

BEGENDANG BESERUNAI: INTEGRATION OF TRADITIONAL VALUES IN THE CREATION OF BENGKULU KARAWITAN MUSIC COMPOSITION

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Abstract

The work "Begendang Beserunai" is a contemporary karawitan music composition inspired by the musical phenomenon of the gendang serunai, one of Bengkulu's traditional arts that plays an important role in ceremonial processions and community entertainment. The gendang serunai, consisting of two long drums (melalu and ningkah) and a serunai as the melody carrier, is distinctive for its interlocking rhythmic patterns and melodic motifs in a scale close to a-b-c-d-e-f#-g-a'. This creation aims to preserve the essence of tradition while introducing innovation through techniques such as unison, canon, polyrhythmic, responsorial, polymetric, and accentuation, supported by additional instruments such as dol, kompong, kolintang, accordion, bass guitar, and cymbals. The method used is a mixed methods approach combining qualitative methods—through participatory observation, in-depth interviews, and recording analysis—and quantitative methods—through measuring tempo, dynamics, rhythmic pattern duration, and audience questionnaires. The results show that this work successfully integrates traditional musical idioms into a modern composition format while maintaining its identity. Questionnaire analysis (n = 50) shows that 84% of respondents perceived the traditional nuance as strong, while 78% rated the aesthetic appeal as high. This work contributes to cultural preservation through documentation, education, and artistic innovation relevant to the contemporary context. "Begendang Beserunai" serves as a model for developing tradition-based works applicable to other regional music forms, as well as an academic and artistic reference for artists, researchers, and art education institutions.

Keywords: *gendang serunai; karawitan composition; traditional approach; musical innovation; cultural revitalization.*

INTRODUCTION

Traditional music in Indonesia is a vital aspect of the nation's cultural identity, reflecting the heritage and philosophy of its people. This cultural manifestation is diverse across regions, where each area contributes unique art forms that embody various philosophical values, social functions, and aesthetics. For instance, traditional music serves not just as entertainment but also as a crucial educational tool, essential during rituals and in symbolic communication within communities (Sularso et al., 2023). With a long history, traditional forms such as gendang serunai from Bengkulu are emblematic of Indonesia's rich musical landscape, particularly in performing arts associated with customs like wedding ceremonies and martial arts (Sularso et al., 2023).

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The gendang serunai exemplifies the intricate interplay of rhythm and melody, fundamental to many Indonesian music styles. It employs dynamic interlocking techniques coupling the long drums and the serunai, which offer distinctive melodic contributions. The basic patterns performed by the drums resonate with the rich tradition of interlocking rhythms also seen in other forms such as gendang ibu and gendang anak in Malaysian silat (Azizan et al., 2022). This proficient use of interlocking methods illuminates not only a musical approach but also a deeper cultural significance that showcases collective unity and identity in performing arts (Azizan et al., 2022). Thus, the synchronicity of rhythms and melodies presents a powerful expressive quality fundamental to Indonesian traditional music (Sularso et al., 2023).

The aesthetic and philosophical aspects embedded in traditional music also play a role in educational contexts. Research highlights the need for integrating traditional music education into school curricula, thereby fostering cultural awareness among young learners (Sularso et al., 2023). The incorporation of traditional music forms into modern educational practices is seen as vital for preserving Indonesian heritage amidst the encroachment of global pop music influences (Sularso et al., 2023). Given this foundational role, traditional music sessions can serve to enhance communal bonds, affirm regional identities, and maintain the continuity of cultural traditions across generations. Two long drums play the *melalu* (basic pattern) and *ningkah* (filling pattern) using dynamic interlocking techniques, while the serunai performs

melodies within a scale close to a-b-c-d-e-f#-g-a'. This combination creates a musical identity that is easily recognizable and possesses deep expressive power.

In Bengkulu wedding processions, the gendang serunai accompanies each stage, from *bedabung pengantin*, *bimbang gedang*, *besanding*, *mandi rendai*, to *belarak*. Each stage has symbolic meanings integrated with its musical presentation. For example, during the *belarak* stage, the energetic rhythm of the long drums symbolizes the community's enthusiasm and joy in accompanying the bride and groom. Likewise, the flowing melody of the serunai in certain tones is interpreted as an expression of prayers and blessings for the couple. Such a rich musical structure makes the gendang serunai not only a form of entertainment but also a binder of cultural and social values.

