



Article info:
Received:
29 May 2024
Reviewed:
16 June 2024
Accepted:
27 June 2024

*Corresponding author:
Barkah Bangkit Wijaya,
Universitas Negeri Jakarta,
Jakarta, Indonesia

E-mail:
iiecadenza28@gmail.com

The Meaning Significance of *Kenclung* Bamboo Art in Gerduren Banyumas

Barkah Bangkit Wijaya^{1*}, Dani Nur Saputra², Naori Miyazawa³

^{1,2} Universitas Negeri Jakarta, Jakarta, Indonesia

³ Waseda University, Tokyo, Japan

Abstract: Kerta Wijaya developed *Kenclung* bamboo art as a form of self-motivation in response to the dissatisfaction of farm laborers with agricultural products. The Gerduren Village community has implemented *Kenclung* art as a means of communication and entertainment while maintaining their rice fields. The researcher looks at the values in the *Kenclung* art based on the justifications. This study is qualitative. This study is being conducted in Gerduren, Banyumas Regency. Document studies, interviews, and observation were the methods used to obtain data. Triangulation is the data validity approach applied in this study. One method of data analysis was the Miles and Huberman model analysis. Axiological values were used to assess the *Kenclung* results. The activity reflects the divine value of many bamboo art values that are used in the study. Examples include the importance of religion in earthly alms, the reflection of a decent life in visiting family members, and the importance of truth in the community's traditional attire. The Banyumas community's ideals and customs are upheld by these garments, and beauty is judged by how people relate to one another, to God, and the natural world.

Keywords: *Kenclung* bamboo, art, culture, gerduren, performances.

1. INTRODUCTION

Traditional cultural arts are present in every locality. They set themselves apart from other places with their unique identities (Stewart, 2022). Every area has a distinct identity when it comes to art, culture, and other aspects. A distinctive feature of any culture is its musical art, which is commonly referred to as *Kenclung* culture identity in the Banyumas Regency area. Since both *Kenclung* and *angklung* art are constructed of bamboo, our initial impression of *Kenclung* may be similar to that of *angklung* art from western Java. Culture is the entirety of a person's beliefs, behaviors, and contributions to society that are shaped by their education (Koentjaraningrat, 1990; Li, 2024). Together with two other cultural forms of ideas and actions, art is one type of culture that has the character of an artifact and is the object of human works (Sunarto, 2014; Zhuang, 2022).

The *Kenclung* art of the Banyumas culture is always transmitted to the younger generation as its successor, suggesting its connection to societal dynamics and cultural evolution (Liu, 2023; Cook, 2024). The goal of cultural renewal and the creative process are also brought about by education (Breeze, 2023). According to Bates (2023), education serves two primary purposes: first, it preserves and develops culture in response to the needs of the nation's citizens on an individual, social, and cultural level. The outcomes of these efforts are manifested in the manner in which learners think, act, behave, and speak (Rohidi, 2000; Hui, 2023). With its distinct social and psychological characteristics, music has



played a significant role in human history and serves as a cultural ecosystem service (Axelsson, 2022).

The analysis of societies and cultural context was elaborated upon by Anggoro H.S. (2016) in his thesis about the Preservation of *Kenclung* Art in Gerduren Village, Banyumas, Central Java. Consequently, the emergence of this culture is consistent with some elements that impact it (Xu, 2022). These elements originated in both nature and societies (Mondanaro, 2023). To enhance comprehension of *Kenclung* art, publications, events, and periodicals about the art form are utilized as means of preservation in Gerduren Hamlet. Ahmad Fikri Arif (2017) discusses additional research on certain values in his thesis, Music Forms and Values an axiological perspective on Terbang art in Lahat Regency, South Sumatra. Every artwork has a value that is inherent in the creative process (Brown, 2022). The writer is intrigued by the ideals found in *Kenclung* art in Geduren, Banyumas regency, based on their explanations and the conversation around the phenomenon of *Kenclung* art in Gerduren hamlet.

2. METHODS

This investigation employs a qualitative methodology for its investigation of the research issue. The problem's character is the reason for the selection of this method. The qualitative method does not explain numerical data. The method is particularly well-suited for providing an opportunity for the endeavor and comprehension, as well as the explanation of the values that are inherent in *Kenclung* art. Some qualitative data serves as the foundation for this investigation's research limitations. The data utilized in this study is crucial for accurately explaining, describing, and illustrating the research topic. Sources of this data include interviews with knowledgeable individuals and art professionals whose insights support the research objectives. The data collection methodologies implemented in this investigation include interviews, documentation, and observation. These methods are designed to supplement the information that was not obtained through the observation and interview methods by acquiring secondary data. In this study, triangulation serves as a method to validate the data collected. Qualitative data analysis follows the model proposed by Miles and Huberman (1994), which involves data reduction, presentation, and conclusion.

