The Changes Of Sasando Music Organology In Kupang East Nusa Tenggara

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Abstract. Sasando is a traditional musical instrumen which is played by picked and it comes from Rote Island, East Nusa Tenggara Province (NTT). To maintain the existence of this instrument in order to remain and be attractive in the eyes of the world, the artists of Sasando, Mr. Caro David Abel Edon, held new innovations in accordance with the development of the music world while maintaining their original form. The bamboo is as main material in the collaboration making of traditional and electric sasando. What makes it different can be seen from its shape, main material, size, sound quality and accessories. The purpose of the study is to analyse changes in the Sasando music organology in Kupang, East Nusa Tenggara (NTT). This research methodology used qualitative case study research with ethnomusicology design, primary and secondary data sources, data collection techniques carried out by observation, interview and documentation techniques, data validity using triangulation techniques, data analysis consists of data reduction data presentation and conclusion drawing (verification).

Keywords: sasando music, the changes of traditional sasando organology.

1. Introduction

Sasando is the name of a traditional musical instrument originating from Rote Island, East Nusa Tenggara Province, which was first created by Saroba Fertilizer at the end of the 13th century. It is known as a musical instrument that has unique shape characteristics, and can produce beautiful sounds through the results of string or string excerpts, [1]. Since the musical instruments made from *haik* (palm leaves) resonate, they are called Sandu or Sanu, which means vibrating or rebellious, but in the community they call Sasando according to the Kupang dialeg, [2]. As time went on, it grew and made more and more people including foreigners want to have Sasando and learn to know how to play it well.

Realizing sudden integration among the people of East Nusa Tenggara (NTT), especially the younger generation who are less fond of this instrument since it has flaw quality of manufacturing materials. This happens as the rainy season comes, molds appear on the surface of palm leaves that can make palm leaves break easily so that it affects the sound quality. If it remains no innovation, it will be left-behind and turns into something very traditional so that it needs something new. In response, a physics teacher Arnoldus Edon created electric Sasado in 1960 in Mataram. As the supporting data in analysing this study, the authors have several references from previous studies cited in journals that are considered to be relevant to the object of research; Yanuartuti, (2016) in the Harmonia journal entitled "Building Creative Art Product In Jombang Regency by Conserving Mask Puppet"; [3]. Tolah F. Achmad, (2014) in

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the Harmonia journal entitled "Acoustic Distortion Music Group Working Process"; [4]. Romadhon, A. (2013) in the Catharsis of Arts Education journal entitled "Koplo Dangdut Music in the Bhaladika Semarang Group in the Context of Socio-Cultural Change"; [5]. Widiastuti, I., Purwanti I. (2015) in the journal Procedia-Social and Behavioral Sciences entitled "Creative Empowerment in Non-formal Education Institution. Case Study: Education System in Hary Roesli's Music House (RMHR "); [6]. Juliyansah, Christanto S, Diecky K. I. (2016) in the journal Education and Learning entitled "Ethnomusicology Study of Alo'Galing Musical Instruments in Sambas District, Sambas Regency", [7]. Francis, (2017) in the scientific journal ISI Yogyakarta publication entitled "Transmission of Sasando Musical Instruments as a Cultural Art Media in Rote Ndao District, East Nusa Tenggara Province", [8]. State of the art in the form of empirical findings regarding changes in Sasando organology in Kupang, East Nusa Tenggara (NTT), and theoretical findings regarding Sasando music learning in formal institutions and non-formal institutions.

The aim is to analyse changes in Sasando music organology in Kupang, East Nusa Tenggara (NTT). The result data research can be used as reference for both formal and informal educational institutions, arts institutions, art practitioners, user communities. It also can be used bypolicy makers as guidelines in determining attitudes towards the importance of preserving traditional culture, especially those related to regional musical arts.

2. Methods

This study uses a qualitative research method as a case study conducted by observing the conditions in the field which is regarding changes in Sasando organology in Kupang, East Nusa Tenggara (NTT) through detailed data collection and includes multi and rich sources of information. The scientific discipline used to study this problem uses the Ethnomusicology approach which aims to analyse the study of music in a cultural context, which limits itself to merely studying cultural music and musical styles in the changing of Sasando music organology.

