

The Arts of Klenang Nunggal and Social Change in Pringgasela, East Lombok

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Recommended Citation

Naharudin, Rasyad, A., Hadi, M. S., Amar, S., Hanapi, Alfarisi, S. The Arts of Klenang Nunggal and Social Change in Pringgasela, East Lombok. *Panggung*, Vol. 36, No. 3, Article 1.

Available at: <https://jurnal.isbi.ac.id/index.php/panggung>

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ABSTRACT

This study examines the historical transformation of Klenang Nunggal and its relationship with social change in Pringgasela, East Lombok, from 1990 to 2024. It aims to reconstruct the changing existence and functions of Klenang Nunggal and to explain how the Pringgasela community responded to its decline and revitalisation amid broader sociocultural changes. This study employs the historical method, consisting of heuristics, source criticism, interpretation, and historiography, combined with a cultural and art-history approach. Data were collected through in-depth interviews with artists, community leaders, village government representatives, and local residents, supplemented by observation and documentation. The findings reveal four historical phases in the development of Klenang Nunggal: transition (1990–1999), when it emerged as a replacement for Rebana and became embedded in Sasak traditional processions; decline (2000–2010), characterised by decreasing performances and public interest; hiatus (2010–2020), when deteriorating instruments and weak intergenerational transmission brought the tradition close to disappearance; and revitalisation (2020–2024), driven by the Dongdala Festival, Sanggar Mahapati, village government support, and renewed youth participation. Revitalisation also transformed Klenang Nunggal primarily serving as musical accompaniment for traditional rituals into a marker of cultural identity and a cultural tourism attraction. Viewed through Talcott Parsons' structural-functional framework, its survival reflects processes of adaptation, collective goal attainment, social integration, and cultural transmission. This study contributes to the historiography of Sasak performing arts by demonstrating that the continuity of traditional music is not merely a process of cultural preservation but a dynamic historical transformation shaped by community agency, institutional support, intergenerational regeneration, and the reconfiguration of tradition within cultural tourism.

Keywords:

Klenang Nunggal, Sasak Performing Arts, Cultural Revitalisation, Social Change, Cultural Tourism

INTRODUCTION

One of the objects of cultural advancement is the arts. Therefore, in today's society, preserving traditional arts is crucial. Traditional arts are a vital part of the nation's cultural identity. With advances in technology and the proliferation of information media, foreign cultures are now entering Indonesia. Various modern musical instruments are unavoidably replacing traditional arts. As a result, traditional arts are losing their position and supporters. However, many traditional arts still survive and can compete with modern art.

The common challenge facing traditional arts is their increasing marginalisation, with some facing extinction, while others continue to exist alongside modern art forms. Various preservation efforts are being undertaken by the government, artists, and other stakeholders to maintain traditional arts. One such effort is the establishment of art studios (Purnama, 2015). In a global context, social change also impacts the existence of traditional arts (Wakih et al., 2023). These social changes then confront traditional communities, particularly rural communities, that preserve the arts.

These diverse arts serve as the identity and reflection of the traditional communities of West Nusa Tenggara. Throughout their development, traditional arts are part of the folk arts passed down from one generation to the next (Elvandari, 2020). West Nusa Tenggara, particularly East Lombok, is home to diverse traditional arts practiced by the predominantly Sasak communities (Nuriadi & Melani, 2022). The Sasak people are an indigenous people with unique characteristics and values that are essential to the lives of East Lombok residents (Suprpto, 2017). Pringgasela, a sub-district in East Lombok, has undergone various socioeconomic changes since 1990 (Annisa et al., 2019). These social changes can encompass economic structures, such as shifting from agriculture to services and tourism.

Several studies have been conducted on Klenang Nunggal art, such as those by Hairinnisa (2018), Wulandari (2024), Suryadi (2024), Murcahyanto (2023), and Nurhidayanti (2022). Although numerous studies have examined Klenang Nunggal and the existence of traditional arts, several research gaps remain. First, most previous studies have focused solely on the musical elements of Klenang Nunggal, without examining its history, existence, and the dynamics of social change in public perceptions of it. Second, the few studies that have addressed Klenang Nunggal have not fully explained the social changes that have influenced the preservation of Klenang Nunggal traditional arts.

This research adopts Talcott Parsons' theory of social change, as discussed by Staubmann (2025), which posits that societies undergo transitional periods. These changes progress through three main stages: primitive, intermediate, and modern. Parsons developed these three stages into subclassifications of social evolution: primitive and archaic societies, historical societies, intermediate societies, seedbed societies, and modern societies. This article aims to explain the existence of Klenang Nunggal art in Pringgasela, East Lombok. This existence, in this context, can be maintained and revived amidst the dynamics of social change.

METHOD

This study employed the historical method (Herlina, 2020), combined with a cultural and art-history approach (Dienaputra, 2012), to reconstruct the historical development and transformation of Klenang Nunggal in Pringgasela, East Lombok, from 1990 to 2024. The object of this research was the historical trajectory of Klenang Nunggal, particularly its origins, changing existence, social functions, periods of decline, intergenerational transmission, and revitalisation in relation to social change in the Pringgasela community. The period 1990–2024 was used as the temporal boundary because 1990 marked the emergence of Klenang Nunggal in Pringgasela as an alternative to the declining Rebana tradition, while the period up to 2024 captures its subsequent revitalisation and development as part of local cultural tourism.

The research focused particularly on the Klenang Nunggal Mahapati group in Pancor Kopong Utara Hamlet, South Pringgasela Village, Pringgasela District, East Lombok. This research setting was selected because the community represents an important site in the historical development, decline, and revival of Klenang Nunggal. Rather than treating Klenang Nunggal solely as a musical instrument, this study examined it as a traditional art form embedded in the social and cultural life of the community.

