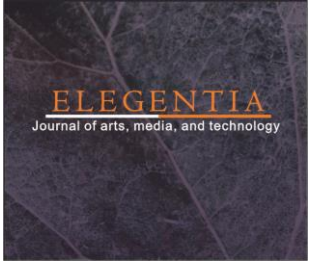
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RESEARCH ARTICLE

The musical structure of Dikee Pam songs in the meudikee tradition of the Aceh Jaya community

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Abstract: The meudikee tradition, especially Dikee Pam in Aceh Jaya, is a musical-religious practice that is still alive today, but faces serious challenges due to social changes and reduced transmission of oral traditions. This study aims to examine the musical structure of Dikee Pam songs and their role in shaping the narrative, religious, and local identity functions of the Acehnese people. The research uses a qualitative design with an ethnomusicological approach through field observation, in-depth interviews, literature studies, and audio-visual documentation analysis. The results of the study show that the musical structure of Dikee Pam is repetitive and formulaic, integrated with body percussion as the main rhythmic system, and utilizes variations in tempo and tonality to emphasize the function of each part of the song. These findings confirm that the musical structure of Dikee Pam not only functions aesthetically, but also as a medium of transmission of Islamic values and collective memory. This study recommends the importance of documentation, education, and preservation policies based on an understanding of musical structures.

Keywords: Musical Structure, Religious Songs, Meudikee Traditions, Acehnese Society, Cultural Identity

Abstract*:* Tradisi meudikee, khususnya Dikee Pam di Aceh Jaya, merupakan praktik musikal-religius yang hingga kini masih hidup, namun menghadapi tantangan serius akibat perubahan sosial dan berkurangnya transmisi tradisi lisan. Penelitian ini bertujuan untuk mengkaji struktur musikal lagu-lagu Dikee Pam serta perannya dalam membentuk fungsi naratif, religius, dan identitas lokal masyarakat Aceh. Penelitian menggunakan desain kualitatif dengan pendekatan etnomusikologis melalui observasi lapangan, wawancara mendalam, studi pustaka, serta analisis dokumentasi audio-visual. Hasil penelitian menunjukkan bahwa struktur musikal Dikee Pam bersifat repetitif dan formulaik, terintegrasi dengan body percussion sebagai sistem ritmis utama, serta memanfaatkan variasi tempo dan tonalitas untuk menegaskan fungsi setiap bagian lagu. Temuan ini menegaskan bahwa struktur musikal Dikee Pam tidak hanya berfungsi estetis, tetapi juga sebagai medium transmisi nilai keislaman dan memori kolektif. Penelitian ini merekomendasikan pentingnya dokumentasi, pendidikan, dan kebijakan pelestarian berbasis pemahaman struktur musikal.
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Keywords*:* Struktur Musical, Lagu Religi, Tradisi Meudikee, Masyarakat Aceh, Identitas Budaya

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1. Introduction

The musical phenomenon of Dikee Pam in the meudikee tradition of the Aceh Jaya community is an important social fact to study because it is at the intersection between the sustainability of oral traditions, collective religious practices, and contemporary social change. In the midst of modernization, urbanization, and digital media penetration, the practice of meudikee has experienced a shrinking social space, a decrease in the participation of the younger generation, and a reduction in direct transfer of musical knowledge. This condition shows that Dikee Pam faces not only aesthetic challenges, but also structural challenges as a value system and communal identity. Studying the musical structure is important considering the music, as stated Trehub et al (2015), reflects the way society organizes its social meaning. In addition, Wasela (2023) affirms that traditional music serves as a living cultural archive that is vulnerable to being lost if not documented. Thus, this research is relevant to understand the relationship between music, religiosity, and Acehnese identity in the context of social change (Rabinowitch, 2020).

Previous studies on meudikee and the forms of dikee in Aceh generally emphasized the aspects of religious function, da'wah values, and their social role in people's lives (Yeni Zuryaningsih et al., 2024), while an in-depth analysis of the musical structure is still relatively limited. Some studies place Dikee as a collective dhikr practice without elaborating in detail on musical elements such as melodic patterns, tempo, tonality, and rhythmic systems that make up the character of his sound (Jauhari, 2017). Other studies have discussed the relationship between music and gestures, but have not made body percussion a major variable of musical analysis (Hendra, 2023). In addition, the study of Acehnese ethnomusicology still rarely uses music transcription as an analytical tool to read the relationship between musical structure and local identity. This gap shows the need for research that focuses on the musical structure of Dikee Pam as a more specific and in-depth scientific contribution.

