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Transmission of *Calung Tarawangsa* Arts in Cibalong, Tasikmalaya

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ABSTRACT

Transmission of *Calung Tarawangsa* Arts as an Effort to Foster Community Character in the Face of Globalisation. The cultural values inherited from ancestors are preserved and instilled in future generations, ensuring the sustainability of a culture's existence. This study aims to: 1) Examine the values of *Calung Tarawangsa* arts; 2) Understand the transmission process of *Calung Tarawangsa* arts; and 3) Analyse the factors and impacts influencing the continuity of the transmission of *Calung Tarawangsa* arts. This research employs a descriptive analytical method to obtain detailed and in-depth information regarding the transmission of *Calung Tarawangsa* arts in Cibalong, Tasikmalaya. A multidisciplinary approach is utilised to gain various perspectives and interpretations of the phenomenon. The analysis is conducted systematically through data processing, presenting the results in a clear and detailed manner. The findings indicate that *Calung Tarawangsa* arts represent a rich local wisdom that can positively influence the cultivation of cultural and artistic appreciation within the community. This art form has undergone changes, experiencing fluctuations throughout various periods of its existence; however, its presence has been maintained. As a treasure of local wisdom, *Calung Tarawangsa* must be transmitted, particularly through horizontal inheritance patterns conveyed orally from one generation to the next. The factors and impacts affecting the transmission patterns of *Calung Tarawangsa* arts include: 1) Environmental factors; 2) Economic conditions; 3) Socio-cultural factors; and 4) Supporting roles.

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1. INTRODUCTION

Globalisation is a phenomenon of interconnectedness and mutual dependence among countries and societies worldwide through various aspects, characterised by the development of information and communication technology (ICT). The advancement of ICT has brought changes to society, particularly with the emergence of social media, which influences culture, ethics, and societal norms (Cahyono, 2016, pp. 140-157). The cultural diversity, ethnic groups, races, religions, and large population in Indonesia create significant potential for social change (Cahyono, 2016, pp. 140-157). Although technological progress is inevitable in society, its impacts can be both positive and negative. One often observed negative consequence is the decline of cultural values due to technological advancements (Hamdani, 2021, pp. 62-68). According to Ramadinah (2022, pp. 84-95), cultural values are those that are enshrined and agreed upon by a community in the form of customs, reflecting their behaviour and responses, both before and after certain events occur. Additionally, Suneki (2014, pp. 307-321) addresses the issues surrounding the existence of local cultures that may be unavoidable, including the diminishing love for culture, the erosion of cultural values, and the emergence of cultural acculturation into mass culture.

Almost every region in Indonesia possesses its own distinctive art forms. These arts serve as a source of pride for the local area and are presented with characteristics that reflect the unique identity of that region. This is in line with the assertion by Prabandari and Kurniawan (2023, pp. 57-62), who regard art as a component of culture that is valued for its uniqueness and beauty. Traditional art represents an expression of beauty that is accompanied by the traditional cultural system of the community that owns the art (Intani, 2019, pp. 55-73). This art conveys messages and morals from the artists in the form of knowledge, beliefs, values, and norms.

In this advanced era, the unpreparedness of society has a negative impact on life, including the alteration and influence of local wisdom values. *Calung Tarawangsa* is regarded as a unique and impressive local wisdom treasure. Its uniqueness lies in the incorporation of the *Calung Renteng* instrument, and this art form is considered a socio-economic symbol of a community that lives by agricultural traditions.

However, socio-cultural changes, such as farmers transitioning to industrial labour, pose a threat to the survival of culture, including *Calung Tarawangsa* (Fadilah & Isana, 2020, pp. 313-334). Therefore, it is essential to understand and maintain the sustainability of traditional arts as part of cultural identity and local wisdom. *Calung Tarawangsa* is one of the treasures of local wisdom that has grown and developed in Kampung Cigelap, Cibalong, Tasikmalaya. It is a part of traditional arts that possesses uniqueness through the addition of the *Calung Renteng* instrument, which serves as a harmonic element alongside *Jentreng* (*Kacapi*) and *Tarawangsa* as the melodic component (Fasya, 2020, pp. 121-128). While it is similar to other *Tarawangsa* arts, its distinctiveness primarily comes from the presence of the *Calung Renteng* instrument, which adds its own appeal.

