

PRESENTATION FORM OF JIDUR TRADITIONAL ART IN ULAK DABUK VILLAGE, EMPAT LAWANG REGENCY

¹⁾ Bella Sapira, ²⁾ Feri Firmansyah, ³⁾ Irfan Kurniawan

^{1,2,3)} Performing Arts Education Study Program, Faculty of Teacher Training and Education, Universitas PGRI Palembang
Email: bella88477@gmail.com

*Correspondence Author: bella88477@gmail.com

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ABSTRACT

This study aimed to describe the presentation form of Jidur traditional art in Ulak Dabuk Village, Empat Lawang Regency. The research employed a descriptive qualitative method using observation, interviews, and documentation techniques to collect the data. The informants in this study consisted of the leader of the Jidur art group, musicians, dancers, and community members who were directly involved in the performance activities. The results of the study showed that Jidur art is a traditional ensemble performance that combines musical instruments, vocal pantun performances, and dance movements into a unified presentation. The musical instruments used in the performance include jidur, ketipung, and gong, which create repetitive and dynamic rhythmic patterns. The structure of the performance consists of three stages, namely the opening section, the core section, and the closing section. In the main section, pantun lyrics are delivered spontaneously according to the performance situation using both the Empat Lawang local language and Indonesian. In addition, the interaction between performers and audiences creates a lively and communicative atmosphere during the performance. Jidur art continues to be preserved and performed in traditional ceremonies, cultural festivals, and government events as part of regional cultural preservation and the maintenance of local identity.

Informasi Artikel

Kata Kunci:

bentuk penyajian; kesenian jidur; musik tradisional; Empat Lawang

ABSTRAK

Penelitian ini bertujuan untuk mendeskripsikan bentuk penyajian kesenian Jidur di Desa Ulak Dabuk Kabupaten Empat Lawang. Penelitian ini menggunakan metode deskriptif kualitatif dengan teknik pengumpulan data berupa observasi, wawancara, dan dokumentasi. Informan penelitian terdiri dari ketua grup kesenian Jidur, pemain musik, penari, serta masyarakat yang terlibat langsung dalam kegiatan pertunjukan. Hasil penelitian menunjukkan bahwa kesenian Jidur merupakan pertunjukan ansambel musik tradisional yang memadukan unsur musik, vokal pantun, dan gerak tari dalam satu kesatuan pertunjukan. Alat musik yang digunakan meliputi jidur, ketipung, dan gong yang menghasilkan pola irama khas dan dinamis. Struktur penyajian kesenian Jidur terdiri atas tiga bagian, yaitu bagian pembuka, bagian inti, dan bagian penutup. Pada bagian inti pertunjukan, pantun disampaikan secara spontan sesuai situasi pertunjukan menggunakan bahasa daerah Empat Lawang maupun bahasa Indonesia. Selain berfungsi sebagai hiburan, kesenian Jidur juga menjadi media komunikasi sosial yang mengandung pesan nasihat, sindiran, dan humor. Interaksi antara pemain dan penonton menciptakan suasana pertunjukan yang hidup dan komunikatif. Hingga saat ini, kesenian Jidur masih dipertahankan dan ditampilkan dalam acara adat, kegiatan budaya, dan acara pemerintahan sebagai bentuk pelestarian budaya daerah serta upaya menjaga identitas budaya masyarakat setempat.

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✉ **Corresponding Author:** (1) Bella Sapira, (2) Performing Arts Education Study Program, (3) Universitas PGRI Palembang, Indonesia, (4) Palembang, 30263, Country, (5) Email: bella88477@gmail.com

Introduction

Empat Lawang Regency is one of the regions in South Sumatra Province that possesses a rich diversity of culture and traditional arts that continue to develop within the community. This cultural diversity has become an important part of regional identity that has been inherited from generation to generation and continuously preserved by the local society. Every region has different cultural characteristics, including traditional arts that reflect the values, beliefs, and social life of its people. This is in line with the opinion of Lestari (2025, p. 3), who stated that every region has cultural diversity and traditional arts that become the distinctive identity of the community. One of the traditional arts that still survives and develops in Empat Lawang Regency is Jidur art, which can be found in Ulak Dabuk Village. This traditional performance has existed since the time of the ancestors; however, its exact historical origin is not clearly known due to the lack of written documentation in the past.

