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The Integration of Selober Traditional Music Within The Song "Hakikat Sebuah Cinta" by Dr. Azam Dungun

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Abstract

This study aims to explore the integration of traditional Lombok music, particularly the "Selober," into modern music through a unique composition titled "Lagu Hakikat Cinta" by Prof. Madya Azam Sulong. Employing a practical-based research design supported by document analysis, this project is structured into two main phases to achieve a coherent blend of traditional and contemporary elements. In the initial phase, the distinctive sounds of the Selober instrument were recorded and inputted into the digital audio workstation software "Sample One" to preserve its authentic timbre. Following this, in the second phase, the Selober sound was transformed and layered into four distinct tracks: Track Selober Transpose-12, Track Selober Delay, Track Selober Reverse, and Track Selober Snare. Each track reflects a different aspect of musical adaptation, allowing the traditional tones to harmonize with modern music elements. This method enabled the creation of a dynamic fusion, merging Selober's traditional tones with digital sound effects, resulting in a distinctive piece that embodies cultural heritage within a modern musical framework. The final output, available in mp3 format, highlights the potential of digital technology in revitalizing traditional music and underscores its adaptability within contemporary musical landscapes.

Keywords: *cultural heritage preservation; Digital Audio Workstation (DAW); modern music adaptation; selober music; traditional music integration*

Abstrak

Penelitian ini bertujuan untuk mengeksplorasi integrasi musik tradisional Lombok, khususnya Selober, ke dalam musik modern melalui komposisi unik bertajuk "Lagu Hakikat Cinta" karya Prof. Madya Azam Sulong. Dengan menggunakan desain penelitian berbasis praktis yang didukung oleh analisis dokumen, proyek ini disusun menjadi dua fase utama untuk mencapai perpaduan yang koheren antara elemen tradisional dan kontemporer. Pada tahap awal, suara khas instrumen Selober direkam dan diinput ke dalam software digital audio workstation "Sample One" untuk menjaga timbre aslinya. Setelah itu, pada fase kedua, suara Selober diubah dan dilapis menjadi empat track berbeda: Track Selober Transpose-12, Track Selober Delay, Track Selober Reverse, dan Track Selober Snare. Setiap lagu mencerminkan aspek adaptasi musik yang berbeda, memungkinkan nada tradisional selaras dengan elemen musik modern. Metode ini memungkinkan terciptanya perpaduan dinamis, menggabungkan nada tradisional Selober dengan efek suara digital, sehingga menghasilkan karya khas yang mewujudkan warisan budaya dalam kerangka musik modern. Hasil akhirnya, tersedia dalam format mp3, menyoroti potensi teknologi digital dalam merevitalisasi musik tradisional dan menggarisbawahi kemampuan adaptasinya dalam lanskap musik kontemporer.

Kata Kunci: adaptasi musik modern*; Digital Audio Workstation (DAW);* integrasi musik tradisional; musik selober; pelestarian warisan budaya.

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INTRODUCTION

Preserving traditional music is paramount for several reasons. First, traditional music is a repository of cultural heritage, where according to Wu and Chuangprakhon (2024), the preservation of folk music emphasizes the complex interactions between various cultural influences, including those from nearby cultures and religions. Second, the traditional music plays an important part in promoting social solidarity and sustaining cultural traditions (Pati et al., 2015). Guo and Karin (2024) emphasized that the traditional music brought a specific cultural understanding that is pedagogically significant in safeguarding the intangible cultural heritage. In this case, through the meaning brought within its lyrics, people who listen to the music will have a sense of belonging, which can foster communal cohesion. This is especially noticeable at cultural events that feature traditional music performances, as these get-togethers strengthen ties between people and preserve collective memory (Dinh, 2023). As reported by Pati et al. (2015), music became an example of how cultural expressions can foster societal cohesion while also going through processes of hybridization, pluralization, and homogeneity. Therefore, preserving traditional music is necessary.

One of the traditional musics that displays the cultural value is selober music. Originating in Lombok, Indonesia, Selober traditional music is an essential part of Sasak culture, representing the region's complex social dynamics and rich legacy. The distinctive vocal styles, instruments, and performance techniques that define this musical legacy are firmly anchored in the Sasak people's cultural identity. Selober music frequently serves as a vehicle for storytelling and the dissemination of cultural values, accompanying a variety of cultural events and ceremonies. The relationship between Selober traditional music and the social and religious customs of the community is one of its distinguishing characteristics. As such, Harnish (2011) talks about the conflicts between Agama (religion) and Adat (custom) in Lombok music, emphasizing how traditional music frequently negotiates the nuances of religious beliefs and cultural identity. Solo performances demonstrate this interaction, where music is used to promote social norms and communal togetherness in addition to providing amusement.