Data collection is obtained through: participant observation with (1) Maestro Mr. Caro David Abel Edon (Sasando product) to observe directly the process of making electric music in Kupang East Nusa Tenggara (NTT); (2) achieving documentation of the results about changes electric sasando music organology in Kupang, East Nusa Tenggara (NTT). The first step is to experience seriously in the field by observing various activities in making electric sasando music in its true context. Secondly, understanding the activities of the electric sasando music making process in accordance with the views or understanding of the perpetrators themselves (Mr. Caro David Habel Edon) and the music lovers involved. Thirdly is trying to bring together the findings. Fourtly is categorising and identifying the various characteristics of analogical form changes repeatedly until having better understanding. The data obtained is managed by these following process: (1) data reduction; (2) data presentation; and (3) drawing conclusions (verification), [9].

3. Results and Discussion

3.1 Forms of Sasando Organology Changes

Susumo Kasima's theory (In Mariam 2011) suggests the study of musical instruments is done with two basic views, structural and functional. Structurally si completed by studying physical aspects of musical instruments such as measuring notes and describe the form of instrurmen, construction of the size and raw materials used to make the instrument. Meanwhile the functional approach is the aspects contained in the instrument that have to do with musical functions, record all methods, play instruments, use sounds produced, sound power color tone and sound qualit, [10]. From the two musical instrument concepts above, researchers use the relevant structural forms of music which analyse the physical aspects of Sasando music.

Table. 1. Forms of Changes in Traditional-Electric Sasando

No	Name	Shape	Description
1	Gong Sasando (Traditional) in the 7th century		Sasando gong developed in Rote Island in the seventh century, usually played together with the rhythm of the gong and sung in the form of poetry to accompany the dance, entertaining the grieving family and those who were having a party. The shape and material of the manufacture is very simple and traditional, using: a) bamboo tubes measuring 4-5 cm; b) 7 strings of string / strings of bamboo skin; c) wooden buttons (*Sesenak*) formed from teak wood, and d) palm leaves made artistically resembling water filling containers that function as sound resonators.
2 a.	Biola Sasando Palm Leaves (*haik*) In the 18th century		Sasando Biola experienced developments from Sasong Gong at the end of the eighteenth century. There are two types of Sasando violin. They are the form of violin Sasando made of palm leaves (*haik*) and violin Sasando made of boards / plywood shaped boxes or crates. The change in shape that is in Sasando violin (haik) is on the head of Sasando given a crown ornament from woven palm leaves, with the aim of beautifying the Sasando shape.

	b. Biola Sasando (Box)		While the changes to the violin box do not use palm leaves (*haik*) but replace it with a board / plywood shaped like a box. Making materials use: a) bamboo measuring 5-8 cm; b) strings / strings made of iron wire totaling 24-60 strings, c) wooden buttons (for a moment), and d) plywood / board.
3	Elektric Sasando in 1960		At the beginning of the making of an electrical Sasando by Arnold Edon in the 1960s it had not developed and was well known in the wider community. This change of electric sasando form used output jac at the back which had function to connect its sound to amplifier or other electric equipments. Even though it still used palm leaves (*haik*). Materials for making electrical sasas consist of: a) bamboo measuring 5 cm; b) teak wood; c) 30 guitar strings, and d) wooden buttons.
No	Name	Shape	Description
4	Electric Sasando during 1970-1979		The development of the electric sasando created by Arnoldus Edon in 1970-1979 that there was a change in the form of Sasando body. It didn't use palm leaves (*haik*) as sound resonance, there were additional two iron rods installed on the left and right sides of the Sasando. The materials for making Sasando and sound production equipment used are still the same as the material for making electric Sasando in 1960.
5	Electric Sasando during 1980-1985		The development of the electric sasando created by Arnoldus Edon in 1980-1985 si that there added changes to Sasando's model / design. Sasando model / design starts to look good, although it still uses iron rods. The iron bar was lathed at each end of the head and tail of Sasando with its position at the back functioning as a sasando barrier. While the raw materials