Jidur art, also known as Bajidur (playing the jidur drum), is a traditional performing art that functions not only as entertainment but also as a medium of social communication within the community. In its presentation, this art performance features berejung vocals in the form of spontaneous pantun recitations delivered according to the performance situation, containing messages of advice, satire, praise, and humorous expressions (Interview with Roni, 2026). The performance is accompanied by traditional musical instruments such as the jidur, anak jidur (ketipung), and gong, which are played simultaneously to create distinctive rhythmic patterns. In addition, dance movements are included as visual elements to make the performance more attractive and lively. Jidur performances are commonly presented at weddings, guest welcoming ceremonies, traditional events, and other cultural activities. However, along with the development of modern entertainment, public interest in Jidur art has gradually decreased, especially among younger generations who tend to prefer modern musical performances such as organ tunggal and contemporary entertainment media.

In the study of performing arts, the presentation form is an important aspect that determines how an artwork is displayed and

understood by audiences. The presentation form includes various interconnected elements that create a unified performance structure. Kurniawan and Saputra (2020, p. 107) stated that the presentation form is a systematic arrangement of performance elements that produces a complete artistic work. Therefore, studying the presentation form of Jidur art is important in order to understand the structure and supporting elements of the performance, including musical instruments, rhythm, performers, songs, lyrics, and the sequence of presentation. This research specifically focuses on the presentation form of Jidur art in Ulak Dabuk Village, Empat Lawang Regency, as an effort to preserve regional cultural heritage and maintain the continuity of local traditional arts in contemporary society.

2. Literature Review

2.1 Traditional Music

Traditional music is part of cultural heritage that holds important values within society and is passed down from generation to generation. It reflects the identity, customs, and cultural characteristics of a particular community. Traditional music generally develops naturally within social life and becomes closely related to ceremonies, entertainment, and community traditions. According to Tanggu et al. (2022, p. 151), traditional music represents the identity of a region and develops within society through distinctive characteristics that differentiate it from other musical traditions. In addition, traditional music functions not only as entertainment but also as a medium for preserving cultural values and strengthening social relationships within the community. The existence of traditional music in society demonstrates the continuity of local wisdom that continues to survive amid the influence of modernization and popular culture.

2.2 Presentation Form

According to Kumalasari (2020, p. 4), form refers to the physical or visible manifestation of an artwork, while presentation refers to the way the form is displayed as a complete performance. In performing arts, the presentation form is realized

through supporting elements such as performers, musical instruments, costumes and make-up, songs, stage setting, performance time, and audiences. These elements are interconnected and create a unified artistic performance. The presentation form plays an important role because it functions as a medium for conveying messages, building atmosphere, and creating aesthetic experiences for audiences. Without a clear presentation form, the concepts, meanings, and artistic values contained in a performance cannot be delivered effectively. Therefore, the study of presentation form is essential in understanding how a traditional performance is organized and how each supporting element contributes to the overall artistic expression of the performance.

2.3 Jidur Traditional Art

Jidur art is a traditional performing art that functions both as entertainment and as a medium of social communication within the community. Efriansi (2018, p. 83) stated that Jidur art, also known as Bajidur, is a traditional performance that conveys satirical and advisory messages through songs with Qosidah rhythms. In its presentation, Jidur art combines several artistic elements, including musical instruments, performers, rhythm patterns, and lyrical texts in the form of pantun. The pantun are usually delivered spontaneously according to the performance situation and contain social messages such as advice, satire, humor, and praise. The musical accompaniment commonly uses instruments such as jidur, ketipung, and gong, which produce dynamic rhythmic patterns that support the vocal performance. In addition, dance movements are included as visual elements that enhance the attractiveness of the performance. As a traditional art form, Jidur not only serves as entertainment but also reflects the cultural identity, social interaction, and local wisdom of the Empat Lawang community.