The purpose of this paper is to complement the shortcomings of previous studies that have not looked at the problem of meudikee, especially Dikee Pam, from the perspective of musical structure as a system of meaning, and have not examined the long-term consequences of neglecting musical analysis on the sustainability of tradition, knowledge transmission, and strengthening Acehnese cultural identity. In line with that, this paper answers three main questions: (1) how the musical structure of Dikee Pam's songs is formed through melodic patterns, rhythms, tempos, and tonality; (2) how the integration of vocals and body percussion functions in the context of a meudikee performance; and (3) how the musical structure represents the religious, narrative, and local identity values of the Aceh Jaya community. Answering these three questions will provide a comprehensive understanding of Dikee Pam as a musical-religious practice that not only functions aesthetically, but also as a medium of cultural transmission and collective memory of the Acehnese people.

This research departs from the argument that the musical structure of Dikee Pam's songs is not just an artistic form, but a system that actively shapes and maintains the religious, narrative, and local identity functions of the Aceh Jaya people. The main hypothesis proposed is that repetitive and formulaic musical patterns, the integration of vocals with body percussion, and variations in tempo and tonality are cultural strategies that allow the meudikee tradition to survive in a system of oral transmission across generations. In other words, the stronger the integration between the musical structure and its socio-religious context, the more effectively Dikee Pam functions as a medium for the transmission of values, collective memory, and communal solidarity. This argument is tested through musical analysis and performance context to show that changes or neglects of musical structures have the potential to undermine the ideological function and sustainability of the tradition.

2. Literature review

2.1. Musical Structure

Musical structure in the study of ethnomusicology is understood as the organization of sound elements including melody, rhythm, tempo, tonality, and form that build the meaning of music in a particular cultural context. Lidskog (2016) Define musical structure as a sound pattern that does not stand autonomous, but is always tied to the value system and social

practices of the supporting community. Snyder et al(2024) emphasizing that musical structure must be understood through the relationship between musical concepts, behaviors, and sounds, so that musical analysis cannot be separated from its function and meaning. Meanwhile, Gabriel (2021) view the structure of music as a symbolic system that represents the collective ideology and experience of a community. Thus, musical structure is not merely a technical arrangement of tone and rhythm, but is a medium of articulation of cultural identity, religiosity, and memory inherited through the musical practice of oral traditions.

2.2. Religious Songs

Religious songs in the study of ethnomusicology and music anthropology are understood as musical forms that function as a medium of expression of faith, rituals, and symbolic communication between humans and the sacred. Burgos (2024) explained that religious music cannot be separated from the belief system and ritual practices of society, because sound plays a role as a means of internalizing spiritual values. Bao (2023) affirms that religious songs work on the affective and cognitive realms, shaping transcendental experiences through repetitive and contemplative musical structures. Meanwhile, Trehub et al (2015) Viewing religious songs as part of sacred music that has special rules of form and performativity, adjusted to the context of worship and the ideological norms of the supporting community. Thus, religious songs are not only understood as an aesthetic expression, but as a musical practice that connects the dimensions of sound, belief, and collective identity.

2.3. Acehnese people

The Acehnese people in anthropological studies and cultural studies are understood as a community formed by a strong integration between customs, Islamic religion, and a long history of resistance and cultural independence. Astuti (2017) explained that the social structure of Aceh is based on the relationship between religion, customs, and local power that shape the mindset and daily life practices of its people. Bahri (2018) emphasized that Islam in Aceh not only functions as a belief system, but also as an ideological foundation that animates cultural expressions, art, and oral traditions. Meanwhile, Muhammad (2020) view the Acehnese people as a religious-militant community that uses cultural symbols, including performing arts, as a medium of articulation of collective identity. Thus, Acehnese society can be understood as a social entity that places cultural practices including religious music as an integral part of its value and identity system.