3. RESULTS AND DISCUSSION

3.1 Results

In *Kenclung* art, objects are not merely valued for their utility or function. They are also imbued with symbolic meaning and significance, particularly concerning the meaning of life. In this regard, each cultural exchange and encounter will result in the "repositioning" of cultural identity, values, and meaning, while simultaneously upholding the fundamental principles of the local culture (Aquila, 2022). Consequently, it has the potential to be creatively developed through cultural expression (Berrakçay, 2023) and may generate new, intricate, and rich meanings (Murniati, 2015; LaMonica, 2023).

In general, the daily lives of the local populace are depicted in the songs performed in *Kenclung* art. Furthermore, it incorporates moral and value messages into the lyrics. *Kenclung* is inextricably linked to the game *Kenclung*, particularly in terms of the vocal role

of *Sinden* in the art performance event. In *Kenclung*'s performances, the tones sung in the lyrics of his compositions were equivalent to the tone of the instrument that *Kenclung* manufactured. When a tone is present that cannot be performed by the *Kenclung* instrument, the uniqueness is a result of the limited number of tones in the generated region.

To effectively predict the issue, the best method is to replace the unplayable tone with a tone that is consistent with the original tone. This means that the substitute tone should have characteristics similar to the original tone to maintain harmony. In this process, the initial tone continues to serve as the *sinden* in the vocal domain, providing guidance and a foundation for the substitute tone. This is crucial to ensure that the musical performance remains harmonious and meets the audience's expectations.

Meanwhile, the art performance illustrated in [Figure 1](#) shows a concrete example of how this tone substitution process occurs. The *Kenclung* art performance, as a form of traditional art, demonstrates the use of specific tones that require consistency in execution to preserve its cultural and artistic essence. This underscores the importance of a deep understanding of traditional art techniques and aesthetics in performing tone substitution.

It is imperative to understand that an artist is composed of two main components: heredity and educational factors. Heredity includes the natural talent and potential inherited from previous generations. This encompasses innate abilities that might be present from birth, which can then be further developed through education. In the context of art, this natural talent often provides a strong foundation that allows the artist to master skills more quickly and efficiently.

Educational factors involve the artistry developed through a process of education and rigorous practice, including both formal and nonformal education. Formal education can include art schools or conservatories, while nonformal education can consist of private lessons, workshops, or hands-on experiences in the field. Through this education, artists learn techniques, theories, and aesthetics that enable them to better express their natural talents in a more structured and refined manner.

In addition to hereditary influence, the quality of a performance is significantly influenced by the artistry factor. This is due to the artist's ability to interpret and process information in a manner consistent with their abilities and skills. A skilled artist can transform basic techniques into something unique and personal, giving each performance a distinctive character. Thus, the combination of hereditary and educational factors is key to producing high-quality and captivating art performances. In contrast to non-artists, they are deficient in vocal processing skills and abilities, despite possessing adequate sound. They will not accomplish the maximum result following musical norms, particularly in the vocal field. Suyoto (2015). In general, values refer to qualities or objects that are significant or beneficial to humanity (Pavlović, 2022).

The term "value" typically refers to an abstract noun, often associated with concepts like virtue or wisdom. Value primarily denotes the quality that makes something desirable, beneficial, or intriguing. Additionally, it signifies a privilege—a quality or trait deemed valuable or virtuous. In contrast, the notions of "not worth" or "negative value" stand as opposites to positive value (Arif Kurniawan, 2017). Liliweri (2014) contends that values encompass

ideas of what is morally correct, just, and advantageous, forming foundational principles for human conduct. Values such as respect for human dignity, fundamental rights, private property, patriotism, loyalty in relationships, religious devotion, sacrifice, assistance, cooperation, individuality, social equality, privacy, and democracy shape our behavior in diverse ways. These values serve as guiding principles that influence our actions and decisions.

The value of influencing our behavior in the field of our other lives, at home, or work is a component of our identity as individuals (Onus, 2024). Liliweri (2014) posits that values dictate the appropriate and inappropriate ways in which we should respond to the urge or motivation to engage in a particular activity, regardless of whether we value it for ourselves or others. Values are the fundamental component of a consideration that embodies an individual's beliefs regarding what is true, decent, or desirable. In this instance, *Kenclung* artists continue to preserve and perpetuate the art form, which has become a cultural artifact in Gerduren village, Banyumas district.

In axiology, also known as the theory of value, there exist four core concepts that are interconnected and can be analyzed from various viewpoints. These concepts of holiness, virtue, truth, and beauty are fundamental to understanding the inherent worth of any entity or idea. Each concept contributes uniquely to the broader framework of evaluating value in different contexts and disciplines. These values are interrelated and hold equal importance, roles, and positions in the context of human existence (Sunarto, 2014). Each of these values contributes to the holistic development of individuals and societies, providing a comprehensive framework for understanding the world and our place in it.

