

THE PERSPECTIVE OF THE MALAY COMMUNITY IN THE LIVELIHOOD OF STREET ANGKLUNG MUSICIANS IN MALIOBORO YOGYAKARTA

Malia Fransisca*¹, Maya Panorama²

¹Universitas Islam Negeri K. H Saifuddin Zuhri Purwokerto, Indonesia

²Universitas Islam Negeri Raden Fatah Palembang, Indonesia

Abstract

The purpose of this study is to see how the views of the Malay community in the livelihoods of angklung musicians who are played in Yogyakarta by using the theory of structural functionalism. Angklung music performances in Yogyakarta are multifunctional. This means that now angklung music does not only present angklung as a traditional musical instrument, but also as a profession. Such as the transformation of the song being performed and the addition of dancers to attract the audience's attention. The method used in this research is descriptive qualitative with a library research approach. Data collection techniques in this study are observation, interviews and documentation. The sample in this study in the Malay community who have lived in Yogyakarta, both for study and work. From the observations and interviews that have been conducted, it shows that there are two views, namely positive and negative. This positive view is obtained because it is considered that the angklung musician profession is a form of high level creativity of the nation's children which not everyone can do it. With traditional instruments, but the arrangement and presentation of different music provides a special attraction for the audience. Then the negative view emerged because the movements of the dancers accompanying the angklung music were classified as erotic and contained element of sensuality toward the audience.

Keywords: Malay Community; Livelihoods; Angklung Musicians.

INTRODUCTION

Angklung is a traditional musical instrument that can be said to still exist today. Music accompanied by angklung is usually music that is still classified as traditional. However, along with the development of technology, this angklung has become an accompaniment to modern songs, such as those often found in Malioboro, Yogyakarta. The argument that this angklung is a musical instrument that has survived to this day is because the angklung music community has high enough motivation to perform the angklung as well as possible. One of the efforts made by the angklung music community is to participate in several festivals in Yogyakarta. It is said that they often win in traditional and modern music competitions held in Yogyakarta (Saraswati, 2018). Apart from the songs which are different, the musical instruments used are not only angklung, but there are additional ones such as calung rantay or calung gambang (a type of angklung but with more variations), kentongan, tripuk (a type of tom drum), krecekan and drum (Pakarti, 2016).

In its development, angklung collaborated with orchestras. So, the angklung which was once a traditional musical instrument, has become semi-modern. The songs sung were also arranged. This is interesting for generation Z who live in the modern era. So, the angklung was recognized as a global cultural heritage of Indonesia by UNESCO on January 16 2011 (Rosyadi, 2012). Angklung is also expanding into the world of education. The angklung collaboration was found at SD Budi Mulia 2 Yogyakarta to provide stimulus for children's motor skills (Wahyudi & Prestiyo, 2015). Angklung learning in elementary schools is an extracurricular activity (Fadhilah, 2019). Angklung learning starts from an early age, namely at kindergarten or TPA level (Graita, 2018).

*Correspondance Author: maliafransisc90@uinsaizu.ac.id

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Apart from being found in Malioboro, the angklung that was performed in Yogyakarta is also on the side of the road one of which is Bridgen Katamso street. This angklung music has a role as a medium entertainment for the people of Yogyakarta. The way of presenting angklung music in these two places is definitely different, as the song that is being performed can be requested if it's in Malioboro, whereas if it's on the edge of Bridgen Katamso street couldn't because the majority of road users focused on driving the vehicle he was carrying. The next difference is that in Malioboro, now there are dancers who are more attractive to the audience to watch the angklung performances there. Meanwhile, on the side of the road, due to limited space, the creativity of the angklung carrier group is also limited (Aray, 2023).

According to Nashrul and Puji, there are four motives for angklung players in Malioboro, namely having an artistic spirit since childhood, seeking personal satisfaction, hobbies and meeting their daily needs (Inayah & Lestari, 2021). Based on the theory of spatial production, these angklung players are actually take advantage of public spaces to seek the coffers of life such as the red light C. Simanjutak street. It turns out that not only angklung, solo singers and other performing arts also contribute to the streets, especially in Yogyakarta (Hardianty, 2022).

Apart from staying in Malioboro, angklung performances are also held at driving places such as APILL. They took advantage of the momentum of the lack of activity when drivers stopped waiting for the red light to turn green. However, motorists' responses are not always positive. Walalayo in his research concluded that drivers have different response patterns. These response patterns are based on space and time. The spatial pattern provides a response to private space and shared space. When drivers responded in private space, they did not respond to the angklung performance being played. Riders keep themselves busy with personal activities such as looking at the APILL lights, chatting with friends and so on. Meanwhile, the response in a shared space means that the driver is paying full attention to the angklung performance that is being played. The time pattern provides short-term and long-term responses. This response time is measured by how long the driver pays attention to the angklung performance. It is said to be a short-term response, meaning that drivers pay attention to the angklung performance for at least half the duration of the red light and vice versa (Walalayo, 2021).