Despite the importance of the selober music for Sasak`s culture, the preservation of this traditional music faced significant challenges. A fusion of musical styles has resulted from Lombok's society becoming more receptive to external cultural influences. Arizamri and Astari (2023) point out that the Sasak language's adoption of Arabic loanwords illustrates the larger cultural contacts that have influenced the area. Selober music is enhanced by these exchanges, which enable it to develop while preserving its traditional foundations. Furthermore, Harnish (2019) revealed that Selober traditional music has suffered due to urbanization, globalization, and the influence of contemporary media. Due to these causes, younger generations are less likely to practice and enjoy Selober music, as they may choose more modern musical genres. The danger of losing this cultural legacy emphasizes the necessity of coordinated community-wide efforts to support and maintain traditional music instruction. Additionally, Selober music is impacted by Lombok's tourism industry. Demand for cultural acts that highlight regional customs is rising as the area gains popularity as a travel destination. This raises questions regarding authenticity and the possible commercialization of cultural traditions, even though it may also present prospects for the revival of Selober music. The significance of striking a balance between cultural preservation and the financial advantages of tourism is underscored

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by Dewi and Sulistyo's (2024) research on the relationship between culinary diversity and tourism events. Therefore, it is important to preserve the selober traditional music.

One way to preserve the traditional music is by integrating the music into modern music. This method enables traditional music to change and adapt, opening it up to new listeners and encouraging a greater understanding of its cultural relevance. Numerous studies have demonstrated how successful this integration is in both cultural practices and educational contexts. For example, Luo (2018) incorporates Chinese traditional music into piano education, which develops the cultural awareness of Chinese music. Bai (2023) said that traditional music can be reinterpreted and presented in ways that appeal to younger listeners by leveraging modern platforms and communication techniques. In a musical world that is changing quickly, this fusion not only brings traditional music back to life but also promotes its acceptance and respect. Another important aspect of this integration process is the use of digital technologies. Modern technology can help create new compositions that honor the cultural and historical context of traditional music (Khair, 2023). In this case, Digital Audio Workstations (DAW) can help in integrating traditional music with modern music. DAWs are crucial instruments for music composition, as Gusmanto points out, because they make it possible to incorporate conventional musical elements into digital formats (Gusmanto & Denada, 2023). Fritsche (2022) emphasizes how DAWs are being used more and more as the tools to create music using both conventional and contemporary methods.

Various studies have made the preservation of traditional music the main focus, highlighting various approaches and challenges. For example, Luo (2018) conducted research on piano education that integrated traditional Chinese music into it, emphasizing the importance of incorporating traditional music into modern pedagogical practices to increase cultural awareness. Similarly, Bai (2023) uses a contemporary platform to re-present traditional music to draw in youthful listeners. However, there is a lack of research on how digital production tools might be used to maintain and restore traditional music because these studies concentrate more on music education and cultural involvement.

This study is informed by hybridization theory, which looks at how traditional elements accommodate modern influences (Canclini, 1995), and resonates with Fritsche's observation of digital transformation in the arts (2022). The research will explore how Selober music can be integrated into modern contexts using Digital Audio Workstations, fusing traditional melodies and rhythms with modern production techniques to preserve and invigorate the cultural heritage of Selober.

“Lagu Hakikat Cinta” by Prof. Madya Azam Sulong was chosen deliberately considering the depth of themes that could be developed further along with the melodic structure, both suited to Selober music. Its universal themes are imbued with love and identity within culture, two major components that also resonate deeply within the emotional qualities of Selober. This choice underlines how traditional music has the chance to stay culturally relevant, yet be incorporated into contemporary music production that opens up more opportunities for the mainstream audience.

RESEARCH METHOD

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This research aimed to include Lombok local music, known as Selober, into modern music, especially the *Lagu Hakikat Cinta* composition by Prof. Madya Azam Sulong. The research used a type of practical-based research design supported by content analysis. As explained by Wei (2024), the method underlying practical-based research lies in the acquisition of new knowledge with an approach through practice or hands-on activities; in this case, it is done through an effort to combine Selober into modern music as a new form of musical expression.

The most important part of this research is the structure of the creative process which is divided into the following phases.