However, the progression of time and the influence of globalization bring serious challenges to the sustainability of traditional arts such as the gendang serunai. Changes in lifestyle, the penetration of digital media, and the dominance of popular music have shifted the younger generation's interest away from traditional arts. Many local art forms are beginning to lose their social function, even facing extinction if there are no creative and adaptive preservation efforts. From an ethnomusicological perspective, the revitalization of tradition is not merely about reproducing old forms but requires an adaptation process that maintains core values while opening space for innovation. This aligns with Kartomi & Nettl (2005) assertion that a living tradition is one that can negotiate with the times.

The creation of *Begendang Beserunai* represents a significant effort to reinterpret the traditional gendang serunai, thereby merging historical musical forms with contemporary compositional practices. This synthesis not only aims to preserve the original spirit of the gendang serunai—through the respectful use of traditional instruments, rhythmic patterns, and melodic structures—but also seeks to enhance these elements using modern techniques such as unison, canon, polyrhythm, responsorial forms, and polymetric approaches. The significance of these modern techniques lies in their ability to attract a diverse audience while retaining cultural authenticity, thereby fostering a deeper appreciation among younger generations who may be more attuned to contemporary musical formats (Sosrowijaya, 2023).

This fusion of traditional and contemporary elements is crucial as it highlights the ongoing negotiation between heritage and modernity in music. Studies show that integrating traditional music into contemporary contexts can enhance cultural preservation efforts while simultaneously appealing to broader audiences (Mazlan et al., 2024). Such a model not only promotes the preservation of cultural identity but also facilitates musical innovation, fostering new ways for artists to express traditional values within a modern framework (Guo, 2018). This reflection on composition within the broader scope of cultural identity echoes across various studies that emphasize the importance of educational practices in music that incorporate traditional techniques alongside modern methodologies (Mataruse, 2017; Parkinson, 2016).

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Furthermore, the pedagogical implications of such innovations are significant. By cultivating a curriculum that embraces both traditional and contemporary practices, educators can provide students with comprehensive skill sets that encompass creativity and technical proficiency (Mazlan et al., 2024). The role of music educators is fundamentally shaped by their ability to navigate and blend these musical worlds, fostering an environment where students can explore their cultural roots while also engaging with their peers through more modern soundscapes (Saidon & Shah, 2014). This alignment of traditional and contemporary practices ultimately aims to create a dialogue that enriches both the musicians' understanding of their cultural heritage and the audience's experience of that heritage (Guo, 2018; Saidon & Shah, 2014).

In conclusion, the development of *Begendang Beserunai*, through its thoughtful incorporation of traditional and contemporary musical elements, acts as a conduit for cultural expression and innovation. This project not only preserves the legacy of the gendang serunai but also positions it within a contemporary aesthetic framework, resonating meaningfully with diverse audiences, thus ensuring its relevance for future generations (Mazlan et al., 2024; Guo, 2018).

In addition to serving as a medium of preservation, this work is also designed to contribute to the development of karawitan music in Indonesia. The integration of Bengkulu traditional instruments with other supporting instruments such as dol, cymbals, bass guitar, accordion, kompong, and kolintang provides a richness of timbre that expands the possibilities of musical expression. This strategy is expected to

enhance the appeal of the performance while demonstrating that traditional music has the flexibility to adapt without losing its identity. By re-packaging the musical idioms of the gendang serunai in a contextual format, *Begendang Beserunai* stands as proof that innovation can coexist with preservation, producing works that are relevant to the present while honoring the cultural roots that have been passed down.

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Literature Review

The literature review for the composition *Begendang Beserunai* emphasizes the theoretical foundation and empirical references pivotal to understanding the development of the traditional gendang serunai music in Bengkulu. Various studies have explored aspects such as social functions, musical structure, and ceremonial roles, establishing a framework for analyzing how traditional music can be effectively revitalized.

Awaludin (2020) provides a detailed exploration of the gendang serunai ensemble, describing its structure, which includes two long drums and a serunai, and emphasizes the melalu and ningkah patterns integral to the rhythmic base (Lawendowski & Besta, 2018). His analysis underlines the importance of traditional instruments and rhythmic patterns as the core of this musical form while maintaining the significance of the serunai, which utilizes circular breathing techniques to sustain melody, thus requiring a level of skill that contributes to its traditional value.

