



CREATION OF THE REBI INSTRUMENT AS AN INSTRUMENT FOR THE FUTURE

By

Anusirwan

Fakultas Seni Pertunjukan Prodi Etnomusikologi IKJ (Institut Kesenian Jakarta)

Email: anusirwan@ikj.ac.id

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ABSTRACT

This article focuses on the creation and development of Rebi as the process of modernizing traditional musical instruments. The research is titled The Creation of the Rebi Instrument as the Instrument of the Future. Rebi is a development of a traditional instrument similar to the rebab, which is an advancement of the Rabab Pariaman (West Sumatra). This study aims to address the issues identified by the researcher and provide information to the public about the necessity of developing traditional instruments to make them more modern and relevant. The creation of a new musical instrument is considered crucial for the sustainability of traditional music across Indonesia, especially in West Sumatra, as evidence of the dynamism of traditional music. The object of this study is the Rabab Pariaman, a traditional Minangkabau instrument that is played with a bow and is at risk of extinction. Therefore, it is essential to develop the instrument to ensure its continued value. Data collection techniques used in this research include field observation, interviews, documentation, and literature studies. The research method used is a descriptive-analytic approach with a qualitative methodology, analyzing and describing the findings from the field in writing. This study also elaborates on the process of creating Rebi based on the research findings, which are then linked to the fields of organology and acoustics, resulting in a new musical instrument with a distinctive tone color. The creation of this new instrument is deemed vital for the preservation of traditional music in Indonesia, particularly in West Sumatra, and serves as proof of the dynamism and innovation within traditional music.

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Corresponding Author:

Anusirwan

Fakultas Seni Pertunjukan Prodi Etnomusikologi IKJ (Institut Kesenian Jakarta)

Email: anusirwan@ikj.ac.id

1. INTRODUCTION

Traditional arts are one of the cultural heritages passed down from generation to generation. These arts include various forms of art, such as dance, music, theater, visual arts, and others, which continue to grow and develop in society. The diversity of art forms available is the result of the creativity of our ancestors, which can still be enjoyed and witnessed today.

Traditional music is a tangible proof of human creativity that has become a valuable cultural heritage. The forms, materials, and methods of playing traditional musical instruments vary greatly, including being struck, plucked, bowed, blown, and shaken. The materials used also vary, ranging from stone, wood, bamboo, bronze, iron, to strings or wires as sound sources.

To maintain the sustainability of traditional music, efforts in preservation, conservation, and development are necessary as a form of appreciation. In addition, traditional arts need to be researched to uncover and address various issues, such as their growth and development over time, their organological aspects, and other related aspects. The

results of this research will provide knowledge about the history of the growth and development of traditional arts and their functions within society.

Observing the results of past creativity, the creator attempts to observe string instruments in the Archipelago, especially in Minangkabau. This development seems to have stagnated or been very limited, occurring only when the practitioners needed a musical instrument and not mass-produced like similar Western instruments (violin, viola, etc.). Based on observations, the creator focuses on developing a string instrument similar to the rebab, which is then further developed into a new instrument called "rebi" (reinterpretation of the instrument).

For this reason, the author created a new musical instrument inspired by the rebab, titled "Creation of the Rebi Instrument as a Future Instrument." This new instrument is expected to be of interest to musicians and composers, both in Pariaman, Minangkabau, and even outside their own region. Therefore, the word creativity is something that needs to be emphasized.

According to Rogers, as cited by Neca Gemelia Muntaha and Alfauzan Amin in the Journal of Education and Counseling, innovation is an idea, practice, or object considered new by individuals or other groups who adopt it. The word "new" here is relative, which...

This means that "new" can be understood differently for different people, depending on their experiences, understanding, or new perspectives. Innovation is the result of original, creative, and unconventional thinking. In this context, innovation requires practical application that can create comfort. Innovation can also be seen as an effort to solve existing problems within an individual, where its emergence is often triggered by restlessness or dissatisfaction, ultimately leading to the idea of creating something new.

The creation of this new musical instrument is an innovation that emerged from the process of observing the strengths and weaknesses of the traditional rebab instrument. This process became the trigger for the idea to create a new musical instrument as an innovative step in developing more contemporary music compositions.

