

Double Reed Instruments in Indonesia

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Abstract

In Indonesia various types of conical double reed instruments can be found across Sumatra mainly from the Northern part of Sumatra through Palembang in the South and on Java. This paper is a preliminary survey of conical double reed instruments in Indonesia. It aims to explore issues related to the origin and historical dissemination of these instruments in this region over different time periods and also the outside influences that have impacted the music cultures of this area. The paper will also discuss in general various types of reed instruments in the region, including their organological characteristics and the corresponding musical terminologies. This paper will also discuss in general various performance contexts and functions of the conical double reed instruments, including religious ceremonies, life/cycle rituals (weddings and funerals), and court ceremonial ensembles, among others.

Keywords

double-reed instrument;
organology; conical;
ethnomusicology



I. Introduction

The origin of conical double-reed instruments in Indonesia has not been extensively studied as of this time. It has not been clearly determined from where and when these types of instruments originated. One argument suggests that they originally came from the Middle East, as Alastair Dick has mentioned,

The Middle Eastern shawm and its apparent relatives as we know them in medieval and modern times, and across the entire Old World from Europe and North and West Africa through Asia to the Far East, has, typically, further features beyond those mentioned above. Most have an attached or integral bell at the lower end to amplify the sound, and many also, at the upper end, a lip-disk mounted on the staple, against which the player presses with his mouth to seal it, assisting in the continuous-blowing technique. In discussing the appearance, origin and development of shawms, it will be well to bear in mind these several elements, which presumably did not appear together all at once. Shawms with all or most of these features are widespread in Asia, including the Indian sub-continent. Although purely local names are found, some of the commonest shawm names, occurring particularly from Iran eastwards, are clearly variants of the same term. Curt Sachs in surveying these - of which he gave examples such as Persian *surna*, Turkish *zurna*, Tibetan *surna*, Urdu-Hindi *surnay*, but also *shahnia*, *sanai*, etc., Malay *sernei*, Cambodian *sralai*, Burmese *hnai* (or *hne*), Chinese *sona* and so on. (1984: 2-3). A different theory about the origin of double reed instruments in Southeast Asia is mentioned by Jairazbhoy who says that:

Migrations of musical instruments are well attested, and the *surnai* is one of the best examples, since it has apparently spread all the way from the Near East into China and Southeast Asia. The shape, size, playing technique, and even the name has evidently been modified in its different locations, but the name still reveals its link with the *surnai*.” (p.9)

Many different types of reed instruments are found in the regions of Indonesia. Many variations can be seen such as double reed, quadruple reed, and single reed, with cylindrical or conical bores. The names of the instruments found in Indonesia have remained quite similar to instruments of the same type found in Central Asia, the Middle East, China and India. The Malay culture generally refers to such instruments by the term *serunai* or *serunei*. In other parts of Indonesia types of double or quadruple reed instruments bear similar names, for example: *seurune kale* (Aceh); *sarune* (Batak Toba and Batak Mandailing); *serunei* (Karo); and *sarunei* (Simalungun and Pakpak Batak). In Java such instruments are referred to as *seronen* (East Java), however there are several double reed instruments that go by very different names such as *selompret* (Central Java) and *tarompel* (West Jawa).

II. Research Methods

Organology covers a study of musical instruments in general. It searches any equipment or device made by man in order to produce a sound or sounds as musical instruments. Besides learning the physical construction of musical instruments, organology also studies “the history, origin and relationship of existing and obsolete instruments.” There are two fundamental aspects of the study of musical instruments which includes “the theoretical and the practical playing, and the musical context of the instruments.” (Dournon 1992: 247).

To investigate the musical instruments Dournon has suggests three aspects that need to be considered including the instrument, the player, and the function and use of the instruments. For the instrument, things that need to be investigate including the vernacular name of the instrument, the local name local language and its meaning; The Locality of the instrument covers the geographical and ethnic (places of use and of origin); Playing includes position of the player and the instrument, “playing technique (fingering, blowing, etc)” and tuning; Origin, is the instrument is “indigenous or borrowed from another cultural group,” and other aspects. (1992:292).

