

Transformation of tanji arts: A study of style changes in today's music

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Abstract. Tanji art has historical and cultural value for the Buahdua Sumedang community. The beginning of the emergence of this art began with instruments or musical instruments, a set of drumband instruments such as: clarinet, trumpet, trombone, snare, bass drum and cymbals that played reports of Sundanese songs. Along with the times and social dynamics, this art has transformed with different musical instruments than when it first appeared. The aim of this research is to explore, analyze and trace what factors influence musical changes in Tanji art in Buahdua today. The research method uses qualitative methods with an ethnographic design, data collection techniques are carried out through in-depth interviews, participant observation. Data were analyzed to understand the cultural and social context underlying changes in Tanji music. Factors such as globalization, modernization and changing preferences of local communities play an important role in these changes. Apart from that, the adoption of technology in the implementation of Tanji arts also influences the musical aspect. A deep understanding of the dynamics of this change can provide insight for stakeholders in efforts to preserve traditional arts while still responding to the demands of the times. It is hoped that this study will be a contribution to the literature regarding changes in music in the context of traditional arts in Indonesia.

1 Introduction

Tanji art as a rich and profound cultural heritage was born, developed and underwent transformation in the people of Sumedang, West Java. As a form of expression, Tanji art not only reflects aesthetic beauty but also contains deep social, cultural and historical values. Tanji art faces a series of interrelated problems between the existence of art, the artist or performer, and society. Tanji artists face financial challenges to support their artistic practice, while cultural changes and global influences may threaten the sustainability of local cultural heritage. The main problem that arises is the reduction or elimination of a number of traditional musical instruments such as kecek, ketuk and goong, the sound of which is reproduced through sampling techniques incorporated into keyboard musical instruments. The negative impact of this situation is the loss of jobs for

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several arts practitioners. This phenomenon involves the complexity of interactions between internal and external factors that can influence the musical patterns of traditional arts.

This research also pays attention to previous research that has been carried out in the field of arts and culture, especially those related to Tanji Arts. Analysis of previous research provides a basis for identifying gaps in knowledge, developing a conceptual framework, and contributing to our understanding of the role of Tanji art in Buahdua society. Previous research includes; Ruswandi [1] aspects discussed regarding the development of the function and performance of the renggong horse tradition in North Sumedang. Sari et al., [2] the aspect discussed concerns the existence of the Tanjidor music group with rhythmic notes from Sekuduk village, Sejangkung sub-district, Sambas district. The aspect discussed concerns the inheritance of the ritual value of the Mapag Karuhun dance from a visual communication perspective [3]. Wardah & Istiqamah aspects discussed regarding the challenges to the existence of tanjidor art in the village of Liangyar, Karanggeneng, Lamongan, East Java.

To the researcher's knowledge, previous studies only focused on certain aspects of traditional arts in Indonesia, but in-depth research regarding musical changes in Tanji music is still lacking. These studies provide a basis for understanding traditional art in general, but have not fully explored the dynamics of musical change that characterize Tanji art.

The uniqueness of this research lies in its in-depth approach to the phenomenon of changes in Tanji artistic music in Buahdua, Sumedang. In this context, previous studies tend to focus on general aspects of traditional arts in Indonesia without focusing specifically on the development of Tanji music. The main novelty of this research is not only that it seeks to understand musical change as a separate entity but also involves a holistic analysis to understand the cultural context. Cultural, social and historical influences influence these changes. Researchers pay attention to internal and external factors that can influence changes in Tanji's music. Apart from studying the preferences of local people and Tanji players, we also examine the impact of globalization, modernization and technological developments on the dynamics of this art music. As technology advances, the way Tanji responds to these innovations and integrates them into traditional artistic expressions becomes a unique subject of study.

This research aims not only to describe but also contribute to the context of cultural preservation. By understanding the dynamics of change, we hope that this research can provide valuable insights in efforts to preserve and develop Tanji art so that it remains relevant in the modern era. By exploring these aspects in detail, we hope that this research can open new perspectives regarding musical changes in Tanji art, provide a basis for further research and provide practical guidance in preserving traditional art amidst the dynamism of cultural change.

