



Transformation of *Krinok* to *Bungo Krinok* Music: The Innovation Certainty and Digital-Virtual Contribution for Cultural Advancement

Mahdi Bahar^{a,1,*}, Johannes^{b,2}, Uswan Hasan^{c,3}, Indra Gunawan,^{d,4} Zulkarnain^{e,5}, Hartati, M.^{f,6}, Fatonah^{g,7}.

a, b, c, d, e, f, g Universitas Jambi, Jl. Raya Jambi – Ma. Bulian, KM. 15, Mendalo Indah, Pos 36361, Jambi- Indonesia.

¹ mahdibahar99@gmail.com; ² simatupangsbr@yahoo.com; ³ wawanhasan.wh@gmail.com; ⁴ indradra25@yahoo.com; ⁵ zul.gambus@yahoo.co.id; ⁶ hartati.mahdi@gmail.com; ⁷ fatohah.nurdin@unja.ac.id.

* Corresponding Author

Received January 31, 2021; accepted February 4, 2021; published April 2021

ABSTRACT

Innovation is a certainty for the development of folk music. The use of digital technology is part of the creation of folk music in the sense of evolution itself. *Krinok* music is one of Jambi's traditional music themes. This music genre is a cultural wealth that has great potential for artistic development and advancement. Musical systems, melodic contours, musical grammar, and interval patterns make up the distinctive character of *krinok* music. The normative freedom of the singing text's spontaneous expression in presenting this musical entity and its changes is the entity that colors this uniqueness. The contribution of digital technology in processing *krinok* music has the potential for reproduction and publication as an integral part of the creative process itself. The placement of *krinok* music as cultural property is an effort to process it creatively. The result was the birth of new music as a transformation of Jambi folk music called "*bungo krinok*" music. This creative activity is an effort to progress the Indonesian nation's culture.

KEYWORDS

krinok
Innovation
Digital
Creative
Advancement

This is an open-access article under the [CC-BY-SA](https://creativecommons.org/licenses/by-sa/4.0/) license



1. Introduction

The Republic of Indonesia's Government follows up on the mandate of the 1945 Constitution Article 32 paragraph (1) "The state advances Indonesia's national culture in world civilization by guaranteeing the freedom of the people in maintaining and developing cultural values." The Fundamental Law's follow-up is the issuance of another Law, namely the Law of the Republic of Indonesia Number 5 of 2017 concerning Culture's Advancement. The Law includes the following considerations.

- that the state advances Indonesia's national culture in world civilization and becomes a culture as capital to build the future and refinement of the nation in realizing national goals as mandated by the Constitution of the Republic of Indonesia;
- that regional cultural diversity is richness and identity of the country that is very needed to advance Indonesia national culture in dynamics of world development;
- that to increase Indonesia's national culture requires strategic steps as an effort to promote culture through protection, development, utilization, and fostering to realize an Indonesian society that is politically, economically sovereign and has a cultural personality;

Some of the basic thoughts above are a portrait of awareness of culture's importance as a state investment. The goal is to build a future for the Indonesian nation that is politically sovereign, economically independent, and has an artistic personality. One of the various regional cultural arts that we can consider as an asset and can be developed and preserved is *krinok* music, Jambi Malay folk music. We can position the *krinok* music genre to reference strategic art and cultural objects for cultural advancement. With good and creative management of this music, it is hoped that it can improve the community's welfare, especially the creative industry in art tourism. In this context, "art tourism must be broadly defined, as any travel activity that involves art, visits to see art, including

activities in the form of tours, vacations or trips away from home” (Franklin 2018, 400). Therefore, art tourism is the most appropriate space for the advancement of economically valuable arts and culture.

Such progress is a consequential measure, especially for innovative work. Innovative work does not stand alone but is always related to everything needed for innovation in the work itself to create innovative products of the highest degree. It is impossible to make progress without change. Change is a form of the innovation process, to a more complex, highly efficient, and needed way. One of the technological components that contribute to innovative work in advancing music is digital technology as part of the Industrial Revolution 4.0 (internet connection. Digital technology, as a product of modern technology, is a tool that helps innovation work, both production and publication needs, so that society can enjoy the product.

