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Community-Based Strategies for Revitalizing Tingkilan Music in Kutai Kartanegara

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Abstract:

This study explores community-based revitalization strategies for Tingkilan music in Kutai Kartanegara, East Kalimantan, through the lens of applied ethnomusicology. Tingkilan, a traditional musical form central to Kutai identity, is facing challenges in maintaining its relevance in modern society. The research focuses on the Olah Gubang Division's innovative efforts as a model for community-led preservation and adaptation. Using qualitative methods participant observation, ethnographic interviews, and musical analysis the study examines how local communities engage in cultural preservation while creatively adapting Tingkilan. It highlights the dual character of Tingkilan in Tenggarong: traditional forms that uphold communal and spiritual values, and contemporary versions that integrate modern instruments and popular genres. A key focus is the Olah Gubang Division's arrangements, which blend Tingkilan's traditional modal structure (D-E-F#-G-A-B-C#-D) with elements from pop and keroncong. Through analysis of works like "Perlipur Lara," the study shows how these adaptations maintain core musical identity while appealing to younger audiences. Two main drivers of transformation are identified: internal needs to shorten performances for modern contexts, and external pressures from globalization and technological change. The findings demonstrate how applied ethnomusicology can support culturally grounded yet socially relevant preservation strategies. Ultimately, the study argues that sustainable revitalization depends on community ownership, strategic innovation, and the retention of cultural values. It offers a replicable model for other how academic research can empower local cultural efforts and ensure the vitality of endangered musical traditions in contemporary settings.

Keywords: applied ethnomusicology; community-based revitalization; *tingkilan* music; cultural preservation; musical innovation;

Abstrak:

Penelitian ini mengkaji strategi revitalisasi musik Tingkilan berbasis komunitas di Kutai Kartanegara, Kalimantan Timur, melalui pendekatan etnomusikologi terapan. Tingkilan, sebagai musik tradisional yang melekat pada identitas budaya Kutai, menghadapi tantangan dalam mempertahankan relevansi dan keberlanjutan di era modern. Fokus penelitian ini adalah inovasi kreatif Divisi Olah Gubang sebagai model pelestarian musik yang digerakkan oleh komunitas. Dengan metode kualitatif—observasi partisipatif, wawancara etnografis, dan analisis musikal—penelitian ini menelaah dua bentuk utama Tingkilan di Kecamatan Tenggarong: bentuk tradisional yang menjaga nilai komunal dan spiritual, serta adaptasi kontemporer yang menggabungkan instrumen modern dan gaya populer. Aransemen Divisi Olah Gubang memadukan struktur musikal Tingkilan dengan genre pop dan keroncong, seperti terlihat dalam karya “Perlipur Lara.” Meskipun mempertahankan struktur modal inti (D-E-Fis-G-A-B-Cis-D), aransemen baru menambahkan elemen tonal eksternal dan instrumen modern untuk menarik generasi muda. Dua faktor utama mendorong transformasi ini: tekanan internal untuk menyesuaikan durasi pertunjukan, dan pengaruh eksternal dari globalisasi serta teknologi. Temuan menunjukkan bahwa etnomusikologi terapan dapat mendukung pelestarian budaya yang autentik dan relevan secara sosial. Kontribusi utama studi ini adalah menunjukkan bagaimana komunitas lokal dapat menjadi agen aktif revitalisasi budaya melalui inovasi strategis. Dokumentasi metode Olah Gubang menawarkan model replikatif untuk pelestarian berbasis komunitas yang menyeimbangkan tradisi dan modernitas. Penelitian ini menegaskan bahwa revitalisasi berkelanjutan memerlukan kepemilikan komunitas, integrasi elemen modern, dan pelestarian nilai budaya inti.

