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Music Function of Hadrah Al-Banjari Jamiyyah At-Taqwa Banyusangka in Banyusangka Village, Tanjungbumi District, Bangkalan Regency

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Abstract: Hadrah Al-Banjari Jamiyyah At-Taqwa music is one of the arts that developed in Banyusangka Village, Tanjungbumi District, Bangkalan Regency. This research aims to describe the form of music and explain the function of Hadrah Al-Banjari Jamiyyah At-Taqwa music. This research method uses a descriptive qualitative method with data collection techniques carried out by observation, interviews, and documentation. Data analysis was carried out through the stages of data reduction, triangulation of library sources, triangulation of sources, presentation, and data verification. The results of this study found the form and function of Hadrah Al-Banjari music. The form of Hadrah Al-Banjari Jamiyyah At-Taqwa music is played in groups with a percussion ensemble format using tambourine, darbuka, tam and bass instruments, by combining musical elements: rhythm/rhythm, harmony, song form, tempo, expression, and instruments. The functions of Hadrah Al-Banjari Jamiyyah At-Taqwa music for the community are as: means of communication, means of education, means of economy, means of entertainment, means of customs and religious rituals.

Keywords: *Music Form, Music Function, Hadrah Al-Banjari*

1. INTRODUCTION

In everyday life, people are closely related to the arts, this can be seen in every activity or event held by the local community. In the arts there are various types, some are in the form of dance, music, and theater.

Music is one of the branches of art in which it discusses and sets various kinds of sounds into patterns that can be understood and understood by humans (Banoe, 2003: 288). According to Jamalul, (1988:1-2) states that music has the ability to express the thoughts, feelings, or emotions of its creator, and convey them to the listener through various musical elements that form a harmonious unity. The elements of music are a form of expression. By combining these musical elements wisely, musicians can create compelling and meaningful works for listeners, and convey messages or emotions with great power. Music is the science and art of rhythmic combinations of several tones, both instrumental and vocal, which include harmony and melody as an expression of all forms of something that wants to be expressed, especially in emotional aspects (Bahari, 2008: 55).

For the people of Banyusangka, music is not only considered as entertainment, but also has a deep role in daily life. More than just aesthetic aspects, music is considered to have strong religious values in accordance with the beliefs of the local community. Music grows



because of the influence of beliefs, religions, and customs, so music has its own characteristics, which distinguish one region from another. Music has the ability to be used as a symbol that represents cultural values, as well as fulfills various functions in the context of creativity and intellectuality of society, this depends on the creative and intellectual framework that characterizes a particular society. Music is also included in an art in which there are several elements, namely the form and function of the music, as revealed by Rahman (2018: 2) the function of music can be seen from the aspect of the existence of music itself functionally. These musical functions include the function of music as a means of communication, means of education, economic means, means of entertainment, means of customs and religious rituals.

In Indonesia, music has experienced significant growth with various types that attract music fans. One type of music that is popular in Indonesia is Hadrah music. Hadrah music has experienced rapid development with the emergence of new variations, such as Hadrah Al-Banjari music. The art that will be the focus of research is the art of Hadrah Al-Banjari music. This phenomenon is increasingly attracting the interest of music fans, and some communities even make this art as their weekly routine. Hadrah Al-Banjari music is not only part of the activities of the general public, but also an inseparable part of tradition, especially in East Java.

Hadrah music is one of the arts that was used by Walisongo as a medium for preaching. Until the modern era, hadrah music has been recognized and developed rapidly in the community. Hadrah art itself has been popular among several taklim assemblies led by several scholars, habibs, kyai who then spread among the wider community. Hadrah music basically existed in the 6th century. This is evidenced by the people of Medina at that time using Hadrah music as an accompaniment in the welcoming ceremony for the arrival of the Prophet Muhammad SAW who migrated from Mecca to Medina (Nirwanto, 2015: 39).