In a social context, *Calung Tarawangsa* arts reflect local wisdom values, not only in the appreciation of its works or the learning of its techniques but also in the aesthetic and ethical values that serve as cultural references. The existence of this art form has positive potential as a means of instilling norms and values to shape a society characterised by good behaviour and strong moral character. However, the lack of interest among the younger generation in learning about and engaging with their cultural heritage poses a significant challenge. Today's youth often feel embarrassed by local wisdom and tend to favour

lifestyles that adopt foreign cultures perceived as more modern. Mastra (2021, pp. 182-194) explains that in the era of globalisation, the existence of traditional arts has experienced a significant decline and faces various challenges and pressures from modernisation. Globalisation has also diminished cultural values and the self-esteem of the community, leading to a decline in traditional lifestyles.

To preserve local wisdom that is rich in positive values, continuous educational transformation and ongoing reflection are essential. Given that *Calung Tarawangsa* represents the identity, culture, and wealth of local wisdom in a region, it is crucial to safeguard it from extinction. Elvandari (2020, p. 1) asserts that efforts to preserve tradition involve the community's strength in upholding that tradition, adhering firmly to related principles and ideologies, and remaining unaffected by the changes of the times. This represents a successful endeavour to maintain the existence of traditional arts. Strategic steps to preserve and develop traditional arts like *Calung Tarawangsa* must be continually pursued to ensure that this cultural heritage remains alive and relevant amidst the dynamics of change. The lack of effective transmission processes has a detrimental effect on the survival of the art form. Therefore, special attention is required to enhance efforts in cultural transmission, particularly in the context of traditional arts such as *Calung Tarawangsa* (Mawardi & Anom, 2022, pp. 111-135).

To survive threats, traditional arts must strengthen their systems to remain intact and aligned with their identities. Traditional arts face the challenge of transmission, which involves how these art forms can be learned, performed over time, and passed down from one generation to the next. The success of traditional arts in maintaining their existence is often linked to the sustainability of their transmission systems. According to Sudrajat (2020, pp. 299-314), cultural transmission involves processes, actions, or methods of passing on knowledge to the community, wherein individuals develop attitudes that align with their group. However, the process of cultural transmission must be adapted to the evolving times and societal advancements. Makulua (2021, pp. 99-113) highlights cultural value transmission as a learning process for communities to select cultural elements that fit their lives. Cultural learning is an ongoing inheritance process that occurs throughout human life. The transmission of art plays a crucial role in shaping the character of society as it faces the inevitable challenges of globalisation. Furthermore, transmission also serves to ensure that ancestral values remain robust and embedded within the community, thereby allowing the existence of a culture to endure.

Based on the aforementioned background, it is evident that further research into the transmission of arts, as well as the factors and impacts affecting the sustainability of *Calung Tarawangsa* in Cibalong District, is crucial. The primary focus of this research revolves around the following research questions: (1) What are the values of *Calung Tarawangsa* arts in the lives of the community in Cibalong, Tasikmalaya?; (2) How does the transmission process of *Calung Tarawangsa* arts occur in Cibalong, Tasikmalaya?; and (3) What factors and impacts influence the sustainability of *Calung Tarawangsa* arts in Cibalong, Tasikmalaya?

From the stated research questions, this study aims to examine and provide an overview of the transmission of *Calung Tarawangsa* arts, particularly in relation to its presence within the community and the activities associated with *Calung Tarawangsa* arts in Cibalong, Tasikmalaya.

2. LITERATURE REVIU

The transmission of art, often referred to as cultural transmission, is the process or mechanism that facilitates the transfer of art or culture from one generation to the next. Kramsch (2009, p. 28) explains that transmission refers to the process of transferring or conveying information, knowledge, values, or signals from one place, object, or individual to another. In the context of the arts, transmission pertains to the transfer of values, knowledge, skills, expertise, as well as the aesthetics of art and culture from one generation to the subsequent one, playing a crucial role in reinforcing cultural identity (Jones, 2002, p. 17; Bodley, 2016, p. 151; Lull, 1992, p. 210). When it comes to the transmission of art, it is vital to consider the quality and authenticity of the artistic works, as well as to preserve the cultural values embedded within those works (Kirshenblatt-Gimblett, 1998, p. 48). The transmission of art should also be conducted in a proper and structured manner to achieve the desired objectives (Griswold, 1987, p. 123). The aim of art transmission is to preserve and develop cultural heritage while providing the community with an understanding of the arts from a particular culture. This supports Tilley's (1999, p. 168) assertion that art transmission is viewed as a means of maintaining the continuity of artistic traditions and passing on expertise to future generations. Furthermore, art transmission is one way in which communities preserve their cultural heritage and traditions while introducing them to others outside their communities (Kirshenblatt-Gimblett, 1998, p. 205). According to Dissanayake (1992, p. 48), the process of art transmission is complex and can occur through various methods, including practices and skills taught by mentors, oral traditions passed down from one generation to the next, the use of modern technology such as recordings and digital media, and direct experiences in participating in arts and cultural activities. This aligns with Hall's (2019, p. 181) statement that the transmission of art can occur through various means, including hands-on training, teaching, and social interactions within the context of artistic activities.

