

## Aesthetic hybridity of the song “Jali-jali” in Gambang Kromong music

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**Abstract:** The "Jali-jali" in Gambang Kromong (Kromong Xylophone) music is a very popular Betawi song. This song is the result of acculturation of Betawi and Chinese culture. The popularity of “Jali-jali” is inversely proportional to the existing literature about this song. This study aimed to understand its specificity thoroughly. It is a type of field research by describing the data qualitatively and the selection of theory is based on data in the field. The type of data in this study is qualitative data. Research data sources consist of primary and secondary data sources. Data were collected through interview, observation, documentation and literature studies. Data analysis was carried out by data reduction, data presentation, and data verification. The results show that in "Jali-jali" the hybridity of Chinese and Betawi culture can be seen from the cultural aspects, namely ideas, activities, and artifacts. There is also a musical aspect in the playing of Tehyan which has a diatonic scale and Gambang Kromong which has a pentatonic scale. The form of "Jali-jali" in Gambang Kromong music is A-B-A-B-C, has 10 sentences and 5 periods. The aesthetics of "Jali-jali" is found in the melodic tone that sounds distinctive because the differences in the hybridity of Betawi music and Chinese music produce a contrasting melody, from which there is a very distinctive harmonization so that "Jali-jali" in Gambang Kromong music is closely related to Betawi cultural identity.

**Keywords:** “Jali-jali”, gambang kromong, hybridity, aesthetics, ethnomusicology.

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### Introduction

Today's traditional art is an identity of a region, such as in Betawi area. The Betawi area is an area occupied by the Betawi ethnic which is now located in Jakarta and its surroundings, known as Jabodetabek (Jakarta-Bogor-Depok-Tangerang-Bekasi). According to Castle (1977), Betawi ethnicity is a mixed or absorbed ethnicity from several ethnic groups who came to the Batavia area, namely Malays, Balinese, Javanese, Sundanese, Chinese, Arab, Sumbawa, Ambon and Banda, which were then absorbed into the Betawi ethnic group. Therefore, the arts and works of art in Jakarta are the result of the acculturation of several ethnic groups in the Great Jakarta area, such as "Jali-jali" in the music of Gambang Kromong (Kromong Xylophone).

"Jali-jali" in Gambang Kromong music is a Betawi song that has many interpretations of meaning in the lyrics. This song is the result of the acculturation of Betawi and Chinese culture which is played in Gambang Kromong music. Gambang Kromong itself is an art from the Betawi tribe that was created by peranakan (blended community) of the fort (Betawi-Chinese). Gambang Kromong is a type of group music that collaborates gamelan with

Chinese musical instruments such as sukong, tehyan, and konghyan. According to Wahyudita (2022), gamelan is dynamic.

The songs in Gambang Kromong music are classified into three based on their development period, namely modern song, vegetable songs (lagu sayur), and dalem songs (lagu dalem). "Jali-jali" is included in the vegetable song, which is a song created to accompany the Betawi dance. This song has a D scale with a 4/4 time scale and is played at a moderate tempo. This repertoire is called the vegetable song because it is very often played in various events, so that it is like daily food for the players, just like they eat vegetables. "Jali-jali" is a song with lyrics in the form of a rhyme, the first and second stanzas of "Jali-jali" are sampiran, the third and fourth lines of the verse are messages. The song "Jali-jali" has a basic form, namely "Jali-Jali" Ujung Menteng, the fame of "Jali-jali" is thick with the literature that discusses this song. In fact, there is no literature that specifically discusses "Jali-jali" in Gambang Kromong music, this has attracted researchers to conduct research on "Jali-jali" in Gambang Kromong music.

"Jali-jali" in Gambang Kromong music from the above description is a musical work with a hybrid form because the musical elements in it contain two different musical elements, namely, Betawi music and Chinese music. This is another reason for researchers to study more deeply to find out the hybridity of "Jali-jali" in Gambang Kromong music. To examine this, the researchers used an ethnomusicological perspective.

Aesthetics in a song can objectively be seen from the first bar to the last bar and also the written phrase or score in a song. In this study, the aesthetic in question is the aesthetic in music which is expressed through the musical interpretation of "Jali-jali" in the music of Gambang Kromong.

