

## Bungo Krinok Music from Local to Global

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### ABSTRACT

Bungo Krinok music is the result of research funded by LPDP for two years (2020 - 2023) in the form of a prototype of a new form of engineered music antithesis to the traditional krinok singing genre of the people of Bungo Regency, Jambi Province. The singing of krinok is accompanied by violin or the supporting community calls piul. The structure of the permanent krinok music composition is used as the main basis and the static framework in music engineering / creation becomes the form (genre) of music composition "Bungo Krinok". Creative and innovative efforts are carried out based on Research and Development methods (Research & Development = R & D). The creative actions carried out are within the framework of engineering that does not eliminate or coerce certain treatments, thus potentially eliminating or defeating the essential of traditional krinok music itself. His research findings are in the form of a prototype form of Bungo Krinok Music which is implemented in three music models based on the ensemble format, namely the model: Children; Youth, and; Adult. This Bungo Krinok music genre based on local aesthetics is the first step towards the global artistic scene.

**Keywords:** Bungo Krinok, krinok, composition, local, global

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### INTRODUCTION

The art of cultural music of the people of Jambi region as part of the National Culture needs to be promoted as mandated by the 1945 Constitution, Article 32, paragraph (1), "The State promotes Indonesian national culture in the midst of world civilization by guaranteeing the freedom of the community in maintaining and developing its cultural values". Furthermore, Law Number 5 of 2017 concerning the Promotion of Culture, among others, in its consideration explained, "Regional culture is the wealth and identity of the nation that is indispensable for advancing Indonesian National Culture in the midst of dynamic world development". Thus, the promotion of traditional folk music, in particular, is a necessity to be carried out in various possibilities of its birth.

The traditional music art of Jambi regional culture, namely krinok music (See: [https://drive.google.com/file/d/1YNQejmJte7kLTXAPkOPwLvPTx2IAw\\_A9/view](https://drive.google.com/file/d/1YNQejmJte7kLTXAPkOPwLvPTx2IAw_A9/view)) is traditional music classified as folk performance art. James Brandon explains the folk theatre tradition, "theatre forms tend to be relatively simple and the artistic level of performance may be low (though this is not always the case)" (Brandon, 1967: 80-82). Thus, Krinok traditional music, which is relatively simple, classified as folk music, needs to be advanced in the current context. Efforts to promote can be carried out through Research and Development (Research and Development R&D) towards

achieving the constitutional mandate as expected, especially by playing a role in the midst of the dynamics of world development based on promotion while still reflecting the wealth and identity of the nation.

The essential aspects of Krinok traditional music itself are: (1) singing is elegy, (2) has its own tone scale system, and (3) melodic contours with distinctive grenek, and (4) the structure of the presentation composition that makes up this music. All these essential musicological aspects are treasures and potential to be advanced. In the promotion of maintaining or maintaining the continuity of these essential aspects, in addition to the possibility of certain preparations to realize musical compositions into new packaging forms, is a form of music called the genre "Bungo Krinok Music". In this context, the Bungo Krinok Music genre is positioned as the antithesis of Krinok traditional music, and at the same time it is expected that its continuity will become a new and superior thesa, which is positioned as a wealth of Nusantara (Indonesia) music variety in the future.

It is hoped that Bungo Krinok Music has the potential to enrich the cultural music genre of the Indonesian nation in the midst of world civilization in the future, can be utilized through various possible channels. This music genre can be used as learning material at various levels of education, meeting the aesthetic needs of music, as well as the needs of other artistic contexts, and specifically tourism needs. Inherent in this need is the inevitability of the Bungo Krinok Music genre affiliated with the creative music industry, Indonesian personality, and its commercialization value to meet these various needs, both directly and through virtual media. This form of Bungo Krinok Music genre is a flagship because there has been no previous Nusantara music form like this, namely the music genre of the promotion of regional folk traditional music (Jambi) with its own personality, is based on local aesthetics with an image towards global artistry and has the character of elegy singing.

### Literature Review

To answer the problems described in the introduction above, several literature guidelines are guided to ensure that what is designed and done is on the right track. As it is known how Europeans can become modern nations as explained by Eugene F. Rice, Jr., in his book *The Foundations of Early Modern Europe, 1460-1559*. Rice explained, in fact, modern Europeans are built by three fundamental pillars, namely "the new method combined three procedures, one logical, one experimental, and one mathematical" (Rice, Jr., 1970: 18). The synergism of these three procedures gives birth to change, and the essence is that awareness and willingness to change grow. Based on three fundamental pillars that were used as instruments of change by Europeans as such, modern Europeans were born which began around the second half of the 15th century and the first of the 16th century. Eventually Europeans turned their backs on many nations in the world, although the Middle Ages (5th-15th centuries) were dark ages for Europeans.

The three aspects that played a role in the change of the European nation were logic (*logica*); this aspect is indispensable and plays an important role as a basis for logical thinking to explore, determine, and act based on empirical data or facts, so that it becomes something "new". Based on logical thinking as an immanent conceptual principle, then testing (experimental) is a procedure that must be passed or carried out so that what is thought can be realized, evaluated, refined and determined. Furthermore, the existence of these two procedures is absolutely united or united with the following procedure, which is a mathematical existence. These three procedures can be used as a comparison, and even an encouragement to conduct research aimed at the development of Krinok's musical art and culture.

The simplicity of the musicological aspects of Krinok traditional music as briefly discussed in advance is a fact that contains aesthetic and artistic issues in a cultural frame. Basically, this entity can be used as a source or reference to make something more complex. For comparison, it can be seen how jazz music, whose embryo is west African folk music as music born from the expression of farmers' daily routine work with its main characteristics using complex rhythms (poly-rhythms), grew and developed into a world music genre (Megill and Demory, 1989: 1). Through a long journey and development, jazz music has now become more complex and global amid the diversity of other world-class music. Creativity and constant experimentation in the very limited conditions of slaves in the past, those west African slaves whom the British traded to North America (Virginia) as a colony around the 16th century and then spread to South America, played a role in the development of jazz music. Eventually through the hands of black slaves, jazz music developed to a more complex degree of establishment. Today jazz music occupies one of the music genres that are growing globally.

