



Instruments and Structure of Musical Accompaniment in Tea Eku Dances (Go Laba)

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Abstract

Tea Eku dance is one of the traditional performing arts from Nagekeo Regency, Flores, East Nusa Tenggara, which illustrates the richness of local culture. This dance not only serves as entertainment, but also a medium to convey spiritual, social and cultural values. The accompanying music, known as go laba, is a combination of traditional gong (go) and drum (laba) instruments. This research aims to identify the structure and composition of Tea Eku dance accompaniment music and its role in strengthening the cultural values of the Nagekeo people. Go laba is played in an ensemble format, where each instrument has a unique but complementary rhythmic pattern, creating harmony and dynamics in the performance. The music reflects hereditary traditions with distinctive local wisdom, although it does not use a modern basic pitch system. In the context of modernization and globalization, Tea Eku dance faces great challenges in terms of preservation and relevance among the younger generation. This research emphasizes the importance of documentation and scientific analysis to maintain the existence of traditional arts such as Tea Eku. By understanding the structure and philosophical value of the accompanying music, it is hoped that efforts to preserve and develop this art can be carried out effectively. The results of this research are also expected to encourage greater appreciation of Indonesian traditional cultural arts, especially from the East Nusa Tenggara region.

Keywords: *Tea Eku; Traditional go Laba Music; Cultural Preservation; Nagekeo*

Introduction

Indonesia is known for its rich culture and diverse traditional arts. Each region in Indonesia has a unique cultural heritage, such as performing arts, traditional ceremonies, and other artistic expressions. One form of cultural diversity is the performing arts of traditional dance and music. In some regions, traditional dance is not only used to entertain, but also as a way to convey cultural values, spiritual expressions, and as a means to strengthen relationships between community members. (Savchyn, 2023). Tea Eku dance in Nagekeo is one of the traditional dances originating from Nagekeo, Flores, East Nusa Tenggara (NTT). This dance is usually played by female dancers with expertise that amounts to a minimum of four to more in even / odd numbers. Tea Eku dances are usually guided by the sound of Gong Gendang musical instruments. Tea Eku dances used to be usually performed when welcoming

important guests, traditional ceremonies and cultural events (Sa'o et al., 2022). The structure and composition of the music that accompanies this movement are made with patterns that have been passed down from generation to generation.

The name tea eku dance itself is taken from the words "tea" and "eku". Tea means vibration which can be seen from the dancers' foot movements that vibrate to the rhythm of the music, while eku means waving hands with a handkerchief as an attribute. Every time it is performed, the dance includes important elements that are full of symbolism, including body movements, costumes, and accompanying music. The accompanying music in Tea Eku dance plays an important role in setting the pace, mood, and providing a background for understanding the dancers' movements. The traditional musical instruments used in the performance add to the visual and auditory experience of the performance.

The musical composition that complements the Tea Eku dance is an interesting aspect to investigate further. The music uses traditional musical instruments passed down through generations, reflecting the local wisdom of the Nagekeo people. The sounds produced by these instruments are not only an accompaniment to dance movements, but also a way to convey philosophical messages and stories about the lives of local people. Thus, a good understanding of the structure and composition of the musical accompaniment in Tea Eku dance is essential to understanding the meaning of the performance.

Unfortunately, despite its high cultural value, the Tea Eku dance and its accompanying music have not attracted much attention from academics or the general public outside Nagekeo. Information about the music that supports this dance is still lacking, resulting in a lack of reading materials that discuss important aspects of the music. Nevertheless, an understanding of the structure and composition of the musical accompaniment is essential for a deeper understanding of the social, beauty and spiritual significance of the Tea Eku dance. This research aims to supplement the lack of information by providing a thorough analysis of the music that accompanies the Tea Eku dance, especially regarding its structure and composition.

Modernization and globalization have posed challenges to the survival of traditional arts such as Tea Eku dance. On the one hand, modernization provides positive benefits such as technological development and greater access to information, which are useful for recording and introducing traditional arts to a wider audience. But, on the other hand, modernization also results in social changes that often shift the attention of the public, especially the younger generation, from traditional arts to more popular modern arts (Zahreddine, n.d.). If there is no planned effort to preserve and popularize traditional arts such as Tea Eku dance, there is a fear of its decline in existence and relevance, both in Nagekeo and outside the region.

