

Musical Phenomenon in the Traditional Art of Alee Tunjang in Aceh

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Abstract

Alee Tunjang is an art form originating from North Aceh Regency that consists of melodic and rhythmic music elements. The form of this art instrument is in the form of vocals that chant verses, and mortar beaten by alu/alee in the form of percussion rhythms with six sound colors. These two types of musical instruments form a distinctive musical fabric in the presentation of the performance, where melodic and rhythmic instruments are played not only as the main melody and melodic musical accompaniment, but the two elements become inseparable, as evidenced by the musical fills of Alee Tunjang that alternate and complement each other. The purpose of this research is to analyze the musical phenomena found in the art of Alee Tunjang. The method in this research uses a qualitative approach, with data collection techniques: literature review, observation, interview, and documentation. Alee Tunjang's music is divided into three sections, namely: Saleum, Kisah, and Lani, which consists of one vocal player and five lesung players, each with a constant rhythm and repetition. The tempo and rhythm are similar in all parts of the Alee Tunjang song/chapter. The difference in rhythm and cadence is found in the lesung 4th instrument which plays the tung sound color by playing a pattern on a different weak beat in each part of the song/chapter of Alee Tunjang.



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INTRODUCTION

Regions that have a culture in general have a very complex meaning and meaning to the culture. This is related to the results of efforts or actions carried out by humans for the sake of survival. One of the regions with cultural diversity is Aceh Province. Aceh is known for its diverse culture, including the arts, both traditional and modern.

Traditional arts in Aceh Province are cultural products that are maintained by the community as the owner of the culture, where this role is very important for the sustainability of the culture. Art is one of the cultural products that in its life is always never separated from society, because art is a product of culture itself (Aganovic, 2016). One of them is traditional music with various forms and functions in society. This culture in the form of art is created from the diversity and habits practiced by the community. Apart from being entertainment, traditional arts in Aceh function as a medium in broadcasting Islam. The diversity of traditional art forms is characterized by the presence of musical instruments in each traditional art form, such as Seuruneë Kalee, Rapa'i, Geunderang, and Alee Tunjang instruments.

According to Prier (in Rozak, 2021) music forms an idea that consists of the processing or arrangement of all musical elements, such as melody, rhythm, harmony, and dynamics. The diversity of processing or arrangement of musical elements found in Aceh which related to the rhythm played on percussion rhythms. An example of traditional music known in North Aceh Regency is the art of Alee Tunjang. This art is a traditional music that is built on the elements of melody and rhythm and dynamics in the music. Alee Tunjang's traditional musical instruments consist of melodic and rhythmic instrument groups. These instruments are classified as *idiophone musical instruments*.

The *idiophone instrument* group is a group of musical instruments where the sound source comes from the body of the instrument itself (Wahyono, 2019). Alee Tunjang is included in this group of musical instruments because the sound source of the instrument is produced by hitting the pestle body into the mortar hole. This means that the traditional music art of Alee Tunjang produces sound with rhythmic elements by hitting the body of the instrument itself, the pestle into the mortar.

The music in Alee Tunjang art has a variety of forms. It seems from the sound produced in forming the color of the sound and the rhythm of the music. Alee Tunjang is played together by pounding the *pestle/alee* into the hole of the mortar to produce sound and rhythm. The *Lesung* in Alee Tunjang is a container made from jackfruit trees and dried for six months, while the *alu/alee* used to pound rice is made from the fronds of nira leaves that are dried for one week (Rusady, 2019). This means that the sound color produced by the Alee Tunjang musical instrument comes from the echo of the pestle blows from the fronds of the nira leaves and the mortar, while functionally the mortar and pestle are tools used by the community in daily activities.

The sound color and function of Alee Tunjang art is related to how the art is presented to the community. This consists of the music played in Alee Tunjang, which consists of three sections. The three sections are identified as the *reportoar* played in this art. The *reportoar* is composed of the sound colors: *tang, ting, blam, tung, and blum*. The five forms of sound color produced are played by five players. To increase the tempo accentuation in the presentation of Alee Tunjang art, the number of players can be increased by strengthening the sound colors of *blam* and *blum*, so that the number of players becomes seven and/or nine people (Interview with Ilyas, on August 13, 2023 in North Aceh). This means that the sound colors produced in the rhythmic instruments of Alee Tunjang are composed of a combination of several different sound colors in forming a song section/*repertoire*.

