



The Existence of *Gong Waning* Traditional Music in Sanggar *Nian Tanah* in Yogyakarta City

Ferdinandus Paskalis Raga; Fu'adi Fu'adi; Kasiyan, Antonio Alexandro L. L

Faculty of Language, Arts and Culture, Yogyakarta State University, Indonesia

<http://dx.doi.org/10.18415/ijmmu.v11i8.5895>

Abstract

Sanggar Nian Tanah is an art studio from Maumere that grew and developed in the city of Yogyakarta. Sanggar Nian Tanah maintains the existence of traditional Gong Waning music by using several patterns and efforts in the form of promotion. This study aims to analyze the pattern of existence of Sanggar Nian Tanah in preserving the existence of Gong Waning traditional music which includes aspects of space and time, artistic elements, and functional structures as well as to examine the efforts used by Sanggar Nian Tanah in promoting Gong Waning traditional music culture in the city of Yogyakarta which discusses effective and targeted ways to promote Gong Waning traditional music. The research method used by the researcher in this study uses a qualitative approach intended to analyze the existence pattern and promotion efforts of the Nian Tanah studio in Yogyakarta City as well as the analysis or scalpel of the study in the study using the existential analysis from Parson. The results of this study prove that the Nian Tanah Studio until now, the preservation process is very structured starting from the aspects of space and time, artistic elements, and functional structures as well as promotional efforts that are very targeted starting from the intended group, the use of social media and technology as well as the relationships built by the Nian Tanah studio with several groups of people or artists.

Keywords: *Sanggar Nian Tanah; Gong Waning; Hegong Dance*

Introduction

Art is part of culture and has a significant role in people's lives. Basically, art functions as a way to communicate by expressing happiness and a certain sense of cultural value. According to Hegel (in Bastomi, 1990: 36) the development of an art has given birth to various kinds of elements of art that exist today. Art itself is a reflection of the soul or concept that is born in various aspects in many types of expressions. Sari & Mawardah (2021:406), states that a culture is the result of the creation of works, physical and non-physical, or a mixture of two objects that give rise to a traditional culture.

Art and culture are valuable components of a nation. Cultural arts form an identity and abundance for the country, and if local arts are preserved and cared for as best as possible, they will become a particular attraction or interest for tourists, which in turn increases the country's revenue. Traditional arts that are very diverse are a characteristic of the nation which is very symbolic and can also be a valuable

and valuable asset if maintained and can be combined with tourist attractions to become a unique icon that attracts tourists (Asturi & Sabardila, 2024: 66). Workshops that accommodate artistic activities are needed to maintain and preserve cultural arts. Being an artist has many benefits for humans. The existence and development of an art today does not grow or develop by itself, but many individuals and even groups often join a forum that is often called a studio to maintain traditional art in it (Arisyi, 2021: 52). One way to train intuition or sense and express oneself is through art. The community has the opportunity to start interacting and cooperating with others through art organizations by making them beautiful and interesting. Art can be a medium to convey inappropriate things to be more feasible.

People who realize the importance of preserving the cultural arts of a nation have also done various ways. One way they show concern is by providing a place to support the preservation of cultural arts. This effort is based on the fact that in today's conditions, traditional or regional culture is beginning to erode due to the rapid flow of globalization (Pratikno & Hartatik, 2023: 57). Building an art studio, holding various kinds of art exhibitions, traditional art festivals, and other traditional art performances. Planning a marketing strategy is the key to introducing regional traditional arts to the audience. The rapid development of globalization has also changed many people's perspectives in supporting the existence of traditional arts as an identity or national pattern (Hidayah, E. N., et al., 2024: 61-62). It is important to further study related to arts management, so that traditional arts can be marketed and maintained in an orderly manner. With effective art management, traditional art can be maintained and updated optimally.

Art in the process of its development has always been closely related to the surrounding community. As mentioned by Rohidi (2000: 13-14) each type of traditional dance reflects the distinctive characteristics of its region that are distinctive. The values and ideologies of the community that support it provide the basis for regional arts which are manifested in traditional arts as a characteristic of their community. The above statement is also supported by a study from Lidiasari, Fajrie, & Rondli (2023: 103) which states that in the scope of culture, art stands as a creative foundation that gives birth to an influence on the identity of its region and the basic essence of art has been adjusted and clearly used by the community who agrees with it. Dance is a cultural expression that is highly valued in society. Developing dance helps in preserving dance culture because it involves learning and understanding the original dance before developing it. Then, referring to the research of Umami & Sujati (2024: 125) states that a regional dance basically has a story and a plot of presentation that raises the symbol rather than the sifa-nature of human beings themselves.

A studio is a place where individuals or groups gather to develop new ideas that will be conveyed and enjoyed by the community (Setyawati, 2008: 13). An art studio is a facility used by a group of individuals or communities to carry out art activities such as dancing, painting, playing music, acting, and others. Activities in the art studio include learning, creation, production, and other processes, which are carried out in the studio (depending on the available facilities) (Yulistio, 2011: 38-39). An art studio is a location where activities related to art are carried out. Factors that support the sustainability of art include: Artists as creators of works, works of art that can be felt and understood, and art connoisseurs as believers. All three components must be present. Without these conditions, the art life will not succeed (Sutopo in Hartono, 2000: 45-46). Dance studios are used to carry out art activities with several people (Hartono, 2000: 45). Dance studios generally offer dance education and training programs, and some also focus on the development of dance art. Dance education and training at the studio will learn various types of dances such as classical dance, creative dance, and modern dance, while in the development of dance art, the studio will reconstruct, create, and create dance.