Besides the musical instruments, the player also need to be investigated which includes, among others, the social status of the musicians: professional musicians; the training and transmission of music: individual or collective etc. For the “Function and Use”, among others, we need to investigate whether the musical instrument is used for masculine, feminine or children activities; what type of ceremonies and rituals it is used (marriage, funeral, innitiation, etc); whether the instrument functions for festivals and rejoicings (harvests, courting, quests etc); Is it related to theatrical performance (dance drama, puppet plays, other). (Dournon 1992: 292).

III. Discussion

3.1 Historical Dissemination of Double Reed Instruments in Indonesia

The dissemination of double reed instruments in Indonesia, especially those instruments related to similar instruments originating in Central Asia and the Middle East (*surnai*) can most likely be traced to the spread of Islam into the region by Indian traders. According to several analyses (Matusky 2004, Kartomi 1997, Simon 1985), conical bore double reed instruments arrived in the area with the *nobat* ensembles brought by Indian Muslim traders who founded Islamic sultanates in Sumatra. As Matusky has described, “It is believed that *nobat* was first introduced to the courts of Bentan and Pasai in Sumatra in about 13th century.” (2004: 240).

Another region of Sumatra that possesses conical shape double reed instruments is that of the Batak peoples of North Sumatra. The names of these instruments (sarune, serunei, sarunei) are similar to the names found in the Malay regions even though the Malay Islamic sultanates never ruled over the Batak lands. It was that the name was taken from the Malay double reeds serunai through culture contact. In terms of materials used to construct these instruments, the conical double reed instruments of the Batak are made of hardwood.

Among the Batak people of North Sumatra, reed instruments are one the most important types of musical instruments. The Batak consists of six sub-ethnic linguistic groups (Toba, Karo, Mandailing, Angkola, Simalungun, and Pakpak). Out of these six sub-ethnic groups, only the Angkola do not have reed instruments. The types of reed instruments among the five Batak ethnic groups have distinct characteristics. Even though the reed instruments have the same basic names (sarune, sarunei, serunei), the Mandailing instrument has a single reed and a cylindrical bore. The Pakpak has a quadruple reeds and the flared bell is in barrel shape. And the Batak Toba, besides the big conical shape double reed sarune bolon, the Batak Toba also has a small conical shape single reed instruments called sarune etek or sarune getep (small sarune). These facts has made the analysis of the origin and dissemination of reeds instruments, especially the conical double reed instruments more complicated. However, Simon suggests the possibility of the origin of conical double reed instruments came through the contact with coastal Malay who got the instrument from the Arab or Gujarati Muslim traders around 13th century. As Simon mentions that:

Folk classification generally does not distinguish between single-reed and double-reed or percussion and concussion lamellae. The Batak call both single-reed and double-reed types sarunei. The single-reed instruments are distinguished only by such attributes as 'small' (sarunei na met-met) or 'bamboo' (sarunei buluh). Both name and instrument of the double-reed type show obvious relations to the West Asian zurna (Turk.) and surnay (Pers.). The fact that each of the five subgroups of the Batak has its own special type of sarunei which differs considerably from the others, makes the ethno-historical analysis more complicated. Among these the conical shape of the Batak Toba sarunei resembles the West Asian type the most, with Persia and perhaps India acting as linking cultural mediators. The history of the double-reed instruments, and the oboe-and-drum-ensembles, has yet to be written. (1985: 115-116)... Only hypothetical statements can be made about the origin of the sarunei among the Batak. The instrument could have been brought to Sumatra by Arab or Gujarati Muslim traders, probably around 1400 or a little earlier. The oboe-drum was then established as a kind of official representation music among the local rulers of the coastal Melayu, from whom it was taken over by the Batak. (1985: 128).