Creativity in the Minangkabau tradition is reflected in the philosophy of *Alam Takambang Jadi Guru* (The Expanding Nature Becomes a Teacher), which is an important cultural heritage for the Minangkabau people and is still strongly upheld today. This philosophy always involves nature as a metaphor and is expressed in the *tambo*. The *tambo* of Minangkabau is believed by the community to be the history of its civilization. The *tambo* is usually divided into two categories: *Tambo Alam*, which tells the origin of the ancestors and the establishment of the Minangkabau kingdom, and *Tambo Adat*, which describes the system of governance rules in Minangkabau in the past (Navis, 2015: 45).

Rebi is a musical instrument developed from the Rabab/rebab instrument originating from Pariaman, West Sumatra, which has experienced stagnation or lack of attention from the community to this day, thus being threatened with extinction. To preserve traditional music, efforts in maintenance, conservation, and development are necessary as a form of appreciation. Additionally, traditional arts need to be studied to uncover and address various issues, such as their growth and development over time, their organological aspects, and other related aspects. The results of this research will provide knowledge about the history of the growth and development of traditional arts and their functions within society.

This research was conducted by carrying out an in-depth literature study, reading articles and books related to Minangkabau music, particularly those associated with Rabab Pariaman and the development of traditional music in West Sumatra. Through this approach, the researcher could gain a more comprehensive understanding of the cultural background and history of Minang music, as well as the challenges faced in the preservation and development of traditional instruments. This study focuses on the creation of the Rebi as an instrument that combines traditional elements with modern aspects in its design and acoustics. In this effort, a deep understanding of organology and...

acoustics to create an instrument that not only preserves tradition but also has the potential to evolve in the era of contemporary music. Therefore, this research aims to address several issues related to the continuity of traditional music in Indonesia, particularly in West Sumatra, as well as provide insights into the importance of developing traditional instruments to remain relevant in the face of modern developments.

Thus, this research is expected to contribute to the understanding of the importance of innovation in traditional music, as well as open opportunities for the creation of new musical instruments that can serve as a bridge between cultural heritage and the modern music world.

2. RESEARCH METHODOLOGY

The method used in this research is a qualitative research method, which is employed to investigate, discover, describe, and explain the qualities or peculiarities of social influences that cannot be explained, measured, or described through a quantitative approach (Saryono, 2010). The research on the process of creating the Rebi instrument uses a descriptive research approach, which is a research method considered appropriate for showing and describing phenomena that exist, occurring in the present or the past (Furchan, 2004: 54). He states that descriptive research has



characteristics such as: tending to describe a phenomenon as it is by examining it systematically, emphasizing objectivity, and being carried out carefully. This research emphasizes the importance of creating a new instrument as one of the innovations in the renewal of the traditional Rabab (Rebab) instrument. Therefore, the direction of this research is more towards practice-led research, which views works of art as a form of research and the creation of works as producing research knowledge that can then be documented, theorized, and generalized, even though individual contributors may use this and related terms (Smith and Dean in Guntur, 2009: 6).

Research Stages

This research is divided into three stages: the initial stage, the data processing and analysis stage, and the final stage of the research.

Initial Stage of the Research

Problem identification is the first stage of this research. This stage is carried out by observing existing phenomena, the need for musical instruments for traditional musicians and creators/composers. Several important points were identified, including the fact that the traditional Rabab instrument is beginning to face extinction, it is less used for current music needs, both for music composition, dance compositions, and traditional music, which is increasingly less popular among its supporting community. Therefore, traditional musical instruments need innovation to remain preserved, and it is hoped that in time, the Pariaman Rabab instrument will return to being part of performance art, as well as the cultural industry, and gain attention from all parties, both the community and the government, as well as policymakers.

This topic was then narrowed down to formulate the research problem, which was further broken down into the research objectives, one of which is to explain why the Rebi was created. The next step is to conduct initial observation, which includes informal interviews with several supporting sources, such as Asril Mukhtar, Susandra Jaya, a lecturer at ISI Padang Panjang and also a native of Pariaman, Muhamad Azmi, a musical instrument maker of Kong Ahyar, and Teguh Sapta, a creator of new musical instruments and an expert in repairing violins, violas, cellos, and other chordophone instruments.

Interviews conducted by several individuals were very helpful in uncovering solutions to the existing problems. In addition, literature studies were carried out by researching studies on the Pariaman Rabab through the internet. The next step was to collect data by observing the traditional Rabab instrument that the author owns, the Rabab Darek, which has many similarities in terms of shape and materials. A sound test was also conducted with several string players in Jakarta, including Iman Firmansyah, Sumitra Riadi, and Surya Embung.