This article tries to reveal how the latest innovation in traditional music in Jambi, called *krinok* music, has become the object of creativity in music creation. The innovation is based on research results that are oriented towards the paradigm of arts and culture development. So, innovation by utilizing digital technology and internet connectivity becomes a model in advancing cultural skills. Even in this new musical innovation, *krinok* music serves as a model. *krinok* music as a model is very important because it is one of the entities in developing the music creation paradigm (Sunarto 2020, 104; 2015, 285–95).

krinok music becomes both an object and a model in creativity. Finally, this creativity produced new music with the *krinok* music genre called *bungo krinok* music. However, music development is not done immediately but is based on development research as a preliminary. So, *bungo krinok*'s musical creativity is not merely a creative activity that relies on creating, which tends to be purely intuitive. Creativity in producing *bungo krinok* music is based on understanding *krinok* music's musical nature as traditional music in Jambi.

This creative activity and research's main contribution is part of an effort to advance the Indonesian National Culture. Another gift is to dynamize the life of Jambi Malay traditional music in the dynamics of world development. Creativity surrounding traditional music is encouraged to become a systemic necessity to create innovative products that are globally competitive.

2. Method

This study uses research and development methods. According to the research objectives, this choice is appropriate because the research object's basis is the evaluation results. Gall and Borg assert that the application of evaluation in education is an entity that plays a key role in educational research and development (Gall, Meredith D., Joyce P. Gall 2003). In this *krinok* music research, the evaluation focuses on the music genre's existence as a potential folk music expression for development activities. *krinok* music becomes musicological potential, as wealth, capital, or a source for creating “new” music. Therefore, stimulating *krinok* music's progress as a regional art is very appropriate using a research and development approach.



Fig. 1. Research and Development Step of Art Advancement (Music)
source: (Gall, Meredith D., Joyce P. Gall 2003); summary: (Mahdi, Bahar and Hartati 2019)

At first, research and development study industrial action-based models as explained by Gall and Borg. Research and development in education is an industry-based development model. The design of new products and procedures uses the results of the investigation. Then systematically, there are testing, evaluation, and refinement activities to meet the criteria of effectiveness, quality, or similar

standards (Gall, Meredith D., Joyce P. Gall 2003). At first fundamental steps in the research and development model explained above can be identified as in **Fig. 1**.

The implementation of seven basic steps is:

- Step 1: Research, qualitative approach, data collection, data processing, data verification;
- Step 2: music design, interpretation, imagination, writing music composition design, practice trials, the form of music;
- Step 3: New system of plays and presentations;
- Step 4: systematic test, rehearsal
- Step 5: Evaluation and correction;
- Step 6: Improvement;
- Step 7: Effectiveness criteria, quality: aesthetic, artistic, form, work target, and target.

Based on the research process that has taken place in the research and development procedure, there are 3 (three) *bungo krinok* music models, namely children, adolescents, and adults. They are criteria of effectiveness, and product quality met.

In step 1, the research method used was the qualitative research method. The implementation examined *krinok* music as part of the supporting communities' aesthetic and cultural values. The performance is in the form of music research in the field and laboratory. After conducting step 1, the next step is music copyright engineering (development). There are processing activities in instrument engineering and processing of elements to obtain copyright from musical stuff in music. There is a novelty in music and its performances (Nurvijayanto 2018, 175). It was formulating a modus of *krinok* music.

The most basic activity is analyzing the basic modes of scale formation. In research is to utilize digital technology devices. Measurement of pitch intervals using the KORG TMR-50 Tuner Metronome Recorder, and cent is the basis for measuring the interval distance. The formulation and formation of the notes' sequence as a *krinok* music mode uses the HALION-Steinberg digital music program. How it worked was the tone based on each frequency was set using the HALION device and put on the icon of the tuts keyboard. Then there are activities for setting up a series of tones and techniques to produce a scale model in *krinok* music. Based on this modus, the researcher determined the music's theme creatively to achieve 3 (three) musical work models. These three models are criteria of product effectivity and quality.