2.1 Data Collection - Capturing of Authentic Selober Sounds

Data collection started with the process of capturing the sound of the Selober and converting it into a waveform image that can be manipulated within a Digital Audio Workstation. The main software tool utilized was Studio One 5, a powerful and feature-rich music creation tool, compatible with both Mac OS and Windows.

High-quality dynamic and condenser microphones have captured the true sound of the Selober in this step. Miking was made at appropriate distances and angles to get the best representative of the instrument's natural timbre. Control of the microphone settings, placement, and environmental factors (like room acoustics) ensured the fidelity of the recorded sound. Data collected at this phase consists of the raw recordings of the instrument 'Selober' - files in a format, to subsequently use manipulations and other data.

2.2 Audio Data Analysis and Manipulation

The second part is all about the analysis and manipulation of the recorded Selober sound with the use of varied digital effects. This creative process of technological innovation utilizes Digital Signal Processing, or DSP, in order to change and improve the original audio. The recorded waveforms are imported into Studio One 5, where different effects and plugins were applied to give a modern fusion of Selober and Lagu Hakikat Cinta.

These range from reverb and delay to pitch shifting and the use of digital equalizers, compressors, and filters. In each of the analyses, attention was given to how the different effects change the source sound and how the aggregation of these various effects adds to the overall sound design. Through experimenting with different parameters such as the intensity of reverb, delay times, and pitch shift-we investigated ways in which traditional elements of Selober could be incorporated into modern methods of production.

The last stage of the data analysis involves the verification of output from these manipulations. The manipulated audio tracks were listened to, evaluated for their authenticity, and compared with Lagu Hakikat Cinta to ensure the integration is creative and cohesive. Each phase will be analyzed for its effectiveness regarding sound quality, cultural preservation, and the overall fusion of traditional and modern musical elements.

2.3 Data Analysis Techniques

Several steps were taken in detail to analyze the recording.

Sound Waveform Analysis: First, the recorded waveform is listened to and then analyzed visually for clarity and quality. Peaks, frequencies, and distortions that needed adjustment were identified using the built-in tools within the DAW.

Effects Evaluation: The applied effects were evaluated for their impact on the traditional sound of Selober. In this regard, subjective analysis by the researcher has

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focused on how well the modifications to the sound improve or change the cultural characteristics of the instrument.

Comparative Analysis: Final tracks were compared to the original track Lagu Hakikat Cinta to assess the success in integrating Selober into the modern composition. This was done both aurally and with objective sound analysis, like frequency spectrum analysis and dynamic range testing.

RESULT AND DISCUSSION

The purpose of the current research was to integrate the selober music into the "lagu hakikat cinta" by Prof. madya Azam Sulong. In this integration, the digital audio workstation (DAW) was utilized. This integration involves various sound processing techniques available within the software, such as the use of reverb, delay, equalization, and modulation to create unique sound textures and nuances. The results of this sound integration make the Selober musical instrument the main instrument in the composition, giving a distinctive and innovative character to the resulting musical work. By utilizing digital technology, the researcher was able to expand the potential of traditional musical instruments and present them in an engaging modern context. The investigator's creative work can be listened to through the attached mp3 audio file.

3.1 Input sound

The first step in the integration is input the selober sound into the software. In this case, the researcher drag and drop the Selober waveform file into the VST Sample One, so that the digital effect exploration process can be carried out. The process can be seen in figure 1.