Sanggar *Nian Tanah* is a studio born in the city of Yogyakarta which was founded in 2017 by Erik Bagus, an artist from Maumere who was studying in Yogyakarta at that time. This studio is located in Pugeran, Maguwoharjo, Depok, Sleman Yogyakarta and has become the center of the gathering of the Maumere community in Yogyakarta. This place has been used as a training and performance of *Gong Waning* music and *Hegong* dance for more than 20 years. In the *Nian Tanah* Studio, of course, various

arts from Maumere are taught, one of which is *Gong Waning Music*. *Gong Waning* music comes from Sikka regency, Flores, NTT. In this music ensemble, three musical instruments are used, namely *Gong*, *Waning*, and *Saur*. These instruments are played in a way that is played in *a dola* (beaten or beaten) by a player called *a lebe*.

All of these instruments, if chanted, will produce a unique musical harmonization named *Gong Waning* by the people of Sikka Regency. *The Gong Waning* is one of the traditional musical instruments that has existed for quite a long time among the people of Sikka, this musical instrument has existed around the 1920s (Gerald, 2012). *Gong Waning's* music has undergone a significant transformation in the type of music and its way of playing due to the influence of trade from China, Java, and Bugis. They brought gong musical instruments to be exchanged for handicrafts or produce from the Maumere people in Sikka district. Before gongs were introduced in Sikka, locals first used *the letor* musical instrument, which is made of wood in the shape of a blade and arranged like a xylophone instrument in Javanese gamelan. However, after understanding the gong instrument, they changed the letor into a gong instrument. This is done because gongs create a wide resonance, while *letors* create more limited resonances. The people of Sikka use gongs to accompany waning musical instruments, and are named as *Gong Waning*. Therefore, referring to the above narrative, the formulation of the problem studied in this study includes: 1) What is the pattern of existence of Sanggar *Nian Tanah* in preserving the existence of traditional *Gong Waning music* in Yogyakarta City; and 2) What are the efforts of Sanggar *Nian Tanah* in promoting the traditional music culture of *Gong Waning* in Yogyakarta City?

Research Methods

This study uses a qualitative approach to analyze the existence of *Gong Waning* traditional music in Sanggar *Nian Tanah* in Yogyakarta City. According to Sugiyono (2018: 3) is a qualitative descriptive analytical method to obtain in-depth data, and contains meaning. Data were collected through a variety of methods, including: Literature review: Relevant literature on *Gong Waning* music, Sanggar *Nian Tanah*, and cultural preservation in Indonesia. According to Subagyo (2011: 39), an interview is an activity that is carried out to get information directly by asking questions to the respondents. In-depth interviews in this study were conducted with Gaga Salo, one of the founders of Sanggar *Nian Tanah*, as well as instructors and members at Sanggar *Nian Tanah*. According to Sugiyono (2007), observation in a study is a data collection technique that has specific characteristics when compared to other techniques. Observations were made on the performance and practice of *Gong Waning* music at the *Nian Tanah* Studio located at the Maumere Headquarters. According to Sugiyono (2010: 329), a document is a record of events that have passed in the form of writings, pictures, or monumental works of a person. The documentation in this study is in the form of photographs that are used as physical evidence that has been obtained before the research which is useful as supporting information. Data analysis: The data analysis used in this study uses existential analysis which includes aspects of space and time, artistic elements, functional structures, and efforts to promote traditional music culture.

Discussion and Results

Based on the presentation of the above problem formulation regarding the existence of *Gong Waning traditional music* in Yogyakarta City, the study in this study has two problem formulations studied by the researcher, namely related to the existence pattern in the first problem formulation which includes aspects of space and time, artistic elements, and functional structures as well as traditional music promotion efforts in the second problem formulation which includes promotional steps which will be discussed in the sub-chapter next.

1. The Pattern of Existence of Sanggar *Nian tanah* in The Preservation of Traditional *Gong Waning* Music in Yogyakarta City

First, the spatial aspect in this study refers to Sanggar *Nian Tanah* as a predicate that is the basis for how to maintain the existence of traditional music. Efforts to preserve regional art and culture are a form of concern and responsibility that arises from a person's conscience as a form of love and appreciation for local wealth (Naldi et al., 2023). Therefore, it is very important to invite the young generation from Maumere who are studying in Yogyakarta to preserve their culture in this region. In 2010, by the spirit of a group of students from Sikka district in Yogyakarta, they established a studio called Hae Kelo and continue to take part in Yogyakarta as a form of student responsibility to preserve the culture of Sikka district (Gaga Salo interview). Over time, the personnel of the Hae Kelo studio have completed their studies and returned to their homeland. When the personnel of Sanggar Hae Kelo returned, the studio's work gradually began to fade, and around 2017 a new spirit emerged to rebuild the studio by one of the artists from Maumere who was temporarily studying in the Yogyakarta area named Erik Bagoez with the aim of preserving the tradition of *Gong Waning* music and the endangered Hegong dance.