Transmission can be defined as inheritance, representing a process of transferring knowledge and skills from older generations to younger generations (Masunah & Narawati, 2003, p. 227). Cultural inheritance is based on the activities and creativity of a community within a specific environment. The concept of the inheritance system was first introduced by Cavalli-Sforza and Feldman in Berry et al. (1999, p. 32), who divided the inheritance system into three categories: (a) Vertical Transmission, which is a system of inheritance that occurs through genetic mechanisms passed down over time across generations, involving the transmission of cultural traits from parents to their descendants; (b) Horizontal Transmission, which is a system of inheritance that takes place when an individual learns from peers (within both primary and secondary groups) during their development, from birth to adulthood; and (c) Diagonal Transmission, which emphasises learning within educational institutions, including formal, informal, and non-formal education. In art education, there are two fundamental concepts: art as a subject within the art education curriculum (Art Education) and art as a means of education or a comprehensive educational strategy (Education through Art), as articulated by Jazuli in Hadi (2006, pp. 3-4).

The transmission of art can also serve as a mechanism for strengthening cultural identity and ensuring the continuity of a community's cultural heritage

(Suryohadiprojo, 2003, p. 39). According to Haryanto (2012, p. 181), the transmission of art is closely linked to cultural identity. Art is an integral part of a society's culture, and cultural identity is formed through the transmission of art from one generation to the next. Furthermore, Blackwood (2005, p. 1) explains that art is a vital component of cultural identity, as it reflects and represents the existing values and practices of a culture.

The process of art transmission plays a crucial role in preserving and strengthening cultural identity. Falahati (2019, p. 170) explains that, in the context of cultural identity, art transmission can assist communities in maintaining their identity and cultural uniqueness. Furthermore, Falahati (2019, p. 171) states that during the process of art transmission, values, skills, and artistic aesthetics are passed down from one generation to the next, allowing communities to continue practising and preserving their existing artistic and cultural traditions. By maintaining these artistic and cultural practices, communities can reinforce their cultural identity, as well as strengthen their sense of solidarity and pride in their heritage.

However, the process of art transmission may face various challenges and obstacles, such as a lack of support and funding, rapid social and cultural changes, and shifts in values and meanings within art and culture. Therefore, comprehensive and integrated efforts and policies are needed to support the preservation, development, and transmission of the arts within society. Art transmission can be influenced by various factors, including socio-cultural changes, modernisation, and globalisation. Changes in the social and cultural environment can affect how cultural art practices are taught and practised. Additionally, modernisation and globalisation can impact art transmission by introducing new technologies, trends, and influences from foreign cultures.

3. METHODS

The method employed in this research is descriptive analysis. Gay, Mills, and Airasian (2011, p. 208) explain that descriptive analysis is a research approach used to systematically and objectively describe data. According to Creswell (2013, p. 33), the aim of descriptive analysis is to provide a deeper understanding of the characteristics, relationships, and patterns present in the observed data.

In this research employing a descriptive analysis method, two approaches are utilised to enable the researcher to systematically collect data, accurately analyse it, and present the results in a clear and detailed manner. These approaches are multidisciplinary and qualitative. The qualitative approach aims to explore the understanding of the context, meanings, and perspectives involved in the phenomenon under study. The data obtained is generally descriptive and cannot be measured directly. Furthermore, the researcher employs descriptive analysis to analyse and depict the qualitative data collected. The multidisciplinary approach involves various disciplines in a research or analytical context (Klein, 2014). This approach acknowledges that complex phenomena often cannot be fully understood through a single approach from one discipline alone. Therefore, the multidisciplinary approach integrates perspectives, theories, and methods from various fields to provide a more comprehensive understanding.

The use of both approaches within the descriptive analysis method can provide advantages for the researcher, allowing for a more comprehensive and in-depth understanding of the phenomenon being studied. Through the multidisciplinary approach,

the researcher can leverage various fields of study to gain diverse perspectives and interpretations regarding the phenomenon, while the qualitative approach enables the researcher to obtain detailed and profound information about the research subject.