From the discussion above regarding angklung, it can be said that art has changed its function, apart from being a cultural heritage, art is also used to meet the needs of the performers of the art. Even though this side of capitalism always accompanies angklung music, that does not make the angklung empty of spectators. The audience for the angklung music performance in Malioboro is always busy, especially in the afternoon and at night. The audience of the angklung music performance came from all walks of life, ranging from small children, adults to the elderly. Starting from people who come from Yogyakarta itself to foreign countries, the Malays are no exception.

Despite this, Armstrong said that some angklung players remain committed to their main goal, namely as artists. Their true artist souls are not faded by time and space. Getting money from the results of the angklung performance is a necessity. However, if you look at their income from angklung performances, it is not much. If some angklung players were income-oriented, then they would not have survived until now. However, because they have a high artistic spirit, they want to preserve culture, entertain the public, present, stage and create musical works of art (Rey, 2020).

Discussions regarding the classification of Malay people or society geographically are discussions that until now have no common ground. When referring to the Yunnan Theory, the Malay nation originates from Yunnan (a province in the southwest of the People's Republic of China). Meanwhile, according to the Archipelago, that the Malay nation comes from the Archipelago (Putra, 2016). In contrast to Amilda's opinion in her writing which said that the existence of Malays in Southeast Asia includes several regions such as Indonesia, Malaysia, Thailand, Singapore, Brunei Darussalam, Vietnam and Philippines. Some of these Malay countries are not bound by politics, but they have ties in terms of history and national identity (Alfarabi, Venus, Syafirah, & Salam, 2019).

According to Effendy, there are twenty nine characteristics of the Malay community which are broadly divided into two, namely obedience to the creator and interacting well with those around them (Erdila Wati, Elmustian, 2019). Obedience to the Khaliq is obtained from the ideologies that each individual gets. So that the implementation of this obedience is relative. The result of this relativism forms a perspective. The second outline, namely interacting well with their surroundings, means that the Malay community is a social community that cannot be separated from other communities, both in a broad and narrow sense. From the characteristics of the exiting Malay society, all of them are dynamic depending on the environment and individual filters. So that Alhamdu in his research said that the Malay community, especially Palembang, has now undergone an ethical transformation, especially courtesy (Alhamdu, 2018).

Talking about ethical transformation, this will have an impact on perspectives, perceptions and individualism perspectives, including how to view an angklung performance in Yogyakarta, especially Malioboro. As a society that has quite an influential civilization in the Southeast Asian region, the perspective of the Malay community also has a role in the development of a civilization. So that in this study researchers will examine the perspective of the Malay community in performing the angklung art as a traditional musical instrument in Jawa which is now following the flow of modernism.

RESEARCH METHOD

The research method is the method used by researchers in exploring, processing, analyzing some of the data obtained by researchers and the last is concluding. This study used descriptive qualitative method. Researchers collected data from several literatures, interviews and documentation. Researchers conducted interviews with angklung musicians as producers and a sample of the Malay community who have a role as consumers of the angklung performance. The data from interviews with the two informants will then be described systematically. Some data related to angklung performances in Yogyakarta, especially in Malioboro, the researchers also obtained from several previous studies. So the complete the data that had not been found in the study, the researchers conducted face to face interviews with the angklung musicians, even though the interviews were conducted online due to space and time limitations.

The angklung performances in Malioboro is one of the social facts that have emerged in Central Java in the last decade. Talking about social facts, Durkheim also connected them with social equating the two (Ritzer, 2021). This social institution is defined as all things related to social relations that have a relationship between one another. In the course of this social activity, the function of each existing structure automatically emerges (Ritzer, 2021). It is this relationship between social institutions and social structure that gives rise to four new theories, namely structural functionalism theory, conflict theory, systems theory and macro sociological theory (Ritzer, 2021). The theory of structural functionalism is a branch of social theory that has the main concept of several kinds of function and dysfunction. In social relations, it must give some kind of influence in the form of function and dysfunction. Or in other words, adherents of this structural functionalist theory view every social institution as having a function relationship, both positive and negative functions (Ritzer, 2021). So it can be said that the relationship between the community and the angklung players is a system of mutual integration and reciprocal system. On the one hand, people enjoy the game of angklung not only as a traditional game, but has joined the modern era because it is packed with new innovations in the form of modern songs and exotic dances. On the other hand, angklung players channel their talents through performing angklung in the crowd, at the same time they also get saweran money from the audience. In this functional structural theory, subjects and objects not only give positive responses, but can also give negative responses. This can be seen from the families of angklung players such as parents, wives/husbands and siblings who do not support angklung players as a profession. Because from the naked eye, they play musical instruments from afternoon to evening, it is not certain that all the audience at the angklung performance will give saweran, even a small amount. There are angklung viewers who just want to watch the show. There are also those who just pass by and watch an angklung performance while

walking and then they leave again. To appreciate the innovation of angklung performances, there is some social support given to Yogyakarta angklung players. Social support takes the form of emotional, appreciation, instrumental and informative support (Sajidah, 2017).