Although it needs to be studied further, it also appears that the conical double reed instruments of the Batak peoples, especially that of the Batak Toba, may have also been influenced by Indian culture (possibly the influence of the nagasvaram), particularly that of South India by way of the Tamil peoples. Further, the Batak peoples of North Sumatra were in contact with Tamil traders since the 11th century AD. This contact is revealed by ancient Tamil epigraphic evidence found at Labu Tua, a Batak Toba region on the west coast of North Sumatra. This 11th century AD stele describes the formation of a settlement by a guild of Tamil traders in Labu Tua. As Guillot states:

Fragmen prasasti dari Lobo Toewa berharga untuk dijadikan sebuah bukti yang jelas bahwa aktivitas perdagangan mereka ... telah menyebar ke Sumatra. ... bahasa Tamil telah digunakan dalam dokumen-dokumen umum di Pulau Sumatra pada abad ke-11 M; namun jelas bahwa sekumpulan orang Tamil telah tinggal di Sumatra secara permanent atau semi permanent, dan termasuk diantaranya tukang-tukang yang mahir mengukir prasasti di atas batu... (2002: 17).

The origin of conical double reed instruments in Java is difficult to trace. It is possible that the origin of double reed instruments in Java came via Sumatra through the spread of Islam in fifteen to sixteen century. However, Jaap Kunst analysis of musical instruments carved in the Borobudur Candi and Prambanan Candi has shown the possibility of the existence of shawn type of instruments at that time (Kunst 1973). If we analyze from the common terminology found in most parts of Indonesia, Javanese terminology for double reed instruments has two connotations: one term is *slompret* (*salompret*) with several variations like *tetet*, and *tarompet*, for double reed instruments found in Central, East and West Java. The other term is *saronen*, which is found mainly in East Java. The terminology used for the instruments does not indicate a close relationship with the Turkish-Persian *zurna* which has previously been discussed in this paper as being related to the influence of Middle Eastern cultures via Indian (Gujarati) traders who initiated the introduction of Islam in Indonesia. If we notice the terminology for double reed instruments in Java, the majority of names do not show connections to the Malay word *serunai*, the nomenclature is more closely related to European terminology regarding the trumpet. It is probable that the name of these instruments was influenced by the military music of the Dutch who had first established contact with the Javanese around the 16th century. Sumarsam has mentioned in his book that “[a]nother adaptation of European music in the Yogyanese court was the *prajuritan* (military) music.” (1992:76) The name *saronen* however still indicates a close etymological relationship with the term used for double reed conical bore instruments of the Malay peoples of Sumatra.

3.2 Conical Double Reed Instruments among the Malay of Sumatra

In Malay culture conical double reed instruments are also referred to as *serunai*. There are two types of *serunai* among the Malay. There are two distinct types of musical instruments in this category. One is the *serunai* that was originally used in the context of the Malay royal music ensemble, *nobat*. The *serunai* used in the *nobat* is made of a hardwood and it possesses a flared bell made of silver. The composition of the *nobat* ensembles in Malay of Sumatra were varied. The most common *nobat* ensembles include a pair of double-headed drums named *gendang nobat*, one or two single headed drum called *nekara*, one to three suspended gongs, and one to two melody instruments: the *nafiri* (a long silver trumpet) and the *serunai* (shawm) “In the former Riau-Lingga palace the ensemble also include a pair of frame drums (*kencane*), a pair of hand-held suspended gongs (*mong*), and a kettle gong (*tawak*). (Kartomi 1997:3) The Indragiri *nobat* ensemble comprises two double-headed drums, one single headed drum and the shawm [conical double-reed instrument] named *sunai nobat*.” (Kartomi 1997: 8)

Because the royal court system of Sumatra no longer functions as it did in the past, the *nobat* ensemble no longer has a role in the context of court music, and in Sumatra the type of *serunai* associated the *nobat* ensemble is almost never to be found in the present day. In Malaysia however, the *nobat* ensemble of peninsular Malaysia, which originated in Sumatra, is still in existence at the present time. The other is a more folk oriented instrument that uses a wooden bell. In the Serdang, Langkat and other Malay coastal areas of North Sumatra the small palm-leaf reeds of the *serunai* fit into a bamboo tube, with one or two coconut-shell or metal rings near the mouthpiece, to which a long wooden or bamboo tube with a slightly conical bore is attached, ending in a flare. But this type of instrument is rarely found now in the Malay coastal areas of Sumatra.