Further enhances this discourse by highlighting the gendang serunai's dual role as both a source of entertainment and a vehicle for conveying symbolic messages reflective of the community's social norms and values (Sosrowijaya, 2023). Such findings accentuate the need for innovative approaches that can expand upon these traditional frameworks, suggesting that while existing research is largely descriptive, there is significant potential for creating gendang serunai-inspired compositions that incorporate a broader range of instruments and contemporary compositional techniques.

Building on this foundation, Sularso et al., (2023) addresses the broader implications of traditional music in Indonesian culture, discussing how the transmission of local music contributes to cultural identity and artistic innovation (Sosrowijaya, 2023). This is relevant to the development of *Begendang Beserunai*, as it reflects on the

necessity of bridging traditional and modern musical expressions to reach wider audiences.

Moreover, the role of music in social bonding and its psychological impacts, explored by Pring et al., (2024), can also provide insights into the emotional dimensions of the gendang serunai as it evolves (Pring et al., 2024a). The study identifies how music communicates social emotions, which aligns with the intention to imbue *Begendang Beserunai* with relatable emotional content that resonates with various audience groups, particularly the younger generations who may identify more with contemporary styles.

Additionally, the potential of contemporary music to serve as a medium for traditional cultural expression is demonstrated in research examining how modern styles can facilitate the preservation of heritage (Bahang et al., 2025). This aligns with the ethos of *Begendang Beserunai*, which aspires to evoke traditional sentiments while simultaneously engaging with modern audiences.

In the field of musical creation, the concept of the traditional approach is one of the key strategies for ensuring cultural continuity. Sukerta (2011) defines the traditional approach as a method of composition that is rooted in traditional musical idioms—whether melodic, rhythmic, or structural—but is developed to suit contemporary contexts. Supanggah (2009) adds that this approach requires a deep understanding of the essence of traditional music before innovation is carried out, so that the resulting work still reflects its original character while possessing significant novelty. In practice, the traditional approach often involves adapting playing techniques, combining traditional and non-traditional instruments, and exploring presentation formats that differ from the original.

The integration of innovation in the revitalization of traditional arts is essential for sustaining cultural heritage. As Nakagawa (2000) suggests, traditional art forms that fail to adapt to contemporary societal changes risk losing their relevance (Liao & Chaiyason, 2024). This sentiment is echoed by Wang and Liu's study (2024) on rural intangible cultural heritage, emphasizing the significance of innovative approaches in the revitalization and sustainable development of cultural heritage (Zhou et al., 2021). In the context of Indonesian traditional music, (Liu et al., 2021) emphasize the

necessity for effective revitalization strategies, including transforming performance formats, fostering interdisciplinary collaboration, and leveraging modern media for distribution, which are critical for gendang serunai and similar musical traditions (Liu et al., 2021).

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Revitalization efforts for gendang serunai may entail creating new compositions that maintain the traditional rhythmic patterns and melodic characteristics but apply contemporary instrument formats and compositional techniques. Several studies affirm the success of blending traditional music with modern elements in reaching wider audiences. For instance, Hardjana (2003) discusses how combining traditional and modern music can yield culturally relevant and texturally rich works, enhancing their appeal to contemporary listeners (Johan, 2017). This aligns with Li and Wang's (2024) assertion that creatively processed traditional music can enhance aesthetic value while preserving authenticity (li & Wang, 2024).

Moreover, research by Liao & Chaiyason, (2024) on Naxi folk songs illustrates how traditional music can adapt to modern influences, underscoring the resilience of cultural practices amidst external pressures (Liao & Chaiyason, 2024). Similarly, research by Wang & Liu (2024) emphasizes innovative strategies for the protection of intangible cultural heritage and development of traditional culture within rural revitalization efforts (Zhou et al., 2021). Both of these studies provide a solid basis for understanding the potential of traditional music to evolve while maintaining its core identity.

Technological advancements also play a role in this revitalization. Computer technology has been integral in modern music creation, enhancing the possibilities for musical expression through new methods. Liu et al., (2021) explore how technology contributes to music production, opening avenues for blending traditional music with contemporary styles (Liu et al., 2021). The significance of integrating digital platforms within cultural practices is further highlighted by (Young, 2023), who discusses how modern media can support the distribution and engagement of traditional music forms (Young, 2023).