In this study, the traditional art form being examined is the *Calung Tarawangsa* art from Parung Village, Cibalong District, Tasikmalaya Regency, specifically the Dangiing Budayasari group, which consists of five musicians. This ensemble performs music to accompany a juru kawih (singer) in singing songs that convey moral messages reflecting life values. The participants in this research include informants such as cultural experts, elders, and members of the *Calung Tarawangsa* art community. The research location is Kampung Cigelap, Parung Village, Cibalong District, Tasikmalaya Regency, which is known for its traditional *Calung Tarawangsa* art. To collect relevant data and gain a comprehensive understanding of *Calung Tarawangsa*, the researcher employed interview instruments along with several other techniques, including observation, literature review, and documentation. Data from observations, interviews, literature reviews, and documentation will be analysed descriptively to identify the transmission process of *Calung Tarawangsa*. This data analysis will aid the researcher in providing a detailed description of the transmission patterns of *Calung Tarawangsa* and addressing the research questions to draw conclusions linked to relevant theories or literature in the field of arts. The conclusions will illustrate the extent to which this research has achieved its objectives and provide new insights regarding the transmission of *Calung Tarawangsa* in Cibalong, Tasikmalaya. Furthermore, the conclusions will encompass the implications of the research and recommendations for future studies related to the understanding of *Calung Tarawangsa's* transmission in Cibalong, Tasikmalaya.

4. RESULTS AND DISCUSSION

In the view of the people of Parung Village, the role of traditional art is considered crucial in building the cultural identity of the village. This is evidenced by the community's ongoing tradition of expressing gratitude through various rituals. The *Calung Tarawangsa* art serves as a ritual medium that embodies their gratitude to God Almighty, particularly during the moments of planting rice (*melak nandur*) and harvesting rice (*potong padi*). In the perspective of the Parung community, the rice ritual during the *hajatan lembur* (a communal celebration) plays a significant role in preserving the *Calung Tarawangsa* art.

Calung Tarawangsa art, as a traditional art form, represents an important pillar in Indonesia's rich cultural heritage. This art form has roles and functions closely linked to the local community and culture. It is not merely a form of entertainment or musical performance; it carries profound meanings. The elements contained within the beauty of *Calung Tarawangsa* encompass not only cultural values that uphold ancestral traditions but also reflect the religious, spiritual, and social values inherent in the local culture. These local values serve as a foundation for strengthening the spirit of the younger generation in the face of globalization. The traditional art of *Calung Tarawangsa* not only possesses stunning artistic aspects but also conveys deep messages that reflect a strong cultural identity and enrich the lives of the local community.

4.1. Values Embedded in the *Calung Tarawangsa*.

Tarawangsa (as understood by previous generations) signifies a reflection of divinity, which is mirrored in the symbolism of *calung indung* and *calung anak* within *Calung Renteng*, demonstrating its profound meaning. In this context, Tarawangsa serves as both a musical instrument and a form of music, as well as a ritual, because its

performances are conducted with specific procedures and regulations, including the preparation of ceremonial offerings (Heriyawati, 2012: 207). This art form creates a spiritual dimension through human efforts to connect with the divine via the melodies of Tarawangsa, which are regarded as a bridge to a higher reality. The symbolism also illustrates the close relationship between mother and child, fostering harmony and interaction between the older and younger generations during musical performances.

The songs performed in *Calung Tarawangsa* convey moral messages that reflect the values of life. The values embedded within this art form are elaborated as follows:

– Religious and Spiritual Values

The art of *Calung Tarawangsa* presents a spiritual dimension and supports the expression of beliefs and the religious life of the community. The music of Tarawangsa is indicated to possess spiritual value, eliciting responses from listeners that foster a spiritual expression (Firdaus, 2020, p. 8). Historically, *Calung Tarawangsa* was employed as a ritual offering to Dewi Sri, the Goddess of Rice and Fertility, with the hope of attaining abundance and success in agriculture. The symbol of Dewi Sri is held in high esteem as the protector of rice (Danasasmita, Rohaedi, Wartini, & Darsa, 1987, p. 4). The belief of the Sundanese community in Dewi Sri is manifested through ongoing rituals in her honour. *Calung Tarawangsa* plays a significant role in facilitating and respecting the series of agricultural rituals, as well as in communicating with nature and spiritual beings. According to Ruswandi, Nugraha, & Ekagustdiman (2022, p. 173), the combination of Jentréng and Tarawangsa melodies is believed to invoke Nyai Sri (the Goddess of Rice) to descend to earth and bestow blessings for the fertility of the soil and the forthcoming harvest.

