
The Influence of Arabic Culture on *Betawi Arrominia Gambus*, Indonesia

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Authors' contributions

This work was carried out in collaboration between both authors. Both authors read and approved the final manuscript.

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ABSTRACT

This article aims to explain the mixed culture that occurs in *Betawi Arrominia Gambus* with the Arabic culture. *Betawi Arrominia Gambus* is a *gambus* music group from Betawi, Indonesia. Whereas *Betawi gambus* itself is a Betawi culture that results from a culture mixture. So it needs to be proven that this Betawi gambus gets influence from Arabic. In this study the writer used a qualitative research method with gathering data through library studies and field studies. Literature study in question is that the writer takes sources of data from written sources such as books, articles, journals, theses, newspapers. Whereas in the field study, the writer conducted interviews with one resource person and made observations by observing the appearance of *Betawi Arrominia Gambus*. The theory used in this article is combination or synthesis theory and acculturation theory. After conducting research it was found that in *Betawi Gambus* music there were several aspects which were influences from Arabic, such as in oud musical instruments, costumes and dance movements, documentary photos, and song lyrics.

Keywords: Arabic; Betawi; Gambus; Indonesia; music.

1. INTRODUCTION

This paper discusses *Betawi Arrominia Gambus*, a gambus music group played by Betawi people, in Jakarta. *Betawi Arrominia Gambus* as the name implies is a group that relies on stringed instruments. This *gambus* instrument is a harp instrument made of wood [1]. Called *Betawi Gambus* because it was played by a group of musicians from Betawi. The naming of *Betawi Gambus* is also to distinguish groups of gambus from other regions, such as *gambus* from Kota Pariaman, Jember, Kudus, Bandung, and so on. Indeed gambus music was developed in many regions in Indonesia.

According to Lesmana [1] stringed instruments were found in both Indonesia and Malaysia. This instrument is also often ascribed to Arabic. But according to Lesmana, there is no definitive evidence that confirms the opinion that gambus originated in Arabic. There is indeed an assumption that the Arab community living in Southeast Asia had used this instrument in the early nineteenth century. However, scholars are still debating about the origin of *gambus*.

In the Big Indonesian Dictionary, *gambus* is defined as a stringed instrument such as a guitar, which comes from Arabic, which is usually accompanied by a drum. *Gambus* music is music that accompanies religious poetry. Song poetry in the gambus shows the teachings of religion, including invitations to carry out God's commands, praise to Allah SWT, blessings to the Prophet, and so on [2]. Even gambus music is often referred to as the rhythm of the Desert, because many also chant it in Arabic.

The author agrees with cultural observers who are still debating about the origins of this gambus music. Because there is no definite evidence that confirms the origins of this gambus art, it is necessary to look at gambus music in a different perspective. According to the author, gambus music is a form of cultural acculturation. According to Anwar and Soeratno [3] cultural acculturation is a meeting of two cultures, one with each other influencing and mixing together to form a distinctive culture that contains the cultural character (which is assumed) of origin with the culture encountered. Gambus Arrominia's music is a form of culture acculturated according to this understanding.

The discussion about *Betawi Arrominia Gambus* aims to prove that there is an influence of Arabic culture on the gambus music, but actually the

Betawi Arrominia Gambus music is a Betawi culture. According to Ahmad Supandi, a Betawi cultural activist, a cultural activity is called a tradition if it has been going on in the community for 50 years. *Betawi Gambus* has fulfilled the requirements, because it has been developed for more than 50 years by the Betawi people [4].

Based on the view that gambus is a form of cultural acculturation, this paper aims to explain how the mixing of cultures took place and what influence Arab culture had on Gambus Betawi Arrominia.

Research on gambus has been conducted by Sujatmiko [5]. The study was entitled *Historical Search of Gambus Instruments in the Malay Music Ensemble in Sanggau District*. Sujatmiko's research shows the existence of gambus in communities other than Betawi, namely in the Malay community of Sanggau Regency. Sujatmiko explained that gambus entering Sanggau District was brought by migrants who came from the Kingdom of Brunei Darussalam. In its development gambus became an important part in the Malay musical ensemble in Sanggau Regency, because it has a distinctive sound character. Sujatmiko's research also explains that the arrival of *gambus* music in an area is not always carried by people from Arab countries. *Gambus* has become music in the Malay community in Brunei Darussalam and developed by the Malay community in Sanggau District.

Research on *gambus* was also carried out by Lesmana [1]. In an article titled *Arabic Music in Indonesia: History and Its Influences*, Lesmana explained that Arabic music in Indonesia is *Qasidah* and *Gambus*. *Qasidah* in Indonesia is divided into two namely classical *Qasidah* which is similar to the art of reading the Qur'an and modern *Qasidah* (1970) is more similar to dangdut music, the singer is also required to sing dangdut because of the demands of Modern *Qasidah* fans. Lesmana also explained that stringed instruments in Indonesia had similarities to stringed instruments in Arab countries such as Yemen and Persia. In addition, it was also explained that Gambus music in Indonesia is still being debated, whether it is included in the category of Islamic music or Arabic music.

