

THE INHERITANCE OF SARONEN INSTRUMENT IN SUMENEP, MADURA

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ABSTRACT

The research aimed to discuss the position and function of the saronen instrument in Sumenep, Madura. Saronen, as one of the cultural heritage of the Madurese people, was still preserved. The research questions were: (1) what was the position of the saronen instrument in the culture of the Madurese people? (2) How was the strategy for the inheritance of the instrument carried out by the people of Sumenep, Madura? The research was conducted using qualitative methods. The data collection process was carried out through observation, literature study, and interviews with ten informants. Data analysis was carried out in a descriptive qualitative manner using semiotic theory and structural-functional theory. The results show (1) the saronen instrument has an important position in the culture of the Madurese people, including Madurese ethnic identity, as a public relations media, and the branding of Sumenep as a tourist destination in East Java. The saronen instrument, which is originally used as a da'wah medium, has now developed as a musical accompaniment to the activities of the sapi sono and karapan sapi contest and entertainment medium for the Madurese people in celebratory events and government events. (2) The inheritance strategy of the saronen instrument is carried out by the indigenous people through a vertical system, namely an inheritance system through a genetic mechanism passed down from time to time across generations and a horizontal system, namely inheritance through institutions, including educational institutions such as schools and art studios.

Keywords: cultural inheritance, saronen instrument, Madura ethnic

INTRODUCTION

As a country that includes thousands of islands stretching from Sabang to Merauke, Indonesia has grown and developed a diverse regional culture. Traditional cultural arts that grow in this area are the identity and medium of expression of the supporting communities (Dharmika, Pradana, & Ruastiti, 2020; Pradana & Pantiyasa, 2018; Pradana, 2018c; Rai et al., 2019). One of the elements of regional culture in this archipelago is the Saronen instrument.

Almost all ethnic groups in the archipelago have distinctive traditional instruments. Traditional instruments are cultural arts that have lived and developed from generation to generation in certain

areas. Traditional instruments are community music that has been passed down from generation to generation and is sustainable in the community of an area (Rai et al., 2020b). Traditional instruments are used to build national character, especially the people who support these arts. Starting from two assumptions, first, the relationship between humans (teachers/agents, artists, cultural actors) and their environment (social, cultural, and mental) is never neutral. This is because humans have a reflective capacity (thinking and cultured), not just instinctive, so humans often become constitutive factors for their environment (Berger & Luckman, 1990; Tejayadi, Laba, & Pradana, 2019; Gorda & Wardani, 2020).

Traditional instruments are the music used as an

embodiment and cultural values by tradition (Rai et al., 2020a). As part of cultural arts, traditional instruments have many functions. The existence of music has functions, including the function of emotional expression, function of aesthetic appreciation, entertainment function, communication function, symbolic function, physical reaction function, function related to social norms, legalization function of social institutions, cultural sustainability function, and community integration function. In general, traditional instruments are music that is unique and reflects the culture of ethnicity or society.

Traditional instruments contain a collection of compositions, structures, idioms, instrumentation, styles, and basic elements of the composition, such as rhythm, melody, mode, or scale. It is not taken from the repertoire or musical systems that come from outside the culture of the people who own the music in question. One type of unique traditional instrument is the *saronen*, which is born and developed in the Madurese people in Sumenep regency, East Java. *saronen* has distinctive features and characteristics according to the socio-cultural conditions of the Madurese people in Sumenep regency. As part of Madura culture elements, *Saronen* has colored various arts and cultural activities of the Madurese people. This Madurese folk music art is an integral part of the cattle races and the *sapi sono* contest. Furthermore, *saronen* has also been developed into an icon as well as a tourist attraction in Sumenep regency, Madura.

Saronen has now developed as a Madurese identity. *Saronen*'s existence is facing a global era. In fact, local arts have a great opportunity to develop as an ethnic identity in the global era. This is because, in the global era, people tend to compete to find and display their respective characteristics as part of their respective identities. The global era can be interpreted as a narrowing of the world amid the high frequency of global connections (Robertson, 2002). The global era is marked by global connections that accommodate the economy, social, culture, and politics that are spread simultaneously throughout the world (Barker, 2003).