Holiness refers to the divine and sacred aspects of life. In the context of *Kenclung* art, holiness is reflected in the spiritual dimensions of the performance. *Kenclung*, as a traditional art form, often incorporates elements of religious significance, rituals, and symbolism that connect performers and audiences to the divine. The presence of holiness in *Kenclung* art underscores the importance of maintaining a connection with God or a higher power, which in turn enriches the cultural and spiritual experience of the art form.

Virtue, the second concept of value, emphasizes moral excellence and ethical conduct. In *Kenclung* art, the performers' dedication to their craft, discipline in practice, and respect for traditional customs exemplify virtue. The portrayal of virtuous characters and moral stories within *Kenclung* performances serves as a medium for imparting ethical lessons and reinforcing societal values. By adhering to the principles of virtue, both the artists and the audience are reminded of the importance of living a righteous and honorable life.

Truth, as a concept of value, is concerned with authenticity, honesty, and the pursuit of knowledge. In the realm of *Kenclung* art, truth can be seen in the accurate representation of cultural narratives, historical events, and traditional practices. The authenticity of the performances, including the use of traditional instruments, costumes, and storytelling techniques, ensures that the cultural heritage is preserved and passed down accurately to future generations. This commitment to truth helps maintain the integrity and continuity of the art form.

Beauty, the final concept of value, pertains to the aesthetic and artistic qualities that evoke a sense of pleasure and admiration. *Kenclung* art, with its intricate rhythms, harmonious melodies, and graceful movements, is a celebration of beauty. The visual and auditory appeal of the performances captivates audiences and fosters an appreciation for the artistic talents and creativity involved. Beauty in *Kenclung* art not only enhances the cultural experience but also serves as a testament to the artistic achievements and cultural richness of the community.

Divine value, which establishes the laws of God or Allah as the creator of all things, plays a central role in *Kenclung* art. A man should adhere to the commands of God and avoid any restrictions, as God is the destination of man. According to Butler, as cited in Sunarto (2014), the significance of fulfilling divine commands is rooted in religious values or holiness, including certainty, faith, and worship. In *Kenclung* art, this divine value is reflected in the performers' devotion, the spiritual themes of the performances, and the communal aspect of worship through art.

The importance of God in *Kenclung* art is multifaceted, encompassing the concepts of holiness, virtue, truth, and beauty. These values are intricately woven into the fabric of *Kenclung* performances, creating a rich tapestry of cultural, ethical, and spiritual significance. By upholding these values, *Kenclung* art not only preserves and celebrates cultural heritage but also reinforces the importance of divine connection and moral conduct in human existence.

The concept of divinity or religious value constitutes a crucial element of human life, appearing in both tangible and intangible expressions. This value shapes the way individuals perceive their purpose and connection to the larger cosmos, influencing their behaviors, decisions, and lifestyles. It is reflected in rituals, traditions, and daily practices that bind communities together and provide a sense of belonging and meaning. The embodiment of religious values in real human existence highlights the deep interplay between spirituality and the mundane aspects of life.

This perspective aligns with the insights of Hardjana, as cited in Firdaus Perdana (2017), who delves into the intricate relationship between music and religion or belief. According to Hardjana, music is not merely an art form but a profound expression of religious and spiritual values. It serves as a conduit for conveying divine messages, evoking spiritual experiences, and fostering a sense of connection with the sacred. In many cultures, music is integral to religious ceremonies, enhancing the communal worship experience and facilitating a deeper engagement with the divine.

Moreover, the connection between music and religion extends beyond the spiritual realm to encompass social behavior and customs. Music often accompanies rites of passage, festivals, and communal gatherings, reinforcing social cohesion and shared identity. The melodies, rhythms, and lyrics can encapsulate the core tenets of a belief system, making abstract concepts accessible and emotionally resonant. Through music, religious values are transmitted across generations, ensuring their continuity and relevance in an ever-changing world.

In addition to its spiritual and social dimensions, the role of music in religion highlights the adaptive nature of human cultures. As societies evolve, how they express and practice their religious beliefs also changes, incorporating new elements while preserving essential traditions. Music, with its universal appeal and adaptability,

bridges the old and the new, facilitating the dynamic interplay between tradition and modernity. Thus, the study of the intersection between music and religion offers valuable insights into the enduring significance of religious values in shaping human existence and social structures.

Table 1. The value of divinity

Value	Meaning
worship	the reward in human action that has a belief in worshipping God
Certainty (assurance)	namely belief that behind this phenomenal world, there is a loving God
Hope	that is the optimistic feeling that good things will overcome evil or the eternal world of eternity and happiness

The concept of recompense for human action rooted in the belief in the worship of God is a foundational principle in many religious and spiritual traditions. This idea posits that every action taken by an individual has a corresponding consequence, which is often seen as a divine response to their behavior. This recompense can manifest in various forms, including blessings, rewards, or punishments, both in this life and in the hereafter. The belief in divine recompense serves as a powerful motivator for individuals to align their actions with the moral and ethical teachings of their faith.

