

**Preservation Of Local Wisdom Of Kalinong Musical Instruments By
Malay Traditional Institutions
(Study In Rantau Panjang, Tabir District, Merangin Regency)**

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Abstract

The goal of this research was to determine the Tabir Malay Traditional Institute's efforts to preserve the Kalinong Musical Instrument in Rantau Panjang, Tabir District, Merangin Regency. And to learn about the Tabir Malay Traditional Institute's challenges in preserving Kalinong Musical Instruments in Rantau Panjang, Tabir District, Merangin Regency. The study takes place in Tabir District, Merangin Regency. The researchers chose this location because they noticed a cultural work in the form of kalinong music that is fading in the Rantau Panjang area, Tabir sub-district, Merangin Regency. This study was conducted from January to March of 2021. The findings revealed that the Tabir Malay Traditional Institute's efforts to preserve Kalinong Musical Instruments in Rantau Panjang, Tabir District, and Merangin Regency, among others, were registered as intangible cultural heritage by the Republic of Indonesia's Ministry of Education and Culture. The certificate was presented to Jambi Province on January 6, 2017 at the Ratu Convention Center in Jambi. Furthermore, kalinong is used as music in planting events to entertain farmers who want to farm (umo) and harvest rice, and kalinong is used to welcome officials/guests. Among the challenges faced by the Tabir Malay Traditional Institute in preserving Kalinong Musical Instruments in Rantau Panjang, Tabir District, and Merangin Regency are a lack of younger generation involvement in preserving kalinong music and a lack of kalinong music players.

Keywords: Preservation, Public Library, Melay Traditional Music

INTRODUCTION

Culture is inherent in society and has been passed down from generation to generation; it will become increasingly conceptualized in life, so that it becomes a difficult to remove belief in things related to a belief. Beliefs that are still developing in a community's life are usually maintained through the local characteristics that they have. Where the local nature eventually becomes a wisdom that the community always firmly holds.

People who still have a high level of trust tend to uphold the values of local wisdom. Because culture is usually universal, traditional beliefs in society are also caused, so culture has become attached to society and has become the main thing in life. J. Herkovits stated that culture is extremely organic because it is passed down from generation to generation, despite the fact that humans in society are constantly changing due to death and birth.

As a result, the culture passed down from generation to generation cannot be separated. Because of the close relationship that exists between culture and society, culture is a very important thing for humans, and people cannot leave their culture.

According to Article 3 of Minister of Home Affairs Regulation Number 52 of 2007, Guidelines for the Preservation and Development of Socio-Cultural Customs and Values of the Community, the preservation and development of Customs and Socio-Cultural Values of the Community is carried out with basic concepts, basic programs, and implementation strategies. In article 4, the fundamental concepts are as follows:

1. accommodating local diversity to strengthen national culture;
2. creating national stability in the fields of ideology, politics, economy, socio-culture, religion, as well as national defense and security;
3. maintaining, protecting, and fostering community customs and socio-cultural values;
4. fostering the spirit of togetherness and mutual cooperation;
5. community participation, creativity, and independence; and

6. media to develop social capital.

Customary Institutions are community-based organizations that work with the government to empower, preserve, and develop local customs that support governance, community, and development. Traditional institutions also serve to protect and preserve values, social systems, and material objects associated with local culture.

The purpose of empowerment is to strengthen the function and role of the Village Customary Institution as a forum and facilitator for village development management based on values, norms, traditions, culture, and local wisdom. The issue is how local communities can identify the potential of local cultural wisdom, both in the form of natural resources, social capital, local values and institutions, and other resources, so that it can be used fairly to realize their welfare and independence through mechanisms. management of development

The goal of preservation is to ensure that the values, customs, and habits that have grown, lived, and developed in cultural practice remain sustainable and do not vanish. Values, traditions, customs, and culture that develop in a society essentially become an important asset or social capital in order to empower (empower) the community to realize the quality of life and welfare. Furthermore, it is critical to preserve tradition in order to eliminate modernization excesses that destroy the bonds of traditional values such as kinship, mutual cooperation, religious values, local customs, and cultural institutions that are actually ingrained and rooted in the formation of social life.