Over time, hadrah spread to various regions, especially the Banjarmasin region in Kalimantan and several areas in Java. The term Al-Banjari actually has nothing to do with the city of Banjar because the term originally came from two words, 'Band' and 'Jari'. 'Ban' comes from the word Band which means a musical group and the word 'Jari' which means how to play the musical instruments of the musical group using fingers (Darul Quthni, 2022: 3). The musical instrument referred to by fingers and playing using fingers is the fly or tambourine. There is a statement that says that Hadrah Al-Banjari music originated from Banjarmasin but is popular in Java, especially East Java (Maulidatus, in Jurnal Digital Library UIN Sunan Ampel Surabaya, 2018: 43). The one in East Java in question is Bangkalan Madura district.

Bangkalan Regency is known as one of the places rich in the heritage of traditional Islamic music, especially Hadrah Al-Banjari. The number of Hadrah groups that have sprung up in this district illustrates the love and sustainability of this musical culture, one of which is the Hadrah Al-Banjari group Jamiyyah At-Taqwa Banyusangka in Banyusangka Village, Tanjungbumi District, Bangkalan Regency. The group is one of many Hadrah Al-Banjari groups active in the area, with a history of its establishment in 2018 when it participated in the sub-district level Hadrah Al-Banjari festival in Telaga Biru Village. Members of the Jamiyyah At-Taqwa Hadrah Al-Banjari Group consist of the

youth of Banyusangka Village who have an interest and love for Hadrah Al-Banjari music. This group was originally formed from routine training twice a week at one of the mosques called At-Taqwa mosque located in Banyusangka Village, thus creating the name Hadrah Al-Banjari Jamiyyah At-Taqwa Banyusangka group. Hadrah Al-Banjari music is a percussion ensemble. Percussion ensemble can be defined as a musical group whose way of playing music only uses musical instruments similar to percussion. Percussion is any object that can produce sound by hitting, swiping, and shaking either by using tools or not (Rizki, in UNIMED Digital Library Journal, 2015: 2). Hadrah Al-Banjari musical instruments are played by hand.

The music of Hadrah Al-Banjari Jamiyyah At-Taqwa Banyusangka functions more as a means of entertainment, and is played when there is a thanksgiving event for the villagers or Banyusangka villagers themselves call it *selamatan* / *rutinan* / weekly *yasinan*, This is often held when there is a *sholawat* and *yasinan* recitation event which is carried out once a week in turn and alternately on Friday night precisely at the home of one of the members of the Hadrah Al-Banjari music group, which in the previous week had been agreed by several group members to hold a *sholawat* and *yasinan* recitation event at the home of one of the members concerned, besides that it is also used when there is an invitation to a *selamatan* or thanksgiving event at one of the houses of Banyusangka Village residents.

The purpose of this research is to find the form and function of Hadrah Al-Banjari At-Taqwa Banyusangka music in Banyusangka Village, Tanjungbumi District, Bangkalan Regency. Jamiyyah At-Taqwa Banyusangka wants to educate the community, especially the younger generation, to be more familiar with, love, and continue to sing *sholawat* through Hadrah Al-Banjari music, this is an effort to preserve culture and spread messages of goodness through art and music. The benefits of research for the world of ethnomusicology are expected to add written documentation about research on the form and function of Hadrah Al-Banjari music. For the people of Banyusangka Village, Tanjungbumi Subdistrict, Bangkalan Regency, hopefully the results of this research will make them feel proud of their Hadrah al-Banjari At-Taqwa music community. For readers, hopefully the results of this research can be used well as a comprehensive source of information about Hadrah Al-Banjari music.

2. METHOD

This research uses a qualitative descriptive method, as described by Bogdan and Taylor, stating that qualitative research is a research procedure that produces descriptive data in the form of written or spoken words from people and behaviors that can be observed, the approach is directed at holistic settings and individuals (Lexy J. Moleong, 2007: 4).