Since Malay *serunai* rarely found today in Sumatra, several Malay individuals had to buy *serunai* from Malaysia and this Malay instruments often used as part of their musical ensembles. For instance is that one of the descendants of the Sultan of Serdang in North Sumatra, Tuanku Luckman Sinar had to buy a *serunai* in Malaysia and this instruments has been used for few years to be used in his Malay performing art troupe. Below are the

pictures of two types of conical double reed serunai of Malay people in North Sumatra which originally from Malaysia. One type is the serunai that is made of a hardwood and it possesses a flared bell made of silver which the total length is about 49 cm which similar to the type found in the nobat ensembles. The other one is made of hardwood and it possesses three parts body and it is carved and painted colorfully.



Figure 1. Malay Serunai with Silver Flared Bell



Figure 2. Malay Serunai with Wooden Bell

3.3 Performance Context of *Serunai* among the Malay People of Sumatra

Among the Malay people of Sumatra, the conical double reed instruments *serunai* traditionally was played as part of *nobat* royal ensemble. *Nobat* was an Arabic musical genre that was introduced into the court of Malay rulers in the 13th century. When Islam first introduced to Islam to Pasai (Sumatra), it introduced also *nobat* tradition which since then became a permanent feature in the Malay court. Kartomi has described that:

“For centuries the *gendang nobat* court orchestras of the Malay sultanates of Sumatra and West Malaysia served as the main symbols of a sultan’s sovereignty and an essential part of his regalia. The ensemble was played by court musicians at a sultan’s installation, at royal births, wedding and funerals. It was also played to announce the arrival of the sultan or his representative at a function or meeting and when important royal decisions had been made. Performance marked the celebration of specific calendrical moments, such as the breaking of the Muslim past.”(1997: 3).

Besides the *nobat* ensemble, *serunai* was played in ensemble to accompany *makyong* performance a theatrical genre which plays about royalty. According to Yampolsky, *makyong* is the oldest form of Melayu theatre, it originally came from the Malay court in Patani (now southern Thailand) and by the 1800^s, *makyong* was also present in Kelantan areas and became

an important court and village entertainment. This was performed in other palaces in Malaysia, Sumatra and Riau island. It has influenced the Sultan of Serdang of North Sumatra to have his own troupe in the palace, however this genre declined in 1920's when a new Sultan took over the power and was not interested to support the genre (1996: 10). In Sumatra areas, there never have been many *makyong* troupes, only a few in Serdang and Riau. Today in Sumatra, we can only find one group in Riau who is still exist. In Medan, the contemporary descendant of the Sultan of Serdang, Tuanku Luckman Sinar has been trying to reinvent *makyong* ensembles through his own performing art troupe, named "Sinar Budaya Group."

The *makyong* music ensemble predominantly percussion-based. It usually consists of *gendang* a double headed drum; *gedombak*, a pair of goblet drums; *mong*, a pair of small gong mounted horizontally in a rack ; two hanging gongs; *breng-breng*, a bossed gong; and *cerék*, several pairs of bamboo slats struct together. The *serunai* (conical double reed instruments or sometimes *rebab* (bowed lute) was played as a melodic instruments in *makyong* ensemble. (Yampolsky 1996:19)