Research Method

This study employed a descriptive qualitative research method to directly describe the presentation form of Jidur traditional art in Ulak Dabuk Village, Empat Lawang Regency. This

method was chosen because the research aimed to understand social and cultural phenomena that occur naturally within the community setting. Therefore, the findings of the study were presented in the form of descriptive narratives rather than numerical or statistical data.

Qualitative research is descriptive and analytical in nature, focusing on clearly explaining phenomena, events, and social conditions based on facts found in the field. According to Waruwu (2023, p. 2898), qualitative research aims to describe and analyze social realities comprehensively through direct interaction with research subjects. Through this approach, the researcher was able to gain an in-depth understanding of the presentation process of Jidur art, including the performance elements and the socio-cultural context surrounding the performance tradition.

The research was conducted in Ulak Dabuk Village, Talang Padang District, Empat Lawang Regency, South Sumatra Province, in December 2025. This location was selected because the community still actively preserves Jidur art through regular rehearsals and cultural performances. The existence of this traditional art in the daily life of the community allowed the researcher to obtain authentic and direct data from the field.

The data sources in this study consisted of primary and secondary data. Primary data were obtained through direct observation and interviews with individuals involved in Jidur performances, including the leader of the art group and the performers. Meanwhile, secondary data were collected from documentation such as photographs, videos, articles, journals, and online media related to the object of the study.

The data collection techniques included observation, interviews, and documentation. Observation was carried out by directly examining the rehearsal process and live performances of Jidur art, including the musical instruments, rhythm patterns, performers, lyrics, and sequence of presentation. Interviews were conducted with informants who had knowledge and direct involvement in the performance tradition in order to obtain deeper and more detailed information. Documentation techniques were used to support the research data through photographs and video

recordings taken during rehearsals and performances.

The collected data were analyzed using qualitative data analysis techniques consisting of three stages: data reduction, data presentation, and conclusion drawing. Data reduction was conducted by selecting, simplifying, and summarizing data relevant to the research focus. The data were then presented in narrative form to make the findings easier to understand and systematically organized. The final stage involved drawing conclusions in order to obtain comprehensive meanings and interpretations from all analyzed data regarding the presentation form of Jidur traditional art in Ulak Dabuk Village.

Research Findings

4.1 Presentation Form of Jidur Traditional Art

The presentation form of Jidur traditional art in Ulak Dabuk Village is a traditional ensemble music performance that combines elements of music, vocal performance, and dance movements into a unified artistic presentation. This traditional art does not merely function as entertainment, but also serves as a medium for cultural expression that continues to be preserved and passed down from generation to generation within the community. In general, the presentation of Jidur art is communicative and interactive, involving direct interaction between performers and audiences, which creates a lively, dynamic, and engaging performance atmosphere. The interaction occurring during the performance strengthens social relationships among community members and reflects the communal values embedded in local cultural traditions.

In addition, the presentation of Jidur art demonstrates the integration of musical rhythm, vocal expression, and visual movement that complement one another. The performance atmosphere becomes more attractive through spontaneous pantun performances accompanied by rhythmic musical patterns and dance movements that follow the tempo of the music. The unity of these artistic elements forms the distinctive identity of Jidur traditional art in Ulak Dabuk Village.

4.2 Structure of Jidur Traditional Art

The structure of Jidur traditional art in Ulak Dabuk Village consists of several important elements that support one another within a complete performance structure, namely musical instruments, rhythm, performers, songs and lyrics, and the sequence of presentation. Each element has a specific role in creating harmony and continuity throughout the performance.

The musical instruments used in Jidur performances consist of the jidur, anak jidur (ketipung), and gong. Each instrument has a different function in forming the rhythmic patterns of the performance. The jidur functions as the main instrument that controls the tempo and rhythm of the performance, while the ketipung provides rhythmic variations that enrich the musical arrangement. Meanwhile, the gong acts as a marker of transitions and emphasizes certain parts of the performance. The combination of these instruments creates repetitive and dynamic rhythmic patterns that characterize Jidur music.