The research was conducted in Banyusangka Village, Tanjung Bumi Subdistrict, Bangkalan Regency with the object of research on Hadrah Al-Banjari Jamiyyah At-Taqwa music. Sources of research data were obtained from sources, namely Mr. Abu (founder of the music group), Arif and Fahmi (group members). Observation was conducted by observing the activities of Hadrah Al-Banjari Jamiyyah At-Taqwa music activities in Banyusangka Village. The interview process was conducted by asking open-ended questions to the interviewees and

the community. In the documentation stage, researchers documented through photos of various activities carried out by the Hadrah Al-Banjari At-Taqwa music group. In qualitative research, data is obtained from various sources, using triangulation data collection techniques and carried out continuously. The data validity used in this research is using source triangulation. Source triangulation is to check the data that has been obtained from various sources. The researcher checks the data by checking the information that has been obtained through interviews with sources directly and indirectly to obtain data validity of accurate information results.

3. RESULTS AND DISCUSSION

Hadrah Al-Banjari music is an application of musical art that is more varied than hadrah, as the forerunner of the birth of Hadrah Al-Banjari music itself. Hadrah and Al-Banjari itself are distinguished by the comparison of characters in the blows and vocals. In Hadrah Al-Banjari music there are several formats of musical instruments, forms of presentation, forms of property used, and several functions that are focused on. This format is applied to the Hadrah Al-Banjari music group Jamiyyah At-Taqwa Banyusangka in Banyusangka Village, Tanjungbumi District, Bangkalan Regency.

3.1 Musical Forms of Hadrah Al-Banjari

The musical form of Hadrah Al-Banjari Jamiyyah At-Taqwa is played in groups with a percussion ensemble format using tambourine, darbuka, tam and bass instruments. The characteristics of the four instruments can be played by hand, except for the bass which is hit using a beater. Percussion ensemble can be interpreted as a musical group that plays music using only musical instruments similar to percussion. According to James (1978: 195) percussion instruments (also called musical instruments or hit) are musical instruments that can produce sound by beating, hitting, rubbing, shaking, or in other ways that make objects vibrate, either by using a tool, stick, or by using bare hands. The word comes from the Latin terms percussion (meaning "to hit") and percussion (a noun meaning "blow"). Playing Hadrah Al-Banjari music itself is played by beating or hitting using the hand, this has often been done and has become a previous form format.

3.1.1 Shape of Hadrah Al-Banjari Musical Instrument

3.1.1.1 Tambourine Musical Instrument

Rebana is a round and flat musical instrument, including one of the rhythmic musical instruments, because this instrument can set the rhythm or rhythm in music. Rebana produces tones by beating with the hands, usually playing it sitting or standing, usually the left hand holds the tambourine, and the right hand hits it, and vice versa. According to Supandi (1992:56) tambourines belong to the membranophone group or musical instruments whose sound sources come from animal skins such as cows and the like, also known as rebab, kompangan, redap, or gendangan rebana. This musical instrument has various shapes and sizes, the frame is made of circular wood with a diameter scale of 25 to 30 cm, one side is covered with tanned cowhide and nailed to the edge of the frame. There are some tambourines whose frames are given metal pieces so that when played it will produce a

jingling sound and around the north coast of Java Island is commonly called *genjring* which amounts to three to four or more, there are also *tambourines* that are similar to drums or *ketipung* in *dangdut* music but only consist of one pair or commonly called *kempling* which amounts to about three to four pieces.

3.1.1.2 Darbuka Musical Instruments

Darbuka is known as a musical instrument that resembles a goblet or hourglass. This instrument is a traditional musical instrument in the form of a single drum that is played using two hands by beating and is included in the type of membranophone musical instrument.

3.1.1.3 Tam Musical Instrument

Tam is known as a musical instrument shaped like a *tambourine* (*terbangan*), except that the sound produced is different. This musical instrument produces tones by beating by hand, usually how to play it is done by sitting or standing, the left hand holds the *tam*, and the right hand hits it, and vice versa. The frame of this *Tam* musical instrument is not given a metal piece so that the sound produced is not jingling like *tambourines* in general.