Another negative side can also be seen from the angklung players who lack a sense of togetherness among players who are both struggling in the same field. So, conflicts arise between groups of angklung music players. This is what is called conflict theory, which is a form of social reaction from functional structural theory (Tualeka, 2017). Discussing the angklung performance in Malioboro cannot be separated from the relationship between structures. For example musicians, dancers, spectators, policy makers, the local tourism and culture office and so on. All parties involved each result in good and bad influences or positive and negative functions. Positive and negative functions will be explained in the result and discussion points. What needs to be underline is that according to the functionalist theory, society always changes in order to achieve balance (Ritzer, 2021).

RESULT AND DISCUSSION

The identity of the Malay community can be seen from the field of musical arts. As explained by Zulfahmi, elements of Islamic art found in the Malay region include dhikr, barzanji, marhaban, radat, ratib, hadhrah, nasyid, salawaik and others which are found in almost all Malay regions of the archipelago (Zulfahmi, 2016). This proves that the Malay people are interested in musical arts because marhaban, hadhrah, nasyid and salawaik are played by singing or providing music.

Even though the above arts have an Islamic style, along with the development of globalization, musical arts in the Malay region, especially the Medan region, are experiencing rapid development. What was previously limited to Islamic songs, since 1970-2000, Malay orchestras began to be introduced so that the art of music at that time was more varied and flexible (Rahmah, Syahrudin Siregar, 2021).

In relation to the angklung music played in Malioboro is a traditional musical instrument which has its own charm for the audience. This is evidenced by the visitors who are always busy. Among the visitors were Malay people. The angklung players in Malioboro always have creativity to give something new to the audience. Because not only angklung music is performed, but songs which the audience can also request. Because the majority of the audience are teenagers, they usually request contemporary songs. In addition, the new thing that can be found in this angklung performance in Malioboro is that there are also dancers.

There have been many studies on the angklung game in Malioboro. They examine how the social life of the players, people's views regarding the profession, how much their income everyday, how they survive to make ends meet and so on. Nashrul and Puji said that although one of the orientations of the angklung music performance was financial, they still adhered to the social side. It was proven that when they performed the show, they found a wallet or cell phone that had fallen on the road and they announced it in "Info Cegatan Yogya". In addition, because they road, it is not uncommon for them to encounter accidents and they are the first to help the victims. After they finish performing, they are also responsible for cleaning or sweeping the location (Inayah & Lestari, 2021).

About the licensing, it is said that there are twenty three groups of angklung players who are active and have been registered with the civil service police unit Yogyakarta. the support of the local government at the time could be seen from the spatial arrangement for several groups of angklung players and guidance by the Yogyakarta Tourism and Culture Office. However, in 2017 there was a demonstration by Yogyakarta angklung players in front of the Yogyakarta Regional People's Representative Council Office (DPRD). The sued the civil service police unit Yogyakarta, who said that the performance of angklung music was equated with street beggars (Hardianty, 2022).

The initial views of the people of Yogyakarta regarding the angklung art performance seem negative because they are equated with beggars who are synonymous with slums, dirty, harsh and

impolite words. However, Mery disagreed with this opinion, because according to Mery, after seeing the of the angklung players, they were friendly and liked cleanliness. Friendliness is when they cross paths with road users they greet them (Hardianty, 2022). Cleanliness can also be seen from the costumes worn by the musicians. They have special uniforms that are used when performing so they look neat and pleasing to the eye (Hardianty, 2022).

The function of performing angklung as a profession and a form a cultural preservation certainly has significant differences and negative connotations for the surrounding community. The performance of angklung as a profession is different for each group. The Arieska Angklung Group is effective around 600.000 rupiah everyday. However, if holiday of weekends range from 900.000 rupiah. Income is divided between eight or nine personnel. Their income aside from singing on the roadside is from invitations/events such ad weddings or event on campus. Once they were also invited to the Bali Café to entertain the audience (Inayah & Lestari, 2021). With a mediocre income, they must be good at managing finances, especially for those who already have a wife and children (Hardianty, 2022).