"Jali-jali" is a Betawi folk song. The word Jali itself is taken from the name of a fruit, namely Jali. "Jali-jali" itself was created from the Chinese ethnic of the Jakarta breed. This song has the following lyrics:

*Ini dia si "Jali-Jali"*

*Lagunya enak lagunya enak merdu sekali*

*Capek sedikit tidak peduli sayang*

*Asalkan tuan asalkan tuan senang di hati*

*Palinglah enak si mangga udang*

*Hei sayang disayang pohonnya tinggi pohonnya tinggi buahnya jarang*

*palinglah enak si orang bujang sayang*

*kemana pergi kemana pergi tiada yang melarang*

*Disana gunung disini gunung*

*hei sayang disayang ditengah tengah ditengah tengah kembang melati*

*disana bingung disini bingung sayang*

*samalah sama samalah sama menaruh hati*

*Jalilah jali dari cikini sayang*

*"Jali-Jali" dari cikini jalilah jali sampai disini.*

Hybridity itself is cross-cultural, both intrinsic and extrinsic, which appears in society in many forms, such as language and attitudes. Hybridity according to Bhaba (2007:124) a process of creating cultural identity becomes clear. Hybridity is more directed to identity changes that lead to subjective changes. Bhaba's meaning in this realm is the depiction of the merging of two cultural forms that give rise to certain characteristics of each form, and become the nature of both. The steps that are applied in the blending process become the process of applying hybridity.

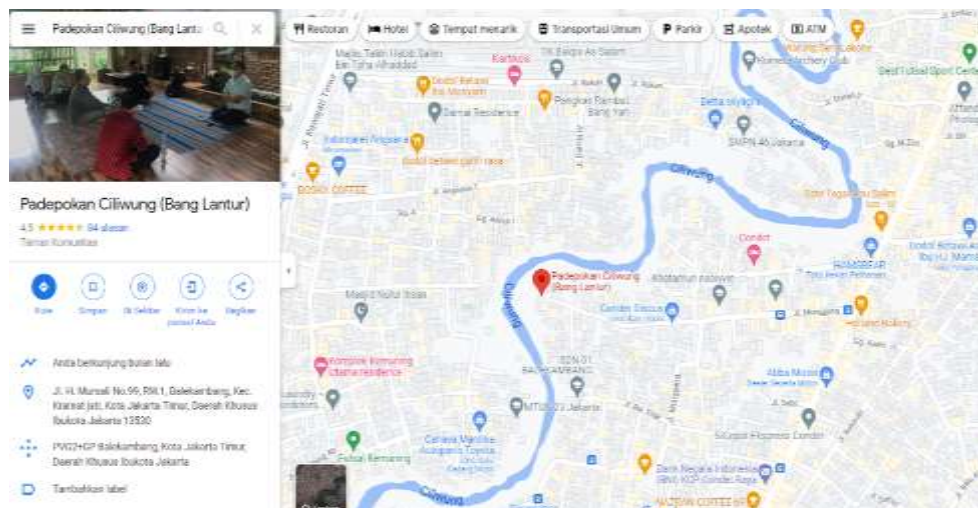
Bhabha (2007:126) states that mimicry is a process of imitation that occurs between two different identities and is also a sign of not being appropriated, and mimicry is an act that is intentionally or unconsciously carried out in interactions or social relationships in maintaining dominance. There is an imitation process that occurs in the mixture. Mimicry is applied in two ways, namely: unconsciously and intentionally. In a broader sense, that mimicry can occur accidentally when the 'embodiment' of a culture has occurred. The process of imitation will mix with the interpretation, especially when it will be mixed and matched with other cultures.

Gambang Kromong in the Betawi community is an art through the medium of sound as an expression of expression which is called Gambang Kromong. This art was popular around the 1930s among the peranakan Chinese community which is now known as China Benteng. According to Ali Gufron, xylophone kromong first appeared only named xylophone. However, since the beginning of the 20th century, it has become a xylophone kromong because of the addition of an instrument in the form of a kromong (xylophone).

## **Methodology**

This study can be said to be a part of ethnomusicology. Ethnomusicology is the study applied to various types of world music originating from outside Western culture. The purpose of the ethnomusicology research is to understand music both from its structure and cultural context. Nettl (2019: 8) states that the study of these two aspects must be carried out through an adequate investigation.

The location of this research is in Padepokan Ciliwung Condet, East Jakarta to Ahmad Maulana (Bang Lantur), the owner of the hermitage Ciliwung Condet. Researchers chose the location of this research because Padepokan Ciliwung Condet is one of the educational facilities and a place to learn about Betawi arts.



