

The Kuntulan Art of the Cendono Arum Group in Banyuanyar Village, Banyuwangi Regency: A Study of Performance Forms and Functions

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Article Details	ABSTRACT
<i>Article History</i> Received January 4, 2026 Revised July 7, 2026 Accepted July 15, 2026	Cendono Arum is a traditional kuntulan art group based in Banyuanyar Village, Kalibaru Subdistrict, Banyuwangi Regency. The group’s uniqueness lies in its use of the Madurese language in the lyrics of its marching songs, which reflect the everyday language of the local community. Additionally, its performance style—which incorporates innovations in musical arrangements, costumes, stage design, and lighting—is a major draw for audiences. This study aims to examine the performance style and the social and cultural functions of the Cendono Arum Kuntulan performance. The research employs a qualitative method with data collection techniques including observation, interviews, and documentation. These data collection techniques were conducted directly by the researcher to obtain comprehensive data. The data were analyzed through the stages of data collection, reduction, and presentation. The results of the study indicate that Cendono Arum performances serve not only as entertainment but also as a medium for cultural preservation, a reinforcement of local identity, and a means of building social relationships within the community. The existence of this group demonstrates that traditional art remains relevant and plays a vital role in the local community.
<i>Keywords</i> Forms of Presentation Function Kuntulan Cendono Arum	
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1. INTRODUCTION

The cultural diversity across Indonesia has given rise to a range of unique art forms, often referred to as regional arts (Guntoro et al., 2022). These regional arts are an integral part of the culture that has developed within communities, with specific characteristics that reflect each region's uniqueness and identity. Each form of regional art possesses distinct characteristics—whether in form, technique, or the symbolism embedded in it—that highlight the richness of local culture. Furthermore, according to Dewi (2019), traditional arts passed down through generations incorporate elements of local beliefs and interpretations of community traditions. These elements generally define the distinctive nature of traditional arts in Indonesia. Traditional art is a legacy from our ancestors that remains alive and is practiced by the community to this day. Art is a human expression that embodies aesthetic value and has the power to influence others' souls. Art forms that have developed uniquely in a particular region reflect that region’s identity and serve as the primary distinguishing factor between regions (Soemantri et al., 2015).

Indonesia, the world’s largest archipelago, possesses abundant natural resources and a rich diversity of arts and culture. Every region in Indonesia has its own distinctive arts and culture, differing from one region to another (Dewi, 2020). Banyuwangi is a regency located at the eastern tip of Java. This region is known for its cultural diversity, including in the arts. As a multi-ethnic and multicultural region, Banyuwangi is rooted in the traditional Osing culture, which shapes its cultural identity. From customs and traditions to language and the arts, Banyuwangi possesses distinctive characteristics (Anggraini et al., 2024). Kuntulan is one of Banyuwangi’s art forms, the result of the acculturation of Islamic and indigenous Banyuwangi cultures.

According to Arif (2019), the Kuntulan art form of Banyuwangi is a traditional art form that has survived to this day. This art form has its roots in the Arab-Islamic Hadrah tradition, characterized by the recitation of selawat and the use of the rebana drum; in its early stages, it was predominantly practiced by men. Through its interaction with local Banyuwangi art forms, such as Gandrung and Damarwulan, Hadrah evolved into Kuntulan art with its own distinct characteristics, eventually transforming into Kundaran art. This dynamic of change demonstrates the creativity of Banyuwangi's artists in integrating Arab-Islamic elements with local culture, thereby giving rise to a distinctive, attractive, and sustainable art form.

To this day, the traditional art of Kuntulan continues to be appreciated by the community and preserved across various regions of Banyuwangi Regency. Its development is marked by the presence of active Kuntulan groups in nearly every area, including Kalibaru Subdistrict. Although located in the western part of the regency and relatively far from the city center, Kalibaru continues to demonstrate strong artistic vitality, exemplified by the Kuntulan group Cendono Arum, founded in 2020 in Banyuanyar Village. This group, led by Mr. Sholeh, consists of 26 members.

Cendono Arum originated from the Hadrah artistic activities that developed within the local mosque community and later evolved into a more dynamic form of Kuntulan. The group's uniqueness lies in its use of Madurese in its chants, unlike most Banyuwangi Kuntulan groups, which use Osing, reflecting Kalibaru's predominantly Madurese community. This distinctiveness gives Cendono Arum's Kuntulan art a unique appeal in its performance style. Therefore, this study focuses on discussing the performance style, the function of Cendono Arum's Kuntulan art, and aspects of performance innovation and its role in the local community.