The existence of traditional cultures, including *saronen*, is now facing the era of the Industrial Revolution 4.0. The Industrial Revolution 4.0 is an era marked by artificial intelligence, the supercomputer era, genetic engineering, innovation, and rapid changes that have an impact on the economy, industry, government, and politics. Among other things, this symptom is marked by the many sources of information through social media channels, such as Facebook, YouTube, Instagram, and so on. The fourth phase of the industrial revolution (4.0) is marked by the development of digitalization and automation, which is a combination of the internet and manufacturing. The occurred process is social and cultural changes that occur quickly, concerning the basic needs of the community (needs) and wants (wants) society. The basis for this change is the fulfillment of desires to fulfill human needs quickly and with quality. Therefore, in the Industrial Revolution era, many have

changed the way humans work from manual use to automation or digitization.

The current global digital era of the Industrial Revolution 4.0 has touched various dimensions of Madurese life, including influencing the existence of traditional instruments. The onslaught of globalization in this digital era, among others, is in the form of the increasing number of modern music, new entertainment media that comes with the 4.0 era in the life of the Madurese people, but *saronen*'s existence still exists. The existence of *saronen* is supported by stakeholders. Various related parties, including the Regional Government of Sumenep regency, a group of Madurese artists, and some Regional Organizations (OPDs), also support the preservation and development of *saronen* instruments as part of Madurese traditional culture. There is a common awareness that has grown from various circles to care for *saronen* in Sumenep Madura.

The existence of *saronen*, which is now threatened by modern culture, needs to be saved. *Saronen* that eliminated is considered important to be socialized and passed on to the young Madurese generation. The older generation of Madura tries to pass on *saronen* to the young Madurese children. Efforts to preserve *saronen* as part of the cultural traditions of the Madurese people can be guaranteed if it is carried out through a process of cultural inheritance from generation to generation through a formal and informal learning process. The role of parents is so important in socializing and enculturating (the process of cultivating) cultural values to children as the next generation (Atmaja, Arniati, & Pradana, 2019; Pradana, 2018b). A disposition system lasts a long time and serves as a generative basis for objectively structured and integrated practices (Bourdieu, 1984).

The research specifically discusses: (1) the position and function of *saronen* in the life of the Madurese people in Sumenep; and (2) the process of inheriting *saronen* to the next Madurese generation. Practically, the article can introduce *saronen* as part of the cultural treasures of the archipelago. Furthermore, theoretically, it will become part of the ethnomusicological discourse on traditional Indonesian instruments.

METHODS

The object and location of the research is a Madura traditional instrument, namely *saronen* in Sumenep. The determination of the object and location is based on several considerations, including: (1) *Saronen* has become part of the culture of the Madurese people; (2) *Saronen* still exists and is used as a medium of entertainment in various moments of Madurese life; (3) *Saronen* develops into public relations media, and even becomes the identity of the Madurese ethnicity.

The process of collecting research data uses several techniques; document study by studying

references obtained through document materials from the internet, interviews with ten informants by observers and *saronen* artists, the observation by making direct observations in the field to see the existence of *saronen*. The data analysis is conducted in a descriptive qualitative manner using semiotic theory and structural-functional theory.

RESULTS AND DISCUSSIONS

Indonesia is known to be very rich in traditional instruments. One of them is *saronen*, which is located in Sumenep regency, Madura. A structural component has a position, and it can exist because it has a fixed function (Lau, 2008). *Saronen* is a typical Madurese type of wind instrument (Romadhan, Puspaningtyas, & Rahmadanik, 2019). Types of instruments such as *saronen* are also found in other areas such as in Tanah Pasundan (*tarompet*), Sumatera, Bali (*pereret*), Banyumas, Central Java (*tetepret*). As mentioned by Erwin (54 years).

