. The evaluation was also conducted together with the supervisor and several other production teams including artistic directors, motivators, and artists relevant to the concept of the work.

f. Forming

The musical material that has been compiled is standardized into a whole unit as a whole. Formation is also done to determine the form of presentation of the work in accordance with the concept and design of the work. According to Sukerta, the right form of presentation or in accordance with the work presented can support the assessment of the composition work (2011: 88). The form and technique of the performance focused on the textual transition and context of each part in order to become a complete series of works. The work is performed in a closed building using a prosenium stage. The performance is supported by loudspeaker media. The performance forms applied are fixed presentation and moving presentation. Fixed presentation, supporting musicians are in the stage area and become the main focus of the appreciator. Audio and visual projections are present only from one direction. In a moving presentation, the supporting musicians move around the appreciator area while playing their music. Audio and visual projections are present from various directions so that the focus of the appreciator is wider and more selective about the presentation.

2. Structure of the work

The structure of the work in this case is an element that forms the construction of the music composition. The structure of the work is the result of musical interpretation of the context and reinterpretation of the text that appears in the Timang Bubu folkgame. The analysis of the structure of the musical work Gerattak Semate is divided into four numbers of works that are interconnected.

a. Sapat (First Work)

The first piece begins with improvised singing on two male and two female vocals. The chanting is done in a whispered voice resembling a spell. This structure is worked on to present the impression of ritual with spiritual nuances in the Sapat ritual. The vocal arrangement turns into a narrative exploration with the pronunciation of "Bismillah" which is processed glissando from the lowest to the highest tone range together. The diction is envisioned as a beginning in the context of human relationship with the cosmology of the sky towards the existence of the creator.



Figure 1. First period structure of Sapat's work

The next period is worked on with four kompang kerincing instruments, vocal exploration and accentuation of the kerincingan instrument. The processing of the structure of this section is worked on to present an auditive impression of the context of mixing elements of belief in the issue of syncretism. The varied hybridity of the musical elements symbolizes the mixing context.

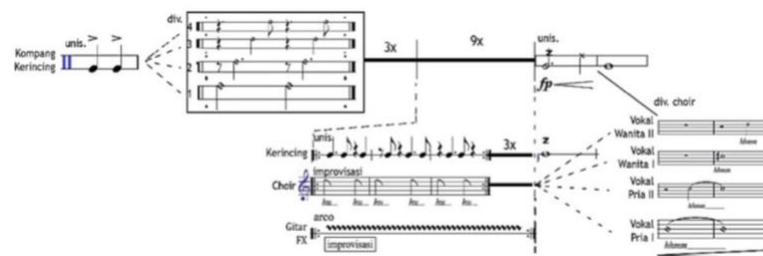


Figure 2. Second period structure of Sapat's work

The third period is worked on with singing patterns that tend to be interrelated and complement each other. The singing is accompanied by the unison playing of four kompang kerincing with a shift in accentuation. The end of the third period is worked on with unison vocal syllables that are thickened by the unison accentuation of the kompang kerincing instrument. The processing in this period was done to give the impression of the sacredness of the mantra fragment. Textually, the mixture of belief elements in the mantra tends to be repetition to portray syncretism in the musical text.

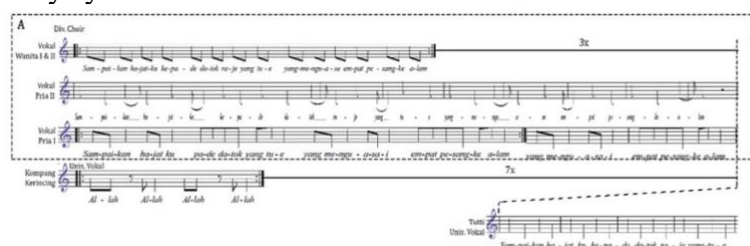


Figure 3. Third period structure of Sapat's work

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The second piece begins with improvisation and exploration of the piano and violin instruments. The piano exploration is done by plucking using the fingertips, while the violin

applies harmonic glissando. Then it is greeted with accentuation from the piano instrument that plays one long note in the low tone region with loud dynamics to present a momentum with spiritual nuances. The next phrase the playing pattern is worked on in parallel to present an increasing sonority. The momentum is worked on to support the depth of spiritual nuances that want to be presented.