Based on this background, the research questions formulated in this study are twofold: (1) What does the Cendono Arum Group present in the form of Kuntulan performance in Kalibaru Subdistrict, Banyuwangi Regency? and (2) What functions does the Cendono Arum Group perform for the community in Kalibaru Subdistrict, Banyuwangi Regency?

The first relevant prior study is a thesis by Toni Mustakim from the Department of Music Education, Faculty of Languages and Arts, Yogyakarta State University, published in 2016, titled "The Functions and Forms of Dolalak Music Performance in the Hardimulyo Community, Kaligesing Subdistrict, Purworejo." (Mustakim, 2016). The second relevant prior study, titled "Forms of Kuntulan Art Performance by the Al-Kautsar Group in Harjosari Kidul Village, Adiwerna Subdistrict, Tegal Regency," was authored by Septiart Artin Sasangka of Jakarta State University (Sasangka, 2015).

The theory used in this study is Djelantik's (1999) theory of presentation forms. The term "form" can be understood as a manifestation or appearance that can be observed tangibly through the senses, particularly sight. In this context, form does not refer solely to physical aspects but also encompasses the way an object, idea, or concept is organized and presented so that it is easily perceived and understood. Form can manifest in various ways—visual, structural, or symbolic—all of which serve to convey specific meanings.

Djelantik (1999) states that form is a fundamental element of performance because it determines the course of the event and how the artistic experience is conveyed to the audience. The form of a performance is shaped by the interplay of various elements, such as the performers, musical instruments, costumes and makeup, the repertoire or songs presented, as well as the time and venue of the performance. Additionally, the presence and role of the audience are also crucial in shaping the overall performance experience.

Furthermore, Djelantik defines presentation as the way a work of art is presented to the public—whether as a spectator, observer, listener, or reader. Thus, performance can be defined as the process or method of conveying a work of art to an audience, which involves organizing and arranging all elements of the performance so that its message and aesthetic value can be received, understood, and enjoyed by the general public.

The second theory used in this study is the theory of art's functions. According to Soedarsono (2002) in "Performing Arts in the Era of Globalization", performing arts play a multidimensional role in human life. These functions of performing arts are classified into two main categories: primary and secondary. Primary functions are grouped based on the audience enjoying the performing arts, which include: (1) the function as a ritual medium, (2) the function as a medium for personal expression or entertainment, and (3) the function as a medium for aesthetic presentation. Meanwhile, secondary functions refer to the role of the performing arts that is not oriented solely toward aesthetic enjoyment but is utilized for other purposes beyond the primary objective of the performance.

Within this theoretical framework, the primary function of the performing arts can be understood as the fundamental basis for staging a performance. In the context of Kuntulan art, this primary function represents the essential role of the performance, including serving as a medium for religious preaching, a means of

fulfilling spiritual needs, and a source of entertainment for both the performers and their supporting community.

2. METHOD

Qualitative research methods are often referred to as naturalistic approaches because they are conducted in natural settings, without manipulation or specific treatment of the research subjects. This approach is also known as the ethnographic method, as it was widely used in early cultural anthropology studies. It is called qualitative because the data collected and the analysis process emphasize meaning, description, and in-depth understanding rather than quantitative measurement (Sugiyono, 2022). In line with this view, Suharsaputra (2012) asserts that qualitative research design is naturalistic, in which the researcher does not manipulate the research setting. All conditions, situations, and interactions occurring within the research subject are observed as they are, in accordance with the reality unfolding in the field.

In this study, the researcher chose to use a descriptive qualitative research method. The focus of this study will be on the forms of presentation and functions in Kuntulan art as performed by the Cendono Arum Group in Kalibaru, Banyuwangi. Thus, this study aims to identify and analyze the existing forms of presentation and functions. This analysis is expected to provide better insights into the sustainability and adaptation of traditional art in a modern context.

Data collection for this study was conducted through observation, interviews, and documentation. The data obtained were then analyzed using a three-stage process: data reduction, data presentation, and conclusion. To ensure the validity and reliability of the data, the researcher employed a triangulation strategy comprising source, methodological, and temporal triangulation.