2 Methods

The research method used is a qualitative method with an ethnographic approach. This method helps solve research questions and achieve the desired objectives of the research, by describing and analyzing a problem that will be discussed in the research. The

qualitative approach is a method that is related to natural phenomena, has fundamental naturalistic (natural) characteristics that cannot be carried out based on trials but must be done through direct observation [4]. Ethnomusicology is a field of knowledge that aims to explore the art of music as a physical, psychological, aesthetic and cultural phenomenon [5]. Therefore, researchers used this qualitative method to examine more deeply the dynamics of musical changes in tanji art. To understand the problem, formulate and draw conclusions, the researcher made direct observations of the Tanji artistic activities carried out by the Buahdua community in their natural environment. Next, the researcher will discuss and determine the components of the research method which includes the real activities of the researcher.

In the initial stages of the research, researchers carried out a series of survey and observation activities designed to gain a comprehensive understanding of the changes and transformations of instruments or musical instruments in the Tanji performing arts. Sugiyono [4] explains that observation techniques are a complex process, a process composed of various biological and psychological processes. The survey and initial observations were carried out in two stages, the first stage was a survey via social media carried out by exploring data and information on platforms (YouTube, Facebook, Instagram and TikTok). The search involved analyzing visual and narrative content presented in videos, images, as well as reviews relating to changes in instruments or musical instruments in Tanji performances. This analysis aims to detect trends and developments in terms of Tanji's musical transformation. In the second stage, direct field observations were carried out to validate and complement the findings from the social media survey. These observations involved direct participation in Tanji performances, allowing researchers to observe changes in aspects of the music in real-time. The results of this survey are the initial basis for developing a framework for understanding changes in Tanji music. Apart from that, literature research was carried out to look for previous studies that were relevant to the research topic. This literature is used as reference material to understand changes in music in the context of traditional arts and provides a theoretical basis for this research. As a result of a series of methodologies that have been described, this research focuses on the analysis of the music group "Fily Kurcaci Tanji Progressive" which is domiciled in Citali Village, Pamulihan District, Sumedang. The selection of musical groups as the subjects of this research was based on their role as significant representatives in Tanji's musical changes.

After obtaining information from various sources, the researcher determined the sources who would be used as interview subjects, namely the music group "Fily Kurcaci Tanji Progressive" and the surrounding community. The selection of sources was based on the depth of their knowledge and experience regarding changes in Tanji music and their role in maintaining and developing this tradition. It is hoped that interviews with resource persons will produce rich and relevant data to support the analysis in this research. Then documentation is carried out during observations and interviews by taking photos, videos and audio recordings as evidence and also used as an aid in processing research data. Apart from human sources, researchers collected data sourced from various scientifically reliable references such as printed books, e-books, journals, theses and dissertations related to tanji music to support this research.

At the data collection and synthesis stage, data analysis plays an important role as a determining step in obtaining optimal results and conclusions. Satori & Komariah [6] describes in detail Nasution's circular data analysis model in the context of data processing using a qualitative approach.

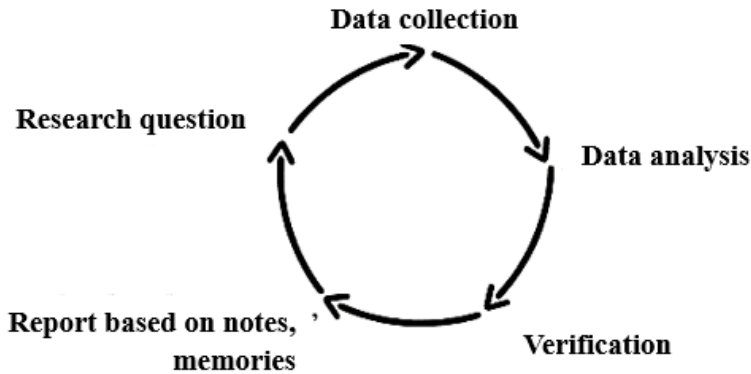


Fig. 1. Research stages.