3.4 Conical Double Reed among the Batak Peoples of North Sumatra

The double reed instrument of the Batak Toba is called *sarunei bolon*, which is around 80 cm long and is used only in the ceremonial *gondang* orchestra. This instrument has a double reed, which fits through a coconut shell or metal disc into the body – a wooden pipe with four fingerholes, a piece of buffalo horn and another piece of wooden pipe, ending with a wooden cone capped with a large wooden disk at the terminal end, or a goat-horn flare. The body of the *sarune bolon* has four parts each of which can be separated. These consist of the *batang sarune* which is the main body of the instrument; the *batang angar-angar* which is the conical shaped flared bell of the instrument, a circular disk at the mouthpiece of the instrument (*bulung angar-angar*); and the staple (*sosopan* or *tungko*). The *sarune bolon* has double reeds (*ipit-ipit*) that are around 2 cm long and made of a kind of river plant called *arung*. It has five finger holes and one thumbhole at the back. At the upper edge part of the body it has a decorative carving called *barimbing*, to which the pirouette (*ambong-ambong*) is tied. The *ambong-ambong* is made of coconut shell. The shape is circular and has a sawtooth edge on the outer side with a hole in the middle part. The outside diameter of the *ambong-ambong* is 6 cm, and the inside diameter is about 0,8 cm. The staple or *sopsopan* is made of water buffalo horn and is around 7 cm long with an internal diameter of 0.3 cm. The main body of the instrument is called the *batang sarune* and is made of hardwood. The *angar-angar* (flared bell) is made out of a softwood called *jior* and is 23.5 cm long with a lower diameter of around 5 cm, and an upper diameter of 2,7 cm. The performance technique for this instrument requires the player to utilize circular breathing (*marsiulak hosa*) in order to facilitate the continuous phrasing typical of Batak Toba *gondang* music.

Sarune bolon of Batak Toba is the prominent instrument in the *gondang sabangunan* ensemble. It is an outdoor ensemble that consist of a *taganing* (a set of five tuned drums), *sarune bolon* (a double reed aerophone or oboe), and *ogung* (a set four gongs, namely *oloan*, *ihutan*, *panggora*, *doal*, and finally *hesek* a struck piece of metal that functions to keep the beat.



Figure 3. Batak Toba's Sarune Bolon in Ritual Context and Batak Toba's Sarune Bolon Body Parts

Among the Karo Batak the double reed instrument is also called *serunei* and it possesses a conical body. The whole length of the instruments is about 25 cm, is made of *silantam* wood and ends with a carved flare. Its reed, called *anak serunei*, is made of green coconut leaf; the disc below it is of metal. The Karo *serunei* has six finger holes and one thumb hole. The *serunei* is usually played in sitting position, except for the procession of the dead ceremony, which is rarely found today. The playing technique also employs circular breathing or in Karo terminology *pulu nama* or *petelen kesah*. Other playing technique which seems to be unique to the Karo is called *tonggum*, which is done in a seated position by bring the bell of the instrument into close proximity actually touching the player's calf. According to Jasa Tarigan, one of the best living Karo traditional musicians, this technique is to produce a 'semi-tone' which cannot be achieved without that technique. Karo *serunei* is played in ensemble called *gendang sarunei*, together with *gendang indung* and *gendang anak* (a set of small conical double headed drum); one big bossed gong called *gung* and one a small bossed gong called *penganak*.



Figure 4. Batak Karo's Serunei Player and Batak Karo's Serunei Body Parts

The *Sarunei* of the Simalungun is made of a hardwood called *silastom* or *juhar* which consists of three parts. The *nalih* is the staple which joins the reeds to the main body. The reeds are made out of dried coconut leaf. The body of the instrument, which is called the *baluh* has six finger holes in front and one hole at the back of the instrument. At the lower end of the instrument, there is a slightly flared bell made of wood or sometimes bamboo, called *sigumbangi*. This is to add to the resonance of the instrument and also to produce the lower notes. According to old Simalungun religious belief, the *sarune ponggol* (without the additional flare) is considered taboo and to be played only for the gods and ancestors. In

modern times or specific repertoires, the additional flare (bell) *sigumbangi* is removed, according to some of Simalungun traditional players the playing technique without using the flare is for the entertainment context such as *gual Haro-haro*. (See also Jansen 2003: 56-57). This instrument also uses a circular breathing technique called *manguntong hosa* as well as *mangehek* or *ehek*, which involves over blowing the instrument in such a way as to produce overtones. *Sarunei* Simalungun is always played in *gonrang si pitu-pitu* ensemble with other instruments like set of seven drums called *gonrang sipitu-pitu*, two big bossed gongs and two small gongs and *sitalasayak*, the hand cymbal; and *gonrang sidua-dua* together with two single headed barrel shaped drums, and a set of gongs and hand cymbal, the same instruments found in *gonrang sipitu-pitu* ensemble.



