

## *KauAku* Interpretation of Toxic Relationships and Senandung Jolo

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**How to cite:** Mirnawati., Asril. (2023). *KauAku: Interpretation of Toxic Relationships and Senandung Jolo*. *Gondang: Jurnal Seni dan Budaya*, 7(2): 248-257.

**Article History :** Received: Feb 13, 2023. Revised: May 06, 2023. Accepted: June 18, 2023

### ABSTRACT

*Toxic relationships are dangerous. Toxic relationships are often found in dating relationships. The cause of a toxic relationship is when in a relationship there is intimidating behavior towards their partner, being rude, reluctant to blame and winning alone. The social phenomena of toxic relationships or toxic relationships above become ideas in the creation of works. The creators interpret the atmosphere and emotions experienced in dating such as joy, sadness, anger, chaos and moral messages about dating as important parts that can be expressed. In developing the work, the artist uses the local idiom of the Senandung Jolo tradition. The creation method used in the cultivation is based on the testimony of the creative thinker Graham Wallas (1926) in the book *Psychology of Art* by Irma Damayanti it is stated that there are three stages, namely the data collection stage, the observation stage, and the work embodiment stage. The author interprets that a toxic relationship always begins with harmony, but there is also an emotional imbalance with the big title *Composition KauAku*, which consists of three works entitled "Selaras", "Kentara" and "Swantantra" with world music approach.*

### KEYWORDS

*Toxic Relationship  
Senandung Jolo  
Interpretation  
World Music  
KauAku*

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### INTRODUCTION

Toxic relationships are dangerous. Toxic relationships have the power to control emotions and make a person feel very high and very low. Staying in a toxic relationship causes a lot of damage and can even lead to real psychological problems. Toxic relationships eliminate the most important aspects of a person's life, rob happiness, love and passion, in contrast to healthy relationships, where there is mutual respect, respect for each other, accepting shortcomings with good words and actions (Ibrahim, 2021: 2 ). Toxic relationships can often be found in dating relationships. Nur Inayah in (Kan'an, 2003) says: "Dating is a relationship between two individuals of different sexes and has an emotional bond because of certain feelings in the hearts of each individual. These feelings include the feeling of wanting to have, to love, to want to be cared for and to want to always be close. However, it can be seen that any dating relationship will not last forever if communication is not maintained properly. Communication will only be meaningful if someone has the same understanding as the person responding to it (Porter, 2020:93).

Social phenomena in dating relationships are currently popping up in various social media. There are many cases of women who often receive bad treatment from their partners, for example emotional pressure, sexual harassment, and physical violence which can cause mental disorders, and some even injure themselves to the point of causing someone to commit suicide. When the whole body and soul has been given to a partner, all of that only backfires on itself. When women can only be silent and have no stand, they will only cause psychological problems, even though in their hearts they still trust their partner and hope

that their partner will change like the beginning of a romantic relationship, kind hearted, full of hope, and sweet promises. Women have emotions, sadness, pain, fear and anger when they are bullied, harassed and so on, but due to lack of courage the problem can only be controlled.

The phenomenon of toxic social relations above is very interesting as an idea to work on. The atmosphere and emotions experienced in dating such as feelings of joy, sadness, anger, chaos and moral messages about dating are important parts that can be expressed in works. Mood can be divided into several parts of the work. In developing the work, the artist uses the local idiom of the Senandung Jolo tradition as a medium of expression. Senandung Jolo is a traditional music ensemble from Tanjung Village, Kumpe Ilir District, Muaro Jambi Regency. This music consists of vocals and several percussion instruments as accompaniment, including: gongs, Malay Gendang, and gambang kayu. Hidayat (2007: 28) says that: "Senandung is a song and Jolo is a rhyme. Pantun contains satire or expression of feelings conveyed to someone who is liked or loved. In addition to conveying expressions to people whose rhymes they like, they also express feelings of fatigue after work.