3. RESULT

Forms of Kuntulan Art Presentation by the Cendono Arum Group

a. Profile and Sustainability of the Cendono Arum Group

Kuntulan art in Kalibaru Subdistrict is a traditional art form that has survived and continues to be actively practiced by the community since its introduction in 2020. One group playing a key role in the sustainability of this art form is the Cendono Arum Group, located in Banyuanyar Village and led by Soleh, a local figure who serves as both chairman and coach. His role is not limited to providing guidance; he is also directly involved in the rehearsal and performance processes.

Membership in the Cendono Arum Group is flexible, both in terms of the number of musicians and dancers, and is adjusted according to the type and scale of the performance. The recruitment process is conducted participatively, involving families and the surrounding community with musical and dance skills, thereby supporting efforts to preserve and revitalize Kuntulan art amid the community's social dynamics. Rehearsals are held as needed leading up to a performance, generally in the evening after the Isha prayer, to accommodate the schedules of members, most of whom work during the day. Rehearsals are typically held at the homes of group members or at the leader's residence, chosen for its strategic location and ease of access for all members. The layout of the rehearsal space facilitates intense interaction between musicians and dancers.

In terms of facilities, the Cendono Arum Group is supported by a set of Kuntulan musical instruments, performance costumes, and adequate sound equipment. All of this equipment is maintained and managed independently by the group members, ensuring it can be used optimally during every rehearsal and performance. This support for facilities contributes to the smooth operation of the group's activities and to the quality of Kuntulan art performances in Kalibaru Subdistrict.

b. Performance Structure

The performance structure of the Cendono Arum Kuntulan Group is organized systematically and continuously, from the opening, through the climax, to the closing, thereby forming a cohesive and integrated narrative flow. Each section has its own distinct function and meaning that collectively support the entire performance.

The opening segment of the Cendono Arum Group's Kuntulan performance serves as an introduction, establishing initial communication with the audience and setting the mood before entering the main part of the performance. The opening begins with the first set, played by all musicians for about three minutes, signaling the start of the performance. Next, the *sinden* performs the Cendono Arum march to introduce the group's identity and the art of Kuntulan to the audience. After that, the performance continued with traditional songs from the Banyuwangi region, such as "*Gelang Alit*," "*Semebyar*," and "*Bantalan Tangane*," which fostered a more intimate and festive atmosphere while introducing local cultural values. This aligns with the view (Santoso et al., 2023) that traditional songs serve as a medium for entertainment and for the preservation of culture and social values within the community.



Figure 1. Opening of the Event

Photo by: Donna Mirza

The highlight of the Kuntulan Arts performance was the presentation of the Rodat Syi'iran dance, a main icon of this tradition. Seven dancers typically perform this dance, which lasts about eight minutes. Conceptually, the Rodat Syi'iran is rooted in Islamic teachings, as reflected in its simple movements, musical accompaniment, and religious-themed verses. The lyrics are drawn from *the Al-Berzanji text* and consist of praises to Allah SWT and the Prophet Muhammad SAW, as well as advice on applying Islamic values in daily life. Beyond the textual aspects, religious values are also embodied through modest attire that covers the body in accordance with Islamic guidelines, thereby reinforcing the message of simplicity and piety. This dance is closely linked to the moral development of the performers, who are expected to emulate the teachings of the Prophet Muhammad SAW. Thus, Kuntulan performances serve not only as entertainment but also as a medium for internalizing moral and religious values through the performing arts.

The closing segment of the performance features closing songs performed by the Cendono Arum Group, followed by closing remarks from the host. The series of performances then concludes with a grand finale, symbolizing the end of the entire Kuntulan Art presentation. With this structure, the Kuntulan performance serves not only as entertainment but also as a medium for cultural preservation and the transmission of religious values to the community.

c. Sound System

The sound system serves as a means of audio distribution, clarifying and amplifying vocal or instrumental sounds. Sound quality in a performance is largely determined by the configuration of the audio system, which must be tailored to the capacity and acoustic characteristics of the performance space. Sound design can be considered successful if it effectively bridges communication between the performers and the audience. Thus, the audience can fully enjoy the performance without disruption, creating a conducive, comfortable environment (Nuriana, 2017).

