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The Transmission of Resilience Learning in the Context of Formal Education an Ethnomusicological Review

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Abstract---The existence and continuity of musical practice in the world, among others, is strongly influenced by transmission or inheritance. Therefore, local-traditional music in Indonesia that lives and develops in the midst of oral culture becomes important to study transmission. This study aims to determine the transmission process of learning in the Kalimantan Music class and find the right formula for delivering teaching materials. This research is qualitative research with an applied ethnomusicology approach. The method of collection is through observation, interviews and supported by documentation and literature searches. The research was conducted at the Department of Ethnomusicology, Faculty of Performing Arts, Indonesian Institute of the Arts, Yogyakarta. The study results indicate that it is important to incorporate learning models and strategies from the teacher to the Kalimantan Music class. They are practicing analytical-based learning methods in the context of a resilient society. Chunking-based strategies and formulas in memorizing songs or reports that are played are made into two notation systems, namely block notation and pronunciation-based notation, to make it easier for students to play music. Block notation formulas and pronunciation-based notations can be applied as a way of learning music in class.

Keywords---applied ethnomusicology, flexibility, learning, students, transmission.

Introduction

Transmission is an essential issue regarding the sustainability of local-traditional music in various parts of the world in globalization. Ethnomusicologists have long recognized the significance of transmission in the continuity of musical practice, so they have conducted studies of this issue in various cultures, both

systematically and as a component of their research (Campbell, 2020). If the transmission goes well, then what is transmitted can continue to survive and exist from time to time. However, on the other hand, a transmission that does not go well will also affect the loss of something not appropriately transmitted. The point is, as mentioned earlier, transmission supports the sustainability of traditional local music, and the continuity of this music is crucial in today's era (Ho, 2019; Reyes-García & Fernández-Llamazares, 2019).

Ethnomusicology as science has undoubtedly experienced the development of studies in music in society or the community. Five interrelated domains play a role in music continuity: the music learning system, musicians and community/society, context and construct, regulation and infrastructure, and media and music industry. Ethnomusicologists must have good communication and diplomacy skills to build relationships with stakeholders (Jalilifar et al., 2019). Research using an applied ethnomusicology approach has begun to be carried out by ethnomusicologists (Berger & Stone, 2019; Cambria et al., 2016). Ethnomusicologists are starting to think about opening up domains in ecosystems to maintain and even strengthen these chains (Gunawan et al., 2019). Ethnomusicologists must consider keeping music cultures alive (Lim & Park, 2018; Lozic, 2019). The flow from upstream and downstream must be considered to map all potentials that can arise, both those that hinder and support them (Norren & Vos, 1974; Weatherman et al., 2018).

The concept of transmission implies that there are at least three main elements, namely actors (who teaches, who learns), content (what is taught or learned, and mechanism (how content is learned) (Irawati, 2016; Widyanta, 2018). One of the ways to acquire a narrative text of flexibility is to use the chunking method, namely chopping up a series—phrases, words, numbers, letters, and so on—into more petite or shorter units, and meaningful to people use it (Cohen & Bodner, 2019). The music itself is the most effective mnemonic device in the oral tradition. Non-literate or oral culture, the acquisition of knowledge and musical abilities or skills generally takes place orally or aurally. A person listens to the music material (sound) he wants to learn, then tries to practice it (Goh et al., 2021; Gubner, 2018). The practice of Javanese karawitan, for example, this way of learning is commonly called by the term *ear*, which means "to hear." To support the information obtained through hearing using the ear, a person often observes the person's physical movements whose game he is observing (e.g., hand movements hitting drums, plucking strings, and so on). This usually occurs when the learning person can make visual contact with the person learning noticed (Jumintono et al., 2018).

Today's information and communication technology development has provided an alternative for effective and efficient music transmission (Irawati, 2020). Likewise, the Kalimantan Music class uses information technology as a space to provide an overview, concepts, and practices related to music culture in the Dayak Benuaq community. Based on this explanation, the following is a chart of the course of transmission in the context of learning in the Kalimantan Music class. Kelentangan is one of the music that still exists in the Dayak Benuaq community of East Kalimantan. Kelentangan has a meaning: first is to refer to a musical instrument in the form of six gongs with beveled gongs placed horizontally in a

row in a stand (*rancangan*) one person using a pair of bats made of wood. Second, mentioning the name of an ensemble consisting of the *kelentangan* instrument itself (i.e., six gongs with *berpencu*), *gimar* (a cylindrical drum with double membranes, played by one person with two bats), *genicng* (vertical hanging gongs larger than the *kelentangan* instruments), similar to *kempul* in Javanese gamelan), and *suling Dewa* (vertical flute, made of bamboo). Third, in the broadest sense, *kelentangan* is a musical practice with specific instruments and ensembles, along with repertoire, the context of presentation, which produces certain aesthetics. In other words, resilience refers to the material or material matters and at the conceptual level (McGill et al., 1992; Hedegaard, 2014).

