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Acculturation of Culture between the Sasak Ethnic and Balinese Ethnic in the Art of *Gendang Beleq* in Lombok

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Abstract---This study aims to conduct a study of cultural acculturation in the art of *Gendang Beleq* as a result of the traditional art music collaboration between Balinese ethnic and Sasak ethnic in Lombok. This research was designed in the type of qualitative research using a case study model. The results of this study obtained three important findings. First, the form of cultural acculturation in the art of *Gendang Beleq* is a combination of two elements of musical arts, namely Balinese art and Sasak art. In its development, the art of *Gendang Beleq* was influenced by Balinese music which began with cultural acculturation between Balinese ethnic and Sasak ethnic in Lombok. This influence can be seen in the form of composition, as well as musical elements of Balinese *karawitan* which are processed or worked on into the *Gendang Beleq* art, making this art very attractive. The factors that cause the acculturation of Balinese audio musical in the *Gendang Beleq* art because of the emergence of the idea of combining two musical art identities can produce added value to cultural arts work of artistic creativity.

Keywords---art creativity, Bali ethnic, cultural acculturation, *gendang beleq*, Sasak ethnic.

Introduction

Collaboration between art and culture is likely to occur between two ethnic communities living in a social space. This phenomenon is indicated by the collaboration of cultural arts, especially in musical arts owned by the Sasak ethnic and Balinese ethnic communities in Lombok. The collaboration took place as a form of cultural acculturation shared by the Balinese people and the Sasak people. The collaboration has presented a very unique blend because elements of Balinese *karawitan* art are combined with elements of ethnic Sasak musical arts. This phenomenon refers to Wirawan (2017), that the Balinese ethnic community and the Sasak ethnic community represent cultural works of art that have high artistic value so that they can attract a relatively large audience.

The collaboration of cultural arts in musical art is unique because Balinese musical instruments can be played by Sasak ethnic groups or vice versa when Balinese arts are played by Balinese or contest together in an event to realize the true cultural and artistic identity on the island of Lombok. The excitement of art activities in Lombok, especially performance art, is often colored by displaying a variety of cultural arts created by Balinese ethnic and Sasak ethnic (Sukenti *et al.*, 2016; Karjono *et al.*, 2017). The results of artistic creativity displayed by the two ethnic groups support one another and combine in the wrapping of arts, customs, and culture, together to accompany the implementation of customs and religious practices. This phenomenon shows its uniqueness and at the same time has an attraction so that the opportunities of the two ethnic groups, namely the Sasak ethnic group and the Balinese ethnic group, are bound by a strong bond of cultural tradition. The results of the creativity of art and culture, in which the process of borrowing and borrowing culture, can create harmony and harmony between Muslims and Hindus. This cultural acculturation-based art is expected to be able to contribute thoughts to provide valuable positive solutions or contributions to the nation amidst issues of racial division, religion often heard, and happening lately in the Republic of Indonesia.

Lombok Island is one of the regions that have a diversity of arts and culture, the people have a very unique tradition in art practices. The arrival of ethnic Balinese to the island of Lombok unconsciously and undeniably has influenced almost all forms of cultural and artistic traditions in Lombok, some types of traditional ceremonies, culture, and arts at a glance are very similar to the face of Balinese art and culture, so that the term "You can see Bali

in Lombok but you can't see Lombok in Bali " which in the phrase implies you can see the atmosphere of Balinese life in Lombok but on the other hand you cannot see the atmosphere of Lombok's community life on the island of Bali.

