

## The Existence of Sanggar Genessa in Caring for Kolintang Traditional Music

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### Abstract

*Nowadays, the development of kolintang music is experiencing a phase of saturation, which can be said to be running in place. The marginalization of traditional kolintang musical instruments due to the increasing existence of modern music. In addition, the lack of interest in traditional musical instruments such as kolintang, including the marginalization of traditional musical instruments by modern musical instruments and the inability of traditional musical instruments to gain a place in the hearts of the younger generation. The presence of Sanggar Genessa in the Kawanua Harmony in the Jayapura Regency area seeks to find the best way to preserve traditional kolintang music in the midst of the mainstream of modern music development. Another vision is to introduce traditional kolintang music to the wider community. This research aims to find out the existence of Sanggar Genessa in Jayapura Regency, Papua in preserving traditional kolintang music. This research uses a qualitative approach. The research found that Sanggar Genessa was established to be a forum for arts and cultural activities, especially reviving traditional kolintang music outside the Minahasa area. The concern and love of the Kawanua Family Harmony who are members of Sanggar Genessa for kolintang traditional music can be seen from the efforts to transform this music along with developments in the modern era. This musical transformation is based on the life of the Kawanua Family Harmony which is full of love, solidarity and shared responsibility to preserve Minahasa's cultural heritage. This local art treasure has been passed down from generation to generation and is maintained not only as a form of entertainment, but also as a form of mutual care.*



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### INTRODUCTION

Music gives color to human life. The philosopher Friedrich Nietzsche reminded “without music, human life would be a mistake”. While Victor Hugo France's greatest poet sensed that “music expresses what cannot be said and what is impossible to silence”. Music describes complex and universal social behaviors that contain expressions of human thoughts and ideas that contain important messages (Gaite et al., 2020).

Each musical element consists of melody, rhythm/rhythm, tempo, harmony, verse and dynamics (Harahap & Sinaga, 2021) as well as genres of classical music, jazz, gospel, blues, rhythm and blues, funk, rock, metal, hardcore, ska, reggae, dub, hip-hop, pop to traditional music flowing a positive response to the human mind and body (Lalita & Donsu, 2019). The treasure of local art that exists in the community is traditional music that has been passed down for generations for centuries and is maintained not only as a type of entertainment, but also as a form of therapy and a means of communication between man and his creator, according to the beliefs of each individual.

People's lives in Indonesia cannot be separated from a culture where social values and philosophies continue to be the driving force of life (Daud et al., 2022). The Minahasa people in North Sulawesi, in particular, use their culture as one of the main sources of value in life. The Minahasa people have a strong connection between their culture and Kolintang music. Nationally, kolintang as a traditional musical instrument from Minahasa, North Sulawesi (Windewani & Mistortofy, 2022). It is usually played in ancestor worship rituals but also in dance performances, singing accompaniment, and musical performances (Wikarsa & Angdresey, 2021). The creativity of the younger generation has also created a collaboration between kolintang and modern musical instruments as an accompaniment to songs in the pop, jazz and rock genres (Yudha, 2021).

In the past, Kolintang music was believed to have a close relationship with the traditional beliefs of the indigenous people of North Sulawesi and as their culture. As an idiophone instrument, the source of the kolintang sound comes from the vibrating region (blade) when hit. The name Kolintang comes from the sounds: ting (high tone) and tang (medium tone), tong (low tone). In the local language, there is an invitation "let's do ting tang tong" is: "Maimo Kumolintang" (Kaseke, 2013) known as Kolintang (Soputan, 2020). Kolintang consists of five different instruments namely bass, cello, tenor, alto, and melody that must be played together (Kaseke, 2013; Wikarsa & Angdresey, 2021).

Nowadays, the development of kolintang music is experiencing a phase of saturation, it can be said to be a road in place (Soputan, 2020). After this instrument was developed outside the area, it turned out that this had a great effect on the preservation of kolintang music in the area itself. Especially in the diminishing kolintang musical groups. The transfer of coaches to other regions and also the lack of interested young people and as a result only a few kolintang/studio music groups are still surviving and exist in North Sulawesi. (Pegenusa, Widiastuti & Hirza, 2020)

The younger generation is increasingly interested in the music of other regions/countries. In the next 5 to 10 years, it is likely that the younger generation will leave this art form. It's sad, the younger generation is easily penetrated by foreign music, all westernized. The younger generation's concern and love for traditional music as a product of their own nation indicates that traditional music is increasingly suffocating amid the rapid currents of globalization that flood the souls of our younger generation with foreign music technology that is seen as advanced and modern (Mandiangan, 2020).

In general, studies (Limbong, 2018) confirm that some traditional arts and musical instruments that are part of Indonesia's cultural heritage have begun to disappear one by one, as if there is no time and space for them in the community of their users, especially in the communities where they come from. Therefore, most of the people do not consider Kolintang music to be interesting music. One of the reasons why this traditional Minahasa music is not interesting is because the repertoire and arrangement of kolintang songs are outdated (Soputan, 2020).