Furthermore, another study was carried out by Gani, Wulan, and Asril [6] with the title *Deculturation of Gambus Orchestra Performing Arts Form in Pariaman City, West Sumatra*

Province. The results of this study are gambus music in Pariaman City experiencing very long development so that it undergoes the process of deculturation of gambus music, namely changes in musical culture and changes in musical elements, both in musical composition and in the form of presentation.

2. METHODOLOGY

The method used in this research is qualitative method. The author collected data through field studies, interviews, and observations. Literature study is conducted to strengthen field data, namely by taking written data sources from books, journal articles, theses, and newspapers.

The field study was conducted by interviewing a resource person and observing by observing the appearance of the *Betawi Arrominia gambus*. Guest speaker Ahmad Supandi is the founder of the *Betawi Arrominia Gambus Community*. Ahmad Supandi not only established a gambus music group, but also brought his gambus music group, the *Arrominia Gambus Group* to the international level. Supandi is also considered the Maestro of *Gambus*, for not only leading his gambus orchestra, but also as a coach and songwriter. His knowledge and experience in gambus music has no doubt.

Interviews were conducted twice, namely on October 21, 2019 and October 28, 2019 at his residence, Jalan Mampang Prapatan XV No. 35 Ex. Duren Tiga, South Jakarta. In the first interview, the writer obtained information about the history of the entry of gambus art into Indonesia, especially to Jakarta, also the history and development of *Arrominia Gambus* and *Arrominia Gambus* to date. The second interview provided information about the influence of Arabic culture found on *Betawi Arrominia Gambus*.

According to Lesmana [7] there are striking differences between Islamic music in the Arab world and Islamic music in Indonesia. The meeting of the two types of music, according to Rasmussen, [8] can produce a combination or synthesis of art. The combination of Arabic music and Indonesian music is possible with unique musical instruments, aesthetics, and style. The music created by this combination is referred to by the Indonesian people as 'the art of Islamic music'. The combination or synthesis is used as a theoretical framework explaining the influence of Arabic culture on Betawi Arrominia Gambus

music, namely the *Oud* instrument, dance costumes and movements, and lyric song lyrics.

The acculturation theory proposed by Anwar and Soeratno [3] is used to explain the process of meeting two cultures: Arabic and Betawi. Which part of Betawi *gambus* art is influenced, and which part is modified.

3. RESULTS AND DISCUSSION

3.1 Results

3.1.1 Gambus Music

The arrival of immigrants from Hadramaut (Yemen) and India (Gujarat) to Indonesia in the 18th century not only brought missions to trade and spread Islam but also brought their culture including music. One of them is *gambus* music. They also settled and created their own descendant community in the country (Lesmana 2010: 69). They lived for years and even centuries in the country. Jakarta is one of the cities they visited. Immigrants from Hadramaut use gambus music as a means to preach as wali songo uses gamelan [4] *Gambus* music is music that contains poetry about religious teachings such as inviting to carry out the commands of Allah, praise to Allah, blessings to the Prophet, etc. [2]. So that immigrants from Hadramaut use *gambus* music as a means of *da'wah* (preaching) in Indonesia. Over time, this *gambus* music has also increasingly been enjoyed by local residents and become a means of entertainment.

Gambus developed in Indonesia around the 1950s. With regular broadcasts on RRI every Friday night in the 1950s, *Gambus* orchestra became more known. The broadcast was filled by two famous gambus orchestras including *the Gambus Al-Wathon Orchestra* led by Hasan Alaydrus and *the Gambus Al-Wardah Orchestra* led by Muchtar Lutfi [4].

In the 1960s, the *Gambus* Orchestra began to disappear because the government in Indonesia at the time banned foreign cultures. From time to time *gambus* is removed in broadcast. The broadcast schedule for *gambus* was reduced little by little until it was finally abolished because at that time the only means of entertainment for the wider community was RRI. The *gambus* orchestra began to be quiet of invitations to fill events. All forms of culture and art that are deemed incompatible with the spirit of the

revolution will be 'eliminated' by the government for leftist interference. *Gambus* that was thick with Islamic values at that time was ridiculed by the PKI (Indonesian Communist Party). So at that time the musicians turned to the Malay orchestra and at that time were very popular with the public. Like the *Gambus Al-Wathon Orchestra* established the *Malay Memories Orchestra* under the leadership of Husein Aidit. The Malay orchestra gave birth to singers such as Johana Satar, Nurseha, and Husein Aidit themselves. Then *Gambus Al-Wardah Orchestra* founded Sinar Medan Malay Orchestra under the leadership of Umar Fauzi Aseran who succeeded in launching the singer Emma Gangga, A. Haris (the song of my horse running), and Hasna Tahar. While Munif Basuan (vocalist of the *Gambus Al-Wardah Orchestra*) established the Kelana Ria Malay Orchestra. There is also the Candra Lela Malay Orchestra under the leadership of Husein Bawafi, and so on [4].