The lack of information on the structure and composition of Tea Eku dance music further complicates this challenge. Knowledge of traditional music is usually passed on orally from one generation to the next, making it vulnerable to damage or modification over time. This makes the art of music that accompanies the Tea Eku dance increasingly threatened with extinction. Thus, the purpose of this research is to scientifically record and examine the structure and composition of the music used in the Tea Eku dance, in the hope that these findings can help in preserving local culture in Nagekeo Regency.

In the academic world, there have been many studies conducted on traditional music from various regions in Indonesia, but the majority still center on the more well-known regions such as Bali, Java, and Sumatra. At the same time, there has not been much research investigating in depth the traditional music of different regions in East Nusa Tenggara, including Nagekeo. Nonetheless, this region has a rich culture that has great potential to be researched in the field of ethnomusicology, especially in the relationship between traditional music and dance.

This research aims to further explore the role and function of each instrument in Tea Eku dance accompaniment music, as well as how these instruments collaborate to produce a harmonious musical composition. Thus, it is hoped that this research can provide a deeper understanding of the uniqueness and

richness of the musical accompaniment in Tea Eku dance, which has been less known by the wider community.

In Nagekeo culture, music is not only to entertain but also to champion cultural values, beliefs, and social identity. The music used in Tea Eku dance is very important in showing the relationship between humans and nature, as well as the values of togetherness and unity that are unique to the Nagekeo community. Thus, this study will examine how music in Tea Eku dance is used to maintain the cultural identity of the Nagekeo people in an era of social change.

In general, the purpose of this research is to participate in preserving and developing the art of Tea Eku dance accompaniment music. With a deeper understanding of the composition and material of the musical accompaniment, it is hoped that the traditional arts of Nagekeo can continue to be saved and introduced to the younger generation, both in Nagekeo and in other regions. Similarly, it is hoped that this research will encourage further discussion on the need to preserve traditional arts as a step towards preserving Indonesia's cultural diversity.

To achieve these objectives, the research will begin by conducting a field study to collect data on the musical accompaniment of the Tea Eku dance, through observation, interviews with local artists, and audio-visual recordings of dance performances. The information obtained will be thoroughly investigated to identify the structure and composition of the background music, as well as the cultural values embedded in it. It is hoped that this research can support the preservation and development of Tea Eku music to keep it thriving in the future.

Results and Discussion

1. Tea Eku Gong Drum or Go Laba Dance Instrument

Folk or traditional music is born out of cultural richness and can evolve or change over the years, while still maintaining the characteristics of the original genre. Folk music is an authentic representation of a nation within a specific cultural context (Okpala, 2016). It is an integral element of Nagekeo culture, passed down orally from one generation to the next. Folk music is played using the indigenous language of the local community and traditional musical instruments that exist within the cultural area. The origins of folk music are often linked to folklore.

Tea Eku dance, with its distinctive beauty of movement, would not be complete without the accompaniment of various traditional musical instruments. Gongs and drums have a unique role in creating a mystical and festive atmosphere in this dance performance. On the island of Flores itself, there are two types of gong and drum or laba go musical instruments originating from Ngada district and Nagekeo district. Ngada and Nagekeo districts used to be the same district but in 2006 they were divided and Nagekeo district was finally separated from Ngada district (Rosmilin Cendy Sawa et al., 2023).

There are two types of *go laba* musical instruments, namely traditional musical instruments originating from Ngada district and musical instruments originating from Nagekeo district. *Go laba* originating from Ngada district is used to accompany the jai dance (Dopo & Sukmayadi, 2019) while *go laba* originating from Nagekeo district is a musical instrument used to accompany the tea eku dance and this musical instrument is also used to accompany certain rituals (Sa'o et al., 2022), besides that the name of the music played by this gong and drum instrument is taken from the name in the local language, namely *go laba* music.