Denzin and Lincoln in their book *Handbook of Qualitative Research* (1997) define qualitative research as follows:

“Qualitative research studies things (or non-things: MPI) in their natural context, seeking to understand or interpret phenomena from the meaning that humans (researchers) assign to them. Qualitative research includes the use of subjects under study and a collection of various empirical data—case studies, personal experiences, introspections, life journeys, interviews, texts from observations, historical, interactional, and visual data that depict moments and everyday meanings and problematic issues in a person’s life. In line with this, qualitative researchers apply various interrelated methods, always hoping to obtain better results regarding the subjects under study.” (Denzin and Lincoln 2009: 2).

The above definition serves as a reference in conducting this research. The author strives to understand the meaning of the object under study so that it can be interpreted. The author conducted observations of the Rabab instrument and interviews with subjects to gather accurate data and information. The ethnographic method or fieldwork indirectly becomes a part of the creation of this musical instrument.

According to Timothy J. Cooley and Gregory Barz in Firmansyah, “fieldwork has the potential to become an inherently valuable model in the world. When working in the field, one becomes entangled in the community that is being studied, becoming a cultural actor in the societal drama that is trying to be understood” (Barz and Cooley 2008: 23). Ethnomusicologists realize that one of the main methods to understand music is by transcribing and converting sounds into musical notation, analyzing it using music theory tools (intervals and modes, meter and rhythm, tone color, texture, and form). This is useful for comparisons and understanding how music traditions work from the perspective of music-making (Timothy Rice, 2014: 32).

Data Processing and Analysis Stage

In this stage of data processing and analysis, the first step is to check the data from the interviews and audiovisual recordings for completeness. If there are any gaps, the researcher will return to the field to gather the missing data. The audio recordings of each instrument, which were previously recorded, are combined using DAW (Digital Audio Workstation) software. After the audio recordings are combined, a mixing process is carried out to adjust the sound characteristics and balance the sound of each instrument and vocal. Video editing is done only after

the audio mixing process is completed. The audio recording serves as a guide for editing the video. The video clips and the audio from the mixing are then combined using video editing software. The data discussion is conducted by reviewing the data from the interviews, as well as the audio and video recordings that have been made.

Final Stage of the Research

The final stage of the research is the stage where the research can be published to the public. In this stage, there are three forms of dissemination that will be carried out: scientific journals, popular media, a music video on a YouTube channel, and audio works on several music streaming platforms such as Spotify, Joox, and Apple Music. It is hoped that these three forms of dissemination will provide direct benefits to the community, both within the academic community and the general public.

3. RESEARCH FINDINGS

The Rabab Pariaman is a traditional musical instrument from Minangkabau (West Sumatra), playing an important role in the region's musical arts. As part of Minangkabau's musical tradition, the Rabab Pariaman employs a bow (panggesek) technique to play its strings, producing a unique and captivating sound. However, over time, its existence has become increasingly threatened. The decline in the number of players, the lack of teaching to younger generations, and the minimal appreciation for this instrument have led to the near extinction of the Rabab Pariaman. In the face of this threat, it is crucial to develop and modernize the instrument without losing its cultural elements and traditional values.



<https://niadilova.wordpress.com/>

The tradition of Rabab music is one of the traditional performing arts genres that has long been cherished by the community, as reflected in the saying: "*Bapupuik dalam jo batalempung, basaluang jo barabab sarato bagandang*" (which can be roughly translated as: "The wind blows through the talempung, while the Rabab is played, the drum beats and the gongs sound"). This saying highlights that traditional music is an art form that complements the tastes of the community. It shows that art plays an important role in the Minangkabau culture, which is deeply rooted in local wisdom and values, as reflected in their traditional proverbs (pituah adat).

According to Hajizar (219;190), the Rabab Piaman is believed to be the oldest in Minangkabau and is the precursor to various Rabab musical traditions in different regions of Minangkabau. Rabab Piaman was once presented in various performance contexts outside the Piaman area (the dialect of the people of Pariaman). The main material in the performance of Rabab Piaman is the narration of *kaba* (classical stories) of Minangkabau, accompanied by distinctive Piaman songs such as *Sultan Gando Hilang* and *Siti Baheram*. These performances are usually presented after...

The Rabab Pariaman, which was once performed from evening prayers until dawn, would recite various stories as entertainment for the Pariaman community during its golden age, is now facing a significant decline. After the 1990s, there was a drastic downturn in its development. It can be said that today, the Rabab art form in Piaman has entered a period of involution (stagnation and regression) in all aspects of its life, leading to a shortage of heirs and the loss of its context. Currently, in Lubuk Alung, Padang Pariaman, the traditional Rabab Piaman artists are struggling against changes in values due to modernization and the influence of electronic and digital media that have penetrated even remote villages. As a result, the performances of Rabab Piaman are becoming increasingly rare in the Lubuk

Alung community. This is because the lifestyle and needs of the supporting community have changed, heavily influenced by modernization.