Gambus Orchestra rose again after the destruction of the PKI around 1966. Young musicians began to revive the nuances of Islamic Music. That's when the *gambus* orchestra began to appear again including *Al-Hilal* under the leadership of M. Yusuf, *Al-Falah* under A. Rachmat, *Al-Usaq* under Zein, *Al-Hadad*, and *Al-Badr* under Ahmad Vadak. In addition there are also many famous *gambus* singers including Juairia, Rafiqoh Datho Wahab, Mimi Jamilah. Not quite up there, talented *gambus* singers also appeared including Soraya, Rena Alatas, Husein Alatas, Mas'ud Siddik, Taufik Umar, and so forth. This has not been able to popularize *gambus* like the era of the previous year [4].

3.1.2 *Betawi Gambus* Music

Betawi residents have known *gambus* since the early 18th century, in addition to the influence of immigrants, many scholars who studied in the Middle East such as in Mecca (Saudi Arabia) and Cairo (Egypt). These Ulama love stringed music and introduce it to Betawi residents. At that time, Betawi residents preferred the *gambus* music from Egypt because it was softer than the music from the faster Hadramaut (ngebit) [4].

In the early 18th century this *gambus* music only existed at weddings of people of Arab descent. But in 1940, *gambus* music became an almost mandatory entertainment for Betawi people when there were certain events. That's when *gambus* music is always present in every circumcision event, marriage, and in religious activities.

Generally, the *gambus* players sit cross-legged on the rug which is also the place where the young men *zafin* (dancing while jumping and stomping to the rhythm of the *gambus*) [9]. The term at that time was *Shamar* (*Samro*) which was gathered together to have fun while listening to the *gambus*. Until now the *Gambus* Orchestra among Arabs is still called *Shamar* (*Samro*).

In Jakarta native Betawi people loved stringed music around 1943. At that time there was the Al-Hambra Cinema, which was run by Sayid Syarif bin Muhammad bin Achmad Shahab, an Arab descendant, in Sawah Besar, Central Jakarta. Many people came to watch not only from among Arabs, but also from the *Betawi* community. *Al-Hambra* cinema shows Egyptian films. This Egyptian film is like an Indian film that makes Egyptian music illustrated in a film. After watching a movie in the cinema, the Betawi people go home using oplets while singing songs in the film. This audience came from Pasar Minggu, Mampang, Kuningan, and surrounding areas. From there they began to like *Gambus* music. In that same year, a *gambus* orchestra which was quite well-known in Betawi was founded, namely *Al-Hilal Gambus*, led by H. Abdul Rasyid and H. Gozali, based at Warung Buncit, South Jakarta. There was also Alaydrus BC which was quite well known at the time [4].

Betawi Gambus has its own characteristics. The instrument used in *Betawi Gambus* will be different from the instrument used in *Arabic Gambus*. In *Gambus Betawi* Music itself, it uses a double-faced drum called the *Dolak* Drum or *Lontong* Drum. Whereas *Arabic Gambus* uses *Dumbuk*. This pounding comes from Hadrami. In 2019, the musical instrument became the distinguishing type of *Gambus*. The instruments used in *Betawi gambus* music are *gendang Lontong*, *Warakas* (*Kecrek*), Accordion, Violin, Flute, and 'Oud. Whereas the most created *Betawi Gambus* songs are '*Shalawat Munajat*', in contrast to typical Middle Eastern songs which are mostly songs with the theme 'Love'. In *Betawi gambus* there is also a dance that absorbs from the *Arabic Gambus*. Like the *Zaffin* dance performed by two people who have been created with the Betawi dance style [4].

3.1.3 *Gambus Arrominia* Music

In the era of 1993, the *gambus* orchestra began to get excited again because of the many invitations to fill the wedding. On March 11, 1993 the *Arrominia Gambus Orchestra* was formed,

founded by Ahmad Supandi. Ahmad Supandi or commonly called *Hendy* is a founder of the *Arrominia Gambus Community*. He was born in Jakarta on July 5, 1963. He studied at Averoes University in 1987, the Nikon School of Photography in 1991, and the Jawaharlal Nehru Indian Cultural School of Tabla in 1995. He worked at *Arrominia Enterprise* from 1993 to now and also works at the Betawi Cultural Institute since 2010 until now. He has been active in 11 arts and culture organizations from 1990 to present. He has won around 32 awards in the field of Arts and Culture.

In addition, the judging experience was already very much. Until this year, he has been around 104 times as a judging judge in the field of Arts and Culture, especially Islamic and Betawi Cultural Arts. For his work in *gambus* music, there is no doubt because he has written around 13 albums for *gambus* music songs including famous singers in Indonesia such as the album *Habibi Cahaya Matamu* sung by Elvi Sukaesih in 2012 and the *Sholawat* album sung by Cici Paramida on 2016 [4].