In the field of *karawitan* (music art), several types of traditional Lombok music combine (acculturated) with Balinese *Karawitan* including the art of *Gendang Beleq*. This kind of art as an icon of the island of Lombok in its development is heavily influenced by the *gamelan Gong Kebyar* and *Balaganjur* Bali. This phenomenon was expressed by Yudharta (2013) that such a strong influence of Balinese music, especially the *gong kebyar gamelan*, on the arts of the Lombok people. In this regard, there is a dominance of the art of minority groups in the arts of the majority community. Although the influence of Bali is and cannot be denied, this makes the art of the *Gendang Beleq* unique in every show because it can combine the elements of the *Gendang Beleq* with Balinese *gambelan* (traditional music). In synergy with that, Bahri (2014), put forward the idea in an article entitled "Lombok Balinese music type styles can be seen as being one of three types: 1) those with antecedents in Bali, 2) those with antecedents from the Sasak majority of Lombok and 3) those co-created with the Sasak". The article explained that the fusion of Balinese culture and the Sasak ethnic gave birth to three different musical identity patterns: a. Art of Balinese identity, b. Art of Sasak identity, c. As a result of the combination of Sasak and Bali gave birth to the art of mixed identity (Sasak-Bali).

Referring to the historical event about the mixing of cultures and community beliefs on the island of Lombok, which occurred starting from the arrival of several ethnic groups outside Lombok. Referring to Agung (1991), that three things can be concluded related to large influences from outside Lombok, namely a). The influence of Javanese culture and religion is very strong (15th and 16th centuries); b). A combination of Balinese and Makassar political influence (17th century); c). The consolidation of Balinese political control began in (18th century). The three major events have an impact on the mixing of cultures and beliefs that occur in the people of Lombok Island. This capability builds a specific identity in terms of culture and also in the aspect of community belief in Lombok until now.

The historical events above influence aspects of art and culture, especially in musical art in the community in Lombok. The emergence of *Gendang Beleq* art cannot be separated from a series of important events that set the backdrop for it. In the past, the authority of several kingdoms such as Selaparang, Pejanggik, Purwa, and several other small kingdoms including the invasion of the Goa kingdom of Sulawesi, which entered through the eastern part of the Lombok island, was even said to have taken control of the Sumbawa region. The series of wars, contradictions, conspiracies continue to occur one after another as if they never broke up. Kingdom after kingdom, both large kindom and small kingdom arises and sinks crystallization occurs composing forces and so on. From a historical perspective, *Gendang Beleq* art is used as a tool or symbol of war music, that is, it serves as a bruising for troops who are fighting or have just come from the battlefield. Enthusiastic reinforcement with the appearance of the thunderous sound of the *Gendang Beleq* instrument. The form of the *Gendang Beleq* art performance is usually added by two "*payung agung*" (grand umbrellas) to shade the King and his Queen. *Gendang Beleq* shows are usually performed at royal parties, if the war *Gendang Beleq* functions as a war commander, while *copek* as a soldier is explained also if the king (*datu*) used the "*payung agung*" (Yaningsih, 1991). In synergy with the above, Sumardi (2017) argues that at the beginning of his birth the *Gendang Beleq* was believed by the community that the art was as a media to accompany the warriors of the Lombok royal knights.

Along with the development of this time the art underwent many changes, both song composition or appearance. The evolution and development of the *Gendang Beleq* art can be said to experience a phase up and down from the beginning of the history of the *Gendang Beleq* up to now. Some factors as a cause of the evolution and development of the *Gendang Beleq* are government policies. This phenomenon is related to the existence of religious beliefs that influence the existence of the *Gendang Beleq* art.

Referring to Harnish (1988), in the book "Music and Religion: Islamic Orthodox Sincritism and Music Change in Lombok" explains:

"Improving the arts can not be separated from the view of faith in the *Waktu Lima* and *Wetu Telu* beliefs. Artistic life in Lombok is always associated with traditional Hindu or Islamic ceremonial systems so that the birth of musical styles and structures as a symbolic identity that radiates religious feelings on the one hand and the other hand a worldly perspective as a future demand must be interpreted positively, however, there seems to be no one music any of these two thought patterns can be lived. The division of music types, forms of instruments, and their periodization is based on the Islamic views of *Watu Lima* and *Wetu Telu*, including dividing musical instruments made from bronze which are identical to the influence of Balinese art and musical instruments that do not use bronze as a rejection of Islamic *Watu Lima*. The explanation above shows the influence of Balinese music has

existed since the beginning introduced several instruments made from bronze instruments accepted in several types of *barungan gambelan* Sasak.