But what we are discussing this time is the *go laba* musical instrument from Nagekeo district, which is a musical instrument that functions as an accompaniment to the tea eku dance. This instrument is categorized as a fixed-pitched and non-pitched percussion instrument that is played by beating. Overall,

this musical instrument is divided into two types of musical instruments played to accompany this tea eku dance, namely the first *go* and the second *laba*.

1. *Go/Gong*

Gong is a musical instrument made of bronze or metal and a flat round shape that is played by beating using a beater or drum on the *pencu* or center (Sri Wiyati et al., 2023). Gong is also categorized into a group of idiophone musical instruments because the sound source comes from the entire vibrating body of the instrument. The gong or *go* that functions to accompany the tea eku dance is one type of musical instrument categorized into rhythmic musical instruments, because judging from some of its characteristics, the first is that the gong is played by beating, the second gong functions as a tempo giver and has a fixed tone (Sukma, 2023). Similarly, the *laba* or drum in this musical instrument is categorized as a rhythmic musical instrument.

The gong referred to in this tea eku dance accompaniment instrument is not like gong *suwukan* or gong *agen* in gamelan music whose size is large which has a low sound and is hung (Mathematics Education; Th & Semarang, 2022) but the gong in accompanying this tea eku dance has a smaller size. In the *go laba* instrument there are five gongs. The second is *laba* which means drum.

In *go* musical instruments there are five tones or what is often referred to as pentatonic tones consisting of notes *do*, *re*, *mi*, *fa*, and *sol*. To sound this musical instrument is done by beating by using a stick or commonly called *pute* by the Nagekeo community which is made of wood measuring approximately 30 cm and has a diameter of 1 - 2 cm. In *go* music there is also no definite basic tone system as in other musical instruments, this is because in the manufacture of *go* musical instruments that still use traditional methods, namely using the musical instincts of the instrument makers who have not used measuring instruments such as tuners that are used to determine the exact basic tone so that the resulting basic tone can be basic tone *c* in one group of *go* musical instruments and *cis*, *fis*, *ais*, or different tones in other *go* music groups.



Figure 1: Go or drum instrument

2. *Laba/Gendang*

Gendang is a musical instrument made of animal skins such as cows and buffaloes as the face of the field and hollow wood as the body (Setiawan & Setyoko, 2022). The skin that functions as a membrane is only on one side of the drum, unlike the Javanese drum which has two membranes on both sides of the drum. *Laba* or drum is classified as a membranophone musical instrument because the sound produced from the sound of the membrane (Cook et al., 2019). *Laba* is also a rhythmic instrument because it functions as a tempo regulator and is played by beating. Unlike the *go* which has a fixed tone, the *laba* is a musical instrument that does not have a tone, but has a distinctive and unique sound that when combined with other musical instruments will sound authentic and harmonious.

The Go Laba musical instrument is an invaluable cultural heritage of the people of Nagekeo, East Nusa Tenggara. The unique combination of gong and drum in this instrument has a very important role in the accompaniment of traditional dances, especially the Tea Eku dance.



Figure 2: Laba or drum instrument

The names of the musical instruments contained in this go laba music include: 1) *Ngia - ngia* or *nia - nia*, 2) *Dholo*, 3) *Uto*, 4) *Tuda*, and 5) *Laba Meze*. In addition to naming these musical instruments, they are also given a numbering system to identify the names of these musical instruments. The following is more about the type, function and role of each component of the *go laba* musical instrument.

2. Types, Functions and Roles

1. *Ngia - ngia* or *Nia - nia*

Ngia-ngia or *nia-nia* is one of the gong instruments in the go laba ensemble used to accompany the Tea Eku dance. This instrument is numbered one in the gong group and produces a sol tone. In go laba music, *ngia-ngia* functions as the opening instrument that plays the initial rhythmic pattern, signaling the start of the music.

In addition, the *ngia-ngia* also acts as a tempo setter, helping to create rhythmic stability that the other instruments will follow. In the context of Tea Eku dance, the *ngia-ngia* serves as a cue for dancers to begin their movements in accordance with the flow of the music. These functions make *ngia-ngia* an important instrument in creating harmony and continuity between music and dance. As an opening piece, the *ngia-ngia* sets the tone for the beginning of the performance and maintains the rhythm throughout...