In 2017, *Gong Waning's* music was becoming less and less played and many of the younger generation were no longer interested in this tradition. Erik Bagoez was determined to ensure that this tradition was not lost, and he began to gather students who were studying in the Yogyakarta area and teach *Gong Waning* music and Hegong dance assisted by Gaga Salo as one of the artists from Maumere to this day. Even then, the *Nian Tanah* studio immediately skyrocketed and there were many requests for performances at every event. Sanggar *Nian Tanah* has grown rapidly during 2017 to date in Yogyakarta, and now has more than 20 members of various ages hailing from Maumere. *Gong Waning* music for Maumere students studying in Yogyakarta is not only a traditional music genre, but also contains the rich philosophy and cultural values of the Maumere people. The rhythm and melody of *Gong Waning* are believed to reflect the harmony of nature, the relationship between humans and nature, and the life philosophy of the Maumere people. Through performances, Sanggar *Nian Tanah* seeks to educate the public, especially the younger generation, about the meaning and cultural values contained in the *Gong Waning* tradition. In addition, the existence and purpose of the establishment of Sanggar *Nian Tanah* also have similarities with the study researched by Yuliana, et al. (2023) which substantially states that the existence of a studio in an area is one of the important parts that supports and sustains the existence of traditional arts.

At the beginning of its appearance, Sanggar *Nian Tanah* aimed to improve artistic activities to be in accordance with the motivation from the beginning of the formation of this studio. However, currently Sanggar *Nian Tanah* has a further vision, which is to present original works that are the artistic identity of the Maumere people which will be presented in every performance in Yogyakarta. Sanggar *Nian Tanah* funding is sourced from the studio's cash funds. This cash fund is obtained from the results of the performances that have been carried out and part of the results are managed by the studio. This is done to help the studio in the maintenance of instruments and also trinkets and decorations for the Hegong dance. In addition to holding regular performances, Sanggar *Nian Tanah* also actively collaborates with various stakeholders, such as artists, academics, and local governments. This collaboration aims to strengthen networks, resources, and strategies in efforts to preserve and develop the *Gong Waning* musical tradition. Sanggar *Nian Tanah* also conducts training and coaching for the younger generation, so that this tradition can continue to be inherited and developed. Here I explain the activities of the *Nian Tanah* Studio by looking at the management structure of the *Nian Tanah* Studio.

This *Nian Tanah* studio has performed at various events throughout Indonesia by helping to promote *Gong Waning's* music to a wider audience. The main goal is to give a sense of responsibility to the young generation from the district to maintain the culture and reintroduce to the public, especially in the cultural city of Yogyakarta, about how the culture of dance and traditional musical instruments from

Sikka Regency is. Each student is given the role of becoming a member of the studio and is open to every young person from Sikka regency in Yogyakarta to join in preserving Maumere culture. A role is a pattern of action related to a status or position. The status and role of individuals and social groups are always visible in various forms of action. Important elements in a role include: (a) the community's expectations of the role, (b) the individual's perception of the role, and (c) the implementation of the role in real life (Soekamto in Malarsih, 2007: 3).

The challenge faced by Sanggar *Nian Tanah* today is about managing the time between practice and lecture schedules for studio members who study, because in general, studio members are students. Therefore, the management and sections in the studio also regulate the management of the studio. This is also in line with research from Faisal & Nugroho (2023: 31) who explains that a special management is needed in a studio so that the process from start to finish in the studio is clear and structured. The philosophy of Sanggar *Nian Tanah* is based on the belief that *Gong Waning* music is an important part of the cultural heritage of the Maumere people. The studio aims to preserve this tradition in an authentic way and respect the heritage of the ancestors. Erik Bagoez believes that *Gong Waning's* music has the power to bring people together and create a sense of togetherness. Sanggar *Nian Tanah* is the spirit of young people from Sikka regency to revive the culture from Sikka regency so that it is known by many parties. The motivation of the *Nian Tanah* studio is the spirit of preserving culture in the form of dance and *Gong Waning* musical instruments so that they are not eroded by the times. The members of Sanggar *Nian Tanah* both dancers and musicians are required to be able to master the *Gong Waning* musical instruments, namely Gong, Saur, and Waning and learn to dance the Hegong dance in the style of the original Maumere dance. The studio emphasizes the importance of discipline and hard work, and students are expected to practice regularly to master the art of *Gong Waning* music.

Sanggar *Nian Tanah* has played an important role in preserving the musical tradition of *Gong Waning* in Yogyakarta. Role is the extent to which a person or part contributes in achieving the set goals or in measuring the causal relationship between two variables (Rahadinta, 2011: 8). A role is the sum total of actions, rights, and responsibilities expressed by a person in a social situation. It continuously changes the expected behavior and may have a given individual who is given a social status or social position (Mirdamiwati, 2014). The studio has successfully trained a new generation of new students from Maumere to play *Gong Waning* music, and has helped promote this music to a wider audience.

Then, the time aspect in this study was limited by the researcher in terms of joint training schedules, art performance schedules, art equipment rejuvenation schedules and internal studio meetings. The joint training schedule in the *Nian Tanah* studio is usually held every Sunday of every month. Usually this schedule is a regular schedule for practicing both *Gong Waning* music and Hegong dance. The schedule of art performances is usually scheduled when there is an offer or invitation for the *Nian Tanah* studio to fill in wedding events and cultural festivals in Yogyakarta. The schedule for the rejuvenation of the *Gong Waning* musical instrument at the *Nian Tanah* studio is usually carried out on the first Saturday of the first month. The *Nian Tanah* studio meeting schedule is usually held at the end of the joint training session.

Second, the existence of art elements in the existence of this research is one of the main pillars that is very important and most maintained during the journey of the establishment of Sanggar *Nian Tanah* in Yogyakarta City. The artistic elements in this study are divided into elements of musicality and dance elements which are the only unity in traditional *Gong Waning* music. *Gong Waning* music is not only used to accompany traditional ceremonies and rituals but also to accompany dances in every cultural festival and regional art performance.