A similar opinion was also explained by Ninuk Kleden (in Yudarta & Pasek, 2015) which explaining the role and influence of religious leaders can not be separated determine the progress or retreat of *Gendang Beleq* art, like for example when in the past the belief still *Wetu Telu* art can be said to appear in several regions throughout Lombok but along with the erosion of the Sasak tribe beliefs in *Wetu Telu* when there is a ban on art that uses parade elements and its tools are made from bronze because it is deemed incompatible with *Syariat Islam* (Islamic law) then this art fade a little and even almost extinct around 1980.

The demands of the times require the treatment of performing arts to develop according to form or function, this is confirmed by Yasraf Piliang explaining the theory of "Form Follow Funtion" which means form follows function and "Form Follow Meaning" which means form follows the meaning contained therein. The changing form of the *Gendang Beleq* art today can be said to have been very massive, the creativity of the artists gives a space of change and new colors in each of his works along with the attitude of the supporters of the community who are so enthusiastic about the changing form of the *Gendang Beleq*. Various acculturation-based performing arts contestations can be found in almost all arts performance events in the context of accompanying the procession of traditional Hindu or Islamic religious ceremonies in Lombok. In a traditional art parade often mingled between the *Gendang Beleq* and Balinese arts, namely *Balaganjur*. The function of this art is no longer to accompany the army on the battlefield but most of the functions accompany the Sasak traditional ceremonies such as circumcision, marriage (*merarik*), *nyunatang* (circumcision) as well as several other functions, namely welcoming guests and functioning as tourism performances. Due to the development of community functions and needs, the pattern and form of the composition of the *Gendang Beleq* changed. Also, also because of the many Sasak musical artists who loved the *Gong Kebyar* and *Balaganjur* arts, they affected the procedures for playing, performing or techniques in playing musical instruments (*gambelan* Bali) in their practice practices, especially the *Gendang Beleq* art. Some *Sanggar* (studio) or *Sekeha Gong Kebyar* Bali whose members (drummers) are from the Sasak ethnic, they are very proficient in playing instruments and *gending Gong Kebyar*, so that it unconsciously influences the creativity of the *Gendang Beleq* art. *Gendang Beleq* artists have developed many forms of the old or original composition of the *Gendang Beleq* which are more attractive, innovative, which does not mean eliminating the original pattern of this art, but it is intended to be more audible, not varying like the classic or original composition. The local government sees the development of this art as very positive because apart from being one of the icons of art on the island of Lombok it is more capable of triggering the rise of other arts. The iconic art of Lombok island is considered a milestone or a pioneer towards the advancement of the artistic atmosphere in the region of Lombok in particular and West Nusa Tenggara in general.

In cultural theory, the terms acculturation and assimilation are two very important things, although in essence, they are both assimilation or mixing, they have differences in terms of the resulting culture. According to Berry (in Somavar *et al.*, 2010) revealed that the accusation is a process that doubles the cultural and psychological changes that take place as a result of contact between two or more cultural groups and their members. "At the level of the acculturation group, it involves changes in social structures and institutions. While at the individual level acculturation involves changing behavior. The adaptation process creates two conflicting issues, namely: 1) relative preference to maintain one's original culture and identity and 2) relative preference for dealing with members of the host culture. This conflicting issue leads to the four steps of migrants or visitors moving to a new culture, this includes accepting or rejecting a new culture as a whole. *Firstly*, assimilation occurs when immigrants no longer want to maintain their original cultural identity and choose to join the culture of the host community. *Secondly*, the separation or separation occurs when immigrants uphold their original cultural values, refuse to interact with the host culture, and turn only to their own culture. *Thirdly*, Integration occurs when newcomers or visitors are less interested in being able to retain their original culture during daily interactions with people of the host culture, in this situation some indigenous cultural values are preserved and at the same time try to function as an integral member of the host's socio-cultural network. home, fourth marginalization that occurs when there is little possibility of retaining one's original cultural heritage (sometimes ending in the loss of culture) or little interest in connecting with other people's cultures or sometimes for reasons of exclusion or discrimination. In three ways, the first choice is the choice of immigrants but the marginalization strategy, however, is not the choice of the visitor but is due to the influence of external forces that cannot be controlled