In many religious traditions, the notion of divine recompense is closely tied to the concept of karma or moral causation. For instance, in Hinduism and Buddhism, karma refers to the idea that good deeds lead to positive outcomes, while harmful actions result in negative consequences. This belief encourages adherents to engage in righteous behavior and avoid actions that cause harm to others. Similarly, in Abrahamic religions such as Christianity, Islam, and Judaism, the concept of divine judgment underscores the importance of living a virtuous life following God's commandments. The promise of heaven or paradise as a reward for righteous living and the threat of hell or damnation for sinful behavior are central tenets that shape moral conduct.

The recompense for human action is not only a matter of individual accountability but also has profound social implications. Communities and societies that uphold the belief in divine recompense often develop systems of ethics and laws that reflect their religious values. These systems serve to promote justice, compassion, and harmony among people. By fostering a sense of accountability to a higher power, the belief in divine recompense helps to maintain social order and encourages individuals to contribute positively to the well-being of their communities.

The belief in divine recompense provides individuals with a sense of hope and solace, particularly in the face of adversity and suffering. It offers assurance that justice will ultimately prevail and that their good deeds will not go unnoticed by the divine. This belief can be a source of strength and resilience, helping individuals to persevere through challenges and remain committed to their faith and principles. It also reinforces the idea that their lives have purpose and meaning, as their actions are seen as part of a larger divine plan.

The belief in recompense for human action rooted in the worship of God is a multifaceted concept that influences personal behavior, social norms, and individual resilience. It underscores the

interconnectedness of moral conduct and spiritual beliefs, highlighting the enduring impact of religious values on both individual lives and broader societal structures. Through this belief, individuals find guidance, motivation, and comfort, fostering a sense of purpose and direction in their spiritual journey.

Specifically, the conviction that a compassionate God is present behind this extraordinary world is a central tenet in many religious and spiritual traditions. This belief shapes the way individuals understand the nature of the universe, their place within it, and the purpose of their lives. The idea that a benevolent deity is actively involved in the workings of the world offers a framework for interpreting the complexities and wonders of existence through a lens of divine love and care.

The notion of a compassionate God implies that the universe is not a random, chaotic place but is instead governed by a higher power with a purposeful and loving intention. This belief provides a sense of order and meaning, suggesting that every aspect of creation is part of a divine plan. The beauty of nature, the intricacies of life, and the profound mysteries of the cosmos are seen as reflections of God's compassion and creativity. For believers, this understanding fosters a deep sense of awe and gratitude towards the Creator, reinforcing their faith and spiritual commitment.

The conviction of God's compassion influences moral and ethical behavior. Believers are often inspired to emulate the divine qualities of love, kindness, and mercy in their interactions with others. This can lead to a greater emphasis on altruism, charity, and social justice, as individuals strive to mirror the compassion they perceive in God. The belief in a loving deity who cares for all creation encourages a sense of responsibility towards others and the environment, promoting actions that contribute to the greater good.

The idea of a compassionate God provides comfort and solace during times of suffering and hardship. For many, the belief that a loving deity is present and attentive to their struggles offers reassurance and hope. It suggests that their pain is not meaningless and that there is a higher purpose behind their experiences. This can be a source of inner strength and resilience, helping individuals to cope with life's challenges and maintain a positive outlook. The faith in divine compassion assures them that they are not alone and that their lives are watched over by a benevolent force.

This conviction can foster a sense of community and belonging among believers. Shared faith in a compassionate God brings people together, creating bonds of solidarity and mutual support. Religious communities often become places where individuals find emotional and spiritual support, forming connections based on their common beliefs and values. These communities provide a network of care and encouragement, helping members to navigate life's difficulties with the assurance that they are part of a larger, loving community guided by divine compassion.

The conviction that a compassionate God is present behind this extraordinary world is a profound and multifaceted belief. It shapes individuals' perceptions of the universe, influences their moral and ethical behaviors, provides comfort in times of distress, and fosters a sense of community and belonging. This belief highlights the deep interplay between faith, understanding of the world, and human behavior, underscoring the enduring impact of

spiritual convictions on both personal lives and broader societal structures.

Hope is the optimistic sentiment that good will triumph over evil or the eternal world of pleasure and eternity. It is a powerful and essential aspect of the human experience, providing individuals with the strength and motivation to persevere through difficult times. Hope inspires people to look forward to a better future, even in the face of adversity, and fuels the belief that positive outcomes are possible despite present challenges.

This optimistic sentiment is often rooted in various religious, spiritual, and philosophical beliefs. Many religious traditions teach that there is a higher power or divine force that ensures the ultimate victory of good over evil. This belief in divine justice and the eventual triumph of righteousness provides a strong foundation for hope. For example, in Christianity, the promise of salvation and eternal life in heaven offers believers a hopeful vision of the future. Similarly, in Hinduism and Buddhism, the concepts of karma and reincarnation suggest that virtuous actions will ultimately lead to positive results, either in this life or in future existence.