Senandung Jolo is played in spare time either in a hut in the middle of a rice field, then develops into a wedding preparation event and an entertainment event (Hidayat, 2007: 28). Senandung Jolo has a melody that flows and bends (*cengkok*) in Malay, and has an energetic rhythm pattern. Senandung Jolo has a theme in every performance. According to The Liang Gie (1976), broadly speaking, the theme is the main idea in question in a work of art. The themes in Senandung Jolo include love. In the theme of romance, there are rhymes that are presented in joke rhymes, there are also rhymes that contain messages and moral messages. Here is an example of a poem with the theme of love, Example;

*Janganlah lupu bawak kaen basahan,  
Kalaulah hendak kito nak jatuh ati,  
Janganlah lupu ngan adat aturan.  
(If we want to go take a bath,  
Don't forget to bring a wet cloth  
If we want to fall in love,  
Do not forget the customs and rules).*

## METHOD

Basically this research uses a qualitative research approach where the writer will try to explore meaning and try to understand a phenomenon or event where the writer is directly involved with the background being researched, contextual, and comprehensive (Yusuf in Rifandi, 2022: 3). Therefore the authors collect data by way of literature study, observation and interviews.

**Data Collection** The first stage is the stage of collecting information data about the phenomenon of toxic relationships and relevant local idioms from the Senandung Jolo tradition from books, journals, libraries and the internet. If the data obtained is sufficient, workers proceed to the next stage, namely the observation stage. Observation is an act or process of observing something or someone carefully to obtain some information or simply to prove the truth of a study. The author made direct observations with psychologists at the Achmad Mochtar Bukittinggi Hospital by obtaining accurate data in the form of symptoms suffered by patients along with professional views from psychologists. After obtaining sufficient data, the artist continued direct observation with the traditional artist Senandung

Jolo, who is the musical material in the creation of KauAku's works.

In the process of creation, the author uses the theory of creativity from Graham Wallas which states that the creation process involves four stages which are carried out sequentially, namely: preparation, incubation, illumination and verification (Tika, 2023: 3). Preparation is a process in which the writer collects information or data needed to carry out the process of creating a musical composition. The incubation process is the stage when the writer incubates the idea in a pre-conscious dimension. The illumination stage is the stage where inspiration can begin to be clarified as an idea in creation. Finally, the verification stage is the stage where the writer chooses material as his medium of expression, namely traditional idioms that are in accordance with the concept and selects the instruments to be used.

The selected musical instrument must be in accordance with the concept of the work, because musical instruments are very influential in the creation of musical works of art. If the instrument chosen is not in accordance with the desired concept then the message to be conveyed in the work cannot be felt by the audience. After choosing the right instrument, the writer will select musicians who are truly talented in their field. If the composer chooses the wrong musician, it will hamper the rehearsal process because during the rehearsal process the musician must be responsive in responding to and memorizing the material, not spending a lot of time just repeating the material.

## RESULT AND DISCUSSION

The atmosphere and emotions taken in toxic relationships are harmony, emotional imbalance and moral messages about toxic relationships. The composer interprets the toxic social relationship into the form of music. Interpretation is interpreting something, and is closely related to understanding, as interpreting a phenomenon and presenting it through sound (Ricoeur: 2015). Interpretation is the process of translating something, both from language, film, art forms, and so on.

Composer interprets that a toxic relationship always starts with harmony, balance with each other and communication between partners is still very good. If one of the partners has become a toxic person, the relationship is out of balance or out of harmony, so that there is a lot of emotional violence, physical violence and so on. This is very detrimental to one party so that someone becomes depressed or has psychological problems. This imbalance arises because there is one that stands out or wants to win alone. In this imbalance, it will present a chaotic, sad, angry atmosphere, no longer as happy as the beginning of the relationship. KauAku consists of three works entitled: Selaras, Kantara, and Swatantra. Analysis of a work of art is intended to describe the structure of the work of art in terms of the conceptual and design of the work. KauAku is a work that originates from a socially toxic relationship with the musical material, Senandung Jolo.