Another research finding is that the arrangement of kolintang music is still very simple since its introduction until now (Loho, 2017). In addition, the lack of interest in traditional musical instruments such as kolintang, among others, the marginalization of traditional musical instruments by modern musical instruments and the inability of traditional musical instruments to gain a place in the hearts of the younger generation (Pealeu et al., 2017). Another problem is that when Christianity was accepted in Minahasa, kolintang music was considered satanic and eventually banned. Instead, metal musical instruments (gong) appeared that were imported from outside the area; gong kolintang replaces wooden kolintang in various traditional ceremonies (Astuti et al., 2015).

In line with the various problems of kolintang music today, the presence of Studio Genesa on August 19, 2018 through the Kawanua Family Harmony in the Jayapura Regency area. This traditional music was passed by two Main Figures in the Kawanua Family Harmony in Jayapura Regency, namely Djoji Kapojos who became a trainer and was also able to make kolintang musical instruments and Hans Montolalo who was proficient in playing kolintang musical instruments believed to teach other members. These two people encouraged Kawanua Harmony to learn to play and play Kolintang music, so that it continues to be passed on from generation to generation of Minahasa in Papua.

The main vision of the presence of Ganessa Studio is to revive traditional kolintang music outside the region, especially in Papua as well as develop the interests and talents of members of the Kawanua Kawanua Family Harmony in playing this instrument. So that this studio continues to grow and exist in various traditional music activities and official government events in Papua. This study aims to determine the existence of Ganessa Studio in Jayapura Regency, Papua in caring for traditional kolintang music.

## RESEARCH METHODS

This research uses a qualitative approach. The selection of this method is intended so that researchers can explore appropriate, in-depth, and comprehensive data about Studio Genessa's efforts in bringing kolintang music to life in Jayapura Regency, Papua. This research was conducted from March to August 2022. The founders of Ganessa Studio and the Kawanua Family Harmony Board were informants in this study. Researchers used in-depth interviews and documentation studies to collect data in the study. At the same time, data analysis methods include: data reduction, data presentation, formulation of conclusions and verification to explain research data (Miles & Huberman, 1992).

## RESULTS AND DISCUSSION

Traditional cultural arts play an important role as a catalyst for the cultural progress of community members to achieve progressivity along the developmental path of traditional cultural life. In addition, traditional art can play an important role in the process of socio-cultural transformation (Sinaga, 2022). Kawanua's harmony activities continue to ride on the culture; therefore, communication and activities within this organization are also rooted in culture (Natalia & Kusniadji, 2019). In addition to the organizational structure, there are still additional things besides culture that can be communicated (Natalia & Kusniadji, 2019).

Kawanua Family Harmony is an ethnic Minahasa harmony that has lived in Papua, especially in Jayapura Regency since 1962. Jory Lumengkewas is the general chairman of the Kawanua Family Harmony in Papua Province. Life in fellowship or harmony is not just a measure of organization; but it also includes sharing a life based on love, solidarity, and mutual responsibility (Tjørhom, 2021).

Studio Ganessa Kawanua is a studio in Jayapura Regency which is a forum for art and cultural activities, especially kolintang art which is under the auspices of the Kawanua Family Harmony group. Initially, kolintang music was only performed for ceremonial rituals honoring ancestors. However, over time, kolintang music underwent a transformation that could be played for the welcoming event of guests. The transformation process will be realized as long as the community has agents or people who have the skills and ability to carry out the transformation (Rumengan & Hartati, 2020).

From the explanation above, the researcher will elaborate in detail regarding the track record of kolintang music and its development in Jayapura regency to this day.

### Studio Ganessa: Bringing Kolintang Music to Life

Studio Genessa Kawanua was established on August 19, 2018, and was inaugurated by Mr. Stenli Tewel as the Chairman of Kawanua Family Harmony. From the results of an interview with Mr. Djoji Kapojos as a person who is aged in the kawanua family bond, the kolintang art formed in the Kawanua Family Association in Jayapura Regency is his concept together with a number of other family members who have a noble vision, namely reviving kolintang music outside the region as well as developing the interests and talents of Kawanua Harmony in playing this instrument. After going through several meetings to disquantify on this subject finally a set of kolintang was made of matoa wood after considerable consideration.

The two main programs carried out by Ganessa Studio in an effort to bring Kolintang music to life are routine exercises twice a month for the Fathers and Elders of the Kawanua Family Association at the KKK secretariat building in Jayapura Regency, as well as actively introducing Kolintang music to the wider community in church and government activities in Papua.



**Figure 1.** Routine Training of the Fathers and Elders of the Kawanua Family Association at the KKK Secretariat Building in Jayapura Regency.

The Kawanua Family Association responsible for Studio Genessa Kawanua consists of: Stenli Tewel, Amd as Advisor, Rudy Bukanaung as Coach, Deysi Olvie Mulder as Chairman, Kartini Supit as Secretary, Eva M. Pongantung as treasurer and Arifin Sayow and Fransi Lengkoan as public relations department. This studio was established to be a forum for artistic and cultural activities, as well as to better direct art and cultural activities carried out by members of the Kawanua harmony. Kolintang music is an art that is currently trying to be brought to life by Ganessa Studio Kawanua in Papua Province, one of which is in Jayapura Regency.

