

Dynamics of Traditional Music in Society: A Case Study on The Strategy of *Silotuang* Heritage in Jagoi Village Bengkayang Regency

Mastri Dihita Sagala^{1)*}, Zakarias Aria Widyatama Putra²⁾, Imam Ghozali³⁾, Yudhistira Oscar Olendo⁴⁾

^{1,2,3,4)} Performing Arts Education Study Program, Faculty of Teacher Training and Education, Universitas Tanjungpura, Indonesia

*Corresponding Author

Email : mastri.dihita@fkip.untan.ac.id

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ABSTRACT

This research aims to describe the existence, dynamics, and strategies of the inheritance of traditional *Silotuang* music in Jagoi Village, Bengkayang Regency. Using a qualitative approach with case studies, this research reveals that *Silotuang* remains an important part of various traditional ceremonies and music festivals in the village. However, the socio-cultural dynamics have brought changes to the number of players, the form of the instruments, and the frequency of *Silotuang* performances. The inheritance strategy implemented so far includes extracurricular activities at school and involvement in the festival. Data were obtained through participant observation, in-depth interviews, and documentation. Data analysis using the interactive Miles and Huberman model, which includes data collection, data condensation, data presentation, and data verification. The validity of the data uses source and technique triangulation accompanied by prolonged observation. The result of this study highlights the importance of *Silotuang* as a cultural identity and urges continuous efforts from various parties to preserve it. roader efforts in preserving traditional music so that *Silotuang* remains a cultural heritage that is preserved and sustainable are the hope for further research, and developing the *Silotuang* instrument in the real of multidisciplinary sciences and creative product development.

KEYWORDS

Strategy
Inheritance
Traditional music
Silotuang

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INTRODUCTION

Cultural activities by the community in artistic products during the developing era have given rise to various views and paradigms related to identity and existence. The role of the community as actors in traditional art products serves as a strong indicator of the strength of cultural identity or the disappearance of cultural activities. The heaviest point is when the degradation of traditional art products occurs due to changes in function and presentation form of this cultural activity (Waluyo and Rosmawati 2021). Furthermore, the function of performing arts emphasizes entertainment and social communication outputs, where traditional artists are required to exhibit high creativity in their mediums so that the public can easily access them. Supportive communities in cultural activities that have now become spectator (public) communities represent a distinct paradigm of the shifts, changes, and developments occurring in traditional arts.

Discussing the factors that shift traditional music as a marginalized cultural activity, in the past, community activities and daily behaviors gave birth to and developed cultural elements. When

examined, the elements of culture in Koentjoroningrat's view consist of language, knowledge systems, religious systems and ceremonies, social organization systems, livelihood systems, and technology and equipment systems (Syakhrani and Kamil 2022). All those cultural elements eventually developed in accordance with the advancement of civilization. The development is also influenced by various factors such as race, technological advancements, geographical environment (Ramadhani and Pangestu 2022); and primarily the changes in societal behavior. However, the evolving era presents a difficult phenomenon for the supporting community regarding the forms of inheritance and regeneration, especially in traditional music. The reality of life in the form of behavior reflected by the millennial generation is more highlighted by a contradictory axiology towards traditional music. Summary of articles and news related to the existence of traditional music in its current dimension analogizes a negative and poignant impression of the situation.

Related to the traditional music presented in this research is *Silotuang*. *Silotuang* is a traditional musical instrument that originates from the Malaysia-Indonesia border region, specifically from Jagoi Babang District, Bengkayang Regency. *Silotuang* has become synonymous with the traditional musical instrument characteristic of the Dayak Bidayuh tribe. This traditional instrument made of bamboo falls into the category of idiophones, where the sound produced comes from the instrument itself. *Silotuang* is also a traditional musical instrument that has been registered as an *Warisan Budaya Tak benda (WBTb)* in 2017 under the name *Silotong*. Quoted from the WBTb Establishment Book of 2018, the origin of *Silotong* comes from the sound produced by the *tang-ting tung-tong*; which, due to its melodious sound, this traditional instrument is used as entertainment and as an accompaniment to traditional ritual ceremonies accompanied by dance performances and poetry (Paluseri et al. 2018). In addition, the cultural condition (traditional musical instruments) of *Silotuang* is threatened with extinction.