If referring to some of the explanations above about the fusion or acculturation of Balinese art and *Gendang Beleq* art, on one side it must be recognized as something very positive because it has been able to realize a form of inspiration that is full of inspiration, innovative shaping of Balinese mixed musical identity and Sasak can be interpreted as a symbol of harmony ethnic Sasak and Balinese, but on the other hand, there is a gap between the

original form of the *Gendang Beleg* art which is characterized by Sasak culture and art will all be eroded. Regarding this phenomenon, in this study, three problems were formulated. *First*, how is the form of visual acculturation of the *Gendang Beleg* art in Dasan Montor Hamlet, Narmada, West Lombok Lombok? *Secondly*, why is there musical acculturation of Balinese *karawitan* audio in the art of *Gendang Beleg* in Dasan Montor Hamlet, Narmada, West Lombok, Lombok? *Thirdly*, what is the dynamics of the barrel system *gambelan* as a result of cultural acculturation in the musical arts of Balinese and Sasak in Montor Hamlet, Narmada, West Lombok? The results of this study are expected to contribute to the public related to the occurrence of cultural acculturation in the *Gendang Beleg* art that combines elements of Balinese ethnic music and Sasak ethnicity.

Research Methods

This research was designed in the type of qualitative descriptive research to find answers to the formulations of the problems proposed relating to cultural acculturation in the *Gendang Beleg* art which is a combination of elements of Balinese musical art with Sasak musical art. This study uses a case study model in the art and culture of community creativity in Dasan Montor Hamlet, West Lombok Narmada, Lombok. Referring to Bogdan and Biklen (in [Sugiyono, 2009](#)) that qualitative research has characteristics that are carried out in natural conditions directly to the data source, qualitative research is descriptive so that the data collected is in the form of words or images

The type of data needed in this study is qualitative data presented in the form of narrative texts from data sources then analysis and inference are also displayed in narrative form. This study uses data sources in the form of primary data and secondary data. Primary data were collected through observation techniques conducted directly by researchers in the field and interview techniques conducted with several informants in the categories determined according to the needs of this research data. The use of observation and interview techniques is caused by the two techniques being used to obtain data directly in the field. Primary data in this study were obtained directly through observation and interviews.

Observations were made by researchers who descended directly to the location of the study. In-depth interviews were conducted with informants who were selected purposively. Secondary data is data obtained through reference books that can support research. Secondary data sources were obtained by analyzing document sources related to the focus of the study in this study, such as monographs, statistical data, and other references relevant to the focus of the study in this study.

In conducting a study of cultural acculturation in the art of drum beleg certainly needed data for analysis ([Ward & Geeraert, 2016](#); [Berry, 2005](#)). The data collected in this study are in the form of qualitative data in the form of narrative texts following the data collection techniques used. Data were collected through three techniques, namely observation, interviews, and documentation studies. Observations are made by observing the events that occur in the field following the focus of this study. In observing, records are recorded of data found in the field. Interview techniques are carried out by conducting in-depth interviews with the number of informants determined based on purposive techniques. The selection of purposive techniques is related to the purpose of this study to obtain truly representative data. The documentation study was conducted by analyzing some documents that support this research activity obtained from several document sources.

Data that has been collected through data collection techniques need to be analyzed to find answers to the formulated problems. Data analysis techniques in this study were carried out through data grouping, data reduction, and data verification. Data grouping is the process of selecting data based on groups according to the formulation of the research problem. Data reduction is the process of selecting and sorting data that is tailored to the needs to find answers to the formulation of the problems raised in this study. Data verification is a process related to concluding the results of the analysis conducted during the research process. The data analysis process involves relevant theories to help sharpen the results of research data analysis.

The results of data analysis are then presented in the form of narrative texts in the form of words, expressions, opinions, and the like based on research data sources. The results of the analysis of the research data are conditioned by the formulation of the problem so that it can find answers that are used as recommendations for the results in this study. Data in the form of numbers are also used as support to strengthen the validity of the results of this study. To check the validity of the data triangulation technique is used. The triangulation technique is done to cross-check the data obtained so that the validity of the results of this study can be justified.