3. Discussion

3.1. Background of *bungo krinok* music

Bungo krinok music is creative music from the richness of Jambi *krinok* music. This music is traditional, a cultural heritage that has existed from generation to generation, especially in the Jambi Malay community in two districts, namely Bungo and Tebo. In two districts, *krinok* music becomes part of their daily life contextual with tradition or their other cultural activity. They are part of people in central Sumatera,

“... are assumed to be people from previous generations who have lived for years. Based on the Bronson and Teguh Asmar excavations in the Tiangko Panjang Cave, south of Ulu Tiangko, now in Merangin District, Jambi Province, where obsidian devices are found, the C-14 calendar is around 10,000 BC... (Mahdi, Bahar and Hartati 2019).

Bungo and Tebo's people make *krinok* music a part of the need for certain cultural ceremonies or traditions in their environment, such as a cultural wedding or circumcision ceremonies and other cultural rituals. This music often enlivens government ceremonies and national holidays in the local area (interview with Syaiful Anwar, *krinok* musician, Koto Jayo, 24-04-2020). The continuity of *krinok* music runs from generation to generation, so musical genres are contextual in their environment, depending on other activities in people's cultural or traditional lives. In other words, the continuity of *krinok* music is related to other events outside the music itself, such as cultural or

traditional events in the Bungo and Tebo communities, or wherever they are, both in Jambi Province and in other regions.

Krinok music is live, especially with the Bungo and Tebo people's traditional life in its "simple" form. Four categories of theatre tradition in Southeast Asia, explained Brandon, are right for the folk theatre tradition. Brandon explained that the folk theater tradition has always been related to village life. It is linked with prehistoric animistic beliefs and rituals. Performances are given at irregular intervals and for special occasions. Performers are local villagers who act or dance as hobbies or gain prestige; they are not professionals. The community or a local sponsor provides expenses attendant upon performance; anyone may attend free of charge. Theatre forms tend to be relatively simple, and the artistic level of performance may be low (though this is not always the case)" (Brandon 1974, 80).

Some of the characteristics of the folk theater tradition mentioned by Brandon above have many similarities with *krinok* music performance. For example, (1) traditional arts, both folk theater, and *krinok* music, are related to village life; (2) performance or concert is held at irregular intervals for various special purposes; (3) the perpetrator is a resident of the local village and acts as a dancer or musicians in the context of a hobby or to gain prestige; (4) they are not professionals; (4) the community or local sponsors provide various fees for the show; (5) the audience does not pay, and (6) the form of the show tends to be relatively simple, and the artistic level of the performance may be low.

Let's look further at *krinok* music's position, especially in the sixth characteristic mentioned above in the present. It is necessary to make artistic "change" to avoid what is described by Nettl, who states, "as we have just indicated, a folk song must be accepted, or it will be forgotten and die. There is another alternative: its audience does not accept it. It may be changed to fit the needs and desires of the people who perform and hear it." (Nettl, Bruno; Béhague, Gerard; Goertzen 1973, 4). *krinok* music is a folk theatre tradition with artistic characteristics that tend to be relatively simple. The cultural level of performance may be low. In the past, it can be ascertained that an art genre can provide art satisfaction to its audience to become traditional.

The fact was that *krinok* music had been positioned tradition in the community environment, which "something continued or transmitted from past to present because it needed to be imitated and maintained" (Shils 1981, 12). Bahar explains, "the resistance of music in their life is probably caused by the music that exists in the period, and does not have more choice" (Bahar 2013, 8). *Krinok* music viewed and felt can give aesthetic satisfaction and musicological artists the environment where they played the music.

On the contrary, in a global context, music's progress and development are dynamic with various choices and qualities. Theatrical packaging that requires creativity and is relevant to art can be presented by *krinok* music as its current portrait in the supporting community's cultural environment is certainly not comparable. If there is no change in artistic quality in other forms, maybe what Nettle said above will become a real experience for *krinok* music. The lovers will leave, and eventually, this music will die, or the *krinok* music will be contextual forever in the environment.