			and sound production equipment used are still the same as the making of electric sasando in 1970.
6	Electric Sasando in 1995		The development of the electrical Sasando that was inherited by Caro David Habel Edon in 1995 can be seen new changes in body shape and Sasando accessories appear, in which bamboo segments which function as strings and music buttons (for a moment) were placed in color paint, there were Sasando feet that function to support Sasando body when players in a standing position accompany music, and strings / strings of fine wire are replaced with guitar strings.
7	Electric Sasando during 2007-2019		The development of the electric Sasando created by Caro David Habel Edon in 2007-2019 experienced many new innovations from the form of Sasando, Sasando material / tools, the size of Sasando, the quality of Sasando's sound and Sasando accessories. The basic difference of electrical sasando uses the output jack on the tail of Sasando body which functions as a connector for Sasando's sound towards amplifiers or other electronic equipment so that the sound quality of Sasando is more clearly enjoyed. Electric sasando material / equipment uses: a) fine bamboo that is given color paint; b) dried teak / mahogany wood; c) strings / strings from an acoustic guitar; d) music buttons (For a moment); and (e) iron screws that function as places where the strings are stretched, while other additives are digital equalizers, jek maik, cables and pick ups, the size of the bamboo has a benchmark of 8 cm, the accessories are equipped with Sasando feet.

3.2 Sasando Making Materials and Production Tools

Making electric sasando requires raw materials. They are: a) The type of bamboo chosen must be 2-3 years old so that it lasts longer and is not easy to eat. b) dried teak / mahogany wood; c) Classical guitar strings; d) sesenak: wooden buttons. The wooden buttons are cut into small triangular shapes, while additional materials needed include: a) Iron screw; b) Clear wood melamine; c) Sending siler; d) Special Thiner A; e) Color paint; f) Sandpaper; g) Gas pipe iron; h) Bout; i) Digital equalizer; j) Jek maik; k) Cable; l) Pick up; m) Output jack. While the production equipment in designing electrical sasando uses: a) Wood cutting machine; b) Welding machines; and c) Profile machine.

3.3 Size of Electric Sasando

The size of the electric sasando has a standard benchmark of 8 cm bamboo length, with the aim that it can be used by all people from the ages of children to the elderly. The electric Sasando in this study has the width of the body sasando 11 cm, height sasando 85 cm, and the width of the lower bracelet and bracelet over the sasando each 9 cm

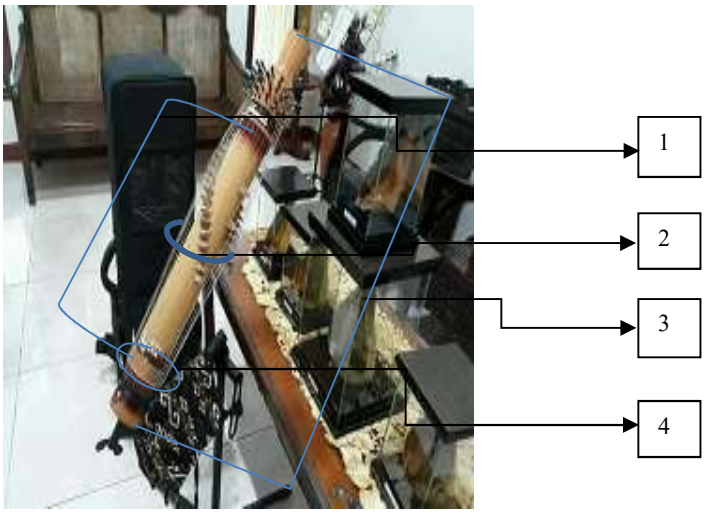

Figure. 1. Size of Electric Sasando

The information in the picture above is as follows:
1. 8 cm long bamboo
2. 11 cm width
3. 85 cm height
4. Bottom bracelet and bracelet over Sasando 9 cm

4. Conclusion

Electric Sasando is one type of violin Sasando that has experienced technological developments from Sasong Gong (traditional) to modern Sasando or so-called Sasando Electric. Along with the development of the world of music, Sasong Gong (traditional) experienced changes in the shape, materials, size, quality of sound and Sasando accessories

while maintaining its form of authenticity. The development of the end of 2007-2019 the electrical type did not use palm leaves (haik) as a sound resonance space, but replaced it with an output jack that served as a connector for Sasando to amplifiers or other electronic equipment. One form of change in the form of traditional Sasando to become an electrical one shows that this innovation has many benefits. Thus, people are more clearly enjoying Sasando sounds and easily see the fingers of Sasando players.

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