Kurniawan further explains that the era of globalization and communication has infiltrated many aspects of life, bringing ease and convenience on one hand, while on the other, it leads to the decline or even extinction of some cultural elements and aspects. The rapid development of technology during the 90s, such as the proliferation of organ tunggal (solo organ performances) in various parts of Indonesia and the rise of television with a wide range of entertainment, along with the availability of DVDs and VCDs in households, has pampered the entertainment world with advanced musical instruments and media, leaving traditional music, including Rabab Pariaman, marginalized. Rabab Pariaman, which mainly featured old stories that were less entertaining and lacked innovation, became less popular among younger generations, except for the elderly who saw these stories as reminders of the past.

Development of Rebi as a Solution for the Preservation of Traditional Music

The creation of the Rebi instrument as a future instrument is an innovative step taken by the author as an effort to preserve the traditional instrument, specifically the Rabab Pariaman. This development introduces the traditional instrument in a more modern form, making it more relevant to the evolution of contemporary music. The Rebi is a modified version of the Rabab Pariaman, specifically designed to produce a new tonal color, offering a much wider scale and allowing the instrument to produce clearer and louder sounds. As such, the Rebi can be used not only in traditional performances but also in a variety of other music genres, including contemporary music.

The development of the Rabab is not only about its technical aspects, but also focuses on how the instrument retains the characteristics and tonal color of the Rabab Pariaman. This means that the instrument is capable of producing a new timbre or tonal color. Although technology is used to enhance the functionality of the instrument, the basic principles of playing are maintained, so musicians can play the Rebi in a similar way to the Rabab Pariaman. This development is expected to attract the interest of younger generations to learn and preserve this nearly extinct traditional instrument, as well as to reintroduce Rabab Pariaman to a broader audience.

According to Asril and Susandra Jaya, whom the author interviewed in March 2024, Rabab Pariaman is already facing the risk of extinction. This extinction is due to several factors, including the lack of heirs to continue the tradition. Traditionally, art forms thrive because they are passed down within families, either intentionally or through inheritance, allowing children or relatives of practitioners to play without formal learning. Additionally, the local government's lack of attention to traditional arts, especially Rabab Pariaman, and the absence of innovation in developing aspects of the instrument, its story-telling, and other elements contribute to this issue.

Therefore, the author believes that ancient traditional music, though sometimes seen as outdated or sacred and thus unchangeable, should be revisited, thoughtfully reconsidered, and adapted to contemporary times. This is a way of ensuring that traditional arts not only survive but also thrive. By motivating the community and reminding them that traditional art forms are invaluable treasures that grow and develop in specific regions, Rabab Pariaman, too, can have a future. To achieve this, there must be synergy between the community, local government, and customary authorities as the policymakers who support these cultural initiatives.



Implications of Rebi Development on Traditional and Contemporary Music

As the growth and development of science and knowledge continue, we can look to examples from other countries such as China, Japan, and Russia, which have shown significant concern for traditional arts. These countries

have traditional orchestras that not only help develop traditional music but also contribute to the growth of the economy. The development of these musical instruments can stimulate economic growth across various sectors, particularly in the musical instrument manufacturing industry. This way, traditional musical instruments will not face extinction but will continue to evolve and thrive.

The creation of the Rebi will have a significant impact on the preservation of Indonesian traditional music, particularly Rabab Pariaman. By incorporating modern elements into the instrument's design, it opens up new possibilities for its use in both traditional and contemporary music contexts. This innovation will bridge the gap between old and new, allowing Rabab Pariaman to be relevant in today's music scene, while still honoring its traditional roots. Furthermore, this development can foster the growth of the local economy, particularly in the creation and production of musical instruments, thereby supporting the continuation of this cultural heritage for future generations.

In Instrument Design, Rebi Has the Potential to Revive Interest in Traditional Music

Rebi has the potential to reignite interest in traditional music, especially among younger generations who are more accustomed to modern technology and instruments. Furthermore, Rebi allows musicians to develop a repertoire that blends traditional elements with the exploration of contemporary music genres. In this way, Rebi functions not only as a musical instrument but also as a symbol of the convergence between tradition and innovation in the music world. Through compositions and musical works, Rebi can inspire new ideas and offer solutions for the development of music, as well as for the advancement of other traditional musical instruments.