This approach considers two main stages, namely data analysis which is carried out simultaneously with the collection process and after all the data has been collected. Meanwhile, in terms of data analysis, after data collection, Nasution divided the data analysis process into three stages. The first step taken is to reduce the data by organizing it, reprocessing data that is considered important, and eliminating unnecessary data to help researchers achieve their research goals more easily. After carrying out data reduction, the next step is the process of visualizing or presenting the data, which includes collecting each data collection result obtained after conducting observations, interviews, notes and research documents that are connected to each other. This process is carried out with the aim of consolidating the results of data reduction so that the desired conclusions can be obtained. The final data analysis process involves drawing conclusions from each piece of data that has been reduced and presented. Followed by verifying or re-checking the field data and bibliometric research results by asking for the opinions of several parties involved in this research to obtain the best data from research on changes in tanji music in the music group "Fily Kurcaci Tanji Progressive".

3 Results and discussion

3.1 Transformation of musical instruments and song repertoire in Tanji music

Tanji music is currently an integral element in the performance of the renggong horse performance art in the Sumedang region, West Java. The function of Tanji music in the context of the renggong horse art can be described in two main aspects, namely: 1.) as an accompaniment to horse dance movements, and 2.) as an entertainment element for the audience or the public. Spectators have the opportunity to interact directly during Tanji music performances, involve themselves by asking for songs or requests, giving tips or

advice to musicians or singers, and even participating in responding to the music by dancing during the Kuda Renggong art performance. We can hypothesize that the renggong horse performance can be seen as the result of synergy between Tanji music and the movements of the renggong horse.

Historically, the art of Kuda Renggong emerged long before the introduction of Tanji music. According to history, the renggong horse was originally found in the Cilumping hamlet, Cikurubuk village, Buahdua subdistrict, which was born in 1910 and was created by Aki Sipan who was the son of a family of Kasumedangan courtiers named Midin [7]. The role of accompanying music in the art of the renggong horse is very important to stimulate the horse's dynamic dance movements, creating harmony between the visual and the auditory. Initially, the art of renggong horses functioned as a means of entertainment for children who were undergoing or were about to undergo the circumcision process. As stated by Tresia [8], the performing art of the renggong horse was first used by Aki Sipan during the circumcision of the Regent's families at that time. As time goes by, the accompanying music in the art of Kuda Renggong experiences changes which are always related to the social and cultural dynamics of society. This transformation reflects the adaptation of traditional art to changes in the socio-cultural order which continues to metamorphose. To describe the course of this development systematically, the author will carry out periodization which will be described in the next section.

In the initial period or phase of the emergence of the renggong horse art, the accompanying music used was the *reak* art which was formed from a number of musical instruments, including *angklung*, *dogdog*, *kecrek*, *goong* and *tarompet*. This period, which will be explained further in this study, can be identified as the first phase in the development of the art of Kuda Renggong.

The supporting element of musical art, namely *Reak* music, is one of the accompaniments to the Renggong horse art which was first used. The musical instruments include: (1) Four *Dogdogs*: *Tilingtit* is the smallest *dogdog* as the giver of rank, organizer of songs and rhythm, the second *Dogdog* is called *Panempas* (*engklok*), the third *dogdog* is called *Bangbrang*, the largest *dogdog* is called *Badublag*, (2) nine *Angklungs*, consisting of two *Angklung Barang*, and a small *Angklung barang* called *Kencir*, two *Angklung Kenong*, two *Angklung engklok*, one *Angklung Singgul* and two *Angklung goong fruit*. Meanwhile, as additional *waditra*, *Kecrek*, *Kempul* and *Goong* and *Tarompet*. (Udi in Ruswandi, [1])

Musically, the function of the *Angklung* is to play *arkuh* (*kenongan* and *goongan*) songs such as the function of *bonang* and *derik* in *gamelan*, while the function of *Dogdog* is to regulate the rhythm, especially *Dogdog* which is performed by the *Dalang*. The songs presented are *pesinden* *kawih* songs, such as: *Kidung*, *Kembang gadung*, *Kadipatenan*, *Samping butut*, and *Rayak-rayak* (Ganjar Kurnia in Ruswandi [1]).