### Selaras

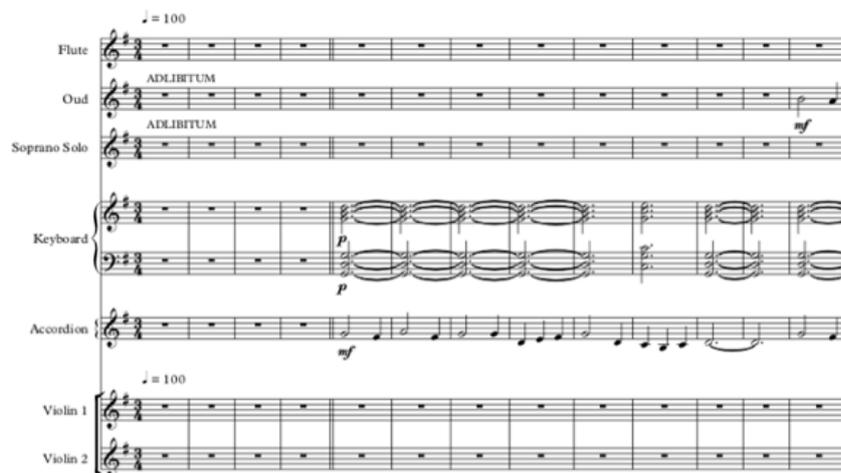
In the first work there is harmony in a relationship, where the relationship still has very good communication, the atmosphere presented is peaceful and harmonious, the lyrics used contain praise. The instruments used in the first work are accordion, Gambus, Drum keyboard, flute, violin, bass, two Malay drums as the basis and peningkah, drums and two pairs of vocals, two female and two male. The first work has three sections, the first section begins with a rhythmic melody by stringed instruments. Gambus gives a Malay touch which is played with a melody based on G major. After the free rhythm of the strings, the keyboard and accordion give a drone/long flat sound as the composer hums, along with the lyrics of

the hum:

**Table 1.** the Hum

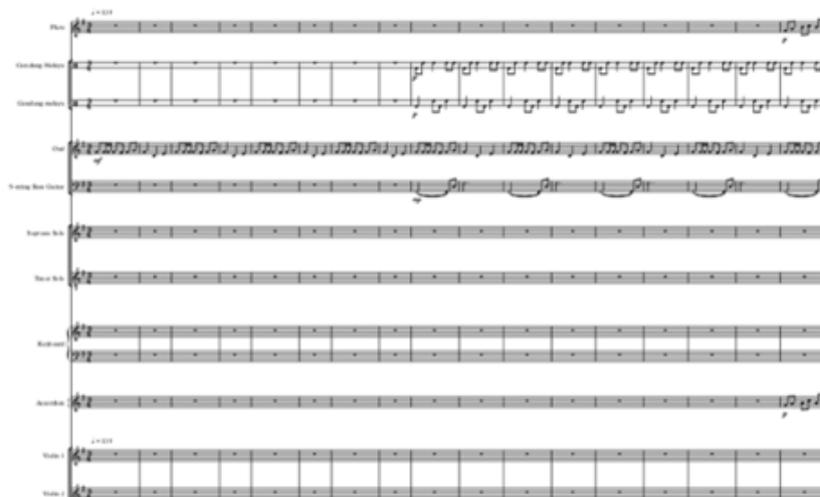
Lyric	Translate
<i>Dinandung nandunglah sayang</i>	Hummings dear
<i>Kalau lah tuan membawak jalo</i>	If you want to bring a fishing net
<i>Kalaulah tuan nak pandai besamo</i>	If you want to be together
<i>Janganlah lupu petuah lamo</i>	Don't forget the advice of Malay customs

After the humming vocals, the accordion provides a melodic touch and then the four-person vocals follow. The following melodies have been used as notations;



