

Playing Bungo Krinok in the Kelintang Kalinong Gedang Ensemble: A Model for Learning Traditional Jambi Music

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Abstract

This learning model introduces the *Bungo Krinok* music ensemble in the *Kelintang Kalinong Gedang* format to students. The ensemble consists of several instrumental divisions, namely melodic *kalinong*, interlocking *kalinong*, ornamental *kalinong*, emphasizing *kalinong*, rhythmic *kalinong*, *gong*, and drums. Each division is played with its own striking pattern and function. The *Kalinong Gedang* ensemble has its own tonal system, called the *Kalinong Gedang* scale. This learning process includes the introduction of the tonal system, the practice of playing techniques for each instrument, and ensemble performance skills with accuracy and coordination, including singing accompanied by the *Kelintang Kalinong Gedang* ensemble. The music of this ensemble can be performed instrumentally or as accompaniment to songs, serving as a medium for learning, understanding, and preserving traditional Jambi music.

Keywords: learning model, *Bungo Krinok*, *Kalinong Gedang*, traditional Jambi music

INTRODUCTION

The *Bungo Krinok* music performed in the *Kelintang Kalinong Gedang* ensemble represents a form of *Bungo Krinok* music arranged for the *Kelintang Kalinong Gedang* ensemble format [1]. This ensemble is a development of the prototype wooden *kelintang* ensemble produced through the research project “*Development of Krinok Music of the Jambi Community and Its Ensemble as well as the Implementation of the ‘Bungo Krinok’ Music Model: Adults, Youth, and Children for the Enrichment of Creative Musical Assets in Indonesian Tourism*” [2]. The research was funded by the Innovative-Productive Research Grant (RISPRO) on Governance, managed by the Indonesia Endowment Fund for Education (LPDP), Ministry of Finance of the Republic of Indonesia, in 2023.

The *Kelintang Kalinong Gedang* music ensemble can be used to accompany singing or to create musical compositions based on the *Bungo Krinok* musical form. The instruments in this ensemble are made of iron plates of specific sizes and thicknesses [3]. Their design refers to the traditional *kalinong* musical instrument, which consists of flat metal bars with a raised central knob (*pencu*) serving as the striking point to produce sound. The instrument contains five bars, arranged horizontally on a resonating box, and these five tones are traditionally used to accompany folk songs (*nyanyian rakyat*) from the Rantau Panjang area, Merangin Regency. The method applies a practical ensemble approach, focusing on technical mastery, coordination, and musical sensitivity [4].

The *Kelintang Kalinong Gedang* ensemble itself is based on the earlier wooden *kelintang* ensemble model, with several refinements—such as the expansion of the octave range, slight adjustments to interval patterns, the addition of gongs, the inclusion of several new instrumental divisions, and the reorganization of instrumentation patterns. The resulting arrangement of

instruments and divisions forms a new type of regional ensemble in Jambi. This musical ensemble serves as a means for the advancement of Jambi's musical arts and contributes to the preservation and development of the traditional musical heritage of the Bungo community and surrounding regions, representing a contemporary expression of regional cultural identity.



Gambar 1. Ensambel *Kalinong Gedang*
(Foto: Ikhsan Satria Irianto, 2025)

METHOD

The learning activities of the *Kelintang Kalinong Gedang* ensemble are conducted through a series of structured stages emphasizing practical experience [5]. The learning process consists of seven main sessions, each including preparation, core activities, and reflection. The method applies a practical ensemble approach, focusing on technical mastery, coordination, and musical sensitivity [6].

Each learning session begins with preparation for teaching, including the use of a complete *Kelintang Kalinong Gedang* ensemble set, a classroom or soundproof studio of approximately 20 x 15 meters, and a blackboard. The learning media consist of the ensemble instruments themselves, while the materials include the introduction of instrumental divisions, the tonal system, playing techniques, and the practice of performing together as an ensemble.

During the initial activities, students prepare the instruments, take proper seated positions beside or behind their instruments, and are introduced to the *Kelintang Kalinong Gedang* ensemble and its divisions. They also receive explanations regarding the general form and function of the ensemble performance.

The core learning activities focus on several aspects:

1. Training the technique of holding and striking the mallet on the *kalinong* and *gong* to produce a clear and perfect sound.
2. Independent practice in striking the *kalinong* and *gong* and achieving proper tone quality.
3. Playing exercises that involve ascending and descending scales repeatedly to develop accuracy and familiarity with the *Kalinong Gedang* tonal system.

4. Group practice combining melodic patterns, rhythmic motifs, and phrases into complete songs accompanied by coordinated drumming and singing (*berdendang*).
5. Exercises involving dynamics, tempo variation, and ensemble synchronization.