Participants were selected according to their direct involvement, experience, and knowledge of the historical development of Klenang Nunggal. In historical research, oral testimony provides important evidence from individuals who directly experienced, witnessed, or possessed knowledge of past events (Yasmin, 2021). Accordingly, the participants included founders or leaders of the Klenang Nunggal cultural group, performers, village-government representatives, community leaders, local residents and Klenang art enthusiasts, as well as individuals considered to possess substantial knowledge of the issues under investigation. Informants were treated as individuals capable of providing reliable and in-depth information concerning the social and cultural context of the research (Nasir et al., 2023).

The criteria for selecting participants were: (1) direct involvement in Klenang Nunggal performances, preservation, or revitalisation; (2) knowledge of the historical development of Klenang Nunggal; (3) experience or familiarity with relevant traditional and cultural activities; and (4) the ability to provide information concerning changes in the existence and social functions of Klenang Nunggal during the research period. Particular attention was given to senior artists and cultural actors because their oral testimonies were important for reconstructing periods for which documentary evidence was limited. The original manuscript, however, does not specify the total number of participants or the number within each participant category; therefore, these figures should be added based on the actual fieldwork rather than inferred.

Data were collected through in-depth interviews, observation, and documentation. In-depth interviews were conducted with relevant historical actors and witnesses to obtain oral testimonies concerning the development of Klenang Nunggal (Yasmin, 2021). Interviews focused on its origins, its relationship with the earlier Rebana tradition, performance practices, changes in

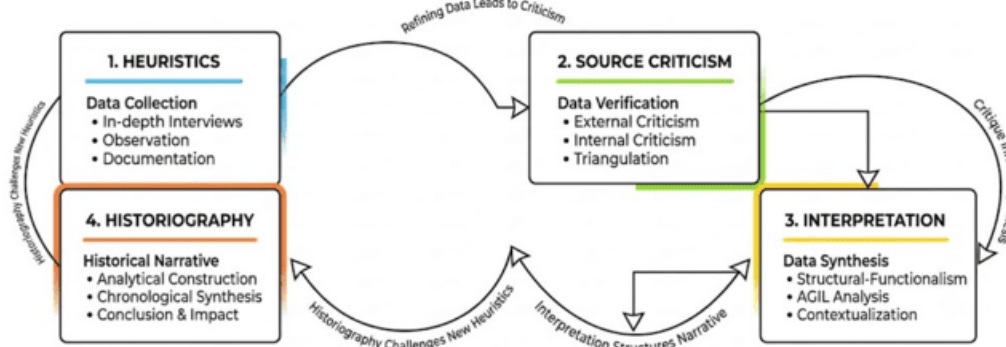


Diagram 1. Historical Methodological Procedure

community interest, periods of decline and hiatus, regeneration, and revitalisation. Observation was used to examine the physical characteristics of the instruments, performance and rehearsal practices, and the contemporary social context in which Klenang Nunggal is maintained. Documentation complemented interview and observational evidence in reconstructing its historical development.

The collected data were analysed according to four stages of historical research: heuristics, source criticism, interpretation, and historiography (Herlina, 2020). Heuristics involved collecting oral, observational, and documentary sources relevant to Klenang Nunggal. Source criticism consisted of external and internal criticism to evaluate the authenticity and credibility of the collected evidence. Oral testimonies were critically compared by considering the informants' positions, experiences, and involvement in the events being reconstructed. Interpretation involved synthesising verified historical facts and contextualising them within the social and cultural transformation of Pringgasela. Finally, historiography was used to construct a chronological and analytical historical narrative of Klenang Nunggal.

Diagram 1 illustrates the interconnected stages of the historical method applied in this study. The heuristic stage involved collecting data through in-depth interviews, observation, and documentation. The collected sources subsequently underwent external and internal criticism and triangulation. Verified evidence was then interpreted and synthesised before being organised into an analytical and chronological historical narrative. Through this procedure, the study reconstructed changes in Klenang Nunggal across the research period and identified its major historical phases.

For interpretation, the historical evidence was examined using a structural-functionalist sociological framework to understand the relationship between the changing existence of Klenang Nunggal and social change in Pringgasela. This analytical procedure allowed the historical reconstruction to move beyond a chronological description and explain how community adaptation, cultural preservation, social relationships, and intergenerational transmission influenced the continuity of Klenang Nunggal.

RESULT AND DISCUSSION

The Origins of Klenang Nunggal Arts

The origins of Klenang Nunggal, as part of the historical flow, are inseparable from the Rebana art form, which experienced its heyday in Pringgasela. Rebana's development has undergone a long and complex journey. Rebana art, found in Pringgasela, is a form of traditional Sasak music created by Sasak artists. This art form possesses unique characteristics that set it apart from traditional Sasak music.

Rebana art has become a favourite and a leading figure, supported by the continued active participation in inter-regional arts competitions in East Lombok. One such art form is Rebana Montong Betok, known as an arts group from Montong Betok village, Pancor Kopong Utara hamlet, South Pringgasela village. During its peak years, Rebana art in Pringgasela experienced dynamic changes with the times. Rebana began to lose its place in society. The biggest factors contributing to this loss were the death of its performers and the lack of youth regeneration. Rebana artists in Pringgasela were known for their skill in repairing damaged Rebana instruments. This was because the instruments used in Rebana would deteriorate with increased use.

By 1990, the decline in Rebana's popularity and the lack of public demand indicated that the tradition was gradually losing its presence in the community. Repairs were expensive, and members of the group had passed away. Rebana instruments are relatively heavy; a single Rebana instrument, with a diameter of 40 to 50 cm, can weigh 7 to 8 kilograms. Consequently, the art form attracted predominantly older community members who had a strong interest in traditional arts. The participation of young people in the regeneration of Rebana was a crucial factor in ending this art form's golden era in Pringgasela. The Rebana Montong Betok group had limited efforts to maintain the tradition, while changing social conditions and the increasing prominence of other traditional arts, such as Gendang Beleg, contributed to the decline of Rebana as an accompaniment to Sasak traditional ceremonies.