3.1.1.4 Bass Instruments

The *hadrah bass* is an instrument that is often used in *Hadrah Al-Banjari* music. This instrument is part of the *hadrah* group which consists of several types of instruments such as *tambourine*, *tam*, and *darbuka*. *Bass hadrah* has an important role in creating rhythmic patterns and is used as an accompaniment tool that provides a rhythmic and harmonic basis for *Hadrah Al-Banjari* music because the bass can produce strong and deep sounds.

Banyusangka village has a *hadrah* group called *Jamiyyah At-Taqwa*, which means that the naming of the *hadrah* group began several years ago during a rehearsal at one of the mosques in *Banyusangka* village, where the mosque is called *At-Taqwa* mosque. *Jamiyyah At-Taqwa* consists of 10 personnel. The grouping of *Jamiyyah At-Taqwa* *hadrah* personnel according to the division of instrument duties is as follows: *Fahmi* served as *the core wedokan*, *Akbar* served as *the core wedokan*, *Abu* served as *the core lanangan*, *Soim* served as *the core wedokan*, *Fahri* served as *bass*, *Dayat* served as *darbuka*, *Alfin* served as *tam*, *Fairuz* served as the main vocal, *Arif* and *Muhlisin* served as backing vocals. This music group was founded in 2018 by *Ahmad Buchori Muslim*. The implementation of *yasinan* thanksgiving and the singing of *sholawat* *Hadrah Al-Banjari* *Jamiyyah At-Taqwa* is usually carried out every Friday night at the place of one of the group personnel and gradually alternates every week. Of the several people who are members of the *Hadrah Al-banjari* music group personnel, the position as core personnel for music players is 7 people and vocalists are 3 people and there are also several other worshipers who are involved in this *hadrah* group.

3.1.2 Form Element of Hadrah Al-Banjari Music Composition Jamiyyah At-Taqwa

According to *Soeharto* (1992:86), music is the expression of ideas through sound, whose basic elements are rhythm or rhythm, harmony, and melody, with supporting elements in the form of song form, tempo,

expression, and instruments in the formation of music as a whole. The structure and elements of music have an important role and have a very strong relationship between one another.

3.1.2.1 Rhythm

Rhythm is a key element in music that is often associated with rhythmic patterns. In Hadrah Al-Banjari music, rhythm plays an important role because it involves a series of stroke patterns that must be performed by the players. Each instrument has a unique stroke pattern, but must be played simultaneously to create harmony.

The rhythm stroke pattern on the hadrah bass instrument is: DG DT DT DT. "DG" produces the sound *Dung*, "DT" produces the sound *DUT*. Terbangan nggolong lanangan and inti lanangan use the rhythm stroke pattern: DT DDD TDT DDD T, terbangan inti wedokan uses the rhythmic stroke pattern: DTT DDDT T, terbangan nggolong wedokan uses the rhythmic stroke pattern: DT DDT T. "D" produces a *Duk* sound, and "T" produces a *Tek* sound.

3.1.2.2 Harmony

Harmony is the result of the harmony of sound that occurs when two or more tones, of different heights, join harmoniously in a musical context, this creates rich and complex layers of sound, which can add depth and expressive dimension to a piece of music. Harmony also plays an important role in creating the atmosphere and emotions desired by the composer or musician. In Hadrah Al-Banjari Jamiyyah At-Taqwa music, harmony is created by all four instruments used. The hadrah bass has an important role because of the profound sound it produces. Rebana, tam, darbuka, in Hadrah Al-Banjari At-Taqwa music complement each other and complement the harmony itself, resulting in a sound that is harmonized, beautiful, and pleasant to hear.

3.1.2.3 Song Form

Song form or song structure refers to the arrangement or relationship between the musical elements in a song, which creates a composition that has a complete musical meaning. This song structure helps listeners to better follow the flow of the music, while providing the variety and dynamics necessary to maintain their interest and engagement.