Suppose the wealth of musical potential of *krinok* music is maintained. In that case, it will compete in the artistic line of music art advancement with its present and global complexity, so the change creatively needs to be conducted. The music genre of traditional *krinok* music, "*Bungo-Tebo*," to build the "new" cultural music is the creativity that is meant. One of the models is an arrangement of *bungo krinok* development of the next tune.

Creative conditions for the advancement of cultural arts are possible, as explained by Machin-Autenrieth as follows.

"...as "intercultural dialogue,"... that his ensemble's "musical language . . . is the fruit of a mutual search for a shared legacy, a Spanish-Moroccan musical heritage made with dedication and passion by people from both shores who believe in musical dialogue. [The group] is also a vehicle to develop and intensify mutual understanding, convivencia, collaboration, and solidarity" (Machin-Autenrieth 2020, 431).

The advancement of *krinok* music can be conducted and can not be avoided from collaboration from various possible aspects of idealism and music material coming from different music cultural

backgrounds. It is different with *jathilan* theatre having a special trancing player. So in the context of tourism, it became the main interest and did not need extra creativity, “that all aspects of performance are presented in intact condition” (Sutiyono 2018, 36). Thus creativity models can be directed to various forms of necessity and musical quality level with consideration of context condition.

3.2. The Implementation of Digital and Virtual Technology

Three processes of research and development of *krinok* music become *bungo krinok* music using digital and virtual technology (internet), they are (1) the tone system formulation process, (2) digital music, (3) studio work and publication digitally and virtually as follows:

3.2.1. The Tone System Formulation

Formulating a tone system requires the use of digital technology. Based on *krinok* tune research, people’s traditional music in Bungo and Tebo District, Jambi Province, was formulated in an invention form of tone system or modus as a basic frame framing the running of *krinok* melody. In the review process, which is completely digital technology, the main sound of the notes that form the basis of this melody remains and repeats itself from the course of the piece or the theme of the song itself.

In addition to the number of main notes, there are also decorative tones useful for making *krinok* songs. Because the decorative style is an inseparable part of the *krinok* song character's basic pattern, in essence, the main notes based on the *krinok* song's melody will be the model and shape the song. The creation of new music which is based on the main tone and decorative tone, makes *krinok*'s song different from other songs. Determination of the pattern of steps or pitch intervals, measurements are made with digital technology tools.

The main notes are formulated based on the note interval in cent units proposed by Alexander John Ellis (1814-1890), and as described by that, the cent system divides the octave into 1,200 cents 100 for each semitone of the same temper (Stock 2007, 306). The diatonic tone system is equally divided into the full 200-cent scale and the 100-cent half-tone scale (Backus, John; Baskerville 1977, 146–48; Barbour, J Murray; Kuttner, Fritz A; Conant 1958, 1). The tone system in the *krinok* song is to look and pay close attention to what notes go in static pitch jumps, either when the melody goes up or down and is repeated or silent during the song. Even though *krinok* songs are atonal songs whose pieces are not based on a certain tonica or key, such as a diatonic tone system, they have a pattern. The pattern is that the *krinok* song can be repeated many times by singers and even by many residents. This entity indicates a certain structure, especially the tone structure that forms the foundation of the melody.