Kata Kunci: Etnomusikologi terapan; revitalisasi berbasis komunitas; musik Tingkilan; pelestarian budaya; inovasi musikal

1. Introduction

Tingkilan music, a traditional musical form rooted in the cultural heritage of Kutai, originally functioned as an interactive performance medium centered on the exchange of pantun (traditional Malay poetry). Over time, it has undergone significant transformation, shifting from its poetic and participatory origins toward a greater emphasis on instrumental and melodic elements. This evolution mirrors broader global patterns in traditional music communities, where heritage forms adapt to contemporary contexts while negotiating the balance between preservation and innovation.

One of the primary drivers of this transformation has been the practical challenge of Tingkilan's extended performance duration, which proved incompatible with modern performance formats. As Setyawati (2017:123) notes, Tingkilan has been repackaged for cultural tourism and stage presentations, requiring modifications to suit audience expectations and logistical constraints. This has led to strategic shortening of performances while preserving their core musical and cultural elements.

The development of Tingkilan music is shaped by both internal and external factors. Internally, local artists have demonstrated creative agency through the production of new compositions and innovative arrangements, reflecting the community's capacity for cultural self-determination. Externally, factors such as Kutai Kartanegara's strategic location, historical influences, and technological advancements have reshaped community perspectives on tradition and modernity (Irawati, 2013:387). These dynamics present both challenges and opportunities for sustaining cultural relevance.

Contemporary Tingkilan groups in Tenggarong exemplify this adaptive capacity through hybrid forms like Keroncong Tingkilan and contemporary arrangements that integrate Western instruments while retaining the traditional gambus. This fusion represents a deliberate response to modernization, ensuring the music's continuity and accessibility.

Gunawan (2019:10) emphasizes that traditional artists construct expressive spaces to assert their identity as creative practitioners. Tingkilan now serves as a platform for youth expression, enabling the communication of contemporary ideas through traditional forms. This generational engagement is vital for cultural transmission and sustainability.

The Olah Gubang Division stands out as a key example of community-based revitalization. As part of the Gubang Foundation, this group has gained recognition for its innovative approaches to Tingkilan presentation. Their contributions extend beyond performance to include creative arrangements and instrumental experimentation. Notably, they have reimaged

traditional percussion into drum kit-like configurations, maintaining cultural authenticity while enhancing musical appeal.

Their cultural impact is evident through regular participation in ceremonial and public events, including the annual Erau festival and regional competitions. Their second-place achievement at the East Kalimantan Cultural Week and positive audience reception highlight the effectiveness of their revitalization strategies.

From an applied ethnomusicology perspective, the Olah Gubang Division exemplifies a community-driven model of cultural preservation. This study applies J.P. Guilford's (1973) creativity theory fluency, flexibility, originality, and elaboration to analyze their innovations (Suardipa, 2019:21). Additionally, William P. Malm's melodic analysis framework (1993) is used to examine how traditional tonal elements are preserved and transformed.

Ultimately, this research offers a replicable model for other traditional music communities navigating the pressures of globalization. By documenting the Olah Gubang Division's strategies, it contributes to applied ethnomusicological discourse and demonstrates how culturally grounded innovation can sustain traditional music in the modern era.

2. Literature Review

Eli Irawati's (2013) seminal work, "Eksistensi Tingkilan Kutai: Suatu Tinjauan Etnomusikologi", offers a comprehensive ethnomusicological account of Tingkilan music's historical roots and cultural significance in Kutai Kartanegara. She identifies two main drivers of artistic creativity among Kutai musicians: internal factors, including six specific artistic transformations, and external factors, such as technological advancement. While Irawati provides a foundational framework for understanding creativity in Kutai musical traditions, her focus remains on historical origins and general creative dynamics. This study builds upon her work by examining the specific, community-based strategies employed by the Olah Gubang Division to sustain Tingkilan music in contemporary contexts.

Complementing Irawati's ethnomusicological lens, Aji Qamara Hakim's (2011) "Tingkilan: Alunan yang Mengarungi Abad" presents a historical narrative tracing Tingkilan's evolution across different eras. His chronological analysis contextualizes how Tingkilan has adapted to social and cultural changes over time. This historical trajectory is directly relevant to the innovations introduced by the Olah Gubang Division, which represent the latest phase in Tingkilan's ongoing transformation. Hakim's work underscores the importance of historical continuity in understanding present-day revitalization efforts.

