

Challenges and Opportunities in the Protection and the Preservation Indigenous Knowledge of “Rabab Music Art” Pariaman

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Abstract: The purpose this is a preliminary research, identifying challenges, opportunities and the protection about traditional art “Rabab”. The aim of the study is the preservation and protection of the Rabab in pariaman. The method used is qualitative in which the collected data is compiled and analysis with data collection is done through observation, interviews and documentation study. Based on the information was the member of the Gerakan Muda Minangkabau. The result of the study is to provide information that the art of rabab is rarely desirable and is becoming by young generation. In fact, the event in the area had been rarely is showing. If the situation for along time will become extinct without dokumentation or written note about this art. So that, we must preservation and taking care the art so that not lost. Because this art has many history value and also education value, economic value and also entertainment to the citizenry.

Key words: Preservation, protection, indigenous knowledge, music art, Rabab pariaman

INTRODUCTION

Preservation are preserving, maintance, guarding and protection. Kosilov says that “a process of maintaining an organizational system of knowledge and capabilities that preserves and stores perceptions, actions and experiences over time and secures the possibility of recall for the future” (1). Preservation of knowledge is a effort to conserve the knowledge that people have or a group in order to the knowledge didn’t lose.

“Indigenous Knowledge (IK) are the knowledge gained from experience and observation informal society as many years in a particular region and is believed to be indigenous knowledge of the unique and influential in the planning and decision-making when troubleshooting”.

Traditional art in this moment rarely we find, the young generation more interesting for the new trend especially in Indonesian is entered many cultures such as K-pop and etc. As the result, traditional art already is forgotten by the human. Therefor, we should do preservation so that the culture never lost or taken by other countries.

West Sumatra has many kinds of traditional art. One of them is Rabab, Rabab is traditional art of Minangkabau community is located in West Sumatra region. Rabab usually played in the event of appointment as a prince in weddings, circumcisions and other traditional events. However, Rabab is rarely find in the events of

community. Many young generation is not understand and don’t know how to play it. In the beginning of the study the young Minangkabau community, three people don’t know what rabab is in Pariaman. This is an evidence which shows a lack of awareness and understanding from young generation. The performance of Rabab is rarely showed in the community event. If Rabab is rarely find so, the matter be afraid of lost traditional art “Rabab” in Pariaman. Then, how to challenge and opportunity in protection and preservation of this IK? As the result, the writer is interesting do the observation about knowledge preservation of traditional art “Rabab”.

Literature review: Muhlis says that Rabab is from a word of Rebab (Maroko) or al-rababa (Arab) is arch or Gondewa (Muhlis, 2016). According to Junus, Rabab is a rub instrument that is often used by player of sing in delivering kaba (News) in front of the audience (Junus, 1984). So, Rabab in Minangkabau as a rub music is made of piece of coconut shell, we can play it with stand of the player.

Rabab is one of the traditional art grow and develop in the public culture of Minangkabau which are scattered in several regions and communities which have the same type and very specific. Rabab piaman is the same kind of Pariaman area, Rabab Pasisie of Pesisir Selatan, Darek Rebab from Luhak and Badoi Rabab from Sawahlunto Sijunjung.

Indigenous knowledge: Sithole says that 'IK is dominated by tacit embedded in the practice and experience of the performer and usually disseminated through private communication such as the teacher explains to the students, parents to their children as well as neighbor to neighbor' (Sithole, 2007). IK's spread and preserved through various ways such as a family history, taboos, symbols, myths or legends, rituals, voice or dance, festivals, proverbs, poetry, literature-izibingo (folklore) lenganekwano (poems of praise) drama, theater, role, folklore and other systems". Indigenous knowledge has been defined as "the local knowledge knowledge that is unique to a given culture or society (Anwar, 2016).

We can conclude that the knowledge gained from years of experience that is done by people who are useful to help solve various problems that occur in the community. Thus, protection against IK is indispensable. This can be done by strengthening the law such as giving a patent or copyright.

Preservation and protection: Anand says that the main challenge IK is communication system (Anwar, 2016). IK is always send through family members from older generation to young generation. As the result, the knowledge will lost or astray, the consequence from the culture of homogenisation and the died of original inhabitant. It must more attention for IK in Pariaman, how to management or related regrouping from existing IK in Pariaman, thus the following questions are: What is Rabab Piaman; Where are you learn it? Who has and understand the associated IK to know it more deeply.

Identification of challenge IK management included: intellectual rights property, job requirements, terms of time, funding, the reluctance of indigenous peoples to share knowledge, competition with existing community structures to IK (Kosilov, 2009).

Rabab of piaman: Rabab of piaman is Rabab from Pariaman. This rabab form as a oral performance, the player is the boy. This Rabab is different with other region, not only shape but also the amount too. Rabab of Piaman has three strings and the sound is not high-pitched.

Rabab is a old music. This music instrument for the first time was brought by merchant from Aceh is enter to Minangkabau to merchandise and spread our religion of Islam. They were spread Islam with Rabab music. Rabab performance in the past was a focus on the human status. Who Someone has a high social status if they held the party is using Rabab.