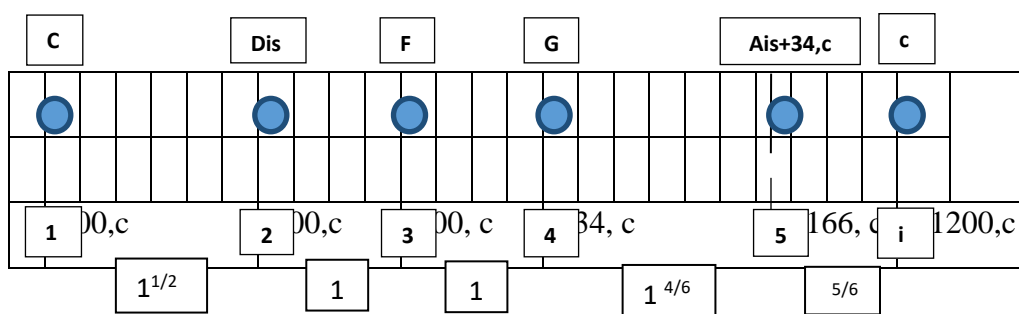


Fig. 2. Main Tones of *Krinok* Music System

Based on the diatonic tone system model as a comparison, we can explain that somebody can describe the main tone as the *krinok* song’s foundation that the lowest tone or the first note is the C note, the second dominant tone (C) is Dis. The third dominant note is the F note, the fourth note is G, and the fifth note is Ais + 34, c (cent), and the next note returns to the c note (Octave). These tones are a link between the decorative tone and the main tone. The reality and character of manners and the relationship between notes are the basis of the melody that colors the song *krinok*.

The five main tones whose formation is based on pitch intervals, namely the form and tone system, are the relationship patterns between the tones that are the basis of *krinok* music. The shape of the tone interval is measured in cent as follows.

- first scale tone (1) (C) with second tone (2) (Dis) = 300,c; (11/2)
- second scale tone (2) (Dis) with third tone (3) (F) = 200,c; (1)
- third scale tone (3) (F) with forth tone (4) (G) = 200,c; (1)
- forth scale tone (4) (G) with fifth tone (5) (Ais+34,c) = 334,c; (14/6)
- fifth scale tone (5) (Ais+34,c) with octave tone (c) = 166,c. (5/6)

The total number is 1200 cent.

Five main tones are tone forming scale system or mode and systemic in creating *krinok* song, as described in **Fig. 2**.

Besides the main tone, there are two additional tones or variations based on the existence, which is intermediate tone as follows.

- between first tone (1) (C) and second tone (2) (Dis), it is the tone (D), so there is a two-tone interval form, they are:
 - between tone interval (C) and tone (D) is 200,c., and
 - between tone interval (D) and tone (Dis) is 100, c.
- between fourth tone (4) (G) and fifth tone (5)(Ais+34,c), it is the tone (Gis), so there is tone interval, they are:
 - between tone interval (G) and tone (Gis) is 100,c., and
 - between tone interval (Gis) and tone (Ais+34,c) is 234,c.

Based on the number of main tones and additional tones or variation, the tone in the tone system of *krinok* becomes seven tones in interval form itself, and tone interval in one octave = 1200, c.