3. Method

The unit of analysis in this study is the musical structure of Dikee Pam songs in the meudikee tradition of the Aceh Jaya community, which includes elements of melody, rhythm, tempo, tonality, and their integration with poetry and body percussion in the context of performance. The selection of this unit of analysis is based on the understanding that musical structure is a key element that shapes religious, narrative, and collective identity meanings in the practice of meudikee. The analysis focuses on the way in which these musical elements are arranged, repeated, and varied in each part of the song, as well as their relationship to the social and religious functions of the performance. By examining musical structure as the main unit of analysis, this study seeks to uncover the mechanism of transmission of oral traditions and the role of music as a medium for the maintenance of collective memory and cultural values of the Aceh Jaya community.

This study uses a qualitative design with an ethnomusicological approach to examine the musical structure of Dikee Pam songs in the meudikee tradition of the Aceh Jaya community. This design was chosen because it allows researchers to understand music as a cultural practice full of meaning, not reduced to the measurement of numbers alone. Data collection was carried out through participatory observation at meudikee performances, in-depth interviews with traditional actors and community leaders, and audio-visual documentation as the basis for musical analysis. The data obtained were analyzed descriptive-analytically by emphasizing the reading of melodic elements, rhythm, tempo, and tonality as well as their relationship with social and religious contexts. Through this design, the research seeks to capture the musical and cultural dynamics of Dikee Pam in its entirety in accordance with the reality of the life of the people of Aceh Jaya.

The sources of information in this study are based on various primary and secondary data that are relevant to the study of the musical structure of Dikee Pam in the meudikee tradition of the Aceh Jaya community. Primary data was obtained from key informants consisting of meudikee leaders, poetry singers, and traditional actors who have in-depth knowledge of the practice of Dikee Pam, as well as the results of direct observation at the performance. In addition, audio-visual data in the form of performance recordings is used to support musical analysis through repeated listening and transcription. Secondary data includes written texts such as books, journal articles, research reports, and manuscripts related to the meudikee tradition and Acehnese culture. This combination of information sources allows for a thorough and balanced understanding of Dikee Pam's musical structure, social context, and religious meaning.

Data collection in this study was carried out through a combination of desk-review methods, field observations, and in-depth interviews to obtain a comprehensive picture of the musical structure of Dikee Pam in the meudikee tradition. Literature studies are used to explore theoretical frameworks, previous research results, and relevant ethnomusicological concepts. Field observations were carried out directly at the meudikee performance to record musical practices, interaction patterns, and their performative context. In-depth interviews with semi-structured interview guidelines were conducted with traditional actors and community leaders to explore local knowledge, musical experiences, and meanings attached to Dikee Pam. Through the application of these methods, data is collected systematically and complements each other to support in-depth musical and cultural analysis.

Data analysis in this study was carried out through the interpretation method of musical and cultural data obtained from observations, interviews, and audio-visual documentation. The initial stage of analysis was carried out by reducing the data through sorting out information relevant to Dikee Pam's musical structure, such as melodic patterns, rhythm, tempo, tonality, and vocal integration with body percussion. Furthermore, the disaggregated data is presented in the form of narrative descriptions, musical transcriptions, and thematic groupings to facilitate the reading of patterns and relationships between elements. The final stage is carried out by verification and drawing conclusions through critical re-reading of the data. The analysis method used is descriptive-analytical with the support of semantic analysis and content analysis to interpret the meaning of music and its relationship with the social and religious context of the Aceh Jaya community.

4. Results

4.1. The musical structure of Dikee Pam's songs is repetitive–formulaic as a mechanism of transmission of tradition

The musical structure of Dikee Pam's songs shows a repetitive-formulaic character that is the main foundation in the sustainability of the meudikee tradition in Aceh Jaya. Simple melodic patterns, repetition of motifs, and consistent use of key notes allow these songs to be easily remembered and learned by players, even without the support of written notation. The character is evident in songs such as Saleum and Amin-Amin, which rely on the repetition of melodic phrases with a relatively stable tempo and vocal response between the sheikh and the group of players. This repetition is not intended as a musical limitation, but rather as a cultural strategy that emphasizes collectivity, shared engagement, and continuity of practice. Thus, the repetitive-formulaic structure of the Dikee Pam songs functions as an effective oral transmission mechanism, while maintaining the continuity of religious values and cultural identity of the Aceh Jaya people in the meudikee tradition.