Asril Gunawan's conference paper, "Transformasi Musik Tingkilan Kutai dalam Kontinuitas di Era Globalisasi", explores Tingkilan's position within globalization. He argues that global engagement does not require

abandoning traditional values but rather calls for strategic positioning of both traditional and modern Tingkilan forms within contemporary cultural frameworks. His analysis of hybrid forms, such as Keroncong Tingkilan, illustrates how cultural authenticity can be maintained through adaptive innovation. While Gunawan offers a macro-level view of transformation trends, this study focuses on the micro-level strategies of the Olah Gubang Division, highlighting specific creative methods used to preserve Tingkilan's relevance.

Meita Setyawati's article, "Tingkilan Ekspresi Masyarakat Kutai di Tenggarong", examines Tingkilan as a medium of community expression. She distinguishes between two developmental forms: "art by destination" (traditional) and "art by metamorphosis" (modern). This categorization provides a useful framework for understanding how Tingkilan functions across different cultural purposes. While Setyawati emphasizes Tingkilan's potential in tourism development, this study focuses on its role in cultural preservation through community-driven innovation. Both perspectives affirm Tingkilan's capacity to meet contemporary needs while retaining cultural depth (Setyawati, 2017).

Lastly, Zenita, et. Al (2023) undergraduate thesis from Mulawarman University, "Musik Salating Sebagai Wujud Kreativitas Kelompok Kuarsa Mahakam di Kota Samarinda", offers methodological insights into studying creativity within traditional music groups. Her analysis of how musical collectives navigate between tradition and innovation serves as a valuable reference for this research. Although Zenita focuses on Salating music combined with Mamanda performance, her approach informs this study's examination of the Olah Gubang Division's stylistic innovations aimed at sustaining Tingkilan music (Zenita, et. al, 2023). Together, these works provide a rich theoretical and contextual foundation. This study contributes by offering a focused analysis of how one community-based group Olah Gubang strategically innovates within tradition to ensure the continued vitality of Tingkilan music in the modern era.

3. Methods

This study employs a qualitative research methodology grounded in applied ethnomusicological principles. Qualitative methodology, often referred to as naturalistic method due to its natural setting approach, is particularly suited for this research as it allows for in-depth exploration of cultural phenomena within their authentic contexts (Siyoto, 2015:27). The methodology draws heavily from ethnographic traditions, which originated in anthropological studies of cultural practices and remain essential for understanding music within its social and cultural frameworks.

The choice of qualitative methodology aligns with applied ethnomusicology's emphasis on (Zed, 2008) community-centered research that seeks to understand and support local cultural practices. This approach

enables comprehensive examination of the Olah Gubang Division's creative strategies while maintaining sensitivity to community perspectives and cultural values. The naturalistic setting allows for observation of musical practices as they occur organically within community contexts, providing authentic insights into revitalization processes.

The primary research location is the Gubang Foundation Secretariat in Tenggarong District, Kutai Kartanegara Regency, East Kalimantan. This site was selected based on several strategic considerations. First, the Gubang Foundation serves as the institutional home for the Olah Gubang Division, making it the most appropriate location for accessing key informants and observing creative processes. Second, the secretariat functions as a hub for contemporary Tingkilan music activities, providing opportunities to observe both formal and informal musical interactions.

The geographical significance of Tenggarong District as a cultural center for Kutai traditions adds analytical depth to the study. As the location where traditional and contemporary forms of Tingkilan music coexist and interact, Tenggarong provides an ideal setting for examining community-based revitalization strategies. The district's role as both a cultural preservation center and an innovation hub makes it particularly relevant for applied ethnomusicological investigation.