It should be emphasized that Papua has natural resources in the form of abundant wood. In the Papua region, you can easily find eucalyptus wood, matoa wood, lingua wood, and ironwood, and others. After going through a series of tests to determine the optimal sound quality, matoa wood was finally selected, which is said to produce a clear and loud sound to be used as a musical instrument in kolintang.

Kolintang music is one type of traditional Minahasa music that must continue to be preserved and developed in order to be recognized in all circles (Diniafiat & Loho, 2020). Kolintang is a form of ensemble that usually consists of seven to ten instruments today, namely: a melodic instrument consisting of two instruments, but there is also an ensemble with only one melodic instrument and an accompaniment consisting of a Ukulele, Guitar, Cello, and Bass (Rumengan & Hartati, 2020). An ensemble is a group of musical performers who perform music using several musical instruments, such as kolintang (Putra, 2019). In ancient times, it consisted of only a few wooden parts that composed this instrument. These pieces of wood are arranged in rows on the player's feet and sit on the ground with both legs stretched straight ahead.

At the beginning of its development, the chorus consisted of a single melody made of diatonic single base notes with a two-octave range of notes. The accompaniment consists of stringed instruments such as guitar, ukulele, and bass. However, in 1945, the kolintang had a pitch range of two and a half octaves and a diatonic tone array. By 1960, the kolintang tone had reached three and a half octaves with a pitch of 1 kres, natural, and mol. While the tonal base remains limited to three keys (natural, 1 mol, and 1 kres), the pitch range is increased from F to C to cover four and a half octaves.

### **The Existence of Kolintang Music**

Indonesian traditional music has its own characteristics and uniqueness of music, both in terms of characteristics, instruments and functions (Pegenusa et al., 2020) Kolintang music is characteristic and unique and can adapt to the music world in general. The Kolintang musical instrument is an adaptation of a Western musical instrument. The kolintang musical instrument is similar to western musical instruments in which there are melodies, rhythms, banjo, ukulele, cello, and bass. As with western musical instruments, the same is possible with kolintang music, although in reality Minahasa kolintang music is composed of wood (Rumengan, 2017).

Some consideration is needed when arranging kolintang music. This relates to the introduction of the characteristics of kolintang musical instruments and the precise techniques required to play kolintang music. Since this musical instrument made of wood has a relatively short resonance, it is necessary to understand the nature of kolintang. It is not surprising that the resonance of the co-latitude tone played by being struck must be assisted by a resonator box so that the propagation of the sound is extended (Mistortoify, 2021).

The existence of kolintang music was originally played as a direct link to the ancient beliefs of the Minahasa people, as was done during the ancestor spirit worship event. However, with the development of the kolintang music era, it received approval from various parties from members of the Kawanua Family Association to be introduced at various events. People who can play kolintang music are those who have talent and potential. In the Kawanua Family Bond Harmony there are two people who are considered talents and potentials.

Djoji Kapojos is a coach as well as a player and is also able to make kolintang musical instruments. Hans Montololo, who is adept at playing kolintang instruments, is believed to teach the rest of the members. These two people encouraged Kawanua Harmony to learn to play and play Kolintang music, so that it continues to be passed on from generation to generation. In the course of its history, kolintang music has undergone many changes, ranging from playing skills, songs played, and social changes (Putra, 2019).



Figure 2. The process of tuning kolintang music to produce the right tone

Ganessa Studio always strives to introduce kolintang music to the wider community in Papua. Kolintang music is usually performed at the inauguration of the Kawanua Family Harmony board, the commemoration of the great day of harmony, and other important events. The kolintang music created by Studio Genessa Kawanua is very good, because it can develop not only in Minahasa but also in Papua thanks to kawanua family members who are members of Studio Ganessa.



Figure 3. Studio Ganessa's performance in a diversity event in Papua Province

Now Ganessa Studio has also participated in other events in recent years, including a kolintang competition to honor of Sam Ratulangi Hero's Day in Jakarta in 2020 and to fill in at a joint worship event of the National Police, TNI, and the community at Lukas Enembe Stadium in 2021. Kolintang music is also performed in many activities in the Kawanua Family Association, ranging from inauguration of the board, commemorative events of special days in the bond, and also other important events. Studio Ganessa can maintain its existence and preserve kolintang music in a way; regular training, providing direction and guidance to the players, as well as introducing and inviting young people who join the Kawanua Family Association, Jayapura Regency.

## CONCLUSION

The concern and love of the Kawanua Family Harmony who are members of Ganessa Studio for traditional kolintang music can be seen from the efforts to transform this music along with developments in the modern era. Now kolintang music in Jayapura Regency continues to undergo many changes, ranging from game techniques, songs performed, and social changes. The performances held and the desire of the Kawanua Family to play an active role in the preservation of this musical art are indicators of this change. The transformation of kolintang music in Jayapura Regency today is based on the life of the Kawanua Family Harmony which is full of love, solidarity, and mutual responsibility to preserve the cultural heritage of Minahasa. This local artistic treasure that has been passed down for generations and maintained not only as a form of entertainment, but also as a form of caring for life together.

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