Hope is also deeply connected to the human capacity for resilience and perseverance. When individuals maintain a hopeful outlook, they are more likely to persist in their efforts to overcome obstacles and achieve their goals. This positive mindset can lead to increased creativity, problem-solving, and adaptability, as people are more willing to explore new solutions and take risks in pursuit of their aspirations. Hope encourages individuals to focus on potential opportunities rather than limitations, fostering a sense of agency and empowerment. Hope is pivotal for mental and emotional well-being, as research indicates that individuals who maintain a hopeful outlook generally encounter reduced levels of stress, anxiety, and depression. This is because hope provides a buffer against negative emotions, offering a sense of purpose and direction that can mitigate the impact of difficult circumstances. By envisioning a brighter future, individuals can find meaning and motivation in their present actions, enhancing their overall quality of life.

Hope has significant social implications. It can inspire collective action and solidarity, as communities rally together to work towards common goals and shared visions of a better world. Social movements and campaigns for justice, equality, and human rights are often fueled by a collective sense of hope that positive change is possible. This shared optimism can strengthen social bonds and foster a sense of unity and collaboration, driving progress and societal transformation. Ultimately, hope is a multifaceted and dynamic force that shapes individual lives and collective experiences. It encompasses the belief in the triumph of good over evil, the anticipation of eternal pleasure and happiness, and the resilience to face and overcome life's challenges. By fostering a hopeful outlook, individuals and communities can navigate adversity with strength and determination, striving toward a future defined by positivity, growth, and fulfillment.

Regarding the religiosity of the Gerduren villagers, the community engages in spiritual activities aligned with their religious beliefs. Conversely, the local community also conducts ceremonies that are associated with the beliefs of the Gerduren villagers. The earth alms, a religious and social activity, was conducted by the local community and the entire village administration. Every year, the Gerduren village community conducts earth alms as a spiritual

act of gratitude for the abundance of sustenance and favors bestowed upon them by God Almighty.

The villagers of Gerduren create *Sedekah Bumi* by engaging in slamatan activities, which are accompanied by tree planting activities, to preserve the natural balance of the village. Butler's assertion in Sunarto regarding the sacredness of grace pertains to reverence, certainty, and hope. In *Kenclung* art, this is exemplified in the following lyrics: "Pangeran Tole tole nyuwun marang pangerane sing apa apa serba ndue, Tole tole nyuwun marang pangerane." These lyrics hold significance in Indonesian culture, invoking divine authority and the presence of all-encompassing power.

The mighty Come on, let us inquire of the Almighty who are all present. Come on, let us inquire of the Almighty who are all present. The lyrics of the aforementioned song elucidate the hope and petition of the people of Banyumas Regency to the creator to prevent all calamities that may arise in the world or the afterlife and to ensure that their hope is granted. The art of *Kenclung* and the socio-cultural community of Banyumas Regency have been clearly illustrated, which is also supported by the interview results with Tamiarji, *Kenclung* artists.

3.2 Discussion

Value of Goodness in *Kenclung* Art

According to Sedyawati (2007), the theory of value pertains to the assessment of things considered good, genuine, or appropriate within a society, shaped by the cultural norms upheld by that community. This theory directly addresses ethical and moral considerations related to human behavior in terms of what is deemed good or evil (Kutasevych, 2022). Sunarto (2014) highlights that ethical values manifest in various forms of human conduct. For instance, Plato outlines four primary virtues in the Republic (Book IV, Section 12): wisdom, fortitude, self-control, and justice. These values include traits such as loyalty, benevolence, and kindness, which contribute to moral goodness across individuals, motives, intentions, characteristics, and dispositions. In *Kenclung* art, these principles are exemplified in the following lyrics or songs as expressions of artistic creativity.

The lyrics of the song mentioned above illuminate the ethical consequences of individual actions and advocate for equality among all humans. Regardless of status or class, the lyrics emphasize that all individuals are equal and encourage mutual support and positive engagement. The intention of humans striving to share and care for one another is portrayed positively. Furthermore, Alfian (2013) argues that virtue's moral value originates from human volition.

The concept articulated by Sunarto and the opinion expressed by Alfian is also substantiated by field observation data, which researchers obtained from Tamiarji, an artist of *Kenclung* art. This data includes interviews and documentation. The Significance of Honesty in *Kenclung* Art Sunarto (2014) posits that truth has two distinct values. Moral truths comprise the initial category, while intellectual truths comprise the subsequent category. Alfian (2013) also posits that the human intellect, which incorporates ratio, mind, creation, and God, is the source of the value of truth. According to Sunarto and Alfian, the truth value in *Kenclung* art is exclusively the moral truth. *Kenclung* art is exemplified by the following lyrics or

song lyrics. *Gunung Putri Gunung Putri's* evenings are characterized by the presence of expansive coconut plantations featuring young coconuts. Become an official without engaging in corruption. You will be given a penitentiary sentence.