From the same family as Amaq Serun, Amaq Maisur led the initiative, which had a keen interest in preserving the art form. His passion for playing the Gendang inspired him to continue the tradition. In 1990, he purchased a Klenang Nunggal instrument in Sikur District, East Lombok. Amaq Maisur then continued playing two Rebana drums, using them to accompany popular songs of the period. These Rebana songs were then adopted into the Klenang Nunggal art form, a Montong Betok art form that seemed to have been given new life. With renewed enthusiasm, he invited his family, friends, and arts activists from different villages to perform Klenang. The group consisted of performers from different age groups, with Amaq Maisur playing the drums to accompany the Klenang instruments.

The 1990s marked the beginning of the Klenang Nunggal art form's popularity, replacing its predecessor. Interviews with key figures in the Klenang Nunggal art form in Pringgasela revealed that in 1992, Klenang was extremely popular. Since its inception in South Pringgasela

Village, Pringgasela District, East Lombok Regency, Klenang Nunggal has experienced ups and downs. Between 2000 and 2020, Klenang Nunggal experienced a period of inactivity due to declining public demand for the art form as an accompaniment to traditional events. Furthermore, the artists, who were generally livestock breeders and farmers, are often exhausted after long days in the rice fields, resulting in lower training intensity.

The Klenang Nunggal Arts Group in Pringgasela regularly practices to continuously hone its members' skills. Furthermore, the members of this art group have a tradition of inviting Klenang Nunggal artists from different villages. The cultural values embedded in Klenang Nunggal have contributed to its transformation from the Rebana tradition and its continued existence as a medium of cultural expression beyond its function as a musical instrument. The function of Klenang Nunggal in the Pringgasela community extends beyond its role in opening or accompanying traditional community events; it has also become an important expression of local cultural identity.

The Existence of Klenang Nunggal Arts, 1990-2024

Klenang Nunggal is a traditional percussion instrument made of high-quality brass. It is played by striking it with a wooden stick. Like most musical instruments, Klenang Nunggal has both low and high notes. Klenang Nunggal music consists of five scales: penglime (Do), pengempat (Re), ceroncong (Mi), penengak (G), and pemotoq (A). Each scale has three instruments, divided into minor, tenor, and alto tones. The instruments used in Klenang Nunggal music are 25 klenangs: 5 penglime, 5 pengempat, 5 ceroncong, 5 penengak, and 5 pemotoq. There is also one male drum/jidur, one female drum/jidur, and a flute. As a traditional musical instrument, the Klenang Nunggal is played to accompany traditional activities, traditions, or to welcome guests at events or festivals. Its relatively small size makes it easy to carry with a carrying strap attached to the left and right sides of the instrument. This allows the Klenang Nunggal to be played sitting or standing. Playing the Klenang Nunggal requires a high level of concentration and focus. This is because each player holds and plays only one note at a time. 26 people play this instrument, each holding and having responsibility for the instrument they play.

Each Klenang instrument possesses a distinctive style, distinct for each scale. From the penglime to the pemotoq, the accompaniment of the gendang (drum) and the accompanying strains of the flute captivate any audience. Today, Klenang Nunggal has become a cultural tourist attraction in East Lombok. Many cultural events, such as weddings, festivals, and traditional ceremonies, use the Klenang as an accompanying instrument. This is especially true in South Pringgasela Village, where Klenang Nunggal is a key attraction, contributing to the village's status as a tourist destination.

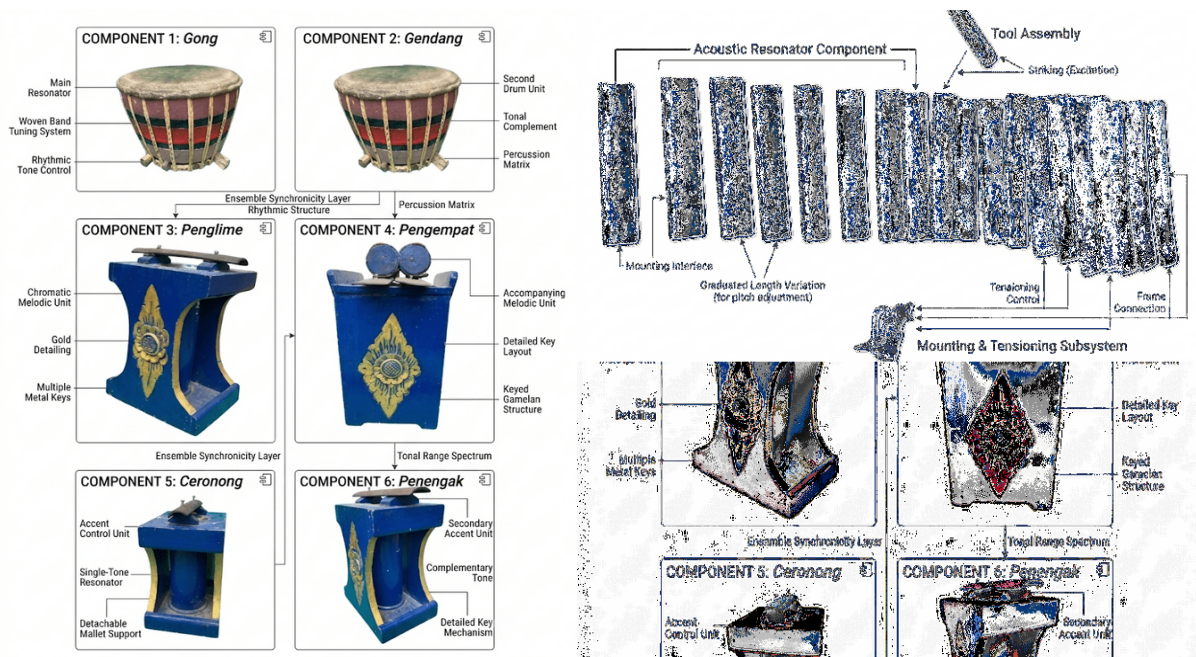


Figure 1 & 2. Klenang Nunggal Instruments
Source: Research Data, 2025

Transition Period, 1990-1999

The Mahapati Rebana Group in Pancor Kopong Utara Hamlet, South Pringgasela Village, faced challenges beyond its imagination. Players were no longer productive, key artists had passed away, and rebana instruments were outdated and in need of repair. This, compounded by the younger generation's lack of interest in rebana, spelt the end of rebana in Pringgasela (Interview with Amaq Maisur, July 23, 2025).