Different conditions regarding creative power - art creation whose embryos were started by black slaves as discussed in advance, and ultimately gave birth to the jazz music genre in the world, also experienced by Rhoma Irama which in the end Rhoma gave birth to a "new" genre of Indonesian popular music, called "dangdut music". Described by R. Anderson Sutton in his work as such.

"In his late teens he dropped out of school and joined the underground music movement, heavily influenced by Westerns rock (and banned by then-president Sukarno)... Rhoma soon became disenchanted with rock. By his own account, he then consciously set out to create a sound that would satisfy the craving of Indonesian youth for a "modern" musical style, but that would at the same time sound clearly Indonesian (or at least "Eastern") in contrast to Western rock... He turned to a Western-influence genre, "Orkês Melayu " music, whose origin are traced to the urban area of North and West Sumatra and which incorporated influences from the soundtracks of the many Indian Films that have long enjoyed wide popularity in Indonesia.... Even with its quasi-Western harmonic basis, this music was clearly "Eastern", characterized by highly ornamented singing and flute playing" (Sutton, 1992: 311)

Rhoma Irama succeeded in making North Sumatran Malay orchestra music and West Sumatran gamad music as an embryo of creativity (tinkering) of music creation that she did, by being colored by the influence of rock music and Indian film soundtrack music, so as to successfully realize a "new" Indonesian popular music genre called "dangdut". Currently, dangdut music has become the flagship of Indonesian popular music and is growing throughout the world as can be seen dangdut music competitions programmed by a number of national televisions such as Indosiar and MNC (Media Nusantara Citra). Indosiar has penetrated the Asian region in the dangdut league through the "Dangdut Academy Asia" (DAA) program for the past few years. Arif Dian in his article commented like this. "... many foreigners are willing to go to Indonesia to learn so that they can get the right clove when singing. For example, when there is a beautiful Russian Caucasian ready to become a professional dangdut singer in Indonesia. There is no doubt that dangdut music does make foreigners fall in love with it" (Dian, 2017).

The evolutionary development from the very simple changed to a more complex direction, also occurred in European military music (march-music) namely the birth of a more complex marching band music genre. The explanation is like this, "As we know, there is only one musical ensemble well-known and used massively in society, especially in Indonesia even in all over the world, namely, marching-band. The genre of this musical concept is originally from the European culture" (Bahar, 2015, 76-82). Furthermore, the Brass Band (Belgium), which is associated with the carnivals in Binche in the 14th century, is actually a very simple musical genre, namely a genre of European tradition music "with its prominent bass drum and snare drum rhythms, reflects the enduring influence of military march music" (Microsoft ® Encarta ® 2006). Evolutionarily, 14th century carnival music in Binche developed to this day into a very complex musical genre called "marching band" and worldwide. It can be seen how, for example, Purdue University since 1889 has organized a marching band festival as described below. "Established in 1886, the Purdue "All-American" Marching Band has become an icon of Purdue University. This world-renowned band performs at each home football game and travels to concerts and festivals around the world, including China, Ireland, and Colombia" (<https://www.purdue.edu/bands/ensembles/aamb>).

It is clear that the act of developing is inseparable from an underlying potential, until it is intertwined with what is processed, engineered, and created into something other than before. In music creation, for example, it is explained like this: "Music is the mixture of process of knowledge in the culture and the potential of aesthetic sensitivity in human body. Therefore, "music is closely related to social relations and social institutions because society develops norms that influence the way people will behave musically" (Bahar, 2017: 1898). Krinok traditional music in this framework is positioned as the potential aesthetic and artistic cultural potential of the Jambi people to be used as a source of development of "new" ethnic music with a global artistic image. This action is in line with one of the keys to success of the 5 (five) keys to success developed by Yan-Kai Fu and Yi-Ju Chen in the field of tourism, namely "natural resources, historical culture, entertainment activities, transportation industry, and hotel industry have effectively enhanced the island tourism competitiveness" (Fu and Chen, 2019: 132). In the framework of tourism needs developed, it appears that among the entertainment activities needed is the art of music, let alone ethnic (cultural).

Krinok music or singing as a genre of Jambi traditional music has the potential to be used as a source of new music creation with its own genre. The reason is because the traditional Krinok music entity has a form of music genre that is built by a number of parts that make up the Krinok music genre itself, so that its existence is different from any other type of music. This music can be played over and over again and appreciated by the supporting community. This fact shows that Krinok's music can certainly be constructed by a number of individual musicological aspects, including

mainly the mode system, a number of etudes, musical themes, melodic patterns, rhythm patterns, melodic contours, and certain singing texts. It is these parts that make up the Krinok musical genre, so that the entity has itself.

The musical and musicological richness of such Krinok music genres has never been fully studied and used as a basis for creating a "new" music genre that is more complex with a global artistic image. Among the final goals is, in addition to advancing culture, it also contributes to meeting the needs of tourism with commercial value. A review of a number of literature and the reasons developed above can be seen as an illustration of the state of the art of this research work.

## METHODS

Methodically, research to realize Bungo Krinok Music was carried out based on studies on the traditional folk music genre of the Bungo – Jambi region which they called Krinok. The research method used is the Research and Development method (Research & Development – R & D). Based on the problem under study, the R&D method is more appropriate to use, because the determination of the object of research and solving the problem to find the expected answer, is based primarily on the evaluation as referred to by Gall and Borg in educational research. The explanation is like this, that "Evaluation plays a key role in educational research and development (R&D) (Gall and Borg, 2003: 569). The R&D methodical steps referred to by Gall and Borg are very appropriate to be used in connection with the advancement of Krinok traditional music.

In his research work, there is an act of evaluating the existence of the Krinok traditional music genre as an expression of folk tradition music art (folk music) which will be advanced through the development of ideas, ideas, concepts, and implementation creatively and innovatively in realizing the expected advancement products. The promotion in question is to make Krinok music as a potential or musicological wealth of art creation sources to realize a "new" music genre called Bungo Krinok Music. Based on the concept (form) of Bungo Krinok Music as intended, various forms of musical expression possibilities can be created, through creative and innovative processing, rooted especially in the musical potential of Krinok music, so that its creative products are always rooted in local aesthetics and the creative packaging of musical artistry is processed with a global image.