The *reportoar/babakan* played in this art consists of two elements, namely the vocal melody played using verses, and Alee Tunjang as a rhythmic fill and accompaniment to the song. According to Nettl (2012: 12) in learning music theory, the most commonly mentioned aspects are melody, rhythm, beat, form, and harmony or polyphony. These musical aspects can be identified in revealing the form of musical performance in Alee Tunjang art. The vocal element plays verses that are sung without the use of background *harmony*. The verses are then played alternately and complement each other with the accompaniment of Alee Tunjang's rhythmic instruments. Meanwhile, the rhythmic instruments of Alee Tunjang play rhythms with the same tempo and different rhythms in each stroke. The tempo used in this art is a medium tempo (*andante*) ranging from 80-100 bpm. The use of this tempo will be adjusted to the player's condition in playing the rhythm at the beginning of the beat of this art.

The rhythm playing in Alee Tunjang has an *interlocking* technique. According to Kadir in Ali Darsono's Journal (Darsono, 2016), the *interlocking technique* is a method used in forming a melodic or rhythmic composition, by dividing tasks between two or more musicians. The use of this technique plays an important role in producing intertwined vocal melodies with their accompaniment music regularly in the same tempo game. Thus, it can be concluded that in identifying a musical phenomenon, it can be classified into analyzing the course of playing musical elements, the use of playing techniques and the division of parts/chapters in its presentation.

Some relevant research conducted as a reference for this research include: (1) Rusady's research (2019) entitled "Descriptive Study of the Position of Playing Alee Tunjang in Prie Village, Tanah Pasir District, North Aceh Regency" discusses the playing techniques and performance presentation of Alee Tunjang. Starting from the use of properties to the playing techniques of the Alee Tunjang players. (2) Aryesha's research titled "Alee Tunjang: Function and Perception of the Prie Village Community, Tanah Pasir District, North Aceh Regency" which discusses the function and perception of Alee Tunjang for the people of Prie Village in North Aceh. (3) Sandika's research (2022) entitled "Form and Structure of Rodat Music in Empat Lawang Regency" describes the form and structure of rodat music in Empat Lawang Regency, as well as the phenomenon of rodat music presented with singing and dancing. (4) Purnomo's research (2021) entitled "Analysis of the Mudiak Arau Song in the Talempong Pacik Ikua Parik Kanagarian Limbanang Performance" which examines the text and context analysis of the Mudiak Arau song in the talempong pacik performance by discussing the use of rhythm, melody, and song notation writing system. Based on this, some of the relevant research above can then help in providing an overview and comparison material in terms of material objects and formal objects, as well as data in completing data deficiencies in the process of analyzing data in the field.

Alee Tunjang art consists of melodic and rhythmic elements, both of which complement and alternate each other in the musical phenomenon. The vocal melody element is played in the form of singing poems using the Acehnese language. Meanwhile, the rhythmic element is the playing of Alee Tunjang musical instruments in filling and accompanying the vocal performance. Both elements have an interesting musical

phenomenon, where the melodic and rhythmic instruments are played not only as the main melody and melodic musical accompaniment, but the two elements become inseparable, as evidenced by the alternating and complementary Alee Tunjang musical fills which are then divided into several parts of the song/chapter. This has become the researcher's interest in studying the musical phenomenon. This music study is dissected using Western music theory, which is then analyzed conventionally.

RESEARCH METHODS

The research location is in Prie Village, Tanah Pasir District, North Aceh Regency. Prie Village is the location where the traditional art of Alee Tunjang is still maintained for generations by the community. This location is the domicile address of the performers and practitioners of Alee Tunjang art. In addition to meeting directly with the performers, researchers will also conduct long-distance communication using the telephone.

The implementation of this research is that the researcher meets directly with the object of research. So that in this study it was analyzed and obtained using a qualitative approach. According to Cresswell (in U), says that in qualitative *research* is the key instrument (*researcher as key instrument*) who collects data himself through documentation and literature study. Qualitative research is interpreted as research that aims to explain cultural symptoms, especially values, opinions and social contexts (Santosa in Karina, 2022). This research uses an etic and emic approach that analyzes the performers themselves, researchers also identify material objects and formal objects by analyzing the views of outsiders of the Alee Tunjang art.