2. *Dholo*

Dholo is one of the gong instruments in the go laba ensemble that serves as an important part of the musical accompaniment to the Tea Eku dance. *Dholo* is numbered two in the gong group and produces a do tone. As a melodic instrument, the *dholo* adds color and beauty to the overall harmony of go laba music.

The *dholo*'s main function is to provide melodic variation, so that the music does not sound monotonous and is more dynamic. With its rhythmic patterns, the *dholo* enriches the layers of sound in the ensemble, creating harmonious combinations with other instruments such as *ngia-ngia*, *uto*, *tuda* and *laba* (drum).

The presence of the dholo also helps create an atmosphere that supports Tea Eku's dance movements, adjusting the intensity of the sound to the theme and emotion to be conveyed. The dholo is an important element in maintaining harmony and beauty in go laba...

3. Uto

Uto is a gong instrument included in the go laba ensemble, used as an accompaniment to the traditional Tea Eku dance. It is numbered three in the gong group and produces a mi tone. As part of the ensemble melody, uto plays an important role in enriching the harmony of go laba music. Uto's main function is to add color and beauty to the music, creating a more dynamic and pleasing layer of sound. Uto also provides melodic variety, so that the flow of the music does not feel monotonous and remains interesting throughout the performance.

The distinctive sound of uto, when combined with other gongs such as ngia-ngia, dholo and tuda, creates a harmonious combination, blending with the rhythm of the drum (laba). With its harmonious rhythmic patterns, uto becomes an important element that supports the atmosphere of the performance, accompanies the dancers' movements, and amplifies the beauty of Tea Eku's traditional music.

4. Tuda

Tuda is one of the gong instruments in the go laba ensemble used to accompany the traditional Tea Eku dance. Tuda is unique in that it consists of two gongs played by one player. The first gong is numbered four with a re tone, while the second gong is numbered five with a fa tone. This makes the tuda different from other gong instruments, where each player usually plays only one instrument. As a melodic and rhythmic instrument, the tuda provides interesting musical color through rich and dynamic rhythmic patterns. The alternation between high and low notes creates a harmonic contrast that enriches the overall composition of go laba music. The rhythms produced by the tuda not only provide variety, but also create a joyful atmosphere that supports the theme of the dance.

In performance, the tuda helps the dancers to internalize their movements through the energetic and expressive flow of the music. Its uniqueness characterizes the go laba ensemble, making Tea Eku's musical accompaniment more lively and meaningful. This special role of the tuda emphasizes the importance of the balance between rhythm, harmony and dynamics in Tea Eku's traditional music...

5. Laba/Gendang

The laba, or drum, is one of the main percussion instruments in the go laba ensemble used as accompaniment to the traditional Tea Eku dance from Nagekeo Regency, Flores, East Nusa Tenggara. As part of a rich folk music tradition, laba plays an important role in maintaining the rhythm, energy and dynamics of the whole performance. The instrument is made of hollow wood as the drum body and cowhide as the membrane, creating the distinctive sound that characterizes go laba.

As a rhythmic instrument, the laba is considered the heart of the ensemble. Its main role is to maintain the rhythm and tempo in Tea Eku dances, so that the dancers can synchronize their movements with the flow of the music. The fast and powerful beats of the drum give the dancers vigor and energy, creating a dynamic and lively atmosphere in the performance. With the ability to produce a variety of fast and slow strokes, laba creates interesting musical dynamics, making the dance more colorful and expressive.

One important function of laba is to accompany the fast and energetic movements in Tea Eku dances. The rhythmic and powerful sound of the drum provides a cue for dancers to increase the intensity of their movements, creating harmony between music and dance. In addition, the laba also serves as a signal to start or end a section of the dance, making it a very important instrument in maintaining the structure of the performance.

In some cases, especially during rehearsals, Tea Eku dances are often accompanied only by drums without gongs. This shows that laba has the flexibility and ability to stand alone as the main accompaniment. However, the presence of a gong in a go laba ensemble enriches the harmony and gives the dance music a more complex feel.