The art of *Calung Tarawangsa* is also often presented as a medium for *ruwatan* (a traditional Javanese ritual of purification) and as a means of healing, demonstrating that the local community still holds onto the spiritual values associated with *Calung Tarawangsa*. The melodies and prayers within the performances can bring blessings and protection from danger or illness, with God's permission. The manifestation of spiritual values is evident in the lyrics of the songs, particularly in the use of words that express surrender to God. For instance, the term "paratobat" reflects an initial act of repentance before undertaking any action, serving as a manifestation of religious and spiritual values, and emphasising humility, respect, and recognition of a higher presence.

– Social Values

The art of *Calung Tarawangsa* plays a crucial role in socially connecting individuals within the community of Desa Parung, Cibalong, Tasikmalaya. The role of art in society is determined by the existing social and cultural conditions. This aligns with Akbar's (2018) assertion that this art form serves as a means to strengthen social ties. Performances of *Calung Tarawangsa* can act as a binding force of solidarity, enhancing togetherness among the residents of Desa Parung. The presence of *Calung Tarawangsa* in Kampung Cigelap, Desa Parung, is reflected in the traditions and customs practiced by the local community. Since around 1979, farmers have conducted a ceremonial event called Mimitian (meaning 'to begin') during Tatanen (the planting season), which involves a celebratory ritual before the planting activities. This event takes place both during the day and at night, where farmers and elders prepare food and perform Ngabungbang (a cleansing ritual)

believed to rid them of all negative behaviours, both physically and spiritually. This ceremonial process is accompanied by *nyalung* (a performance of *Calung Tarawangsa*). The rice ceremonial celebration demonstrates that *Calung Tarawangsa* cultivates a spirit of communal cooperation among the community while also serving as a space for gathering and fostering relationships. Through the songs and movements performed, cultural messages can be conveyed and understood more deeply by the community. These values serve as the foundation for the norms, ethics, and rules that govern the daily lives of the community. They represent the distinctive characteristics of a culture and shape the collective identity of its members, reflecting the shared perspectives, beliefs, and goals upheld by the cultural group (Hofstede, Hofstede, & Minkov, 2010, p. 67).

– Economic Value

Through performances of *Calung Tarawangsa*, the local community welcomes *Tatanen*, a ritual offering to Dewi Sri, the goddess of rice and fertility, with the hope of achieving agricultural abundance and success. This art form, which originally held ritual significance within the agricultural context, has shifted its function in response to increasing economic demands. The sustainability of traditional performance arts is influenced by various factors, one of which is the economic changes that occur (Soedarsono, 1999, p. 1). The role of *Calung Tarawangsa* has begun to transform; it is no longer solely a ritual medium but has evolved into a form of entertainment and a celebratory event (*salametan*) conducted by members of the community (those with specific occasions) as a gesture of respect by presenting the *Calung Tarawangsa* performance. Although it is not the primary focus, performances of *Calung Tarawangsa* can generate income for the artists involved in special events or other entertainment activities. This aligns with the assertion that this art serves as a means to foster creative economies and promote cultural tourism (Akbar, 2018). Thus, *Calung Tarawangsa* also plays an additional role as a source of income for its performers. This indicates that their proficiency in this art form can provide beneficial financial support. It further demonstrates that traditional art still holds relevance in the economic context and in terms of livelihood.

– Aesthetic Value.

The art of *Calung Tarawangsa* in Desa Parung, Kecamatan Cibalong, Kabupaten Tasikmalaya serves not merely as entertainment or a musical performance, but also encapsulates meaning in the form of aesthetic experience. The elements within this art form, as noted by Sumardjo (2000, p. 142), reflect beauty and aesthetic value. Aesthetics is a fundamental aspect of art that is contextualised within cultural values. Performances of *Calung Tarawangsa* provide a profound aesthetic experience for both the artists and the audience, demonstrating that this traditional art possesses a universal appeal capable of delivering beauty and enjoyment to anyone who appreciates and interprets it.