Figure 5. Batak Simalungun's Batak Sarunei Player and Batak Simalungun's Sarunei Body Parts

3.5 Performance Context of Conical Double Reed Instruments among the Batak People of North Sumatra

Among the Batak people of North Sumatra, conical double reed instruments, together with other instruments in ensemble, are generally used in ritual and ceremonial occasions such as death, reburial, harvest and married ceremonies. In Batak Toba, for instance, we found *saur matua* (ritual for death ceremony for the old person), *mangongkal holi* (reburial ceremony), *mangalahat horbo* (harvest ceremony) and *gondang saem* (curing ceremony). The status of musicians among the Batak Toba are very highly appreciated especially for the *sarune* (double reed instrument) player (*parsarune*). *Parsarune* has a prestigious level considered by the Batak Toba people as *Debata Guru Manguntar* (literally means: "The God Debata Guru who give bless to the people "through the sounds of the *sarune bolon*"). Moreover, the traditional Batak Toba people believe that the only way to reach the realm of supra natural deities is by way of music (*gondang*).

In Karo Batak the double-reed instrument (*serunei*) is played in an ensemble called *gendang serunei* (*serunei* ensemble). Within the Karonese people, the ensemble is often used in ritual and ceremonial such as *guro-guro aron* (harvest ceremony), *merdang merdem* (food festival before starting the harvest moon season), *erpangir kulau* (ritual for purification), *silengguri*ⁱ (a ritual for celebrating and inviting supra natural deities who supported an individual *dukun* (Karonese *shaman*) as part of strengthening one's own supra natural power), *kerja erceda ate/nurun-nurun* (death ceremony), *upacara perjabun* (marriage ceremony), and *upacara mengket rumah baru* (a ritual celebration for entering a new house).

In Simalungun, the use of conical double-reed instrument (*sarunei*), together with other instruments in *gonrang sipitu-sipitu* and *gonrang sidua-dua* ensemble in ritual and ceremonies such as wedding, harvest, dead, burial, birth, and curing ceremonies. Some of important rituals existed in Simalungun Batak are *marangir* (curing/purification ritual), *manulak bala* (a ritual ceremony for “avoiding individual or communal misfortune”), *mangido pasu-pasu* (a ritual ceremony to evoke blessing from God). For propane occasions, the use of Simalungun *sarunei* as part of *gonrang si pitu-pitu* is also found in *Rondang Bintang* festival, a social celebration after harvesting season.

Unlike the Batak Toba, there is no special social attribute given to Karo and Simalungun Batak toward musicians. Batak Toba tribe has a culture that is still very influential in the lives of its people (Martozet, 2019). The Toba Batak tribe is one of the tribes that exists and develops in the province of North Sumatra (Martozet, 2021). Toba Batak tribe from ancient times until today still retains the traditional values inherited from their ancestors, although sometimes they are contrary to religious teachings but are still maintained (Napitu, 2020). However, the status of musicians (especially double-reed instruments players) in both communities are still very important, especially during the ceremonies.

3.6 Double-Reed Instruments in Java

In East and Central Java there are two kinds of double-reed instrument; one is called slompret (sometimes called selompret, tarompet, tetet) which is a double reed instrument, made of hard wood (jati) and coconut shell. The body is carved in the shape of mythological dragon (naga) which may possibly indicate the influence of Buddhism or of Chinese culture. The length of the instrument is approximately 46 cm. The body of the instrument consists of three parts; the head (carved as naga's head) functions as the instrument's bell, the body is of a conical shape and the pirouette. There are five finger holes. The pirouette of this instrument is carved in the shape of a moustache, symbolizing authority and power.



Figure 6. Javanese Selompret and Selompret Body Parts

Another type of double-reed instrument in East and Central Java is called *seronen*, which is made of mahogany wood and coconut shell. The length of the instrument is approximately 46 cm. The body of the instrument consists of three parts; the bell (which is slightly barrel); the body is of a slightly conical shape and the pirouette. There are five finger holes. Like the *selompret* described above, the pirouette of this instrument is carved in the shape of a moustache, symbolizing authority and power. This instrument is performed in ensembles called *gamelan seronen* or *gamelan tetet*; in Madura they are called *saronen*. The ensemble generally contain at least one *seronen*, one *kethuk bine* (large gong), one *kethuk lake* (small gong), one *kendhang bine* (double-headed drum), one *kendhang lake* and one gong.