According to Kaswadi, a member of the group, the event organisers' requests determined which art form would be performed, whether Rebana or Klenang Nunggal. However, the complex issues faced were the Rebana instruments, which needed repairs to produce better sound. In 1992, Klenang Nunggal reached its peak, and the Mahapati group, with its Klenang Nunggal art, began to gain wider recognition. Not only was the event limited to South Pringgasela Village and Pringgasela District, but villages throughout Masbagik District were regularly invited to attend and enliven it.

Historically, from 1990 to 1999, Klenang Nunggal was known as a replacement for Rebana. Therefore, this transitional period can be considered the birth of Klenang Nunggal in Pringgasela. A key factor contributing to Klenang Nunggal's greater presence than Rebana is that Rebana still has an older generation who master the instrument, unlike Rebana, which no longer has an older generation that plays a crucial role in Rebana. Furthermore, other factors, such as minimal instrument repairs and greater efficiency, make Klenang Nunggal more attractive to preservationists. The period 1990–1999 can be called a transitional phase, as it was during this time that the Pringgasela community began shifting from the rebana, which had

been falling into disrepair, to Klenang Nunggal, a new art form. This shift represents a form of adaptation, according to Talcott Parsons' framework, in which the community adjusts to changing sociocultural conditions.

In the 1990s, Amaq Maisur's role became crucial, as he served as a trainer and mentor for this art form. Because Mahapati's name was derived from the rebana art form, he gave the same name to the arts group he formed. After acquiring musical instruments, he invited relatives, friends, and fellow art preservers to practice and play songs he had learned from the rebana art form. The songs played regularly would be practised on Thursday nights because this instrument requires a high level of concentration to create harmonious notes.

In addition to being a form of adaptation, the 1990–1999 period also demonstrated the goal-attainment function, namely, how the community established a collective goal to make the Klenang a new symbol in every traditional procession. This goal was realised through the involvement of the older generation as trainers and guardians of tradition, resulting in the Klenang being widely accepted as a replacement for the Rebana. Successfully achieving this collective goal made the Klenang not merely an accompanying instrument but a social marker that affirms the identity of the Sasak people (Tohri et al., 2025). This transformation suggests that traditional music functions not merely as an aesthetic practice but also as a medium through which cultural identity is maintained and negotiated. A comparable phenomenon has been identified in Lombok, where traditional music continues to function as a representation of Sasak cultural identity despite changing forms of entertainment (Yudarta & Pasek, 2017).

Period of Decline, 2000-2010

After experiencing a golden age, traditional arts generally faced the same preservation problems. The process of adaptation and goal achievement began to falter. This was generally influenced by the public's growing interest in and tendency toward modern music (Harnish, 2021). The decline of Klenang Nunggal can therefore be situated within a broader process in which traditional musical practices negotiate changing cultural preferences and external influences. Studies of traditional music demonstrate that global cultural circulation can alter established musical conventions and generate tensions between inherited aesthetics and new forms of musical expression (Yu, 2022). Rather than necessarily resulting in cultural disappearance, however, these pressures may encourage traditional musicians and communities to renegotiate the position of local music within contemporary society.

In the 2000s, Klenang Nunggal Mahapati began to reduce the intensity of its rehearsals due to a lack of public demand to attend and enliven events, a trend that had been more pronounced in the previous decade. Based on interviews conducted between 2000 and 2010, the interviewees did not mention any performances they had participated in during these years. Amaq Maisur explained that during those years, their instruments were put away, and they were last played at a nyongkolan event in Pancor Kopong hamlet.

Hiatus Period 2010-2020

For two decades, Klenang Nunggal remained in a critical condition, struggling to survive. The Klenang Nunggal Mahapati group never resumed training due to the poor condition of its instruments. The wood had been eaten by termites, leaving only the Klenang Nunggal blades neatly stored in sacks. This decade was a critical period for Klenang Nunggal, with memories of this art form remaining only in the collective memory of older generations. The performers' aging further exacerbated the situation.

The 2010–2020 period was marked by a weakening of Klenang's existence, almost to the point of its complete disappearance from the Pringgasela community. The younger generation preferred modern music and popular entertainment, while the number of older generations who still understood Klenang dwindled. As a result, Klenang was no longer performed at celebrations or traditional ceremonies, but remained solely in the collective memory of parents and traditional leaders. Within Talcott Parsons' framework, this phase indicates a weakening of its integration function (Pritania & Sandora, 2024), as Klenang failed to serve as a social glue that united the community.

The weakening of the integration function during this period was also evident in the lack of regeneration and the absence of formal institutions capable of bridging the Klenang heritage. Intergenerational connections previously fostered through joint practice or Klenang performances were nearly severed. However, the integration function is crucial for maintaining the continuity of a tradition. When this integration function fails, Klenang becomes a foreign art form to the younger generation and loses its strategic position in social life.