Results and Discussion

Visual Acculturation of Gendang Beleq Art

The early history of the *Gendang Beleq* is inseparable from the customs and beliefs of the people of Lombok, so that any attempt to reform or work on its art must involve the problem between the Islamic faith of *Waktu Lima* and the Islamic of *Wetu Telu* (Masinambow, 1997). Based on this phenomenon in the creativity of the *Gendang Beleq* art has to do with aspects of the implementation of customs and belief systems adopted by the community. *Gendang Beleq* art creativity in this context is not only an aesthetic appearance but also as a vehicle to accompany traditional traditions and the implementation of a belief system implemented by the supporting community (Richards, 2011; An & Youn, 2018).

Referring to Sukandar *et al.* (2017), that the *Gendang Beleq* is used in the implementation of ceremonies and is a form of appreciation for the heritage of the ancestors of the people in Lombok, where a relic is a form of traditional art, as art that emerges and develops in Sasak land, this art must be maintained its existence as a local culture that is the cultural identity of the Sasak ethnic. To find out the early history of the combination of Sasak instruments or Balinese musical instruments, Harnis (1985), has divided the periodization of types of art and its existence, as shown in the following table.

Table 1
Periodization of Types of Art and Their Existence

Periodization of Islamic	Tools (ensemble)	Waktu Telu	Islam Moderat	Islam Keras
The initial period is until 1700	<i>Gamelan Oncer</i>	Tr	Tl	Tl
	<i>Gamelan Tawaq-tawaq</i>	Tr	Tl	Tl
	<i>Barong Tengkok</i>	Tr	Tl	Tl
	<i>Gamelan Gerantang</i>	Tr	Tl	Tl
	<i>Ensamble Wayang</i>	Tr	M	Tl
Mid-year period 1700-1900	<i>Gamelan Pereret</i>	Tr	M	TL
	<i>Gamelan Kamput</i>	Tr	M	TL
	<i>Gamelan Rebana</i>	Tr	Tr	Tr
	<i>Gamelan Klentang</i>	Tr	Tr	M
The Modern Period after 1900	<i>Kecimol</i>	TL	Tr	M
	<i>Cilokak</i>	TL	Tr	M
	<i>Gamelan Gong Sasak</i>	Tr	M	TL
	<i>Burdah</i>	TL	Tr	Tr

Source: Harnis (1985)

Note: Tr = terima (Accept)
TL = Tolak (Reject)
M = Marginal or still in doubt

Based on the above data, it can be used as a comparison in revealing the identity and visual acculturation of the *Gendang Beleq* art on some Balinese musical instruments that are used or accepted and combined into the local *Gendang Beleq* art. Referring to the explanation above, there are several categories of bronze-based instruments (Balinese *gambelan* instruments) that have evolved to be gradually accepted as part of the ensemble of several types of Sasak traditional music. The visual influence in the form of Balinese instruments shows that the combination (acculturation of art and culture) has existed since long ago, then along with the increasing number of migrants from Bali has changed the original face of several types of traditional music in Lombok. Likewise, the *Gendang Beleq* art has adopted many Balinese *gambelan* instruments into *barungan* or enable. Here are some types of Balinese musical instruments used in the *Gendang Beleq* form:

a. *Reong Gendang Beleq*

Reong instruments in *Gendang Beleq* art before the influence of Balinese musical music usually uses *reong* made of iron as a base material and has a distinctive tone of Lombok, but after the development and influence

of Balinese artistry changed, the use of iron as a tool or media for making *reong* was changed renewed by using Balinese musical *reong* like *reong Baleganjur* which is made from bronze.

b. *Gong and Kempur Instrumens*

Gong and *kempur Gendang Beleq* which were originally made of iron but after the influence of the existence of Balinese gamelan in Lombok changed by using *gong* and *kempul gantung* like *Gong* instruments in Bali and made from bronze, the sound is no longer characterized as iron gong whose sound is much longer compared to iron gong.