The rhythm in Jidur traditional art is repetitive and dynamic, resulting from the collaboration between all musical instruments and the berejung vocal performance that complement one another. The rhythmic patterns produced create a strong musical atmosphere and support the delivery of pantun lyrics during the performance. The balance between instrumental accompaniment and vocal expression becomes one of the important characteristics of Jidur art performances.

The performers involved in the performance consist of six people, including one jidur player who also acts as the perejung (vocalist), two ketipung players, one gong player, and two dana dancers who support the visual aspect of the performance. Each performer is required to have good coordination, sensitivity to tempo, and strong teamwork in order to maintain harmony and continuity during the performance. Cooperation among performers is essential because the presentation relies heavily on synchronization between musical rhythm, vocals, and dance movements.

The songs performed in Jidur traditional art are in the form of pantun with an a-b-a-b rhyme pattern delivered spontaneously according to the performance situation. The contents of the pantun generally include advice, satire, praise, humor, and

social messages related to everyday community life. The spontaneous nature of the pantun performance demonstrates the creativity and verbal ability of the perejung in responding to the atmosphere and audience reactions during the performance. To provide a clearer understanding of the song structure and lyrical form used in Jidur traditional art, an example of Jidur musical notation is presented below.

JIDUR TRADITIONAL SONG NOTATION

Transcription by: Bella Sapira

100



5



9



13



17



35



The notation above is an example of a pantun song used in Jidur traditional art with a 4/4 time signature and a tempo of 100 beats per minute. The melodic and rhythmic patterns are fixed and repetitive, while the changes occur only in the pantun lyrics that accompany the berejung vocal performance. This repetitive musical structure creates a stable rhythmic foundation that supports the spontaneous delivery of the pantun during the performance. The consistency of the rhythm also helps maintain coordination among the performers and strengthens the distinctive musical identity of Jidur traditional art.

The sequence of Jidur performances in Ulak Dabuk Village consists of three main sections: the opening section, the core section, and the closing section. The performance begins with an opening greeting as a form of respect and appreciation toward the audience. This opening is then followed by the instrumental performance that marks the beginning of the show. In the core section, the performance presents a combination of musical accompaniment, pantun vocals with an a-b-a-b rhyme pattern, and dance movements that follow the rhythm of the music. The interaction between the musical instruments, vocal performance, and dance creates a lively and harmonious atmosphere throughout the performance. The closing section is characterized by an increase in tempo and musical dynamics played by all instruments simultaneously, serving as the final climax and conclusion of the performance.

4.3 Presentation Structure of Jidur Traditional Art

The presentation structure of Jidur traditional art in Ulak Dabuk Village is divided into three sections: the opening section, the core section, and the closing section. Each section has a different function but remains interconnected within the overall performance structure.

The opening section functions as the introduction to the performance through the playing of jidur, ketipung, and gong instruments as a signal that the performance is about to begin. In this section, vocal performances have not yet been presented, and the focus remains on building the musical atmosphere and attracting audience attention. The rhythm played in the opening section also serves to prepare the performers and audiences for the main performance.

The core section is the main part of the performance, presenting the combination of ensemble music, pantun vocals with an a-b-a-b rhyme pattern, and dance movements that follow the musical rhythm. This section represents the most important part of the performance because all artistic elements are performed together in a unified presentation. The pantun lyrics delivered by the perejung are generally spontaneous and adjusted to the atmosphere of the event and audience responses. The combination of rhythmic instrumental accompaniment, vocal expression, and coordinated

dance movements creates a harmonious and dynamic performance.

Meanwhile, the closing section is marked by an increase in tempo and musical dynamics from all instruments as the ending of the performance. The stronger and faster rhythmic patterns create a climactic atmosphere before the performance concludes. This section functions not only as the ending of the show but also as a symbol of unity and togetherness among the performers in completing the performance harmoniously.