A deep love for art makes these angklung musicians not want to move on to other professions, such as business or others. To fulfill their daily needs, apart from playing angklung in Malioboro as a permanent stand, they also take opportunities outside the specified schedule to play at APILL. Because you can't play in Malioboro twenty-four hours, but there is a separate schedule, considering the many other angklung players who have registered with Malioboro cultural heritage technical implementation unit (UPT Cagar Budaya Malioboro). Often they are also invited to formal events such as wedding receptions. They were asked to entertain the invitees by playing angklung. Once they were asked to add dancers to accompany the angklung playing in large buildings.

Adi, musician of Carehal Angklung, also said that if they have other activities they still make time to play angklung because apart from being a hobby, they also uphold their main vision as traditional artists. The journey to get the legality of playing angklung in Malioboro is very long. August 2022 this new regulation from UPT Cagar Budaya Malioboro requires accuracy. All angklung groups carry out accuracy including this Carehal Angklung Group. The result of this accuracy is what determines the angklung groups to continue performing in Malioboro. But unfortunately, until now the Carehal Angklung Group has not received further information regarding the accuracy result that will be carried out in 2022.

In a broader scope, that a show must be held to provide entertainment to the audience. Heterogeneous audiences also provide color perceptions according to their respective ideologies. In this study, researchers want to see the perspective of the Malay community in this angklung performance in Malioboro. The Malay community is synonymous with several areas in Sumatra. Of course, the culture of Sumatra is different from the culture in Java.

The views of the Malay community in the angklung performance in Malioboro are varied. The researcher conducted open interviews with four Malay who had lived in Yogyakarta. They are from Jambi (A), Lampung (B), Indralaya (C) and Palembang (D). The A said that the angklung performance was part of cultural preservation. The angklung music that was held in Malioboro was very interesting because they had never seen traditional music performances played on public streets, especially in Jambi. They added that traditional music in their area is only performed on certain occasions. So that the initiative of the angklung players in Malioboro should be appreciated, especially by the local government. If these brilliant ideas are supported by the stakeholders, then the angklung show will grow. This opinion was reinforced by the C who had lived in Yogyakarta since 2008 to 2017.

The C apart from functioning as a vehicle for preserving traditional arts, playing angklung music played on the sides of the road is also very entertaining for road users. While waiting for the green light to turn on, road users listen to music to relieve head fatigue. Regarding the angklung music performance in Malioboro, it is also very interesting because with such performances traditional culture is finally better known by tourists, especially foreign tourists who are traveling

in Malioboro. Because tourists who have just set foot in Yogyakarta must feel unfamiliar with the angklung performance. Uniquely, recently this angklung performance has also been played in Palembang, South Sumatra in front of houses and at APILL (Alat Pemberi Isyarat Lalu Lintas) or traffic light.

The D, although traditional performances such as angklung which are held on the roadsides in the Palembang area have also started to appear, the angklung music performance in Yogyakarta is still able to provide its own characteristics. At the time, the D who could only watch on the TV screen or his gadget, later when he lived in Yogyakarta was able to watch angklung music playing live in front of his eyes. According to him, angklung music lovers are happy to give money, although not much, as a form of appreciation for the angklung musicians.

It's different from the B who said from several perceptions. The B said that the orientation of the angklung musicians in Malioboro is nothing but financial. They make angklung music performances as a profession, to earn money to meet their daily needs. Because they are material oriented, the consequence is that they also have to give their best performance. They are creative by using traditional instrument and sometimes adding modern musical instruments such as bass, drums, drums, arranging songs to dancers who accompany the songs being played. But unfortunately, the latest creation, namely the presence of dancers accompanying angklung music when it is played, actually reduces the solemnity of the angklung performance itself. Why did it happen? Because the dancers with their swaying which can be said to be inappropriate and wearing tight costumes actually lower the dignity of traditional music art performance. Because with such performances, a negative view emerges that the angklung music performances in Malioboro are currently shifting orientation to mere audience satisfaction without heeding the angklung itself as a traditional musical instrument that must be preserved.

CONCLUSION

The angklung performance in Yogyakarta, especially Malioboro, is a new breakthrough for traditional musicians who want to show the angklung as a traditional musical instrument which is still suitable for public enjoyment, especially foreign tourists who have never seen it before. The initiative and creativity of these musicians was highly appreciated by the audience, including audiences from outside island such as Sumatra. Sumatra is synonymous with Malay culture. Even though the Malay people have their own culture, they really appreciate the angklung performance in Malioboro. That said, because in Jambi there is no such creativity. However, in its development in Palembang, there are already those who play this angklung in the streets of resident's houses and APILL. In its development too, the angklung musicians in Malioboro added dancers to accompany the angklung music when it was played. The addition of these dancers originated from consumer requests when they were invited to official events such as wedding receptions in buildings and finally carried over to playing in Malioboro where dancers were also featured as accompaniment to angklung music. Some Malay people say that this erotic dancer dance can make angklung music no longer sacred because it is not in accordance with Islamic law.

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