Based on a preliminary study of literature documents and the account of one of the residents in Jagoi Village, the condition of *Silotuang* is indeed endangered. The condition is aimed at the behavior of the local community, especially the younger generation, who are less actively participating and involved in playing traditional musical instruments during traditional ceremonies and entertainment. Deeper, the *Silotuang* players only leave the older generation as *penabuh* (player) and still play this traditional musical instrument. In fact, the identity of the tourist village in Jagoi Babang District has been bestowed by the Ministry of Tourism and Creative Economy, meaning that cultural-based tourism potential like Gawia Soak has become a strong identifier for the area. It becomes an imbalance if the potential of a cultural iconic tourist village does not align with the actual conditions of the supporting community to promote that cultural activity.

The younger generation becomes the spearhead in the inheritance of culture and arts. As stated in the research findings (Lephen, Raharja, and Hilmi 2021), the empowerment of children and teenagers in playing traditional music not only enhances musicality but also increases the potential of music-related tourist villages. This was also found in Mojokerto, where the gamelan training conducted can be an effort in the development of cultural tourism villagesme (Basuki et al. 2022). Therefore, a strategy for passing on culture requires the intervention of the community, especially the younger generation, who will continue to sustain the life of the tourist village.

The focus of this research is to examine and reveal the forms of the *Silotuang* inheritance strategy within the context of the dynamics of traditional music in society. This revelation is based on the existence of *Silotuang* in the developing era and the strategy of *Silotuang* inheritance, which has been further elaborated by its supporting community, namely *Silotuang* players and the *Silotuang* maestro, Ahui. This research will be conducted in a case study analysis that includes the experiences of the *Silotuang* maestro in the dynamics of traditional music and the role of the community in sustaining itself in the developing era within the strategic framework. The urgency of this research is that the existence of *Silotuang* traditional music is in the border region and is starting to be marginalized, so this is also related to the border issue becoming a national issue in connection with strengthening cultural identity to be preserved. Through this research, it is hoped that the form of the *Silotuang* inheritance strategy in preserving cultural products in border areas can be understood

METHOD

The research method used is a qualitative method with a case study type. The selection of the qualitative research method is based on data collection, analysis, and interpretation with open data (Creswell 2014); specifically in uncovering the dynamics of traditional music in society in the form of the *Silotuang* inheritance strategy. The type of research chosen is case studies. The selection of case studies in this research is because case studies offer an investigative design in the form of evaluation where the researcher develops an in-depth analysis of a case in the form of a program, event, activity, process, by individuals or groups (Creswell 2014). The type of case study research takes the form of intrinsic case study and instrumental case study, where in relation to this research, the disclosure of the preservation of *Silotuang* in the form of traditional music dynamics uses instrumental case study, while the strategy of passing down *Silotuang* is expressed with intrinsic case study.

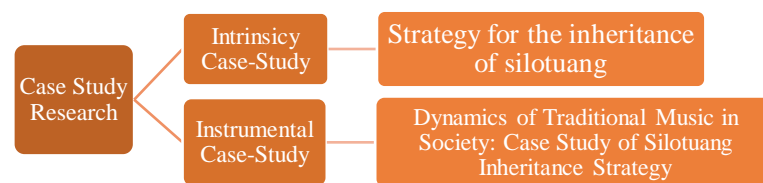


Figure 1. Forms of Case Study in Intrinsic Case-Study and Instrumental Case-Study
(Source: Zakarias, 2024)

The research location is in Jagoi Village, Jagoi Babang District, Bengkayang Regency. More specifically, the detailed research location plan is situated in the area of the traditional Baluk house (*Bipokat*) in Jagoi Village. The reason for selecting the research location in the Baluk house is that traditional *Silotuang* music activities are still conducted in that area, especially when preparing for the *Gawia Sowa* event or the *Silotuang* music festival.