Initially Supandi did not plan to create a *Gambus* community, but there were some musicians who had good quality. They have quality but do not know the direction and no one is accommodating. Finally, in Supandi there was a spirit to create a *Gambus* community even though at that time the ingredients did not yet exist. Supandi is collecting it little by little. From there the community was formed and began to do the exercises often. At that time the community was only a place for people who wanted to learn *Gambus* music. He wrestled *gambus* music not based on something that was suspected. He just likes *Gambus*. Then gather artists who do not have work to form a *gambus*. It turned out that after further investigation, his uncles were *gambus* singers and *gambus* players in the 40s but then when Supandi was born, his uncles completely stopped playing *gambus* in 1962 [4].

The author obtained a documentary photo from a resource person taken around the 50s. The photo is a photo of the *Gambus* group belonging to the guest speaker uncle. One of the things that became the forerunner to Supandi knowing his family history is from this photo. The photo also proves the existence of *gambus* in Indonesia in the 50s, especially in Betawi. In that year Islam had entered Indonesia brought by the Arabs and the *gambus* itself was enjoyed by the Betawi

people by seeing from the many spectators who watched the *gambus* performance from uncle Supandi. This means that the *gambus* is in its own development period in Indonesia, especially in Betawi.

In the photo 8 music players are seen consisting of male and 1 female singer. This is in accordance with the sources said that in Indonesia itself more vocalists are women. While the majority of men are music players. It's just that in the photo there are no dancers. So the writer identified that the *gambus* that was delivered was Egyptian *gambus* whose music tended to be slow. Supandi told *Tempo* newspaper on December 23, 2001, that there were three types of *gambus* that developed in Indonesia, namely slow Egyptian *gambus*, beat Yemeni *gambus* and suitable for dancing, in this case there were usually dancers, and Saudi *gambus*. orchestral style played by more than 10 music players [10].

In 1993, the *Gambus* community did not have a name yet. Then came a reporter who wanted to do an interview with the *Gambus* community. The community is required to have a name by journalists so that people know the *Gambus* Community. Finally when it was immediately decided, the name of the community was *Arrominia Gambus*. *Arrominia* was taken from the name of the founder son of the community namely Amira (Ar), Zulkaromi (Romi), and Fathania (Nia) [4].

When he founded the community in 1993, Supandi was not only a founder but also a trainer. The musicians he trained averaged 50 years and over, while Supandi was only 30 years old and was among the youngest of the musicians he trained. At the beginning of the *Arrominia Gambus* orchestra consisted of 8 personnel. The tools used at that time were *Gambus* (Oud), Violin, Flute, Bass, Keyboard (Organ), Bongo (tam-tam), Dumbek Drum, and Tamborin. Among the musicians who had practiced with Supandi there were famous musicians including Sohabudin Shahab (late) he was a teacher from Rhoma Irama and Elvy Sukaesih who had previously come from the Malay Orchestra (OM) but eventually entered the *Arrominia* community. Other famous musicians are Cici Paramida, Neno Warisman, and Hamdan Att [4].

In Jakarta, initially there were two types of *gambus*. The first is *gambus* intended for

dancing among Arabs. Secondly there is stringed instruments for betawi people who perform Egyptian songs such as the songs of Umm Kulthum. Supandi first played *Gambus* often among the Arabs because most of the players were people of Arab descent, so when his brothers of Arab descent were having a wedding, the *Arrominia gambus* group played *Gambus* there. The songs that were sung mostly were *Hadrami* songs (Yemen) including *Sarah*, *Dahefa*, and *Zaffin*. These songs can be used for dancing. *Sarah* is usually two people who dance, *Dahefa*, three people, and *Zaffin*, two people. Even though there are many viewers, they can take turns dancing. The difference with the Egyptian song or 'Anni from Saudi is not a song that can be enjoyed by dancing [4].

In the 1940s the *gambus* orchestra was considered plebeian because it brought slow Egyptian songs so people were not interested. Then *Arrominia Gambus* took part in an event among Arabs to sing songs from *Hadrami*, finally he got the idea to collaborate the *Hadrami* song

with the Betawi people. Betawi people are finally interested because in the *gambus* there are dances [4].

In 1993, many teenagers of Arab descent had begun to like *Gambus* because *Arrominia Gambus* often filled events among Arabs, so they were attracted to the *Arrominia Gambus Community*. The Arabs who liked *Gambus* the most were teenagers. Teenagers love dances and enjoy dancing. The show is called *Samar*. *Samar* is gathering, gathering, and being merry. Meanwhile, Indonesian teenagers at that time only a few people entered the *Arrominia Gambus community* because in 1993 they often filled events among people of Arab descent. It was there that they saw Arab teenagers dancing with Arabic songs. So at that time Indonesians themselves rarely knew *Hadrami* songs. From there Supandi was increasingly encouraged to introduce *Gambus* music to the people of Indonesia because at that time there were several *Gambus* music groups (*Al Hilal* and *Al Fatah*) who also performed *Hadrami* songs [4].

