



**PROSIDING**



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LINGKUNG SENI MAHASISWA  
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**"Meretas Jejeak Budaya Serumpun"**

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## B. RIAU RHYTHM CHAMBERS INDONESIA AS AN URBAN MUSIC ART CREATIVITY

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### 1. Abstract

We're nationals who were also ethnical citizenship. In the context of the era of globalization, the ethnicity of our identity is chasing even there are problems with those who choose to become the other identity. Creativity is the key word within the globalization era, including opportunity even the threats. Creativity in an urban context has its complexity but leaves a trace of cultures that are unique and authentic in the rebound of musical works from the Riau Rhythm chamber Indonesia group. This paper describes how creativity is present in the musical products of the Indonesian's archipelago but present a sense of European, Arabic but with a sense of malay's taste. The author uses descriptive method in analyzing secondary data collected, then continued by using interpretive method using musicology and cultural study approach, especially Urban art Creativity. The results was; the broad paradigm of creativity that influences it produces a broad value. It is hoped that the results of this analysis can be a modeled for created music works based on local tradition revitalization's awareness but within the globalization minded.

Keyword : Globalization, World Music, Urban, Malay, Creativity

### 2. Introduction

The era of globalization is also called the era of universalization. That's what Oliver Reiser and Blodwen Davies have said; globalization and universalization like an inseparable coin, Scholte (2005: 16). So by Spybey & Taylor in Sholte (2005: 43) universalization also accelerates the modernization that leads to westernization in all aspects. Westernized's globalization is an imperialistic threat. In other words, globalization if not addressed by the awareness of revitalization, it will be a threat of extinction of a traditional culture as a local identity.

On the other hand, globalization can be seen as an opportunity if addressed with creativity, for artists and musicians, for example, globalization becomes an opportunity to revitalize and develop the identity of local art, especially for local urban musicians. In Indonesia, there are not many groups of musicians who actualize the identity of "local" in the product of his musical work, which then can last long in the regional and even international scene.

The arena of the music industry market is controlled by the mass appetite, which the western music system becomes a trendsetter in the world market arena. The situation makes one of the music groups in Indonesia who call themselves Riau Rhythm Chambers Indonesia (RRCI) to be interesting to discuss. RRCI is an ensemble group that plays Malay music spoken in a more modern style of music. RRCI was established in June 2002 in Pekanbaru, the founder of RRCI itself has a vision to give the existence of cultural appreciation, especially music tradition. The identity of RRCI is indeed born in the Riau-Malay environment which is widely diversified in rhythms and beat, but in exploration in European (Western) music color becomes a style of World Music (source <http://www.riaumagz.com/2016/07/profil-riau-rhythm-chambers-indonesia.html>).

### 3. Method of Research

To describe the thinking about the traces of cognate culture in Riau Malay music, especially in this RRCI group, the authors conducted an analysis of secondary data such as video and audio performances of the RRCI group, 3 interview data sources cited in various print and electronic, media as well as writings from music curators related to Riau Malay music in Indonesia. The analysis of the data is then interpreted using a musical approach and several cultural theories, especially about urban artistic creativity, followed by describing it in the following discussion:

### 4. Analysis

Art has been on a long journey since part of the philosophical reflection of the Classicism era - Neo-classicism till a game of human perception, Postmodernism - Late Capitalism, Benny (2016:2). The change is certainly forced to change in order to continue to compete with the times, even with the flow of globalization. Forced to change or forced to extinct or adapt themselves' so as to live side by side with the changing times.

In the present-day changes, art in the authentic form becomes an option, choosing to remain present with superiority or inferiority just to be a sweetener, let alone art in an urban context does have the character of various creative properties. Benny describes in the paradigm of art, the mode of art creativity consist of: there are sprawl, interfaces, linkage, interplay, , Glocalized (GlobalLocal), Subculture (Subculture).

Cosmopolitan is a vision of high artistic creativity, broad-minded, unifies various cultures in the world, connecting differences so as to leave a trace of allied cultures. Cosmopolitan creativity can be seen in the developing art departing from the culture of the silk path. Seeing the RCCI in his works, we can hear traces of Malay Culture, European culture and a very strong Arab culture. The origin of RCCI lies in the rhythm and cengkok (grenak) of the Malay cargo force itself. This is done by Founder of RCCI, because they are trying to raise Nusantara tradition with western music, nonetheless still flawed with malay's taste. The RCCI Segment is younger's. Western music growth and developed in youth culture.

We can see a cosmopolitan effort as well as Interface because in the works of RCCI there is interconnectedness between the rhythms that usually appear in 4 the style of western music, especially the string section instrument with authentic melodies and ornamentation of arab and malay. In that music, every elements affect each other.

If speaking in the context of a harmonized system, the western system affects the diffusion between the western music system, especially the triadic harmony context, and the melody of the melodic line that is surrounded or textured within harmony. Global discourse as has been discussed that; globalization is westernization, internationalization, then in urban art the next paradigm is Glocalized context, That is global and local context, of course RCCI try to raise the status of malay culture as a local to become a global minded. Automatically, this effort demonstrates a form of diffusion between Malay, European and Arab cultures so that it leads to a cosmopolitan paradigm of artistic creativity.

The term Cosmpopolitan is absorbed from the Greek language of the cosmos (the universe) and the polis (city). which is broad-based, so has a broad tunnel product. Cosmopolitan tends to unite world cultures, recognize and respect all cultural relativities. Unifying here means taking the identities of the whole world culture by taking on the most representative identity of the related culture.



## 5. Conclusion

Cosmopolitan tends to unify diversity, so, that tendency also accompanied by a tendency to collect knowledge, which is then connected (interface), connected (Linkage) and manifested in medium translation (Tunneling) between the roots of cultural knowledge with one another. So that wealth attracts us as an academic community to participate in expanding the medium, not only stops in the art product, but can become another product including knowledge, literature and education.



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