So far, the Kalimantan Music class practice activities have been carried out offline using lectures, demonstrations, and playing together in class. However, in 2020, there has been a significant change, where the Corona 19 pandemic caused teaching and learning activities to be carried out online and learning Kalimantan Music in the Ethnomusicology Department. Moreover, especially starting from the 2021-2022 Academic year, Kalimantan Music is recommended by the Indonesian Art Institute to be one of the courses in the Independent Student Exchange Program. Therefore, finding the right formula to transmit knowledge and experience playing traditional music efficiently is important (Vokurka et al., 2000; Dreyer & Grønhaug, 2004).

Method

This research is qualitative research with an applied ethnomusicology approach. Qualitative research is a research method based on the philosophy of postpositivism, used to examine the condition of scientific objects. The applied ethnomusicology approach is an approach that utilizes research to be used for practical purposes or to solve a problem that occurs in a community or society (Gubner, 2018; Lundberg, 2019). The steps in data collection consist of a study of literature or literature related to the object being studied, then continued with observations and participant observers in the Kalimantan Music class in the Ethnomusicology department, Faculty of Performing Arts, Indonesian Institute of the Arts Yogyakarta. Then conducted interviews with students, colleagues, and stakeholders about the teaching and learning process in traditional music practice classes and documentation about the Kalimantan Music course. After the data is collected, then it is sorted and grouped according to need. The data obtained is then processed and analyzed and then written in the format of a research report (Kowalski & Limber, 2007; Hunt & Eisenberg, 2010).

Result and Discussion

Teaching materials *Kelentangan*

Kelentangan in the Benuaq Dayak community has many reports that are presented according to the context. For example, for various traditional rituals of the Benuaq Dayak community, both those involving life initiation ceremonies, treatment of the sick, as well as for entertainment. The report that was selected in the teaching material in the Kalimantan Music class was the flexibility as Kwangkay's accompaniment at the stage of the *ngerangkau* ceremony.

Transmission, Acquisition of Knowledge, and Technical Ability in Education can be seen in Figure 1.

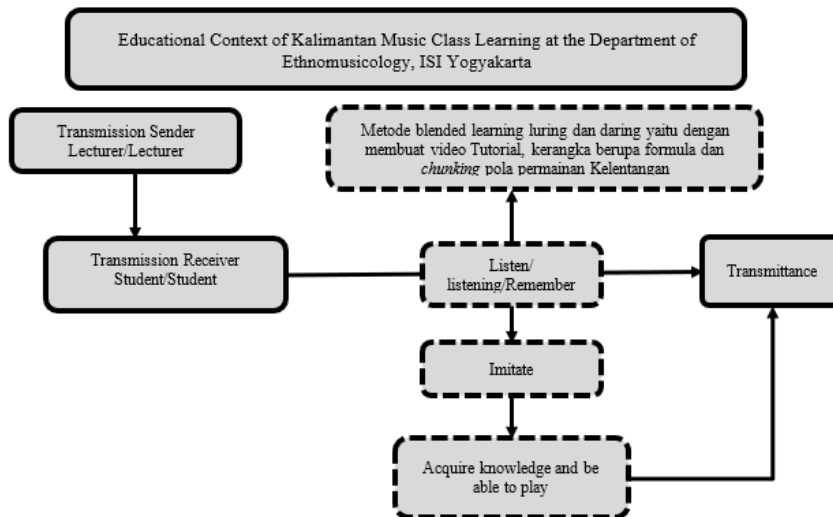


Figure 1. Transmission, knowledge acquisition, and technical abilities playing resilience in the context of education

Transmission of Kentangan learning in Kalimantan music class

The transmission of learning resilience in education, namely the Kalimantan Music class, is different from the learning in the Dayak Benuaq community. In the academic realm, participants are determined by participants, namely students taking Kalimantan Music courses. The lesson plans and syllabus bind the learning that the teacher or lecturer has made (Suyatno et al., 2019).