Data collection was conducted using participatory observation techniques, in-depth interviews, and documentation. Data analysis uses the interactive model from (Miles, Huberman, and Saldana 2014) namely data collection; data condensation; data presentation; and verification/conclusion drawing. Meanwhile, the technique for verifying data validity uses triangulation tests with source and technique triangulation. The data validity verification technique based on source triangulation in this research involves 5 informants selected based on their capability and relevance to the research topic, namely: a) the dynamics of traditional music; b) the strategy of *Silotuang* inheritance; and c) the existence of *Silotuang*. The triangulation techniques used in this research refer to the data collection methods, namely: a) observation; b) in-depth interviews; c) documentation; and d) document study. Researchers conducted a feasibility test of data validity with experts in the field of cultural anthropology, traditional artists, and local writers to strengthen the research support to be more authentic and objective.

RESULT AND DISCUSSION

The existence of traditional *Silotuang* music in Jagoi Village, Jagoi Babang District, Bengkayang Regency, West Kalimantan is still recognized and present to this day. The traditional *Silotuang* music has also been registered as an intangible cultural heritage by the Ministry of Education and Culture as the musical instrument of the Dayak Bidayuh Jagoi. This is supported on the website page of Indonesia's Intangible Cultural Heritage, stating that in 2018, with registration number 201800763, under the domain of performing arts (Kemdikbud 2018) The *Silotuang* musical instrument, a cultural heritage of the Jagoi tribe, is the result of the ancestors' creativity in processing bamboo. Since ancient times, the Jagoi community has utilized *Silotuang* as a medium of entertainment and a companion for traditional rituals. The rhythmic accompaniment of *Silotuang* often accompanies traditional dances and songs, enriching their cultural heritage.

Explained by (Nurchayani and Kuncoro 2015) that the use of the *Silotuang* musical instrument

is not limited to traditional ceremonies. This musical instrument is often used in various daily activities, such as gathering with friends, relaxing, entertaining children, and even as a lullaby accompaniment when putting a baby to sleep. In addition, *Silotuang* also plays an important role in traditional ceremonies, such as accompanying the *Gawia Sowa* dance after the harvest, the Siga Sinyan dance to welcome guests, and the Siak-Siak dance in healing ceremonies.

One of the traditional musical instruments owned by the Bidayuh ethnic group is the *Silotuang*. Further explained by Mr. Ahau (2024), the *Silotuang* is a traditional musical instrument passed down from the Bidayuh culture shared between Indonesia and Malaysia. This *Silotuang* actually originates from the Bidayuh Serikin tribe (Malaysia), and there, there is a large bamboo structure called Pratuakng. Far from the year 1960, this *Silotuang* has existed and been played. However, the historical fact that occurred in Bidayuh Jagoi, *Silotuang* lost its historical trace related to the tuning of sound and the original size of *Silotuang*. He lost track of the interviews with the Bidayuh tribe elders and the *Silotuang* players. When I set off to Serikin, it turned out that several of the referred sources were no longer available. The same goes for Jagoi, where there might only be a few people I can ask about the history and how *Silotuang* is played. So after 1960, I took the initiative to continue this *Silotuang* based on my understanding and interpretation adjusted to the tuning of the gong.