Through R&D work which was originally a study model based on industrial development, the methodical steps for the development of traditional Krinok music to give birth to the Bungo Krinok Music form in the context of promoting cultural arts are very appropriate. Furthermore, based on the form of the Bungo Krinok Music genre, various musical expressions can be created, especially musical expressions of lamentation (elegy). The methodical step of development through R&D referred to by Gall and Borg is described as such. "Educational R & D is an industry-based development model in which the findings of research are used to design new products and procedures, which then are systematically field-tested, evaluated, and refined until they meet specified criteria of effectiveness, quality, or similar standards" (Gall and Borg, 2003: 570).

There are a number of basic steps contained in the model R&D What is explained above is the existence of a series of actions that are essentially causality and procedural to achieve the final goal or target. The identification of the step in question can be seen as such.



Chart 1. R&D steps to advance Krinok music to Bungo Krinok  
(Sources: Gall and Borg (2003); (summary: Mahdi Bahar, 2020)

There are seven (7) basic steps in the work of the R&D method, namely: 1) Research findings; In this research, qualitative approaches, data collection, data processing, data verification were used; 2) Design products in the form of; basic forms of music composition, interpretation, imagination, music composition design writing, practical trials, and musical form; 3) The new procedure is; play and present in the form of more complex ensembles; 4) Systematic tests are carried out through; divisional exercises, joint rehearsals, and rehearsals; 5) Evaluation and correction of problems in point (4); 6) Improvement of the results of evaluation and correction of improvements in point (6), and; 7) Met effectiveness criteria, quality includes; aesthetics, artistics, form, target work, and targets through actual performances

in the real environment, especially the environment of Krinok music artists, the community supporting the art of Krinok music culture, the educational elite, and society in general. The effectiveness criteria that are met in this research work or research are carried out based on 3 (three) forms of Bungo Krinok music products from R&D, namely the model: Children; Teens, and Adults. Thus, R&D research work was carried out with the results of three prototype products of the Bungo Krinok Music genre model, in line with its ensemble form, which is rooted in Krinok traditional music art as an effort to promote regional cultural arts, local aesthetics towards the display of global artistic image.

## RESULTH AND DISCUSSION

### Krinok Traditional Music

Krinok music is a traditional music that lives mainly in the people of Bungo Regency, Jambi Province. Qualitatively, this musical entity is more accurately categorized into folk performing arts traditions based on four categories of performing arts traditions in Southeast Asia, as stated by James R. Brandon (1974) in his book "Theatre in Southeast Asia". Brandon's four categories of performing arts traditions are (1) The folk theatre tradition, (2) The Court Theatre Tradition, (3) The Popular Theatre Tradition, and The Western Theatre Tradition. The particulars about the folk performing arts traditions are explained as such.

**"The Folk Theatre Tradition.** Folk theatre is primarily connected with village life. It is linked with prehistoric animistic beliefs and rituals. Performances are given at irregular intervals and for special occasions. Performers are local villagers who act or dance as a hobby or to gain prestige; they are not professionals. Expenses attendant upon performance are provided by the community or a local sponsor; anyone may attend free of charge. Theatre forms tend to be relatively simple and the artistic level of performance may be low (though this is not always the case)" ( Brandon, 1974: 80)

Based on Brandon's explanation, it can be identified that there are six characteristics inherent in the category of folk performing arts traditions, namely: (1) performing arts related to rural or village life; (2) performances are held at irregular intervals, aimed at specific events; (3) the player is a local and plays more as a pleasure or prestige, and not entirely as a profession; (4) performance fees are provided by the local community or sponsor; (5) the spectator does not pay; and (6) the performing art form tends to be relatively simple and the level of artistic performance is relatively low. Thus Brandon identified the folk performing arts tradition. Furthermore, it can be added that characterizes the Krinok folk music tradition is (7) its origin should be suspected from a particular culture or region of the Bungo community itself, indications are that the singing text uses the Malay dialect of the Bungo community, (8) there is no writing system, (9) it is traditionally performed by non-professionals, and (10) the songs are historically passed down through oral transmission. The ten characteristics in the survival of Krinok music as such, are part of the life tradition of the Bungo community as the main supporters of Krinok music and Jambi society in general. The entity takes place in a "round and whole traditional life" as Dieter Mack terms it (Mack, 2001: 34).

The survival of Krinok's traditional music in its society has hardly undergone significant changes or developments, especially in its musicological aspects. In the last two decades, Krinok music actors have added other musical instruments, especially electronic keyboards as conveyed by Syaiful (Interview, Krinok Musician, Koto Jayo, 24-04-2021). It's just that the presence of the instrumentation of this musical instrument does not change or process the Krinok music material itself. Krinok's musical material continues as it exists in the relevant musical tradition, and the electronic keyboards used, generally play a role or are played to bring certain rtime patterns that are fixed (regular rhythm).

Contextually, this music is always performed in relation to other aspects of their culture, such as wedding ceremonies, certain events, or government events, etc. Such a fact indicates that the survival of traditional Krinok music will last as long as the cultural context of the performance still requires the existence of this music. The survival of Krinok music is like that, making Krinok music as functional music in the context of the culture or tradition of the Bungo community in particular. Similarly, similar problems can be found in Minangkabau (Minang) cultural music put forward by Mahdi Bahar like this.

"Minang cultural music in question is something that is accompanied by music or "sounds" according to Minangkabau terms, is part of the culture of the Minang people. The music is functional music, its existence is inherent or commonly related to Minangkabau cultural events, both special and general in

their lives. The life of the music, as well as a "document" in Minang culture for the legacy of the past that was passed down orally" (Bahar, 2013: 15).

Based on the factual conditions of the existence of the "quality" of Krinok traditional music as discussed in advance, it can be understood that the position of this music is in the sixth characteristic (6), namely "the form of performing arts tends to be relatively simple and the level of artistic performance is relatively low". Furthermore, when viewed in the current context, it is entrusted with the promotion of creative and innovative artistic or Krinok music as an art text, in order to avoid what Bruno Nettl explains below. "As we have just indicated, a folk song must be accepted or it will be forgotten and die. There is another alternative: it is not accepted by its audience, it may be changed to fit the needs and desires of the people who perform and hear it" (Nettl, 1973: 4). Krinok music as a folk tradition music with artistic characteristics that tend to be relatively simple and the level of artistic performance "may" be low as such, in the past it was certain that an art genre that was able to provide artistic satisfaction to its connoisseurs in the supporting community, namely the traditional farming community of the Bungo region, Jambi.