The use of the traditional musical instrument *Gong Waning* in the life of the Sikka people is very closely related to the context of customary needs, namely in the form of accompanying musical instruments in various traditional rituals such as thanksgiving ceremonies, ceremonies to ancestors,

harvest ceremonies, birth ceremonies, death ceremonies, marriage ceremonies and other ceremonies (L. Antonio, 2023). The Sikka people in ancient times often used *Gong Waning* for traditional ritual purposes. *Gong Waning* is always presented to accompany traditional dances and is a unit that cannot be separated from its use in the context of the cultural life of the Sikka people. Until now, one of the main factors that is still a big question in the traditional music of *Gong Waning* is the provisions regarding the pakem or standardization related to the exact number of gong instruments in the *Gong Waning* music game itself. There are still many differences in terms of the number of gongs used by gong players in each group, starting from a minimum of only 5 gongs to a maximum of 7 gongs. In this aspect, the researcher does not intend to limit the creativity of the players, it is just that a standard is needed regarding the actual number of gongs used in the *Gong Waning* music game in Sikka Regency, so as not to erode the musical culture that has been maintained by the ancestors and avoid the process of individual claims related to the *Gong Waning* game pattern which is based on personal interests alone. Apart from the number of gongs used, one of the other problems in the existence of *Gong Waning* music is the use of rhythm patterns in *Gong Waning* music. According to Raga (2022), it is stated that the combination of three ethnic musical instruments in the form of gongs, waning, and saur is often referred to by the Sikka people as the *Gong Waning* musical instrument.

The composition of the instrument in the *Gong Waning* traditional music consists of 3 components, namely, gong, waning and sa'ur. These three components are a unit in the *Gong Waning* instrument. First, the gong in *Gong Waning* music is a collection of gong instruments (idiophones) consisting of at least 5 pieces and a maximum of 7 gongs (Udong, Let, Depon, Anak, Inan, Beri, and Inan Depon). Second, waning or commonly known as a drum is one of the instruments (membranophone) in the Waning Gong which consists of 2 waning, namely waning inan and waning anak. Third, sa'ur is the last instrument (idiophone) in *Gong Waning* which is a tempo setter in the *Gong Waning* music game. Sa'ur is made of bamboo that is split with a piece of wood that functions as a metronome in the *Gong Waning* music game. The *Gong Waning* musical instrument uses the Pentatonic scale just like other folk songs or traditional music. Etymologically, the pentatonic scale is derived from the word penta which means five and tone which means tone. The *Gong Waning* musical instrument only uses five main notes, namely do (1), re (2), mi (3), sol (5), and la (6), without the notes fa (4) and si (7).

The arrangement of the notes of the *Gong Waning* musical instrument uses a pentatonic slendro scale which has a relatively long interval pattern between one note and the next. However, in its development, *Gong Waning* finally experienced a form of creation, especially in the addition of a gong that represented the tone of si (7). The accompaniment of *Gong Waning* music tends to use a 2/4 rhythm pattern and is one of the characteristics of Sikka traditional music, which mostly uses 2/4 rhythm. In the picture above there are six gongs with the following divisions. Gong Inan Depon as the largest gong with a low sole tone (5), Udong gong with do tone (1), Let gong with re tone (2), Depon gong with mi tone (3), Anak gong with sol tone (5), and Inan gong with la tone (6). Meanwhile, for the Waning musical instrument, it is an untonal percussion instrument consisting of two instruments, namely Waning Inan which means big drum and Waning Anak which means small drum. There is another musical instrument made of crushed bamboo with a size of about 50 cm called Sa'ur. This musical instrument produces a hissing beat sound and functions as a metronome or tempo setter of the accompaniment of *Gong Waning's* musical playing. In its development to date, several *Gong Waning* music studios have begun to add a gong with the tone si (7) which is referred to as a berry gong, with the aim of adding a richness of sound to the *Gong Waning* musical instrument itself. However, this is not applied by all *Gong Waning* music studios in Sikka Regency and is not an obligation that is only a form of creation in culture.

Elements of musicality in traditional *Gong Waning* music include rhythmic patterns and punch patterns. The *Gong Waning* musical instrument consists of four rhythms, namely the leke rhythm, the legang rhythm, the glebak rhythm, and the loro rhythm. The rhythm classification of *Gong Waning's*

music game is more emphasized on the difference in the tempo of *Gong Waning's* musical accompaniment itself. Even though they have different names or mentions, these four rhythms still have the same gong instrument playing pattern, with differences in the waning instrument playing pattern, so that the sounds produced from these four rhythms seem different. The leke rhythm is a rhythm with a slower tempo than the other three rhythms or in musical terms it is called an andante. The rhythm of this leke has similarities with the rhythm of dolo-dolo music which is the traditional music of the Lamaholot region (East Flores). This rhythm is characterized by a 2/4 rhythm and is carefree. The similarity of the rhythm of leke and dolo-dolo can be seen from one of the traditional Sikka songs "oa mbele" which is quite famous and has been adopted as one of the inculturative songs in the Catholic Church, namely the opening song entitled "Let's Go to the House of God". The rhythm of legang has little similarity to the rhythm of leke in the musical game *Gong Waning*. The difference lies only in tempo and impact. Legang rhythm has a medium tempo or in musical terms it is called allegretto. Meanwhile, the rhythm of geblak has a fast tempo in the *Gong Waning* music game or in musical terms it is called allegro. The last rhythm is the rhythm of the loro, this rhythm has a tempo that is slightly faster than the rhythm of the geblak. In musical terms, the tempo in the rhythm of the two is referred to as allegrissimo.