The data collection techniques in this research consist of (1) literature study, which is collecting data by using research results in the form of books and writings related to music theory and the science of conventional forms of music analysis; (2) observation, conducted by directly observing the form of presentation of Alee Tunjang performances in North Aceh District; (3) interviews, conducted by conducting interviews with Alee Tunjang practitioners in North Aceh, researchers also conducted interviews with music practitioners in North Aceh District, this was done to get an outsider's point of view of Alee Tunjang art from a musical perspective; (4) documentation, which is recording all documentation related to the data to be obtained. The types of documentation collected were original videos, original MP3s, voice recordings of interviews, and photo documentation of research activities and photos with resource persons. Data analysis techniques were data reduction, data presentation, and data verification.

RESULTS AND DISCUSSION

Alee Tunjang art is one of the traditional arts originating from Aceh Province, precisely in Prie Village, Tanah Pasir Sub-District, North Aceh Regency. The existence of this art has survived for a long time in the midst of the people of North Aceh Regency in particular. The history of this art is no different from traditional arts in Aceh in general, namely as an entertainment medium for the development of Islamic religious propaganda through chanted verses. This existence has undergone adjustments where the verses used today are not only about broadcasting and spreading Islam, but also adapted to where the Alee Tunjang art is performed or performed.

The existence of Alee Tunjang art in North Aceh Regency has developed, where this art is present in the Acehnese community in general and cultured in the North Aceh Regency area in particular. The development is related to its presentation, which used to be only played after the harvest season in the form of entertainment and musical games played after the harvest period was over, but this art is also performed at major arts events or activities in Aceh (Interview with Ilyas, on August 13, 2023 in North Aceh District).

Use of Musical Instruments

The use of musical instruments is related to the function of musical instruments in a musical work. The function consists of melodic function and rhythmic function. The melodic function acts as an instrument that plays the melody, and the rhythmic function relates to the role of musical instruments in binding the tempo/speed of the music. The use of instruments in melodic and rhythmic functions can be identified in Alee Tunjang music.

Each function of musical instruments in Alee Tunjang art can be identified in the use of instruments with different colors and forms of sound. The melodic function can be identified in the use of vocal instruments that function as instruments that carry the melody from the beginning to the end of the art. Furthermore, the rhythmic function uses five mortar instruments with the use of hitting techniques using tools such as *alu/alee*. Based on the explanation above, the use of instruments in Alee Tunjang art can be seen from the form of instruments that are in accordance with each function in the music. In addition, the use of these instruments is related to the color/shape of the sound produced in the presentation of the performance. The musical instruments used in Alee Tunjang art can be seen as follows.



Figure 1. Lesung 1 (*Tang*)
(Doc. Denada Diamonds, 2023)



Figure 2. Lesung 2 (*Ting*)
(Doc. Denada Diamonds, 2023)



Figure 3. Lesung 3 (*Blam*)
(Doc. Denada Diamonds, 2023)



Figure 4. Lesung 4 (*Tung*)
(Doc. Surya Rahman, 2023)



Figure 5. Lesung 5 (*Blum*)



Figure 6. *Alu/Alee*
(Doc. Surya Rahman, 2023)



Figure 7. Alee Tunjang Game in Prie Village, Tanah Pasir
Sub-district, North Aceh District
(Doc. Abdul Rozak, 2023)

The rhythmic instruments played in Alee Tunjang art have several sound colors. The melodic instrument is played by one vocalist who sings the melody using verses. Furthermore, the lesung rhythmic instrument is played by five players, producing sound colors that are identified as naming the sound form of each lesung. The sound color grouping form consists of *tang* (mortar 1), *ting* (mortar 2), *blam* (mortar 3), *tung* (mortar 4), and *blum* (mortar 5). In the group of musicians in the Alee Tunjang art there is one *syeh* who acts as the leader of the performance (Interview with Ilyas, on August 13, 2023 in North Aceh Regency). The *syeh* plays the lesung instrument by playing the lesung with the sound color *tung* (lesung 4). Based on the explanation above, the musicians who play musical instruments in the Alee Tunjang art consist of six players consisting of melodic players on vocals and five rhythmic players on the lesung.

Vocalists act as melodic instrument players singing verses using the tempo played by the lesung. The game on the lesung produces a sound color produced through the blow of a pestle made of nira frond stems of different sizes. The size of the mortar and the size of the nira frond stems used affect the grouping of sounds produced when played. It can be concluded that the art of Alee Tunjang can fulfill the main function in music, namely the melody sung by vocals with the rhythm of the mortar blows played simultaneously and woven into the form of a song composition. The role of the instrument is vocal melody as the main melody carrier and lesung as rhythmic accompaniment.