Factually it can be explained that Krinok music occupies a traditional position to this day in its community, with the understanding that "... that which has exemplars or custodians. ... that which has been and is being handed down or transmitted. It is something which created, was performed or believed in the past,..." (Shils, 1983: 13). This musical tradition can be seen, among others, that the Krinok music genre is part of various other cultural contexts in the supporting community, so that its existence becomes a whole and complete unity as illustrated in the implementation of a ceremony, such as weddings, village events, etc. Although its existence does not occupy a systemic part of traditional ceremonies, it is an entity This music has become a tradition in the local neighborhood. As Bahar explains, "the resilience of such music in their lives is likely due to the fact that only such music existed in its day, and there were not many choices" (Bahar, 2013: 8). In this connection, their Krinok music is seen and felt enough to provide satisfaction in the environment where they play the music.



Figure 1. Krinok music performance uses piul and organ as musical instruments to accompaniment krinok singing (Image: <https://www.bing.com/videos/search?q=music+krinok+jambi>; downloaded, date. 07/20/2023, 10:37 AM)

Looking ahead to the condition of Krinok traditional music in the current context of globalization, namely the development and progress of art is very dynamic in general with various choices and qualities, as well as performance packaging that can no longer leave creativity, certainly not comparable to the artistic power that can be presented by Krinok traditional music. Therefore, changes in artistic quality in other forms, it is likely very appropriate to avoid what Nettl developed above, so that the expression of Krinok music as wealth is not left by the audience and then dies or the existence of Krinok music will be "forever" contextual in the limited environment of society. If the richness of Krinok's musical potential is to be maintained, so as to be able to compete in the artistic line of progress of musical art objects with all their current and globalizing complexity, creative changes will undoubtedly need to be made. It is worth considering what Prasiasa developed, that "Creativity is required by all parties involved in collaboration during pre-production, production, and post-production. Creativity is not only related to issues of innovation and novelty or otherness, it is also related to issues of work quality including usability and meaning, accompanied by a sense of responsibility" (2023: 237). In this context, the creative in question is the Krinok music genre (music material) used as the main raw material to build the form of Bungo Krinok Music and the possibility of further musical development.

His creative action is to produce the best possible musical art, especially based on Jambi Malay culture in general, both for educational needs, appreciation of ethnic character music arts, as well as for the needs of archipelago tourism or any stakeholders. Likewise, it can be in order to develop the cultural arts themselves creatively, in order to strengthen the resilience and dignity of the nation's culture in a world association full of global competitiveness. As an illustration, it can be

seen especially related to the world of tourism what Giuseppe Emanuele Adamo, et. al., "Within tourist competition, one of the most important drivers is creativity, namely, creative planning and creative thinking, to manage both tangible and intangible tourist assets" (Adamo, et. Al., 2019: 123). To be able to be globally competitive as stated by Adamo, it seems how important creativity is as a determining factor for the success of a very complex tourism industry. In this frame of mind, among others, the background of the creation of Bungo Krinok Music as an alternative form of creative Nusantara music genre based on the musicological aspects of traditional Krinok music. The hope in the future is that the entity will be able to compete in the artistic line of ethnic music or what Widari and Prasiasa mean by "the quality of application of local values" (2022: 64) in the context of global artistic value.

In the future, it is hoped that the main desire is to improve Jambi Regional tourism services and industry specifically and creative cultural arts education through art education institutions, as well as various needs of Nusantara art precision both locally and globally. With regard to tourism, it needs to be seen that "Tourism as a system, consists of components of attraction, accessibility, and amenities. In this context, tourism location and accommodation are the most important parts that must be maintained and developed" (Ruastiti, 2019: 188). Thus, tourism problems have their own handling. Furthermore, it is also expected that schools and art groups in Jambi Province, in particular, can empower Bungo Krinok Music for various purposes. In line with that, the Bungo Krinok Music entity is expected to become a teaching material for Nusantara music in any art institution, so that its qualitative and quantitative development can be sustainable. In the end, this music genre is expected to achieve a degree of stability as gamelan music genres: Javanese, Balinese, Sundanese, and gamad, dangdut, angklung, and keroncong music genres, becoming a variety of Indonesian cultural music art riches.

### **Bungo Krinok Music Genre**

Bungo Krinok music can be classified as an offer of a "new" Indonesian music genre on the basis of its study, this form of music is built based on its own personality composition structure. There was no music genre in Indonesia before similar music genres with Bungo Krinok Music forms offered. The basis of the building of this form of music is rooted in the results of research on traditional Krinok music of the Bungo community in Jambi area. In this case, Krinok traditional music is seen as a potential. Krinok traditional music, which belongs to this folk performing art, is traditional music, especially in the Bungo people environment which they inherited from generation to generation. Until now generations of supporters feel it is appropriate and necessary to nurture, because sociologically they view Krinok music as belonging to their group, that is, belonging to our group (in-group) as opposed to belonging to your group (out-group). Our group is the Jambi community or people in general and especially the community supporting Krinok music, namely the Bungo community.

In traditional music research Krinok which belongs to folk performing arts is seen by musical entities Krinok As a potential that can be advanced through creative and innovative work, so that its existence is able to fill a wider aesthetic space in various global life advances. Reflecting on the history of progress Modern Europeans, built since at least the mid-15th century, can be learned. Modern Europeans, Eugene F. Rice, Jr., explained Eugene F. Rice, Jr., were actually built on three pillars, with such explanations. "The new method combined three procedures, one logical, one experimental, and one mathematical (Rice, 1970: 18). The synergism of these three procedures breeds change, and the point is to grow awareness and willingness to change (creativity). Moreover, the view or mental attitude of the change is up to the level of institutionalization with all its operational policies. Based on these three fundamental pillars, Modern Europe was born which began around the second half of the 15th century and the first half of the 16th century. Finally, Europeans turned their backs on the nations of the world, although in recent decades other nations have emerged whose countries occupy the position of developed countries. Three (3) developed countries out of ten (10) developed countries in the world based on the latest data on the list of developed countries in 2020 based on HDI listed in World Population Review are Japan, Singapore, and South Korea (Iswara, 2022). Even some Japanese technology products have been defeated by South Korean technology products. It can be seen from the following explanation. "... in terms of automotive, South Korea in recent years has beaten Japan. Some cars made by South Korean companies such as Hyundai, Kia and luxury brands Hyundai: Genesis are considered better than car brands from other countries including Japan, Detroit (United States), and Europe" (Pareira & Sebayang, 2019).