c. *Ceng-ceng Gendang beleq*

Ceng-ceng instruments in the *Gendang Beleq* are large, namely the original 30 cm to 35 cm diameter of 6 to 8 saucers made of iron which are altered or crossed using a bronze-based *kopyak Ceng-ceng* with a greater number but smaller in size than the original, the process is the same as making *Ceng-ceng* with bronze-based materials in Bali.

d. *Fertilizer or Oncer Instrumens*

Petuk is one type of instrument that is beaten while dancing by the musicians or musicians. The inherent characteristic of this instrument is that it is played with a very rare punch and varies with the placemat or place of the carving carved with original Lombok carving motifs, where the carved "patra" much more shallow and rare compared to Balinese carvings. Today there has been a change due to the influence of Bali so that the *petuk* instrument is no longer made of iron but instead uses bronze as a base material and the place or mat of this instrument has been carved in Balinese style and the game is like that of *petuk* in Bali which functions as a rhythmic.

e. *Balinese Refined Instrument in Gendang Beleq art*

The flute instrument is an instrument that is considered to influence the sound aesthetics or as a sweetener of gending before the prominent characteristic of the flute drum uses the type of medium flute with a membrane wrapped in taro leaf plant fibers (*Kabang Kabang Sasak*) so that it will produce hoarse or broken sounds that are considered very beautiful by Lombok community as a characteristic of its flute. The cross of the Balinese flute then influences its distinctive characteristics by using small and large flutes like the *Gong Kebyar* Balinese gamelan flute in greater numbers and using loudspeakers attached to the flute instrument to sound loud and clear.

Musical Acculturation of Bali Karawitan Audio in Gendang Beleq Art

The average size of the *Gendang Beleq* as an icon of the island of Lombok is a drum with a very large size exceeding the size of the *kendang* usually beaten while dancing by percussion artists, but along with the development of the performing arts as the dominant influence of *Gamelan Baleganjur* and *Adimardangga* Bali, the addition of *kendang* instruments to the *barungan Gendang Beleq* becomes colossal consisting of 8 to 10 pairs of *kendang* so that it will sound very thunderous. Other changes can also be seen from re-prioritization of *kendang* dance on the *Gendang Beleq* instrument, meaning that the musicians only focus on playing the composition or motifs of the *Gendang Beleq* motif. The original identity contained in the *Gendang Beleq gending* art is different from today, the distinctive character of the earlier *Gendang Beleq gending* with the four tone Reong figuration and very punotonous has undergone a change or cross as a form of influence from the *Baleganjur gending*, *gending gusts Petangkalan* (Balinese *drama gong*), *gending of Gilak* and some *gending of kekebyaran* in the *Gong Kebyar gambelan* include: a). *Gending of the King's Petangkalan* in the accompaniment of *Drama Gong* is very popularly used by most of the *Gendang Beleq* groups in masiv in Lombok, b). Balinese *Gending Bebarongan* is widely used to accompany the parade ceremony where a wedding ceremony procession ceremony (wedding ceremony procession) usually means goodbye for the bride to the house of origin before then staying at home to groom. The procession of the ceremony was carried out by a procession of people accompanying both brides walking in the middle of the hustle and bustle of the highway so that not least caused traffic jams. Barbarous percussion becomes very distinctive along with the atmosphere and the graceful step of the two brides is felt to be very suitable for using this *gending*. c). *Gending and Gilak Gending*, synonymous with *gending* which has a rhythm or beats numbered eight, with rhythm playing techniques or Balinese *angsel*, so that the *gending* is felt to be very suitable to be included in the rhythmic motive of the *Gendang Beleq* with the use of large *Ceng-ceng* instruments combined with the Balinese drum rhythm, as a *pemurba*. The song makes variations of Balinese *angsel-angselan* or *cecipakan* Lombok according to the *Gendang Beleq* character itself which plays a repetitive composition of music with a total of four to eight beats. *Gending Petangkalan Putri* (accompaniment of Balinese *gong drama*), to make room for the flute instrument following its function as a sweetener, transfer *gending petangkalan putri* with *Gendang Beleq* motif was felt to be very influential