As time progressed, the musical accompaniment of *Reak* art underwent a transformation, turning into *kendang penca* art. *Penca* art, typical of West Java, uses a number of musical instruments as a medium of expression such as drum (*jidur*), big drum (*indung*), small drum (*anak*), *kempul* (*bende*), *ketuk*, *kecrek*, and *tarompet*. The accompanying musical rhythm for this cultural event is traditional *tanji* music or *penca* drums, this depends on where the Renggong Horse is distributed stated by Supriana.

During its development, the tarompet instrument was still used, while the Reak musical instrument was replaced by the penca drum instrument. The songs used have changed, although some of them have been maintained, such as Kidung, Kembang Gadung, Wangsit Siliwangi, and Pileleyan. The dances presented also underwent a transformation by including elements of Ketuk Tilu and Pencak Silat.

The next change occurred with the introduction of the Tanji musical instrument in the next period. Tanji was born and developed in Sumedang in the 1965s and in the 1967s they only discovered a complete musical conception which was marked by the joining of Tanji as an accompanist for the Renggong Horse [8]. Tanji art combines western musical instruments, such as clarinet, trumpet, trombone, bass drum and snare, with local musical instruments such as percussion, goong and kecrek. The Tanji musical instrument, which originates from western musical traditions, uses the diatonic scale. The Tanji instrument has implications for the use of scales and increasingly developing song material, not just limited to the Sundanese pentatonic scale. The development of Tanji music was also influenced by the introduction of jaipongan and bajidoran arts, which helped shape musical developments in that period. This greatly influenced the development of Tanji's music at that time. After the Tanji art entered the Sumedang area, not long after, one of the Kliningan arts also entered which was used as dance accompaniment music among the Sumedang people with the term Karawang being Bajidoran [8].

Further developments occurred with the introduction of electronic musical instruments, such as electric keyboards, electric guitars, and audio sampling techniques from traditional instruments such as percussion, kecrek, kempul, and goong. Despite experiencing changes in instruments, Tanji music still maintains its identity by including the Tanji flute (clarinet) and jidur, which are maintained to strengthen the characteristic musical aesthetics of Tanji music in the previous phase. As a continuation of previous Tanji music, the Tanji Fily Kurcaci music group introduced the term Tanji progressive, which was introduced to detail and respond to this development as a whole. Although most of the Tanji musical instruments are still used, there are some musical instruments whose audio is taken and then sampled, as well as the addition of electric musical instruments, as previously explained. From changes in instrumentation in this period, the variety of musical repertoire that can be played increased, this was also influenced by the dynamics of changes in musical aesthetics in society. This change reflects the adaptation of Tanji music to the evolution of social and cultural life, showing the flexibility of art in responding to the dynamics of the surrounding environment.

3.2 Transformation of the form of Tanji music performance

According to Nalan [9], form is a form that can be seen. With the intention of this form being concretely in front of us, we can see and hear it. The form of performance in a musical context is related to the form of a performance that will be presented. In the early stages of the development of Tanji art, the form of performance could basically be divided into two main categories. Tanji music performances are divided into two main contexts, the first is a static performance held in an open and spacious place, such as a field, in front of a house, or a stage. These performances are generally scheduled before and after the

parade or procession around the village, adding a more contemplative dimension to Tanji art and focusing on a more intense musical presentation.

In static performances, Tanji art is presented without moving around, allowing the audience to fully absorb the musical nuances and artistic aspects of the art. The venue's expansive space allows audiences to enjoy the musical qualities of Tanji without movement restrictions, creating an immersive and lively experience. The decision to choose various locations, such as a field or stage, provides flexibility in organizing and facilitates easy access for the local community, supporting the spread of the richness of Tanji arts and culture among the community.