The uniqueness of profit lies not only in its function as a regulator of tempo and dynamics, but also in the way it is played. Drummers must have special skills to produce various rhythmic patterns that suit the theme and atmosphere of the performance. These patterns are usually taught orally from generation to generation, making laba an important part of the oral music tradition of the Nagekeo people.

Laba also reflects the cultural values inherent in Nagekeo society. As an accompaniment to traditional dances, the sound of drums is often associated with the spirit of togetherness, unity and community identity. In each beat, there are meanings that describe human relationships with nature, each other, and the spiritual values upheld by the local community. With its distinctive rhythmic and powerful sound, profit makes Tea Eku's dance music an experience of passion, harmony and beauty, as well as an important element in maintaining the continuity of Indonesia's traditional arts.

3.Go Laba Music Structure

In its presentation, the go laba musical instrument game is included in the ensemble music game. An ensemble is a musical game in small units together using various types of musical instruments and playing simple arrangements (Banoe, 2003). Go laba is included in a mixed ensemble because in the presentation of go laba music there are two types of musical instruments, namely go and laba. Tea eku dance musical instruments are contained in rhythmic musical instruments. Because seen from its characteristics, it is a musical instrument that is played by beating and has a function as a tempo and rhythm regulator in accompanying the tea eku dance, therefore it is discussed in the musical elements.

The structure of go laba music provides a simple understanding when compared to understanding music in general which has many complex components, the structure of go laba music is very simple. Therefore, music must be understood in relation to its culture. Because of its benefits to modern society, music must be understood in the context of traditional music as part of the history of society and the traditions of the local people (Okpala, 2016). John Blacking, for example, believes that any traditional music should be analyzed in its social and cultural context (Blacking, 1973). In go laba music there is no definite basic pitch system between one go laba music group and another.

In the *go laba* music game each player plays one instrument except for the *tuda* music instrument player who plays two instruments. The rhythmic patterns played on each instrument are different from one another but are played simultaneously. Therefore, in writing the notation, except for the *tuda* instrument, it will be written using percussion notation while the *tuda* instrument itself as an example will be written using a commonly used notation system, for example it will be written using the basic tone system C. To find out how the rhythmic pattern can be described as follows.



Figure 3: Kemila Go Rhythmic Pattern

1. Rhythmic pattern Nia - nia/ngia – ngia

The rhythmic pattern of the *nia-nia* is seen as the repetition of notes in each measure, played consistently with a steady duration. As the opening instrument, the *nia-nia* sets the initial tempo and keeps the rhythmic pattern stable. The main function of the *nia-nia* is to provide a strong rhythmic foundation to guide the other instruments. The rhythmic pattern is simple, repetitive and continuous, creating a basic framework for the whole ensemble.

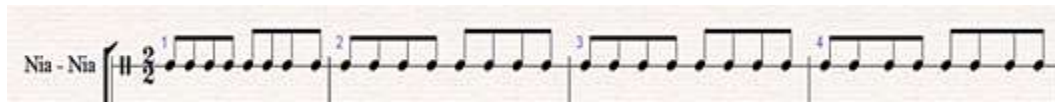


Figure 4: Rhythmic Pattern of Nia - nia/Ngia - ngia

2. Dholo Rhythmic Pattern

The *dholo* follows the *nia-nia* pattern by playing a synchronized rhythm, but a little more dynamically. In the image, you can see that the *dholo* takes advantage of the rhythmic pause at the beginning of the beat before following a more varied stroke pattern than the *nia-nia*. *Dholo*, which is pitched *in do*, serves to enrich the texture of the music while maintaining harmony within the ensemble.

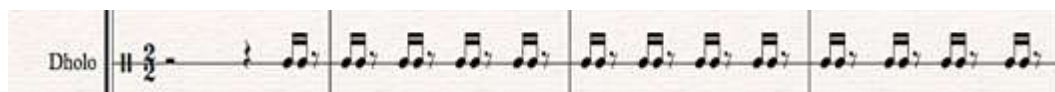


Figure 5: Dholo Rhythmic Pattern

3. Uto Rhythmic Pattern

Uto has a more complex rhythmic pattern compared to *nia-nia* and *dholo*. In the image, the *uto*'s stroke pattern includes denser subdivisions, providing a sense of variety and dynamics in the ensemble. The instrument adds a faster-moving rhythmic layer, giving a sense of forward motion that supports the energy of the dance.