The Creation Process of Rebi and Organological Study

The creation process of Rebi is based on organological principles, which involve the study of the structure and function of musical instruments. This research includes an analysis of the physical and acoustic changes applied to the Rabab Pariaman to create the Rebi. The modification techniques used include alterations to the instrument's body shape, the use of stronger and lighter materials, as well as the integration of a pickup system for sound amplification. The research findings show that Rebi not only retains the original sound quality of the Rabab Pariaman but also produces a new tonal quality that is more suited to the needs of contemporary music.

Using an Organological Approach, This Research Explores How Physical and Technological Changes Can Enhance the Sound Quality and Functionality of Traditional Instruments Without Compromising the Cultural Values Embedded in the Instrument

This also involves an acoustical study to ensure that these modifications do not alter the distinctive sound character of the Rabab Pariaman but rather enrich the musical experience produced by the Rebi.

Steps in the Creation of Rebi

Materials for Creating Rebi

In this study, the author will explain the process of creating the Rebi. The research is carried out by gathering data, such as photos, materials, and tools used in the creation process. Based on the author's observations, the process is relatively simple and involves tools such as: a saw, carving knife, markers, hand planer, hammer, nails, drill, ruler, and sandpaper.

Creating sketches for the Rebi is the initial step in its production process. The sketches help define the shape of the Rebi and facilitate the construction process. The sketches are drawn on HVS paper using pencils.

Materials and Dimensions for Rebi

The selection of materials and size will play a crucial role in determining the final acoustic quality and functionality of the instrument. The materials used should be both durable and capable of producing the desired tonal properties, while the dimensions of the Rebi should adhere to those suitable for enhancing the overall performance and resonance. Further details regarding the specific materials and measurements for each component of the Rebi will be explored as the development progresses.

Rebi is made from wood, and thus selecting the right type of wood is a critical decision that requires careful consideration. In the creation of a Kong Ahyang Tehyan, Muhammad Azmi, a traditional instrument maker, often uses softwood to produce a softer sound. However, hardwood, which has a firmer texture, creates a sharper and louder sound. The wood is typically thinned to a thickness of 1 to 1.5 mm. Azmi prefers using recycled wood from fruit shipping crates sourced from Thailand, as this wood is relatively thin and easier to work with (interviewed on September 12, 2024). This interview took place at his home in Tapos, Depok, West Java.

On the other hand, Teguh Sapta, another expert in traditional instruments, stated that the best type of wood for instrument making is Cypress wood, which is commonly used for making cellos, double basses, and even pianos (interviewed at his home in Pasar Rebo, September 15, 2024).

For the creation of Rebi, I have chosen to use Jati Londo wood, a term used in the Javanese and Madurese dialects referring to wood sourced from abroad, specifically from imported goods crates. This wood was chosen due to its assured dryness and solid texture, making it a suitable material for creating the membrane of the instrument.

Material Selection

In the process of creating the Rebi, the first step involves selecting the materials for the body of the instrument. For this, I used a damaged *rebana* (traditional drum) whose membrane or skin was no longer usable but still deemed suitable to be repurposed as the body/resonator of the instrument. The wood used for the membrane was sourced from a wood store that sells used wood, commonly referred to as a "Madura store."

For the selection of wood, I decided to use wood from used shipping crates, often known as *jati londo* (or "Dutch teak" in Javanese/Madurese). The reason behind this choice is that this wood is considered a type of *cyprip*, commonly used for making violins, violas, and cellos. Although this wood falls into the lower-quality category (KW or class 2 or 3), its dryness and sturdiness were reliable. According to Teguh Sapta (interviewed on September 15, 2024), *jati londo* is similar to *cyprip* wood, but its cutting technique is considered incorrect, and it may not originally have been intended for making musical instruments. Despite this, it still produces a good sound when used for instrument-making. Once the wood was chosen, it was thinned down using a hand planer and an axe. After achieving a thickness of 1.5 mm, the wood was smoothed out using coarse sandpaper, and finally, it was polished with the finest sandpaper to achieve a smooth, refined surface.

Shape and Components of Rebi

From a structural standpoint, the design of the Rebi is quite similar to that of the Rabab Pariaman. However, a significant difference lies in the size and the materials used, as these have been updated. Just like the Rabab Pariaman, the Rebi consists of several key components: the *kapalo* (head), *batang* (neck), *badan* (body), and *kakki* (foot).