Rabab is using with a "dendang" and "kaba". Dendang is a traditional poetry it has a moral value as a delivery of message and opinion about life, story of struggle life, longing of the town and also destitution. Besides dendang, it has Kaba. Kaba is a slow music performance that make the people hearing taken along the feeling. The song activity with a story, the story talk about life, the plot is also like that. Usually the message is send from the player is really slice your heart or audience heart.

MATERIALS AND METHODS

This research is used kualitatif method. Creswell says that this method is used to find obtain a deep understading by Creswell (2014). This research verifies three independent variable such as observation, interview and documentation of study. Data collected is conducted by using interview to acquire world view of the challenge and opportunity in the protection and preservation Rabab in Pariaman sustainability; historical background and how it is played is taken collected using observation and document report. The interview is doing to challenge and opportunity in the protection and preservation of Rabab art as full as from the background of the problem, how to use it and also the type of art. The first informant Sukotai (young Minangkabau communities). Second, Mars (officially of leader government in Minangkabau).

RESULTS AND DISCUSSION

Current issue: Existing condition of the existence of Rabab art is seen from the observation. It shows that, many Rabab art is leaving and rarely show the performance in the region. Meanwhile, from interviews with informants, Mr. Ribut, music players of Rabab says that rabab music art is still played only rarely performed because the demand is so slightly. One of the issues related to the management of IK is the threat of extinction where most of IK in Pariaman is not practiced and in written form. IK is only communicated through speech from generation to generation without any records in printed form. In fact the number of foreign culture coming into Indonesia in particular in Pariaman such as modern music and music of Indonesia are more attracting such as dangdut. It makes the community of Pariaman si less interesting to the local culture especially for rabab art. Moreover in this era, we can find the modern music, based on this statement Rabab is very left. Based on the interview of Mr. Putra as a functionary of government says that the government is more focus on the modern music like art "Gandang" this art can be hard because can combine

with dance, kolosal and other music instrument. Whereas rabab, this music use a slow and not deal to combine with other music.

Lack of training or integrated study of the Rabab which should be included in the school curriculum to make the young generation not even aware of Pariaman music, should be put into interested to play. Rabab began to be abandoned and forgotten that sooner or later will be lost. So, lack of respect and appreciation of the existence of that protection against IK could be extinct in the absence of supporting documents.

Challenges and opportunities: A major concern in Pariaman IK is by asking how to maintain it. What steps should be taken to ensure the preservation of knowledge so that knowledge can be passed down from generation to generation. Rabab or Barabab music art as the skills possessed by the Minangkabau community, a local wisdom and indigenous tradition that must be preserved, on the contrary, in reality enthusiasts from young people who want to know more to learn this art is rarely given opportunity.. Depletion of understanding among the young local wisdom, the presence of modern music that is more global, the lack of guidance and support from various aspects, makes the art of this kind forgotten because it looks old-fashioned and they seemed to find it difficult to understand the poem with the indigenous language and implied meanings presented in kaba (story).

The agency in West Sumatra as a source of knowledge for young people who may still be interested to learn. it is still in little number, moreover, got a lesson about the difficulty of this art formally make their wishes decreases. Institut Seni Indonesia (ISI) in Padang Panjang, for example, learning about the Rabab has become one of the subjects obtained by students who studied there but just a theory and has not practiced fully. Learning freely should also be done in a neighborhood community that still make this art as art in their own village as a daily day to day practice but this is rarely taken by local government even if they wanted to learn to play it, it would only be the desire of individual. Anyone who wants to learn this art and explore this art can immediately see the players who are already experts then learned it directly from the player only then if there is time and welcome.

Based on early identification or description in the field, reviews of those skills in the art playing showed that rabab is diminishing. This is what makes this traditional art rabab slowly began less demanding, although, this art contains cultural values, social norms and customs studies of Minangkabau. In general, this art is diminishing

though not endangered but if it is not preserved and continued eventually it could be threatened with extinction.

Here, the role of government and the local town ninik mamak (pariaman) for the preservation of cultural rabab should be in a large scope. As a traditional art that could be said to be at a point of interest that began to rarely unknown by public interest, thus, it should start to glance and preserved. Through a series of activities or events regionalism of local governments can make this music as a messenger, a reminder of the nature of Minang culture or also just as entertainment, this activity is done with the hope to strengthen the spirit of Minang society especially among young people in Minangkabau. Providing facilities as a place to develop this knowledge to the public can also be made from them or artists who are experts in playing because as we know that the local wisdom like these are usually taught orally passed down from ancestors up to his grandson. Things like this is done solely for the regeneration and preservation of indigenous culture so that the expertise possessed by these artists can be continued to the next generation not only for the people of the age but also those of the young generation.

CONCLUSION

Based on the discussion above we can conclude that Rabab art is less interested person. If the situation for along time will become extinct without dokumentation or written note about this art. So that, we must preservation and taking care the art so that not lost. Because this art has many history value and also education value, economic value and also entertainment to the citizenry.

SUGGESTIONS

Based on the research done, there are several suggestions to the next researchers as follows:

- For the next researchers who conducted the research related to use of IK, we can show the research about rabab art with community of Minangkabau in the daily life
- To develop the potential of pariwisata in Pariaman, we hope that rabab is taken as a side of tour object
- It must be attention from the Government with rabab festival as a rutinitas

For the institution, it is hoped that be able to provide more learning facilities in order to achieve the purpose of the learning as well as possible.

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