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TRADITIONAL MUSIC RAPA'I GEURIMPHENG AS A FORM OF SYMBOLIC COMMUNICATION IN THE PIDIE COMMUNITY

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Abstract:

Rapa'i is traditional music perform in Aceh, especially in Pidie Regency. Rapa'i geurimpheng way of playing musical instruments like round like tambourine. Geurimpheng in Acehnese means rapa'i, "grik and pheng". There is no literature yet on when rapa'i geurimpheng appears, but rapa'i geurimpheng music is behind several phases, ranging from a period of very long conflict to the peak of the tsunami disaster. Today rapa'i geurimpheng began to exist again and continued father. The purpose of this study (1) is to study traditional music rapa'i geurimpheng as a form of symbolic communication in pidie society. (2) Reviewing traditional rapa'i geurimpheng music as a form of symbolic communication for educational media for pidie people. The method used in this study is descriptive qualitative which is interpretive with a cultural approach. The results showed that communication took place between rapa'i players and the audience, communication settings occurred during the performance, as well as better audience understanding during the performance, stimulus from the performer, and response from the audience.

Keywords:

Communication, Symbolism, Expression, Aesthetics, and Education

Introduction

Rapa'i geurimpheng is one of the traditional music offerings originating from Aceh province, precisely in Pidie Regency of Ukee village geulumpang baro subdistrict. This art uses rapa'i

musical instruments as a medium to produce sound, rapa'i musical instruments are round like tambourines, using goatskin as a membrane that produces sound. Rapa'i geurimpheng is played by several men, 8-12 people as aneuk rapa'i (follow rapa'i punch) are in the first shaf and 3-5 people in the second shaf serves as a rhythm pattern of rapa'i, as well as one syech who sounds melodious as a vocalist, who sings verses in Acehnese. This art form is familiar to the pidie community, it has become one of the intangible cultural wealth obtained from UNESCO in 2017, it's just that the existence of this performing art is fading, less desirable, and the development of this traditional performing art form is less rapid. On that basis, it is very interesting to rewrite it so that this art form can be used as a reference and remain a reminder, that Pidie has an art form that has been used as an intangible culture by UNESCO and must be disseminated information to be studied by the next generation as one of the local wisdoms possessed in this region. Syech Ibrahim is a very senior for the art game rapa'i geurimpheng. Currently, he is the chairman of sanggar in ukee village which is trying hard to develop rapa'i geurimpheng itself. He created creativity in the performance of rapa'i geurimpheng and introduced at every event in the Pidie region and surrounding areas. Invitation The show was attended to disseminate rapa'i geurimpheng. His efforts were not in vain, the rapa'i geurimpheng that he introduced began to get attention and invited. show for the event of government agencies as well as from the citizens of the community and began to be in demand by the wider community.

Seeing the emergence of rapa'i geurimpheng in the village of Ukee, which is supported by a group of millennials it is hoped that this activity can anticipate the bad habits of millennials such as the use of mobile phones for online games can be limited. The presence of technology that cannot be contained penetrates rural areas and this group of millennials is the main target in the use of technology. Rapa'i training activities can at least be a surefire alternative so that they do not constantly look at the phone screen, but can still socialize with others in a reasonable and very normal way. The activities of these millennials always have the support of community leaders, there are very positive things from the exercises carried out by this group. In addition, the training activities and appearance of rapa'i geurimpheng communicate the habits of life and good behavior and must be conveyed in every appearance through verses close to people's lives. These verses automatically emphasize the obligations of individuals in one particular society. There is a message to be conveyed to anyone who sees this show.

Rapa'i art is used as a medium of da'wah and acculturation with local culture. Expressive symbols of art and religion combine to be the power of Islamic cultural and religious spirituality. Elements of art in the form of music, dance, and literature become their characters and have ushered in rapa'i art as Aceh's cultural identity. Its presence and development are closely related to the development of the order and socio-cultural life of the Acehnese people. Erdiwar (2017: i). Art has a variety of essential roles in society such as individual development, community group identity, symbols of creativity, and means of expression. Kay in Jazuli (2020). Talcott Parson in Latif (2020: 15) According to him, social change involves three aspects: the personality system of social actors, the cultural system and the social system.