Transmitter

The presentation of flexibility can be manifested in the behavior of lecturers and students in the classroom. There is a hierarchy of actors in the transmission, considering that the previous students did not know anything about resilience practices. The transmission of this stage is to use a personal approach to students by giving them space to be open to each other in the learning process (Moreno-Núñez & Alessandroni, 2021). The transmission actors enter into a kind of lecturing contract that both parties agree upon in delivering teaching materials and explanations related to the object being studied (Chakraborty et al., 2020). The learning social media used in the Kalimantan Music class consists of making WAG (WhatsApp Group), Google Meet, and Zoom Meeting. WAG is used to facilitate coordination. Google Meet to upload learning videos in every meeting. Zoom Meeting to interact visually and check the progress of the material presented (Hasan et al., 2020). The blended learning method is used to experience playing with their groups consisting of flex, *gimar*, and *genicng* players (Liew & Ng, 2006; Harrison, 2020).

Transmission content

The elongation transmission process consists of two types of material, namely musical content and non-musical content. The musical material is transmitted from lecturers to students and non-musical material through video and other media (Nashar et al., 2020). The main music contains compositional texts produced by the percussion instruments in the ensemble (Daikoku & Yumoto, 2020). No song title is specifically used to refer to the composition's rarity. The presentation of musical content for the Kalimantan Music class includes explaining the classification of musical instruments in the *kelentangan* ensemble, explaining the techniques and ways of playing each instrument, and providing songs or reports to the *gantar* dance accompaniment (Talosa et al., 2021; Husin et al., 2021).

The issue of "tone" is one of the prevalent concepts in musicology and mainly adopts Western concepts. *Kelentangan* Dayak Benuaq practice, this kind of concept does not exist, but it is not a non-existent reality. The Benuaq community, in identifying the high and low of the sound of *pencu kelentangan* uses onomatopoeic expressions from the reality of sound that can be felt, which is different from western music. The onomatopoeic expression used by the Benuaq people to express high and low sounds is *tang-ting-teng-tung-tong*. The interval from one sound to another shows almost the same distance. This series of *curd-pencu-pencu kelentan* sounds give the impression of being a do-re-mi-so-la series on the Western music charts (Suparsa et al., 2017; Averkieva & Kachalov, 2020).

Identifying the sound of the *kelentangan* instrument is important because it is one of the main items in the transmission of musical content. A melody consisting of a series of distinct highs and lows is transmitted, memorized, and played continuously. If each sound does not have an "identity", it will be difficult to "talk about". Therefore, a system for identifying the sound of the trepidation sound is needed to facilitate learning. The identification of the sound of the suffix to facilitate learning can be seen in Figure 2.

Onomatopoeic designation (from the <i>pencu</i> with the lowest sound) <i>pencu Kelentangan</i>	Tang	Ting	Teng	Tung	Tong
Approach with Western diatonic scale	Sol	La	Do	Re	Mi
Suggested symbols to use in the pronunciation of slack	a	i	e	u	o

(Created by Eli Irawati)

Figure 2. Identify the sound of each *pencu* of a musical instrument

The second reality related to the practice of *Kelentangan* Dayak Benuaq is that there is no native local notation system that can be used for exposition and analysis of sound phenomena. Western notation is still used to describe the sounds of *Kelentangan* visually. A new notation system model is needed to describe flexibility and become a means of transmitting knowledge (Une & Miyazaki, 2020). This new notation model is based on flexibility, not using other models such as western. If written using Western notation, the reader's construct will generally identify the notation with a Western 'way of reading'. For example, if you place a black-stemmed note on the western note's first bar, it tends to interpret it as a beat worth Mi. If four black notes are coming from a segment

delimited by a timeline, it is generally assumed that the rhythm of the composition is 4/4, whereas, in practice, *Kelentangan* does not recognize the concept of 'sukat', although in 'taste' it is similar to 4/4 in the concept of music west (Zong & Zhen, 2021; Suryasa et al., 2019).

Such a situation, among other things, risks creating the impression of equating or 'forcing the similarity' of the concept of *Kelentangan* practice with Western music. However, both do not necessarily have the means to translate concepts using the notation system from other musical exercises (van Vugt et al., 2021). Moreover, it is difficult to say that the notational model proposed is entirely new because the main point of the existing notation model is the principle of vertical sound sequences, namely high and low voices, and horizontal, namely short durations of sounds. The author reviews the previous notation system, holds the principle of vertical and horizontal notation, and then suggests a notational model that is expected to be used. The notation system holds the principle of vertical and horizontal (Mustafa et al., 2019). Vertical functions are represented by using rows and using segments for horizontal functions. The result of the notation is in graphic form. The graphical model is used to make it easier for users to identify the voices high and low voice and sound sequence. The form of the notation model can be seen in Figure 3.