4. Results

4.1. The Evolution of Tingkilan Music: From Traditional Roots to Contemporary Innovation

Tingkilan music, derived from the word "betingkilan," meaning to act playfully or respond to each other, represents a fundamental element of Kutai cultural expression. This traditional musical form typically features two performers (a male and female singer) engaging in melodic dialogues through pantun (traditional quatrains) that convey advice, humorous satire, or mutual praise (Mubarak, 2017:94). Similar to Jepen dance, Tingkilan music serves as entertainment during celebrations, weddings, circumcisions, birth ceremonies, and major cultural festivals such as the traditional Erau festival.

The musical tradition demonstrates significant influence from Malay and Islamic cultures, reflecting the historical cultural exchanges in the region. However, contemporary challenges have emerged as external musical influences have gradually displaced traditional Tingkilan music. This cultural shift prompted local artists in the Tenggarong district to develop innovative approaches to preserve and revitalize the tradition.

A pivotal figure in this revitalization effort was Aji Norbek Askar, who, along with his collaborators, created an innovative fusion known as Keroncong Tingkilan or "Congkil." As Askar himself stated: "The term Keroncong Tingkilan was coined by me at Noeng's place, that was our creation. Because there was a studio there... I was the one who introduced the term Congkil."

This innovation received a positive community response, inspiring numerous artists to form similar Keroncong Tingkilan groups and subsequently leading to various creative arrangements, including those developed by Divisi Olah Gubang.

4.2 Creative Forms in Divisi Olah Gubang's Musical Innovation

4.2.1 Organizational Background and Artistic Philosophy

Divisi Olah Gubang originated as traditional dance accompanists within Yayasan Gubang, established in 2015 under the leadership of Ahmad Fauzi. The organization operates as a division within Yayasan Gubang, founded by Hariansyah in 2000. Their performances consistently begin with tarsul verses, demonstrating respect for traditional protocols while incorporating contemporary elements.

The group's strategic approach to performance adaptation reflects sophisticated cultural awareness. They modify their repertoire based on event context and audience composition: presenting Keroncong Tingkilan for general audiences while maintaining traditional Tingkilan for cultural ceremonies. This adaptive strategy demonstrates their commitment to cultural preservation while ensuring contemporary relevance.

A distinctive characteristic of Divisi Olah Gubang is their integration of modern and traditional instruments, creating a unique sonic signature that distinguishes their performances. Their creative innovations align with J.P. Guilford's four creativity characteristics: fluency, flexibility, originality, and elaboration.

4.2.2 Fluency in Creative Output

Guilford's concept of fluency emphasizes the ability to generate numerous ideas rapidly, prioritizing quantity over initial quality assessment. Divisi Olah Gubang demonstrates exceptional fluency through their prolific compositional output, having created ten original songs in Kutai language since their establishment. Their creative productivity extends beyond composition to active participation in traditional music festivals, consistently achieving recognition and awards.

Notable achievements include second place at the 2023 East Kalimantan Regional Cultural Week (Pekan Kebudayaan Daerah Kalimantan Timur). Their extensive performance portfolio encompasses various cultural events including Festival Kota Raja, Erau International Folk Art Festival, Sahur Mayur, Festival Kampong Lawas Bensamar, Festival Belian Namang Kedang Ipil, and Tenggarong International Folk Art Festival, among others.

This consistent creative output and performance frequency demonstrates the group's ability to maintain artistic momentum while continuously developing new material, reflecting the fluency aspect of creative thinking through sustained productive capacity.