In the Kuntulan performance by the Cendono Arum Group, the sound system used consisted of six speaker units with a maximum power capacity of 2,500 watts. The equipment included four side-fill units, two bass subwoofers, and two floor monitors. Other supporting equipment included 14 wired microphones, two wireless microphones, and two Allen & Heath GL2400 mixers. In addition, an equalizer, limiter, and crossover integrated into a Behringer DLMS (Digital Loudspeaker Management System) were used, along with a GT Lab 14000 Pro power amplifier with specifications of 100–240 volts, three inputs, six output channels, and a current capacity of 30 amperes across 2 channels.



Figure 2. Sound System
Photo by: Donna Mirza

d. Stage Design

Stage design is an integral part of the visual presentation of a theatrical production, bringing the playwright's and director's vision to life through the arrangement of spatial, temporal, and atmospheric elements within the story. In the context of realistic stage design, the design aims to present a realistic image of a location through representative replicas, thereby establishing the scene's atmosphere and stimulating the audience's emotional associations in accordance with the story's intended setting (Padmodarmaya in Antono, 2009).

In the Kuntulan performance by the Cendono Arum Group, the stage design is flexible and adapts to the conditions and size of the stage provided by the organizers. Nevertheless, there is one relatively consistent element: a banner measuring approximately 3×1.5 meters that displays the group's identity and contact information. This banner serves as both a visual marker and a means of communication between the art group and the audience or relevant parties.

The placement of musical instruments during a performance is generally adapted to the available stage space. However, the instruments are typically arranged in parallel, in an orderly manner, to facilitate coordination among the musicians. This arrangement not only supports the smooth flow of the performance and the comfort of the performers but also creates a neat, visually appealing impression for the audience. This systematic arrangement of instruments demonstrates attention to detail and the group's commitment to maintaining the performance's quality.

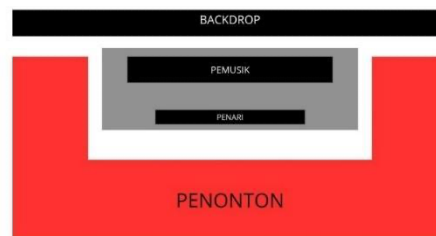


Figure 3. Stage Layout

Photo by: Donna Mirza

The Cendono Arum Group's Kuntulan art form utilizes an *open-air stage* concept that allows the performance to blend seamlessly with the local community. An open-air stage was chosen because it provides easy visual access for the audience, offers spatial flexibility, and aligns with Kuntulan's nature as a folk performing art that emphasizes togetherness and direct interaction between performers and the audience.

The stage layout includes several key elements: *the backdrop*, the performers' stage, and the audience area. *The backdrop*—made of fabric or a banner—serves as the group's visual identity while enhancing the performance's aesthetics. The stage area is arranged with dancers positioned at the front as the focal point, while musicians are placed at the back to support the performance without distracting from the visual focus. This layout aims to create a well-organized, effective performance that preserves the traditional character of folk art. Meanwhile, the audience is seated around the performance area so they can clearly view the show and build a closer connection with the performers. Thus, the audience plays not only the role of spectators but also serves as a vital component in sustaining the Kuntulan Cendono Arum performance.

e. Lighting Design

The lighting design for the Kuntulan performance by the Cendono Arum Group enhances visibility and sets the stage atmosphere. The lighting system used is simple and functional, in keeping with the nature of the performance, which emphasizes dance movements, musical accompaniment, and traditional values. The main lighting consists of white LED spotlights directed at the stage area to highlight the dancers and musicians. Additionally, moving-head lights are positioned at the top of the backdrop and at the front of the stage to create visual variety, emphasize the performance's focus, and support the dynamic atmosphere, particularly during the climax. This lighting combination was chosen for its practicality, effectiveness, and ability to enhance the quality of the performance without compromising the traditional character of the Cendono Arum Group's Kuntulan.

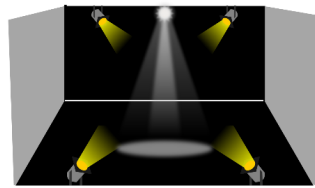


Figure 4. Lighting Design

Doc. by: Donna Mirza

f. Costume Design

Costumes are a crucial visual element in the performance, supporting creativity and ensuring cohesion with makeup, adornments, and accessories. As the first visual impression the audience sees, costumes shape and define the characters while adapting to the needs of the roles they portray. Costumes have a close relationship with makeup, both physically and symbolically, as both are directly attached to the actors as means of character representation (Prabekti, 2012). As times have changed, costumes—as a supporting element of the performance—have continued to evolve, yet they must remain aligned with their primary function: establishing the identity and character of the figures portrayed. Thus, costumes help the audience understand the characteristics of each role and enhance the performance's dramatic impact (Rumiwiharsih, 1991).