Song Part/Section

The presentation of a traditional musical art has elements that build a musical *form*. These elements are related to the structure used in the music. Furthermore, the part-forming content of a musical work consists of the use of phrases that form periods. These phrases are grouped based on the melodic form of the verse and the rhythm of the rhythmic instruments into large sections in the musical composition. Alee Tunjang art is identified as a traditional musical art form that is built in a structure called song *sections*. This can be seen from the division of songs in Alee Tunjang through their respective forms and functions based on the placement of the fills. It can be concluded that song parts in Alee Tunjang can be grouped through the form of function, while the grouping of song parts can also be identified through the use of verses and fillings in the form of a phrase that forms a combination of phrases (periods).

A musical period is built through the arrangement of several phrases/sentences. The musical phrase is formed by the melodic and rhythmic journey played. Melody in a musical work can be broadly defined as an arrangement of sounds that play a certain pattern with high and low pitch (interval). Melodies are assembled and arranged into musical sounds that have a rhythm in a horizontal arrangement. Rhythm can be defined as the building blocks of music that are arranged in a regular manner. Furthermore, rhythm is also defined as forming the basis of a basic form in melody or harmony. In music, rhythmic sequences can also be arranged in rhythmic instruments. The formation of rhythms in rhythmic instruments will produce sound patterns that are played in regular horizontal variations. Alee Tunjang art is composed based on vocal melodies and rhythmic instruments. The melodic and rhythmic forms then form a period with several phrases divided into three parts of the song.

The Alee Tunjang art game consists of three parts of songs/chapters in its presentation, namely *saleum*, *kisah*, and *lani* (Interview with Nasrullah, on August 13, 2023 in North Aceh Regency). The song/chapter division can be explained as follows.

Saleum

In the first part, *saleum* is the opening part of the Alee Tunjang art performance. *Saleum* in Indonesian means greeting, which has the meaning of the Acehese custom of starting an interaction. In this section, the *saleum* is addressed to community leaders, scholars, and the audience who are present and participate in watching the performance which is then packaged and presented in the form of vocal verses accompanied by the beats of the *alu/alee* and *lesung* rhythm games (Interview with Ilyas, on August 13, 2023 in North Aceh Regency).

The presentation of this *saleum* section begins with the sound color of one of the players, namely *tang*, hitting *lesung* 1, then greeted by the sound of *ting* on the *lesung* 2 player, then it is greeted by other players with a game of sound color and rhythm. Then the vocals sing the *saleum* verse following the beat and tempo played by the Alee Tunjang instrument. After the verse is finished, the Alee Tunjang players also simultaneously stop playing the rhythm. The verse played in the *saleum* section can be seen as follows.

*Salam'alaikum kawoem sahabat
Timue deungen barat dusoen deungan kuta
Seulaweut saleum akan
Muhammad Pang
ulee ummat all
donya*

*Saleum kamoe brie
deungoen horeumat
Ngen krue
seumangat ulon brie
safa Samboet keuh
saleum kuntoeng
angel Beu maju
leugat seuni budaya*

*Keu bapak ibuk
 sleum kamoe
 brie Seureta
 waki saleum
 mulia
 Hana tuwo syiet
 saleum chairman seuni
 Saleum kamoe bi ke
 kawom dumna*

Translation of the *saleum* verse
 into English:
 Assalamualaikum
 colleagues and friends
 East and west and all
 Salawat and salam to the prophet
 Muhammad Leader of the
 people of the world

Greetings with respect
 With great
 enthusiasm we say
 Greet the greeting
 with clinging May
 the arts and culture
 progress

Greetings to all of
 you Representing
 noble greetings
 Not forgetting greetings to the
 chairman of the arts As well as for
 all colleagues who attended

Enough here
 greetings from us
 Greetings art
 prosperity
 Greetings finished
 colleagues and friends
 Salute the sign of glory

The following is the vocal music notation for the *saleum* part of Alee Tunjang:

♩ = 85

Vokal

Notation 1. Vocal Melody of the *Saleum* section of Alee Tunjang Art
 (Transcriber: Abdul Rozak)

In the presentation of rhythmic instruments in the Alee Tunjang art in the *saleum* section, it consists of percussion instruments consisting of five lesung tools played with the technique of hitting using alu/alee. The following is the music notation for the lesung (rhythmic) part of Alee Tunjang's *saleum*.