Tabel 1. Judul Karya Lagu
Daerah Ciptaan Olah
Gubang
(Tabel Farah, pada tanggal
25 Juni 2024)

| Karya Lagu | Tahun Rilis |
|-----------------------------|-------------|
| <i>Erau</i> | 2016 |
| <i>Bejepen</i> | 2016 |
| <i>Perlipur Lara</i> | 2019 |
| <i>Kawa Hak</i> | 2021 |
| <i>Kesah Erau</i> | 2021 |
| <i>Jajak Khas Kota Raja</i> | 2022 |
| <i>Ulap Doyo</i> | 2024 |
| <i>Naik Ayun</i> | 2024 |
| <i>Betingkilan</i> | 2024 |
| <i>Museum Mulawarman</i> | 2024 |

4.2.3 Flexibility in Musical Adaptation

Flexibility, as defined by Guilford, involves the ability to produce varied ideas, explore problems from multiple perspectives, and employ diverse approaches to creative challenges. Divisi Olah Gubang exemplifies this characteristic through several dimensions of their artistic practice.

The group's personnel possess substantial musical foundations, enabling sophisticated performance execution across diverse contexts. Their comprehensive instrumental equipment supports harmonic complexity and versatility in musical arrangements. Regular performance experience across various venues has developed their adaptability and stage presence, contributing to their flexible approach to audience engagement.

During performances, vocalists frequently interact with audiences, encouraging participation and creating dynamic, responsive musical experiences. This interactive approach demonstrates flexibility in real-time performance adaptation, adjusting to audience energy and engagement levels while maintaining musical integrity.

4.2.4 Originality in Compositional Approach

Originality represents the ability to generate unique concepts and authentic creative expressions. Divisi Olah Gubang demonstrates significant

originality through their extensive repertoire of self-composed works, encompassing both lyrical content and musical arrangements.

Their compositions typically explore themes of daily Kutai community life, creating authentic cultural narratives through musical expression. Since 2015, they have produced ten original compositions including "Perlipur Lara," "Kesah Erau," "Erau," "Kawa Hak," and "Bejepenan," among others. Several of these works have been featured in regional song festivals, gaining recognition for their artistic merit and cultural authenticity.

The thematic focus on contemporary Kutai life experiences distinguishes their work from purely traditional repertoire while maintaining cultural relevance and community connection. This approach demonstrates originality through culturally grounded innovation rather than superficial novelty.

4.2.5 Elaboration in Instrumental Innovation

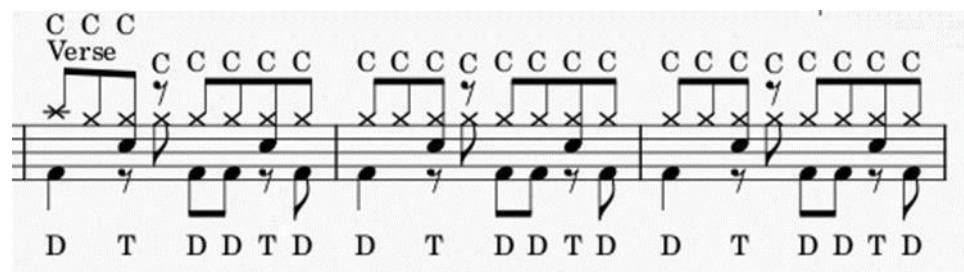
Elaboration involves developing ideas through detailed enhancement and creative expansion of existing concepts. Divisi Olah Gubang's most distinctive elaborative innovation involves their incorporation of unconventional traditional instruments rarely used in Tingkilan music, including kelentantangan and suling (flute).

Their most significant elaborative achievement is the creative arrangement of traditional percussion instruments to function as a drum kit. This innovation combines rebana (frame drum), gendang pasak benuaq (traditional drums), and cymbals in a configuration that maintains traditional timbres while providing contemporary rhythmic flexibility.

Analysis of their song "Perlipur Lara" reveals sophisticated rhythmic elaboration. The ethnic drum arrangement utilizes 4/4 time signature with dynamic playing patterns. Strong accents appear in drum fills, with rebana functioning as snare, gendang pasak benuaq as tom-tom, bass gendang pasak benuaq as floor tom, and cymbals providing high-frequency elements. This ethnic drum configuration maintains stable tempo at 111 bpm (Allegretto), demonstrating technical precision in elaborative innovation.