The second form of performance is *helaran* or procession, which involves moving around the village while playing accompanying music for the *renggong* horse ridden by a child who is about to undergo or has undergone circumcision. Nalan [10] states that *Helaran* art is considered street theater, because the stage is the street, the markings can be called a procession of people's parties from one place to another with the aim of showing respect for those who are considered worthy of respect.

This form of performance requires a large space because it involves a large number of participants, including a procession of horses, horse guides, decorative umbrella bearers, horse handlers, Tanji music troupe, *sinden*, sound system carts, families of event organizers, community participants, and security forces. . The route of this *helaran* is adjusted to geographical conditions and infrastructure in the local area, such as the condition of roads in the village, land surface topography, and other factors. Agreement regarding this route is usually reached through discussions between the event organizer's family, the local community, security and arts parties. *Helaran* travel time varies according to the agreed route, with estimated travel time ranging from 2 to 3 hours.

The purpose of this event or procession involves announcing to the wider community about the existence of the Tanji art event and at the same time is an expression of gratitude for the blessings given by God. Apart from that, this event also functions as a form of entertainment for the local community, creating an atmosphere of joy and togetherness in social life.

In this day and age, the form of performance does not only depend on previous forms as I have discussed. Adapting and synergizing with social media users can give birth to a new form of performance in tanji music. The dynamics of performing arts have experienced a significant transformation with the use of social media as the main channel for expressing and promoting art. One group that reflects these changes is the music group Tanji Fily Kurcaci, which has successfully adapted by utilizing social media, especially through live YouTube and TikTok accounts, as the main platform for their performances. By uploading cover songs to their YouTube account and live TikTok, this group is able to reach many audiences in West Java, Indonesia and even the world. Presenting his work through various media is not only a form of artistic expression but also an effective promotional strategy. Through social media, the group can interact directly with their audience, build a dedicated fan community, and receive instant feedback on their work.

3.3 The impact of transforming musical instruments and forms of performance

PhillyDwarves, Tanji's enchanting musical group, has left a mark of significant transformation in the performing arts of traditional Tanji music. Tanji's musical instrument innovation became real through the modernization of the instrument by incorporating electronic elements such as keyboards, guitars and audio sampling. The sound created creates a more varied and dynamic auditory experience, enriching the musical beauty of Tanji.

Not just stopping at instrument innovation, Fily Kurcaci has also penetrated the digital world by utilizing social media as a virtual stage. YouTube and TikTok are their main channels for presenting Tanji's music performances. This use of social media has an impact not only in presenting their work to a global audience, but also in direct interaction with fans. The instant response from the audience creates a close connection between the artist and the audience, forming an active and engaged fan community.

In an economic and business context, Fily Kurcaci is not only an artist, but also a digital businessman. Content monetization on digital platforms such as YouTube and TikTok opens new revenue doors. This business model cuts reliance on traditional distribution channels, creating a more diversified and stable source of income. However, through these changes, Fily Dwarves still maintains Tanji's traditional roots. They have succeeded in combining modern elements with a rich cultural heritage, expanding the reach of the Tanji tradition without losing its essence. Mixing innovation with tradition provides a broader understanding of Tanji art, creating a strong identity and covering a wider spectrum of art audiences.

The transformational impact achieved by Fily Kurcaci in Tanji's music not only affects them themselves, but also reflects in the ecosystem of other Tanji music groups. Collectively, their impact created a wave of change in the paradigm of traditional music performing arts. First of all, Fily Kurcaci's transformation of the Tanji instrument opened the door for other Tanji music groups to explore similar innovations. Inspiration from the use of electronic musical instruments and modern elements in Tanji's music can be a source of creative ideas for other groups, encouraging experimentation and changes in the traditional musical palette.

The adoption of social media as the main platform by Fily Kurcaci also provides encouragement to other Tanji music groups to exploit the great potential of the digital world. These groups can be inspired to expand their scope and build strong fan communities through platforms like YouTube and TikTok. This creates a more direct communication channel between the Tanji music group and their fans. The economic impact of content monetization on digital platforms provides a business model that can be adopted by other Tanji groups. Practical steps such as advertising, donations and sponsor collaborations that have been successfully implemented by Fily Kurcaci may be an inspiration to create additional income needed to support the survival of the Tanji music group.