Figure 7. First period structure of Gelumbang Balun's work

The second period begins with dynamic mawal playing from the violin and gambus instruments. The melodic pattern is thickened with rhythmic imitation and transposition of the harmony of the gambus melody by the selodang instrument. The composing in the second period tends to present melodies and harmonies with soft and flowing patterns. The pattern is worked on to present an auditive impression that leads to the nuances of longing in the body and mind slowly.



Figure 8. Second period structure of Gelumbang Balun's work

The poem is sung again with the addition of melodic and harmonic accompaniment, as well as the addition of pararel percussive instrument patterns. Then the harmony is slowly thickened by the long tones of the accordion, clarinet in Bb, and violin. The third period ends with a change of time signature from 4/4 to 6/8. The melodic pattern of each instrument is worked on with varied shifts in syncopation so as to produce interrelated patterns between instruments. The tempo is worked on with progressively slower changes. The pattern is presented to give an auditive impression that the longed-for object will soon arrive. Creatures from another dimension will be present and interact with the community through the Timang Bubu's folkgame.

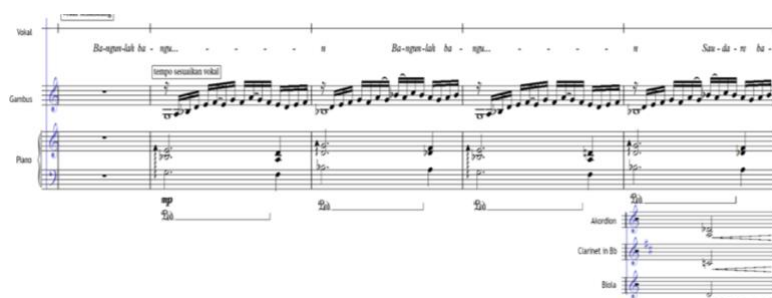


Figure 9. Third period structure of Gelumbang Balun's work

The structure of the next period tends to be more contrasting than before. The bells are played with constant accentuation in 5/8 as the beginning of this section. Then a tutti pattern is presented in the same rhythm with a different transposition of the pitch scale for each melodic instrument. Suddenly the pattern switches to a solo piano instrument that is worked on with cluster harmony for a while. The arrangement switches back to tutti playing with the development of the pitch register on each melodic instrument.



Figure 10. Fourth period structure of Gelumbang Balun's work

The next structure tends to return to being softer and more dynamic. The arrangement begins with a harmonic progression on the piano instrument with a wide rhythm. It is then greeted with a melody that is nuanced with the romance of longing by the selodang instrument in beat 6/8. The Malay drum instrument is also worked on as accompaniment with soft dynamics playing a senandung / langgam beat pattern. The fifth period is worked on with dynamic and harmonious melodic patterns, as well as repetitions that are increasingly developing. The arrangement is presented to emphasize the auditive impression of a deepening sense of longing.



Figure 11. Fifth period structure of Gelumbang Balun's work

The final structure in Gelumbang Balun begins with an improvisational performance of the clarinet in Bb in the Bb major scale with a melodic pattern starting from the quard harmony. Parallel playing is again presented with static two-tone playing in a slow tempo. The pattern starts from the clarinet in Bb, then imitated and transposed by the accordion and violin. The parallel playing pattern ends with a time change to 4/4 reinforced by the melody of the piano instrument as a transition to the next phrase. The structure is worked on to present an auditive and narrative impression on the nuances of physical and mental longing in the context of spiritual romanticism.