Meanwhile, development is aimed at revitalizing values, norms, traditions, culture, and local wisdom to bring them into line with changing times as well as practical interests in increasing rural communities' progress, welfare, and independence. Residents with 60 family heads with the inner surname are known as 60 segalo batin. Where Rantau Panjang is an inner clan that still maintains customs, one of the efforts to preserve the Rantau Panjang community's customs, particularly the inner clan, so that they do not become extinct with the passage of time, includes:

1. Implementation of arts and cultural festivals such as the Serejuang Dayung Rantau Panjang's semayo dance and evening ketalang dance Studio
2. To record unwritten customs in a book of customary law of Uhang Rantau Panjang. One effort to preserve this custom is the Uhang Batin Inner Rantau Panjang Tradition Book.

In general, custom is not written down; instead, it is passed down from generation to generation. However, there are signs that the community, particularly young people, are becoming "less interested" in custom, which has become a reality in and of itself. However, many old people, or *ninek mamak*, have died while learning customs or *petatah-petitih*, because *ninek mamak* are "imbo where ba amu, padang ujo where balig." At the very least, it's hazy.

According to the findings of observations and interviews with various informants, there are cultural works in the form of *Kalinong* musical instruments in Rantau Panjang, Tabir District that are now rarely used. *Kalinong* music is one of the many traditional musical arts whose musical instruments are made of bronze. *Rumah Tuo Hamlet, Kampung Baru Village, Tabir District, Merangin Regency, Jambi Province* is where this *Kalinong* music grew and developed. Five pieces of *Kelintang Bronze* were used as musical instruments. The *Kelintang Bronze* game, which is played to accompany the song, is accompanied by a drum, which adds color to the *Kalinong* Music. The songs that are usually sung are *Ibrahim Nalo's* songs, *Divorce of Love*, and *Tabir's Seduction*. *Kelintang Bronze* is a musical instrument that is played by striking it with a pair of wood sticks (sticks). *Kelintang Bronze* has a physical shape similar to a *bonang* on a *gamelan* device, but it is more flat and thinner. *Kelintang Bronze* is made up of five pieces, each with a distinct tone. The notation and rhythm used in this music are unique in that they are only used to accompany certain songs. When viewed from the perspective of a culture's age, its uniqueness gives it a special place as an intangible cultural heritage characteristic of Jambi. *Kalinong* music is played as a sign of the beginning of the planting season to

entertain farmers who want to farm (umo). Kalinong Music is also frequently used to welcome guests and for traditional ceremonies.

METHOD

This study employs a qualitative research method known as a case study. This type of qualitative research can be defined as a method that generates data, writing, and behavior based on what is observed. In terms of this research, it will explain and describe based on the data gathered at the research site. The data required in qualitative research is not numerical data, but qualitative words, as the method used in this research is qualitative. According to Bogdan and Taylor, qualitative methods are research procedures that generate descriptive data from people and observed behavior in the form of written or spoken words.

The goal of this study is to provide a detailed description of the background of the characteristics and characteristics that are typical of the case or the status of the individual, which will then be generalized from the characteristics of the case above.

This study makes use of both primary and secondary data. Sugiyono divides data sources into two categories: primary data and secondary data. Purposive sampling was used to determine informants in this study. Purposive sampling is a data source sampling technique with specific considerations, such as that the person is thought to know the most about what we expect in research, or that he is the ruler, making it easier for researchers to explore the object of research. Five informants were chosen for this study.

In this study, data was analyzed inductively, which means that the analysis began with data collection and progressed through data reduction, data presentation, and data verification. The field data will be arranged, sorted, and grouped into specific categories, patterns, or descriptions. Data analysis begins with a review of all available data from various sources, specifically observations and in-depth interviews documented in field notes. The data analysis process begins with an

examination of all data obtained from various sources, including interviews, field observations written in field notes, and documents obtained. Then it is chosen, studied, and finally abstracted. The abstraction in question is an attempt to summarize the core processes and statements that must be maintained in order for the research corridor to remain intact.

After collecting the data and organizing it in summary sheets, the researcher identified the existing data for each subject in a separate sheet. This is meant to make it easier for researchers to double-check any existing data. This check is performed because not all informants provide the same answers to a problem, allowing researchers to strengthen their conclusions. If it is determined that there are deficiencies in data reduction and data presentation, data mining is repeated in field notes and returned to the field. After collecting all of the expected data, draw conclusions for each of the existing problems.