Thus, the existing literature shows that creating compositions based on the gendang serunai through a traditional approach has a strong theoretical foundation. Previous studies have identified the musical and social values of the gendang serunai, while the theory of the traditional approach provides a methodological framework for developing new works. The revitalization strategies described by various experts serve as an important reference for designing works that not only preserve but also modernize this art form. *Begendang Beserunai* emerges to fill a gap that has rarely been explored: the creation of a contemporary karawitan composition that integrates the rhythmic and melodic strengths of the gendang serunai with supporting instruments and modern compositional techniques, making it appreciable to today's audiences without losing its traditional essence.

METHOD

The mixed methods approach employed in the study of the gendang serunai tradition integrates qualitative and quantitative methods to comprehensively understand the musical phenomena, cultural context, and creative processes involved. This methodology acknowledges the complexity of cultural expressions in music while allowing for robust data collection and analysis across varying facets.

Qualitative methods serve as a vital component to apprehend the intricate cultural significances and practices surrounding the gendang serunai. Comparative studies, such as those by MacGlone et al., (2020), offer insights into how mixed-method approaches can effectively measure both the subjective and objective impacts of music interventions in diverse communities. Their person-centered framework provides a model for engaging with music culturally and socially, which mirrors the cultural context of the gendang serunai.

In parallel, quantitative methods aim to provide objective metrics regarding musical parameters, such as the duration of rhythmic patterns and the frequency of melodic motifs. Studies like that of Gröcke et al., (2013) illustrate how qualitative data can be embedded within a quantitative framework, enhancing understanding through mixed methodologies. This approach supports the assessment of audience responses quantitatively, contributing meaningful statistical insights into the reception of musical compositions.

Moreover, research by Prichard, (2017) reinforces the strength of employing mixed methods, detailing how the integration of qualitative and quantitative methodologies provides a more robust analysis of music education and teaching efficacy beliefs. Such frameworks are essential for a well-rounded view of how traditional music can be analyzed and appreciated across different audiences. In the context of gendang serunai, audience engagement and response can inform both the composition's development and its connection to the contemporary landscape.

Research findings from Cattani et al., (2014) emphasize the importance of investigating social dynamics and relationships within musical contexts, asserting that understanding these dynamics can enhance how traditional music, such as gendang serunai, is perceived in modern society. The effect on audience reception—including factors such as race, gender, and cultural background, as explored by Sonnett (2020)—can provide valuable insights into the broader implications of musical performance and its cultural significance.

1. Research Design

This study adopts a sequential exploratory design, in which qualitative data collection and analysis are conducted first to identify key phenomena, followed by quantitative data collection and analysis to validate and measure those findings. This approach was chosen to ensure that the composition creation process is based on an in-depth contextual understanding while also being supported by measurable numerical data.

2. Data and Data Sources

The research data sources consist of:

- Primary data: results of in-depth interviews with gendang serunai practitioners, direct observation of performances, and audio-visual recordings of gendang serunai playing in Bengkulu.
- Secondary data: scholarly literature, artistic work reports, and archival documentation of gendang serunai arts from cultural institutions and academic publications.

3. Data Collection Techniques

a. Participatory Observation

Conducted by attending gendang serunai performances at various traditional events to understand patterns of interaction among players, presentation structures, and audience responses. Observations were documented through field notes and audio-visual recordings.

b. In-depth Interviews

Conducted with traditional artists, composers, and karawitan academics using semi-structured interview guides. The interviews focused on the history, functions, playing techniques, and musical interpretation of the gendang serunai.

c. Audio-Visual Recording Analysis

Recordings were analyzed to identify rhythmic patterns, melodic motifs, scales, tempo, dynamics, and playing techniques. The analysis employed *Sonic Visualiser* software to extract frequency and tempo data.

d. Audience Questionnaire

After the work *Begendang Beserunai* was played in audio format, the audience ($n = 50$) completed a Likert-scale (1–5) questionnaire assessing aesthetics, understanding of traditional values, and performance appeal.

4. Data Analysis Techniques

a. Qualitative Analysis

Interview data, observations, and field notes were analyzed using the Miles and Huberman model, which includes data reduction, data display, and conclusion drawing. Thematic coding was used to identify key themes such as patterns of musical interaction, symbolic meaning, and adaptation of compositional techniques.

b. Quantitative Analysis

Numerical data from the recording analysis were processed to calculate musical parameters such as:

- Average duration of *melalu* and *ningkah* patterns.

- Frequency of specific melodic motif occurrences.
- Tempo range (BPM) in each section of the composition.