The art of *Calung Tarawangsa*, performed by the Dangiing Budayasari group, comprises five musicians and serves as a musical ensemble that supports a *juru kawih* (singer) in delivering songs rich with profound messages. More than just a musical performance, *Calung Tarawangsa* carries significant meaning and conveys important messages. The *calung* and *tarawangsa* instruments feature distinctive melodic patterns that evoke feelings of peace and beauty. The harmonious balance of sounds creates a captivating auditory experience, while the rhythm complements the movements of dance, establishing a synergy between music and bodily motion.

The presentation or manifestation of the art refers to how it is showcased to its audience; every art form must be tangible so that it can be perceived by others, primarily through sight and sound (Sumardjo, 2000, p. 115). The performers don traditional costumes, such as pangsi and iket kepala, which create a distinctive visual aesthetic that aligns with Sundanese traditions. Furthermore, each segment of the performance holds different meanings and functions, collectively forming an overall narrative that offers a profound experience for the audience. All of these elements demonstrate that *Calung Tarawangsa* is not only musically engaging but also provides significant aesthetic enjoyment within the cultural context.

– Tradition and Culture Value.

The primary function of the *Calung Tarawangsa* art form is to serve as a medium for conveying the values and traditions of ancestors to the younger generation. This performance plays a crucial role in preserving and transmitting cultural heritage through rituals and customary ceremonies, particularly as an offering to Dewi Sri in the context of agriculture. Since 1979, this art form has become an integral part of agricultural rituals such as Tatanen, tandur, ampih pare, and the nganyaran ceremony. According to Soepandi (1975, p. 2), traditional art represents a cultural practice that has lived and evolved in a specific region over generations. Traditional art often serves as a platform for manifesting, maintaining, and communicating values, stories, and cultural heritage passed down through tradition (Meskell, 2013). In addition to its ritualistic role, *Calung Tarawangsa* is also employed in healing practices and *ruwatan* ceremonies, reflecting the community's enduring beliefs and traditional spiritual values through this art form.

In essence, the performance of *Calung Tarawangsa* as a form of entertainment provides a distinctive character and embodies deeply rooted cultural values. This art form pays homage to local culture and history, offering attendees an opportunity to gain a closer understanding of traditional cultural heritage. The elements inherent in *Calung Tarawangsa* encompass cultural values that uphold ancestral traditions. Moreover, the performances serve an educational function; through the presentation of songs and dances, the community can learn more about their history, traditions, and cultural values. These performances are an effective means of recognising, understanding, and transmitting history, traditions, and cultural heritage to the public. The songs performed in *Calung Tarawangsa* often contain lyrics that reference local history, legends, or stories imbued with moral values and important messages. By continually revitalising and showcasing this traditional art form, the community actively participates in preserving its unique and distinctive cultural heritage.

4.2. The Transmission Process of *Calung Tarawangsa*.

Traditional art forms face the challenge of transmission, where their continued existence depends on the ability to transmit, maintain, and introduce their traditional values from one generation to the next. The success of traditional art in sustaining itself relies on the strength of the principles and ideologies upheld by the community that supports the tradition. The existence of *Calung Tarawangsa* in Cibalong illustrates the need for efforts to transmit this local traditional Indonesian music more broadly, ensuring it can be accessed and studied by the community and even the world. The transmission process of *Calung Tarawangsa* represents a journey that connects the past, present, and future, becoming an integral part of

community life rooted in local history and culture. The existence and attention given to *Calung Tarawangsa* by the younger generation, cultural practitioners, and artists in Cibalong are positive steps toward preserving and strengthening the sustainability of local culture. In developing this art form, it is essential to remain mindful of the essence and cultural values contained within it, enabling it to evolve while still maintaining its cultural roots.

The transmission process from generation to generation is at the core of the sustainability of *Calung Tarawangsa*. Knowledge, techniques, and traditions associated with this art form also encompass the cultural, moral, and ethical values inherent to it. Furthermore, this process underscores the importance of preserving the authenticity and integrity of *Calung Tarawangsa* in an ever-changing modern era. During the time of Abah Suhali, his role appeared to have a positive impact on the development of *Calung Tarawangsa*. Abah Oman, as the leader of the *Calung Tarawangsa* group Dangiing Budayasari and a current player of the *Tarawangsa*, along with Abah Suhali as the figure behind the integration of the *Calung Renteng* instrument with *Tarawangsa*, frequently showcased the art form at various events and began to implement regeneration efforts. At that time, the contributions of Abah Oman and Abah Suhali in this regeneration involved recruiting members of the community when they gathered at the *saung* (a traditional hut). The community engaged in discussions and learned together (*pasosore ngawangkong bari di ajar*) with the elders in Kampung Cigelap, Desa Parung, usually conducting this learning process in the late afternoon.