Notation 2. Lesung Rhythm of the *Saleum* section of Alee Tunjang Art
(Transcriber: Abdul Rozak)

Story

The *story* is the second part of the Alee Tunjang performance. This part tells an incident about a hero, a good harvest and the behavior of the community/individual (Interview with Ilyas, on August 13, 2023 in North Aceh Regency). In the *story* section, the poems performed and sung will be adjusted to the environmental and social conditions or the place where the Alee Tunjang art is performed.

After the *saleum* section was over, the Alee Tunjang players started the rhythmic beat again, starting with the *tang* sound on lesung 1 and greeted with the *ting* sound on lesung 2, and then greeted with the other lesung tools by playing their respective rhythms and sound colors. Next, the vocalist sings the verse part of the *story*. After the verse is finished, the Alee Tunjang players also simultaneously stop playing the rhythm. The poem played in the *story* section can be seen as follows.

*Jie mesue canggoek oh
museum trend ublang Sue
alee tunjang oh malam jula
Paisan donya from our ancestors
Nyoe h galoem Japan hai rakan alee tukang kana*

*Tinggai keuh jino
hai bak aneuk cucoe
Beuget tahiroe gruemp
bungong keu pula
Seuni budaya
singoeh meusahoe
Bandum geutanyoe
jie ba ubanda*

*Muenyoe di alee peuleupak bak joek
Yang keunoung juthoek lah juthoek
bak arrow tuha Meunyoet goet
tatoep hai rakyat sue leusong
Meu aloen-aloen oeh jula night*

*Geu gah di
rakyat hai di
gampong Geu
top leusoeng nyak
teunget raja
Tinggai di raja
hai dalam
meuligoe
Tinggai cut
putroe in the
Kamba*

Translation of the *story's* verses into English:

Shouting frogs in the rice harvest season
The sound of pestle striking late at night
World entertainment from the ancients
Before the arrival of the Japanese alee tunjang was already played

Played now on his children and grandchildren
Keep and maintain the Bungoeng Kupala group.
Art and Culture will Unite
We're all leaving for banda

The pestle is made from
sap fronds What is
pounded is the jackfruit s
If Kalua pounded well,
O people
Then will the sound of the mortar at midnight be in harmony

Told by all the people
Pounding a mortar to put
the king to sleep The king
who lives in the mahligai
And the queen in the mahligai room

The following is the vocal music notation for the *story of* Alee Tunjang:

Vokal $\text{♩} = 85$

Notation 3. Vocal Melody of the *Story* part of Alee Tunjang Art (Transcriber: Abdul Rozak)

In the presentation of rhythmic instruments in the Alee Tunjang art in the *story* section, it consists of percussion instruments consisting of five lesung tools played with a beating technique using alu/alee. The following is the music notation for the lesung (rhythmic) part of the Alee Tunjang *story*.

Notation 4. Lesung rhythm part of the *Story* in Alee Tunjang Art
(Transcriber: Abdul Rozak)

Lani

The *lani* section is the final section that functions as the closing part of the Alee Tunjang art performance. This is indicated by the use of verses chanted by vocals in this section which contain closing greetings after performing (Interview with Ilyas, on August 13, 2023 in North Aceh Regency). After the *story* section is finished, the Alee Tunjang players start the rhythmic beat again, which begins with the sound color of *tang* on the lesung 1 instrument and is greeted with the sound of *ting* on the lesung 2 instrument. Next, the vocal chants the verse of the *lani* section. After the verse is finished, the Alee Tunjang players also simultaneously stop playing the rhythm. The poem played in the *lani* section can be seen as follows.