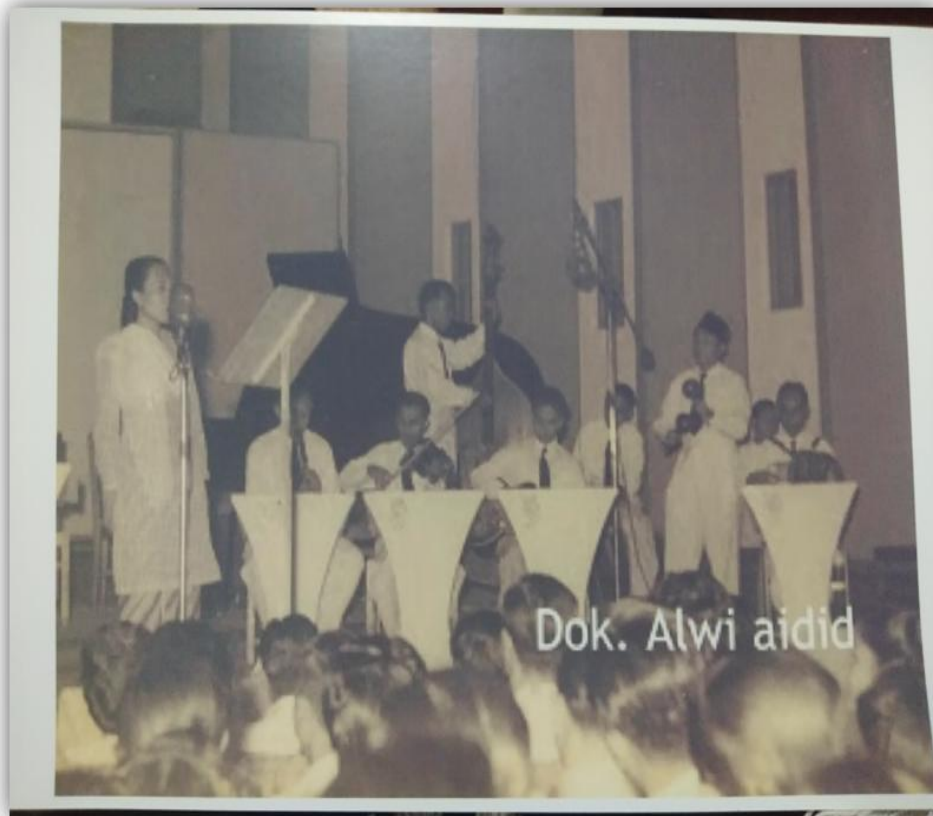


Fig. 1. 1950's photo

Supandi began to bring Arabic *Gambus* to his hometown (Betawi). He presented *Gambus* in front of the Betawi people. Indonesians are happy and enjoy the *Gambus* by dancing and dancing. From there began many Betawi people who liked *Gambus*. In 1995, many young Betawi teenagers entered the *Arrominia Gambus community*. Then in 1998, the *Arrominia gambus* music group for the first time filled the show and was shown on private television (RCTI). At that time many *Gambus* Music groups began to emerge. There is also a background from *marawis* music then moved to *Gambus* music. Most of them are teenagers. According to Supandi, in carrying *gambus* music when a young child is compared to an old person, he prefers older people, because parents play with souls. While young people, there are people

who use the soul but not much. To be able to play with the soul takes a rather long time. Animation is not only in singing, but also in playing music there is sentiment [4].

Supandi is in addition to the founder of the *Arrominia Gambus community*, *Gambus* music coach, also a writer of *Gambus* songs. One of the most famous songs (can be seen on Youtube) is '*Ana Habbaitak Ya Rasulallah, Ana Habbaitak Ya Habiballah, Ya Allah*'. He has written about 11 albums. From the start of tapes and so on, follow the times According to Supandi, the production of recordings is not good because now people are not interested in buying DVDs, many people are good at pirating. He also did not make a special youtube channel for the *Arrominia Gambus community*, but many videos of *Arrominia Gambus* music performances were put by people to Youtube. He does not mind people who hijack or who put it on YouTube because he only intends to be famous. According to him, these people sometimes don't know the creator of the song, they only hear that it's a song with Arabic lyrics, and it's a foreign song. Then people also learned that the one who brought it was *Arrominia Gambus* who was already quite famous. So people think that foreign songs created by outsiders and performed by famous *gambus* groups will be interesting to be immortalized through video and put on YouTube [4].