- **Kapalo** (Head): The head is equipped with a string tightening mechanism (*pamuta tali* or *driyer*), which allows the strings to be tightened or loosened as needed.
- **Batang** (Neck): The neck serves as the place where the player's fingers press down to create the desired notes.
- **Badan** (Body): The body functions as the resonator that amplifies the sound produced by the strings.
- **Kakki** (Foot): The foot of the instrument serves as the base, typically supporting the instrument while being played.

The upper part of the body is fitted with a bridge (*kudo-kudo*) that supports the strings, helping to produce the sound. The Rebi is equipped with three strings, and within the body, three microphones or amplifiers are installed to enhance the sound output, which can then be sent to a mixer for amplification.

Advantages of Rebi

Rebi offers several advantages that differentiate it from the traditional Rabab Pariaman, making it a more relevant instrument for contemporary music needs:

1. **New Sound and Tonality**
Rebi retains the characteristic sound of Rabab Pariaman but with clearer and broader tonalities. This makes Rebi more versatile for use in various music genres, from traditional to contemporary. This more dynamic sound also provides greater opportunities for musicians to explore and create new works.
2. **Use of Modern Materials**
The materials used in the creation of Rebi are carefully selected to ensure the instrument is lightweight yet strong. This helps produce better sound quality and makes it easier for musicians to play the instrument. Additionally, modern technology, such as pickup systems for amplification, allows Rebi to produce a louder and clearer sound, making it suitable for performances on a larger scale.
3. **More Ergonomic Design**
Rebi undergoes a design modification that makes it easier to play. With a shape tailored for the comfort of musicians, Rebi offers a more enjoyable playing experience while still preserving the aesthetic and sacred elements of the Rabab Pariaman. This modification allows Rebi to be well received by contemporary musicians without compromising tradition.

Opportunities and Implications

The creation of Rebi not only benefits the preservation of traditional music but also opens up significant opportunities for the development of the Indonesian music scene:

1. **Creating New Music Ensembles**
With its wider sound character and flexible design, Rebi enables the formation of new music groups that combine traditional and modern instruments. For example, the use of Rebi in Gambang Kromong has already opened the possibility of creating new orchestras that blend various ethnic instruments from across Indonesia. This not only enriches Indonesian music but also brings a fresh, inclusive atmosphere, allowing people from various backgrounds to enjoy traditional music in a more contemporary form.
2. **Economic Impact and the Musical Instrument Industry**
Rebi can have a positive impact on the economy, especially within the musical instrument manufacturing

industry. The demand for this new instrument could drive growth in the production of traditional Indonesian musical instruments, providing economic opportunities for local craftsmen and manufacturers. With its high artistic value and strong relevance in the global music market, Rebi could become an instrument in demand internationally, while also introducing Indonesian culture to a global audience.

3. Preserving Cultural Heritage

As a symbol of the meeting between tradition and innovation, Rebi serves not only as a musical instrument but also as a bridge for preserving Indonesian cultural heritage. By creating an instrument that adapts to modern technological developments in music, Rebi can help ensure that the Rabab Pariaman tradition remains alive and embraced by younger generations. Rebi provides a solution for the preservation of Indonesian culture amidst changing times, ensuring that traditional arts stay relevant without losing their core values.

With these advantages, Rebi has the potential to be an instrument that not only preserves traditional music but also paves the way for the renewal and evolution of Indonesian music, making it more modern and globally recognized.

4. CONCLUSION

The Rebi stands out as the only bowed instrument capable of producing a deep bass sound, similar to a cello but with a distinct tonal quality. This new tonal characteristic is what sets the Rebi apart. The instrument has already been featured in performances by the *Tukang Tabuh* music group on their YouTube channel, where it was played alongside *gambang kromong* music. In this context, the Rebi provides a bass sound that complements the harmony of the ensemble, bringing a fresh flavor to the musical compositions. The specific Rebi used in the performance had a diameter of 27 cm and featured a membrane made of animal skin, contributing to its unique acoustic properties. Statements from several musicians, such as Iman Firmansyah, Embung Surya, Komeng, and Sumitra Riadi, indicate that the Rebi instrument is crucial to complement the harmony of the Gambang Kromong ensemble. They argue that with the inclusion of Rebi, it is highly possible to create a new musical group that combines traditional string instruments from Betawi and other Indonesian ethnicities into an orchestra. This opens up opportunities for innovation in creating collaborations between traditional and contemporary instruments, thereby enriching the world of Indonesian music and offering a fresh touch to more diverse musical works.

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