Tang (a)						■ ■
Tong (o)					●	
Tung (u)				◇		
Teng (e)			□			
Ting (i)		△				
Tang (a)	■					

(created by Eli Irawati)

Figure 3. Table of notation models for flexibility practice

The main non-musical material delivered, especially about the background of *kelentangan* music, explained the reportage of the accompaniment of *kwangkay* as material for the Kalimantan Music class. *Kwangkay* is a traditional ceremony associated with the highest-level and large-scale death in the Bnuaq community. *Kwangkay* etymologically consists of two words, namely 'ke', which means to do or carry out, and 'angkey', which means a dead body. In practice, *kwangkay* is a traditional ritual to honor deceased ancestors by transferring them from the first grave (like a grave in general, namely in the ground) to the second grave, namely *lungun*, a container made of wood and placed in the yard or the garden. Thus, *Kwangkay* is also called secondary burial or secondary morgue.

Transmission mechanism

Stages of listening or listening

Before giving the notation, first, the teacher/lecturer explains the background of resilience in the life of the Dayak Benuaq community. Then, lecturers play videos related to the context of resilience and provide explanations of various events

related to the practice of resilience (Jung et al., 2019). Next, the teacher plays a video related to the practice of resilience in the owner's community (Keshtiari & Kuhlmann, 2016). After that, the teacher explained contextually about the Dayak Benuaq community and the practice of resilience. Next, the teacher explains the choice of the song report which the students will play. Furthermore, the teacher explains while demonstrating playing the instrument. They are starting from the easiest, namely *genicng*, then *gimar*, then next flex.

Imitation and assimilation stages

At this stage, more emphasis is placed on things that are technical-practical, namely, imitating a practice report material for the *kwangkay* ceremony. The teacher makes two notations at this stage, namely using block notation for students who can read notation, while the second is made for those who are not familiar with the notation (Bagherzadeh & Tajeddin, 2021). This is made to facilitate the transmission of music to students. The pattern of the game of flexibility in the framing was transcribed using a western musical notation approach, as shown in Figure 4.



Figure 4. The pattern of the game of flexion in framing was transcribed using a western musical notation approach (Created by Eli Irawati)

The notation in Figure 4, if used as a notation model made by the teacher, can be seen in Figure 5.

Tone 1														
Tang (a)														
Tong (o)														
Tung (u)	◇	◇	◇		◇	◇	◇		◇	◇	◇			
Teng (e)														
Ting (i)														
Tang (a)														
Pelafalan	Tang	Tang	Tang	-	Tang	Tang	Tang	-	Tang	Tang	Tang	-	Tang	Tang
Tone 2														
Tang (a)								■	■					
Tong (o)	●						●			●			●	
Tung (u)					◇									
Teng (e)														
Ting (i)								△						
Tang (a)														
Pelafalan	Tong	-	-	-	Tang	-	Tong	-	Tang	Tang	Tang	-	-	Tong

Figure 5. Patterns of stretch play in framing are transcribed with pronunciation notation (Created by Eli Irawati)

The study of patterns and melodic sentences in the *kelentangan* game is presented as an accompaniment to *kwangkay*. All of them have patterns, phrases, and sentences that tend to be short and not so difficult to understand (Latiff Azmi et al., 2020). These patterns, phrases, and sentences become formulas and chunks, assembled and played repeatedly to create a "composition" of flexibility. Therefore, a belian ritual activity series or stages are a framework for presenting language (Chakraborty et al., 2020; Gorgoretti, 2019). Recording the beat pattern of a pacing ensemble, usually, someone mumbles or sings with their mouth. The melodic plot that is mumbled or sung is the general melodic impression of the sentences played on the *kelentangan* instrument. A person who learns a flexion instrument subconsciously "has a song in his head" and has memorized the patterns that will later be physically played on the instrument. At this stage, students listen to drums, understand the patterns that are played and memorize and remember by singing and mumbling in their mouths. Singing or muttering is one way to convey flexibility without any real physical tools (Cuskelly, 2021). So that one can "touch" the music anytime and anywhere without the need to carry the instrument. As a result, semi-permanent knowledge will be more strongly stored in contact with the material with a higher frequency.

Stages of singing for a critical audience (development and variation)

After students can imitate the instrument's playing correctly and can "feel" the composition, students often add a bit of development to the beat pattern, but it does not change the flow of the melody. The presentation of the Kelentangan hammer in *kwangkay* also follows the flow of the ceremony, namely when *ngerangkau* and hammer are given the name *paluan ngerangkau*, while the *Kelentangan* game is in the *kwangkay* ceremony. The stages of framing can be seen in Figure 5.