**Figure 1.** Accordion Melodies and Vocals in the First Section

The first section contains parallel melodies. The parallel melody begins with four repetitions of the harp, then is followed by the accordion with the flute, followed by the melodies of violin and bass melodies with six metric Malay drum rhythms. All the melodies of each instrument are different and tie in with one another. After that there is a keyboard melody with vocals. The following has been made into notations:



**Figure 2.** The First Parallel Section Melody

The first part has metric three then switches to metric six with development from the previous melody, at the end of metric six there are accents of metrics four and five which are repeated twice. After that there is a unisono melody, in the first part no drums are used because they want to create a flowing musical atmosphere.



**Figure 3.** Unison Melody

After two simultaneous repetitions, we enter the second part, where there is a zapin rhythm pattern played by two Malay drum players with basic patterns and tingkah. In the second part, the composer presents melodies with diverse and energetic rhythm patterns, the composer interprets harmonious relationships and has a passionate soul. In the zapin pattern there are melodies that are played together and harmony, after the melody with two repetitions stops and the gambus melody is still accompanied by a lute player with metric three then followed by harmony vowels. After that, the gambus melody is played again with the violins and violas which have melodic canons. On the repetition of the basic instruments played by bass, keyboard, accordion, gendang, on the second repetition of the viola, and the third repetition of the gambus and flute then returns to the initial zapin melody but has been developed with string melodies.



**Figure 4.** Zapin Melodies

Still in the second section, enter the drum part with a rhythm pattern of eight and seven with a different tempo from the previous melody. Two repetitions of metric eight and seven on the drums have accents from the keyboard, bass and Malay drums with two repetitions as well. After two repetitions enter the melody with the basic notes Cmajor also plays the eighth and seven metrics by the violin in harmony, gambus, keyboard, flute, accordion also plays the same melody with two repetitions. After getting each part, it is the turn of the violin to play different melodies in harmony with the five metrics for two cycles, which means thirty times five, because one melodic cycle is fifteen which is only accompanied by a Malay drum with five metrics too. In this rhythm section, call and response techniques are used between drums and violin, keyboard, gambus, then call and response between Malay drums and bass as well as drums and vocals.

Still the same melody is played twice repetition with a slight increase in tempo, then in the third and fourth repetitions there is a modulation up one and a half from the key of Cmajor to D# minor and the next repetition returns to the key of Cmajor. To close the second section there is an intermittent playing of tutti and there is a snippet of the previous melody. In the third section or the ending, composer wants to present harmonization and a flowing vocal melody as the closing of the first work. Because after going through the second energetic section, the composer wanted to break the tempo with the graphs going down, up and back down again. In the third section, it begins with a free violin which has a basic tone from Cmajor, slowly moving to the Gmajor basic tone. After that there is a single melody played by the keyboard only, then followed by vocals twice the repetition of the vocal melody, on the second repetition there is a humming rhythm pattern and ends with unison with only melodic instruments.

### **Kentara**

In the second work entitled Kentara which means prominent or visible. The second work presents an emotional imbalance as the composer interprets a relationship in which one partner stands out, doesn't get along, and lacks communication. The composer also presents a sad atmosphere but is suddenly chaotic. In this second work the instruments used are acoustic guitar, clarinet on bass, studio equipment and vocals. In the second work there is news on television that is presented through projection mapping regarding the impact of a toxic relationship, for example victims who are willing to commit suicide because of a breakup, some have experienced sexual harassment, emotional violence and some have even been injured. themselves as a result of a toxic relationship. In the second work there are two parts, the first part only presents news and the second part presents guitar and clarinet vocals and presents news pieces that have been processed by studio equipment, news collected and edited overlapping.