In the Kuntulan performance by the Cendono Arum Group, the drummers' costumes are standardized: a white shirt paired with a black outer garment featuring distinctive patterns on the buttons, a traditional Banyuwangi sewek, and an udeng as a head covering. This costume is mandatory and worn in every performance. Meanwhile, singers are free to wear modest, traditional Banyuwangi kebayas. The dancers' costumes, on the other hand, vary and are adapted to the theme and requirements of each specific performance.



Figure 6. Musicians' Attire



Figure 7. Dancers' Costumes

Doc by: Donna Mirza

g. Performers

a) Dancers

Dancers are individuals or groups who serve as the main performers in dance, presenting structured, rhythmic, and meaningful movements as a medium for conveying expression, ideas, and aesthetic values to the audience (Haryono, 2012).

Dancers in Kuntulan performances are generally between 17 and 20, an age considered ideal for demonstrating energy, physical endurance, and mastery of dance movements. In Banyuwangi Village, the Kuntulan group consists of about 7 local dancers. The number of dancers is not fixed but is adjusted according to the needs, scale, and context of each performance. This flexibility demonstrates that the arrangement of dancers in Kuntulan art prioritizes practical and artistic considerations over symbolic numerical requirements.

b) Musicians

Musicians are practitioners of musical art who serve as mediators between composers and listeners, with the primary task of translating musical notation into meaningful musical sounds. During a performance, musicians not only perform the technical function of playing notes but also bring musical expression, ideas, and emotions to life through the manipulation of dynamics, tempo, and articulation, ensuring that the musical message is effectively conveyed to the audience (Haryono, 2012).

Musicians in a Kuntulan performance serve as accompanists and do not participate directly in the dance. Generally, there are 14 musicians, each assigned to play a specific instrument: the rebana, large and small bedug, violin, organ, kendang, gong, kluncing, and kethuk. This diversity of instruments creates a rich musical accompaniment that supports the performance's dynamics. The musicians' backgrounds are also diverse, ranging from students to workers and married individuals, reflecting the inclusive nature of Kuntulan art, which people of various ages and social statuses can enjoy.

c) Sinden

A singer is an individual who makes singing a profession or artistic role, not only in a musical context but also as part of the culture. Within the social and cultural system, singers play a role in expressing social realities and enhancing musical performances in various contexts, whether as soloists or as part of vocal ensembles, such as duets, trios, vocal groups, and choirs (Haryono, 2012).

The sinden in the Kuntulan Group Cendono Arum serve as traditional singers who perform marches, regional songs, and traditional kuntulan songs. In addition to conveying the lyrics, the singer also conveys the song's meaning and emotions, making her a crucial element in setting the performance's atmosphere. The singer, around 23 years old, possesses mature vocal skills and expressive ability and serves as the director of the performance, unifying the vocal, dance, and musical accompaniment elements to create harmony in the Kuntulan performance by the Cendono Arum Group.

h. Musical Instruments

Musical instruments are devices designed or modified to produce musical sounds. Conceptually, any object capable of producing sound can be categorized as a musical instrument if it is intentionally used for musical purposes. A musician (instrumentalist) is an individual who plays a musical instrument within the context of a performance. Musical instruments have existed since the dawn of human civilization; initially, they were used for ritual purposes, such as in hunting activities and religious ceremonies. As culture evolved, the function of musical instruments expanded to include entertainment and artistic expression. Furthermore, the forms and characteristics of musical instruments have continued to change in line with technological advancements and the musical needs of society (Chang, 2022).

The Kuntulan Cendono Arum Arts Group utilizes a variety of musical instruments as the primary supporting elements in their performances. These instruments include the terbang or rebana, large and small jedors, gongs, kethuk, kluncing, Banyuwangi kendang, keyboard, and violin. This diversity of musical instruments shapes the distinctive musical character of Kuntulan through a blend of local traditional and religious elements, as well as modern adaptations.