At the beginning of the establishment of this *gambus* aims to ground the *Gambus Orchestra* in Indonesia, especially in Betawi. Along with the development of the times, the purpose of the establishment of this *gambus* is also to filter

cultures that enter Indonesia, both from the West, East, and from within the country itself which can damage the Islamic joints in the Islamic community in Indonesia. The establishment of *Arrominia* to this day is also due to supporting factors from its own community, namely the cohesiveness of each musician and the sense of responsibility of each musician for the tools used by each, as well as motivating each other among the personnel in the community. (Supandi, interview on 28 October 2019, in Mampang Prapatan, South Jakarta)

Gambus songs favored by Betawi people such as the Middle Eastern song entitled 'Ghannili'. At this time the *Gambus* group already has around 11 song albums. The first album from *Gambus Arrominia* was titled *El-Mahabbah* in 1995. The one who created the song was Abd. Rosyd was arranged by Supandi and sung by Husein Mu'nis Alatas. *Arrominia* also released the *Shalawat Album*. The creation of the *Shalawat Album* is due to a sense of responsibility towards songs that have less weight in content, and while teaching blessings to people who have not been able to memorize them so that they are facilitated through songs. The last album was recorded in 2015 with vocalist Cici Paramida but only in a limited circle allotted to a semi-orchestra. (Supandi, interview on October 21, 2019, in Mampang Prapatan, South Jakarta)

The people who invited the *Arrominia Gambus* group to fill the event were people who had known it for a long time. For those who like *gambus* music, it is no stranger to hear the name *Arrominia Gambus*. Apart from being established for a long time, this *gambus* group has performed in almost all television stations in Indonesia, even this *gambus* group has gone abroad several times. The most expensive tariff for the *Arrominia Gambus* group is around 50 million *Rupiah* for the full team *gambus* game. The tariff can be adjusted according to demand, for example with only a single organ plus, the tariff becomes 12 million *Rupiah* for a team of only 4 people. For a full team game, it can reach 20 people consisting of music players, 2 dancers (*zaffin* dancers), and 4 singers. There is also a semi-orchestra game which can now be seen on Youtube for example with the title '*Marhaban*' sung by Cici Paramida, in addition there are also Supandi's other songs by semi-orchestra. This semi-orchestra was performed by around 60 people. Sometimes people are eager to invite this *gambus* group to fill their events, but people are reluctant to know that this *Gambus* group is a famous *gambus*

group that will charge above average. Therefore, the owner of the community who was none other than Supandi finally provided the lowest tariff of around 3 million. Usually those who ask for the lowest rates are the Betawi people who hold weddings at the village. (Supandi, interview on October 21, 2019, in Mampang Prapatan, South Jakarta)

Currently there are around 35 members of the *Gambus Arrominia* community. To play Gambus adapted to his work. If the work is light, there are only a few players, so you can switch sides for each event. Its members consist of parents and teenagers because if all teenagers, Supandi did not dare to let go of poor quality. There are around 15 members of the youth group and the rest are parents. Female members usually become singers, so in this community the majority are men. (Supandi, interview on October 21, 2019, in Mampang Prapatan, South Jakarta).

The management structure of the *Arrominia* Foundation from 2016-2021 includes Hj. Mulyati as Advisor, Ahmad Supandi as General Chairperson, A Fairuz R as Supervisor, Fathania Sabatini as Secretary, Zulkaromi Muttaqin as Treasurer. Then Syamsul B as Chairperson of the Hubla Division, Hasan Shahab as Chairperson of Development, Sandy Andika as Chairperson of HR, Abd Rachman as Chairperson of Indokom, Hasan Baatwa as Chairperson of Performance, and Mashud as Chairperson of Training.

Arrominia Gambus under the leadership of Supandi has also filled many important events such as having held events at around 71 hotels in almost all of Indonesia, at 31 malls, at 25 organizational events, filling events at around 55 events of government and private agencies as he did recently *Arrominia Gambus* group has filled the event in the Parliament building for two days in a row on 11-12 October 2019. As explained above that in each *Arrominia gambus* group event can bring any type of *gambus* and song anything. It can be adjusted to the theme of the event or depending on the request of the event owner such as when filling out the event at the RI House of Representatives, this *gambus* group carries any song according to the audience's request, although usually the more people ask for are the songs with the theme 'Love'. People don't understand the meaning of the songs, but people really enjoy the songs with the theme 'Love' [4].

Arrominia Gambus has also filled around 26 events on television stations like what happened in 1998. At that time there were riots in Indonesia. Indonesian television stations desperately needed gambus music for entertainment at the time. Then in 2000, the *Arrominia Gambus* Group together with the T&T Orchestra again filled Indonesian television stations during Islamic holidays. At that time all television stations played the *Arrominia Gambus* Group performance with the T&T Orchestra at the same time [4].

In addition, Gambus Arrominia always gets the opportunity to fill important events during Islamic holidays. In addition to filling events on a national and international scale, *Arrominia Gambus* has also filled events in several countries such as Brunei Darussalam, Kuala Lumpur (Malaysia), Singapore, Abu Dhabi (Dubai). Then the *Arrominia Gambus* Group received an invitation from the Young Muslim Association in Europe (European Muslim Youth Association) from September 4, 1996 to September 18, 1996. To fill the event there the organizing committee really looked for a gambus music group with excellent quality. At that time there were many gambus music groups but the one chosen was *Arrominia Gambus* Group. *Arrominia Gambus* Group sent 13 teams. In Europe for about 2 weeks and there went to 9 countries including Den Haag (Netherlands), Amsterdam (Netherlands), Belgium, Paris (France), etc. The event organized by the Muslim Union Organization in Europe aims to raise funds for the purchase of the mosque. That is, in Europe, if there is a church with a small congregation, the church will be sold which is then mostly bought by Muslims there and made into a mosque. At that time, one of the supporters of the funds was Probo Sutedjo. The reaction of Europeans when they saw *gambus* music was very good because they appreciated the type of music at any time. *Arrominia Gambus* Group was also invited to Kuching Serawak (Malaysia) by Chief Minister H. Taib Mahmud in the context of a 25-year celebration (FMEE) on March 13, 2009) [4].