(Source: Google Maps, 2022)

Figure 1. Location of the Ciliwung Condet Padepokan

The type of data used in this study is a description of "Jali-jali" in Gambang Kromong music. This research is a qualitative research method. Qualitative is a way to obtain information that aims to understand the phenomena experienced by the research material, and by describing it in the form of a sentence and words, in a special scientific discussion and by utilizing various methods (Moleong, 2007: 6).

Determination of informants in this study refers to the statement of Noor (2011: 155-156) which states that, purposive sampling technique is a technique for determining samples based on special considerations so that they can be used as samples. Information excavation on informants is carried out on an ongoing basis, until there are recommendations from other informants who can provide additional information, this method is called the snow ball method. Determination of informants using a snow ball is based on recommendations and instructions to other informants. Determination with this technique continues until it reaches the saturation point of the informant so that the data can be obtained as a whole.

Ahmad Maulana (Bang Lantur) is a native of Condét who is the coach and head of the Ciliwung Condét studio. Various key information about "Jali-jali" in the music of Gambang Kromong can be extracted from Ahmad Maulana. The implementation of a preliminary study can be carried out based on the information it provides. Rohim Bintang Saroja is one of the academics and practitioners of the arts, especially Gambang Kromong from Cikini, East Jakarta. He has extensive knowledge of "Jali-jali", as well as various phenomena related to repertoire and creation. Mastering the various arts of Gambang Kromong and fluent in various art discourses. Knowing the history of art in Jakarta, especially in the field of performing arts, so the writer needs relevant information about the background of "Jali-jali" in the music of Gambang Kromong.

Data collection technique is one of the strategies applied by a researcher to obtain data in his research. Basrowi and Suwandi (2008: 93) state that data collection in research is intended to obtain reliable materials, information, facts,

and information. This study applies several data collection techniques, including observation, interviews, literature study, and documentation.

Data analysis in this study was focused during the process in the field along with ongoing data collection and if the data obtained were not satisfactory, the researcher would continue the question to a certain stage until data that was considered credible was obtained. The technique used in this study is a technique developed by Miles and Huberman (1984) who stated that the activities in qualitative data analysis were carried out interactively and took place continuously until they were completed so that the data was saturated. Activities in data analysis, namely data reduction, data display, and conclusion drawing/verification.

## Results and discussions

"Jali-jali" is well known in the musical presentation of Gambang Kromong because this song describes an allusion to the life of the Betawi people. The acculturation of Chinese and Betawi culture is a factor in the formation of "Jali-jali". This can be seen from the idea in "Jali-jali" which began with the merging of gamelan music and a khim orchestra to form a music called Gambang Kromong. This made a new color in the wilderness of traditional Betawi music at that time so that the song Jali-Jali became a popular song.

"Jali-jali" at this time is often played at the opening of lenong and cokek. Especially the China Fort area. This is quite natural because there are still many native Chinese people who live there and ask the phobin "Jali-jali" to be played to maintain the traditions of the Chinese. The main melody in "Jali-Jali" is performed by vocals, although in his performance he often uses Tehyan as the main melody.

"Jali-jali" was initially only played at the temple at the Chinese New Year closing ceremony called Cap Go Meh, but over time "Jali-jali" was also played at entertainment events in Jakarta. The element of Chinese culture in "Jali-jali" in Gambang Kromong music can also be seen from the appearance of the players wearing tikim clothes, and this song is also a means of communication for the Betawi people.



(Source: Arrahman, 2022)

Figure 2. Gambang Kromong Silibet Performance at Pitung House, Jakarta

The elements of Chinese and Betawi culture in the song "Jali-jali" can also be seen from the musical aspects of "Jali-jali" in Gambang Kromong music, such as from the game techniques and instruments in "Jali-jali". The use of the shang scale scales strengthens the Chinese musical elements in "Jali-jali" (Interview Ahmad Maulana, 19 March 2022).

The compositional form of "Jali-jali" in Gambang Kromong music also shows the hybridity between Betawi and Chinese music, which can be seen in the use of melodic patterns for each instrument, especially the tehyan instrument called Liao. The hybridity of the song Jali-Jali in Gambang Kromong music creates a whole so that people who hear it can easily remember it. The highlight that can be seen from this song is the xylophone kromong instrument in several parts when playing "Jali-jali" using a striking tone of voice, or when all instruments play the same melody simultaneously. The difference in the scales of the tehyan instrument with the gambang and kromong instruments produces a very distinctive harmony or balance.