Based on the results of the interviews, there is a training process, but it is not regular, and only a few individuals show interest. The *Calung Tarawangsa* art form has now existed for several decades. It is primarily learned intuitively by interested members of the community. Moreover, the training process is limited to word of mouth, occurring informally while socialising within the village. Those who wish to learn are welcomed by the practitioners of this art, and there is no specific schedule for anyone interested; the process is spontaneous. From the interviews, it was found that the members of this art form do not schedule regular practice sessions; instead, they engage sporadically to fill their free time. Currently, practices typically occur in the afternoon or after the evening prayer (*shalat isya*) at the home of one of the members. There are young people who have begun to learn, but as living costs have risen, many have started migrating to the city in search of employment. Often, the figures involved in this art form find it challenging to carry out regeneration, particularly in Kampung Cigelap. Regeneration has become one of the main challenges in preserving this art form, especially as the youth frequently face economic difficulties and migrate to urban areas.

Observations in Cibalong District, Tasikmalaya Regency, indicate a concrete effort to develop the *Calung Tarawangsa* art form to prevent it from being forgotten over time. The demand for performances, both in entertainment and ritual contexts, signifies that this art form continues to play an important role in the community. The revitalisation and preservation of this art form are deemed crucial steps to ensure that this cultural heritage remains vibrant and recognised by younger generations and the general public. Based on interviews with cultural figures at the Asta Mekar studio, it was revealed that there is a need for attention and tangible efforts from artists and the local community in Tasikmalaya to maintain the presence of *Calung Tarawangsa*. An example of revitalisation efforts can be seen in 2018, when the

Calung Tarawangsa performance at the Preanger Tourism Fair marked a significant step in showcasing the potential of this art form as an icon and attraction for tourism in Eastern Priangan. During this event, the Dangiing Budayasari Group served as the main icon, performing alongside students from various schools in a grand dance presentation complemented by *angklung* music. This collaboration created a dynamic and unique atmosphere in the performance while providing an opportunity for knowledge and experience exchange between generations. By becoming the main icon of the Preanger Tourism Fair, the Dangiing Budayasari Group reinforced its position in traditional arts and helped establish a strong local cultural identity that is more widely recognised.

The *Calung Tarawangsa* art form in Parung Village, Cibalong District, Tasikmalaya Regency, reflects respect for ancestors and the values they uphold. By preserving existing artistic and cultural practices, the community can reinforce their cultural identity and enhance their sense of solidarity and pride in their heritage. Moreover, the transmission of this art form can assist the community in developing a deeper understanding and appreciation of their culture. Most of the knowledge about *Calung Tarawangsa* is conveyed orally from one generation to the next.

The transmission system of *Calung Tarawangsa* typically employs a horizontal inheritance model. In this context, horizontal transmission of traditional art, which encompasses knowledge and skills, is passed down from one generation to peers or contemporaries. This means that younger performers learn from those with a similar level of experience or age. Such learning often occurs within families or communities that have a tradition of *Calung Tarawangsa* music. The horizontal pattern in the transmission of *Calung Tarawangsa* plays a crucial role in preserving the depth of culture. Teaching occurs from one generation to the next, ensuring that the values, techniques, and aesthetics inherent in the art form are well-maintained. This pattern tends to involve direct experience between teacher and student. Experienced teachers transfer knowledge, skills, and cultural understanding to students through oral, visual, and practical means. This creates a strong bond between the younger generation and the traditional knowledge being imparted. The process of horizontal transmission often unfolds continuously. Students learning *Calung Tarawangsa* not only grasp basic techniques but also seek to deepen their understanding over time. This can include learning about symbolic meanings, roles within society, and reverence for cultural heritage. Through this horizontal pattern, *Calung Tarawangsa* can be studied and preserved in accordance with its original tradition, preventing distortions or unwanted changes in the cultural art practices. This continuity enables the art form to thrive and evolve from one generation to the next, reflecting the importance of local culture and identity within the Sundanese community in West Java, Indonesia.