Each meeting concludes with closing activities, including returning the mallets to their cases, discussing the material for the next session, and reflecting on the learning process through evaluation and feedback. A question-and-answer session follows to clarify any difficulties experienced by students.

Assessment and evaluation are carried out through three components:

1. Attitude assessment, focusing on respect, cooperation, and enthusiasm during practice.
2. Knowledge assessment, emphasizing understanding of musical instruments, tonal systems, and tempo sensitivity.
3. Skill assessment, evaluating the students' ability to perform individually and in ensemble settings with accuracy, coordination, and sensitivity to rhythm and dynamics [7].

This learning method emphasizes the integration of practical skill development, musical understanding, and collaborative performance experience in order to cultivate appreciation and competence in performing the traditional music of Jambi through the *Kelintang Kalinong Gedang* ensemble [8].

RESULT AND DISCUSSION

The *Kelintang Kalinong Gedang* ensemble consists of several divisions: *kalinong pembawa lagu* (melody bearer), *kalinong pengembang* (melodic developer), *kalinong penghias* (ornamentation part), *kalinong jalan* (rhythmic line), *kalinong penegas* (beat accentuator), *gong*, and *gendang* (drum). Each division performs distinct rhythmic and melodic patterns. The melody-bearing, developing, and ornamenting *kalinong* divisions each span two octaves, with seven tones per octave following the characteristic interval structure of the *Kalinong Gedang* musical system. The *kalinong jalan* and *kalinong penegas* divisions each contain one octave of tones. The *gong* division comprises three gongs, each tuned to correspond with particular tones within the established *Kalinong Gedang* tonal system. The drum division consists of two drums—*gendang jantan* (male drum) and *gendang betino* (female drum). Additional instruments, such as wind, bowed, or jingling instruments, may also be incorporated to enrich the ensemble's sound.

1. Techniques for Playing the *Kalinong Gedang* Instrument

a. Mallets or Strikers (*Tabuh*)

The implements used to strike the *kalinong* blades to produce or emit tones vary. Their form and size are adjusted to the specific instrument being used, as follows:

- (1) Mallets for the *Kalinong Pembawa Lagu*, *Kalinong Pengembang*, and *Kalinong Penghias*: The shape and size of these mallets are identical, characterized by their small dimensions.



Gambar 2. Pemukul *kalinong* 1
(Foto: Ikhsan Satria Irianto, 2025)

- (2) Mallets for the *Kalinong* Jalan and *Kalinong* Penegas: These mallets are the same as each other, but their size is larger than the mallets used for the *Kalinong* Pembawa Lagu, *Kalinong* Pengembang, and *Kalinong* Penghias.



Gambar 3. Pemukul *kalinong* 2
(Foto: Ikhsan Satria Irianto, 2025)

- (3) Mallet for the Middle Gong and Large Gong: This is a wooden implement of a specific diameter and length, where the striking surface consists of a cloth-wrapped spherical head.



Gambar 4. Pemukul *gong* besar
(Foto: Ikhsan Satria Irianto, 2025)

- (4) Mallet for the Smallest Gong: This is a long, round wooden implement of a certain diameter and length, where the striking surface is wrapped with thread.



Gambar 5. Pemukul *gong* kecil
(Foto: Ikhsan Satria Irianto, 2025)

b. Technique for Playing the Mallet

To produce a desirable sound quality, the striking surface (mallet head, or *tabuh*) must impact precisely on the boss (*pencu*) of every tone bar or gong being sounded. The impact on the *pencu* of the *Kalinong* Pembawa Lagu, *Kalinong* Penghias, and *Kalinong* Pengembang should be a pressure stroke resulting from the swinging motion of the mallet, focusing on the effect of the wrist movement that holds the mallet, for both the right and left hands.

The force of the pressure should not originate from the arm swing, but rather from a pressure focused on the wrist's swing that holds the mallet. This pressure primarily stems from the downward force exerted by the weight of the mallet as it is dropped onto the *pencu*. Therefore, the player must control the amount of pressure applied to each *pencu* to produce the desired tone quality with a full or excellent sound.