“...*Saronen* is identical to *tarompet*, *pereret*, and *tetepret*. *Saronen* has a distinctive sound from special instruments such as *tabbhuwan raja*, *pendong*, *kennong*, *ghendang raja*, and *ghendang kene*. *Saronen* is known as a musical instrument in Madurese culture, which has traditionally functioned in cattle competitions and the image of Madura...”

The *saronen* is played by blowing, which is considered a characteristic of Madurese culture. It is often used as the accompaniment of the cow races, which has now become the image of Madura. As a typical Madurese musical instrument, *saronen* is thought to have come from the Middle East. This musical instrument in its home area is known by various names, including *urnai*, *sirnai*, *sarune*, and *shahnai* (Ditwdb, 2020).

Various texts can have the same meaning in certain areas (Berger & Luckman, 1990). In Madura, this traditional musical instrument has been modified, presented by the players as an orchestra or ensemble of Madurese traditional music. The music ensemble consists of, first is *tabbhuwan raja* and *tabbhuwan kene*. It is a large gong and a small gong, respectively, hung on the same support and beaten by a drummer with a cloth-covered hammer (*bhutabbu*). It is used to beat the two gongs in turn. Second is a *pendong* (small gong) and a *kennong pernanga*, which an artis beats with the help of a *kaleke* wooden bat. The *kennong pernanga* is made of iron, while the bat is made of brass. It is like a large pot (kettle) with a knot in the middle-placed upside down on the floor. Pendants are hanging from the ends of the wooden supports. The third is another *kennong*, which is placed on the floor and is called a *kolkol*. It is made of *ghangsa* (a mixture of brass and bronze). Fourth is *ghendang raja*. It is a large drum that has a cowhide membrane at both ends.

The instrument is struck first with a wooden stick, then a drummer who sits on the floor is holding the instrument by hand. Fifth is *ghendhang kene*. It is a small drum covered with cowhide at both ends and a cone cut in the middle. The tool is continuously beaten with a wooden jackfruit stick. Sixth is a *saronen* made of teak wood. Seventh is the figurines that are a pair of small cymbals. The number of instruments is not fixed. Some orchestras list only two *saronen*, while others list four *kennongs*, but only one *ghendang*. The terminology of the instrument also varies according to the group concerned.

As a traditional musical instrument, the cone-shaped *saronen* is made of teak wood with six holes in a row in front and one hole at the back that is played by blowing it. A small bracelet made of brass connects the lower part to the top end made of palm leaf. At the base of the instrument is added a wing of a shell resembling a mustache, thereby increasing the masculinity and prowess of the blower. This traditional musical instrument is usually used as an opening for a composition with a solo show. Its voice is a little nasal and so loud, jumping up and down, screeching, and writhing in a jolting rhythm. The sound is followed by the striking of another musical instrument. The combination of these musical instruments produces rhythmic harmony. Every musical composition that is played begins with a slow tempo that changes to a medium tempo, then gets faster or vice versa. The game starts immediately in medium tempo and immediately changes to fast and ends with an increasingly fast tempo. The game is very varied and full of improvisation from the players, as well as the screams that the players give to add excitement to the rhythm being played.

As a Madurese traditional instrument, *saronen* has become a medium to strengthen the cultural image of the Madurese people. The Sumenep regency government makes *saronen* a public relations media, even becoming an icon and tourism branding of Sumenep as a tourist destination in East Java (Romadhan, Puspaningtyas, & Rahmadanik, 2019). Traditional cultural arts have the potential to be used as tourist attractions.

In the digital era, local culture can raise the color of national culture, even global culture. Local reactions and events can have great opportunities for forming a new cultural identity (McGrew & Lewis, 1992; Robertson, 2002; Swandi et al., 2020; Pradana, 2019; Pradana et al., 2016; Pradana, 2018a). This is evidenced by the existence of *saronen*. Although battered by the influence of globalization, *saronen* still exists today and colors the life of the Madurese people. *Saronen*, as one of the cultural elements, is a form of cultural semiotics, namely the sign system that applies in the local culture.