The characteristic of this *Arrominia* community is all about the gambus is taught, among them Middle Eastern music such as Hadrami, Egypt, Saudi, Lebanon, and Iraq. So this *Arrominia* community can bring all kinds of *Gambus*, depending on the needs including Modern *Gambus*, Betawi, and Arabic. This Gambus consists of several types, among which there is rock gambus, and pure *gambus*. While those in

Betawi are pure gambus. In addition, the *Arrominia gambus* group always brings songs from the group's album at every opportunity to fill the event.

3.2 Discussion

3.2.1 Influence of Arabic Culture

Gambus music that entered Indonesia was inseparable from Arab influences because the *gambus* music itself that brought it to Indonesia was Arab. This Arabic influence was physical, including:

a. *Oud* Musical Instrument

Oud is Arabic which means twig, stem, or aromatic stick and concluded that *Oud* means wood. People in Indonesia mostly call *Oud* is *Gambus*, while *Cumbus* (*Gambus*) itself is different from *Oud*, both in shape, color, and sound. *Oud* forms tend to be half oval, brown in color, and sound like an acoustic guitar but *Oud*'s voice is softer than an acoustic guitar's.

Whereas *Cumbus* comes from Turkey. The shape of the *Cumbus* itself is round, the color is silver, and the *Cumbus* sound resembles the sound of *Banyo* but the sound of *Cumbus* is higher than *Banyo*. The actual *Cumbus* tool is not here, finally people think *Oud* is *Cumbus* (*Gambus*). Maybe because from the beginning the community knew that the device was a *gambus*. Finally until now the tool is called *Gambus*. Though Middle Eastern people themselves do not know what *Gambus* is. They only know that the device is *Oud* [4].

In making *Oud* the best depends on the wood. To make the best *Oud* use older, dry wood. In Indonesia, today many produce *Oud* instruments, but they are usually made when someone orders. There are also local *Oud* products that are sold. As for the sound quality, *Oud* from the Middle East is better than locally made *Oud*. In Egypt and in Iraq *Oud* prices vary. The price is determined according to the sound quality of the *Oud* instrument. (Supandi, interview on 28 October 2019, in Mampang Prapatan, South Jakarta)

b. Dance Costumes and Movements

The author made observations on the appearance of *Arrominia Gambus* on October

25, 2019 at the *Little Theater*, Taman Ismail Marzuki, Cikini, Central Jakarta in the framework of the *Religious Nuance Festival*. *Arrominia Gambus* brought *Betus Betawi*. In his appearance, the writer found that the influence of Arabic culture can be found in the appearance of the singer 'Cici Paramida'. In her appearance, Cici Paramida uses a black Abaya costume with an batik-style outer (outer shirt). Here, he blends a typical Middle Eastern costume with Indonesian *batik*. In this case, the costume used is the result of acculturation between Arabic and Betawi / Indonesian culture.

In this observation the writer also observed and found a unique dance style in *Gambus Betawi*. The dancers of two people performed *zaffin* dances from the Middle East combined with Betawi elements. *Zaffin* dance uses more foot movements combined with *Betawi silat* style which uses a lot of hand movements. This combination can be very interesting and is a characteristic of *Gambus Betawi*.

The author also found in the *Gatra* Newspaper on January 27, 2001, it said that most of the members of *Arrominia* were of Arab descent. Members who are not of Arab descent also have a background that is close to Arabic culture. For example some *Arrominia* vocalists who previously were *qori* or *qori'ah* (people who are good at reading the Qur'an with a melodious tone). The strength of *Arrominia*, especially in its stage appearance is very attractive, with the support of Arabian-style costumes [11].

c. *Gambus* Song Lyrics

The *Arrominia Gambus* community already has around 11 albums. Most of the song lyrics are in Arabic. Although *Gambus* music is known for its Islamic nuances like *Salawat*, it turns out that the songs in *gambus* music are not always dominated by Islamic poetry. Romance song is carried by *Arromnia Gambus*, even though the poem still speaks Arabic. In the Middle East itself, the rhythm of *gambus* is the same as other music. Can tell about anything, from war to peace, from love to hatred, and of course about religion. Even in the Middle East itself, belly dancing is accompanied by stringed music [11].