The progress obtained by Japan, Singapore, and South Korea, and what else the progress achieved by China today can be used as lessons learned as explained in the following article. "Most of the production goods spread in the world now come from the bamboo curtain country. Many experts even estimate that China can overtake the United States as a world superpower" (Santia, 2021). The developed countries in Asia that have only been like this for a few

decades, culturally not from European culture, but they are culturally backgrounded, especially the nations of East and Southeast Asia (Japan, South Korea, China, and Singapore). The progress they can ascertain is inseparable from the synergism of the three procedures of European progress as mentioned above, namely, "one logical, one experimental, and one mathematical". Basically these three procedures can be built alone or achieved (achieved) and are not inherited (ascribed). Therefore, change inevitably begins with the act of changing itself based on creative and innovative intelligence, finding something new in all possibilities to meet the needs of life through new offers of alternative choices. This includes considering what Irawati said, namely "examining the relationship between actors, content, and transmission mechanisms" (Irawati, 2020: 398). In this context, it implies the calculation of "everything that the producer offers to the consumer to meet his needs or desires. An ever-evolving market requires marketing strategies that are up-to-date and adaptive to consumer tastes" (Kusuma and Purnomo, 2020: 318). Such considerations are principles that will contribute to achieving progress based on calculated, creative, and innovative management.

This logical thinking ensures the understanding that logic (logica) is very necessary and plays an important role as a basis for logical thinking to explore, determine, and act based on empirical data or facts, so that it becomes something "new". If logical thinking is an immanent basis, then experimental is a procedure that must be passed or carried out so that what is thought can be realized, evaluated, refined and determined. Furthermore, the existence of these two procedures is absolutely united or united with the following procedure, which is a mathematical existence. Three such procedures can be used as comparisons, and even encouragement to do creativity based on research aimed at the development of Krinok cultural arts even though the object of study or activity is not entirely quantitative mathematical. The object of study in this case is aesthetics and musical artisticism as part of what Bahar means by "performing arts based on the aesthetic and artistic concepts of Malay culture.... which is now based or ideally not contrary to the teachings of Islam" (Bahar and Muchtar, 2021:2).

Such thinking underlies the work of creating Bungo Krinok Music, namely new engineered music is the antithesis to the traditional Krinok singing genre accompanied by violins or supporting communities (artists) call piul. Musicological engineering is carried out in the form of arranges. The contours of Krinok singing produced by melodic lines with their own tone system, and the structure of the presentation composition in the form of a combination of violin playing as a singing accompaniment instrument, are used as the main basis and static framework in arranging into Bungo Krinok music. This awareness and method of action is based entirely on the consideration of the continuity of the substance of the structure of traditional Krinok music composition and its own scale system, so that the existence and musicological essence of krinok singing are maintained or continuous. In this thought and action can be seen as a development effort that does not eliminate, or certain actions that force, so as to potentially eliminate or defeat the essential of traditional Krinok music itself.

Krinok's singing is lamentation, has its own system of scales, and melodic contours with its distinctive grenek, as well as the structure of the presentation composition that forms the presentation of this music. All these aspects are the essence that makes Krinok have his own personality. In the Bungo Krinok Music arrangement, these essential elements are retained in the form of new packaging. The sensitivity to the sustainability of the essentials of Krinok traditional music into Bungo Krinok Music was first realized in the form of building the basic structure of the composition of the presentation of Bungo Krinok Music as explained below.

### **Basic Structure of Bungo Krinok Music Composition**

The basic structure of Bungo Krinok music composition is built based on the basic structure of the composition of traditional Krinok music presentation which consists of a number of melodic parts and essentially has its own role. Its presence is structurally static, repetitive, and constructive in constructing the form of presentation of Krinok music. Some parts of the melody are: (1) opening, (2) song door, (3) song (singing), and between the sampiran and the content of the song there is an interlude melody, called the kecik bridge (=small), (4) the besak bridge (=large), and (5) the closing. The five parts that make up the composition of Bungo Krinok Music are one (1) cycle of Bungo Krinok Music presentation. These five melodic parts are structurally fixed and repetitive, and the presentation is dynamic according to the needs of the performance, meaning that the musical presentation can continue in the 2nd, 3rd, etc. cycles. The following describes the arrangement of each melody of the section as in the chart below.



BAGIAN										
1	2	3			4	5	6			5/7
PEMBUKA	PINTU LAGU	LAGU-I (Satu patun= dua lulung)			JEMBATAN BESAK	PINTU LAGU	LAGU-II (Satu patun= dua lulung)			PENUTUP
(musik/ garapan pembuka/ intro= menggugah, kejutan, enak, lanjut ke bagian (2)	(musik/ garapan pengantar masuk lagu ke bagian (3)	sampiran (2 lulung + 8 larik sampiran) dsb.	JEMBATAN KECIK (melodi kecil jawaban dari lagu sampiran, berakhir pada mengantar atau alas ke bagian lulug isi)	isi (1 lulung + 8 larik isi) dsb. Lanjut ke bagian (4) + chorus	(musik/ garapan pengantar ke lagu berikut= memuncak, kuat, menghibur, menurun, lanjut ke bagian (5)	(musik/ garapan pengantar masuk lagu ke bagian (6)	sampiran (2 lulung + 8 larik sampiran) dsb.	JEMBATAN KECIK (melodi kecil jawaban dari lagu sampiran, berakhir pada mengantar atau alas ke bagian lulug isi)	isi (1 lulung + 8 larik isi) dsb., + chorus	(musik/ garapan mengakhiri pertunjukan atau penyajian= meriah, lega, berkesan
Setiap bagian sama garapannya, bisa diulang sesuai urutan (alur) untuk memperpanjang penyajian. Catatan: Jika lagu akan dilanjutkan ke Pantun (lagu) III, bentuk 8 larik sampiran dan 8 larik isi, dsb..., masuk lagi ke JEMBATAN BESAK dan PINTU LAGU, dst...; jika lagu akan diakhiri masuk ke PENUTUP; teks lagu bisa berubah-ubah dalam pertunjukan										