The picture can be seen in diagram 2 as follows

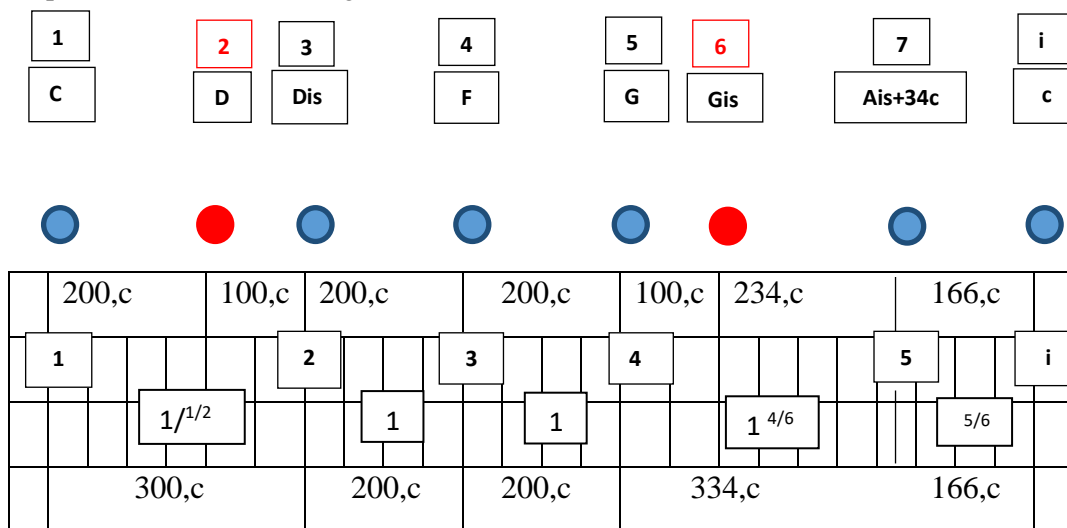


Fig. 3. Tones System *krinok* Music

3.2.2. Music Digitization in Recording Music

The digitization process is an integral part of the transformation of *krinok* music to *bungo krinok*. Three *bungo krinok* music arrangements are model; children, teenagers, and adults are recorded using digital technology. The third digitization process of the model is conducted in the recording studio by processing analog music to be digital. In the digitization process, processing can be achieved everywhere, so music played can be better. Digital technology advancement becomes important in processing music copyright. If shortcomings and weaknesses felt not good enough, they can be overcome using digital technology, such as tone case, tempo, melody repetition, or vocal.

The advancement of digital technology is so fast and comprehensive for processing the music to be part of music copyright creativity itself. The digital tool can be positioned as music copyright for

music creators. The quality of the creator determines even music quality in mastering digital technology. Various digital models or technology can be used right now for creating maximum quality music. Two technology models have become the used music digitization foundation, and they are midi sequencing and disk-based digital audio recording. Midi sequencing is medium or means to record the voice into digital form, and disk-based digital recording is a medium or means to record or run the data music note that has been formed first. Based on two technology models, *bungo krinok* music is hope to be able to create. Therefore, digital technology becomes part of a music copyright tool that cannot be repaired immediately, especially related to the music industry.

Creating *bungo krinok* was conducted by recording with track technique as explained above using model technology, which is the digital disk-based audio recording from each instrument played. Materi recorded is in vocal form. The material recorded is vocals, playing string instruments (orchestra), wind, percussion, and playing other manual musical instruments. The recording process is begun by making a notation using the software Sibelius music, and the next note is played with a musical instrument. The training process in playing music notation, either personal or together, is continued on the music studio's recording process. A recording is conducted by track record technique, using software Apple Logic pro-X. The final result of the recording is a music record of audio data (mp3). Then *bungo krinok* music is achieved: children, teenagers, and adults.

3.2.3. Music Digitization in Recording Music

In creating *bungo krinok* music, virtual technology is used and easy to reach now. The rapid technology development and advancement are that one of them is using virtual technology or virtual reality. This media transition from real life to cyberspace formed in virtual form, so everyone can see how it is. According to Puto, virtual reality is three-dimensional pictures made by computer. It looks real with helping certain tools and makes users as if involved directly in that environment (Puto 2015). This virtual technology has functioned in the creative working process of creating *bungo krinok* music.



Fig. 4. *Bungo Krinok* Cover, Which Is Uploaded On Youtube.

Virtual technology used is for finding research results, especially song tone system or *krinok* song played with vocal by *krinok* player. Analog record of *krinok* song is analyzed in a music studio at the Sendratasik Study Program of the University of Jambi. The technique is by comparing each tone chosen based on certain considerations. How to process is data (melody) is listened to repeatedly, and strong tones and listened tones frequently are chosen. The main tone or *krinok* song is based on record results and measured quantitative using the KORG TMR-50 Tuner Metronome Recorder. The tone is measured from the lowest tone to the octave tone. Because of the situation and condition in Jambi, the research team needs to work among studios for the next processing. This creativity is the first step to touch up with digital technology.

In the second step, the measurement results are sent using virtual media to a West Sumatra music studio (Padangpanjang). Digital data is a measure of tones and comparisons in the form of cents. Sounding used by digital devices in a music studio in Padang Panjang. Furthermore, the sound's digital tones from the lowest to the highest tone scale (octave) heard in the music studio in Padang Panjang are sent back to Jambi using virtual media (internet). Therefore, the second stage is to analyze the tone system in the laboratory by involving studios, researchers using digital technology and virtual technology at the same time. The second technology becomes a media unit needed to find the real tone system in the *krinok* song.