In the context of rituals, the rhythm used to accompany the dance can only use one type of rhythm. If you use the rhythm of the geblak, then from the beginning to the end of the presentation of *Gong Waning* music uses this rhythm. Likewise, with other rhythms, if the rhythm used is the leke rhythm, then from the beginning to the end the rhythm played is the leke rhythm itself. This aims to be a form of adjustment of each rhythm to the dance being danced (L. Antonio, 2023). For example, if the type of dance is a passionate, joyful dance, then the rhythm that is commonly used is a fast-paced rhythm such as the rhythm of the geblak. However, in today's development, the rhythm used to accompany the dance can be more than one rhythm so that there is an addition of a transitional pattern in the *Gong Waning* music game. In addition, dance in the context of entertainment is a new dance or new creation so that there are parts in the dance movement that cannot be accommodated by the four types of rhythm that exist. Therefore, a new tabuhan pattern was created through the waning inang and sa'ur instruments.

Then, the dance element in traditional *Gong Waning* music is intended based on the type of commemoration in its use. According to Kojajing, Kian, & Elu (2023) stated that basically one of the functions of the *Gong Waning* instrument is as a dance accompaniment in various commemorations or rituals that are traditional (sacred) and entertaining (profane) based on the situation or need. Ada Tua Reta Lo'u is a dance on a bamboo pole which is usually accompanied by cheers or shouts of Kahe (motto/motto), male dancers have the main equipment in the form of a machete. The main dance relies on courage because the main dancer has to dance on a bamboo stick that is upright with a belly support while showing his prowess in playing the machete, while the other dancers hold the bamboo so that they remain upright. Tua Reta Lo'u is a dance that shows the authority and strength of a man and cooperation and efforts to support each other, as well as expertise and ingenuity in facing every problem when scavenging for fortune. The Papak Dance (soka sapak) is a type of dance intended for pick-up and reception of distinguished guests. The Papak Dance (Soka Papak) is also a dance to welcome and escort guests. The Papak Dance (Soka Papak) is performed to welcome distinguished guests who visit the area or region in Sikka. The Soka Papak dance is basically a welcome dance which in its presentation has an expression of the joy of the Sikka people to guests who come or visit the Sikka Regency area (Natsir, Emilia, & Kpalet, 2023).

In the old royal era, this dance was held when the king and queen entered the village. All the villagers descended together to the center of the village, to welcome the arrival of the king and queen and their group. This dance is performed or played by 10 or more women and 1 man. Soka sapak dancers usually dress in traditional clothes, in the hands of female dancers holding ikun (the name of the attribute of female dancers), then for men there are spears and machetes, the attributes used in the soka sapa dance symbolize the agility and bravery of the dancers in guarding the guests who enter their

territory. The selection of people who are included in the Soka Papak dance is not chosen simply or randomly, but who has the expertise to guard and guard the king and queen in the past, as well as today the chosen dancers are good people in performing the Soka Papak dance.

Third, the functional structure in supporting the existence of *Gong Waning* traditional music is quite substantial and vital, this is because the pattern in the functional study is identical to how the pattern of Sanggar *Nian Tanah* maintains the existence of *Gong Waning* traditional music so that it continues to exist in the city of Yogyakarta. There are several elements in functional structural studies, namely adaptation, goal achievement, integration and latency. According to Parson (in Nobles, 2021) adaptation is the way in which social systems handle everyday interactions, whether with humans, animals, or symbols. Integration is the process of strengthening the bonds between members of a social system and members of other systems. Socially, achieving a goal means reaching a consensus on a certain goal that must be studied. Latency or maintaining patterns is equipping, maintaining and improving individual motivations as well as cultural patterns that create and sustain motivation.

The adaptation in this research study includes the achievement of the goals of the *Nian Tanah* studio in adapting to the new environment. So when the *Nian Tanah* studio is in the Yogyakarta area. They have to adapt to the environment and residents around the studio's training ground. It takes mental preparation, understanding cultural differences and customs in a new place, and interacting with locals to build good interpersonal relationships. The *Nian Tanah* studio must respect the culture and customs of the local community, in this case in the Yogyakarta area. This includes understanding and appreciating differences by respecting local cultures. So, the *Nian Tanah* studio can build a harmonious relationship with the local community. In addition to adapting to the environment, Sanggar *Nian Tanah* also has to adjust the environment to its own needs. This can include the provision of space, facilities or activities that are in accordance with the activities and objectives of the *Nian Tanah* Studio. By adapting to the environment, Sanggar *Nian Tanah* can create conditions that support its activities.

The achievement of the objectives in this research study refers to the achievement of the *Nian Tanah* studio in maintaining the originality of the *Gong Waning* music game pattern and the Hegong dance in Yogyakarta. The purpose of the performance of the originality of *Gong Waning* music and Hegong dance is not only to entertain, but also to introduce and present the beauty and uniqueness of *Gong Waning* music and Hegong dance to the wider community. Sanggar *Nian Tanah* also plays a role in educating the younger generation about the pattern of the *Gong Waning* musing game and the Hegong dance.

Integration in this research study discusses the arrangement of relationships between components where the *Nian Tanah* studio must regulate the relationship between various components of the system. For example, combining the *Gong Waning* music game with the Hegong dance so that the two can complement each other and create a harmonious performance. In addition to managing the relationship between internal components, the *Nian Tanah* studio must also manage relationships with other important functions. For example, cooperation with traditional dance and music groups from other regions to enrich cultural experiences.