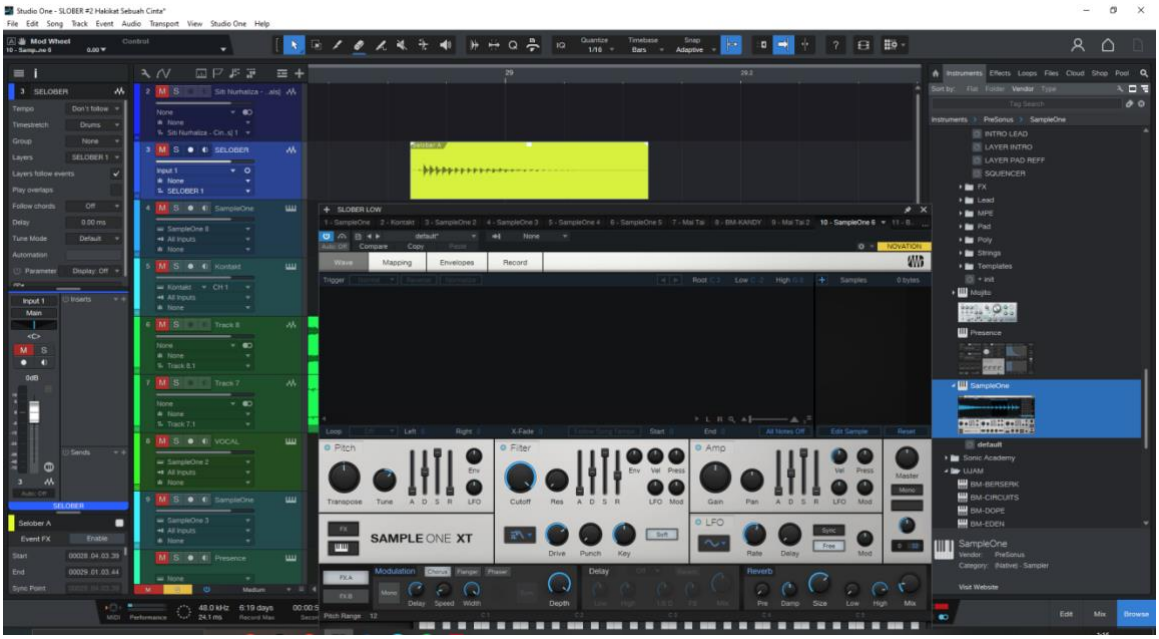

Figure 1. file input

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The pitch adjustment was carried out with the following details to make the Selober A sound be in the key of C: Transpose 0, Tune 31. For ease of explanation, the researcher will refer to the ADSR (Attack, Decay, Sustain, Release) settings as the default ADSR settings, which are Attack (A) 0, Decay (D) 800ms, Sustain (S) 0, Release (R) 0, as the researcher did not modify the ADSR settings for any effect adjustments in this study. Next, in the Filter effects column, the researcher set the Cutoff to 20.00 kHz, Resonance (Res) to 0, with the ADSR settings remaining standard. Additionally, the Drive was set to 70%, Punch to 0, and Keyscaling to 50%. Keyscaling is an important technique in sound synthesis and sampling that allows for modification of sound parameters based on the pitch played on the keyboard. By adjusting keyscaling, musicians and producers can create more dynamic, natural, and engaging sounds, expanding creative possibilities in digital music production.

According to Roads (1996), keyscaling is a technique used in sound synthesis and sampler programming to modulate various sound parameters based on the pitch played on the keyboard. Meanwhile, the Envelope and LFO (Low-Frequency Oscillator) were not needed because the researcher felt the existing sound character was sufficient with the addition of Distortion in "Soft Tube" mode and the Drive set to 100%, which was configured in the FX B effects column. The researcher then adjusted the Modulation effect in the FX A column (Figure 2) to add a Chorus effect with details as follows: Decay set to 6.0 ms, Speed to 0.20, and Width to 100%. Finally, Reverb was added to give a room effect to the Selober sound, with Pre-delay set to 0, Reverb Damping at 50%, Reverb Size at 3.00 s, Low at 0, High at 80%, and Mix at 17%.

Figure 2. FX A column

3.2. integration of Selober A Sound Data in the FX Insert Column of Studio One Track

The integration of sound data using Insert FX in Studio One involves the use of audio effects to modify and enhance the sample or instrument sounds that the researcher used in creating this work. In this composition, the researcher utilized 5 tracks containing the sound data of Selober, with each track having similar effect treatments, but differing in the final sound results produced.

3.2.1 Track selober transpose-12

The first track is named “Selober A Transpose -12” by the researcher. According to Laitz (2012), transposition is defined as the process of changing the entire pitch of a composition or a portion of a composition to a different key. Therefore, in this track, the researcher used Transpose to lower the Selober pitch by -12, or one octave down from the original pitch, to give the Selober sound a low (bass) character variation. The researcher then panned it to the left (L) by 100%.