on the aesthetics or beauty especially on the sound of the flute. *Baleganjur reong* eight reels, the change in the number of *reong* instruments in the *Gendang Beleq* which originally amounted to 4 to 8 is intended to be able to play *Balaganjur reong 8 gending*, the form of *Balaganjur* percussion / *gending* which is popular today. Like for example the opening or cover of the Balinese *gamelan* musician VCD or the accompaniment of Balinese dance that we often hear is often transferred to be used in *Gambelan Gendang Beleq*. Some of the *Gending Gineman / Pengrangrang* motifs usually act as instruments on the Balinese *Gineman / Pengrangrang* in *Gambelan Gendang Beleq* are *Suling* instruments while the other instruments except *gong* and *petuk* are not beaten. *Gending pejalan* (Balinese *Sendratari*), many *gending pejalan* motifs which are knocked 8 are transferred into the belted drum *Gending* combined with variations of *Ceng-ceng* and *Gendang Beleq* instruments that fill the *gending* segments, with the *Angsel-angselan* system or certain accents as rhythmic patterns.

Dynamics of the Gamelan Gendang Beleq Barrel System.

The system of tuning and notation as something that must be understood fundamentally in traditional music (*karawitan*) is generally only known in areas that are classified as already well established in their artistic life, such as Bali, Java, and Sunda. As the area is quite rich in Lombok's art, until now there is no definite standard that can be used as a reference to give categories to each type of traditional musical instrument, this is due to the lack of knowledge of the musical artist's community (percussion art) about the barrel and the limited research examining barrel in Lombok. Although there is one of the results of research on musical notation by the Tim Taman Budaya West Nusa Tenggara, it is not strong enough to be used as a reference because the notes between the symbols in Notsai are in the form of A, I, U, E, O letters when combined with the sound of musical instruments or traditional musical instruments available. In Lombok the sound is very different, arguably the notation found is only limited to a symbol symbol. The *Karawitan* knowledge book explained the meaning of the barrel is the sequence of notes in an octave or *gembyangan* regularly and has been determined high and low pitch, the outline of the barrel can be divided into two namely *pelog* and *selendro* (Aryasa, 1992).

Based on field observations, it was found that the people of Lombok are accustomed to voicing *gamelan* with sounds like the Balinese *gamelan* that is using the *ding dong* system barrel but there are differences in batters or voicing techniques. The barrel of the *Gendang Beleq* is not much different from the barrel of the *pelog* in Balinese music. In synergy with that, based on the results of interviews with Amaq Irah and Amaq Awan from the hamlet of Dasan Montor Narmada (interview conducted on February 5, 2020) revealed, "The tone and sound of the *Gendang Beleq* instrument are called using *genggong paudan* because, according to the artists of *gendang beleq*, the tone of the tone resulting from the *Gendang Beleq* art resembles the sound of *genggong* (Balinese) instruments.

Change and development of creativity *Gendang Beleq* one area with another region as a characteristic that is owned in each region. Areas that are classified as underdeveloped in the development of the creative *Gendang Beleq* generally still survive with the authenticity of the form and tone of voice, commonly referred to as the *paudan genggong*, while the art of the *Gendang Beleq* that has been influenced by Balinese musical instruments generally use the five-tone *pelog* barrel. Changes in tones and tunings in *Gendang Beleq* art as a result of creativity changes in original compositions. *Gendang Beleq* forms more innovative compositions, creative techniques are more agile (energetic) and tones enrich the melodies that used to be very monotonous using only 4 types of tones over and over again.