Hybridity in music according to Sudirga (2020) is crossing two musical genres as superior varieties that can produce new musical varieties that are distinctive, unique, and characterize their advantages. These new productions are often considered as art products of acculturation. The hybridity of Betawi and Chinese culture in "Jali-jali" in Gambang Kromong music will be seen from the ethnomusicological perspective, namely text and context. In the context section, the researcher analyzes aspects of culture and in the text section, the researcher analyzes aspects in musical form.

Chinese culture entered into Betawi music starting with people of Chinese descent living in Batavia. Chinese ethnic at that time liked to play a khim orchestra, namely music that had yang-khim (a type of zither), sukong (large fiddle), tehyan (medium fiddle), kongahian (small fiddle), hosiang (three-stringed stringed instrument), sambian, flute, pan (kecrek), and ningnong.

At that time, the khim instruments were hard to come by, so the Chinese in Batavia innovated to replace the khim instruments with the Gambang which was taken from the Javanese Gamelan. This music was born on Nie Hu Kong's estate in Tangerang. At that time there was a group of indigenous musicians who collaborated with two women from China who had just arrived with Tehyan and Kongahyan.

In 1880 a musician named Tan Wangwe with the approval of a Chinese leader (Defender) in the Pasar Senen area named Teng Tjoe, completed this music with Kromong, Gendang, Kempul and Gong instruments so as to create music called Gambang Kromong (Phoa, 1949: 20).

The merging of two musical instruments from Gamelan and the Yang-Khim orchestra brought a new color to Betawi traditional music and created several songs, one of which was "Jali-jali".



(Source: [www.ethnomusicology.amdigital.co.uk](http://www.ethnomusicology.amdigital.co.uk), 2022)

Figure 3. Yang-Khim Instrument

"Jali-jali" appeared at the same time as Gambang Kromong music, which was performed by the Gambang Kromong Ngo Hong Lao group. All of the players were Chinese. therefore "Jali-jali" is believed to be a song composed by people of Chinese descent. "Jali-jali" was known in the community in 1937. The emergence of the song jali became a new thing in the world of Betawi traditional music at that time, because the lyrics used were in the form of Betawi rhymes which were the oral tradition of the Malay community in Batavia.

The scales on "Jali-jali" in the previous Gambang Kromong music, both musicians and musicians must be able to read the notes written in Chinese characters, to be able to play a song. The scale has a mention of the Tshe Che scale or the Shang scale. This scale was adopted from the yang-khim instrument. This scale is the same as the slendro scale. with the arrangement of mentioning the basic scale as follows: Lihuh (so) – yu (la) – Siang (do) – Che (re) – Kong (mi). When written in Cheve notation or numeric notation it becomes: 5 – 6 – 1 – 2 – 3 or in musical notes as follows:

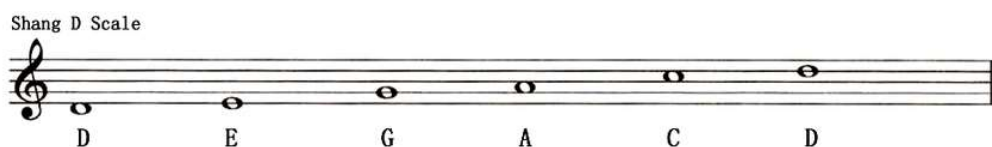


Figure 4. Jali-Jali Cheve Notation

Diatonic scales are also used in "Jali-jali" which is played by the tehyan instrument which has a D scale with the arrangement of D–E–F#–G–A–B–C#–D.