This condition highlights the importance of intergenerational transmission in sustaining traditional performing arts. Musical knowledge is embedded not only in instruments and repertoires but also in embodied performance practices and interactions between senior practitioners and younger generations (Busobozi & Ekadu, 2026). The transmission of traditional musical knowledge through direct learning from experienced practitioners enables younger generations to acquire not only technical skills but also the cultural knowledge embedded in musical practice. Consequently, the weakening of opportunities for direct transmission may threaten the continuity of a living musical tradition (Busobozi & Ekadu, 2026).

Various factors exacerbated this situation, including the influence of globalisation, social and economic change, and a lack of attention from local governments. Globalisation does not necessarily eliminate traditional music, but it changes the cultural environment in which traditional musicians and communities operate. Yu (2022) demonstrates that encounters between local musical traditions and global cultural conventions generate processes of negotiation, resistance, adaptation, and innovation. The near disappearance of Klenang Nunggal during 2010–2020 should therefore not be attributed to globalisation alone, but to its interaction with weak regeneration, deteriorating instruments, declining performance opportunities, and changing community preferences. Globalisation has increasingly pampered the public with

instant entertainment through digital media. Social and economic changes in the Pringgasela community began to permeate tourism and trade, diminishing the role of traditional arts in the social fabric.

Revitalisation Period 2020-2024

After experiencing through a critical period and near extinction, the Klenang Nunggal Mahapati art form of North Pancor Kopong Hamlet, South Pringgasela Village, has seemingly been given a new lease of life. In 2021, the initiative emerged from the concern of community leaders in Pancor Kopong Hamlet for the existence of their traditional art form. As a cultural identity, Klenang Nunggal was reinstated as a local art form unique to South Pringgasela Village.

The 2020–2024 period marked the revival of Klenang Nunggal through various revitalisation efforts. The Dongdala Festival, the active participation of Sanggar Mahapati, and the support of the village government opened new spaces for Klenang to appear before the community, both in traditional events and as a tourist attraction. From Talcott Parsons' perspective, this phase reflects the functioning of the latency aspect, namely the maintenance and regeneration of cultural values (Z et al., 2025).

In 2021, revitalisation efforts intensified, particularly for the Dongdala Festival, a cultural event that actively features Klenang Nunggal art. The role of arts figures and the government, led at that time by the late Muzzakir, Head of South Pringgasela Village, focused on efforts to revive Klenang Nunggal art.

Following instructions and requests from community leaders, the stages of restoring the long-unplayed musical instruments began. Amaq Maisur again played a crucial role in repairing several worn-out instruments, such as cleaning rust from the iron blades of the Klenang, repairing the bamboo, repairing the wooden bodies of the Klenang, and painting the bodies to make them more colourful. With assistance from more professional repairs, Amaq Maisur then repaired them in Jontak, Masbagik, East Lombok Regency, with the repair costs deferred by the Village, amounting to seven million rupiah.

Once the equipment was ready, Amaq Maisur invited back the members who had previously accompanied him, some of whom were relatively new. However, this is where Amaq Maisur played a crucial role as a mentor, teaching the other members the songs that were still ingrained in his memory (Interview with Samsul Hadi, July 23, 2025).

The revitalisation of the Klenang Nunggal Mahapati arts group through government assistance was significant and crucial. With this assistance, Klenang Nunggal emerged from its long dormancy. The 2021 Dongdala Festival was approaching, but preparations for the Klenang arts group were slow to get underway. Amaq Maisur returned to drumming to continue to remember the songs he loved.

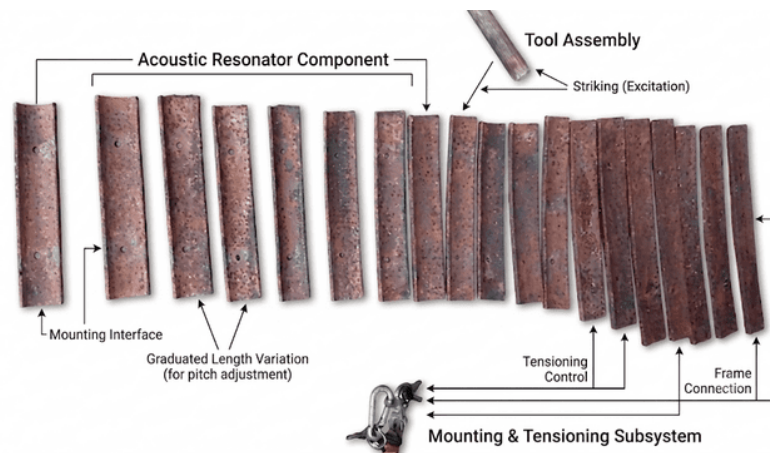


Figure 3. Rusty Klenang Blade

Source: Research data, 2024



Figure 4. Dongdala Festival Parade

Source: Research data, 2024

During the festival, the community was enthusiastic, and the large crowds watching the performances responded enthusiastically. The older generation was invited to reminisce about their youth, when they were deeply connected to the sounds of Klenang Nunggal music. In contrast, the younger generation was more likely to ask questions and be curious about this art form. In subsequent years of the Dongdala Festival, Klenang Nunggal was actively involved in the performances, recognising it as a cultural identity that must be preserved. The Dongdala Festival consequently functioned as more than a performance venue. It created a public space in which older generations could reconnect with cultural memory while younger generations encountered Klenang Nunggal as a living cultural practice. In this sense, cultural festivals can contribute to the safeguarding of intangible heritage by combining public performance, community participation, cultural education, and intergenerational transmission. In 2022, this art group received an invitation to perform in Mataram.