1. *The Existence of Silotuang music Traditional*

Regarding the existence of *Silotuang*, its presence has been recognized by the Ministry of Education and Warisan Budaya Tak benda (WBTb) in 2018. Meanwhile, the frequency of *Silotuang* performances in traditional ceremonies and rituals has been present since the time of the ancestors of the Dayak Bidayuh Jagoi tribe. This existence continued to be recognized after 1960, when Mr. Ahau took the initiative to develop this traditional musical instrument through tuning. *Silotuang* has started to be recognized by the general public, academics, and even the Ministry of Tourism of the Republic of Indonesia, which invited Mr. Ahau as part of *Silotuang* and the Jagoi cultural heritage. The vibrancy of *Silotuang's* existence as traditional music has actually been recognized since before 1960. However, due to the lack of media coverage writing or reporting on this instrument, only oral historical facts were obtained in this research. It should be noted that according to Ahau (2024), the complete historical facts are documented in one of the museums in the Serawak region. How, when, and why is *Silotuang* part of the Bidayuh ethnic group in Sarawak, Indonesia? When I searched for the source of *Silotuang* there, I found *Silotuang* with a large bamboo diameter. Originally, *Silotuang* indeed began and developed in the Bidayuh ethnic group of Sarawak, Malaysia. I have been trying to revive this *Silotuang* since 1960 based on historical accounts from the elders of the Bidayuh ethnic group in both Malaysia and Indonesia at that time.

When the *Silotuang* expert, Mr. Ahau, revived the *Silotuang* after 1960, the frequency of performances from this instrument gradually increased and gained recognition. It is evidenced by the documentation found at Mr. Ahau's house that *Silotuang* is recognized through various events, including: 1) the Naik Dango event in Samalantan District, Bengkayang Regency; 2) the introduction of creative products in West Kalimantan featuring crafts from Bidayuh Jagoi, including *Silotuang*, in 2023 alongside the visit of Minister Sandiaga Uno; and 3) the Temu Karya Taman Budaya Se-Indonesia XXII event in Rakit Merajut Semangat Kerakyatan in 2023, introducing *Silotuang* and representing the West Kalimantan contingent. In addition to the documentation held by Mr. Ahau regarding his role in reviving *Silotuang*, the existence of *Silotuang* is also depicted in the annual performances during the *Gawia Sowa*' event. Another frequency of *Silotuang* performances was when the *Silotuang* group from Mrs. Vini performed *Silotuang* during the guest reception event in Jagoi Village in 2023. He was asked by Mr. Ahau and the Village Head to manage the *Silotuang* performance together with the children of Jagoi Village. The children's *Silotuang* game was appreciated by the invited guests, and in my opinion, this is also considered a positive thing because the children have learned by playing *Silotuang* directly.

The depiction of the existence of the *Silotuang* instrument is that the UPT Museum of West Kalimantan Province has conducted data collection and placed the *Silotuang* instrument so that it can be introduced to the community in every district and city as an effort to preserve culture by Mr.

Paskalis at the West Kalimantan Museum in 2023. This preservation event was carried out by conducting *Silotuang* training with the children. The existence of the *Silotuang* musical instrument refers to the inheritance strategies carried out by the local community as well as the frequency of performances displayed.

2. *The Dynamics of Traditional in Society*

The traditional musical instrument *Silotuang* lives and develops within the Dayak Bidayuh community, both in Malaysia and Indonesia. The connection is manifested in the performers/players of *Silotuang*, the form and organology of the *Silotuang* instrument, and the frequency of *Silotuang* performances. Here is an explanation of the dynamics of traditional *Silotuang* music in the Dayak Bidayuh community of Jagoi Village. The dynamics of *Silotuang* within the Dayak Bidayuh Jagoi community are reflected in an existence that has been preserved until now. This is evidenced by the entity *Silotuang* (Sahadewa 2003) which is broadly (Vallicella 2002) deeply interpreted in the reality of its supporting society to be knowledgeable and develop (Wider 1995) according to its time. Meanwhile, from the perspective of cultural existence, *Silotuang* continues to be passed down through generations (Fristya et al. 2023), maintaining its identity (Widodo et al. 2022), and developing esoterically. (Jansen 1959). In the end, the dynamics of *Silotuang* culminate in the continuity of the traditional instrument performance activities, which continuously develop within the community and naturally gain recognition from the general public.