The latency or maintenance of patterns in this study can be understood when maintaining and increasing individual motivation. So in the *Nian Tanah* studio, usually the practice break time is used for motivational treats from the coach, in this case Gaga Salo as the person who is raised in the *Nian Tanah* studio. This continues to be done in order to maintain and increase the individual motivation of *Gong Waning* musicians and Hegong dancers to maintain their enthusiasm and commitment in maintaining and preserving *Gong Waning* music and Hegong dance in Yogyakarta.

2. Efforts of Sanggar *Nian Tanah* in The Promotion of Traditional Music of *Gong Waning* in Yogyakarta City

The position or existence of *Gong Waning* traditional music in Sanggar *Nian Tanah* in Yogyakarta is inseparable from the efforts of the members in maintaining the existence of art in the field of technology, especially in the field of promoting *Gong Waning traditional arts* on social media platforms through technological assistance. The marketing pattern carried out by Sanggar *Nian Tanah* is through the help of social media and performances of works from artists at Sanggar *Nian Tanah*.

First, the development of a partnership network in which Sanggar *Nian Tanah* actively builds partnerships with various stakeholders, such as local governments, educational institutions, art communities, and local media. Through this partnership network, they can expand their audience reach, increase exposure, and get both financial and non-financial support. Sanggar *Nian Tanah* collaborated with the Yogyakarta Cultural Office to obtain program support and funding for conservation activities.

Second, the use of social and digital media carried out by Sanggar *Nian Tanah* is by actively utilizing social media and digital platforms to promote their activities and performances. Sanggar *Nian Tanah* has *YouTube*, *Instagram*, and *Facebook* channels that are used to upload performance documentation videos, interviews with artists, and educational content about the culture of Sikka Regency, including *Gong Waning* and *Hegong* Dance and others. This strategy aims to reach a wider audience, especially young Maumere who study in Yogyakarta. Efforts to promote traditional arts used by the *Nian Tanah* studio are in line with research conducted by Dwihantoro, et al. (2023: 157) which states that in order for the current of globalization not to further erode traditional arts, efforts or steps are needed to promote traditional arts using a digital basis to be on par with the needs of the times.

Third, the cross-art and cultural collaboration in question is that the *Nian Tanah* Studio often collaborates with artists and other performing arts groups, both from the Maumere tradition and from other cultures. Through this collaboration, they can present more innovative and interesting performances, by combining *Gong Waning* with other performing arts such as dance, theater, and contemporary music. This not only expands the reach of the audience, but also introduces the *Gong Waning* tradition to a wider audience.



Fig.1. Performance by The Nian Tanah Group at the Cross-Cultural Festival in Yogyakarta City

Fourth, educational and training activities are usually actively organized by the *Nian Tanah* Studio to actively organize *Gong Waning* education and training activities, both for children, teenagers, and the general public. These programs aim to increase the understanding and appreciation of the public, especially the younger generation, towards *Gong Waning* music. The steps taken by Sanggar *Nian Tanah* which is willing to provide education to the general public (outside of studio members) are very much in line with research studied by Hati, et al. (2024: 252) which explains that in maintaining an art, it is necessary to consistently educate the community (oral or performing arts) and involve the community itself as actors or enjoyers in an art that is in the process of preservation to stay alive and develop.

Fifth, participation in festivals and art weeks often Sanggar *Nian Tanah* actively participates in various festivals and art weeks, both at the local, regional, and national levels in the Istimewa area of Yogyakarta. This provides an opportunity for the *Nian Tanah* studio to introduce *Gong Waning* Music to a wider audience, as well as gain recognition and appreciation from the wider performing arts community. The relationship established between the *Nian Tanah* studio and the government is one of the right and effective steps for the existence of the *Nian Tanah* studio itself. This is also in line with the research studied by Utami & Cindrakasih (2023: 291) which states that the fostering and cooperative relationship between art actors (Sanggar) and the government can build a bridge and forum for the art community in this context in the form of a studio to continue to exist in the field of art, because some of the government programs have clearly carried regional culture, especially traditional arts. Sanggar *Nian Tanah* is always serious and committed in preparing for their art performances. So prepare for a mature practice that has been scheduled in a month 4x meetings with increased progress at each meeting. This is an effective step to create a good image in the view of Sikka Regency students who are studying in Yogyakarta about Sanggar *Nian Tanah*.