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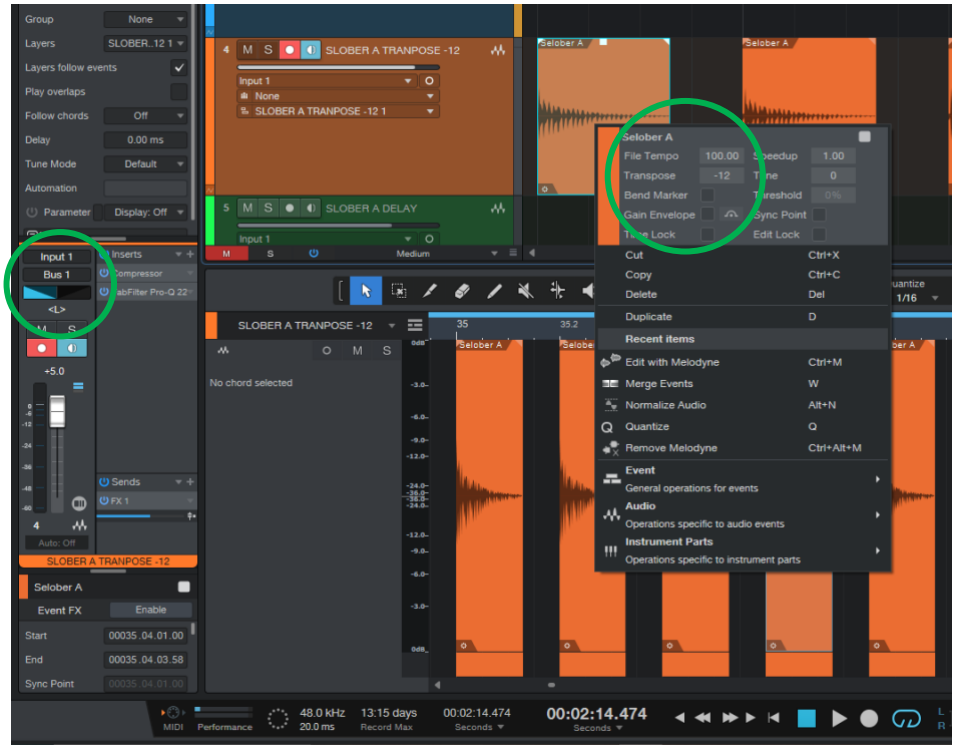

Figure 3. pan and transpose track

The next step is for the researcher to add a compressor to the track to stabilize the dynamics of the sound. Then, several steps were taken to optimize the use of the compressor and refine the recording results. The compressor used by the researcher is the built-in compressor from the Studio One DAW, with adjustments made to the various settings within it.

Figure 4. studio one compressor

In the figure 4, it can be seen that the functioning knobs of the compressor are highlighted in blue, including Threshold, Ratio, Attack, Release, Input Gain, and Make Up. The function of the Threshold is to determine the dB level at which the compressor begins to operate. This aligns with Izhaki (2017), who states that “Threshold is the

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signal level at which the compressor starts to work. It is the main parameter that determines when the compressor will start to reduce the gain of the processed audio signal." In this track, the Threshold setting is at -19.20 dB. Next, the researcher adjusted the Compressor Ratio, which determines how much of the signal above the threshold will be reduced. This is in line with Izhaki (2017), who notes that "Ratio is a parameter on the audio compressor that determines how strongly the compression effect will be applied to signals that exceed the threshold. The Ratio measures the relationship between the input level change and the output level of the signal that exceeds the threshold." The Ratio Compressor used on this track is 20:1. To complete the Compressor settings, the researcher also adjusted the Attack and Release settings.

According to Huber & Runstein (2013), Attack is the time it takes for the compressor to begin reducing gain after the signal surpasses the threshold. The attack setting determines how quickly the compressor responds to signals that are stronger than the threshold, while Release is the time it takes for the compressor to return to normal gain after the signal falls below the threshold. The release setting determines how long the compressor continues to compress after the signal returns below the threshold. In this research, the Attack and Release settings for the Compressor are set to 0.10 (attack) and 202.4 ms (release), respectively.

The final Compressor setting applied in this research is the Gain setting, with an Input Gain of 6.00 dB and a Make-Up Compressor of 10.08 dB. According to Owsinski (2014), Input Gain is a setting on the compressor that determines the level of the incoming signal before the compression process begins. This is an important step because it affects how the signal interacts with the compressor's threshold and, ultimately, how much compression is applied. Make-up gain is a parameter on the compressor used to restore or increase the signal level after compression. Since the compression process typically reduces the peak level of the signal, make-up gain is needed to compensate for this volume decrease, bringing the signal back to the desired level.

To tidy up the frequencies within a track, the researcher added an equalizer (EQ) as an essential tool in the exploration process. For the Selober A Transpose -12 track, the researcher used Fab-filter Q3, setting a Lowcut at 80.000 Hz, reducing the gain at a frequency of 239.92 Hz by -2 dB, and reducing the gain at a frequency of 1415.5 Hz by -4 dB.