The lyrics to "Jali-jali" are a Betawi rhyme with the following A-B-A-B-rhyme arrangement:

<i>ini dia si jali-jali lagunya enak lagunya enak merdu sekali</i>	SAMPIRAN
<i>capek sedikit tidak peduli sayang asalkan tuan asalkan tuan senang di hati</i>	PESAN
<i>palinglah enak si mangga udang hei sayang disayang pohonnya tinggi pohonnya tinggi buahnya jarang</i>	SAMPIRAN
<i>palinglah enak si orang bujang sayang kemana pergi kemana pergi tiada yang m'larang</i>	PESAN
<i>disana gunung disini gunung hei sayang disayang ditengah tengah ditengah tengah kembang melati</i>	SAMPIRAN
<i>disana bingung disini bingung sayang samalah sama samalah sama menaruh hati</i>	PESAN
<i>jalilah jali dari cikini sayang jali-jali dari cikini jalilah jali sampai disini</i>	PENUTUP

(Source: Arrahman, 2022)  
Figure 5. Lyrics of "Jali-jali"

The rhyme of "Jali-Jali" has freedom in its lyrics. Usually the rhyme is created by the singer himself but at the beginning and suffix "Jali-jali" must use an introduction to the song lyrics, namely "Ini dia si Jali-Jali lagunya enak lagunya enak merdu sekali". The closing of the song lyrics is: "Jalilah jali dari cikini sayang Jali-jali dari cikini jalilah jali sampai disini".





(Source: Arrahman, 2022)

Figure 6. Musical instrument of Gambang Kromong at Sanggar Silibet

The hybridity in "Jali-jali" can be seen from the harmonious instrumentation between Betawi, Javanese and Sundanese elements with Chinese elements.



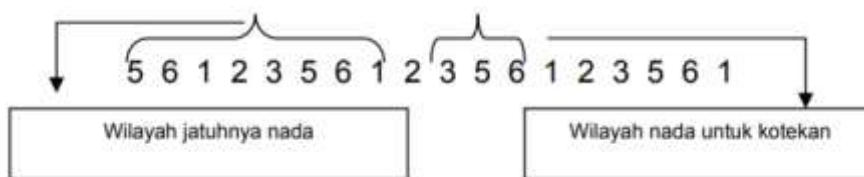
(Source: Arrahman 2022)

Figure 7. Gambang musical instruments belonging to the Silibet studio

Gambang has 18 notes consisting of three and a half octaves. The xylophone in "Jali-jali" is played in 2 types of percussion, namely dikemprang and dicaruk (dikotek).

Gambang in "Jali-jali" in Gambang Kromong music after doing the intro, the Gambang instrument plays a song with a kotekan pattern which refers to the falling tone as described below:

The basic kotekan pattern in "Jali-jali" in Gambang Kromong music is 05 35 and 06 36. The falling patterns of 1 (do), 2 (re), 3 (mi) and 5 (sol) koteknya patterns use 05 35. As for falling notes, the 6 kote pattern uses 06 36. The notes in the Gambang instrument are as follows starting from the left or the lowest note.



(Source: Arrahman 2022)  
 Gambar 8. Interval nada Gambang

Dikemprang, this beat pattern appears in the "Jali-jali" intro with a 1-3-5 beat. This pattern reappears in every "Jali-jali" transition.



(Source: Arrahman, 2022)  
 Figure 9. Time bar notation 1-2 parts of the intro Gambang "Jali-jali"



(Source: Arrahman, 2022)  
 Figure 10. Time bar notation 9-12 transition section of Gambang "Jali-jali"

Kotekan, this beat pattern appears on every first beat of the song's lyric as shown in the following bar image:

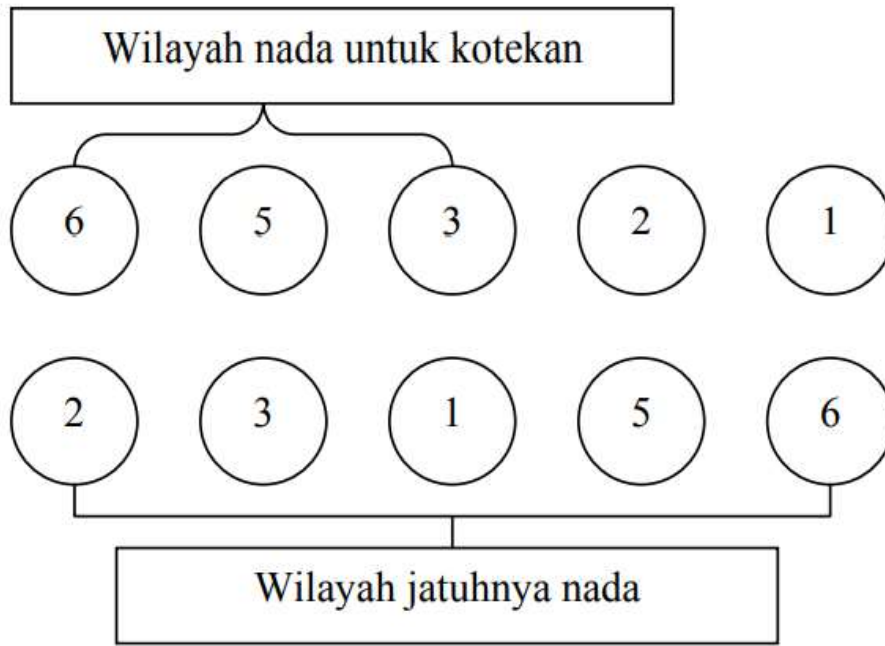


(Source: Arrahman, 2022)  
 Figure 11. Baraque Notation 1-8 Gambang "Jali-jali" instrument



(Source: Arrahman, 2022)  
Figure 12. Kromong Instrument

Kromong is a round pencon which has 2 octave intervals and uses diatonic notation 1 2 3 5 6 1 This instrument was adopted from Javanese and Sundanese gamelan.



(Source: Arrahman, 2022)  
Figure 13. Kromong tone interval

The percussion of the Kromong instrument on "Jali-jali" has 3 types of strokes, namely (1) dikemprang (digemyang), (2) dilagu, following the pattern of the song and (3) dicaruk (dikotek) which are described as follows:

Dikemprang appears in the "Jali-jali" intro with a 1-3-5-6 beat. And this pattern reappears in every "Jali-jali" transition".



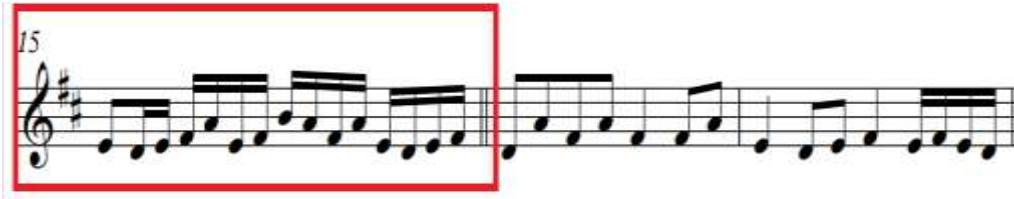
(Source: Arrahman, 2022)  
Figure 14. Notation of time bar 1-2 part intro Kromong "Jali-jali"



(Source: Arrahman, 2022)  
Figure 15. Time bar notation 8-10 part of the Kromong "Jali-jali" transition



(Source: Arrahman, 2022)  
Figure 16. Time bar notation 5-7 Kromong melody at the end of the sentence "Jali-jali"



(Source: Arrahman, 2022)

Figure 17. Time bar notation 15-17 Kromong melody at the end of the sentence "Jali-jali"

Dicaruk (Dikotek) appears on every first beat of the song's lyric as shown in the following bar chart:



(Source: Arrahman, 2022)

Figure 18. Time bar notation 1-11 Kromong Melody "Jali-jali"

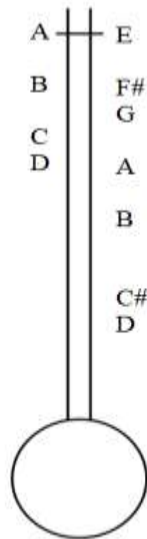
Tehyan is a kind of medium sized fiddle, the Chinese ethnic element is clearly visible in the tehyan in "Jali-jali". Tehyan itself is an instrument derived from a Chinese musical instrument called erhu. The color of the Chinese voice in "Jali-jali" can be seen from the tehyan melody as long as "Jali-jali" begins. The melody played on "Jali-jali" sounds soft with a fast tempo performed by the tehyan instrument.



(Source: Arrahman, 2022)

Figure 19. Image of tehyan

Tehyan is tuned (tuning) by turning the top. When playing the basic D note as in "Jali-jali", the back string is pitched (left) A and the front string is pitched E (right) as shown in the following picture:



(Source: Arrahman, 2022)

Figure 20. Tehyan fingering with D . tuning

Tehyan in "Jali-jali" plays the role of circling the vocal melody and playing with the liao. Liao on the tehyan instrument according to Ahmad Maulana is an improvisational style of play that is produced based on a player's interpretation, usually liao is applied 1 to 2 bars on "Jali-jali". This style of play is adopted from the way of playing Erho. Each player has a different liao style. Liao on "Jali-jali" as in the following bar:

(Source: Arrahman, 2022)

Figure 21. Baraque notation 1-4 Tehyan instrument "Jali-jali" in Gambang Kromong music.