The third step is to take advantage of digital and virtual technology, namely disseminating information resulting from a creative process recording *bungo krinok* music products via youtube media. Publication through YouTube is very effective in sharing information to know the research and development results. With this method, the results of audiovisual recordings can be enjoyed by the public without being watched directly. This media can also help to find out who and where people access this work. The use of virtual technology helps realize creative works as an extension of the theater space. Several *bungo krinok* music works as a result of published research that has been virtualized through the YouTube channel, as shown in **Fig. 4**.

The fourth step is to use digital technology, namely recording the music research products of the *bungo krinok* model, both for children, teenagers, and adults in the recording studio. The recording uses two ways, both analog and digital. The recording object is the sound of the music as a whole, and the sound of instruments and vocals used to make this third *bungo krinok* music production model. Recorded storage uses digital media, and the last recording data is using the MPEG format.

4. Conclusion

Bungo krinok's music is a process for advancing culture in Jambi, Indonesia, and worldwide. This idea is a continuation of the results of research conducted by a research team from Jambi University. In this context, *bungo krinok*'s music is a creative manifestation of efforts to preserve regional culture. As a result, the community was presented with new musical arts built on their own culture's musical elements.

The innovation of *krinok* music, which was transformed into *bungo krinok* music, originated from research on the sociology of art and ethnomusicology. The study stimulates a creative process in artistic practice, which the researchers then attempt to package folk music into music with digital and virtual technology (the internet). The initial process involves finding and deciding on a musicological framework, such as tone systems, melodic lines, and musical forms. Then the implementation of artistic creativity and innovation is carried out at the next stage. The transformation of *bungo krinok* can not be separated from the message or philosophy in the *krinok* music tradition itself, which stimulates the growth of creativity so that new music can be enjoyed or felt by the community. The birth of new music that is based on the existence of traditional folk music is a manifestation of efforts to promote culture. The advent of *bungo krinok* music is a portrait of the Jambi people's spirit to continue to preserve culture while still considering creativity as the main means.

References

- Backus, John; Baskerville, Richard. 1977. *The Acoustical Foundations of Music*. New York: Norton.
- Bahar, Mahdi. 2013. *Islam Dan Kebudayaan Seni Minangkabau*. Padang Panjang: SI Padangpanjang Press.
- Barbour, J Murray; Kuttner, Fritz A; Conant, Robert. 1958. *Meantone Temperament in Theory and Practice*. New York: Musurgia Record.
- Brandon, James R. 1974. *Theatre in Southeast Asia*. 2nd Print. Cambridge, Massachusetts: Harvard University Press.
- Gall, Meredith D., Joyce P. Gall, and Walter R. Borg. 2003. *Educational Research: An Introduction, Seven Edition*. Boston: Pearson Education, Inc.
- Machin-Autenrieth. 2020. "The Dynamics of Intercultural Music Making in Granada: Everyday Multiculturalism and Moroccan Integration." *Ethnomusicology* 64 (3): 422. <https://doi.org/10.5406/ethnomusicology.64.3.0422>.
- Mahdi, Bahar and Hartati, M. 2019. "The Trace Of Animism In Art of Islamic Minangkabau Culture: Continuity And Change." *International Journal of Scientific and Technology Research* 8 (10): 197–2015. www.ijstr.org.
- Nettl, Bruno; Béhague, Gerard; Goertzen, Valerie Woodring. 1973. *Folk and Traditional Music of The Western Continents*. Edited by Valerie Woodring Goertzen. Englewood Cliffs. New Jersey.
- Nurvijayanto. 2018. "Kreativitas Dan Spritualitas Dalam Pertunjukan Goro-Goro Diponegoro Karya Mantradisi." *Jurnal Kajian Seni* 04 (2): 175.