Rapa'i geurimpheng is a traditional music that is played regularly, this music has been around for a long time and is hereditarily preserved by the next generation. According to Dove in Al-Hakim (2019: 10) asserts that traditional culture can occupy the energy side so that it is functional for community life and statehood today. Traditional music is generally understood as a cultural art that has long been lived and developed in certain areas (Tumbijo in kemdikbud

team, 2017). This music is spread almost all over the country and each region has different characteristics. Meanwhile, Purnomo (2010) stated that the art of traditional music is music that was born, grown, and developed throughout the archipelago (Indonesia) and is a

hereditary habit that is still run and maintained by its people. Traditional music has distinctive characteristics, both in terms of melody, typical arrangements. This type of music is not written or documented and passed down orally. For more details, here are the characteristics of traditional music according to the Kemdikbud team (2017, p. 6). (1) The idea of music both vocals and how to play the equipment is transmitted and inherited directly in writing which is then memorized; (2) If with vocals, the song must be in regional language; (3) The melodic strain and rhythm also show the characteristics of regionality', (4) Using musical instruments typical of the region.

In addition to the 4 things above, here are some other characteristics that signify music to be the art of traditional music. (1) Verses and melodies using local language and style. (2) Learn orally or by word of mouth from the older generation to the next generation. (3) Using musical instruments or musical instruments typical of the local area. (4) It tends to be studied orally. (5) It tends to be informal, although some traditional musical arts are considered sacred and are used for traditional and religious ceremonies. (6) Its processing based on the tastes of the community and its supporters includes the value of tradition life, outlook on life, philosophical approach, ethical and aesthetic sense, as well as the cultural expression of the environment accepted as a heritage tradition given to the next generation. (7) It has no notation, which means that traditional music artists instantly learn by listening and practicing it without looking at notes or beam notes. (8) It is a hereditary culture of the community and even has a legacy system (such as certain customary ceremonies or customary requirements) performed over several generations from generation to generation.

Some of the above can not be separated from the interest to learn it in an effort to preserve the arts. Interest is a situation when a person has an attention to something and is accompanied by a desire to know and learn or prove more. Walgito in Wicaksono (2009: 3). Efforts to develop creative cartoonists and cultural awareness today are not easy, critical and inevitable. Rohidi (2014: 231).

Problem

From the background above, the following problems can be formulated:

1. How do ukee villagers interpret the symbols found in traditional rapa'i geurimpheng music?
2. How can rapa'i geurimpheng as a form of symbolic communication be used as a medium of education for the pidie community?

Method

The method used in this study is a qualitative scribe that is interpretive with a cultural approach. Data collected are words, pictures and not numbers. Moleong (2008: 11), Soedarsono (2001: 8). This study examined the traditional music of rapa'i geurimpheng in the village of Ukee district Geulumpang Baro Pidie Regency, which is devoted to the form of communication rapa'i geurimpheng to the community. Data collection techniques are done with observation, interviews, and documentation. Miles and Huberman in Rohidi (2011: 233). According to Blanche and Durrheim in Fauzi (2021:4). The highlights of the past study will involve the

processes of analyzing reference materials through writing made in relation to the studies carried out.

Findings

Ukee Villagers Interpret The Symbols Contained In Traditional Rapa'i Geurimpheng Music Performances.