Notasi 1. Pola Ritmis Verse Perlipur Lara

(Transkripsi Dendry Gunawan,
pada tanggal 22 Desember 2023)



4.3 Melodic Analysis of Tingkilan Music by Olah Gubang

4.3.1 Transcription Methodology and Theoretical Framework

Musical transcription serves as the foundational step for subsequent analytical work, transforming oral traditions into visual notation for systematic study (Ediwar et al., 2019:7). The melodic analysis of Divisi Olah Gubang's "Perlipur Lara" employs William P. Malm's Weighted Scale theory, examining five tonal characteristics: scale structure, tonal foundation, pitch range, note quantity, and melodic formula.

4.3.2 Scale Structure Analysis

The scale represents a collection of pitches with distinct vibrational frequencies arranged in regular intervals within an octave. Analysis of "Perlipur Lara" reveals a scale progression from lowest to highest pitches: D₃ – E₃ – F₃ – G₃ – A₃ – B₃ – C₄ – E₄ – F₄ – G₄ – A₄ – B₄, indicating a diatonic structure with specific intervallic relationships characteristic of the regional musical tradition.

Notasi 2. Ritmis Tangga Nada dalam Perlipur Lara
(Transkripsi Farah, pada tanggal 24 Juni 2024)



Notasi 5. Bagian Verse Vokal Perlipur
Lara

(Transkripsi Dendry Gunawan,
pada tanggal 22 Desember 2023)

♩ = 111

Intro 16

Vocal 1

Vocal 2

Verse

la gu lah i ni ka mi den dang kan sya ir dan

pan tun e tam nya nyi kan

de ngar ting kil an meng hi bur ha ti ha ri ter

Verse

la gu lah i ni pe lip ur la ra meng hi bur

hi bur se pan jang ha ri

Verse

la gu lah i ni pe lip ur la ra meng hi bur

hi bur se pan jang ha ri

Verse

ha ti yang se dang du ka

hi lang kan ra sa gon dah di ha ti hi bur lah

Chorus

bi la hi dup ma seh te rus di

di ri e tam ber nya nyi

**Notasi 9. Kalimat Anteseden dan
Konsekuen Bagian Verse Vokal
Perlipur Lara**

(Transkripsi Dendry Gunawan, pada
tanggal 22 Desember 2023)

The verse section comprises two phrases, namely the antecedent phrase (question) and the consequent phrase (answer) (Lamba et al., 2019:175). The author also analyzes both the antecedent and consequent phrases in this section. The tempo used in the verse section of *Perlipur Lara* is 111 bpm (Allegretto), which falls into the category of a moderately fast tempo. The presence of two sharps indicates that the piece is set in the key of D major (Do = D). In the first verse, the dynamics, antecedent phrase (question), and consequent phrase (answer) are illustrated in the following figure:



The antecedent phrase in the first verse spans from bar 19 to bar 23, as indicated by the red line. This phrase generally exhibits a consistently ascending motion between high and low tones. The consequent phrase extends from bar 23 to bar 27, as marked by the black line, and is characterized by a descending melodic contour.

Based on the analysis conducted by the author, it can be concluded that Divisi Olah Gubang has undertaken innovative efforts to develop their rendition of *Tingkilan* music, aiming to make it more widely accepted across different audience groups. Such innovation is evident in their arrangement of *Perlipur Lara*, which showcases several unique features, including a modulation from the key of D major (Do = D) to G major (Do = G), as well as a shift in time signature from 4/4 to 3/4.

5. Discussions: Cultural Preservation Through Creative Innovation

5.1 Balancing Tradition and Innovation

The research findings demonstrate that Divisi Olah Gubang has successfully achieved creative innovation in *Tingkilan* music arrangement that not only preserves traditional elements but also enriches musical forms through instrumental exploration, rhythmic patterns, and contemporary arrangement approaches. This achievement represents a sophisticated balance between cultural preservation and artistic evolution.