The development of *Gendang Beleq* art today is very adaptable to market tastes, in this case, the service user community, and *Gendang Beleq* art lovers. The function of this art is no longer to accompany the army in the battlefield but most functions to accompany the Sasak traditional ceremonies such as circumcision, marriage (*merarik*), *nyunatang* (circumcision) as well as several other functions namely welcoming guests and functioning as tourism performances. Because these demands cause the pattern and form of the composition of the *Gendang Beleq* art to change, but also because of the many musical artists of Sasak who love *Gong Kebyar* and *Balaganjur* arts, which influence the procedure for beating, appearance or technique in playing musical instruments (beating Bali) in the practice of playing arts, especially the art of *Gendang Beleq*. Some *Sanggar* or *Sekeha Gong Kebyar* Bali whose members (drummers) are from the Sasak ethnic, they are very adept at playing instruments and *gending Gong Kebyar*, so that it unconsciously influences the creativity of *Gendang Beleq* art. *Gendang Beleq* art artists have developed many forms of old or original compositions that are more attractive, innovative does not mean to eliminate the original pattern of this art, but it is intended to be more audible not varying like the classic or original composition. Other creativity can be seen from the addition of several instruments such as *Gendang Beleq*, *kenceng* (Balinese chirping), flute with a loudspeaker (sound system) intended to make the sound louder so that no other instruments are being crushed.

Acculturation of Sasak and Balinese ethnic communities in *Gendang Beleq* art is a form of creativity that wants a more creative and innovative form of changing ideas and ideas to leave a stable form of old patterns that are renewed so that the composition sounds more attractive, full of renewal, more agile supported by more personnel (colossal) as a form of existence today. Although it boils down to the concept of change which adopts many elements of Balinese music, it does not mean that one hundred percent leaves or exits the *Gendang Beleq* grip itself, the form of change is only in song development or gending by trying to combine Balinese *kebebyaran* motifs and some rhythmic elements in *Baleganjur* Balinese cengceng instruments, however, grips such as the number of even beats as a characteristic of the *Gendang Beleq* art repeatedly are still maintained, for example, song patterns or gending beats of four, eight and sixteen. The addition of several instruments, changes in shape and a material like the Balinese Gamelan can be seen in the bronze *gong*, *reong*, *petuk* and *cengceng* instruments, this is caused by the lack of *gamelan* instruments in Lombok, so that they have to buy equipment or instruments to the island of Bali. Nearly most of the organizations, both art galleries or art schools, *Gendang Beleq* has made changes in maintaining its existence and accepting the elements of change above openly, consider it a positive thing, namely as a form of creativity development, although at first glance it looks like the nuances of Balinese art, has differences and its uniqueness. Differences stand out from the character of the *Gendang Beleq* art which is very thick with the sound or rumbling sound of the *Gendang Beleq*, *big ceng-ceng* with game techniques or beating Lombok Sasak style makes this art even tilled or influenced by Balinese art motif patterns, but the distinctive character of the art is difficult to remove Hang in there.

Conclusion

Based on the results of this study conclusions can be formulated related to the existence of cultural acculturation between the Sasak ethnic community and the Balinese ethnic community in the *Gendang Beleq* di art of Lombok. *First*, cultural acculturation that occurs between Balinese gamelan music and Sasak *gamelan* art in Lombok produces a very beautiful blend, in the form and style of traditional *gamelan* music that is very good. The combination of traditional musical arts is one of them in the art of *Gendang Beleq*. Cultural acculturation in the art of *Gendang beleq* di Lombok is a form of creativity resulting from the fusion of Sasak and Balinese ethnic arts which gave birth to an arable composition of traditional musical music with mixed Balinese and Sasak Lombok identities. *Secondly*, the visual acculturation of the *Gendang Beleq* art has a historical background related to the arrival of Balinese people in Lombok to meet with the Sasak people who build social relationships that continue to create cultural acculturation in musical art in the form of the *Gendang Beleq*. *Third*, the elements of the instrument which are acculturated involve a combination of instruments in Balinese musical art and instruments in Sasak musical art. *Fourth*, the musical acculturation of Balinese *karawitan* audio and Sasak *karawitan* in the art of the *Gendang Beleq* have a configuration that shows the identity of Balinese music and the rhythm of the Sasak music. This creates a rhythm in the form of certain accents as rhythmic patterns. *Fifth*, cultural acculturation in *Gendang Beleq* art in Lombok is interpreted as a positive thing in motivating the rise of regional arts in Lombok, as evidenced by the increasingly widespread development of *Gendang Beleq* art at the regional, national, and international levels, besides that it combines elements of Sasak and Balinese art in the arts. The *Gendang Beleq* can be symbolic of religious harmony, especially Islam and Hinduism in Lombok

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