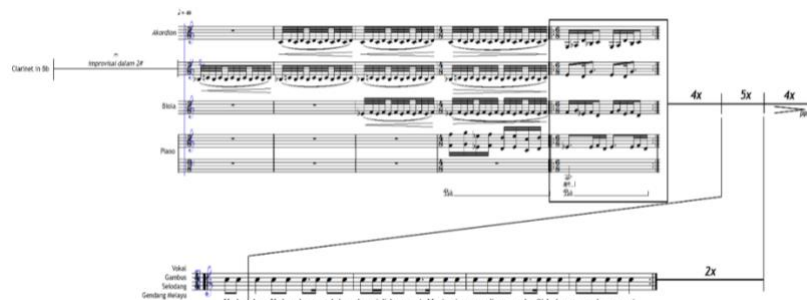


Figure 12. Sixth period structure of Gelumbang Balun's work

c. Bujang Gile (Third Work)

The third work is based on percussive instruments, gambus, and musical installations. The processing is presented as a representation of the dualism between magical elements and the influence of subconscious mind communication. The magical element is presented by working on a music installation with the help of electronic media. The instrument can be played automatically to portray the magical element performatively. The rhythmic patterns in the music installation are the result of repetition and imitation with the development of percussive and gambus instruments. The third work begins with an improvisational pattern in the music installation. It was started to give a performative impression to the magical nuance of the installation playing automatically.

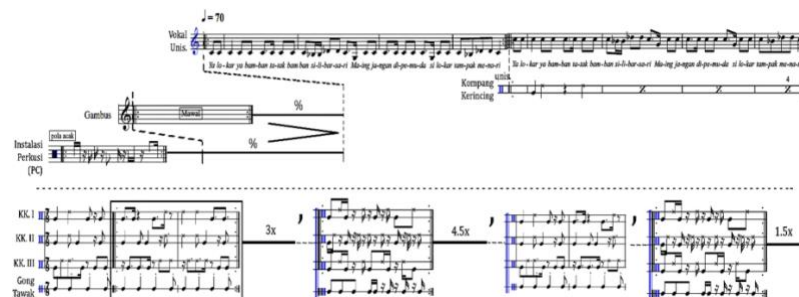


Figure 13. First period structure Bujang Gile's work

In the next structure, the work is done on the solo gong instrument in a fast tempo. The vocal processing is done in a narrative style, chanting the verses of the Timang Bubu's folkgame, which is done like a mantra chant with increasingly loud repetitions. The processing is presented to depict the stimulus process of magical elements that are persuasive in subconscious mind communication.

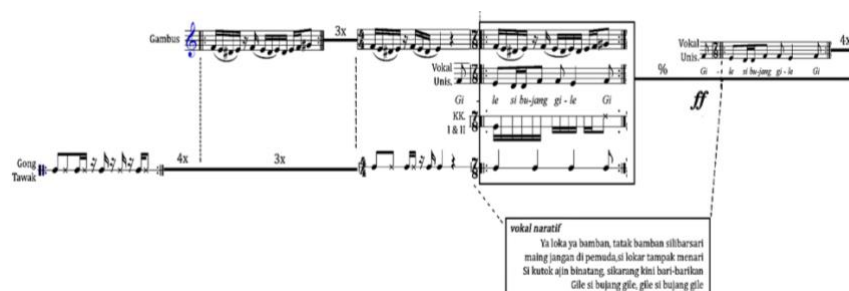


Figure 14. Second period structure Bujang Gile's work

The vocal development was also done by repeating the verses to the other musicians in unison. The verses used in the arrangement are:

Ya lokar ya bamban - (plant names of shrubs at the water's edge)
Tatak bamban silibarsari - (prune bushes carelessly)
Maing jangan di pemuda - (young people don't mess around)
Si lokar tampak menari - (the bush moves like dancing)
Si kutok ajin binatang - (cursed genie creatures are animal-like in nature)
Sikarang kini bari-barikan - (now the time is given)
Gile si bujang gile - (crazy the footman (name of the bubu) is crazy)
Gile si bujang gile - (crazy the footman (name of the bubu) is crazy)

As a response to this stimulus, the music installation was re-presented with a repetition of static patterns in a fast tempo. The gambus instrument is worked on with a reinterpretation of the Yale-Yale rhythm in the traditional Jepin folkgame. The structure in the third period tends to present a call-and-response pattern between the musicians' instrument playing and the music installation. The arrangement is presented to depict the communication of the subconscious mind in Timang Bubu's performance that slowly succeeds in stimulating the competitor.