Engage in conversation with a large or small group of senior citizens who are equally interested in the same thing. I married the widow. Be married to the widow of the sokawera, whether it be the large or small one, regardless of whether you desire it to be large or small. The lyrics of the aforementioned song elucidate the moral implications of an individual's actions and establish equality in human existence.

All human beings are equal, irrespective of their status or class, and they mutually encourage each other to participate in constructive actions. The intention behind individuals striving to share and care for one another is inherently positive. Alfian (2013) argues that virtue's moral value originates from human volition. These concepts, as articulated by Sunarto and Alfian, are further substantiated by field observations, including interviews and documentation gathered from Tamiarji, an artist of *Kenclung* art. The significance of integrity in *Kenclung* art is highlighted by Sunarto (2014).

Two values of truth exist. Moral truths comprise the initial category, while intellectual truths comprise the subsequent category. Alfian (2013) also posits that the human intellect, which incorporates ratio, mind, creation, and God, is the source of the value of truth. According to Alfian and Sunarto, the truth value in *Kenclung* art is exclusively the moral truth. The following lyrics or song lyrics are indicative of *Kenclung* art. *Gunung Putri* The evenings at *Gunung Putri* Young coconuts are cultivated in vast fields. Become an official without engaging in corruption. You will be given a penitentiary sentence for the act of rubbing shoulders with a large or small group of people who are of the same size or in the same size

Be married to the widow of the sokawera, whether it be the large or small one, regardless of whether you desire it to be large or small. The lyrics of the aforementioned song elucidate the moral implications of an individual's actions and establish equality in human existence. In the essence of a status or class, all human beings are equal and mutually encourage others to engage in positive actions.

The intention of individuals striving to support and care for one another reflects a positive outlook. Alfian (2013) contends that the moral value of virtue originates from human volition. Sunarto's concept and Alfian's assertion find support in field observations, including interviews and documentation from Tamiarji, a *Kenclung* artist. According to Sunarto (2014), honesty holds two forms of truth: moral truths and intellectual truths. Alfian (2013) further posits that the value of truth stems from human intellect, encompassing reason, thought, creation, and divinity.

In *Kenclung* art, the truth value is exclusively the moral truth, as stated by Sunarto and Alfian. The following lyrics or song lyrics are indicative of *Kenclung* art. All employees must remain vigilant to prevent corruption from entering the workplace. *Gunung Putri* The evenings at *Gunung Putri* young coconuts are cultivated in vast fields. Become an official without engaging in corruption. The artist will be incarcerated for each performance. It is significant that a rule of the norm that possesses moral value must be demonstrated through an action and must be upheld.



Figure 1. *Kenclung* Perform art

The Value of Beauty in *Kenclung* Art

Sutrisno and Verhak concluded that aesthetic experiences can be perceived through the auditory and visual components of the human body. They assert that the assessment of beauty becomes a comprehensive evaluation when audio and visual elements are combined. This is particularly true in the context of music, where the human mind can fully perceive and appreciate the sensations. This assertion aligns with Sunarto's (2014) statements, which emphasize that beauty is an intrinsic human value, reflecting its significance.

The *Kenclung* art song "*Kanca Tani*" embodies the intrinsic value of beauty, reflecting profound insights into human-environment relationships essential for survival. These lyrics underscore how cultural values within *Kenclung*'s musical tradition mirror human interactions with God, fellow humans, and nature, promoting religious values, cooperation, and cultural appreciation (Septiana, Sumaryanto, & Cahyono, 2016). This cultural significance, as highlighted by Koentjaraningrat in Juwita DT (2017), represents a profound level of societal wisdom, encapsulating collective perceptions of what is valuable and indispensable. Such insights from this research are poised to set a precedent for future studies, offering a deeper understanding of cultural dynamics and values (Wadiyo, 2006).

Art, according to Wadiyo (2006), serves as a pivotal medium for expressing cultural identity and societal norms. It transcends mere aesthetics, becoming a reflection of broader cultural values and dynamics within society. The interplay between artistic expression and cultural values underscores the multifaceted roles that art plays in shaping communal identity and fostering social cohesion. By exploring these dimensions, researchers can gain profound insights into how artistic traditions like *Kenclung* articulate and reinforce cultural values, thereby enriching our understanding of human societies and their cultural tapestries.

The exploration of *Kenclung* art reveals its profound cultural significance, exemplified by the beauty and depth of its artistic expressions. Through the lens of cultural values and societal dynamics, this art form not only preserves traditions but also enhances our appreciation of the interconnectedness between humanity, spirituality, and the natural world. Such investigations

pave the way for future inquiries into the role of art as a medium of cultural expression and societal reflection.

4. CONCLUSION

The axiology of *Kenclung* encompasses four key values. First, the Gerduren community prioritizes sanctity, engaging in spiritual activities and ceremonies as gestures of gratitude for God's blessings. Second, the value of virtue is evident in the *Kenclung* artists' efforts to maintain strong intercommunity relationships, with *Kenclung* being integral to the entertainment and celebrations of the Gerduren Banyumas villagers. Third, *Kenclung* art upholds the truth value by adhering to local customs, such as modest clothing for performers, reflecting the community's moral values. Lastly, the value of beauty in *Kenclung* art is multifaceted, embodying various intrinsic qualities that highlight its cultural significance.