The dynamics of *Silotuang* are also not free from various accompanying paradigm issues, such as the aging players of this instrument who are feared to lack regeneration. Horizontal transmission regeneration can be carried out by involving music communities, art studios, or other informal art groups (Denada and Gusmanto 2022). However, the research findings reveal that *Silotuang* has been dynamic within the scope of cultural community participation and cross-generational interactions (Rogoff 2016), which impacts the organization of knowledge and interactions among its individual community members (Sudartini 2024). Thus, these results also refute the disagreement that existence is not identical to the individual. (Vallicella 2002). Meanwhile, from the perspective of the dynamics of traditional music that thrives in society, *Silotuang* in the performance segment of the Ethnic Music Festival 101 has continuously explored its form amidst the disruption of modern music (Raodah 2019), thereby triggering challenges and innovations in both form and function that are dynamic and result in a recognized existence (Triyanuartha 2015). Although it is made of bamboo, which tends to be less effective in instrument maintenance (Solang, Kerebungu, and Santie 2021), the use of the tori' manah wet bamboo type as the base material for *Silotuang* has proven its durability and utility over a long period.

Silotuang became one of the traditional music genres that, in the 1960s, experienced development under the guidance of Mr. Ahau, incorporating evolving social values, thus requiring resources and recognition for the new adaptations this instrument brought to its tonal system. (Spiller 2004). However, this development does not leave behind the physical cultural results of the traditions of the Dayak Bidayuh tribe and the spiritual achievements in the form of values from the past that are fundamental elements in the formation of the identity of the Dayak Bidayuh Jagoi tribe (Davison and McConville 1991). *Silotuang* is also included as a cultural heritage in the intangible heritage group from the past, where this cultural manifestation is found in the local cultural values of the Dayak Bidayuh tribe, particularly in the creativity of performances that adapt to the uniqueness of the Bidayuh Jagoi community (Situmeang and Efi 2023; Galla 2001).

Player of *Silotuang*

Silotuang before 1960, originated and descended from the Dayak Bidayuh tribe, which is a kin of Malaysia and Indonesia. This is reflected in the large-diameter *Silotuang*/Silotong made by the Dayak Bidayuh people of Malaysia. Meanwhile, as reported by the Sarawak Tourism Board, it is explained that "The Bidayuh of different areas speak their own dialect. These dialects are not mutually intelligible, and as a result, the Bidayuhs often have to depend on using English or Malay as a common language, "The Bidayuhs are known for their 'Ogong' gong ensemble, gigantic drums, and a unique bamboo percussion instrument known as the 'pratuakng'. It is understood that the

Bidayuh people in various regions speak their own dialects. These dialects cannot understand each other, and as a result, the Bidayuh people often have to rely on the use of English or Malay as a common language. The Bidayuh tribe is known for the 'Ogong' gong ensemble, giant drums, and a unique bamboo percussion instrument known as 'Pratuakng'. Pratuakng, which became the Silotuang version for the Bidayuh Jagoi, was then investigated by Mr. Ahau regarding the players or performers who could play this instrument. After tracing the Silotuang by Mr. Ahau around the year 1960, with the traces of elders and Silotuang players, it was found that he lost the historical trail of Silotuang before 1960. The round trip with relatives in both Malaysia and Indonesia ultimately only provided me with a brief glimpse of the Silotuang form from the Bidayuh elders of the Malaysian branch. Even that is just a little due to age and forgetfulness. Then he had the idea to ask the Bidayuh traditional elders in Jagoi about who had ever played Silotuang. No more than 10 people were left playing Silotuang at that time.

The Form and Organology of the *Silotuang* Instrument

The form and organology of the *Silotuang* instrument also have dynamics that evolve over time. However, it is necessary to first understand the shape and organology of *Silotuang*. According to (Paskalis, 2024), *Silotuang* is a percussion musical instrument classified as an idiophone and made of bamboo. The bamboo used is selected and of good quality. The bamboo is the *tori manah basah* bamboo, which is native to the Jagoi Babang area and has been cultivated by their ancestors for generations until now. Wet toling bamboo was chosen as the basic material for the *Silotuang* musical instrument because it is considered to have durability, such as being resistant to decay, waterproof, and having good sound quality when struck.