The symbols contained in the traditional performing arts form rapa'i geurimpheng, very different from the form of symbols in other traditional music performances. The community interprets it as a form that is intact and interconnected with the verse delivered by syech (vocalist) at the time of the performance. At first, they were unable to reveal what exactly was in the rapa'i geurimpheng music performance, however, there was an implied meaning of every performance performed by the group. Its meaning is not bound, as freely as possible, but when associated with the prevailing culture in this region is very thick with religious values and nuances. Value is a cultural system that is quite important to interpret because the value is a concept that is considered good to be used as a reference for behavior in life. community. The value of art has meaning as a cultural value that is obtained specifically in the field of art concerned with the nature of art and the nature of art. Referring to that view we can interpret that art, especially music art, is a symbol of human activity in living life and the results of musical activities that have aesthetic value. Traditional music art is also a configuration of ideas and symbols of power that transcend the boundaries of existing living reality because it is through the statement of aesthetic sense and ideas that music can be used as a characteristic of the cultural identity of its supporting society. Related to the meaning of the symbol contained in the performance of rapa'i geurimpheng music, it can be described as follows:

Clothing

Used as a community identity in this region where there is a selection of certain colors in clothing used by every rapa'i geurimpheng player is a sign and symbol. The selection of colors is solely to show the realization of the beauty and taste of acehnese people in general for the colors used. The typical colors of Acehnese people are generally black, red, yellow, and green.

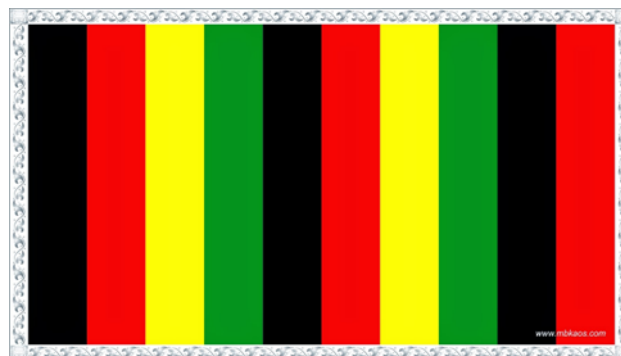


Figure 1. Typical Colors of Acehnese Tradition

(Source: MBkaos.com)



Figure 2. The Fashion of Rapa'i Geurimpheng Player

(Source: Ahmad Syai)

June 6, 2021 interview with Syech Ibrahim, mentions that:

"The time shift makes the color of fashion has not been a concern of rapa'i geurimpheng trainers in ukee village. Color selection is only based on taste when designing the color of the clothing used, in certain parts of the clothing used there is ethnic embroidery that there is the front (on the chest) and arms. Pants that are the same color as clothes with embroidered ornaments on the left and right legs. Equipped with a sarong cloth that has been modified to facilitate its use during the show. " This dress shows the modesty and gallantry of men when in public places, initially Acehnese men use clothes like those contained in the picture, especially the men who come from the kingdom. As in the following picture:



Figure 3. Ancient Acehnese Noble clothing

(Source: Boynashruddinagus. blogspot.com)

Good clothes will be reflected in their goodness. For the game rapa'i geurimpheng there is no color limit used. The desire to use clothes that match the color of Aceh's greatness, but bumped with funding, so that any color can be used while the clothes are polite and comfortable to look at.

Interview with Syech Ibrahim on June 6, 2021

"Rapa'i geurimpheng team gets the help of uniform appearance from donors, so they just accept and wear the uniform that has been given to the group to be used at the time of appearance. Until now there is no other clothing that can be used by rapa'i geurimpheng players. Funding is still very limited for uniform procurement, apart from that there is no management or cooperation carried out with government agencies. "

From the results of the above interview, it is very clear that the chairman of team is very hard at the best in trying his best for the sustainability of the rapa'i geurimpheng itself and the identity of the Ukee village where this art appears. It is necessary to explore the possibilities that are done so that the appearance is more intense, especially when government agencies hold formal events that can be filled with rapa'i geurimpheng they have. So that rapa'i geurimpheng is increasingly known and the intensity of the show Can increase the experience of members to be more professional in filling the event in each show.