Figure 6: Uto Rhythmic Pattern

4. Tuda Rhythmic Pattern

The *tuda* is an instrument that has both melodic and rhythmic roles. In the picture, the *tuda*'s rhythmic pattern is more varied with a combination of *re* and *fa* tones. Its striking pattern fills in rhythmic spaces that are not filled by other instruments, giving the music depth and richness of texture. The *tuda* complements the overall rhythmic structure, creating a synergistic harmony within the ensemble.



Figure 7: Tuda Rhythmic Pattern

The *go laba* music in this picture has a repetitive structure, where the patterns on each instrument are repeated from the first measure to the end of the piece. This repetition creates a sense of continuity

that is very important in accompanying Tea Eku dances. This structure ensures that each element of the dance receives consistent rhythmic support, allowing the dance movements to be executed in unison.

However, although the rhythmic patterns are repetitive, there are variations that arise from the different characteristics of each instrument. *The nia-nia* acts as a backbone with stable patterns, while the *dholo*, *uto* and *tuda* provide variations in rhythm and melody. The interplay between these patterns creates complex layers of music, though it is essentially rooted in simple patterns.

Unlike the rhythmic patterns of go or gong, the rhythmic patterns of laba or drum are more varied. To describe it requires a separate section because there are several parts of the motif that must be explained separately but not separately in the go laba music game which becomes one unit. So far, information related to the names of the strokes or motifs in the playing of laba instruments in tea eku dance accompaniment music has not been obtained. This may be material for further research. For this reason, the writing of this article uses numbering to identify the motifs contained in the laba instrument. The following are the kinds of motifs that exist in the go laba music game.



Figure 8: Variety of Profit Rhythmic Patterns

The laba drum beats in Tea Eku dance music provide a stable rhythmic foundation, providing the main framework for the dancers to synchronize their movements with the flow of the music. With a consistent pattern, laba creates a stability that allows the harmonies to blend seamlessly with other instruments in the ensemble, such as the different types of gongs used. The rhythmic pattern of laba, although seemingly simple, actually has great flexibility. Drummers often add small variations, such as tempo changes, specific accents or transition patterns. These variations not only enrich the musical composition, but also mark important moments in the dance, such as the climax or end of the performance. The addition of such variations gives the dance a deeper emotional dimension, creating a stronger connection between the music, the movement, and the atmosphere conveyed in the Tea Eku dance.

The overall duration of a go laba music performance is usually around five minutes, according to the flow of the movements performed by the dancers. The music begins with a blow from the gong *ngia-ngia*, the opening instrument that signals the beginning and sets the basic tempo. The *ngia-ngia* gong sets the rhythm first, followed by other gongs, such as the *dholo*, *uto* and *tuda*, which enter gradually. The progressive presence of these instruments creates a rich harmony, enriching the texture of the music with complementary layers of sound. As the music progressed, the laba drum began to play more varied rhythmic strokes, energizing the dance and creating an increasingly lively atmosphere. This variety of strokes became one of the elements that brought the dynamics of the performance to a higher level, appealing to both the dancers and the audience. (Poikonen et al., 2024).. As the main rhythmic instrument, laba not only acts as a tempo setter, but also as a provider of intensity at certain moments in the performance. The intensity of the music gradually increases, reflecting the development of the story or emotions conveyed through the dance. At the beginning of the performance, the atmosphere created tends to be quieter, giving space for the dancers to begin their movements slowly and deliberately. However, as time passes, the music begins to build momentum, bringing a higher and more energetic fervor. The peak intensity usually occurs at the climax of the dance, where the drum beats become more dynamic and powerful, signaling that the dance has reached its pivotal moment.