RESULT AND DISCUSSION

Tabir Malay Traditional Institute's efforts to preserve the Kalinong Musical Instrument in Rantau Panjang, Tabir District, Merangin Regency.

The Tabir Malay Traditional Institute made an effort to preserve Kalinong Musical Instruments in Rantau Panjang, Tabir District, Merangin Regency by registering kalinong as an intangible cultural heritage at the Ministry of Education and Culture of the Republic of Indonesia. With various technological advances in the entertainment world, the existence of Kalinong music has begun to be abandoned by the community, so that there are many alternative choices in meeting the need for entertainment, which is very different from the conditions of the past, which were not tape, CD player, radio. Kalinong has been abandoned since the development of modern musical instruments.

No one knows for certain when kalinong music existed in Rantau Panjang; only stories passed down from generation to generation indicate that kalinong existed more or less 100 years ago, with the initial history of kalinong being simply a way for an ancient mother named the waves of the sea to put her to sleep. children during the day or silence their crying children by hitting the wood with a certain rhythm, this activity is carried out continuously in order to produce a distinct rhythm The husband of the sea waves eventually discovered this condition when he asked his wife why she did the akaninong-bakalinong, which later became the term for the Kalinong itself.

Kalinong existed prior to independence, where it was initially only used to transport children about to sleep, but because it was thought to be fun, the kalinong was also used as an entertainer during the rice harvest, which was originally a musical instrument kalinong made of wood but now uses bronze iron with a total of 5 pieces.

With the rapid development of technology, kalinong music has begun to be abandoned by the community; people have switched from the

traditional to the modern way of listening to music, beginning with the use of radio, tape, CD, MP3 Player, IPOD, to the use of smartphones.

If there was very little entertainment for the community in the past, one of the mainstays of entertainment for the people of Rantau Panjang is Kalinong, which is still used in almost all rice harvesting activities as an entertainer for farmers when they are tired. Furthermore, it is an entertainer when mothers grind cooking spices at weddings, but then comes a radio that can be carried everywhere, and people start to look at the radio, until the inclusion of Tape at a price that people can afford, and then tape is more practical for people. People are encouraged to listen to music.

The advancement of digital technology has altered the younger generation's lifestyle, including their music consumption habits. Apart from being rarely heard, the impact of technological developments means that many young people today, particularly in Rantau Panjang, do not recognize Kalinong music. The market for cassettes, CDs, and DVDs, among other things, is continuing to decline as a result of changes in consumer consumption and lifestyles.

When we compare the youth of the past to the current generation, we see that they are very different. In the past, technology was scarce, and only a few people possessed gadgets. In fact, children rarely have gadgets, preferring to spend time with their friends through traditional games. However, in today's digital era, we have met many children who have gadgets at a very young age, are familiar with gadgets at that age, and even believe that gadgets are their world, and that they cannot do activities without gadgets. As a result, they rarely consider what traditional culture is. Traditional musical instruments and traditional dances are rarely seen today. Even children's songs are rarely sung; how many children can sing children's songs, for example? Surely, the answer is only a few of Indonesia's millions of children. Children's fairy tale books are also uncommon. Even though fairy tales for children are important because they can be applied in everyday life.

To protect the kalinong musical instrument, the Tabir Malay Traditional Institute and the Merangin Regency Education Office took an important step by registering it as an Intangible Cultural Heritage (WBTB) at the Ministry of Education and Culture of the Republic of Indonesia.

The elders who were members of the Tabir Malay Traditional Institute were concerned about the fading of kalinong music, so they attempted to register kalinong as an Intangible Cultural Heritage (WBTB) with the Ministry of Education and Culture of the Republic of Indonesia in 2016, so that if kalinong is no longer used, its extinction will still be recorded as a culture that can be studied by the next generation.

The elders' (grandmother mamak) struggle at the Tabir Malay Traditional Institute finally paid off, and on September 13, 2016, a session of the Kalinong Music Certificate was held as an Indonesian Intangible Cultural Heritage, which issued a certificate signed by Mr. Muhajir Effendy as Minister of Education and Culture at the time:

On the occasion of the 60th anniversary of the Jambi Province, held at the Ratu Convention Center Jambi on Friday, January 6, 2017. The Regent of Merangin H. Al Haris received the Intangible Cultural Heritage award during a series of Jambi Province Anniversary events. The Ministry of Culture of the Republic of Indonesia presented this honor to the Governor of Jambi, H Zumi Zola, at the 2017 Jambi Simponi Children's Arts Appreciation Event.