Gambar 6. Teknik memegang pemukul Kalinong pembawa lagu dan kalinong penghias, serta kalinong pengembang
(Foto: Ikhsan Satria Irianto, 2025)



Gambar 7. Bidang pukul
(Foto: Ikhsan Satria Irianto, 2025)

The technique for holding the mallets for the *Kalinong Jalan* and *Kalinong Penegas* differs from the technique used for the *Kalinong Pembawa Lagu* and *Kalinong Penghias*. The distinction lies in the fact that the handles of the *Kalinong Jalan* and *Kalinong Penegas* mallets are gripped by the fingers, and the striking force onto the *pencu* is a pressure stroke from the arm swing holding the mallet, which is well controlled (*tahan*), with the rebound immediately drawn back upwards, rather than being allowed to freely bounce off. This method or technique for holding the *Kalinong Jalan* and *Kalinong Penegas* mallets is relatively similar to the technique for holding the gong mallet to produce an optimal sound.



Gambar 8. Teknik memegang pemukul kalinong jalan dan kalinong penegas
(Foto: Ikhsan Satria Irianto, 2025)

The striking of the *kalinong* or gong *pencu* should be performed repeatedly until the player can instinctively feel how to precisely strike the mallet on the *pencu* of the tone bar or gong to produce a quality tone. Training to master the technique of playing the mallet or *tabuh* can be conducted by playing sequences of notes from low to high, and conversely, from high to low. Alternatively, the player can strike the *pencu* of the tone bars irregularly or sound notes using specific intervallic patterns, such as intervals of a third or a fourth, utilizing both hands. This training must be done repeatedly until the player becomes proficient in using both mallets, held in the left and right hands, respectively, to produce the good quality tones required by the music being performed.

2. Musical Instruments of the *Kalinong Gedang* Ensemble

The instruments utilized in the *kalinong gedang* ensemble or set are varied, as detailed below:

a. *Kalinong Pembawa Lagu* (Main Melody *Kalinong*)

The *Kalinong Pembawa Lagu* refers to the *kalinong* instrument primarily employed to perform the song or the core melodic line of the music played by the overall *kalinong gedang* ensemble. This *kalinong* for delivering the core melody consists of one (1) unit and spans two octaves, with each octave comprising seven distinct tones.



Gambar 9. *Kalinong* Pembawa Lagu
(Foto: Ikhsan Satria Irianto, 2025)

b. *Kalinong Pengembang* (Elaborating *Kalinong*)

There are two (2) units of the *Kalinong Pengembang*. Their size is identical to the *Kalinong Pembawa Lagu*, and they possess two octaves of tones, with seven tones in each octave. They are played to enrich the expression of the core melody through various potential playing patterns.



Gambar 10. *Kalinong* Pengembang
(Foto: Ikhsan Satria Irianto, 2025)

c. *Kalinong* Penghias (Ornamenting *Kalinong*)

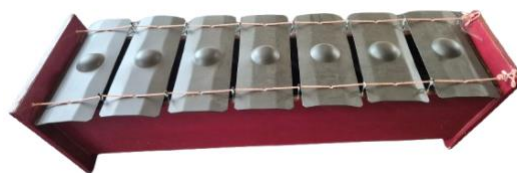
There are two (2) units of the *Kalinong* Penghias. The size of their tone bars is smaller than those of the *Kalinong* Pembawa Lagu. This *kalinong* also features two octaves, each consisting of seven tones, and is played to provide variation to the core melody with diverse possible playing patterns.



Gambar 11. *Kalinong* Penghias
(Foto: Ikhsan Satria Irianto, 2025)

d. *Kalinong* Jalan (Rhythmic Pacing *Kalinong*)

The *Kalinong* Jalan consists of two (2) units, and the size of its tone bars is larger than those of the *Kalinong* Pembawa Lagu. Each *kalinong* has one octave, comprising seven tones. The *Kalinong* Jalan is played primarily to provide accentuation to the beat and can introduce variations at certain times.



Gambar 12. *Kalinong* Jalan
(Foto: Ikhsan Satria Irianto, 2025)

e. *Kalinong* Penegas (Accentuation *Kalinong*)

There are two (2) units of the *Kalinong* Penegas. The size of their tone bars is larger than those of the *Kalinong* Jalan. Each *kalinong* has one octave, consisting of seven tones. The *Kalinong* Penegas is played primarily to provide emphasis on the measure (*birama*) or metric unit (*sukatan*) of the piece being performed.



Gambar 13. *Kalinong* Penegas
(Foto: Ikhsan Satria Irianto, 2025)

f. Small, Middle, and Large Gongs

The gong division comprises three gongs of differing sizes: small, middle, and large. Each of the three gongs possesses a defined pitch and is played to reinforce the measure (*birama*) or metric unit (*sukatana*) of the core piece being performed.



Gambar 14. Tiga buah gong
(Foto: Ikhsan Satria Irianto, 2025)

g. Small (*Jantan*) and Large (*Betino*) *Gendang* (Drums)

The *gendang* (drum) division includes two drums of different sizes: the small *gendang* (*jantan*) and the large *gendang* (*betino*). Both drums are played following the principle of interlocking patterns, accompanying (aligned with) or oriented towards the rhythmic pattern of the core melody being performed.