In the first part there are piles of convex televisions used as news broadcasting media, all the news that is broadcast is about victims of toxic relationships. News broadcasts are edited and cropped randomly, which run for about five minutes. In the second part, the clarinetist in bass explores melodies at will and does not stick to the basic notes; from weak exploration to getting tighter. After the sound of the news slowly disappears, vocals freely enter and are not tied to the basic tone. The composer interprets free rythme that is, partners in a relationship are free from each other, each of them is not fixated on the basic tone and

does not want to be bound by commitment to the relationship itself.

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**Figure 5.** Travel Notation of Guitar and Clarinet Melodies

Each player is busy playing his rhythm with a tone that is not bound. In the game there are dynamics, hard and soft interpreting a relationship has emotions that go up and down. After playing each part the noise appears again. Clarinet, guitar and wooden xylophone slowly feed out, while free vocals, hums keep going accompanied by the sound of broken television and slowly feed out too. The broken television image is still shown as a transition to the third piece.

### Swantantra

In the third work entitled "Swantantra" which means being able to provide for oneself, being able to stand alone and believe in oneself (<https://www.kbbi.co.id/arti-kata/swatantra> accessed on 5 July 2023). This title interprets that after going through hard things in a toxic relationship, one can be free and be able to become a better self. The third work is only vocal with a choral format, the composer himself in this third work becomes the conductor. The composer presents a harmonious atmosphere through melodies that are harmonious, sweet, call and response, and canon. The vocal lyrics contain advice and regret, that something that hurts in a toxic relationship is difficult to heal. Basically, wounds to the liver are different from wounds on the surface of the skin, such as being hit by a knife, because wounds to the liver are difficult to heal and take a long time. Therefore, be careful in running a relationship, don't forget the customs and rules so you don't hurt your heart.

In the third work there are two sections, the first section of the composer presents theatrical presentation of three people who are reading news about toxic relationships, then the other players slowly enter the stage reading the news as well, causing a noisy sound but still with the usual vocal intonation. When the players read the news while walking back and forth irregularly, the conductor gives a sound code "syut" indicating an order to be silent, but the players only pause for a moment and turn to the conductor and then read the news again with the same intonation. At the second "syut" command they stop for a moment to look at the conductor but return to reading the news with a soft intonation, the conductor orders the third "syut", the players read the news aloud and full of emotion. Next one of the players screams "someone found dead!" and the other players take their positions with humming vocals in the key of D minor. After that there is news which is melodized with harmony and

dynamics. The following is a news melody that has been used as a notation.



Vokal 2  
naa..... se o rang si swi s m p di te mu kan te was ter ku bur di da pur ru mah ko song di bu muh sa ngat sa dis o  
p mf

Vokal 3  
naa..... se o rang si swi s m p di te mu kan te was ter ku bur di da pur ru mah ko song di bu muh sa ngat sa dis o  
p mf

Vokal 4  
naa..... se o rang si swi s m p di te mu kan te was ter ku bur di da pur ru mah ko song di bu muh sa ngat sa dis o  
p mf

Figure 6. Melody Read the News

Then enter the second section, where there are drones by the players and conductor free vocal melodies and there are unison harmonies. When all are silent the conductor plays a single melody without accompaniment, then the melody is continued by two soprano and tenor voice players, then the other players become drones. The melody is repeated in unison harmony, on the second repetition the tenor voice, alto, bass remain with the first melody and the soprano melody differs with one repetition. During unison, the voices of the players seem as if they are reading the news, looking at the newspaper, still with the same melody, then there is a canon between the alto, tenor and soprano voices. The next repetition is the canon of harmony which differs in tempo with a loud voice and dynamically with the end of the melody being sung together. After that there is a melody without lyrics, only with the syllable "na nan na na".