3.2.2 Track Selober delay

The second track in this work is named "Selober A Delay" because the most striking change in this track is the dominant delay effect, which adds character to the Selober sound. However, the first effect added to this Insert FX track is the Compressor, with the same settings as the first track: Threshold -19.20 dB, Ratio 20:1, Knee 1.92, Attack 0.10 ms, Release 202.4 ms, and Input Gain 6.00 dB. The only difference is the Make-Up Compressor, which is set to 15.00 dB.

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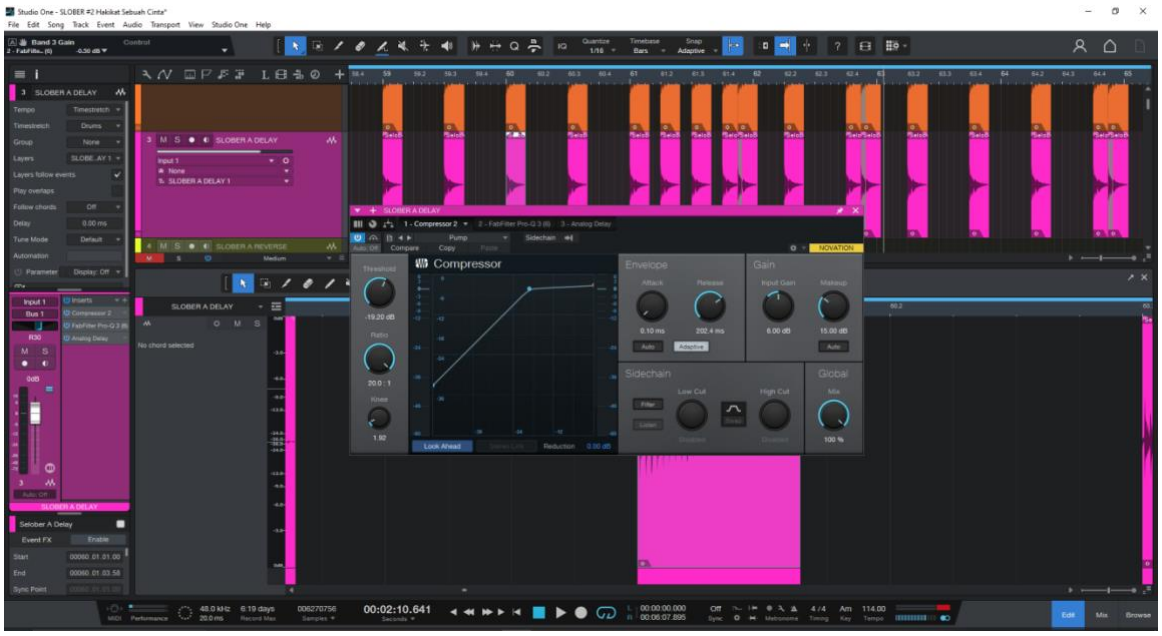

Figure 5. composer in track selober delay

Then, Fabfilter Q3 is used to boost the frequency of 127.80 Hz by 1.30 dB, the frequency of 529.73 Hz by 4.00 dB, and to reduce 2708.6 Hz by 0.50 dB. After that, the researcher uses the built-in Delay from Studio One, which is the Analog Delay. Analog Delay is used to facilitate the duplication of the Selober A sound on this track, with a Time setting of 263.2 ms, Feedback set to 25%, Speed at 0.24, and Amount at 0.25. Then, a Low-cut is applied at a frequency of 100 kHz, and a High-cut at a frequency of 5 kHz, with a Drive setting of 3.0% and a Dry/Wet mix of 30%. The final step is to pan the track to the right (R) by 30%.

3.2.3 Track Selober reverse

Reverse track is a technique in audio production where a segment of audio is played backward, starting from the end of the segment and finishing at the beginning. This technique is often used to create unique and unusual sound effects, as well as to add creative elements to music and other audio productions. According to Watkinson (2013), reverse audio involves playing back an audio sample sequence so that the original signal is played from end to start. This means that every temporal element in the audio, such as attack, sustain, decay, and release, will sound reversed.