Cultural heritage encompasses all forms of cultural heritage with historical, scientific, and technological significance, as well as art. Cultural heritage is something that is passed down from generation to generation in the form of a tradition.

Language, music, dance, ceremonies, and various other structured behaviors are examples of intangible cultural heritage. Intangible cultural heritage is intangible, such as concepts and technology, and its nature can pass and disappear over time with the development of the times.

Intangible Cultural Heritage as defined by the 2003 UNESCO Convention for the Protection of Intangible Cultural Heritage: Intangible

Cultural Heritage refers to the various practices, representations, expressions, knowledge, and skills that people, groups, and, in some cases, individuals have as part of their cultural heritage, as well as the instruments, objects, artifacts, and cultural spaces associated with them. This intangible cultural heritage is passed down from generation to generation, and it is constantly re-created by people and groups in response to their surroundings, interactions with nature, and history, and it provides a sustainable sense of identity, an appreciation for cultural differences, and human creativity.

Cultural heritage is a term that has undergone a meaning shift; culture has undergone a significantly different meaning shift in the last few decades. The majority of these changes are the result of UNESCO instruments. Cultural heritage is more than monuments and collections of objects; it also includes oral traditions, performing arts, social practices, rituals, festive events, knowledge and practices about nature and culture that are inherited from ancestors and passed down to their descendants. universe of knowledge and skills required to create traditional crafts

Kalinong is used as background music for rice planting and harvesting events.

Kalinong music is one of the many traditional musical arts whose musical instruments are made of bronze. Rumah Tuo Hamlet, Kampung Baru Village, Tabir District, Merangin Regency, Jambi Province is where this Kalinong music grew and developed. Five pieces of Kelintang Bronze were used as musical instruments. The Kelintang Bronze game, which is played to accompany the song, is accompanied by a drum, which adds color to the Kalinong Music. The songs that are usually sung are Ibrahim Nalo's songs, Divorce of Love, and Tabir's Seduction. Kalinong music is played as a sign of the beginning of the planting season to entertain farmers who want to farm (umo). and when the rice harvest occurs

Efforts are being made by the Tabir District Malay Customary Institution to familiarize the community with listening to kalinong music,

which was commonly heard when planting rice in the fields in the evening ketalang event in the past, but now people rarely plant rice in the fields, people have been farming a lot in the fields, so from that we listen to kalinong music when we harvest rice, we rarely listen to planting rice, except at the time of rice harvest, which is commonly.

When planting rice in umo (fields), there is a tradition of mutual cooperation known as going to the talang evening, at night and when planting rice the next day Kalinong music is often played as entertainment for the community.

Kalinong worked as a greeter/guest

The interview results also show that, in order to preserve the Kalinong musical instrument, the Tabir Malay Customary Institution is currently widely used on various occasions, which actually becomes music in welcoming guests such as local officials who visit Rantau Panjang.

The development of intolerance due to the fading of nationalism, as well as soft diplomacy for the Republic of Indonesia to the international world, necessitate the development of a cultural strategy for the Indonesian people at this time. Cultural strategy is the overarching plan for a country's life and future. It is a grand design that should serve as a blueprint for a country. Cultural strategy includes an understanding of how to plan or plan efforts to be realized, which can also be referred to as a cultural revitalization movement based on various cultural products. The cultural strategy is expected to act as an antidote to the rise of intolerance caused by the decline of nationalism.

South Korea's experience in carrying out a cultural strategy by developing pop culture has had a significant influence on the younger generation from all over the world. For example, Gangnam Style, which was originally a traditional art form, was revitalized in the form of multimedia to become a form of soft diplomacy that is well known throughout the world. The South Korean soft diplomacy movement is a multimedia-based cultural strategy in response to globalization's demands.

This foreign culture should be handled with care; whether it is in conflict with the local culture or not, it should not be taken for granted. If it does not conflict with local culture, we can combine foreign and local cultures to create a unique blend so that teenagers are not bored with local culture. As a result, it is critical to instill in the younger generation a sense of nationalism in order for them to value the existence of local culture.

Tabir Malay Traditional Institute's Obstacles to Preserving Kalinong Musical Instruments in Rantau Panjang, Tabir District, Merangin Regency.