Lyrics of *Dikee Pam* Songs:

Tabel 1: *Saleum* (Salam)
(Transkriptor: Muazzin, 2022)

Syair/Teks	Terjemahan dalam Bahasa Indonesia

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Salammualaikoem oee bapak-bapak yang katrok neujak keunoe neuteuka di Aceh Jaya kamoe troeh meujak undangan bapak meupeu mulia	Salammualaikum kepada bapak-bapak yang sudah datang ketempat ini, di aceh jaya kami datang undangan bapak kami pemulia
Sambot saleum loen ayah ngon ummi saleum nyoe dari Dikee Pam panga nibak saat nyoe tuhan teukeudi kamoe meudikee di Aceh raya	Terima salam saya ayah dengan ummi salam ini dari *Dikee Pam* panga di saat ini tuhan kehendaki kami berzikir di Aceh raya
Ke pak Geubunur saleum kamoe brie seureuta waki dan para sekda keudua saleum keuwali kota waki sereuta hormat kamoe brie	Ke pak Gebenur salam dari kami sereta wakil dan para sekda kedua salam ke wali kota wakil sereta hormat dari kami
Hana tuwoe chit keudewan juri seureuta lagi kepanitia yang susah payah uroe ngon malam peugot hiburan bak pentas seni	Tidak lupa juga kedewan juri sereta lagi kepanitia yang susah payah hari dengan malam buat hiburan di pentas seni
Poma ngon ayah adek ngon abang saleum meulayang keu rakan dumna bek dilee neuwoe wahee dumrakan kalon piasan dikee pam panga	Mamak dengan ayah adek dengan abang salam melayang kepada rakan semua jangan pulang dulu wahai rakan lihat piasan *Dikee Pam* panga

(Dituturkan oleh: Tgk Hanafiah Alm,1978)

Tabel 2: *Amin-Amin* (Bersyukur)
(Transkriptor: Muazzin, 2022)

Syair/Teks	Terjemahan dalam Bahasa Indonesia
Bak kru-bak kru seumangat aceh lhee sagoe seumangat meuwoe lah meuwoe lagee biasa dilee dilee barokoen lam ruyang rayee jinoe hana lee hana lee aceh ka jaya	Bak kru-bak kru semangat Aceh *lhee sagoe* semangat kembali seperti biasa dulu dalam huru_hara sekarang ini Aceh sudah Jaya
Salamalaikum tanglong di ulang adek ngon abang putra ngon putri bek susah hate kande buleun trang aceh ka aman karu hana lee	Salammualaikum *tanglong di ulang* adek dengan abang putra dengan putri jangan susah hati *kande* bulan terang Aceh sudah aman Sentosa
Tanggai tujoeh blah bak buleun lapan gampong ngon peukan tanlee subude belanda jiweh jepang pih jiwoe dipulang nanggroe tanyoe merdeka	Tanggal tujuh belas di bulan delapan desa dengan pekan tiada lagi kontak senjata belanda pulang jepang pun pergi negeri kembali kita merdeka
Nanggroe aceh nyoe jinoe ka maju nyata deuh taeu ngon dua mata jalan lamgampong meusimpang-simpang keubit rap saban deungon Jakarta	Negeri Aceh saat ini sudah maju nyata terlihat dengan dua mata jalan di desa bersimpang-simpang hampir sama dengan Jakarta
Wahee bangsa loen aceh lhee sagoe beudoeh tapuwoe maruwah bangsa ingat	Wahai bangsa ku Aceh *lhee sagoe* mari kembali kita bangun maruah bangsa ingat

yoeh jameun bak saboeh uroe aceh nyoe namggroe tanoh aulia	masa jaman dulu di suatu hari Aceh ini tanah Aulia

(Dituturkan oleh: Tgk Hanafiah Alm,1978)

The musical structure of the Saleum song in the practice of Dikee Pam shows a strong repetitive–formulaic pattern, characterized by a relatively fixed repetition of melodic motifs from the beginning to the end of the performance. The melody moves in a narrow range of notes with a simple direction of movement, making it easy for all meudikee performers to follow. The rhythmic pattern that accompanies Saleum's verse is stable and repetitive, harmonized with the rhythmic beat of the body percussion. The change of lines of verse is not followed by a change in musical structure, but rather remains in the same melodic and rhythmic formula. This data shows that the repetition of the musical formula in the Saleum song serves as a ritual opener that emphasizes togetherness, spiritual readiness, and ease of the oral learning process for the performers.