The selection of bamboo of the *tori' manah basah* type as the basic material for making *Silotuang* was also revealed by (Nurchayani and Kuncoro 2015), who stated that this type of bamboo was planted by ancestors for generations, making it native to the Jagoi Babang area. The quality is quite good, including termite resistance, water resistance, durability, and sound quality produced based on bamboo organology to create *Silotuang*. As for the shape of the *Silotuang* musical instrument, it consists of a large bamboo shaped into three large strings (split bamboo), then there are bamboo/wooden supports for the strings as well as wooden supports. In detail, the shape of the *Silotuang* musical instrument is as follows:

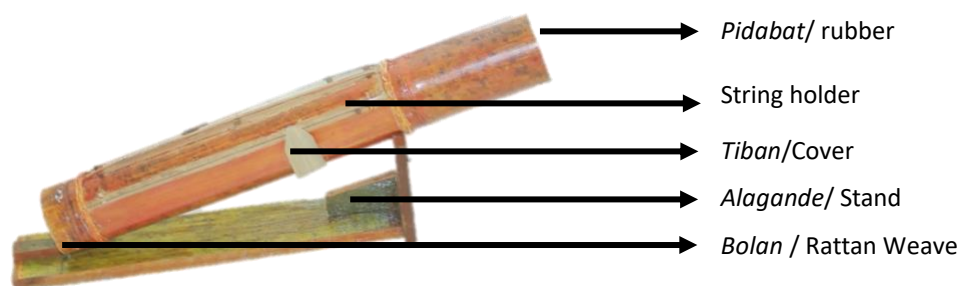


Figure 2. The organology of *Silotuang*
(Source: Panansakng, 2024)

In Figure 2, there are parts of the *Silotuang* that are not depicted, such as the resonance hole and the striker located inside the bamboo cavity. All the materials used in the *Silotuang* musical instrument in Figure 2 are bamboo-based, but there are two parts: the pidabat, which is rubber-based, and the alagande/stand, which is wood-based. Meanwhile, the alagande/stand part is also a development and dynamic change in the form of the *Silotuang*, where the *Silotuang* of the past did not use a stand. The addition of the alagande/stand is also adjusted to the comfort and habits of the players, as the *Silotuang* players of the past positioned their playing style as follows (Nurchayani & Kuncoro, 2015), "*The position in holding the Silotong musical instrument is according to the comfort and habits of the players. Both ways of playing silotong are done while sitting on the floor. The first position is with the closed end of the silotong placed on the right foot (the sole of the foot) and the*

holey end held with the left hand, while the body of the silotong is rested on the left thigh. The right hand holds the bat, while the left hand is free in the position of hitting the hole with the palm. The second position of playing the silotong is in the opposite position, that is between the hands and feet”.

The *Silotuang* musical instrument is played by striking it and performed at slow, moderate, constant, and fast tempos depending on the type of song and dance (Paskalis, 2024). Furthermore, (Paskalis, 2024) provides additional information, "*Silotuang has 3 strings/tolin that are transfused from the kulintang (small gong), tawak (kita'ah), and ogung (large gong). String 1 (middle) is called kulintang, string 2 (bottom) is called tawak/kita'ah, and string 3 (top) is called ogung.*" Meanwhile, the *Silotuang* tuning system is adapted from the gong musical instrument of the Dayak Bidayuh tribe, as confirmed by (Ahau, 2024), who mentioned "*Indeed, when I tried to develop the Silotuang, I was inspired by the gong owned by the local people.*" Because I have lost track of the original form of the game, I tried to adjust it and it might sound the same when listening to the gong performance here.