Gambar 15. Dua buah gendang, kecil dan besar.
 (Foto: Ikhsan Satria Irianto, 2025)

3. The *Kalinong Gedang* Tone System

The *kalinong gedang* tone system is composed of seven core tones, with each tone instrumental in producing the characteristic musical personality of *kalinong gedang* music. These tones can be utilized mechanically within a specific tonal arrangement to generate the music. This tone system originates from the five core tones of the *kalinong* folk music (*musik rakyat*) of the Rantau Panjang community, Merangin Regency, which consist of: (1) B-flat-20; (2) C-30; (3) D-30; (4) E-flat-30; and (5) F-20. Since these five tones do not complete a single musical octave, defined by a 1:2 pitch ratio (e.g., C–c), one additional tone was incorporated to achieve a more complete octave. The designated supplementary tone was based on an adjustment to the musical sensibility of the surrounding folk songs, particularly those of the Tebo community, resulting in the sixth tone, (6) A. With the inclusion of tone (A), a perfect octave is formed by adding the seventh tone, (7) B-flat-20.

As is known, the comparative distance between two identical notes (B-flat-20 – b-flat-20) in cent (c) measurements, based on Alexander John Ellis's formula for the diatonic (equal temperament) system, forms an octave with a distance of 1200 cents (c) [9]. Based on the number of tones and the pitch intervals within a single octave in the *kalinong gedang* tone system, the following intervallic pattern is established in the table below [10].

Urutan nada	(1)	(2)	(3)	(4)	(5)	(6)	(7)
Nada	Bes-20	C-30	D-30	Es-30	F-20	A	Bes-20
Pola interval nada		190	200	100	210	420	80
Jumlah:	1200, c.						

This discussed intervallic pattern is established as the tone scale for the *kalinong gedang* music ensemble. All melodic instruments within the *kalinong gedang* ensemble are tuned using this specific tone system, and the number of tones utilized on each melodic instrument (termed *kalinong*) is adjusted according to the needs. Certain *kalinong* instruments possess two octaves of tones, while others only contain a single octave, as previously discussed.

The order of notes in musical notation is:



Gambar 16. Musical notation
 (Gambar: Indra Gunawan, 2025)

4. Independent Practice of Striking the *Kalinong* and Gong

In the previous section, the practitioner has been explained the method for holding the mallet and striking it on the *kalinong* and gong to produce a quality tone from the *kalinong* blade or gong as required. Next, the practitioner should attempt to strike the mallet head onto the *pencu* (boss) of the *kalinong* blade or gong slowly, and perhaps repeatedly, until they can produce a desirable sound from the *kalinong* and gong.

The practice of striking the *kalinong* and gong should be continuous, where the practitioner attempts to use the mallets held in each hand to strike two *kalinong pencu* or the gong *pencu*. The striking or hitting can be done alternately or simultaneously on the *pencu* until a good (full) and clean tone is produced. Similarly, training the two hands used to strike the *kalinong* or gong should be continued until an expert level of skill is reached, such that the mallets held are no longer felt heavy when struck onto the *kalinong* blade or gong. This type of practice is conducted continuously until perfect skill proficiency is achieved.

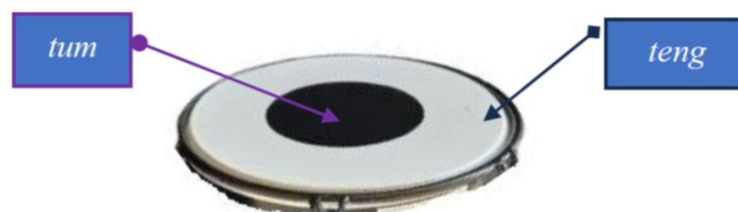
5. Technique for Striking the *Gendang* (Drum)

As discussed previously, the *kalinong gedang* ensemble utilizes two drums: the *gendang jantan* (small) and the *gendang betino* (large). The *gendang jantan* is smaller in size, while the *gendang betino* is larger. Each drum has two faces: a large face and a small face. The general or fundamental timbres produced on each drum face are a high-pitched sound, articulated as *teng*, and a somewhat large or low-pitched sound, articulated as *tum*.

The high-pitched sound (*teng*) is produced by a four-finger stroke, using either the left or right hand, by flicking the four fingers onto the edge of the drum face. Furthermore, the low-pitched sound (*tum*) is produced by striking the palm onto the center of the drum face. When the palm strikes the drum face, the palm is not flicked but is sustained loosely on the surface of the struck drum face. To produce the accurate sound, the practitioner can conduct continuous independent practice until the desired timbres—a good *teng* and a good *tum*—are found as expected.