The tempo used in this music is *andante*, which is a moderate pace of music playing, not too slow but also not too fast (Vivian, 2019). This tempo provides the perfect balance between calmness and energy, ensuring that the music does not feel too slow or too fast. The *andante* tempo allows the rhythmic patterns of the profit drums to be heard clearly, allowing the dancers to follow the flow easily. It also gives the performers the flexibility to add variations, such as speeding up the tempo in certain sections or slowing down again as the dance nears its end. These tempo variations not only enrich the dynamics of the music, but also help to create emotional contrasts in the dance, making it more interesting to watch. (Hays, 1967).

As the heart of the go laba ensemble, laba not only keeps the tempo, but also gives identity to the musical accompaniment of Tea Eku dances. The powerful and energetic drum beats reflect the energy required by the dancers to convey the story through their movements. With repetitive yet flexible rhythmic patterns, laba creates a musical flow that is not only enjoyable to listen to, but also guides the dancers in the transitions between movements. The repetition of these rhythmic patterns gives stability to the performance, while the small variations added by the performers create an element of surprise that keeps the audience's attention.

The combination of music and dance movements creates an immersive experience, depicting the beauty and richness of Nagekeo's culture.

The overall structure of go laba music shows how important the relationship between musical instruments and dance is in traditional performing arts. Each musical element, from the gong to the drum, has a specific but complementary role, creating a harmony that blends with the dancers' movements. Despite the relatively short duration of the performance, about five minutes, go laba's music manages to convey rich stories and emotions through structured and dynamic playing. The uniqueness of this

ensemble lies not only in the quality of the music, but also in how it reflects the cultural values and identity of the people of Nagekeo.

Conclusion

Tea Eku dance is one of the traditional cultural treasures of Nagekeo Regency, Flores, East Nusa Tenggara, which not only serves as entertainment, but also as a medium to convey cultural values, spirituality, and social identity of the local community. As an important element of the performance, the musical accompaniment plays a central role in creating the atmosphere, setting the tempo of the dancers' movements, as well as conveying the philosophical messages inherent in the dance.

The musical accompaniment to the Tea Eku dance uses go laba, a traditional ensemble consisting of gongs (go) and drums (laba). The gong is used to create the basic rhythm and tone, while the drum adds dynamics and vibrancy to the performance. In go laba playing, each instrument has a unique but complementary rhythmic pattern, creating a harmony that amplifies the beauty and meaning of the dance.

The instruments in the go laba ensemble consist of five types of gong and one drum, each with a specific function. The ngia-ngia gong serves as the opener and tempo setter, while the other gongs, such as the dholo and uto, provide melodic variety. The tuda, played with two gongs, creates an interesting rhythmic contrast. The Laba or drum plays an important role as an overall tempo setter and marker of dancer movement, creating a lively dynamic in the performance.

Go Laba music is traditionally made without a definite basic pitch system, reflecting the local wisdom of the Nagekeo people who prioritize musical instinct and cultural expression. The simple yet harmonious rhythmic patterns make this music unique and different from other traditional music in Indonesia. However, the lack of documentation and research on the structure and composition of this musical accompaniment is one of the threats to the preservation of the traditional art of Tea Eku.

Modernization and globalization also pose major challenges to the preservation of traditional arts such as Tea Eku. The shifting interest of the younger generation towards modern art and the lack of attention to local art can threaten the sustainability of this art. Therefore, this research seeks to document and scientifically analyze the structure of go laba music in order to become an important reference for the preservation of Nagekeo's local culture.

Going forward, strategic measures are needed to maintain the existence and relevance of the traditional art of Tea Eku. Documentation through audio-visual recordings, art teaching in schools, promotion through social media, as well as the integration of traditional elements into modern art can be effective efforts to introduce this art to a wider audience. In addition, further research on the philosophy and rhythmic patterns of go laba music is expected to enrich the understanding of this art and increase appreciation of its cultural values.

As one of the cultural heritages of the archipelago, Tea Eku dance and its accompanying music is a reflection of local wisdom that needs to be maintained and preserved. Through collaboration between the community, government, and academics, this traditional art is expected to remain alive and relevant, become an inspiration for future generations, and strengthen Indonesia's cultural identity in the midst of globalization.

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