AUTHOR CONTRIBUTION

Barkah Bangkit Wijaya contributed as the chief researcher and was responsible for accommodating all research activities from start to finish, as well as translating and making corrections throughout the process of proofreading. Dani Nur Saputra is responsible for assisting in data processing, and analysis, responsible for research outputs and publications. Naori Miyazawa contributed to monitoring the research and also as a guide to complete and revise the article based on the reviewers' corrections.

ACKNOWLEDGMENTS

Thanks to colleagues and research participants for their support and cooperation until the creation and publication of this paper, hopefully, it can be useful as a reference for related researchers in the future.

REFERENCES

- Alfian Muhammad. 2013. Pengantar Filsafat Nilai. Bandung: CV Pustaka Setia.
- Axelsson, E. P. (2022). Symphony for the native wood(s): Global reforestation as an opportunity to develop a culture of conservation. *People and Nature*, 4(2), 576–587. <https://doi.org/10.1002/pan3.10299>
- Aquila, D. A. (2022). Music as a Liberal Art: The Poetry of the Universe. *Religions*, 13(9). <https://doi.org/10.3390/rel13090792>
- Bates, V. (2023). School Music in Rural and Urban Settings. In *Milestones in Music Education* (pp. 106–123). <https://doi.org/10.4324/9781003245681-6>
- Berrakçay, O. (2023). Music Practices In The Tradition Of Partnership In The Context Of Acculturation: Simav Case Study. *Yegah Musicology Journal*, 6(2), 317–343. <https://doi.org/10.51576/ynd.1351887>
- Breeze, T. (2023). Secondary music teachers: a case study at a time of education reform in Wales. *Music Education Research*, 25(1), 49–59. <https://doi.org/10.1080/14613808.2022.2128320>
- Brown, J. E. (2022). Exploring the relationship between church worship, social bonding, and moral values. *Archive for the Psychology of Religion*, 44(1), 3–22. <https://doi.org/10.1177/00846724211070858>

- Cahyono, A. (2006). Pola Pewarisan Nilai-Nilai Kesenian Tayub (Inheritance Pattern of Tayub Values). *Harmonia: Journal of Arts Research and Education*, 7(1).
- Cook, M. (2024). Subjects of tradition: cultural construction and Irish comprador capitalism. *Irish Studies Review*, 32(1), 64–92. <https://doi.org/10.1080/09670882.2024.2310871>
- Erubahan, D. A. N. P. (n.d.). Musik Suling Bam bu di Siulak Kerinci: Seni dan Budaya dalam Kesenambungan, 173–184.
- Hardjana, Suka. 2004. Musik Antara Kritik dan Apresiasi. Jakarta: Buku Kompas
- Hui, F. (2023). Transforming educational approaches by integrating ethnic music and ecosystems through RNN-based extraction. *Soft Computing*, 27(24), 19143–19158. <https://doi.org/10.1007/s00500-023-09329-9>
- Juwita, D. T., Cahyono, A., & Jazuli, M. (2017). Nilai-nilai Pihil Pesenggiri pada Tari Melinting di Desa Wana Lampung Timur. *Catharsis*, 6(1), 82-90.
- Koentjaraningrat. 1990. Pengantar ilmu antropologi. Jakarta: Rineka Cipta.
- Koentjaraningrat. 2009. Pengantar Ilmu Antropologi. Jakarta: Rineka Cipta.
- Kurniawan, Arif (2017) “Kulintang : Struktur Musik dan Nilai yang Tertanam dalam Proses Belajar pada Masyarakat Komerling di Kabupaten OKU Timur” [Tesis], Semarang: Universitas Negeri Semarang, 2017.
- Kutasevych, A. (2022). Church music at fund 177 of Institute of Manuscript of V. I. Vernadskyi National Library of Ukraine. *Manuscript and Book Heritage of Ukraine*, 2022(29), 93–107. <https://doi.org/10.15407/rksu.29.093>
- LaMonica, H. M. (2023). Developing Culturally Appropriate Content for a Child-Rearing App to Support Young Children's Socioemotional and Cognitive Development in Afghanistan: Co-Design Study. *JMIR Formative Research*, 7. <https://doi.org/10.2196/44267>
- Li, R. (2024). International communication and cultural exchange based on music: a study of the experience of Chinese music education in other countries. *Music Education Research*, 26(2), 155–169. <https://doi.org/10.1080/14613808.2023.2294313>
- Liliweri, A. 2001. Gatra-Gatra Komunikasi AntarBudaya. Yogyakarta: Pustaka Pelajar.
- Liliweri, A. 2003. Dasar-Dasar Komunikasi AntarBudaya. Yogyakarta: Pustaka Pelajar.
- Liliweri, A. 2014. Pengantar Studi Kebudayaan. Bandung: Nusa Media
- Liu, M. (2023). Body Practice and Ethnic Identity in the Context of Traditional Culture. *International Journal of Diverse Identities*, 23(2), 17–32. <https://doi.org/10.18848/2327-7866/CGP/v23i02/17-32>
- Megatera Putri Hans, Ike. 2017. “Perubahan Kesenian Kenclung Dalam Kontek Perubahan Sosial Budaya”. [Tesis] Semarang: Universitas Negeri Semarang, 2017.
- Miles, M. B., & Huberman, A. M. (1994). Qualitative data analysis: An expanded sourcebook. sage.
- Mondanaro, J. (2023). The Voice Essential: Exploring Oral Traditions in the Study of Vocal Improvisation. *Music Therapy Perspectives*, 41(2), 107–113. <https://doi.org/10.1093/mtp/miad009>