The group's methodology challenges conventional assumptions about traditional music preservation, which often emphasizes static maintenance of historical forms. Instead, their approach demonstrates that creative innovation can serve as a vehicle for cultural continuity rather than cultural disruption. By maintaining essential traditional elements while incorporating contemporary techniques, they create a dynamic preservation model that ensures cultural relevance across generational boundaries.

5.2 Contributions to Regional Music Studies

Within existing scholarly frameworks, this research contributes new perspectives to regional music studies by demonstrating that creativity in traditional music need not eliminate cultural identity. Rather, creative innovation can serve as a medium for cultural material reprocessing, adapting traditional forms to contemporary contexts while maintaining authentic cultural expression.

The findings suggest that successful cultural preservation requires active engagement with changing social contexts rather than passive maintenance of historical forms. Divisi Olah Gubang's approach provides a model for other traditional music communities seeking to maintain cultural relevance while preserving essential traditional characteristics.

5.3 Implications for Cultural Sustainability

The research reveals significant implications for cultural sustainability in rapidly changing social environments. The group's success in maintaining audience engagement while preserving cultural authenticity suggests that adaptive innovation strategies can effectively address challenges posed by globalization and cultural homogenization.

Their multi-contextual performance approach—adapting repertoire and presentation style to audience and event characteristics—demonstrates sophisticated cultural competency that enables broad community engagement. This flexibility ensures that traditional music remains accessible to diverse audiences while maintaining cultural integrity.

5.4 Future Directions and Recommendations

The success of Divisi Olah Gubang's creative innovations suggests several directions for future development. Continued documentation and analysis of their compositional and arrangement techniques could provide valuable resources for other traditional music practitioners. Additionally, their collaborative approach to innovation could serve as a model for community-based cultural preservation initiatives.

Furthermore, their integration of traditional and modern instruments offers insights into technological adaptation strategies that preserve cultural essence while embracing contemporary possibilities. This approach could inform similar initiatives in other traditional music contexts, contributing to broader discussions about cultural sustainability in globalized societies.

The research ultimately demonstrates that traditional music can maintain vitality and relevance through thoughtful creative innovation that respects cultural foundations while embracing contemporary possibilities. Divisi Olah Gubang's achievements provide compelling evidence that cultural

preservation and creative innovation can work synergistically to ensure the continued vitality of traditional musical expressions in contemporary contexts.

6. Conclusions

This study investigates the creative innovations of Divisi Olah Gubang in sustaining Tingkilan music, demonstrating how traditional forms can evolve while preserving cultural identity. Their approach shows that cultural preservation and artistic innovation can work hand in hand to ensure the vitality of traditional music in contemporary society. Divisi Olah Gubang's practices align with Guilford's four dimensions of creativity. Fluency is reflected in their production of ten original compositions and active participation in festivals. Flexibility is seen in their adaptive performance strategies and contextual repertoire choices. Originality emerges in their lyrics, which reflect modern Kutai life, while elaboration is evident in their transformation of traditional percussion into a creative ethnic drum kit. Their melodic treatment of "Perlipur Lara," analyzed through Malm's Weighted Scale theory, reveals a sophisticated use of strophic for maintaining melodic consistency while allowing lyrical variation. This reflects their broader strategy of preserving traditional structures while enabling creative expression.

Rather than relying on static preservation, Divisi Olah Gubang adopts a dynamic model of cultural engagement. Their dual-repertoire strategy traditional Tingkilan for ceremonies and Keroncong Tingkilan for wider audiences demonstrates cultural adaptability and strategic innovation. Their integration of traditional and modern instruments bridges generational gaps and challenges the binary between tradition and modernity. This study highlights the importance of community-based innovation in cultural sustainability. Divisi Olah Gubang's grassroots efforts show how local artists can lead cultural preservation through creative adaptation. While focused on one group, the findings suggest broader relevance for traditional music communities navigating globalization. Ultimately, Divisi Olah Gubang offers a compelling model for sustaining traditional music through innovation, showing that honoring the past and embracing the future can coexist in meaningful and impactful ways.

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