The song form of Hadrah Al-Banjari Jamiyyah At-Taqwa Banyusangka music is usually Islamic in nature, the lyrics contain strong moral messages for Allah SWT and the Prophet Muhammad SAW, such as one of the songs that is often performed, *Laa ilaha illa Allaah, Laa ilaha illa Allaah, Laa ilaha illa Allaah, maa lanaa robbun shiwaah ... 2x, Robbuna Robbul quluubi wa huwa alamul ghuyuub, fii syuruuqi wa fil ghuruubi, nuruhu yahdil ashoo ...2x.*

3.1.2.4 Tempo

In playing Hadrah Al-Banjari, the players must be able to understand every tempo played from each song. Each instrument must maintain a stable tempo, especially the bass instrument which is the benchmark in every other instrument, if the bass player cannot maintain a stable tempo then all players become out of sync. Therefore, Hadrah Al-Banjari players who hold the bass must have good knowledge in understanding the tempo in order to produce a stable hit. In Hadrah Al-Banjari Jamiyyah At-Taqwa music, the tempo

used adjusts the agreement of the group members, sometimes in certain songs using a fast tempo can also be slowed down.

3.1.2.5 Expression

Expression in this context is not only related to the expressions of the musicians, but is also manifested through the sounds produced by the instruments played. Expression in a musical context does include the expression of thoughts and feelings, involving the use of various nuances such as tempo, dynamics, and tone color. This is reflected in the grouping of phrases or phrasing conveyed by the music artist or singer to the listener. Through this expression, musical artists are able to convey deeper meanings and strong emotions to their listeners and create a deep and meaningful listening experience.

3.1.2.6 Instrument

The instruments in Hadrah Al-Banjari serve to unify diversity. This raises human consciousness based on beauty. The game produced by the instrument produces rhythm and melody. The instruments used by the Hadrah Al-Banjari music group Jamiyyah At-Taqwa are tambourine, tam, darbuka, bass.

3.1.3 How to Present Some Related Properties in the Performance of Al-Banjari Hadrah Music

3.1.3.1 Sound System

Sound plays an important role in the success of an art performance. The most important element in sound is the sound itself. Sound quality, volume balance, clarity and placement in space are all factors that greatly influence the listener's experience. A performance that has a good sound system will ensure that all sound elements can be heard clearly and proportionally, thus maximizing the artistic effect of the artwork being performed. The sound system referred to in this case is a sound system that is used for book readers only, because the musical instruments have created a loud sound so that this singer or singer of vocal verses is prioritized so as not to lose to the sound produced from the musical instruments, therefore in Hadrah Al-Banjari music performances do not really need a lot of sound system. good sound system will produce quality sound from the tools used in the show. Conversely, if the sound system equipment is not good or not organized, the sound produced will also be affected, and the quality of the performance will decrease.

Therefore, it is important to have good sound equipment and ensure that they are properly set up before the performance begins. This will ensure that all sound elements can be heard clearly and are of optimal quality, enhancing the listener's experience and giving a good impression of the performance.

3.1.3.2 Fashion Management

The use of costumes or clothing in Hadrah Al-Banjari music performances has an important role in creating a distinctive visual impression and strengthening cultural identity. Usually, the performers use sarongs, long-sleeved koko shirts that are uniform or harmonized, and also kopyah as part of their costumes. The use of uniform or harmonized costumes not only adds to the aesthetic value of the performance, but also strengthens the sense of unity and togetherness

among the performers. This creates a stronger atmosphere and enriches the audience's experience in appreciating the art of Hadrah Al-Banjari music.

3.1.3.3 Lighting

In performing Hadrah Al-Banjari music, lighting is one of the things that must be considered. This lighting depends on the time of the performance. If the Hadrah Al-Banjari music performance is performed during the day, lighting is not needed because natural light is sufficient, but if the performance is performed at night, sufficient lighting is needed to help the book reader see the contents of the berzanji book that is chanted. Proper lighting arrangements will help create the appropriate ambience and enhance the performance experience for the audience. The lighting arrangement must also pay attention to balance so as not to disturb the focus of the Hadrah Al-Banjari music art itself.