Position of Rapa'i Geurimpheng Players and Musical Instruments

From the beginning of the game rapa'i geurimpheng seating position of the players two bershaf, in the first shaf is a rapa'i answering player consisting of 8-12 players. Then in the second shaf consists of the crew of rapa'i, namely the players who make variations of the rapa'i so that the sound of the rapa'i game sounds more varied and excited. The number of players on this shaf consists of 3-5 rapa'i players with a rapa'i size greater than that played by the players in the first shaf. And to complete this group rapa'i geurimpheng plus 1 person syech (vocalist). This is the key to the success of the rapa'i geurimpheng show. Players in the first and second shaf parts may be a person or two but not for syech. If the syech is not lost then the show is canceled. When accepting the offer of a show usually the group's leader informs the syech, can or does not follow the planned show, if it can mean the show and performance of rapa'i geurimpheng so, if not forced to look for another schedule or syech withdraw his personal event so that the appearance of rapa'i geurimpheng can be done. Interview with Syech Abdul Gani dated June 6, 2021, and Syech Suryadi Vocalist rapa'i geurimpheng). Always in Shaf in the game rapa'i geurimpheng means to pray in line and neat, so that it is applicative and can always be done well. Rapa'i musical instrument as a tool to collect ancient times. Along with the spread of Islam in Aceh, this tool is used as a tool to communicate to gather oral and learn about religion.



Figure 4. Sitting Position of Rapa'i Geurimpheng Player

(Source: Ahmad Syai)

Poem

Poetry is a major force in rapa'i geurimpheng music performances, from this verse the audience becomes closer and knows what is conveyed by syech (vocalist) during the performance. Syech began his action with a chant of greetings, showing the habit of Acehnese people in starting activities that faced the crowd. It's attitude and character that's built up right now. It's easy but often forgotten by everyone.

*Saleuem alaikum, po inten buleuen lon meubri saleuem keu wareh lingka
Karena salueuem Nabi kheun sunat jaroe tameumat, tanda mulia*

Mulia wareh, ranub lam puan, mulia rakan mameh suara

Means

Assalamualaikum, O substance that has the moon and stars

I say hello to everyone.

Because of the greeting of the Prophet circumcision what else shakes hands,
a glorious sign

Your majesty, betel in puan, as the opening sound

Deungoe2 lon kisah pot bungong kembang la huma

Bayeun teur teureubang cong di-cong di cot jeumpa la huma

Means:

Listen to the story of a flower

Birds fly in their branches (jempa)

Yoeh mantoeng udep meubek lalee-le

Seugaloem mate keudeh tagisa

Peusiap amai jinoe laju le

Kepangkai mate watee tabungka

Means:

As long as life is not forgotten

Before death picks us up.

Prepare charity immediately.

To the beginning of death ready to standby

The verses sung by the syech, adapted to the conditions of the performance, where the syech will choose the verses that correspond to the place of performance. So, the verse is very elastic and can change according to the conditions of the performance venue. The main communication is really in this verse, where the audience will capture the message conveyed by the syech during the performance. The above verse is an example of a religious message, reminding that death is about to arrive. Such verses usually appear during performances for the Prophet's Maulid, Hijri New Year if anyone invites them to the stage, while for the circumcision performance of the apostle the advice should be observed as a child, later if they begin to grow up. His poem is a reminder.

Rapa'i Geurimpheng As A Form Of Symbolic Communication Can Be Used As A Medium Of Education For The Pidie Community

Rapa'i geurimpheng as a product of ukee village community is now starting to rise again after a vacuum for some time. Speaking of education is certainly very broad meaning, but in this situation, rapa'i geurimpheng becomes part of enlightenment, education owned by the ukee village community. The educational values of the rapa'i geurimpheng show are found in:

Training Process

In the initial training process conducted by Syech Ibrahim, taught how to grow rapa'i until all participants can do it. Because the practice of rapa'i geurimpheng is done by saying a verse, then slowly each participant must be able to adjust between the verse with the pattern of sprinkling that must be done. So that there is harmony between verse and sprinkling carried out by each rapa'i geurimpheng player. In this training process, Syech Ibrahim gives directions

to participants to be serious in practice so that the time used to practice is effective and efficient. Participants happened to have no one protesting against this situation, making it easier for Syech Ibrahim to provide every material that must be done for the trainees.