Silotuang is also used as a medium for entertainment, traditional ritual ceremonies, and as an accompaniment to dances and poetry. The research results also discuss the function of *Silotuang* as an accompaniment to poetry, referring to the characteristics of traditional music, namely poetry and melody, with the use of local language and style to create harmony between the form of music and the message conveyed by the poet (Kautzar and Utomo 2018). Meanwhile, *Silotuang* music also has another characteristic, namely, it has organology and a simple form of performance and does not yet have notated writing (Adhaninggar 2018). As explained by (Dewi 2023), traditional musical instruments depicted on a poster can be a strategy for introducing musical instruments and their functions in society. The function of music, as explained by (Rahman and Gusmanto 2022, 286), can represent communication through rhythmic patterns that differ for each traditional instrument. As a traditional instrument with a presentation function, *Silotuang* also adapts the function of traditional music from Soedarsono's perspective in (Fatkhurrohman 2017), which states that the function of art in society is as art for ritual purposes, art for aesthetic presentation purposes, and art as personal entertainment. The connection between the *Silotuang* musical instrument and traditional rituals is also discussed by (Nurchayani and Kuncoro 2015), who state that *Silotuang* is related to traditional rituals, although its role is not dominant, but rather according to its needs and functions.

Frequency of *Silotuang* Appearances

The frequency of *Silotuang* appearances has developed over time and is dynamic in nature. Viewed from the development of its presentation function, in addition to accompanying local traditional dances and ritual ceremonies, *Silotuang* is also performed for entertainment purposes. As an accompaniment to ritual ceremonies and traditional dances, it is revealed by (Nurchayani and Kuncoro 2015) that *Silotuang* is involved in customary rituals as the accompanying music for rice harvest ceremonies, guest receptions, and healing rituals. According to (Ersie, Mering, and Silaban 2018), in the 90s, the *Silotuang* musical instrument was usually used to accompany dances such as Bak'po'on, Senoyan, Nyigal Manah, and Nyigal Blamak. Besides being a traditional instrument for accompanying dances and ritual ceremonies, *Silotuang* is also played specifically for entertainment purposes, such as in welcoming guests or segmenting entertainment events. That took place during the *Gawia Sowa'* event in 2019, where *Silotuang* accompanied the Sigal Bilama'k dance along with the guests. The frequency of *Silotuang* performances as a form of entertainment became increasingly dynamic in 2024, with four events taking turns to showcase this traditional instrument. The four events are: a) Ethnic Music Festival 101 *Silotuang*; b) International Collaboration between the Faculty of Teacher Training and Education at Tanjungpura University and the Faculty of Applied and Creative Arts at Universiti Sarawak in 2024; c) *Gawia Sowa* International Cross Border Tourism Event 2024; and d) Global Education Fair Explore Opportunities Worldwide Indonesia-Malaysia in 2024.

3. *Silotuang* Inheritance Strategy

Silotuang, which is considered to be increasingly abandoned by its supporting community because the players of this instrument are elderly, does not necessarily appear to be fading in this

research and is even becoming stronger. This is because the efforts to pass down *Silotuang* with various strategies have been reintroduced and are thriving within the Dayak Bidayuh community in Jagoi Village, in particular. This *Silotuang* is also a traditional musical instrument that falls under the category of intangible or intangible cultural heritage, which was established and registered in 2018. The increasingly dynamic changes of the times also involve the *Silotuang* instrument to adapt, including its function as a medium of entertainment. The results of the interviews with both experts and *Silotuang* musicians indicate that *Silotuang* needs to be continued and managed at guest reception events in village ceremonies. The children also seemed enthusiastic when trained by the teacher, which is positive feedback as a legacy from their ancestors. *Silotuang*, based on the statements of both experts, has become an identity for the Dayak Bidayuh Jagoi community. Therefore, the necessity of this inheritance must be carried out, and they are ready to oversee the process. The inheritance strategy applied to *Silotuang* has also undergone the process of inheriting cultural values. The researcher interprets the research results by understanding the process of cultural values (Wiranata, 2011) related to the processes of socialization, internalization, and enculturation. The socialization process is the process of adjusting oneself to the cultural values of the surrounding society (Yumiolda 2023). When the rehearsal process for the *Silotuang* performance for the 101 *Silotuang* Ethnic Music Festival was underway by students from SMP N 3 Jagoi Babang and SMA N 1 Jagoi Babang, this socialization process had already taken place. Each individual among the students (the younger generation) has been influenced by the *Silotuang* coach and their performance team members.