3.1.3.4 Musical Instruments and Musicians

The musical instruments used by the Hadrah Al-Banjari music group Jamiyyah At-Taqlwa are tambourine, tam, darbuka and bass.

Music players in Hadrah Al-Banjari music refer to the players who play musical instruments to accompany the appearance of the book reader. The number of music players in Hadrah Al-Banjari Jamiyyah At-Taqlwa is 10 people, consisting of 7 music players who play percussion instruments and other instruments, and 3 vocalists who are assigned according to their respective roles in presenting songs or verses that are chanted. To create cohesiveness between players, of course, regular training is held which is a definite thing in facilitating the performance of Hadrah Al-Banjari music, especially if the Hadrah Al-Banjari Jamiyyah At-Taqlwa community is invited, so they will continue to practice so that at the time of the performance they are smooth without any misunderstanding between one player and another.

3.1.3.5 Berzanji Book Reader

The reading of the book of Berzanji is one of the roles that must be owned by the singer, namely having to understand the basics and understand Arabic writing well. The book of Berzanji is often accompanied by songs or poems addressed to Allah SWT and the Prophet Muhammad SAW. In the Hadrah Al-Banjari performance, the singers or singers of this poem are characterized by tilting their bodies to the left and right as if they were dhikr. The word 'berzanji' itself in the Big Indonesian Dictionary is defined as the content of readings that praise and narrate the life of the Prophet Muhammad SAW.

3.2 Function of Hadrah Al-Banjari Music

There are several known functions of music, especially Hadrah Al-Banjari music, namely as a means of communication, as a means of education, as an economic means, as a means of entertainment and other means that have a good impact on the lives of many people in every performance.

3.2.1 Means of Communication

The function as a means of communication is included in Hadrah Al-Banjari music which is not only seen from the lyrics or verses of the

song, but can also be considered from the game that has been performed as one of the accompaniments played.

The function of Hadrah Al-Banjari music is not just entertainment, they also function as a means of communication. When music is used as a communication tool, the message must be clear. Music becomes a medium that connects the sender of the message, such as a music group, with the recipient of the message, both listeners and audiences, so that an effective communication process is established. In addition to the delivery of the contents of the poem or lyrics to the audience, of course this syair is also conveyed to the creator to be given a prosperous life both in the world and in the hereafter. In addition to communication between audiences, of course, communication between players is also one of the important things that cannot be missed, considering that a group without communicating with each other in a performance will not run smoothly and achieve a satisfaction of both players and audiences in feeling every game performed. Another aspect of communication between Hadrah Al-Banjari musicians is harmony in dynamics and tempo, which is important to create beauty in the rhythm of the music. When this harmony is achieved, the rhythm of Hadrah Al-Banjari music will sound clear and mesmerizing and can convey the musical message effectively to the listener.

3.2.2 Education Facilities

The function of Hadrah Al-Banjari music in the field of education is to have a good impact, especially for the younger generation to educate them by fostering a sense of love for the great prophet Muhammad SAW so that they can emulate what the prophet has exemplified to fellow humans in doing good. Hadrah Al-Banjari music performances often attract many people, both from within and outside the village who come as spectators, this creates social interaction and friendship between communities, which in turn helps foster a sense of courtesy among adults and young people in the community, such as for example working together in harmonizing sounds and forming beautiful rhythms in performing Hadrah Al-Banjari music, because in Hadrah Al-Banjari music it is not played individually or singly but together and full of cohesiveness.

3.2.3 Economic Facilities

The next function is in the economic field where Hadrah Al-Banjari music can also be used as a side job or can also increase income for those who have skills in playing Hadrah Al-Banjari music. In addition to mere entertainment in the village, this music can also be performed in competition events to increase achievement learning, besides that they will usually be invited to certain events organized by one of the residents where for this condition every community invited to perform usually they will get the level according to what has been agreed.