On January 27, 2001, when Supandi was interviewed by *Gatra*, *Arrominia* had released four albums, all of which took the theme of *salawat* and *munajat*. The first three albums use

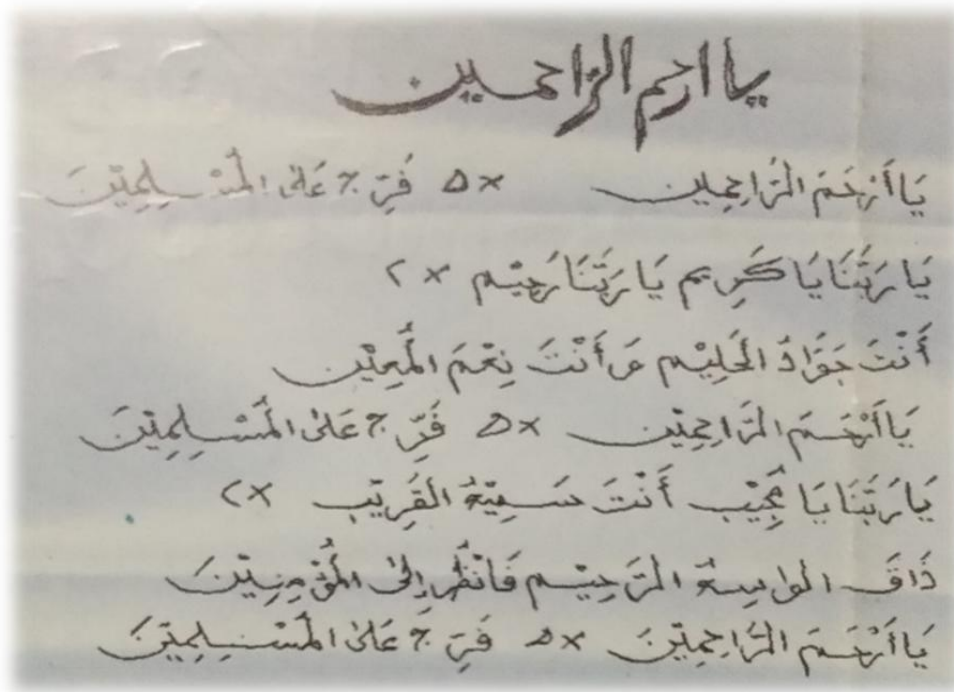
Arabic, while the last album uses Indonesian. According to Supandi, the latter album was rather forced, so there was a song that seemed to imitate the dangdut song A.Rafiq. Of the four albums, several hits were made, such as *Ana habbaitak* and *Yaa Rosuli*. *Arrominia* is indeed more adept at bringing Arabic songs. While the Arabs themselves don't really like Salawat-themed songs. Outside the religious events of *Arrominia* itself there are many songs with the theme of nonsalawat [11].

The author takes a sample of Arabic-themed song lyrics from the album *Yaa Arhamarraahimiin*:

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Note: Footage of the song *Yaa Arhamarraahimiin* (personal doc)

The author takes a sample of Arabic-themed song lyrics from the album *Yaa Arhamarraahimiin*:

Meaning:

O Almighty God more than all who love 5x
Give spaciousness to Muslims

O our Lord, the Most Glorious, O our Lord, the Most Merciful 2x
You are the most gracious in nature, You are the best place to ask for help
O Almighty God more than all who love 5x
Give spaciousness to Muslims
O our Lord, O Fulfill Your Prayer, You are Hearing, Hearing, Near
Feels narrow and wide space, then pay attention to the believers
O Almighty God more than all who love 5x
Give spaciousness to Muslims

The author analyzes one verse of the lyrics which contains praise to Allah and prayers to Allah that the lyrics use the theme of faith as contained in Arabic poetry poems. The theme of devotion is the theme of poetry which contains praise of someone or something [12].

4. CONCLUSION

Based on the information above, it can be concluded that the Arab influence on Arrominia gambus music in the Betawi community in Indonesia, cannot be separated from the role of immigrants from Hadramaut (Yemen) and India (Gujarat) to Indonesia in the 18th century not only brought missions to trade and spread Islam but also brought their culture including music.

Betawi Arrominia Gambus is an art belonging to the Betawi people, because it basically uses musical instruments that come from Betawi, namely *Lontong* Drum and *Warakas (Kecrek)*, which are combined with musical instruments, especially '*oud*', which are musical instruments in Arabic. In addition, in gambus music other instruments are also used, namely Accordion, Violin, Flute, and *Oud*.

The songs that were sung in the *Betawi Arrominia Gambus* show were '*Shalawat Munajat*'. *Arrominia Gambus* music is also often used to accompany *Zaffin* dance, which has been composed by the addition of Betawi silat movements. The influence of Arabic culture on *Arrominia Gambus* was seen in the *Oud* instrument.

The costumes used in the show mostly use Arabic nuances and also characterize Islam, which is the abaya dress or robe, which also shows the influence of Arabic culture. Thus *Betawi Arrominia Gambus* does show a form of acculturation, namely the meeting of two cultures: Betawi and Arabic, which results in a distinctive artistic performance.

COMPETING INTERESTS

Authors have declared that no competing interests exist.

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