Audience questionnaire data were analyzed using descriptive statistics (mean, standard deviation) and Pearson correlation tests to examine the relationship between the level of understanding of traditional values and aesthetic appeal.

5. Creative Process

Based on qualitative and quantitative findings, the creative process followed these stages:

- a. Exploration – adapting traditional rhythmic and melodic patterns into compositional concepts.
- b. Experimentation – testing various compositional techniques such as unison, canon, polyrhythmic, responsorial, polymetric, and accentuation.
- c. Production – recording the work using *Studio One* software in multi-track audio format.
- d. Evaluation – revising the work based on feedback from supervisors, fellow artists, and audience questionnaire results.

6. Validity and Reliability

Qualitative validity was ensured through source triangulation (interviews, observation, recording analysis) and member checks with informants. Quantitative reliability was ensured through inter-rater reliability testing in the musical recording analysis.

RESULTS AND DISCUSSION

The work *Begendang Beserunai* was born from in-depth observation of the gendang serunai tradition in Bengkulu, which has long lived as part of customary rituals and folk entertainment. In practice, the gendang serunai is played by two long drums and a serunai. The first drum maintains the basic pattern called *melalu*, while the second drum plays the filling pattern or *ningkah* using interlocking techniques that create its distinctive rhythmic dynamism. The serunai melody flows over this rhythmic structure

using a scale generally close to a-b-c-d-e-f#-g-a'. This musical phenomenon was then developed into the framework of the composition.

In the creative process, the first step was to ensure that the core character of the performance remained intact. There was no attempt to alter the essence of the *melalu* and *ningkah* patterns; instead, they were transferred into a clearly structured compositional space. This was done because the strength of the gendang serunai lies precisely in the repetition of its preserved rhythmic patterns, where even small changes in the filling or accentuation can have a significant impact on the performance atmosphere.

However, this work does not stop at merely reproducing tradition. The traditional approach used here actively encourages the exploration of contemporary compositional techniques without erasing its identity. For example, the *melalu* and *ningkah* patterns, which are traditionally played in a fixed meter, were reworked into more complex rhythmic layers through polyrhythmic and polymetric techniques. In the opening section, the first long drum continues to play *melalu* in 4/4, while the second long drum plays *ningkah* in 3/4, creating a metric interaction that complements each other. The *dol* drum then enters with a sparse pattern in 6/8, introducing a third layer that adds rhythmic tension. This tension is released when all percussion instruments converge in unified accents at transition points, a technique adapted from modern percussion ensemble practices.

The serunai melody, which is the strongest identity of this tradition, was treated with a more flexible approach. Field recordings show that the main motif often appears in two modes: a major mode with 1–1 intervals producing a cheerful nuance, and a minor mode with 1–½ intervals creating a melancholic impression. Quantitative data indicate that the major mode appears more frequently in festive procession contexts, while the minor mode is used in transitional sections or to mark changes in procession stages. These findings were adapted into the composition by allowing both modes to alternate—and even collide—in a canon technique, in which melodic instruments such as the kolintang and accordion play different but harmonically related motifs.

The responsorial technique, which in traditional performances occurs between the serunai and the long drums, was expanded in this composition into a multi-instrument

dialogue. Traditional vocals, which in the original performance often deliver *pantun* (rhymed verse), were presented as one of the “players” in this dialogue. For example, a customary *pantun* about the symbolic handover of the keys was not only sung solo but was answered by the melodic instrument group with fragments of the serunai motif, creating a layered conversational effect. This approach proved aesthetically effective, as questionnaire results showed that 78% of the audience felt that this interaction enhanced the performance’s appeal.

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The strength of this work also lies in the use of accentuation as a dramaturgical element. The *dol* and cymbal strikes are not merely a rhythmic background but are placed strategically to provide emotional emphasis. Amplitude analysis of the recording shows that accents in the climax section have an average volume increase of 18% compared to the opening section. This increase affects not only the perception of dynamics but also audience engagement, which consistently rose toward the end of the performance.

The use of unison is a key factor in achieving the work’s climax. All melodic instruments play the serunai motif simultaneously at different octaves, creating a sense of collective power rarely found in traditional gendang serunai performances. This effect is reinforced by harmonic thickening from the bass guitar and accordion, which are traditionally absent from the original format. This combination is a form of innovation that still preserves the core of the tradition, as the melodic idioms remain the same even though the sonic medium is richer.