Currently, the Mahapati Studio in Pancor Kopong Utara Hamlet has begun actively

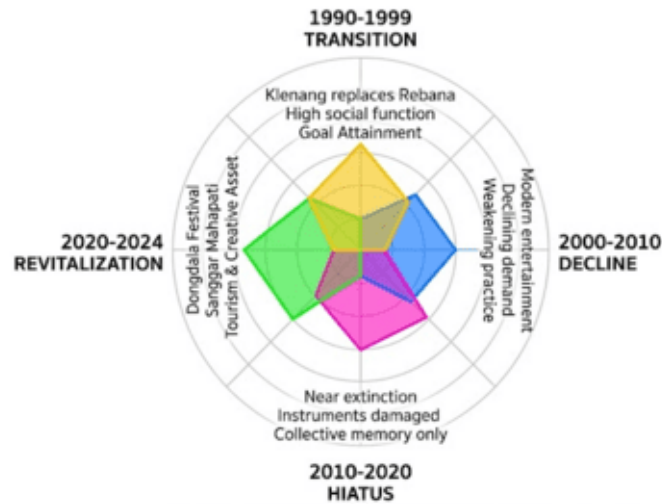


Diagram 2. Historical Periodisation & Trajectory of Klenang Nunggal (1990–2024)

preserving Klenang Nunggal. They not only perform during the festival but also receive invitations to perform at various events, such as roah, nyunatang, and begawe. Building on this experience, the attention of the village government and cultural community has brought some hope for the continued survival of this art form. The next challenge is to maintain its existence by involving the younger generation to ensure the continued regeneration of performers. To support player regeneration, elders collaborate with community leaders to invite young people to participate in specially designed practice sessions every Thursday night. These evening practice sessions are also attended by the Village Head, who has visited several times.

The latency function is also evident in the increasing involvement of young people in learning Klenang percussion through training at art studios. This demonstrates the continuity of cultural values and identities passed down across generations. This regeneration is important because it restores Klenang to its place as a collective identity while also providing a new, more adaptive function. This finding indicates that cultural revitalisation becomes more sustainable when younger generations are positioned not merely as audiences but as active participants in learning, performing, and transmitting traditional knowledge. The Pringgasela experience therefore demonstrates that intergenerational participation is a central mechanism through which a previously declining musical tradition can regain social relevance. Thus, the revitalisation of the 2020–2024 period confirms that Klenang has not only been successfully preserved but also transformed into an art form relevant to modernisation, without losing its fundamental meaning as the cultural heritage of the Pringgasela community. It can be concluded that the existence of Klenang Nunggal art has fluctuated over time. This fluctuation reflects the influence of changing social, economic, and cultural conditions on the existence of Klenang Nunggal in Pringgasela.

Klenang Nunggal from the Perspective of Social Change

Understanding social change in Pringgasela is crucial for using a sociological perspective. This is necessary to accurately understand how the changing conditions occurring in Pringgasela relate to the Klenang Nunggal art form. Social change has underlying causes; therefore, a more in-depth study of these causes is necessary. To understand social change within the framework of structural-functionalism, Talcott Parsons developed the functional theory of change (Herawati, 2023).

Parsons defined a system as one that copes with external circumstances by adapting to its environment (Alexander, 2014). In this context, society adapts to modernisation by redefining Klenang Nunggal's function from traditional music to a tourist attraction. The Pringgasela community experienced social change when the traditional Klenang Nunggal art form was no longer used solely to accompany traditional gama, luih gama, and tapsila ceremonies, but was also used as a musical instrument in tourist attractions. The transformation of Klenang Nunggal from predominantly ritual accompaniment into a cultural tourism attraction reflects the capacity of traditional music to acquire new social functions without necessarily abandoning its cultural foundations. Traditional music can constitute an important component of destination heritage and tourists' cultural experience (Sedmak, 2021). However, incorporating living heritage into tourism requires careful negotiation so that economic and promotional functions do not displace community meanings and cultural ownership.

This adaptation pattern in the Pringgasela community is evident during 2020-2024, when the function of Klenang Nunggal shifted. The Pringgasela community fully understood the demographic advantages they possessed, and with this potential, a brilliant idea emerged to transform music into a tourism-supporting instrument. Klenang Nunggal was then applied as a musical attraction. In the context of adaptation, the Pringgasela community attempted to adapt Klenang Nunggal to rapid social changes, particularly the influx of modern entertainment and the growth of tourism.

The explanation above suggests that the primary reason the community maintained Klenang Nunggal was that it held important values for the community. Therefore, this adaptation demonstrates the community's ability to shift the art's orientation from a limited ritual space to a broader public and commercial space. Thus, Klenang Nunggal was able to survive as part of its cultural identity while remaining relevant in the modern economy and entertainment. Such adaptation does not necessarily indicate the erosion of tradition. Traditional music can remain sustainable through selective innovation and the reconfiguration of its social functions in response to changing cultural environments (Cannon, 2016). The Pringgasela case extends this perspective by demonstrating that adaptation occurs not only at the musical level but also institutionally through festivals, community organisations, government support, regeneration, and cultural tourism.

Parsons defines this stage as a system that must achieve its primary goal. In this case, the