Conclusion and Suggestions

Based on the results of the analysis of the existence of *Gong Waning traditional music* in Sanggar *Nian Tanah* in the city of Yogyakarta in the results and discussion above, it can be concluded in the first formulation that Sanggar *Nian Tanah* has done various ways in preserving *Gong Waning traditional music* in Yogyakarta. Sanggar *Nian Tanah* is not just a traditional art group, but further than that, Sanggar *Nian Tanah* has met the criteria in maintaining the existence of traditional *Gong Waning music*, starting from the aspect of space (Sanggar *Nian Tanah*) which functions as a gathering place for studio members to practice and various things that support the needs of traditional music *Gong Waning*. The time aspect (schedule) implemented by Sanggar *Nian Tanah* as a whole includes the schedule or practice time, the rejuvenation of studio facilities to internal membership meetings that are regulated and carried out in a disciplined manner. Then, in terms of artistic elements in the *Nian Tanah* studio, it still maintains the characteristics of *Gong Waning's* traditional music even though there have been many requests from various circles in cultural performances so that it is not uncommon for *Gong Waning's* traditional music to be combined with several types of other regional traditional music while still not losing the authenticity of Maumere's typical music and dances (*Gong Waning* and *Hegong* dance). In addition, the functional structural part of the *Nian Tanah* studio has been very structured in terms of adaptation which includes time, place and tolerance with the surrounding environment. In terms of achieving goals, the *Nian Tanah* studio still consistently maintains the originality of the *Gong Waning music* game pattern and the *Hegong dance*. In terms of integration, the *Nian Tanah* studio is also very directional because it includes the relationships that have been built by them, have reached various circles, so that this studio has also succeeded in building strong relationships and complementing each other with actors or groups outside the context related to the art world. In addition, in terms of latency applied by the *Nian Tanah* studio, it is also very comprehensive, both in terms of each individual to the group, facilities to the cultural pattern that is still maintained. Second, the *Nian Tanah* studio has also been able to promote their existence by utilizing social media, technology and platforms in this era of globalization. Sanggar *Nian Tanah* in the form of promoting its existence is carried out by building strong and solid partnerships with various circles such as the field of local government, the realm of education, religion, the art community to local media. In addition to building partnerships, the *Nian Tanah* studio also utilizes the use of social media and technology for promotion, actively participates in various regional festivals in the city of Yogyakarta, holds educational activities related to traditional arts carried out in the *Nian Tanah* studio and participates in cross-art activities held by the government and the private sector in the city of Yogyakarta.

References

- Arisyi, D., Fajrul. (2021). *Model Pengelolaan pada Sanggar Seni Indah di Mato dalam Melestraikan Seni Pertunjukan Minangkabau*. Deskovi: Art and Design Journal, 4(2). Jurusan Tata Kelola Seni. Institut Seni Indonesia. <https://doi.org/10.51804/deskovi.v4i2.1563>.
- Asturi, A, Dewi., & Sabardila Atiqa. (2024). *Pelestarian Kesenian Reog di Desa Desen Brangkal Karangnom Klaten sebagai Seni Pertunjukan*. Wacana: Jurnal Bahasa, Seni, dan Pengajaran, 8(1). Jurusan Pendidikan Bahasa dan Sastra Indonesia. Fakultas Keguruan dan Ilmu Pendidikan. Universitas Muhammadiyah Surakarta. <https://doi.org/10.29407/jbsp.v8i1.21723>.
- Bangsawan, R. N. (2021). *Eksistensi dan Analisis Simbolis Alat Musik Tradisional Lampung Gamolan Pekhing (Cetik)*. Skripsi Jurusan Ilmu Komunikasi. Fakultas Ilmu Sosial dan Ilmu Politik. Universitas Lampung.
- Bastomi, Suwarji. (1990). *Apresiasi Seni*. Semarang: IKIP Semarang.
- Dwihantoro, P., Susanti, D., Sukmasetya, P., & Faizah, R. (2023). *Digitalisasi Kesenian Njanen: Strategi Pelestarian Kebudayaan melalui Platform Sosial Media*. Madaniya: Pusat Studi Bahasa dan Publikasi Ilmiah Indonesia, 4(1). Universitas Muhammadiyah Magelang. <https://doi.org/10.53696/27214834.363>.
- Faisal, R. F., & Nugroho, S. (2023). *Manajemen Produksi Opera Bunga Eja oleh Sanggar Seni Ataraxia Kabupaten Takalar, Provinsi Sulawesi Selatan*. Deskovi: Art and Design Journal, 6(1). Institut Seni Indonesia Surakarta. <https://doi.org/10.51804/deskovi.v6i1.13110>.
- Gerald, Y. C. D. (2012). *Pergeseran Fungsi Gong Waning di Kabupaten Sikka*. Skripsi. Jurusan Etnomuskologi. Fakultas Seni Pertunjukan. Institut Seni Indonesia Surakarta.
- Hartono. (2000). *Peran Sanggar dalam Pengembangan Seni Tari*. Yogyakarta: Lentera Budaya.
- Hati, A. K., Putri, G. A., Prabowo, B. G. Z., & Santya, D. (2024). *Pelestarian Kesenian Bela Diri sebagai Atraksi Eduwisata untuk Meningkatkan Pendapatan Masyarakat di Desa Larangan Luwok*. Jurnal Abdi Masyarakat Indonesia, 4(1). Universitas Ngudi Waluyo. <https://doi.org/10.54082/jamsi.1080>.
- Hidayah, E. N., dkk. (2024). *Pelestarian Kesenian Ketoprak sebagai Upaya Meningkatkan Kecintaan Budaya*. Jurnal Pengabdian Masyarakat Indonesia, 2(1), 61-62. Universitas Nusantara PGRI Kediri. <https://doi.org/10.1234/jpmi.v2i1.137>.
- Kojaing, K., Kian, M., & Elu, A. R.A. (2023). *Makna Psikologis Musik Gong Waning dalam Ritual Adat Kematian Masyarakat Hewokloang Kabupaten Sikka*. Keteg: Jurnal Pengetahuan, Pemikiran dan Kajian Tentang Bunyi, 23(1). Universitas Katolik Widya Mandira Kupang. <https://doi.org/10.33153/keteg.v23i1.5083>.
- L, Antonio, A., A. (2023). *Kajian Historis, Difusi Budaya, dan Nilai Moral dalam Musik Tradisional Gong Waning di Kabupaten Sikka, Flores, Nusa Tenggara Timur*. Tesis. Jurusan Pendidikan Seni. Universitas Negeri Yogyakarta.
- Lidyasari, D. E., Fajrie, N., & Rondli, W, S. (2023). *Kesenian Kethoprak Wahyu Budoyo dalam Pelestarian Nilai-Nilai Budaya*. Indonesian Journal of Education and Social Science, 2(2). Universitas Muria Kudus. <https://doi.org/10.56916/ijess.v2i2.494>.
- Malarsih. (2007). *Profil Pura Mangkunagaran dalam Struktur Organisasi dan Pengelolaan Organisasi*