The process of internalization is part of the acceptance of socialization, meaning that students (the younger generation) at SMP N 3 Jagoi Babang and SMA N 1 Jagoi Babang have interpreted the values they received, especially concerning the meanings they see and hear. This internalization process has been carried out by the students of SMA N 1 Jagoi Babang, particularly when they showcased their culture (*Silotuang*) at the Global Education Fair Expo in Pontianak under the guidance of Mr. Ronald, the cultural arts teacher at SMA N 1 Jagoi Babang. The manifestation of this internalization is not merely playing *Silotuang*, but is also reflected in the process of preparing the venue for the 101 *Silotuang* Ethnic Music Festival in the Bung Kupuak area of Jagoi Village.

As for the process of cultural value inheritance that leads to the strategy of inheriting the traditional musical instrument *Silotuang* by the Dayak Bidayuh Jaogi community, it has targeted three main aspects, namely the processes of socialization, internalization, and enculturation (Wiranata 2011). Through the segmentation of performances and platforms for the *Silotuang* instrument, the younger generation has engaged in the processes of introduction (socialization), immersion (internalization), and activation (enculturation) in relation to *Silotuang* in their lives and daily routines. The research results related to this inheritance strategy are also in line with cultural inheritance in the era of modernization, which encompasses the segment of heritage education practices, namely: 1) heritage education instills responsibility, tolerance, and mutual understanding among the younger generation; and 2) heritage education should be widely accessible and supported by all stakeholders in the fields of culture and heritage education (Kemdikbud 2017). From the perspective of the research method used to reveal the results of this study, it is an instrumental-case study regarding the dynamics of *Silotuang* in society, traced through two related objects, namely the existence and dynamics of traditional music. Meanwhile, the case as a proving instrument presents the realm of the Indonesia-Malaysia region concerning the Dayak Bidayuh Serumpun tribe related to the scope of history, existence, *Silotuang* players, organology and instrument forms, as well as performance frequency. Whereas the intrinsic case study presents the depth of the locus/place, namely in Jagoi Village, in relation to the *Silotuang* inheritance strategy.

The dynamics of the *Silotuang* performance in terms of its function and inheritance strategy through cultural values are aimed at a comprehensive study of the attitudes of the younger generation (students) towards *Silotuang* as a cultural identity. The case study in this research emphasizes the investigation and development of in-depth analysis results on the dynamics of *Silotuang* events within the community and the process of *Silotuang* inheritance strategies among the Dayak Bidayuh Jagoi community (Creswell 2014). The context of the inheritance efforts in this study is also in line with the research article (Efriani et al. 2024), which states that cultural inheritance through

revitalization activities aims to preserve the cultural wealth of the archipelago. The results of this study also complement the research suggestion (Ersie, Mering, and Silaban 2018) which states that documentation related to *Silotuang* needs to be increased, and this study has also analyzed ensemble performances on traditional *Silotuang* musical instruments

CONCLUSIONS

The dynamics of *Silotuang* in society have reached a structured and evolving agreement. Naturally, the forms of strategy and cultural inheritance efforts have progressed in accordance with the civilization of the times. The importance of this research lies in the study of the dynamics of *Silotuang* within the community, which opens a comprehensive horizon of knowledge about the existence of *Silotuang* that has been recognized up to the completion of this research, as well as the form of inheritance strategy to address the anxiety and concern over *Silotuang* that is threatened with extinction due to the scarcity of players and experts in making *Silotuang* among the Dayak Bidayuh Jagoi community. Therefore, various roles of cooperation between researchers related to studies, the government/stakeholders related to policy-making for the care and preservation of cultural forms, and the community can be harmoniously established for the sustainability of the culture possessed in the context of human resource development and advancement. The recommendation that can be given is to enhance research capabilities into applied research by developing the *Silotuang* instrument in the realm of multidisciplinary sciences and creative product development. And also facilitating the inheritance process to children in the form of PkM (Pengabdian kepada Masyarakat)..

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