Figure 15. Third period structure Bujang Gile' work

In the fourth period, the work begins with a unison pattern by the gong and two kompang kerincing instruments. The motif is repeated twice, then worked on by switching motifs in parallel in 6/8 time. The two motifs form a tight interweaving. The arrangement in this period is presented as a transition from the context of subconscious mind communication to the auditive and performative impression of magical nuances.

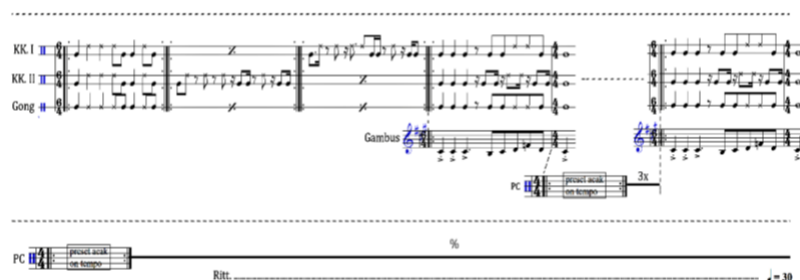


Figure 16. Fourth period structure Bujang Gile' work

The next structure, the music installation, is processed by developing rhythmic patterns. The rhythmic pattern is a reinterpretation of the beating pattern in the accompaniment of the Timang Bubu's folkgame. The structure of the fifth period ends with the repetition of the narrative vocal chant "Si bujang gile" four times with loud dynamics. The structure of this period is presented to re-imagine the magical element slowly with increasing intensity.



Figure 17. Fifth period structure Bujang Gile' work

The final structure of the work again presents improvisation on the music installation as the beginning. It is greeted with parallel accentuation by the gong and two kompang kerincing instruments with increasingly loud dynamic shifts. Suddenly, the work switches back to the instrument installation with a fast tempo and tight rhythmic pattern. Slowly, the gong and three kompang kerincing instruments are worked on with a playful pattern - meningskah. The structure of this final period is presented to depict a mixture of perspectives between magical elements and subconscious mind communication.

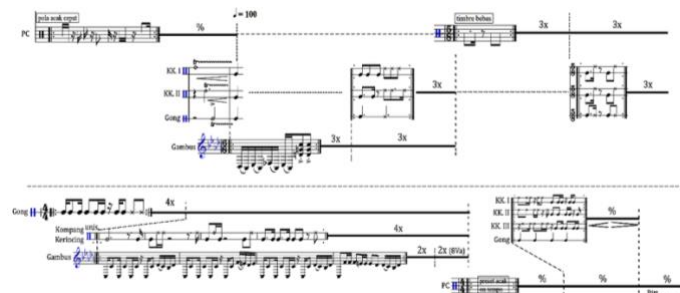


Figure 18. Sixth period structure Bujang Gile' work

d. Meransau (Fourth Work)

The fourth work tends to have a contrasting structure transition in an instant. The structure is constructed as an auditive representation of the ambiguity between euphoria and dysphoria. The ambiguity is imaged from the human relationship with the cosmology of the middle world, the relationship between fellow humans in responding to the Timang Bubu's folkgame. The fourth work begins with parallel instrumentation. The motif is played with the application of dynamics ranging from soft to hard. The structure is presented to portray the intensity of the euphoric impression that is present starting from low slowly towards its peak.



Figure 19. A fragment of the structure of Meransau's work

The second period is vocalized together, with clapping and percussion accompaniment. The *tingkah - meningkah* pattern between the three brush instruments with accentuation from the percussion mix also becomes the accompaniment pattern of the chant. The playing pattern in the second period is dominated by singing with a rhythm that tends to be tight, and a loud accentuation on the percussive instruments. The singing together with the accompaniment pattern is worked on to present a high euphoric impression. The structure of the third period is worked out with the development of the previous singing and accompaniment patterns. The melodic motif of the verse is worked on by repeating fragments of the verse "*gile si bujang gile*" which tends to be processed on a minor scale. At the end of the period, the trumpet and trombone instruments play long tones with clashing harmonies and increasingly loud dynamics. The arrangement is presented to bridge the transition from euphoric to gripping nuances slowly.