The terbang/rebana is an Islamic-style percussion instrument played by tapping or striking it. This instrument is crafted from select wooden planks shaped into a circle and drilled using an electric lathe with a specialized design to produce a specific tonal character. After drying, sanding, and painting the body (*kluwung*), one side is covered with tanned white goatskin. This crafting process, which demands skill, expertise, and precision, results in the rebana as a work of Islamic art possessing both aesthetic and acoustic qualities (Suarez et al., 2016).



Doc by: Donna Mirza

The bedug/jedor is a percussion instrument that produces sound by vibrating a skin membrane and is played by striking it with a wooden mallet whose tip is covered with cloth or rubber. According to organological classification, the bedug belongs to the membranophone group of musical instruments. In terms of materials, the bedug is made of wood and cowhide, which are processed to form a tubular body (Ariandi et al., 2018).



Doc by: Donna Mirza

A gong is a musical instrument typically made of bronze or other types of metal, shaped like a flat circle, and played by striking the center of its surface with a mallet. In a broader sense, Western musicologists use the term “gong-chime” to classify small gong instruments that serve a melodic function, such as the bonang in Javanese tradition, the talempong in Sumatra, the kromong in Betawi music, and similar instruments (Wiyati et al., 2023). Gong instruments play a crucial role in marking musical structure. In *Kuntulan Cendono Arum*, a suspended *kempul* and a placed *kethuk* are used; both function complementarily in regulating the rhythm and marking specific sections within the musical composition. The *kethuk*, particularly in the Banyuwangi tradition, plays a more dynamic role, following the patterns of the *kendang* and thereby enriching the rhythmic layers of the performance.



Figure 10. Gong Musical Instruments

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The keyboard is a musical instrument consisting of black and white keys arranged horizontally, allowing the player to produce a wide variety of sounds, including those of the piano, organ, clavichord, and harpsichord. As a musical instrument that essentially produces sound through electrical signals, the keyboard is categorized as an electrophone (Biantoro et al., 2019). Its inclusion adds a more varied and modern musical texture without detracting from Kuntulan's traditional character.



Figure 11. Keyboard

Doc by: Donna Mirza

The kendang is a cylindrical percussion instrument made of wood—typically jackfruit wood or a similar type—with both ends covered by membranes made from animal skin, such as cow or goat. The difference in size between the two sides of the membrane produces variations in sound character. These two sections are connected by woven or leather straps that serve to adjust the tension of the membranes, allowing the loudness or softness of the sound to be adjusted. In a gamelan ensemble, the kendang is a skin.

-covered instrument that plays a central role in controlling tempo, dynamics, and song structure. This strategic function makes the kendang one of the dominant instruments in traditional music performances. Additionally, the kendang is an oval-shaped, hollow wooden instrument with a sound source derived from the membrane of cow, water buffalo, or goat skin. In the context of dangdut music, the kendang serves as the primary percussion instrument, not only accompanying but also shaping the genre's distinctive musical character (Wibowo et al., 2021).

Meanwhile, the Banyuwangi kendang serves as a central instrument that regulates tempo, dynamics, and rhythmic transitions. In the Cendono Arum Group, the kendang is played creatively through a combination of the “kendang keplak” and “kendang geduk,” resulting in a more dynamic and engaging performance.



Figure 12. Kendang Musical

Doc by: Donna Mirza

The kluncing is an instrument made of iron, with sound produced by the vibration of the instrument's body when struck. Morphologically, the kluncing has an isosceles triangular shape with a side length of approximately 20 cm and a base width of 16 cm. This shape is standardized because it is related to the kluncing's distinctive characteristics, so it cannot be altered arbitrarily. However, variations in size are possible because the kluncing lacks a specific tuning system (Andarini et al., 2019).



Figure 13. The Kluncing Musical

Doc by: Donna Mirza

The kethuk is a percussion instrument in a gamelan ensemble, available in two tunings: sléndro and pélog. The sléndro-tuned kethuk has two mallets with different pitches: a high “2” note and a low “1” note. Meanwhile, the pélog-tuned kethuk also has two mallets with a high “6” note and a low “6” note. Together with the kempyang, the kethuk plays a role in maintaining the rhythm, marking the structure or form of a gendhing, and reinforcing rhythmic patterns in karawitan performances (Emanuella et al., 2024). The kethuk's active role in following the kendang makes it a key instrument in shaping the dynamics and character of Banyuwangi music. Its collaboration with other instruments such as the kendang, kluncing, kempul, and violin produces expressive musical compositions rich in cultural value. Thus, the kethuk functions not only as an accompanying instrument but also as a vital medium for representing the identity and musical richness of Banyuwangi's traditions.