4 Conclusion

Tanji music, as a manifestation of traditional performing arts from Indonesia, has a long history that reflects cultural continuity and richness. Tanji's musical journey is not just an artistic journey, but also a narrative of social dynamics, creative adaptation, and efforts to preserve cultural values. In this context, looking at the changes and transformations that have been experienced, we can explore deeper dimensions about the role of Tanji music in the map of Indonesia's cultural richness.

Over time, Tanji's music has undergone a striking instrumental transformation. From a tradition that is based on traditional instruments such as *angklung*, *dogdog*, *kecrek*, *goong* and *tarompet*, the shift in time has brought significant changes. Modern Tanji music groups, such as Fily Kurcaci, apply innovation by incorporating electronic musical instruments such as keyboards, electric guitars, and audio sampling. This innovation not only creates a new dimension in the auditory experience, but also opens up opportunities for further exploration in maintaining and absorbing the uniqueness of Tanji music.

Apart from the transformation of instruments, the role of social media in introducing and promoting Tanji music has become very significant. Fily Kurcaci, as a pioneer in adopting digital platforms such as YouTube and TikTok, has succeeded in bringing Tanji's music to a global audience. Direct interaction through comments, likes and shares creates a closer bond between artists and audiences. This is not only a form of promotion, but also a medium for building a fan community that supports the sustainability of Tanji's art.

The economic aspect of Tanji's musical journey is also an interesting consideration. Monetization of content on digital platforms provides an opportunity for the Tanji music group to create additional income. The business model promoted by Fily Kurcaci, involving advertising, donations and sponsor collaborations, provides inspiration for other Tanji music groups to explore the economic potential of traditional arts in the digital era.

Despite significant changes, Tanji music wisely maintains its cultural roots. The successful integration of innovation with traditional values not only presents Tanji music in a more modern form, but also strengthens its cultural essence. This creation of harmony between the past and the present shows that traditional art can develop without losing its cultural heritage.

Overall, Tanji music is not only a performing art, but also a reflection of the continuity and adaptation of traditional art in the digital era. This transformation opens the door to further exploration, offering inspiration for future generations to preserve Indonesia's rich culture with creativity and innovation. Tanji Season, with all its transformations, remains a symbol of beauty, sustainability and balance in traditional Indonesian performing arts.

Practical implications and theoretical recommendations from this research include:

- Cultural Preservation Strategy: The results of this research can be used by governments and cultural institutions to design cultural preservation strategies that integrate technological innovation. For example, training programs and workshops on the use of social media for traditional artists.
- Creative Industry Development: Music groups and other traditional artists can learn from Fily Kurcaci's business model to develop effective monetization strategies. This

includes the use of advertising, donations, and sponsor collaborations to create additional revenue.

- Promotion of Traditional Arts: Digital platforms such as YouTube and TikTok can be further leveraged to promote traditional arts to a global audience. Direct interaction with viewers through comments and shares can also help build a solid fan community.
- Education and training: Educational institutions can include curricula about adapting traditional arts in the digital era. This helps the younger generation understand the importance of preserving cultural heritage while adopting modern technology.
- Collaboration and Innovation: Collaboration between traditional and modern artists can be encouraged to create innovative works that still respect cultural roots. This can involve collaborative projects, festivals and art exhibitions that showcase a mix of tradition and modernity.
- Advanced Research: It is recommended to carry out further, more in-depth research on how digital technology can be used to preserve other traditional arts in Indonesia.
- Comparative Analysis: Comparative studies between Tanji music and other traditional art forms that have undergone similar transformations can provide greater insight into the dynamics of cultural adaptation.
- Theory Development: Develop a more comprehensive theory about the adaptation of traditional art in the context of globalization, with a focus on the role of technology and social media

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