In the fourth period, the compositions tend to present tutti playing patterns with cluster harmony processing or overlapping between melodic instruments. The rhythm is modulated from 4/8 and 2/4 to 5/8. Contradictions are presented to give an audible image of the anxiety that occurs with spontaneous emotional ups and downs. The brief transition in time is presented as an auditive symbol of the emotional change of anxiety that comes unexpectedly. Next, in the fifth period, the time signature is again processed into 6/8. In addition, clapping with shifting accentuation is also presented by all musicians other than percussion. The melody in the song is worked on tends to be on a major scale with an accompaniment of *joget* beat patterns to bring a sense of excitement. The next structure is a return to the processing of accentuation, overlapping harmonies and spontaneous changes in rhythm. The rhythm in the performance spontaneously changes from 5/4, to 4/4, then to 3/4. The harmonies presented tend to be dissonant with the chromatic scale playing on different tones. This structure is presented to re-imagine the audible contradictions in the nuances of anxiety that occur spontaneously.

The intensity of the sound is further reduced by presenting vocal processing and piano accompaniment. The dramatic element of vocals is built by chanting verses by male vocals with improvisations that tend to be free, not bound by rhythm and tonality. The processing of vocal improvisation and piano accompaniment is done by considering the dramatic elements audibly. The arrangement presents an impression with a deep sense of anxiety as a representation of the community's view of their fear in playing *Timang Bubu*. The next structure is continued with tutti playing on all instruments with free tone playing on melodic instruments. The processing is done with accentuation and loud dynamics in 4/4 time. Then the processing is contrasted with the presence of narrative vocals on male and female vocals without instrumental accompaniment. Instantly the intensity of the sound becomes thinner, then it is contrasted again with tutti playing on all instruments. The construction presents a varied and contradictory nuance. All at once the sonority and intensity of the sound becomes high, thunderous and gripping. Then in a short time the intensity of the sound gives the impression of a quiet and calm feel. The dramatic element is audibly worked out with spontaneous up and down graphs.

The contrasting dramatic development is again presented with the male and female vocals without instrumental accompaniment. The singing is done with a tight rhythm and soft dynamics in a short time. Then spontaneously the syncopated and intertwined patterns between instruments are repeated with loud dynamics. This arrangement still gives the impression of anxiety, immediately calms down, then returns to a more gripping sense of anxiety. The repetition of the chant is again sung in unison by male and female vocals. The singing is accompanied by all the instruments which are thickened with harmony playing by

the piano instrument. The contrabass instrument that previously played a tonal holding pattern, in this repetition plays a pattern that moves in D major progression. The arrangement presents an auditive impression in a joyful nuance that tends to lead to the impression of euphoria.

The last structure in Meransau, the intensity of the sound is again worked on in contrast by presenting the solo play of the selodang instrument. The melodic pattern is worked on with a tight rhythm and fast tempo. The arrangement presents a contradictory auditive impression from before, slowly tending to become a sense of anxiety. The intensity of the change is formed by the parallel arrangement of the instruments, which makes the dramatic element of the auditive sound increasingly higher in sonority and intensity.

3. Texture of the Work

The texture of the work in this case focuses on monophonic texture, homophonic texture, and polyphonic texture. As Miller (55: 2017) states, monophonic textures are melodic strands with a single sound. Homophonic textures are textures composed of two or more voices, with the main melodic structure and harmony as accompaniment. The rhythmic patterns played tend to have similarities. Polyphonic textures are also composed of two or more voices, with a main melody structure and an accompaniment melody. The rhythmic patterns played tend to complement each other and are related between the main melody and the accompaniment melody. The texture analysis of Gerattak Semate's music is divided into four numbers.