1. The Young Generation's Role in Preserving Kalinong Music

As the younger generation, we must actively participate in cultural preservation, particularly the art of Kalinong music in Rantau Panjang, Tabir District, Merangin Regency. This participation can be done by generations who have the will, ability, and great hope to build a culture so that it does not become extinct and collaborate with local governments to jointly preserve the existing culture in Rantau Panjang, Tabir District, Merangin Regency, particularly preserving Kalinong Music.

This statement demonstrates that in today's world, foreign cultural influences can easily enter the culture of Indonesian society. Because of the influence of foreign cultures, most teenagers are more interested in studying culture from outside of Indonesia than studying culture from within Indonesia. Today's youth, for example, prefer to study western music, sing western songs, and even live a western lifestyle.

One of the contributing factors is our young generation's lack of knowledge about the richness of regional culture that belongs to the Indonesian nation. Traditional music is considered outmoded by today's youth. But, underneath it all, Indonesia has the ability to preserve culture; it's just that all knowledge is still neatly stored in the previous generation. There is no longer a source of cultural education that young people can look to. The younger generation is hesitant to learn traditional music because this culture is traditional, which is inversely proportional to the younger generation's modern lifestyle.

Based on the findings of the above interview, it is possible to conclude that the younger generation must actively participate in preserving Kalinong music because the younger generation is the caretaker of the older generation in preserving Kalinong music by having a strong desire to learn Kalinong music so that Kalinong music does not become extinct. important and cannot be replaced in preserving the culture that exists in Rantau Panjang while also significantly contributing to the development of the cultures that exist in Rantau Panjang.

Empowering the younger generation as frontliners to preserve this culture is critical in order to accelerate progress in the field of Kalinong Music as a future provision. The Young Generation must take the lead in preserving Kalinong Music so that foreign culture does not damage or kill our culture. However, we can see that the youth's role in advancing regional culture is still limited, let alone going directly to learn or explore arts like Kalinong Music.

This statement demonstrates that the young generation in Indonesia today lacks a sense of pride and concern for cultural preservation. They are less interested in learning about it. They are more interested in learning about other people's cultures. One of the contributing factors is a lack of knowledge about the Indonesian people's wealth. Indonesia, on the other hand, has seven cultural heritages, three of which are world cultural heritages.

2. A Scarcity Of Kalinong Music Players

One of the challenges in preserving kalinong music is the scarcity of kalinong players, despite the fact that kalinong players are the key to preserving kalinong music. The statement illustrates the need for a policy or action to increase the number of kalinong players, one of which is incorporating them into local content lessons in elementary and junior high schools. The basic problem in the morning for students is that they don't like playing music or even listening to traditional music, which is a big challenge for educators in giving lessons to students who don't like what they're going to learn; however, there are many methods that can be used to provide music

learning. In traditional extracurricular activities, for example, we can take two steps. The first is to motivate us to learn our own music, to persuade them of the importance of Indonesian culture, one of which is traditional music. I simply do not want to.

The next step is to provide appealing packaging for the material, such as collaborating traditional music with contemporary music that can be made into tiktok content, so that they are interested in listening and, of course, learning it. To accomplish this, a teacher must master traditional music as well as other music.

The cultural industry must be strongly and seriously directed to handle regional arts projects in order to "sell" traditional art and become more popular with the public. The next, and no less important, aspect is the dissemination of information to consumers about the benefits of regional arts. The introduction of various types of regional arts must be disseminated not only in one location, namely the origin of the art, but also throughout the country so that people can become more acquainted with the arts and cultures that exist throughout the country.

Why are teenagers blamed if they are not interested in traditional arts if the system is clear? For example, if traditional music such as western music is presented in the media, which is so prevalent in all available media, of course our teenagers will be interested in learning traditional arts. whatever the reason. Today's teenagers enjoy imitating foreign cultures. Teenagers are unable to contain their curiosity to try and imitate foreign cultures due to the availability of facilities such as the internet, television, radio, and magazines that feature many foreign cultures.

As a result, they dislike local culture and consider it to be ancient or outdated, whereas foreign culture is seen as modern and advanced.

Culture is a priceless inheritance from our forefathers or mothers. Indonesia is known as a maritime country because it is surrounded by many islands, and the language and customs of Indonesian culture are diverse.