3.2.4 Entertainment Facilities

As a means of entertainment, music is one of the arts in Indonesia, which is even loved by many people, both young, adults, and even the elderly, because music is so pleasant when heard. Anyone who listens to their music will be carried away in a variety of feelings, both feelings of pleasure, calm, sadness, disappointment, and

even other feelings when they are carried away by the strains of music that can entertain and hypnotize the audience.

Hadrah Al-Banjari music also functions as entertainment that relies on beauty, because beauty is the essence of art. In this context, Hadrah Al-Banjari music not only provides entertainment, but also presents a profound beauty, making it an inseparable part of a satisfying artistic experience. In Banyusangka Village, Hadrah Al-Banjari music is used as an entertainer for the community itself as evidenced by the various events held by the local community to provide entertainment for the audience. As entertainment music, Hadrah Al-Banjari is closely related to the traditions of the community, this can be observed from various community activities that still present Hadrah Al-Banjari music performances as entertainment and spectacle events for residents.

At wedding ceremonies in Banyusangka Village, Hadrah Al-Banjari music plays an important role as entertainment for the guests attending the event. Hadrah Al-Banjari music performance is one of the ways used to entertain the people attending the wedding invitation. One of them is the existence of the Hadrah Al-Banjari music group which usually fills weddings in the local village to entertain the community, as well as because the players are young, of course they also follow the development or trend of viral songs that have changed their lyrics into verses containing Islamic words so that the performances they perform to the community are not bored and feel entertained by the viral songs performed.

Initial preparation in Hadrah Al-Banjari music is very crucial, starting from preparing personnel consisting of music players and book readers, to ensuring that the tools used such as sound systems, loudspeakers, microphones, and books read are in optimal condition. This is necessary to support the perfection of Hadrah Al-Banjari music performances. Before performing this performance, of course, the music players and book readers determine the song to be played so that the ongoing activities run smoothly and no misunderstandings occur. After the agreement, the Hadrah Al-Banjari music can be started by being guided by the reader of the book which begins with greetings or reading basmalah. After the reader of the book starts with greetings or basmalah, the performance continues with the performance of the verses of the song accompanied by the music played by the core section. During the performance, they move their bodies to the right and left as if in dhikr. The musicians also play their instruments with passion, creating a mesmerizing atmosphere for the congregation or audience present, so that they are carried away by the chants played.

3.2.5 Means of Customs and Religious Rituals

Indonesia is a country that has diverse customs. Each region certainly has customs that characterize a region. Banyusangka Village certainly has customs that are an integral part of its local cultural identity. These customs not only reflect the historical traditions and values of the local community, but also become a cultural heritage that is upheld and passed down from generation to generation. This is also the case with the Hadrah Al-Banjari music group Jamiyyah At-Taqwa in Banyusangka Village, which is one of the proofs to the community that Hadrah Al-Banjari music will still provide good benefits to the local community along with the development of the times.

The Jamiyyah At-Taqwa Banyusangka group has an important role as a performer in various major events, such as the celebration of Islamic holidays, namely Isra' Mi'raj, Maulid Nabi Muhammad SAW, weddings, circumcisions, and the ritual of thanksgiving for fishing boats before going down to the waters. The group is also active in organizing da'wah and sholawat recitation events. Sholawat recitation events are often held in the homes of Banyusangka villagers, including the fishing boat thanksgiving ritual as a prayer for safety, protection from danger, and blessings of sustenance. The event is attended by worshipers from various circles who are invited and involved in the event.

The function of Hadrah Al-Banjari music of Jamiyyah At-Taqwa in Banyusangka Village is more focused as a means of entertainment, this has been done since the formation of this group in 2018, which is routinely used for yasinan events and chanting sholawat every week in turns on Friday nights precisely at the home of one of the members of this Hadrah Al-Banjari music group, besides that it is also used when there is an invitation to a celametan or thanksgiving event at one of the houses of Banyusangka Village residents, and is also done when there is an invitation to fill the entertainment show at a wedding.