The second section of the work, which focuses more on melodic exploration, provides room for structured improvisation. Quantitative data show that the main motif appears seven times in this section, with ornamental variations reaching 65%. These variations are not random but arranged to follow the formal structure of the work, with each recurrence of the motif introducing new developments in rhythm, harmony, or instrumental color. Thus, repetition does not lead to monotony but becomes part of a musical journey that guides the audience.

From a timbral analysis perspective, the combination of traditional and non-traditional instruments produces a rich sound palette. The serunai, with its nasal and piercing tone, serves as the main focus, while the kolintang provides a warm wooden

resonance, the accordion adds a sustained harmonic layer, and the bass guitar contributes a solid low-frequency foundation. The *dol* and *kompong* add contrasting percussion timbres: the *dol* with its deep, resonant sound, and the *kompong* with its sharp, cutting strikes. The result is a layered texture in which each instrument has a clear role in the overall composition.

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Compared to other musical traditions, the method used here differs from, for example, the treatment of Balinese gamelan in contemporary works, which often retain the full original ensemble format. *Begendang Beserunai* does not preserve the complete format but instead extracts its core elements—rhythmic patterns and melodic motifs—which are then reconstructed in a new framework. This approach also differs from fusions of traditional music with pop or jazz, which tend to place traditional elements as an overlay on top of a popular music format. In this work, the musical structure and development grow directly from the logic of gendang serunai performance itself.

Audience response serves as an indicator of the success of this integration of tradition and innovation. Questionnaire results show that the majority of the audience felt the Bengkulu traditional nuance remained strong despite the modern presentation format. The positive correlation between understanding of traditional values and aesthetic appreciation ($r = 0.72$) indicates that the work was more highly received by audiences with knowledge or direct experience of the gendang serunai tradition. This finding implies that public education about cultural context can increase acceptance of tradition-based innovation.

From an artistic standpoint, this work demonstrates that contemporary compositional techniques such as polyrhythmic, canon, and unison can be used to enrich traditional music without compromising its character. From an educational perspective, this work can serve as teaching material in composition or ethnomusicology courses, illustrating the process of adapting tradition into a new, measurable, and well-planned format. From a preservation perspective, documentation of this work—in the form of scores, audio recordings, and written analysis—can serve as an important reference for future generations.

Thus, this discussion affirms that *Begendang Beserunai* is not merely a creative work but also a model for a traditional art revitalization strategy that combines field

research, musical analysis, and compositional innovation. Its success lies in balancing the preservation of traditional essence with expanding its possibilities in the realm of contemporary performance.

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CONCLUSION

The creation of *Begendang Beserunai* reaffirms that traditional arts, when approached with respect for their cultural roots and supported by thoughtful innovation, can continue to thrive in contemporary artistic spaces. This work serves as a bridge between heritage and modernity, offering both an artistic statement and a practical model for revitalization. By integrating field research, musical analysis, and creative experimentation, it proves that preservation does not mean stagnation, but rather an ongoing dialogue between past and present.

In this way, *Begendang Beserunai* not only enriches the landscape of Indonesian karawitan but also invites future creators, researchers, and institutions to see tradition as a living, evolving source of inspiration—capable of adapting, engaging, and resonating with audiences across generations and cultural boundaries.

The work *Begendang Beserunai* demonstrates that traditional music, particularly the Bengkulu gendang serunai, holds great potential to be developed into a contemporary composition without losing its identity. Through a traditional approach, original musical idioms such as the *melalu* and *ningkah* rhythmic patterns and the serunai melodic motifs have been successfully preserved as the core of the composition, while being enriched with modern compositional techniques such as unison, canon, polyrhythmic, responsorial, polymetric, and accentuation. The combination of traditional instruments with non-traditional supporting instruments creates a rich sonic color and expands the space for musical expression.

Qualitative analysis shows that the strength of the work lies in its fidelity to the traditional musical logic integrated with measured innovation. Meanwhile, quantitative analysis confirms the successful achievement of dynamics, tempo, and melodic motif distribution that consistently builds the musical narrative. Positive audience responses, with 84% stating that the work retains the traditional nuance and 78% rating its aesthetic appeal as high, further reinforce the validity of the work as an effective form of revitalization.

This work functions not only as an artistic performance but also as a model for cultural preservation strategies based on field research, documentation, and creative innovation. *Begendang Beserunai* stands as proof that traditional art can remain relevant when positioned as a source of inspiration and a starting point for creating new works that are responsive to contemporary contexts.

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