The informants have stated that *saronen* comes from Sendang village, Praga subdistrict, Sumenep Madura regency (Ditwdb, 2020). *Saronen* in Sumenep Madura is closely related to the traditions of agrarian society, and it cannot be separated from

the main harvest season in Sumenep Madura. During the harvest, *saronen* is considered to celebrate a celebration (circumcision or marriage) by farmers in the Madura countryside. A component is structurally organized because it has many functions needed by other elements in a sustainable manner (Lau, 2008).

Barker (2003) has stated that symbols also influence sustainability as opportunities and access to space. *Saronen* has become part of the common people's tradition and a symbol of the indigenous village in Madura. According to local tradition, the *saronen* set is played by nine players in a distinctive Madurese ethnic uniform, as shown in Figure 1.



Figure 1 *Saronen* Musical Instruments and the *Saronen* Music Group in Sumenep, Madura (Source: <http://merymemei.blogspot.com/2014/12/saronen.html>)

The *saronen* music group in Figure 1 celebrates some celebrations, such as circumcision and marriage in the villages. Some of the circumcised children or a couple of brides in rural Madura are usually paraded around the village. That is when *saronen* joined him. *Saronen* can encourage and even strengthen greatness and a symbol of honor for the families who respond. Those who have a desire feel more honored thanks to being enlivened by *saronen*.

Saronen has strengthened and built a new attitude for the Madurese people amidst changes. Its existence is not just for entertainment but has become part of the cultural brand of the Madurese people. This is by the functional-structural theory that cultural activity intends to satisfy a series of instinctive needs of human beings related to all of their lives (Lau, 2008). The process of a series of symptoms or reactions to human instinctive needs is formed through functional art (Pradana, 2018b). Likewise, the existence of *saronen* has an important function in the life of the Madurese people.

Today, the presence of *saronen*, which has a beautiful tone, is the introduction to all traditional activities and cultural traditions of the Madurese people. First, *saronen* is the accompanist of the *sapi sono* contest. *Sapi sono* is a contest like a fashion show by a model that is shown to the public. A pair of cows, deliberately decorated to look beautiful and

harmonious, is displayed at a cultural carnival that further emphasizes beauty and harmony. Adorned with cows like a bride and groom, cows are paraded and waddled to the music of *saronen*. Every year, there is always a *sapi sono* contest by bringing in the best cows from all over Madura Island. The *sapi sono* contest tradition includes display cows, *taccek* columns, *taccek* stalls, *Sapi Sono* contests, nursery management, and beef cattle production. A display cow is a place for displaying cows; besides that, it functions as a place for drying and healing and is also used to train *sapi sono*. This display area is called *taccek*, which is made of wood, but some are made of iron. Each breeder house is usually in the front yard or side that there is a display area. In this place, breeders are used to looking at the cows on display and taking care of them.

Second, *saronen* is the accompaniment of cow races. When accompanying the cow races, *saronen* is performed with the rhythm of *sarka*, creating a warm atmosphere and joy for the audience. The symbolic collaboration results can change the atmosphere and give new meanings (Berger & Luckman, 1990). Here, *saronen* is presented as a type of diatonic music, namely music with a tone of enthusiasm. It is used as a symbol of resistance through expressions of struggle songs to arouse a spirit of solidarity and to display the identity of the Madurese people. In this case, the *saronen*'s role is to build enthusiasm. In the bull race, a pair of cows pulling a kind of wooden carriage (where the jockey stands and controls the cow pair) is driven in a fast race against other pairs of cows. The track is usually about 100 meters long, and the races can last anywhere from ten seconds to one minute. The origin of cattle *kerapan* is motivated by Madura land, which is less fertile for agricultural land. As a substitute, the Madurese people shift their livelihoods as fishermen for coastal areas and raise cattle, which are also used for farming, especially for plowing their fields.