Chart-2 Composition structure of Bungo Krinok Music (Model: Children; Adolescent; and Adult)  
 Bungo Krinok Music & Ensemble Research Team

**Opener**

The opening is the introductory melody that acts as the opening song or presentation of Bungo Krinok Music. The opening melody consists of a dynamic series of melodies in the possibility of a variety of musical expression essentially narrative in nature. Worked and intertwined – arranged in a single unit, shape, contour and texture of the melody. The duration of the work and the opening game, relatively can be a bit "long", as long as it is not boring. This section is played as an opening or prelude to a performance or musical presentation. Melody work is preferably based on the main melodic themes or prominent in the Krinok musical tradition.

Musical expression that is born is or memorably evocative, surprise, delicious, or triggers concentration, there is the power of call and answer (respond) and cohesive to continue in part (2), namely the Song Door. The opening melody, which is built in such a format, is in the three Bungo Krinok musical models, namely: Children's Model; Teen Models, and; Adult Model while still paying attention to the level of difficulty and complexity of each model.

**Song door**

The song door is a continuation melody part of the Opening melody specifically designed or worked on to deliver the readiness of the Bungo Krinok Music genre song or song presented or sung by the creator. The musical work of the Song Door section is or memorable completion of the Opening part which has a special character, which is contoured melody or rhythm with cadence (cadence) that is "smooth" (small) of sufficient duration, to deliver or as a base for the entry of singing (vocals).

At the end of Pintu Song's melody, the composer began to perform Bungo Krinok Music genre singing (in part 3) as well as Bungo Krinok Music singing forms and dynamics (compositions) that had been worked on previously in three possible forms of working on or processed Bungo Krinok Music models, namely Children, Adolescents, and Adults.

**Song**

Songs are a core part of Bungo Krinok's Music presentation. The presentation of songs in the Krinok singing tradition is dynamic according to the situation and contextual conditions and the mood of the creator. The style of presentation of each crinok may differ from one crinator to another. Similarly, the form of the singing text that is presented, generally in the form of poetry bound by certain rhymes, so that the text of the song is arranged in the form of A-B, A-B and sometimes in the form of pantun, and possibly in the form of talibun, which can consist of 8 (eight) rows of sampiran and 8 arrays of contents. Apart from that, sometimes the text of Krinok's song can be presented in prose, that is, a free essay presenting a story patterned in the form of a series of cohesiveness of certain literary sentences, presenting a life story in various forms of possible themes. The form of the singing text performed with certain melodies that are repetitive as such, and the content of the text can change (dynamic) in each performance, is the building of the song or presentation of Bungo Krinok Music itself.

In every song or song Bungo Krinok music always begins with a melody "appeal" or called "lulung", which is lulung, appeal in a high voice, or screech using certain syllables. This lulung melody is 2 (two) times before performing the song. After the two lulungs are served before the sampiran, proceed to the melody of the sampiran consisting of 8 (eight) arrays and is relatively changeable (4 – 6 arrays). After the sampiran melody is finished, proceed to the introductory melody (interlude) called the kecil bridge melody (Small Bridge). The melody of the bridge is a sub-melody form to deliver the lulung before the content of the singing text. Lulung before the content of the singing text is only 1 (one) lulung and after this lulung, continued on the presentation of the content of the song delivered with a certain melody.

In summary, the presentation of one song or Krinok song on Bungo Krinok Music models for Children, Adolescents, and Adults, consists of 2 (two) lulung, 8 (eight) sampiran arrays; The small melody answer from the sampiran song is called Jembatan Kecil. The melody of the bridge ends in a musical or pedestal to the bottom of the contents. Then enter the contents section starting with: 1 (one) lulung, continue on 8 contents array, then continue to section (4) or (7).

If the music presentation (singing) will continue in part 4 (four) (cycle 2 [two]) then the musician plays a musical work that is positioned as a besak bridge (Big Bridge), and the besak bridge ends with small cadens, then enter the song door work, which is a musical work that leads to the goodness (base) of the song to be presented next by the creator or singer. And so on the music is played in the same composition pattern as it was played before. Such a presentation of music (singing) can continue continuously, and will only end when the musician ends the presentation by playing the concluding music, which is part (7). Thus the sub-structure of the song in the form of Bungo Krinok Music consists of: 2 lulung before the singing of the array (text) of the sampiran; the singing of the sampiran array; the music of the clove bridge; 1 lulung before the contents array, and; the singing of the isi array.



Figure 2. Circular pattern , Bungo Krinok Music composition journey

Ket.

- 1) If after the content/message continues in the CLOSING section, it means that the music presentation will end;
- 2) If after the content/message continues in the BRIDGE BESAK section, it means that the music presentation will continue in the next cycle;

**Tone System**

Based on the diatonic tone system model as a comparison, it can be explained the main notes that are the foundation of Krinok singing like this. For explanation, the lowest note or the first note (1) (eg) is tone C, the second tone (2) is dominant is Dis. Furthermore, the third tone (3) is dominant is tone F, the following fourth note (4) dominant is tone G, and the fifth note (5) dominant is tone Ais + 34.c (cents), then back to tone c (octave). These notes are the bridge of tone and the main, as the foothold of the melody of the Krinok singing, during which it is performed.

The five main tones formed by the intervals are the forms and tonal systems on which Krinok's music is built. The shape of the pitch interval measured by cents is like this.

- 1) The distance between the first note (1) (C) and the second note (2) (Dis) = 300,c; (1<sup>1/2</sup>)
- 2) The distance between the second note (2) (Dis) and the third note (3) (F) = 200,c; ( 1 )
- 3) The distance between the third note (3) (F) and the fourth note (4) (G) = 200,c; ( 1 )
- 4) The distance between the fourth note (4) (G) and the fifth note (5) (Ais+34.c)= 334,c (1<sup>4/6</sup>)
- 5) The distance of the fifth note (5) (Ais+34.c) to the octave note (c) = 166.c. ( <sup>5/6</sup> )

1200, c.