*Salam'alaikum teungkue di sinoe
Saleum bak kamoe bak kamoe
ka meu tueng haba Pat-pat na
salah teungkue lon
neupeumeuah Bak sampoe
teulah blang yaumil masya*

*Meuhoe keuh
teungkue yang na di
sinoe Izin keu kamoe
keuneuk jak gisa
Katroek kamoe jak
beutrok kamoe woe
Keudeh bak
nanggroe bak asai
mula*

*Wahe syedara
mandum
meutuah Pat-
pat na salah
ampoen lee
sigra Karena
lidah tajam ban
peudeng
Kadang na
takheun bak
peugah haba*

*Karena kamoe
ureung tan
ahliHana
meuturibak
peugah haba
Jaroe di uloen
di ateuh ulee
Meuah lon lake bak kawoem dumna*

*Jiplung di rakyat hai
jivoe u nanggore
Tinggai meuligoe
pulang keu raja
Kaseup keuh oeh
noe lagu bak kamoe
Pemueah jino
wahe syedara*

Translation of *lani*'s poem into

English: Assalamualaikum,
gentlemen who are here
Greetings from those of us who have
received the news Where there are
mistakes, please forgive
Don't regret it on the Day of Judgment.

Thus, gentlemen
who are here
Allow us to
return to the
place
Hopefully we can return to the
place safely Return to the place
or village of origin

O all brothers and sisters
Where there are mistakes we ask
for forgiveness For the tongue
is sharp as a sword
There may have been a mistake in the greeting

Because we
are not
experts Not
good with

words
 Sincerely
 raise your
 hand
 And apologize for all the mistakes

The following is the vocal music notation for the *lani* part of Alee Tunjang:

$\text{♩} = 85$

Vokal

Notation 5. Vocal Melody of the *Lani* section of the Alee Tunjang Art Form
 (Transcriber: Abdul Rozak)

In the presentation of rhythmic instruments in the Alee Tunjang art in the *story* section, it consists of percussion instruments consisting of five mortar tools played with the technique of hitting using alu/alee. The following is the music notation for the lesung (rhythmic) part of the Alee Tunjang *lani*.

$\text{♩} = 85$

Notation 6. Lesung Rhythm of the *Lani* section of the Alee Tunjang Arts
(Transcriber: Abdul Rozak)

Tempo and Succinctness

Tempo in a broad sense is a musical element related to the speed used in music. Speed in music is used in melody and accompaniment. Tempo also serves as a sign in the use of slow-medium-fast-very fast musical speed characters in musical compositions. This is identified in the tempo of the performance in Alee Tunjang art with a medium character with a beat speed count.

The use of tempo types in Alee Tunjang art can be identified in the number of *beats per minute* (*bpm*). This identification is grouped into the medium character form. Alee Tunjang art uses a medium character with a count of 85 bpm ($\text{♩}=85$) with a beat count using notes worth $1/2$. The type of tempo played is *andante*, where the use of tempo tends to be moderate and not too slow (76-108 bpm). This means that the tempo speed used in Alee Tunjang art is 85 beats per minute. The use of this type of medium speed character is found in all parts from the beginning to the end of the Alee Tunjang art performance.

Based on the explanation above, the use of tempo in Alee Tunjang art music has a role in playing vocal melodies and the rhythm of lesung percussion. Technically, the Alee Tunjang art performance is played by dividing it into three separate reportosar that use the same speed tempo. The separate section is marked when the song ends and is then continued with the next section using the same tempo speed.

The use of tempo speed in music is closely related to the beat count. The beat can identify the count that determines the type of beat. The use of the beat type is the symbolization of note values and rest marks used in the course of music. This connection can be found in Alee Tunjang art by identifying the use of a beat that is identical to an even count. In this case, the Alee Tunjang art uses a $4/4$ rhythmic form. This means that each beat count has an even number of beats, namely there are four notes that have a note value of $1/4$. The use of the $4/4$ beat type can be identified as follows.



Notasi 7. Time Signature/Sukat On Alee Tunjang Art

CONCLUSION

Alee Tunjang is a traditional Acehese musical art form that consists of two types of sound forms: melodic and rhythmic. Both types are presented in the form of a traditional music performance consisting of one vocal melody player and five players of lesung rhythmic instruments. Musical phenomena are identified in an analysis of the musical elements and presentation form/structure found in Alee Tunjang. The elements discussed include the use of five lesung and one vocal instrument. Furthermore, in the song section/chapter, the traditional music performance is divided into three song sections/chapters, namely: *Saleum*, *Kisah*, and *Lani*. Each of these sections has its own musical characteristics. In the *saleum* section is the opening and greeting part of the performance, in this section the player greets the audience who are present to watch the performance; the *story* section is the content

part of the song which contains the message to be conveyed; and the *lani* section is the final section which contains greetings at the end of the art performance. This research also identifies the use of the type of beat and tempo speed, which uses the 4/4 beat with a medium tempo (85 bpm).

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