4.3. Factors and Impacts Affecting the Sustainability of *Calung Tarawangsa*.

The horizontal transmission process undoubtedly requires commitment from various parties, particularly from artists and the younger generation, who will inherit the cultural wealth of *Calung Tarawangsa*. However, society, as a cultural transmission system, is continuously experiencing changes in line with the progress of time. The dynamic nature of life has altered the environmental, social, cultural, economic conditions, and institutions, thereby impacting the existence and regeneration of this art form. In the era of globalisation and rapid social change,

maintaining traditional arts such as *Calung Tarawangsa* necessitates prudent adaptation to remain relevant and appealing to the community. The continuity of this performance hinges on the extent to which the art form can accommodate the needs and values of society while preserving its cultural roots. Professionalism and the commercialisation of art play a significant role in this transformation, changing an art form that once held ritual and spiritual value into entertainment that meets the demands of contemporary times. Although serving as a medium of entertainment, *Calung Tarawangsa* performances can still provide distinctive cultural nuances and values while paying homage to local culture and history. However, this must be done cautiously to ensure that the original values and characteristics are preserved and not distorted by modern elements. The roles of artists, cultural figures, and the local community are crucial in maintaining a balance between respecting the original cultural values and adapting to contemporary demands. This shift in function reflects the dynamics of cultural and social changes that continue to evolve, while also emphasising the importance of preserving the essence, character, and meaning of the art so that it does not become lost in the process of transformation.

The transmission of *Calung Tarawangsa* in Cibalong, Tasikmalaya, encompasses various factors that influence and shape the sustainability and evolution of this cultural art form. Both internal and external influences, along with shifts in the social and cultural environment, have significantly impacted the characteristics, context, and existence of this art. Efforts to raise awareness and interest among the community, especially the younger generation, regarding their cultural heritage, as well as to support them in maintaining a balance between economic and cultural interests, can play a crucial role in preserving this art as an essential component of local identity and Sundanese culture. However, the transmission process of *Calung Tarawangsa* faces several challenges, particularly concerning the factors that affect its continuity. These include environmental factors, social and cultural changes, economic conditions, and the role of supportive entities, all of which have shaped the characteristics, context, and existence of this traditional art form.

The challenges faced in ensuring the sustainability of *Calung Tarawangsa* largely reflect the complex issues arising from shifts in public interest, limited financial support, and the effects of modernisation. The primary challenge stems from changes in lifestyle and preferences, which hinder the continued appeal of traditional arts. Limited resources and insufficient support for the *Calung Tarawangsa* performers also pose obstacles, threatening the transmission of this cultural art from one generation to the next. The changing interests in music and culture within society necessitate adaptive strategies to keep *Calung Tarawangsa* relevant. Moreover, integrating traditional elements with contemporary aspects could offer a solution to attract younger generations and safeguard the continuity of this art form in the modern era. Further support in the areas of education, promotion, and cultural heritage preservation is also crucial to ensure that the transmission of *Calung Tarawangsa* can effectively continue from one generation to the next. The importance of maintaining its sustainability can be reflected in an inclusive approach that considers cultural and regional diversity. Expanding networks of collaboration among traditional music communities in Indonesia could foster strong solidarity in preserving the variety of regional music, including *Calung Tarawangsa*, as a valuable cultural heritage.

5. CONCLUSION

Based on the research findings, it can be concluded that the transmission of *Calung Tarawangsa* in Cibalong District, Tasikmalaya Regency, goes beyond mere entertainment; this traditional art form reflects a strong cultural identity and imparts the richness of local culture from one generation to the next.

- The transmission of the *Calung Tarawangsa* art form in Desa Parung is rooted in the dedication of previous generations, who orally passed down knowledge and skills to the next generation. A horizontal inheritance system is dominant, where younger players learn from peers or contemporaries. While there are occasional elements of vertical and diagonal transmission, this traditional art form is predominantly preserved through horizontal transmission.
- Both internal and external factors, alongside social and cultural changes, influence the continuity and development of *Calung Tarawangsa*. Environmental factors and community needs, particularly in the context of traditional ceremonies, celebrations, and entertainment, also shape the form of performances. Although its existence is being maintained, the challenge of regeneration remains, as the involvement of younger generations needs to be sustained to ensure the uninterrupted transmission of this cultural heritage.

This research provides an in-depth understanding of the cultural dynamics that influence the traditional art of *Calung Tarawangsa* in Cibalong, Tasikmalaya, and highlights the importance of preservation efforts, regeneration, and raising public awareness—particularly among younger generations—about cultural heritage and traditional values. With a deeper comprehension of the values, transmission processes, and factors affecting *Calung Tarawangsa*, these insights can serve as a foundation for designing more effective and sustainable cultural preservation strategies in Cibalong, Tasikmalaya, as well as other regions with similar artistic and cultural heritage.

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