Figure 5. Rapa'i Training

(Source: Syech Ibrahim)

All exercise participants are expected to open their mouths to sing because it is very influential later on in the appearance and performance carried out. All participants must be able to sing while playing rapa'i.

Training Responsibility

Trainees are always carefully pursued and can perform rapa'i games following the agreed time. This shows that all participants must be serious about practicing to get maximum results when the next exercise. In-person, all exercise participants are given the task of improving skills at the next meeting in the next meeting one by one so that all participants have the same skills and it is easy for the coach to control them. As seen in the following image:



Figure 6. Uniformizing Responsibility

(Source: Syech Ibrahim)

The tasks given by the chairman are carried out together, participants with each other remind each other so that those who feel forgotten, and less able will automatically catch up overall will be able to perform the task that has been given. Some participants are completely left behind, but Syech Ibrahim still gives his direction so that those who are left behind become able to like other participants. The point is that joint exercises are very necessary to familiarize participants reflexively doing rapa'i games and following the verse of the song they have

learned. It is a character education formed through practice. Responsibility can be done by participants if there is habituation done and participants are accustomed to doing it so that it will be a form of good habit. Cooperation between participants by strengthening each other so that no participant feels alone in pursuing all trying together because his performance later is a team, not an individual.

Collaborate

One of the attitudes that must be maintained in the rapa'i geurimpheng group is cooperation. Syech Ibrahim always guides participants to foster togetherness, if there is one who makes mistakes all are given reprimands and advice, so that all members of the rapa'i geurimpheng group feel together, happy together, and difficult also together. Because of the form of togetherness, it is very easy to cooperate in the rapa'i geurimpheng performance team.



Figure 7. Form of Team Cooperation

(Source: Syech Ibrahim)



Figure 8. Inter-Religious Cooperation

(Source: Syech Ibrahim)

The process of training ranges from the introduction of how to play a rapa'i musical instrument to a charge that is very influential on the continuity of the game rapa'i geurimpheng. The beginning of recruitment began with introducing how to play a musical instrument is common, according to Syech Ibrahim. However, the time that goes hand in hand with the practice process of forming a series of rapa'i geurimpheng performances, is a remarkable achievement. Tired, boring training, and Syech Ibrahim always encourages the trainees. Some exercise participants can not continue the training process for various reasons of course. This is the thing that happens in rapa'i geurimpheng exercises. Without selection, they will be selected by themselves.

Discussion

This symbolic interaction refers to the distinctive nature of human interaction. The peculiarity is that humans translate to each other and define what they have seen and heard. Not just a mere reaction to the actions of others, but based on the "meaning" given to the response. Interaction between individuals, marked by the use of symbols, interpretations, or by mutual attempts to understand the intent of each other's actions. In symbolic interactionism, a person provides information the result of the meaning of the symbol from his perspective to others and the recipient of the information will have another perspective in interpreting the information conveyed. It can be said that actors will be involved in the process of influencing each other's social actions. The actions of this study showed that human actions are done because of generalizations of disposition to act. The action arises because there is a strong urge from within (impulse) experienced or felt by humans. As experienced by rapa'i geurimpheng art actors that their desire to join the rapa'i geurimpheng art group does come from their hearts and desires, even though they already know the consequences that must be considered. What is the responsibility when he has joined the rapa'i geurimpheng group. The basic stages and communication with each other in action, namely impulse (impulse), perception (perception), manipulation (manipulation), consummation (completion).