- Seni*. Jurnal: Harmonia Jurnal Pengetahuan dan Pemikiran Seni, 8(2). Jurusan Sendratasik. Fakultas Bahasa dan Seni. Universitas Negeri Semarang. <https://doi.org/10.15294/harmonia.v8i2.784>.
- Mirdamiwati, S. M. (2014). *Peran Sanggar Seni Kaloka terhadap Perkembangan Tari Selendang Pemalang di Kelurahan Pelutan Kecamatan Pemalang Kabupaten Pemalang*. Jurnal Seni Tari, 3(1). Jurusan Sendratasik. Fakultas Bahasa dan Seni. Universitas Negeri Semarang. <https://doi.org/10.15294/jst.v3i1.4068>.
- Naldi, H., Syafrina, Y., Nengsi, D. P., & Erniwati. (2023). *Tari Toga dari Nagari Siguntur Dharmasraya: Eksistensi dan Pelestarian 1990-2022*. Paradigma: Jurnal Kajian Budaya, 13(1), 28-35. <https://doi.org/10.17510/paradigma.v13i1.1086>.
- Natsir, R. A., Emilia, E., & Kpalet, P. (2023). *Upacara Huler Wair sebagai Nilai Kebajikan Lokal pada Masyarakat di Kabupaten Sikka*. Antropocene: Jurnal Penelitian Ilmu Humaniora, 3(3). IKIP Muhammadiyah Maumere. <https://doi.org/10.56393/antropocene.v2i8.927>.
- Pratikno, A. S., & Hartatik, A. (2023). *Pudarnya Eksistensi Kesenian Tradisional Ludruk Akibat Globalisasi Budaya*. Jurnal Ilmiah CIVIS, 12(2). Fakultas Ilmu Pendidikan. Universitas Trunojoyo Madura. <https://doi.org/10.26877/civis.v12i2.10623>.
- Raga, F., P. (2022). *Gong Waning dalam Adat Penjemputan Tamu di Watublapi Kabupaten Sikka Flores NTT*. Skripsi. Jurusan Etnomusikologi. Fakultas Seni Pertunjukan. Institut Seni Indonesia Yogyakarta.
- Rohidi, R.T. (2000). *Kesenian dalam Pendekatan Kebudayaan*. Bandung: STSI Press.
- Sari, N. K., & Mawardah, D. A. (2021). *Sistem Pendataan Kebudayaan Terpadu Alternatif Perlindungan Hukum Ekspresi Budaya Tradisional*. Jurnal Legislasi Indonesia, 18(3), 405-418. <https://doi.org/10.54629/jli.v18i3.823>.
- Setyawati, Atik Wahyu. (2008). *Eksistensi Sanggar Tari Panunggul Sari Kabupaten Jepara*. Skripsi. Jurusan Sendratasik. Fakultas Bahasa dan Seni. Universitas Negeri Semarang.
- Subagyo, P. J. (2011). *Metode Penelitian dalam Teori dan Praktik*. Jakarta: Rineka Cipta.
- Sugiyono. (2007). *Metode Penelitian Kuantitatif Kualitatif dan R&D*. Bandung: CV Alfabeta.
- Sugiyono. (2010). *Metode Penelitian Pendidikan Pendekatan Kuantitatif, Kualitatif, dan R&D*. Bandung: CV Alfabeta.
- Sugiyono. (2018). *Metode penelitian kuantitatif, kualitatif dan R & D*. Bandung: CV. Alfabeta.
- Umami, R., & Sujati, B. (2024). *Peran Sanggar Mulya Bakti dalam Pelestarian tari Topeng di Indramayu Tahun 2005-2015*. Jurnal Sinau, 10(1). Institut Pangeran Dharma Kusuma Indramayu. <https://doi.org/10.37842/sinau.v10i1.208>.
- Utami, M. A., & Cindrakasih, R. R. R. (2023). *Struktural Functionalism sebagai Proses Transmisi Kesenian Bantengan Kota Batu*. Jurnal Komunikasi Nusantara, 5(2). Fakultas Komunikasi dan Bahasa. Universitas Bina Sarana Informatika. <https://doi.org/10.33366/jkn.v5i2.400>.
- Yuliana, Lobo, A. N., Frank, S. A. K., & Idris, Usman. (2023). *Peran Sanggar Seni sebagai Rumah Peradaban: Sebuah Upaya Menjaga Warisan Budaya di kampung Mamda Yawan*. Community Development Journal: Jurnal Pengabdian Masyarakat, 4(1). Jurusan Ilmu Kesejahteraan Sosial. Fakultas Ilmu Sosial dan Ilmu Politik. Universitas Cenderawasih Jayapura. <https://doi.org/10.31004/cdj.v4i2.12123>.

Yulistio, Anggun. (2011). *Manajemen Pengamen Calung Sanggar Seni Jaka Tarub di Kabupaten Tegal*. Skripsi Jurusan Sendratasik. Fakultas Bahasa dan Seni. Universitas Negeri Semarang.

Copyrights

Copyright for this article is retained by the author(s), with first publication rights granted to the journal.

This is an open-access article distributed under the terms and conditions of the Creative Commons Attribution license (<http://creativecommons.org/licenses/by/4.0/>).