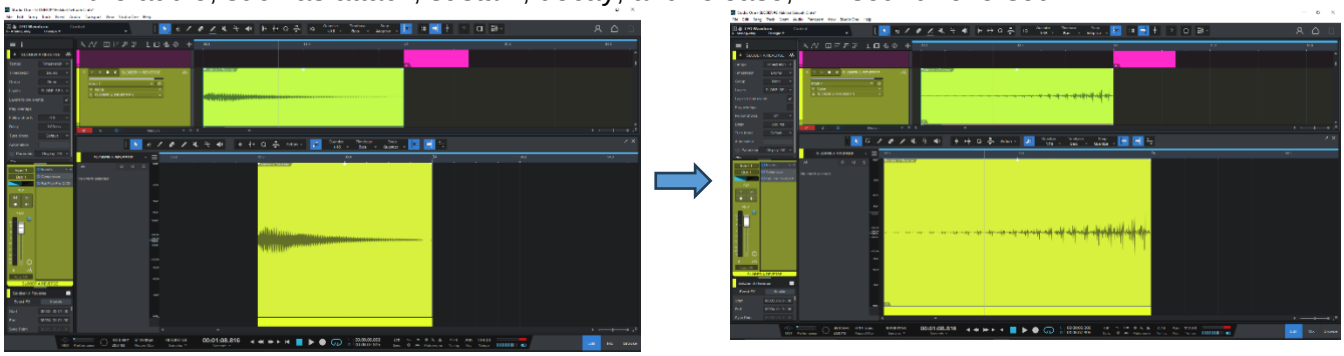

Figure 6. selober reverse

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Reversing is applied by pressing CTRL and R on the computer keyboard being used. After the reverse is done, this track subsequently uses the built-in compressor from Studio One with the same settings as the "Selober A Delay" track: Threshold -19.20 dB, Ratio 20:1, knee 1.92, Attack 0.10 ms, Release 202.4 ms, and Input Gain 6.00 dB. The only difference is the Makeup Compressor set to 15.00 dB, because the waveform used is the same; the only difference is the reversal that has been performed. To prevent frequency overlap, the researcher adjusts the frequency by applying a low-cut at 100.00 Hz, reducing the gain at 210.00 Hz by 3.45 dB, and at 985.01 Hz by 1.40 dB. Additionally, panning is set to the left by 100%.

3.2.4 track selober snare

The researcher names this track "Selober Snare" because the sound of Selober coincides with the Snare Drum. The compressor settings applied are Threshold -18.96 dB, Ratio 20:1, knee 1.92, Attack 0.10 ms, Release 202.4 ms, and Input Gain 6.00 dB. The only difference is the Makeup Compressor set to 15.00 dB. Additionally, adjustments are made in Fab-filter to increase the gain at 271.61 Hz by 3.00 dB and at 1499.0 Hz by 2.50 dB.

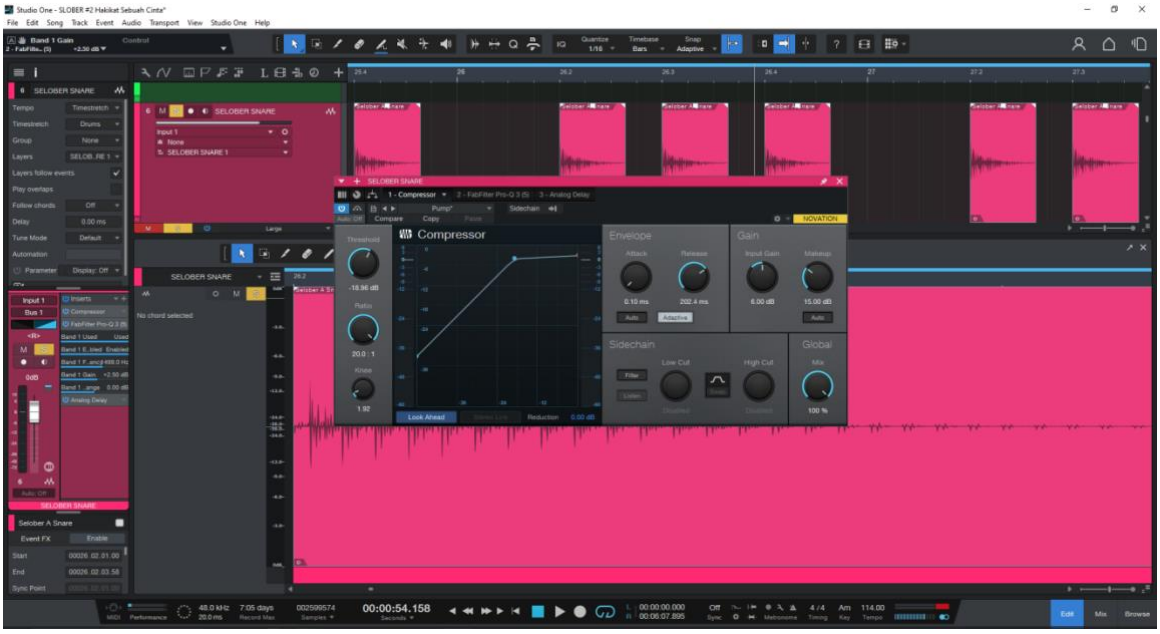

Figure 7. Compressore in track selober snare

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Figure 8. Fab-filter Q3 in track selober snare