After the section is finished it continues with a metric three melody with melodies that are disappointed lyrical harmonies and there is an air of ups and downs, as one tenor and soprano sing the same melody and the other player drones on with a humming. On the second repetition the soprano voice provides filler or melodic content as well as the tenor voice. In the ending there are three players including a soprano voice, tenor voice and alto voice, humming, conveying the message that regret will only be borne by ourselves, but ourselves and our souls are still alive in our hearts, don't get too carried away in regretting your actions. When the humming melody ends there is a tutti with a fast tempo and ends with a drone. When the players drone hummily, the conductor hums as well conveying a message about toxic relationships and all the players walk randomly while throwing newspapers one by one. There is only one alto voice left who looks at the newspaper while reciting the same rhyme of advice and saying it many times and then feeds it out.

Texture is the strains of a melody in a piece of music which is divided into several sounds. The strains of each voice form a compact and sweet musical composition. So, texture containing rhythm, melody, harmony, rhythm and dynamics is called monophony, polyphony and homophony. Quoting a cultural arts book published by Yudhistira Ghalia Indonesia, monophony itself means a type of music that only consists of one voice without any musical accompaniment. Polyphony is a type of music that is composed based on many voices which means many and phoni which means sound. The notion of homophony is a texture in which the main part is supported by one or more additional strands that give harmony to one melody dominating, while the other parts play single notes or complex

accompaniments.

### Selaras

In the first work there is a monophonic texture in the first part, namely the melody without any accompaniment played by the lute player with four repetitions, following the notation of the composer;



Figure 7. Gambus Oud Single Melody

### Kentara

In the second work there is a homophony texture as the vocals don't have the same rhythm as the guitar and clarinet. Guitar and clarinet have the same rhythm but with different tones, while the wooden xylophone has a different rhythm, the following is the notation of the author:

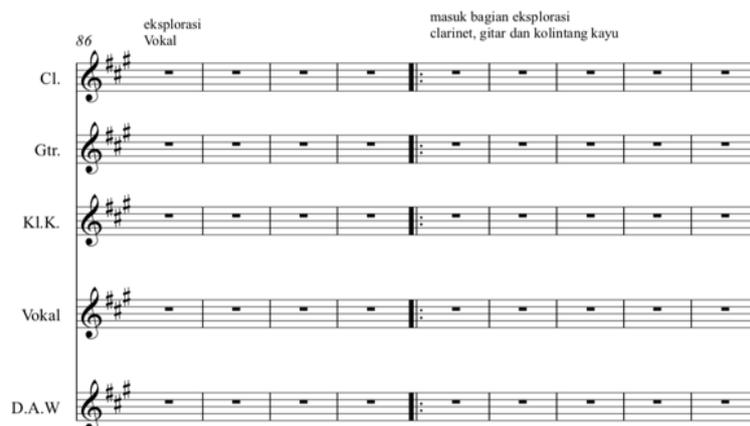


Figure 8. Explotatory Notation Without Strings of Tones and Rhythms

### Swantantra

In the third work, there is a monophonic texture in the initial melody which is sung singly without any accompaniment.



Figure 9. Notation A Single Melody Sung

## CONCLUSIONS

Toxic relationship is a toxic relationship. Toxic relationships are often found in dating. Toxic relationships include bad behavior such as manipulation, selfishness, self-indulgence which makes a person feel low and very high which greatly impacts mental health. The toxic relationship phenomenon is used as an idea in the creation of works with local idiom musical material from the Senandung Jolo tradition as a medium of expression. The composer interprets the toxic relationship into a musical form entitled Composition KauAku, which consists of three works that describe the atmosphere and emotions of this toxic relationship with a world music approach. The first work interprets a harmonious relationship with sweet and energetic music, the second work presents an emotional imbalance as there is anger from many people about toxic relationships and the third work presents people's freedom of opinion and there is a moral message conveyed in the three works.

It can be concluded that the composition of KauAku is “wants to create the finite that restores the infinite”. That is, art wants to create something that is finite but can be used to return experiences that are not continuous by humans. The phenomenon of a toxic relationship is very scary if we are trapped in it and we don't want to repeat it again, but that is the greatness of artists in being able to make phenomena that are very horrible and painful into works that can be enjoyed.

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