The tradition of *karapan sapi* has become a phenomenal routine of the Madurese people. It is one of the famous cultural events of the Madurese people. Every year the bull race is held in levels from the sub-district, district, and Madura level assistants. The cow race is preceded by parading a pair of cows around the racetrack accompanied by Madurese traditional music called *saronen*. *Saronen* musicians serve as encouragement for the contingent members and their cows before the race began.

The existence of *saronen* for the Madurese people in Sumenep seems very important. Apart from being entertainment, it has become a tourist icon in the Sumenep district. This folk music has become part of the Madurese ethnic identity. Therefore, all parties seem to be interested in caring for and preserving *saronen*, which has become a Madurese ethnic identity. This traditional instrument is rooted in the traditions of that society. The continuity of one of the cultural elements that have been passed down from generation to generation is part of the cultural traditions (Pradana & Pratiwi, 2020). Tradition can present the past in

the present era so that the culture of the ethnicity is traditionally conceptualized as an element of culture that develops sustainably, the continuity of the past for the present and the future. Practical practices are instilled in the next generation repeatedly so that they become skills, habits, traditions that are considered as actions or practices that contain the value (Bourdieu, 1984; Pradana, 2012).

Efforts to preserve *saronen* as one of the cultural elements of the Madurese people appear to have been carried out through a process of cultural inheritance. The inheritance process is carried out through transfer learning, ideas, values, and skills. The cultural inheritance system is a way to maintain ideas or skills in a culture. In general, art is continued through a learning process. Each traditional art has its inheritance pattern that influences the art's existence.

In general, there are two systems of cultural inheritance, namely vertical transmission and horizontal transmission. Vertical transmission is an inheritance system that takes place through a genetic mechanism passed down from time to time across generations. It involves the inheritance of cultural characteristics from parents to children and grandchildren. In upright inheritance, parents pass on values, skills, beliefs, cultural motives, and others to their children and grandchildren. Therefore, erect inheritance is also called genealogical transmission, a biological inheritance system (Lau, 2008). Horizontal transmission cannot be separated from agents' role and symbolic relationships in a realm (Barker, 2003). Horizontal transmission is an inheritance system that takes place through educational institutions such as schools or studios. Horizontal transmission can take place when someone learns from adults or institutions

in society (Pradana, 2017a; Pradana, 2017b; Pradana, 2019; Pradana & Parwati, 2017; Anggi, Pramitasari, & Marcilia, 2020).

Table 1 shows the strategy in inheriting *saronen* in Sumenep Madura. First is the art-culture inheritance through a vertical system. The importance of existence is also influenced by the structural and sustainable transmission process (Lau, 2008). In this regard, the artist's family carry out the socialization and enculturation of *saronen* to the next generation. The family has an important role in the process of cultural inheritance because they are so intensively socializing and enculturating the cultural values contained in *saronen*. A symbol is valuable because it contains cultural and social meanings (Berger & Luckman, 1990). The family's socialization process is collectively supported by artists who are members of the *saronen* group. Socialization and enculturation, in general, seem to touch the cognitive, affective, to psychomotor dimensions. The involvement of Madurese youth in *saronen* performances around the Sumenep village becomes an effective media for *saronen*'s socialization and enculturation.

Second is *saronen* inheritance through a horizontal system that takes place through institutions, including educational institutions such as schools or studios (Romadhan, Puspaningtyas, & Rahmadanik, 2019). In this regard, stakeholders in the government of Sumenep Madura regency appear to be active in playing a facilitation role in the development of Madurese cultural arts, including through cultural exhibitions and Madurese arts and culture talent competitions. *Saronen* has been used as a human relations media in every government activity within the Sumenep regency government. The local education