Figure 7. Javanese *Seronen*

In East Java double-reed is also found in *reyog* drama performance. The music ensemble accompany *reyog* performance usually consists of a *selompret* (oboe), two *angklung* (the bamboo shaken idiophone), a *kethuk* (small gong), a *kenong* (high-pitched gong), a *kempul* (suspended gong), a *kendhang* (double-headed drum), a *tipung* (*ketipung*, small double-headed drum) and sometimes one or more *terbang* (frame drum).

In West Java, there is a very similar double reed instrument called *tarompet*. In this area, among the Sundanese, double reed instruments (*tarompet*), play together with two drummers who play interlocking rhythms on large a *kendang* and a small gong and are used to accompany the martial art *pencak silat*. A similar ensemble, with an amplified female singer and additional percussion accompanies the circumcision parade *sisingaan* [lion dance parade] in which a small boy sits on a life-sized replica of a lion and is carried shoulder high. Besides this genres the West Java *tarompet*, together with *kendang* and gong, and *dogdog* accompanies *réog*. This is a folk entertainment which combines songs, dance, story-telling and horseplay.

3.7 Performance Context of Double-reed Instrument in Java

In Java, double reed instruments always related more to the folk or rural genres. One of the most common is that this type of instrument used to accompany hobby-horse dance . This genres found in several parts of Java with various terms, *jaran kepeng*, *reyog*, *jathilan* and *ebeg*. In Central Java *selompret*, played in ensemble together with other instruments the *kendhang* (mebranophone), gongs, and *saronen* (metallophone) to accompany *jaran kepeng*, a rural genre performed by hobby-horse riders who go into trance. In the *reyog* folk drama, a type of *jathilan* famous in the Panaraga Regency of East Java, *barongan* (a mythical monster with a tiger-like head surrounded by peacock feathers) enters into combat with several knights and their followers, who ride on hobby horses (in modern performances the followers are young boys dressed in women's clothes).

In East Java, *gamelan seronen* is usually accompanied trance dance-dramas known as *prajuritan*. The *prajuritan* story is based on the mythical battle fought in the 15th century

between the leaders of the Majapahit and Blambangan kingdoms. *Prajuritan* and the similar type *jathilan* are common in East and Central Java. In West Java, the conical double reed *tarompét*, together with two kendang (drum) and gong to accompany the martial art *penca silat*. *Tarompét* also together with other instruments, like kendang, gong, used in an ensemble to accompany circumcision parade *sisingaan*. In this parade a small boy sits on a life-sized replica of a lion and is carried shoulder high.

IV. Conclusion

The many reed instruments of Indonesia, including double, single, and quadruple reeds, possess an array of morphological variations which make a comprehensive study of the origins of these instruments a complex endeavor. From previous discussion we can conclude that one possibility for the origin of conical double reed instruments in Indonesia is that they were introduced by way of the influence of Islam which first entered Sumatra via India with the nobat court ensembles around 13th century. This can be seen by the historical presence of nobat ensembles in every part of Sumatra which was under the influence of the Malay court. In addition, the nomenclature used to denote the names of double reed (as well as quadruple reed) instruments such as sarune and serunai point to this influence. The use of the word serunai which is found in areas historically controlled by the Islamic sultanates in Sumatra once again restates the likelihood of this connection. However the case of Batak conical double reeds origin suggests other possibility which could come earlier through contact with Tamil people who had settled around 11th century in Batak region.

The origin of double reed instruments in Java is difficult to trace and it is still need to be study further. It is possible that it came through the spread of Islam from Sumatra to Java. However, whether conical double-reed instruments already exist in Java before the introduction of Islam to Java in around 14th to 15th century or whether it was introduced earlier in the era of Hindu-Budhist influenced in Java from around 9th to 14th century still need to explored.

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