- Murniati, 2015. "Dekontruksi Estetika dan Makna Musik Gamat di Sawahlunto Sumatera Barat" dalam *Resital Jurnal Seni Pertunjukan*, Volume 16 No. 1, April 2015 25-35. Yogyakarta: Institut Seni Indonesia
- Onus, T. (2024). To Sound the Drum: A Dialogue on Value and Change about First Nations Music and Research in the Academy. In *Palgrave Critical University Studies* (pp. 163–179). https://doi.org/10.1007/978-3-031-50388-7_8
- Pavlović, Z. (2022). Basic values as predictors of leisure-time activities among adolescents. *Primenjena Psihologija*, 15(1), 85–117. <https://doi.org/10.19090/pp.v15i1.2349>
- Perdana, F., Sunarto, S., & Utomo, U. (2017). Kesenian Rampak Kenthong sebagai Media Ekspresi Estetik Masyarakat Desa Kalirejo Kabupaten Pekalongan. *Catharsis*, 6(1), 1-8.
- Rohidi, Tjetjep Rohendi. 2000. *Kesenian dalam Pendekatan Kebudayaan*. Bandung: STISI Press.
- Saepudin, Asep, 2015. "Laras, Surupan, dan Patet dalam Praktik Menabuh Gamelan Salendro", dalam *Resital Jurnal Seni Pertunjukan*, Volume 16 No. 1, April 2015 52-64. Yogyakarta: Institut seni Indonesia
- Saputro, A. H. 2016. "Pelestarian Kesenian Kenclung Di Desa Gerduren Kabupaten Banyumas". [Tesis].Yogyakarta: Pascasarjana Universitas Gajahmada.
- Septiana, O., Sumaryanto, T., & Cahyono, A. (2016). Nilai Budaya Pertunjukan Musik Terbang pada Masyarakat Semende. *Catharsis: Journal of Arts Education*, 5(2), 142–149. Retrieved from <http://journal.unnes.ac.id/sju/index.php/catharsis>
- Shanie, A., Sumaryanto, T., & Triyanto, T. (2017). Busana Aesan Gede dan Ragam Hiasnya sebagai Ekspresi Nilai-Nilai Budaya Masyarakat Palembang. *Catharsis*, 6(1), 49-56.
- Sedyawati, Edi. 2007. *Keindonesiaan dalam Budaya Kebutuhan Membangun Bangsa yang Kuat*. Jakarta Selatan: Wedetama Widya Sastra
- Stewart, L. (2022). Social singing, culture, and health: interdisciplinary insights from the CHIME project for perinatal mental health in The Gambia. *Health Promotion International*, 37. <https://doi.org/10.1093/heapro/daab210>
- Sunarto. 2014. *Diktat Kuliah Estetika*. Prodi Pendidikan Seni S2.
- _____. 2016. "Filsafat Seni Nusantara", dalam *Imaji Jurnal Seni dan Pendidikan Seni*, Volume 14 no. 1 April, 2016 81-89. Yogyakarta: Universitas Negeri Yogyakarta.
- Suyoto, 2015. "Estetika Bawa dalam Karawitan Gaya Surakarta", dalam *Resital Jurnal Seni Pertunjukan*, Volume 16 No. 1, april 2015: 36- 51. Yogyakarta: Institut Seni Indonesia.
- Wadiyo-. (2006). *Seni sebagai Sarana Interaksi Sosial (Art as a Tool of Social Interactions)*.
- Xu, Z. (2022). Chinese Art of Playing the Bamboo Flute: the Differences in Acoustic Parameters When Performing Music of Contemporary Chinese Composers and the Influence of the National Compositional Tradition. *Musica Hodie*, 22. <https://doi.org/10.5216/mh.v22.73248>
- Zhuang, C. M. (2022). Chinese Music Teachers' Perceptions of Context Issues and Transmission Modes in World Music Teaching. *Harmonia: Journal of Arts Research and Education*, 22(2), 200–212. <https://doi.org/10.15294/harmonia.v22i2.33225>