(Source: Arrahman, 2022)

Figure 22. Barbar notation 3-7 The Tehyan instrument "Jali-jali" in Gambang Kromong music.

It can be seen in the bar 3 liao performed by tehyan played in chord progression Bm (red square) on the 3rd beat. After that it is continued on bar 4 the liao performed by tehyan is played in chord progression D from the first beat along 2 bars and at bar 6 liao Tehyan plays on the A7 chord progression and then on the 7th bar, Tehyan's melody and vocals play a different chord progression, Tehyan keeps playing on A7 and the vocals play on D. This improvisation technique is called outline, therefore, Tehyan sounds like it's playing alone.

Tehyan in "Jali-jali" also uses two techniques, namely legato and glissando, the legato technique is used every 1/8 and 1/16 beat and the glissando technique is 1 in each period of "Jali-jali".



(Source: Arrahman, 2022)

Figure 23. Notation of bars 1-17 of the tehyan instrument in "Jali-jali" in Gambang Kromong music



(Source: Arrahman, 2022)

Figure 24. Kecrek Gambang Kromong

Kecrek are several bronze blades, usually 2 or 4 layers which are given a wooden base to be beaten so that they make a creak-crek sound. The function of the kecrek in "Jali-jali" in Gambang Kromong music is to regulate the tempo or rhythm. The basic pattern of the kecrek wasp in "Jali-jali" is to be carved, but at the end of each sentence the wasp pattern becomes double or 1/16 as shown in the following bar chart: \_\_\_\_\_

Kecrek : xx .x xx .x xx .x xx .x

**Moderato**

(Source: Arrahman, 2022)

Figure 25. Notation Pattern of the "Jali-jali" double kecrek beat (1/16) in Gambang Kromong music.

For the Kempul and Gong pattern, see the "Jali-jali" outline below. The sign (X) in the bar indicates the beat of the gong while the sign (-●-) is the beat of the kempul.



**Moderato**

(Source: Arrahman, 2022)

Figure 26. Pattern Notation of Kempul and Gong "Jali-jali" in Gambang Kromong Music

Kempul and gong used in the gambang kromong are the Sundanese gamelan kempul gongs. It can be seen in "Jali-jali" in Gambang Kromong music, each gong consists of 2 kempul beats, this pattern runs until the end of the song.

Kendang serves as a rhythm control instrument. The drums used in "Jali-jali" are Sundanese drums, there are one large and two small drums. Regarding the notation of drums, in "Jali-jali" there are various versions according to the habits of the artists in using them.

Until now there is no uniformity in the notation of drums, especially in Gambang Kromong. The drummers memorized drum patterns according to their respective interpretations. In the same song, of course, there can be names for different drum patterns based on the tastes and habits of the artist. Therefore, in one "Jali-jali", you can usually find various versions of the names of the patterns and motifs contained in the song. But basically the drums in "Jali-jali" have a basic rhythm pattern of 1 beat at the end of each bar, for example, as shown below:

Figure 27. Basic Rhythm of Jali-Jali

## Conclusions

The hybridity in "Jali-jali" in the music of Gambang Kromong which is seen from the cultural and musical aspects of this song is not only the result of the hybridity of Chinese and Betawi cultures, but from Java and Sunda. This can be seen from the instruments used in this "Jali-jali".

The musical elements used in this song have a thick Chinese feel because the melody uses a shang scale scale. In addition, the initial function of "Jali-jali" is a sacred song that is only played at the temple at the Cap Go Meh ceremony. The musical form "Jali-jali" has the theme A-B-A-B-C which has 10 sentences and 5 periods. The tempo that is played on "Jali-jali" in the A section of the sentence is played with a moderate tempo (110 bpm), the B section of the

sentence is played with a double pattern, and the coda and intro sections of the Jali song are zenza or the tempo adjusts at will from the player.

The aesthetics of "Jali-jali" is found in the melodic tone that sounds distinctive because of the difference between the gambang kromong and tehyan ensembles due to the limitations of the gambang and kromong scales. The tones they both have are not as many as Tehyan, so it is not possible to play a melody to accompany Liao Tehyan. From this description, a very distinctive harmonization is established so that "Jali-jali" is closely related to Betawi identity.

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