Kelentangan (Right hand)	
Kelentangan (Left hand)	
Gimar	
Genikng	

Figure 5. A snippet of the impression of the main melody of the *kelentangan* game in the skeleton stage which was transcribed using a western musical notation approach (made by Eli Irawati)

The sentences of wasp *kelentangan* above can be chunked into shorter pattern units so that they are easier to remember. For example, the cutting of the wasp *kelentangan* can be seen in Figure 6.



Figure 6. Notation 4: Shorter fragments of the sentences of the *ngerangkau* pattern in the *kwangkay* ceremony (made by Eli Irawati)

There is only one pattern in crawling wasps, *gimar* there are two patterns. The second pattern in the second pattern of the game plays a role in providing an accent that seems to form a sentence throughout the flexibility game. Similarly, *genicng* wasps provide accents and as a knock on the *reportoar* being played. In the presentation of horns, more than one *genicng* is usually played so that it seems to give a different wasp pattern from other ritual accompaniments. This oPla is played continuously, repeatedly accompanying the crawling dance. There are six *kelentangan* instruments, but only three are used to accompany and use western charts: do, sol, and la.

Formula: sonorical aspects to listen to

One keyword phrase that pops up is regularly working. This expression clearly shows the existence of repetition, regularity, pattern, and the like. The series of sounds in the Loudness menu for *kwangkay* shows a repeating pattern. The patterns of wasps in the *kwangkay* ritual have the same rhythm. The only difference lies in the *pencu* that is hit. The difference between the ones being beaten, even though the rhythmic pattern is the same, gives the impression of a question sentence and an answer sentence. The repetition pattern can be seen in Figure 7.

Kwangkay Pattern Formula															
Formula 1															
Pelafalan	Tung	Tung	Tung	-	Tung	Tung	Tung	-	Tung	Tung	Tung	-	-	-	-
Formula 2															
Pelafalan	Tung	-	-	-	Tung	-	Tung	-	Tung	Tung	Tung	-	-	-	Tung
Formula 2-1															
Pelafalan	Tung	-	-	-	Tung	-	Tung	-	Tung	Tung	Tung	-	-	-	Tung
Formula 2-2															
Pelafalan	Tung	-	-	-	Tung	-	Tung	-	Tung	Tung	Tung	-	-	-	Tung
Formula 2-3															
Pelafalan	Tung	-	-	-	Tung	-	Tung	-	Tung	Tung	Tung	-	-	-	Tung

Figure 7. Kwangkay patern formula

The implications that then arise from the different learners give rise to stages to acquire the knowledge and skills through listening, which includes listening to the sonorical, visual, and knowledge aspects of the context conveyed by the teacher. At this stage, all students get the same thing. The next stage is imitating and practicing (Paquette et al., 2020). There are two ways, namely, for students who have a musical background, they will be given block notation, while for students who do not have the basic capital of music, they are given the easiest way to read notation through pronunciation and direct imitation of what is being done, by the teacher. The next stage is to provide development or provide variety. There is no requirement for students from music education, while students with music education backgrounds are advised to play *kelentangan* up to this stage.

Context becomes important in the presentation of context-bound music as well as flexibility. The *kwangkay* ritual, especially the framing stage, which forms the framework, also regulates language presentation. As a result, students must also have knowledge and understanding related to the ritual. This means that in transmission, students are required to acquire musical knowledge and skills and knowledge of the activities surrounding the presentation of the music in its original context (Fonteles & Rodrigues, 2021). Based on these facts, a narrative can be built that musicians also need to have the ability and knowledge of the original community's activities in transmitting music (Titon & Pettan, 2019). In addition, the presenter also needs to acquire non-musical abilities, namely in the form of knowledge of the conditions surrounding the practice or presentation of a piece of music.

Conclusion

Music transmission in the context of Kalimantan Music is not only limited to the transfer of knowledge and skills. Transmission is not about how a learner learns certain material and presents it. The transmission of ethnomusicological learning in the context of formal education is no longer just a transfer of musical

knowledge and skills. Students are required to understand the original context through videos and social media narrated by the teacher. Different students bring out the teacher's creativity in making a notation system based on pronunciation that is easy to understand. Analytical music learning, chunking system, and memorization formulas are chosen to make it easier for students to understand what the teacher is saying. Important models and strategies are incorporated into the lessons from teachers to the Kalimantan Music class. They are practicing analytical-based learning methods in the context of a resilient society. Chunking-based strategies and formulas in memorizing songs or reports that are played are made into two notation systems, namely block notation and pronunciation-based notation, to make it easier for students to play music. Block notation formulas and pronunciation-based notations can be applied as a way of learning music in class.

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