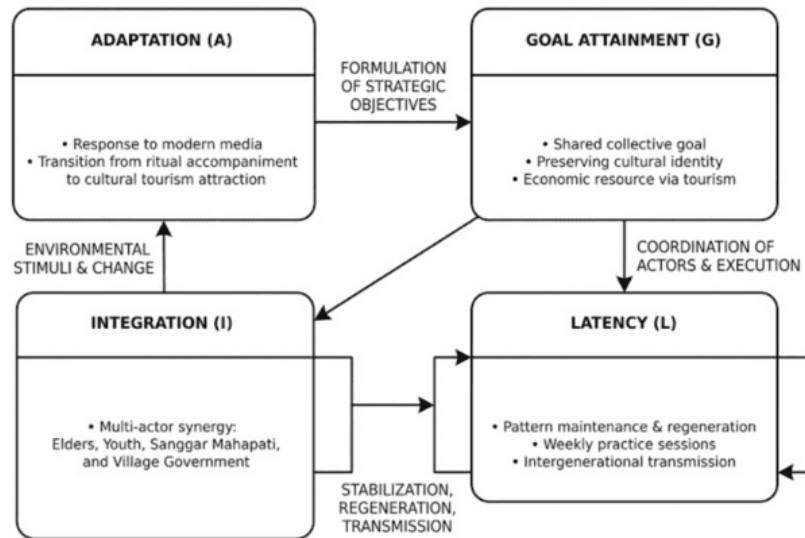


Diagram 3. Talcott Parsons' AGIL Conceptual Framework Applied to Klenang Nunggal

Pringgasela community began to shift the goal of cultural preservation beyond mere enjoyment or a hobby. Instead, the community began to view Klenang Nunggal as a cultural and economic resource while continuing to preserve its cultural identity. Based on this, Klenang Nunggal adapted to changing times and survived. The Pringgasela community's goal of preserving Klenang Nunggal is not limited to preserving tradition, but also involves strategies for facing the tide of modernisation. Efforts to revive Klenang through cultural festivals, support for studios, and the involvement of the younger generation demonstrate a dual orientation of maintaining cultural identity while opening up opportunities for a tourism-based creative economy (Bazin et al., 2025). This demonstrates that the goal of arts preservation is no longer solely internal but also external, as it links Klenang to the cultural and tourism markets.

Integration is seen as a system that must regulate the relationships between its parts and the interrelationships with other functions (Persons, 2010; Aprile et al., 2023; Staubmann, 2024). Klenang Nunggal will remain sustainable if it combines the essential components of preservationists, community leaders, and the government. This integration of components combines key points in the preservation of Klenang Nunggal art. In this case, this art form began to revive with the crucial role of three components: Klenang Nunggal preservationists, who revived it at the specific request of community leaders and the government. The Pringgasela case therefore indicates that the sustainability of intangible cultural heritage depends not solely on individual artists but on the capacity of communities and institutions to build collective participation. Research on intangible cultural heritage has similarly shown that community attachment and participation are important factors in sustaining living cultural practices (Tan et al., 2018). In Pringgasela, collaboration among artists, community leaders, Sanggar Mahapati, younger generations, and the village government provided the social and institutional

foundation for the revitalisation of Klenang Nunggal. Community leaders played a crucial role in the initial revival of this art form, and the government provided significant material support to ensure its continued existence.

Within the integration stage, intergenerational regeneration becomes essential to maintaining the continuity of the system. In this case, the youth are responsible for strengthening the existence of Klenang Nunggal art. Interviews illustrate the crucial involvement and high hopes of youth for their culture. Within the integration framework, according to Parsons, the sustainability of Klenang Nunggal is greatly influenced by the Pringgasela community's ability to build collaborations among various social actors. Traditional leaders help maintain the legitimacy of this art within the cultural procession. At the same time, local artists and the Sanggar Mahapati provide the driving force for preservation through training and performances. Youth play a role in safeguarding the system's existence and maintaining its continuity. The village government also plays a role by facilitating cultural activities, such as the Dongdala Festival, which creates a space for collaboration among artists, the community, and tourists.

Parsons argues that a system must complement, maintain, and renew individual motivation and cultural patterns. He emphasises the regeneration of performers and the preservation of cultural values through informal education in art studios. The author's argument for latency is particularly challenging because it relates to maintaining patterns within a dynamic society that encompasses every element of its structure.

The Pringgasela community must adapt, establish goals, and maintain the Klenang Nunggal art form. This art form is a cultural heritage that must be preserved so that the wider community will appreciate and better understand its history in the future. The adaptation process, as part of the Klenang Nunggal art form's preservation efforts within the community, has its own objectives. However, maintaining patterns cannot be regulated by society, as this art form cannot be forced.

Maintaining this pattern is the most challenging aspect of preserving this art form. As quoted by Usnadi, the regional head, he explained the importance of fostering a pattern of development, regeneration, and writing, so that Klenang Nunggal can attain a more valued position in society, not only in Pringgasela but in Lombok in general. Social change in Pringgasela cannot be viewed as a simple matter. An initial analysis of how social change in Pringgasela occurred due to globalisation is not the sole underlying factor. However, a diagram analysing changes in Klenang Nunggal's function in Pringgasela shows a dynamic of ups and downs closely related to the community's changing social conditions. In the period 1990-1999, it continued to accompany Sasak traditional rituals.

The interview excerpts indicate a process of societal adaptation to new forms of entertainment, which Parsons describes as the adaptation stage (Wright, 2017). This statement illustrates the impact of the Klenang art form on the more modern trends of the time. Between 2010 and 2020, Klenang almost disappeared from social settings, and the distinctive sounds of

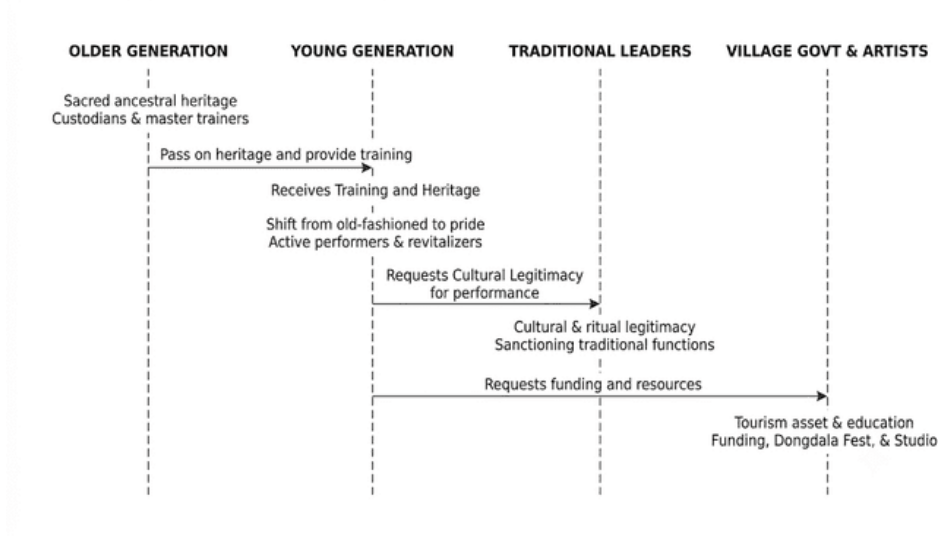


Diagram 4. Multi-Stakeholder Perception & Social Role Matrix

its instruments became unfamiliar to older generations.