-
- Puto, H.T. 2015. "Kajian Virtual Reality. Makalah Studi Mandiri Universitas Teknologi." Yogyakarta.
- Shils, Edward. 1981. *Tradition*. First Edit. Chicago: The University of Chicago Press.
- Stock, Jonathan P. J. 2007. "Alexander J. Ellis and His Place in the History of Ethnomusicology." *Ethnomusicology* 51 (2): 306–25. <https://www.jstor.org/stable/20174527>.
- Sunarto, Bambang. 2015. "Basic Knowledge and Reasoning Process in the Art Creation." *Open Journal of Philosophy* 5 (5): 285–96. <https://doi.org/10.4236/ojpp.2015.55036>.
- . 2020. "Model and Concept in the Music Paradigm of Creativity." *Music Scholarship / Problemy Muzykal'noj Nauki*, no. 3 (September): 103–13. <https://doi.org/10.33779/2587-6341.2020.3.103-113>.
- Sutiyo. 2018. "The Traditional Performing Arts In Agrowisata Kabupaten Sleman, Indonesia." *Journal of Art & Humanities* 07 (11): 1167–9053. <https://doi.org/http://dx.doi.org/10.18533/>.

Biography

Mahdi Bahar is a professor, chair of the Sendratasik study program, Jambi University. He is a doctor in the field of performing arts studies as well as a professional composer. He has carried out scientific research activities since the 1980s. He has produced many research works. In 2009 and 2010, every year, he has created one research work. In 2017 he made two research works as well as in 2018. His results have also been published in various scientific journals, including the Pangung Journal, the Mudra Journal, the Education and Culture Journal, and the International Journal of The Social Sciences.

Johannes is a professor in strategic management at Jambi University. It has done a lot of research. In the last five years, he has produced six research works. The works have also been published in *Innovative Issues and Approaches in Social Sciences Journal* and *Dinamika Manajemen Journal*.

Uswan Hasan is a lecturer at the Sendratasik study program, Jambi University. He has a researcher and composer who is active in producing new musical compositions. From 2015 to 2018, he has produced music works of at least ten music compositions, which are published in various venues. These works were funded by Taman Budaya Jambi, Jambi Province Culture and Tourism Office, and Direktorat Kesenian, Direktorat Jenderal Kebudayaan. Only one piece that he financed himself.

Indra Gunawan is a musician and composer at the Sendratasik study program, Jambi University. He graduated from ISI Padangpanjang in 2012 and earned a master's degree from the same institution in 2014. In 2016 he produced a musical composition entitled "Jolo," a composition made with a meta-cultural perspective. Two years earlier, he also created a musical composition entitled "Ritual Madu Lebah."

Zulkarnain is a lute musician, a retired civil servant who has a passion for Gambus Melayu music. While still active as a civil servant, he worked at the Department of Education and Culture, Bid. Culture of Jambi Province. Although officially he is not an academic, he is actively researching music. Productively he has produced many studies, including research on (1) Zapin Soho Music, (2) *krinok* Serame, and (3) *krinok* Dalam Zaman. Each of them is funded by the Siaka Regency Culture and Tourism Office, Taman Budaya Jambi, and the Jambi Arts Council.

Hartati is the Head Lecturer at the Sendratasik study program, Jambi University. She has expertise in make-up and clothing. He is an alumnus of ASKI Surakarta (now ISI Surakarta) who earned a Masters in Performing Arts Studies at Gadjah Mada University. In 2018 he produced research entitled "Bedana as a Jambi Malay Arab Ethnic Cultural Identity." His articles have been published in the Garak Jo Garik Journal, the International Seminar on Malay Cultural Arts entitled "Cross-Cultural Malay" organized by ISI Padang Panjang.

Fatonah is an expert in the fields of language, culture, and communication at Jambi University. He obtained a bachelor's degree in literature from Padjadjaran University in 2003, and in 2010 he earned a master's degree in communication science from the same university. In 2017 and 2018, he has carried out four research activities. His scientific articles have been published in the Tsaqofah & Date Journal, Titian's Journal, and Global Communications Journal.