According to Mead, human actions are done because of generalizations of disposition to act. The action arises because there is a strong urge from within the impulses (impulses) experienced or felt by humans. As experienced by traditional rapa'i geurimpheng art actors that their desire to join the art group does come from their impulses and desires, despite already knowing the consequences that must be borne and what the responsibility is when they have joined the art of rapa'i geurimpheng. The results showed that the public gained a new understanding of the elements in the art of rapa'i geurimpheng because they often watched performances and often exchanged ideas with group members. It can be concluded that society learns the meanings through interaction with art actors.

Herbert Mead defines gestures as the movements of the first organism that act as specific stimuli that evoke (socially) appropriate responses in the second organism. Ukee village community interprets through the sound of rapa'i and verses performed by symbol significant. Mead refers to significant symbols as symbols whose meaning is generally agreed upon by many people. The meaning of symbols is important in communication for one person and others. A person uses a symbol or symbol to give understanding to others. Humans live in an environment of symbols. The man responds to these symbols as well as he responds to physical stimuli. Understanding and imagining innumerable symbols is the result of lessons in the association of community life. The symbol refers to any social object (e.g. physical object, gesture, or word). Rapa'i geurimpheng is a community activity in the village of Ukee full of symbolic meaning. The elements contained in the verse and pattern of the rapa'i exercise are symbols.

Acculturation is a cultural change caused by contact between communities. (Roger, 1999), (Komalig, 2018), (Hamrin, 2019). If a culture cannot adapt to the times, then the culture will disappear. Therefore, it grows and develops following the times as it is today. The process of the development of external cultures results in the loss of an important part of a culture or acculturation term is called deculturation. Deculturation is a cultural change that is part of acculturation (Gani et al., 2019). According to (Kodiron, 1998) "deculturation is the growth of new cultural elements to meet new needs arising from changing situations".

Change is the dynamic of the movement of society from the past to the future, from the simple to the more advanced society, from the traditional to the modern. Change is an inherent social symptom in every equalization. Change is the increase in capacity to maintain existence, adaptation to the environment as well as, effectiveness to achieve goals. Change is a movement of people driven by various factors including political factors and economic factors Serasmara (2017: 180).

The function of art performance according to Soedarsono (2002: 118) that the performing arts have a very complex function in human life. Functions are grouped into two, namely the primary and secondary functional groups. The primary function group is divided into three based on the 'who' who is a connoisseur of the performing arts, among others: (1) as a means of ritual, (2) as a personal expression or entertainment, (3) as an aesthetic presentation. The function of the second is when the performing arts is intended not to be enjoyed, but for the benefit of others. The meaning of symbols from the presentation of an art show always has a good meaning in terms of motion, music, makeup, equipment, and property. As Jacqueline Smith (1985: 29) said that the term presentation is symbols or signs in a stage, it is explained that symbol comes from the Greek word "Symbols" which means a sign that gives something to others. According to Herusatoto (1983: 11-14), this symbol is an outward form that contains intent, while meaning is its content.

Conclusion

The symbolic communication conveyed to the performing arts rapa'i geurimpheng is fashion, showing the preservation that the community has in maintaining. The use of clothing for traditional art performances. The use of color has not been thought of because sanggar does not have enough financial in the procurement of show uniforms. The position of the players shows a neat shaf and in unison, making it easier for the audience to see all the attractions performed by rapa'i geurimpheng players. Poetry, as the main form of communication with all viewers, where the verse can be expressed directly and reaches all the audience. Exercising traditional music rapa'i geurimpheng as a form of symbolic communication for educational media for the media community.

The educational media in question is a rapa'i geurimpheng show that certainly reflects the training process. All trainees gained learning experience from the practice of rapa'i geurimpheng exercises. They became public figures in his village, so their movements should be better, a game of rapa'i geurimpheng followed as a da'wah for themselves as well as for others who saw it. Many lessons of togetherness, cooperation, mutual strengthening, obtained by participants until they can display the best for the sustainability of rapa'i geurimpheng and become a very positive activity in preserving the art form they have.

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