A resurgence occurred between 2020 and 2024, particularly after the 2021 Dongdala Festival, which sparked a revitalisation of this art form. The function of Klenang then transformed, becoming not only used in traditional rituals but also a cultural tourism attraction supporting the village's creative economy. These changes demonstrate Klenang Nunggal's ability to adapt to modern social changes with support from studios, the government, and the community (Saputra et al., 2024). Thus, it can be understood that Klenang's existence is not linear but rather goes through phases of glory, decline, near extinction, and finally a revival with a broader function (Renda, 2025).

The dynamic phenomenon of Klenang Nunggal's existence in Pringgasela is not isolated. The Klenang arts group in Ambung Hamlet, East Masbagik, experienced a similar pattern. The group experienced a period of prosperity, then declined drastically due to declining interest from younger generations and displacement by modern entertainment, ultimately reaching near extinction. However, with support from the local community and art studios, Klenang in Ambung Hamlet was revived through cultural activities and local performances. This comparison demonstrates that the dynamic ebb and flow of Klenang arts is a common phenomenon experienced across various regions in East Lombok.

In addition to Pringgasela, Klenang also persists in several other areas of East Lombok, such as Ambung Hamlet (East Masbagik), Lendang Nangka, Nyelak, Gelogor, Kotaraja, and Keruak. These groups not only play Klenang within their respective areas but also foster social relationships through the tradition of inviting each other to play Klenang together. This activity serves not only as a venue for artistic performances but also as a means of fostering friendship, strengthening bonds of brotherhood, and expanding cultural networks across regions.

Thus, the social changes occurring in Pringgasela have influenced the dynamics of Klenang

Nunggal's existence. Community adaptation to modern entertainment, collective preservation efforts, social integration, and the transmission of cultural values through art studios demonstrate that Klenang Nunggal has undergone significant changes in both its existence and social functions over time. The presence of Klenang groups in various areas of East Lombok, such as Ambung, Lendang Nangka, Nyelak, Gelogor, Kotaraja, and Keruak, which invite each other to play together, shows that this art still has an important social function as a medium for friendship and a glue of solidarity.

Taken together, these findings demonstrate that the sustainability of Klenang Nunggal cannot be explained solely in terms of the preservation of a musical tradition. Its historical trajectory reflects a continuous negotiation among cultural identity, intergenerational transmission, institutional support, community participation, and changing socioeconomic functions. While previous studies have demonstrated the importance of cultural identity, adaptation, and community participation in sustaining traditional music and intangible heritage (Cannon, 2016; Tan et al., 2018; Yu, 2022), the Pringgasela case demonstrates how these processes operate across distinct historical phases—from transition and decline to hiatus and revitalisation. The study therefore shows that revitalisation is most effective when cultural transmission is combined with community-based institutions and new performance spaces without severing the tradition from its local cultural meanings.

CONCLUSION

The historical trajectory of Klenang Nunggal in Pringgasela demonstrates that the continuity of traditional arts depends on a community's capacity to respond to social and cultural change. Introduced around 1990 as an alternative to the declining Rebana tradition, Klenang Nunggal became an important accompaniment to Sasak traditional processions, including *merarik*, *nyongkolan*, *nyunatang*, and *roah*. Between 1990 and 2024, its development passed through four phases: transition (1990–1999), decline (2000–2010), hiatus (2010–2020), and revitalisation (2020–2024). Its decline resulted from deteriorating instruments, decreasing public demand, ageing performers, weak intergenerational regeneration, and the growing popularity of modern entertainment, bringing the tradition close to disappearance.

The revitalisation beginning in 2020 shows that the survival of Klenang Nunggal depends on collaboration among cultural actors. The Dongdala Festival, the reactivation of Sanggar Mahapati, village-government support for instrument repair, community leadership, and renewed youth participation created new spaces for performance and transmission. The function of Klenang Nunggal subsequently expanded from accompanying traditional rituals to representing local cultural identity and contributing to cultural tourism, demonstrating that traditional arts can adapt to modernisation without abandoning their cultural foundations.

Viewed through Talcott Parsons' structural-functional framework, the continuity of

Klenang Nunggal requires adaptation, goal attainment, integration, and latency. Adaptation involves responding to changing entertainment and tourism environments; goal attainment reflects collective commitment to preservation; integration emerges through cooperation among artists, elders, youth, community leaders, and the village government; while latency is maintained through intergenerational transmission of musical knowledge, performance skills, and cultural values. Revitalisation, therefore, involves not merely restoring performances but rebuilding the social system supporting cultural continuity.

The findings indicate that sustainability requires transforming revitalisation into a continuous system of cultural regeneration. Regular intergenerational training through Sanggar Mahapati, direct youth involvement, periodic instrument maintenance, continued institutional support, and cultural spaces such as the Dongdala Festival are essential. Cultural tourism should strengthen rather than replace Klenang Nunggal's traditional meanings and functions. Thus, an integrated preservation model involving artists, elders, younger generations, Sanggar Mahapati, community leaders, and the village government offers a practical solution to weak regeneration and declining participation, while providing a locally grounded model for sustaining Sasak cultural heritage amid modernisation.

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