These five main tones are the tones that form a scale system or mode and are systemic in giving birth to Krinok singing.

In addition to the main notes that form the foundation of Krinok singing as described above, there are two more additional notes that are always used as footing tones or inserts (embellishments) of the melody, namely the presence of the D note between the C note and the Dis tone. Between these two principal tones, namely the C tone and the Dis tone, there is a tone interval of 200.c, that is, between the C tone and the D tone; and the 100.c tone interval, which is between D tone and Dis tone, so that between the distance between the two principal tones, namely C tone and Dis tone there is a distance of 300.c. Then there is another insert note between G tone and Ais+36 tone, c, that is, the tone of Gis. At the distance between the two G tones and the Ais + 36.c tone, there are also two tone intervals, namely between the G tone and the Gis tone measuring 100.c and the Gis and Ais + 36 tone interval, c measuring 236.c, so that between the two main notes G and the Ais + 36 tone, c is 336.c. Thus there are five (5) main notes and two (2) additional notes (embellishments) in essence forming the Krinok singing. This ontology can be formulated as a tonal scale or Krinok music genre mode. As a result of research, the tone scale or mode that is systemic in nature gave birth to this Krinok singing, named the mode or tone scale "Bungo Krinok".

Two additional tones or variations that are quite decisive based on their appearance in question are intermediate tones, as follows.

- 1) Between tone one (1) (C) and tone two (2) (Dis), that is, tone (D), so there are two forms of tone intervals, namely:
  - a. Between the interval of tone (C) and pitch (D) is 200.c., and,
  - b. Between the interval of tone (D) and tone (Dis) is 100.c.
- 2) Between the fourth note (4) (G) and the fifth note (5) (Ais+34.c), that is, the tone (Gis), there are two intervals of tones, namely:
  - a. Between the interval of pitch (G) and pitch (Gis) is 100.c., and,
  - b. Between the interval of pitch (Gis) and pitch (Ais+34.c) is 234.c.

Based on the main tone and additional tones, the Bungo Krinok Music tone system (mode) was formed as such.

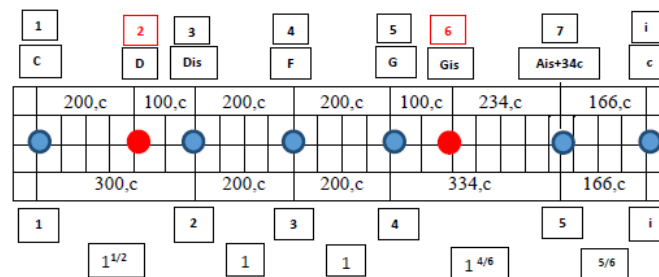


Diagram 1. Bungo Krinok musical tone system  
 Ket.: ● principal tone; ● = additional tones

The tone system of "Bugo Krinok" music can be used as a basis for processing various possible music genres with ethnic cultural characteristics of the archipelago in the future in order to advance Indonesian culture in the midst of world progress and civilization. In addition, the characteristic of the concept of cyclical patterned melodic travel that characterizes Indonesian ethnic music, as well as the melody journey or traditional Krinok music singing, which can be extended because it is a circular pattern (circl) with the power of singing texts is situational and conditional (dynamic), and processed and chanted spontaneously In accordance with the context in which the performance takes place, it is its own musicological and musical literary wealth that needs to be maintained and processed creatively. This among other things distinguishes the characteristics of ethnic music of Nusantara culture with other musical concepts that are linear patterned, namely the journey of music patterned straight line (linear) because the form of the composition is limited and ends in certain melodic sentences set by the composer as part of the musical composition. The characteristic of such a circular pattern musical journey has become its own strength that has not received much attention in the promotion of culture, especially the art of ethnic music of the archipelago.

### Ensemble Form: Three Models

Bungo Krinok music is designed in 3 (three) forms of music models and ensembles, namely Children, Teenagers, and Adults Models.

#### (1) Model: Children

Children's music models are designed with the principle of not being too difficult to play by children, especially elementary school (SD) level with consideration of difficulty or complicated level of skill which must be mastered by children, who in general they do not have a background in music. Bungo Krinok children's music is worked on in the form of an ensemble consisting of a number of xylophone percussion instruments made of wood, called wooden latitudes. There are 4 (four) sets of middle tone latitude and 2 (two) sets of low tone latitude; 2 (two) cylindrical drums; 2 (two) Malay drums (frame drums); 1 (one) gong; 1 (one) serdam, and 1 (one) tambourin. The number of all musical instruments in the Children's model Bungo Krinok ensemble is 13 (thirteen). Each musical instrument is played by a performer. With the exception of serdam and tambourin players, each is played by a long drummer and a drummer, although in fact these two instruments may be played by other musicians. Thus there are 11 (eleven) musicians playing musical instruments in this ensemble, plus a crinok who also plays tambourin. Thus, the Bungo Krinok musician model Children numbered 12 people. The number of players and instruments played in this ensemble may be increased with the main consideration is to produce better and dynamic music products and remain in the Bungo Krinok Music genre and can be played by elementary level children.

#### (2) Model: Teen



Figure 3. Bungo Krinok Children's Model Music Ensemble

(See: [https://www.youtube.com/watch?v=YKITs\\_mdQlc](https://www.youtube.com/watch?v=YKITs_mdQlc);  
<https://www.youtube.com/watch?v=sfb30tZxYAI>)

The Youth model music in question is music designed with advanced skills from appreciation and musical skills Bungo Krinok children in the format of string orchestras and other supporting musical instruments. The skill level used as a benchmark is to have sensitivity to tempo, melody, and tone, and the ability to work in groups (Team). This music can be played, music can be started in the form of a game composition that is not too complicated. The ensemble form of Bungo Krinok Music model Remaja is worked on in orchestral format and the musical instruments used are: 5 (five) violins, 2 (two) violins, 2 (two) violin cello, 1 (one) contra bass, 2 (two) wooden latitudes, 2 (two) tambourins, 1 (one) long drum, 1 (one) Piol krinok, 1 (one) sordam, 2 (two) Crinok, and 1 (one) timpani set. The number of all musicians is 20 (twenty) and can be increased as needed.