The final adjustment is for the Analog Delay, with settings of Time at 131.6 ms, Feedback at 60%, Speed at 0.95, and Amount at 0.0. Additionally, there is a Low-cut at 100 kHz, High-cut at 5 kHz, Drive at 0.0%, and Dry/Wet at 30%. The last step is to pan the track to the right (R) by 15%.

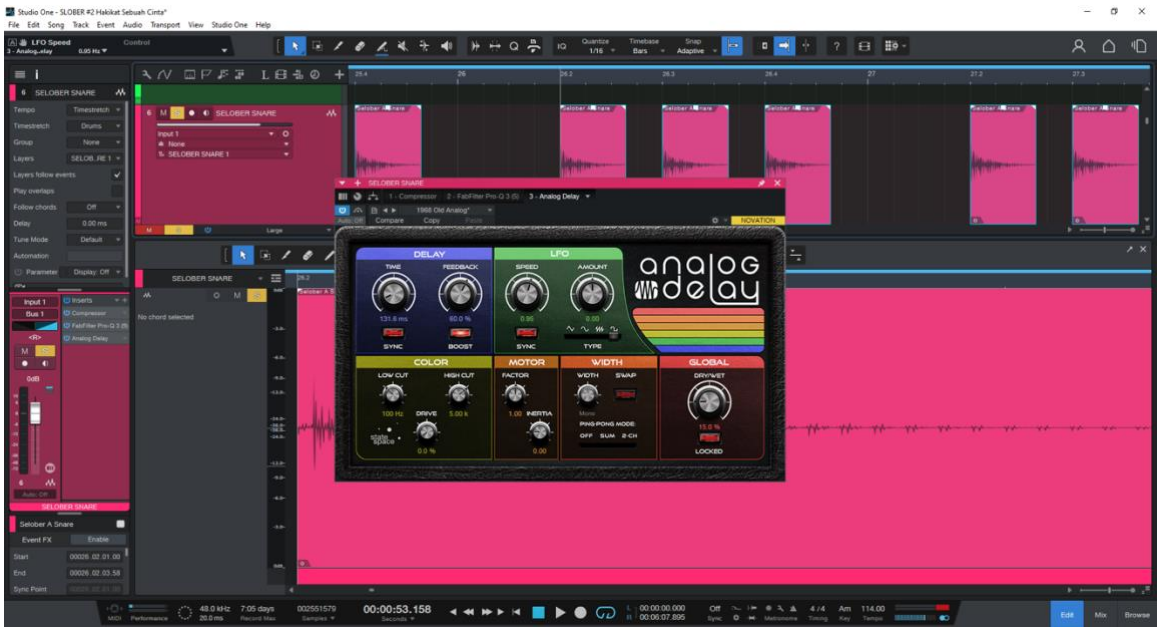

Figure 9. Analog delay in track selober snare

Based on the description and the diagram above, the researcher has successfully conducted an exploration of effects and created a creative work, specifically a piece for

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the traditional instrument Selober, explored through the song "Hakikat Sebuah Cinta." This effort to explore effects aims to showcase the researcher's creativity in digitally preserving the traditional musical instrument from Lombok, resulting in audio that possesses a beautiful sound.

CONCLUSION

This research successfully integrated the traditional music of Lombok, specifically the "Selober", into the modern composition "Lagu Hakikat Cinta" by Prof. Madya Azam Sulong. Utilizing a practical approach with document analysis, the study demonstrated an effective method for blending traditional and contemporary music forms. The integration process involved two key phases: first, recording and inputting the authentic sound of the Selober into the digital software "Sample One", and second, transforming this sound into four variations—Track Selober Transpose-12, Track Selober Delay, Track Selober Reverse, and Track Selober Snare. Each variation contributed a unique layer to the composition, enabling a harmonious fusion that preserved the cultural essence of the Selober while aligning it with modern soundscapes. The resulting mp3 recording exemplifies the possibilities of combining cultural heritage with current music technologies, offering a creative pathway for future explorations in musical preservation and innovation.

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