Based on the general timbres produced on each drum face with specific striking techniques, the *gendang jantan* produces four timbres, and similarly, the *gendang betino* also produces four timbres. These eight individual timbres are used in the performance of the two drums as required when accompanying a song. If the practitioner has mastered playing the drum and producing these fundamental timbres, they can perform sonic exploration to produce other timbres through precise finger-striking techniques on the drum face via various possibilities.

It can be further explained that the total of eight *gendang* timbres, consisting of the *gendang jantan* and *gendang betino*, can be processed or arranged skillfully through the interweaving of timbres (*jalanan warna bunyi*) from the two drums, as part of the instrumentation in the musical composition. The drum performance is expected to be oriented towards the rhythmic flow of the music or song, and not towards accents on the metrical unit (*sukatana birama*) or accents in the metrical pattern.



Gambar 17. *Timbre Region of the Drum Face*
(Gambar: Indra Gunawan, 2025)

6. Collaborative Practice of Playing the Scale

In parallel with the practice of striking or hitting the *kalinong* and gong *pencu* to produce accurate and clean tones, and producing good and clean *gendang* timbres, is the collaborative practice of performing the *kalinong gendang* ensemble scale. The exercise involves playing the scale by sounding the ascending and descending scale simultaneously and repeatedly. This type of practice is done numerous times until the practitioner perceives the sonic character and pitch intervals of the *kalinong gendang* music ensemble.

The practice of playing the scale, in the form of ascending and descending scales, can be continued by playing non-sequential notes, whether ascending or descending. The practice can be performed by sounding notes separated by three tones (e.g., Tone 1 – 3, 2 – 4, etc.) or four tones (e.g., Tone 1 – 4, 2 – 5, 3 – 6, etc.), in ascending or descending forms, and every sounded note must be clean and accurate. This type of practice is performed repeatedly until the musical performance consists of patterned and synchronized tonal leaps (*loncatan-loncatan nada*). Specifically in the drum performance, the drums can create rhythmic patterns that follow the melodic contour or the tonal leaps, through an interlocking performance (*permainan berjalin*) between the *gendang jantan* and *gendang betino*. In playing the drum, varied and regular *gendang* timbres, sourced from the timbre of each drum, should be used. Similarly, the gong is sounded following the melodic flow, with the strike falling on tones within certain pitch ranges, precisely aligning with the played melodic tone or tonal leap.

7. Collaborative Practice of Striking the *Kalinong* Together

The subsequent exercise is the collaborative practice of striking the *kalinong* together, playing the scale, ascending and descending repeatedly, accompanied by the musician's voice (*penandung*). The practice of playing the *kalinong* ensemble here is essentially the same as the previous *kalinong gendang* ensemble exercise, but the addition is the musical sound played by the *kalinong* ensemble is followed by the voice of the singer or vocalist (*pendandang/penandung*).

This type of practice, on one hand, serves to strengthen musical sensitivity in playing the *kalinong gendang* ensemble, and on the other hand, it develops the musical sensibility of the singer or vocalist in perceiving the character of the pitch intervals of the music played with the *kalinong gendang*. The vocalist may sound the notes played by the *kalinong* simultaneously (unison), following the flow of the played notes, and must be articulated accurately with maximum vocal power.

This practice is performed repeatedly until the vocalist is truly familiar with the pitch interval character of the *kalinong gendang* ensemble and is capable of using it as a foundation for constructing a good and distinctive *kalinong gendang* musical song. Any song performed with the *kalinong gendang* ensemble must align with the character of the pitch intervals that form the unique music of *kalinong gendang*. The musical personality played with the *kalinong gendang* ensemble is partly formed by the tone system established for this ensemble.

CONCLUSION

In conclusion, the *Bungo Krinok* musical ensemble, realized in the developed *kelintang kalinong gendang* format, represents a significant cultural advancement by establishing a novel musical identity for the Jambi region. This ensemble is fundamentally defined by its unique heptatonic tone system, a tone scale derived from local folk traditions and meticulously structured to achieve a complete octave. Furthermore, the systematic, multi-stage pedagogical model—ranging from initial instrument introduction to the mastery of collaborative performance and expressive refinement—has been established as a robust framework. This

structured approach successfully ensures that learners attain the required competence to both perform the diverse instrumental parts and musically accompany the local singing tradition with accuracy and high fidelity, thus securing the continuation of this regional art form.

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