Table 1. Texture variant of Sapat's work

Period of Structure	Texture	Sound Intensity
1 st period	- Polyphonic	low
	- Homophonic	high
2 nd period	- Homophonic	low
	- Polyphonic	high
3 rd period	- Polyphonic	high
	- Homophonic	low
4 th period	- Polyphonic	low
	- Homophonic	high
5 th period	- Homophonic	low
	- Monophonic	low
6 th period	- Polyphonic	high
	- Homophonic	high
	- Polyphonic	high
	- Polyphonic	low

Table 2. Texture variant of Gelumbang Balun's work

Period of Structure	Texture	Sound Intensity
1 st period	- Polyphonic	low
	- Homophonic	high
2 nd period	- Monophonic	low
	- Homophonic	low
3 rd period	- Polyphonic	high
4 th period	- Homophonic	low
	- Polyphonic	high
	- Homophonic	high
5 th period	- Monophonic	low
	- Polyphonic	low
6 th period	- Monophonic	low
	- Homophonic	high

- Polyphonic low

Table 3. Texture variant of Bujang Gile's work

Period of Structure	Texture	Sound Intensity
1 st period	- Polyphonic	low
	- Homophonic	high
	- Polyphonic	high
2 nd period	- Homophonic	low
	- Polyphonic	high
3 rd period	- Polyphonic	high
4 th period	- Homophonic	high
	- Polyphonic	high
5 th period	- Homophonic	low
	- Monophonic	high
	- Polyphonic	high
6 th period	- Homophonic	high
	- Polyphonic	high
	- Homophonic	low
	- Polyphonic	high

Table 4. Texture variant of Meransau's work

Period of Structure	Texture	Sound Intensity
1 st period	- Monophonic	low
	- Polyphonic	high
2 nd period	- Polyphonic	high
	- Homophonic	high
3 rd period	- Homophonic	high
	- Monophonic	low
4 th period	- Polyphonic	high
	- Homophonic	high
	- Monophonic	low
5 th period	- Polyphonic	high
	- Polyphonic	high
6 th period	- Polyphonic	high
	- Monophonic	high

CONCLUSIONS

The musical work Gerattak Semate is worked on with the concept of representing the syncretism elements of the Sambas Malay Timang Bubu folkgame. Timang Bubu folkgame is a folk folkgame that grows and develops in the Sambas Malay community using bubu (fish catcher). Representation in this case is defined as an effort to re-reveal the socio-cultural values contained in the material object. Syncretism is a mixture of two or more traditions that occurs because people adopt a new belief. The process is applied without clashing with old cultural ideas and practices.

The realization of the musical work is done in the style and subjective reduction of the composer. The textual value of the material object is adapted as intra-aesthetic and the socio-cultural value as extra-aesthetic compounded in Timang Bubu's performance. The musical work Gerattak Semate is organized into four works. Each work refers to the correlation to cosmology in the aesthetics of pattern four. The four works were created using interpretation and reinterpretation approaches. Interpretation is aimed at interpreting and synthesizing the meaning and socio-cultural values contained in the phenomenon of the Timang Bubu folkgame. Reinterpretation is aimed at utilizing and reworking the musical elements found in the Timang Bubu folkgame as well as musical elements in Malay traditional arts.

The first work represents the nuances of the Sapat ritual. The chanting of mantra and shalawat texts is worked on as a symbol of syncretism towards rituals. The second work is a representation of the nuances of the community's spiritual romanticism towards old cultural practices. The opening verse that is sung in the folkgame is worked on with the development of cengkok and grenek rhythms of Malay poetry. The third work is a representation of the dualism between magic and the influence of subconscious mind communication. The opening poem and beat patterns in Timang Bubu are developed with the application of electronic media in the form of music installation. The fourth work is a representation of the ambiguity that occurs in the Timang Bubu folkgame. The phenomenon is euphoria and dysphoria in the community as appreciators and participants that occur simultaneously. Gerattak Semate was composed by applying a combination of hybrid instrumentation. This is done by mixing traditional Malay musical styles and instruments, western instruments, and electronic media. The mixture of various musical idioms and expressions used as a representation of syncretism.

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