Indonesia is an attraction for other nations from around the world because of its diversity, and they even learn about it because, aside from

being diverse, Indonesian culture is known to be very unique and attracts the attention of foreign tourists to see our cultural diversity. However, Indonesian culture is dwindling with the passage of time. Because of technological advancements, many cultures have been forgotten and abandoned by teenagers.

In today's digital era, technology has a significant impact on life; it can improve our lives and serve as a long-distance communication tool. We can see information wherever and whenever we want thanks to technology, and it also makes it easier for us to interact with one another. However, technology has a negative impact on the millennial generation. On the negative side, the current millennial generation is apathetic toward social culture.

In fact, technology has the ability to rapidly alter culture. Humans, for example, must interact and rely on one another. However, technology has the ability to change things quickly. With technology, millennials tend to be individualists who pursue social media lifestyle patterns.

The presence of technology causes the millennial generation to abandon cultural and religious values; with technology, the values instilled in a child will also disappear as the millennial generation moves on. Young people and children rarely learn about traditional Indonesian culture, and they are rarely exposed to traditional dances and musical instruments. Perhaps only a few of Indonesia's millions of teenagers can play traditional musical instruments.

Parents' roles are also very important in developing traditional culture in today's children, so that they do not just play with gadgets all the time, even though traditional games are more exciting than gadgets. Not only that, but traditional games can train children's brains to be more developed and creative in order for them to engage in activities that have an impact on themselves. They can also be more involved in a variety of activities. When compared to modern technology or games, it is very far away because I believe gadgets dominate children's mindsets too much, making them lazy to study, selfish, and unconcerned about their surroundings.

Many traditional games, such as bekel ball games, congklak, stilts, jump rope, gobak sodor, gatrik, and boi-boian, have been abandoned. Millions of teenagers and children rarely play it, preferring to use electronic devices. Parents frequently allow their children to play with gadgets, despite the fact that the millennial generation is critical to preserving Indonesian culture, which is on the verge of extinction. Currently, if we reintroduce traditional musical instruments and traditional games to the millennial generation, they will be very foreign to traditional culture because they are more familiar with modern culture than traditional culture. If traditional games are developed and preserved, it is possible that the millennial generation will struggle to understand and apply them. It takes time to get them used to playing traditional games.

When we compare the youth of the past to the current generation, we see that they are very different. In the past, technology was scarce, and only a few people possessed gadgets. In fact, children rarely have gadgets, preferring to spend time with their friends through traditional games. However, in today's digital era, we have met many children who have gadgets at a very young age, are familiar with gadgets at that age, and even believe that gadgets are their world, and that they cannot do activities without gadgets. As a result, they rarely consider what traditional culture is. Traditional musical instruments and traditional dances are rarely seen today. Even children's songs are rarely sung; how many children can sing children's songs, for example? Surely, the answer is only a few of Indonesia's millions of children. Children's fairy tale books are also uncommon. Even though fairy tales for children are important because they can be applied in everyday life.

Traditional culture is also fading as a result of the advancement of increasingly sophisticated technology; modern games are also more interesting and fun among teenagers. Gadgets currently capture the attention of the millennial generation more than traditional culture; however, we as youth and children must be capable of preserving traditional culture so that it is not colonized and stolen by neighboring countries.

There have been numerous instances where our culture has been stolen as a result of the next generation's indifference. However, despite the fact that these are our cultural values, our society has abandoned many of them. Don't let outside cultures colonize us; not only our culture, but also our way of speaking, has begun to be colonized. We are fluent in English or other foreign languages, but we are unaware that we are illiterate in our own language.

CONCLUSION

1. Kalinong has been designated as an Intangible Cultural Heritage. The Tabir Malay Traditional Institute made an effort to preserve Kalinong Musical Instruments in Rantau Panjang, Tabir District, Merangin Regency by registering kalinong as an intangible cultural heritage at the Ministry of Education and Culture of the Republic of Indonesia.
2. Kalinong is used as background music for rice planting and harvesting events. Kalinong music is played as a sign of the beginning of the planting season to entertain farmers who want to farm (umo), and when the rice harvest occurs.
3. Kalinong worked as a greeter/guest. Kalinong has become music in welcoming guests, such as welcoming local officials who visit Rantau Panjang, and has been widely used on various occasions.

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