Hadrah Al-Banjari music of Jamiyyah At-Taqwa has two kinds of presentation forms, namely indoor and outdoor presentations. Indoor presentations are usually held during the routine yasinan and sholawat recitation of Jamiyyah At-Taqwa group members once a week on Friday nights in turn, as well as when there is an invitation to a thanksgiving or celametan event at one of the houses of Banyusangka Village residents. Furthermore, outdoor presentations are usually held at weddings, where the Jamiyyah At-Taqwa music group is usually invited to fill the entertainment of the wedding show. This function as a solidarity binder creates a sense of togetherness in playing Hadrah Al-Banjari music. This is one of the elements that can cause a music game to sound beautiful and harmonious. In this case it also proves that when playing Hadrah Al-Banjari music there is cohesiveness and harmony between players. This cohesiveness and harmony arises because of the frequent training and meeting between one player and another in various activities, such as routine yasinan and singing sholawat members of the Jamiyyah At-Taqwa group every Friday night in turn which is done once a week, as well as various other event activities related to Hadrah Al-Banjari music.

4. CONCLUSION

Based on the explanation described above, researchers can conclude that the functions of Hadrah Al-Banjari music are as follows: (1) Hadrah Al-Banjari music as a means of communication (2) Hadrah Al-Banjari music as a means of education (3) Hadrah Al-Banjari music as a means of economy (4) Hadrah Al-Banjari music as a means of entertainment (5) Hadrah Al-Banjari music as a means of customs and religious rituals. Especially for the Hadrah Al-Banjari music group Jamiyyah At-Taqwa in Banyusangka Village, Tanjungbuni District, Bangkalan Regency, it is more focused on functioning as a means of entertainment.

The musical presentation form of Hadrah Al-Banjari Jamiyyah At-Taqwa Banyusangka in Banyusangka Village, Tanjungbuni District, Bangkalan Regency is in the form of a percussion ensemble, because the musical instruments used amount to 3 or more instruments, namely

tambourine, darbuka, tam and bass. This form of presentation is usually displayed in indoor and outdoor presentations. The total number of personnel or members of the Hadrah Al-Banjari music performance is more than 10 people, 7 of them as core music players, 3 people as vocals and backing vocals, the rest are book readers and several other members who take part in this music performance. The implementation of Hadrah Al-Banjari music is not only carried out at the Prophet Muhammad's Maulid event, but also at weddings, circumcisions, thanksgiving, yasinan, chanting sholawat, and religious rituals. Costumes or clothes used during Hadrah Al-Banjari music performances usually use sarongs, long-sleeved koko shirts that are uniform or in harmony and use kopyah or caps which are usually black or white according to mutual agreement. That way, harmonized costumes can provide added value that is good, neat, polite, and elegant when seen by the audience or others who are present at the time of the performance.

Some criticisms and suggestions made after the implementation of this research are as follows: (1) Future researchers can make research on the Function of Hadrah Al-Banjari Music Jamiyyah At-Ta'qwa Banyusangka in Banyusangka Village, Tanjungbuni District, Bangkalan Regency as a reference for further research (2) Other researchers who want to start researching Hadrah Al-Banjari music can use different approaches and methods and the results of this study can be used as comparison material if other researchers want to use different approaches and methods, researchers criticize that if there is new research that uses theoretical concepts with titles close to this, (3) The results of this study can be used as a source of literature for the institution of the Drama, Dance and Music Arts program, so that this research can be used as a reference and study of the Hadrah Al-Banjari Banyusangka Music Function in Banyusangka Village, Tanjungbuni District, Bangkalan Regency (4) The results of this study can be a source of reference studies or as an offer for teaching materials for teachers or educators in the future, so that later it can facilitate the teaching and learning process and can increase the creativity of educators and students.

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