Figure 14. The Kethuk Musical Instrument

Doc by: Donna Mirza

The violin in the Banyuwangi musical tradition has a different tuning system and playing techniques compared to the Western violin, including tuning, string configuration, playing techniques, how to hold the violin and *bow*, and playing posture. The main difference lies in the string configuration, where the Western violin uses the G–D–A–E tuning, while the violin in the Gandrung Banyuwangi performance tradition uses the G–D–D–A configuration without the E string, although its tuning system still refers to the G–D–A–E notes. Additionally, the concept of playing the Banyuwangi violin incorporates the “*prapatan*” system, which uses a fourth interval as a pitch leap within an octave in string-playing technique (Sejati, 2012). As for the violin, although it originates from Western musical tradition, it has undergone adaptation within the context of Kuntulan. The violin serves as the melody carrier and vocal accompaniment, employing an improvisational playing technique that responds to the *kendang* and supports the conveyance of religious and moral messages.



Figure 15. The Violin

Doc by: Donna Mirza

Overall, the use of these instruments demonstrates that the art of Kuntulan Cendono Arum is a dynamic form of traditional art, capable of blending local, religious, and modern elements through creative musical arrangements without abandoning its cultural roots.

i. **Costumes**

The Function of the Cendono Arum Group’s Kuntulan Art

Changes in the function of art are a consequence of the sociocultural dynamics of the communities that support it. The Kuntulan art of the Cendono Arum Group demonstrates this adaptability through shifts and expansions in its function as times change. Originally serving as a medium for religious preaching, Kuntulan art in Banyuwangi Village later evolved into a means of entertainment, a bond of social solidarity, a vehicle for education, and a means of preserving local culture.

a. **A Source of Inner Fulfillment**

As a means of spiritual fulfillment, Kuntulan performances foster aesthetic and emotional appreciation among both the audience and the artists. The community’s enthusiasm for the performances demonstrates the success of conveying the moral messages and cultural values embedded within them.

b. A Means of Entertainment and Relaxation

Kuntulan art also serves as entertainment, characterized by dynamic dance movements, captivating musical accompaniment, and direct audience interaction. These elements create a recreational atmosphere enjoyed by people from all walks of life.

c. A Means of Fostering Community Solidarity

In a social context, Kuntulan fosters community solidarity. The process from rehearsals to the performance encourages cooperation and togetherness, and creates a space for harmonious social interaction regardless of age or social status.

d. A Means of Da'wah

Additionally, the art of Kuntulan serves as a medium for religious outreach and education through song lyrics that convey Islamic values, moral guidance, and ethical teachings. The process of staging a performance also serves as a vehicle for social learning regarding cooperation and collective community participation.

e. A Means of Cultural Preservation

As a means of cultural preservation, Kuntulan Art preserves Banyuwangi songs rich in local wisdom. Through these performances, the region's cultural heritage can be passed down to younger generations, ensuring its survival amid the tide of modernization.

4. CONCLUSION

Based on the results of this study, conclusions can be drawn regarding the performance style and function of Kuntulan Art as presented by the Cendono Arum group from Banyuanyar Village, Kalibaru Subdistrict, Banyuwangi Regency. In their performances, Kuntulan Art is presented in a mixed format, featuring a group of musicians playing various instruments together to produce a distinctive harmony of sounds. The instruments used in this art form are quite diverse, reflecting a blend of traditional and modern elements. Some of the musical instruments involved include the terbang (rebana), jidor, gong, kethuk, kluncing, keyboard, violin, and kendang. This diversity of musical instruments enriches the tonal palette of each performance.

In addition to its captivating presentation, Kuntulan's art also serves several important functions in the local community. It serves as a means of expressing emotions and achieving inner fulfillment, while also providing entertainment and a way for both the audience and the performers to relax. Furthermore, Kuntulan serves as a unifying force within the community, strengthening residents' sense of togetherness and solidarity. From an educational perspective, this art form embodies educational values—moral, social, and cultural—that can be passed on to younger generations. Kuntulan also holds economic value, as performances can serve as a source of income for the artists. Finally, this art form plays a role in preserving and sustaining local cultural heritage, ensuring it remains vibrant and known to the wider public, especially amid the ongoing tide of globalization.

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