Table 1 *Saronen*'s Inheritance Strategy

No.	System	Executor / path	Explanation
1	Vertical	Family (personal, collective/family train)	There is an intensive process of socialization and enculturation.
		Stakeholders in the Sumenep Madura Regency Government	Facilitating efforts to develop cultural arts by holding cultural exhibitions and competitions
		Public relations of the Regional Government of Sumenep Regency	Making <i>saronen</i> a human relations media
		Sumenep district education office	Conducting cultural arts education as extracurricular activities in schools
2	Horizontal	Sumenep Regency Tourism Office	Intensively socializing <i>saronen</i> to students
		The Sumenep Palace Museum	Making <i>saronen</i> a tourist icon in Sumenep Regency
		Art gallery	Facilitating, training, appreciation of Madurese art and culture
		Sumenep City Artists Association	Coaching, training, appreciation of Madurese art and culture
			Conduct training, study and cadre of Madurese artists from generation to generation

Source: Processed from field data (Ruastiti, 2020)

office also conducts cultural arts education, including socializing *saronen* through school channels. Through intra and extra-curricular activities at school, *saronen* is socialized intensively with elementary and middle school students. No less important is the role of the Tourism Office, which has made *saronen* the tourism branding of Sumenep regency.

A cultural element and symbol can be preserved because of many parties (Berger & Luckman, 1990; Lau, 2008). In addition to the relevant regional government organizations (OPD), other stakeholders, including the Sumenep Palace Museum, artists' associations, and some local culture and art workshops, are also active in caring for and developing *saronen*. This is stated by the informants, as said by Erwin (54 years).

"..Artists' families, schools and cultural arts centers in Sumenep regency have an important role in the socialization and enculturation of *saronen* to future generations. Through direct involvement of Madurese youth, *saronen* has become better known by the Madurese millennial generation. Intensively, the school has introduced *saronen* to its students. Likewise, the fierce arts and culture of Madura, including the dance singer Mekar Sare, Sumenep, who collaborated with the Sumenep Palace Museum, played a role in maintaining and appreciating *saronen*.."

In order not to be eroded by modernization, *saronen* is deliberately cared for by its supporters. Among others are by carrying out the process of inheriting the next generation of Madura. The sustainability of social practices is also influenced by structural relationships and clarity of texts' meaning in specific contexts (Lau, 2008; Berger & Luckman, 1990; Barker, 2003). The effort to inherit *saronen* is certainly accompanied by the transformation of local cultural values (Madura) to build the character concerned. National character and personality can be built through arts and culture (Mantra, 1996; Swandi et al., 2020).

Efforts to build national character are significant. First, philosophically, character building is a basic necessity in the process of nationhood because only a nation that has a strong character and identity will exist. Second, ideologically, character building is an effort to embody the Pancasila ideology in the life of the nation and state. Normatively, character building is a concrete manifestation as a step towards achieving the goals of the state. Third, historically, character building is a core dynamic of the national process that has occurred non-stop in the historical period both during the colonial era and during the independence era. Fourth, sociocultural, character building is a must for a multicultural nation (Master Design for National Character Development 2010-2025). The next generation of a nation with character is a nation that remains rooted in the culture of its nation but

can compete in the international world. They must be prepared to be able to make Indonesia a strong nation in the future.

CONCLUSIONS

Based on the analysis, it can be concluded that the Madurese people in Sumenep have an art-culture in the form of an instrument called *saronen*. *Saronen* has an important position in the culture of the people in Sumenep, including Madurese ethnic identity, public relations media, and the branding of Sumenep City as a tourist destination in East Java. Previously, *saronen* is used as a media for da'wah. Nowadays, it is often used as a musical accompaniment to the activities of *sapi sono* and *karapan sapi* contests, as well as as a medium for entertainment for the Madurese people in celebratory events and important government events.

The people of Sumenep Madura carry out the *saronen* inheritance strategy through a vertical system, namely an inheritance system that takes place through a genetic mechanism that is passed down from time to time across generations. Besides that, it is also through the horizontal system. It takes place through institutions, including educational institutions such as schools, art studios, and culture.

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