Discussion

Based on the findings of the study, Jidur traditional art in Ulak Dabuk Village is a traditional ensemble music performance that combines musical elements, vocal performances, and dance movements into a unified presentation. This finding indicates that Jidur art functions not only as a form of entertainment but also as a medium of cultural expression that continues to be preserved by the local community. The integration of music, vocals, and dance reflects the artistic creativity and cultural identity of the people of Empat Lawang Regency. In addition, the continuity of this traditional art demonstrates the community's effort to maintain and preserve local cultural heritage amid the influence of modernization and contemporary entertainment.

The presentation structure of Jidur traditional art is divided into three sections: the opening section, the core section, and the closing section. The opening section functions as the introduction to the performance through the playing of jidur, ketipung, and gong instruments as a sign that the performance is beginning. This section serves to build the performance atmosphere and attract audience attention before the main performance starts.

The core section becomes the most important part of the performance because it presents the combination of ensemble music, pantun vocals with an a-b-a-b rhyme pattern, and dance movements that follow the rhythm of the music.

The integration of these elements creates a harmonious and dynamic performance structure. Meanwhile, the closing section is characterized by an increase in tempo and musical dynamics

performed by all instruments simultaneously as the conclusion of the performance.

The climactic ending strengthens the emotional atmosphere of the performance and leaves a strong impression on the audience.

Furthermore, the findings also reveal that the musical pattern of Jidur traditional art is repetitive and dynamic, using a 4/4 time signature with a moderate tempo.

The repetitive rhythmic pattern creates musical stability and supports coordination among the performers during the performance. The vocal performance in Jidur art is presented in the form of spontaneous pantun containing various themes such as advice, satire, humor, and social criticism.

The spontaneity of the pantun performance demonstrates the creativity and verbal skills of the perejung in responding to the performance atmosphere and audience interaction.

This interaction between performers and audiences strengthens the communicative nature of the performance and creates a lively social atmosphere throughout the presentation. Therefore, Jidur traditional art not only functions as artistic entertainment but also serves as a medium for social communication and the transmission of cultural values within the community.

Conclusion

Based on the findings of the study, Jidur traditional art in Ulak Dabuk Village is a traditional ensemble music performance performed by six performers consisting of one jidur player who also acts as the perejung (vocalist), two ketipung players, one gong player, and two dancers. This traditional art emphasizes the integration of percussion music, pantun vocals, and dance movements that complement one another within a unified performance. The harmony between musical accompaniment, vocal expression, and dance creates a distinctive artistic identity that reflects the cultural values of the Empat Lawang community.

The presentation sequence of Jidur traditional art is systematically organized, beginning with the opening section through instrumental performances, followed by the core section presenting pantun vocals and dance movements that follow the rhythm of the gong, and ending with an

increase in tempo and musical dynamics as the closing of the performance. Overall, Jidur traditional art demonstrates a performance form that is cohesive, dynamic, and harmonious through the combination of musical, vocal, and dance elements. The repetitive rhythmic patterns and spontaneous pantun performances further strengthen the uniqueness and attractiveness of the performance.

In addition, Jidur traditional art has an important role not only as entertainment but also as a medium for cultural expression, social communication, and the preservation of local wisdom within the community. The existence of this traditional art reflects the continuity of cultural traditions that continue to survive despite the influence of modern entertainment and globalization.

Therefore, Jidur traditional art should continue to be preserved and maintained as one of the cultural identities of the people of Empat Lawang Regency. Active efforts are needed to introduce and educate younger generations about Jidur traditional art in order to prevent this cultural heritage from disappearing. Furthermore, real support from the government, cultural institutions, and the community is necessary to provide sustainable opportunities for the development, promotion, and performance of Jidur art in various cultural activities and public events. Through continuous preservation efforts, Jidur traditional art is expected to remain sustainable and continue to develop as an important part of regional cultural heritage.

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