Figure 4. Bungo Krinok Teen Model Music Ensemble

(See: [https://www.youtube.com/watch?v=o1\\_LSang4k](https://www.youtube.com/watch?v=o1_LSang4k);

<https://drive.google.com/file/d/1UZ0xjKYyyhon26II7I-HPFQst8EERieb/view?usp=sharing>)

### (3) Model: Adult

Adult music is designed to be more personal expressive, based on the technical ability to play a musical instrument quite skillfully, and good appreciation skills. The work of musical composites tends to be more serious and expressive, as well as complex. Bungo Krinok Adult Music Ensemble is worked on in comboo format consisting of a number of musical instruments, namely: 1 (one) drum set, 1 (one) electric bass guitar, 2 (two) violins, 1 (one) alto violin, 1 (one) violin cello, 1 (one) accordion, 1 (one) trumpet, 1 (one) trombone, 1 (one) flute, 1 (one) Malay drum, 2 (two) tambourines, 2 (two) sets of latitude, 1 (one) serdam, and 1 (one) piul krinok.

The three forms of Bungo Krinok Music models proposed can basically be played by players who are quite skilled, especially Teen and Adult models. Similarly, the wooden latitude ensemble, can be played by teenagers and adults, according to the complexity of the musical work that will be played with the wooden latitude ensemble. Music work based on the three Bungo Krinok Music genre models can be developed in various forms of music. In fact, it is very necessary for the next creator to express himself through Bungo Krinok genre music. The hope is that in the future various forms of musical expression are born rooted in the Bungo Krinok Music genre which reflects the cultural personality of the nation itself.



Figure 5. Bungo Krinok Adult Model Music Ensemble

(See: <https://www.youtube.com/watch?v=UQNFQMHFL28;>

<https://drive.google.com/file/d/1b2dxMdKapimnx6j-7xeCtmPWS-IU-kIV/view?usp=sharing>

### The Importance of Innovation Developed Further

Innovation in the form of Bungo Krinok Music (Bahar, et al, 2023: Passim) is an embryo that can be used as the basis for building new genres of Indonesian music in the future. Therefore, it needs to be further developed, namely making it a creative and innovative foundation for music creation based on local culture of Jambi krinok music, with all the possibilities of its development. The same thing can be exemplified as quoted in advance what Rhoma Irama did, and in the end gave birth to a "new" genre of Indonesian popular music, called "dangdut music". R. Anderson Sutton in "Indonesian Popular Music" (1992) explains about this music genre, "He turned to a Western-influence genre, "Orkès Melayu" music, whose origin are traced to the urban area of North and West Sumatra and which influences incorporated from the soundtracks of the many Indian Films" (Sutton, 1992: 311) On this basis Rhoma succeeded in realizing a "new" genre of Indonesian popular music form called "Dangdut Music", and is now developing in various styles and even starting to go global (Dian, 2017).

Likewise, jazz music, whose embryo is African folk music, has now developed to a more complex degree of stability, to occupy one of the music genres that develop globally (Megill and Demory, 1989: 1). Similarly, it is necessary to further develop the form (genre) of Bungo Krinok Music, which is now an embryo (prototype), into an established music genre in the future as the musical wealth of the Indonesian nation.

### CONCLUSION

Efforts to promote culture, especially the promotion of traditional folk music, entrust creative and innovative abilities and adequate skill support, both mastery of creative and musical skills as good as possible, as well as the use of media as a means of dissemination. Along with that, it is necessary to develop any spaces or events, situations, or conditions that make the product of development needed to meet the needs themselves. The means of necessity need to be built in any form of possibility as a strategy that delivers the required advancement products. If the means of development as a strategy are not built as it is considered necessary to advance cultural arts as national assets, then the promotion of cultural music in particular, will stop at "project" activities only. After the project activities are carried out, the art promotion activities also stop, because the art activities are carried out solely to meet the needs of the art

program or event activities only.

To realize the advancement of personality and even able to influence in the midst of world civilization, it is necessary to study and calculate the potential power of various musical aspects on the body of music source creation. Therefore, continuity and change are inevitably carried out in creative and innovative actions with full awareness and measurability in realizing the new ideas and concepts that are addressed. In this act of promoting cultural art, implicitly contained in the understanding that the existence of awareness gives birth to a product (art as text) is no longer merely contextual to the culture of art sources of creation in the supporting community. However, in the act of advancement, the main understanding is to create an art product that is not always culturally contextual in the traditional view of the community concerned, but is based primarily on the thought, that the ability of the product offered to and very potential to meet the appreciation of the global community is cross-cultural. Thus, in the promotion of folk music in particular, entrusting the existence of creativity and intelligent innovation, based on appropriate science, supported by sufficient experience and skills. Bungo Krinok music is a product of the promotion of cultural arts sourced from the treasures of Krinok traditional music classified as folk tradition music, as an effort to enrich the variety of cultural musical expressions of the Indonesian nation in the midst of the dynamics of world development, based on local aesthetics towards the establishment of global artistic.

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### Link web musik sumber dan model prototipe:

- (1): [https://www.youtube.com/watch?v=YKITs\\_mdQlc](https://www.youtube.com/watch?v=YKITs_mdQlc);
- (2): <https://www.youtube.com/watch?v=sfb30tZxYAI>;
- (3): <https://drive.google.com/file/d/14WREOip52j4hKlYwyqzQsfQ5-PjEscjY/view?usp=sharing>
- (4): [https://www.youtube.com/watch?v=o1\\_LSang4kI](https://www.youtube.com/watch?v=o1_LSang4kI)
- (5): <https://drive.google.com/file/d/1UZ0xjKYyhhon26ll7l-HPFQst8EERleb/view?usp=sharing>
- (6): <https://www.youtube.com/watch?v=UQNFQMHFL28>;
- (7): <https://drive.google.com/file/d/1b2dxMdKapimnx6j-7xeCtmPWS-lU-kIV/view?usp=sharing>