In the song Amin-amin, the repetitive-formulaic musical structure seems to stand out more through the repetition of short vocal phrases that are collectively responded to by all meudikee participants. The melody is arranged in an almost identical pattern in each repetition of the verse, with consistent rhythmic pressure and a steady tempo. The musical variations that emerge are very limited and are more in the form of strengthening vocal dynamics than changing shape. The beat of the body percussion serves as a marker of the repetitive musical cycle, reinforcing the affirmative and collective atmosphere of Amin-amin's verses. Based on field data, this formulaic structure facilitates the internalization of religious meaning as well as a mechanism for the transmission of traditions, because songs can be inherited and practiced repeatedly without dependence on written notation.

4.2. The integration of vocals and body percussion forms a special rhythmic system in the performance of Dikee Pam

The integration of vocals and body percussion is one of the main features that make up the distinctive rhythmic system in Dikee Pam's performances. This musical structure not only relies on the vocal chanting of the verse, but simultaneously utilizes chest clap and hand clap as a rhythmic element that blends with the singing. The use of the body as a sound source serves to maintain tempo stability, emphasize rhythm accentuation, and manage the dynamics of the performance collectively without external musical instruments. This is evident in some parts of the song, such as Saleum and Hana Lee Mungken, where the pattern of clapping is repeated and in unison to reinforce the rhythmic structure of the song. Thus, the integration of vocals and body percussion in Dikee Pam is not only technical-musical, but also affirms the character of the performance as a collective expression that represents the discipline, togetherness, and musical identity of the people of Aceh Jaya.



Source: Researcher Data, 2022

Field data shows that Dikee Pam's performance in the meudikee tradition of the Aceh Jaya people not only relies on vocals as the main sound source, but also utilizes body percussion in the form of chest clapping and clapping hands as an integral part of the musical system. Based on the results of observation and audio-visual documentation, the rhythmic

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pattern is formed through coordination between the chanting of the poem sung in unison and the rhythmic accentuation produced by the gestures of the performers. Chest clap serves as a basic beat marker and tempo booster, while hand clap is used to emphasize the transition between song phrases. This integration takes place collectively and simultaneously, without verbal cues, indicating a musical understanding formed through experience and oral learning. This data confirms that Dikee Pam's rhythmic system is holistic, where vocal sounds and body gestures complement each other and are inseparable in performance practice.

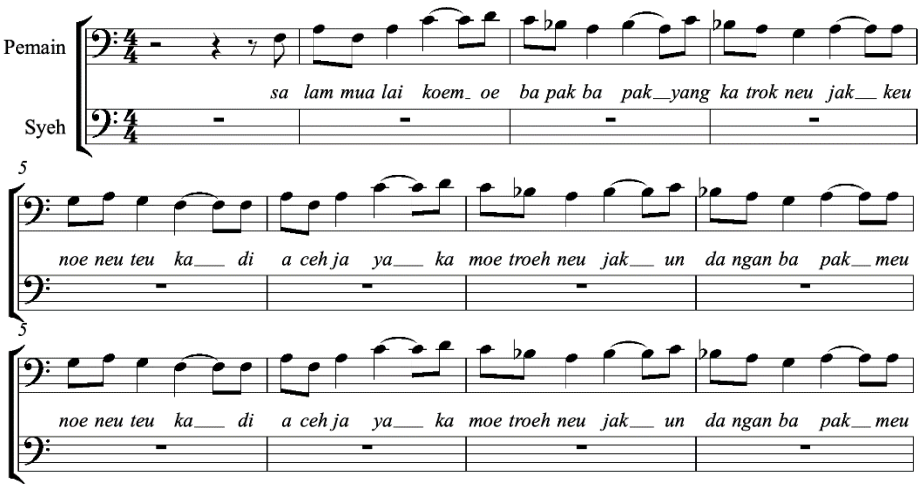
The results of the study show that the rhythmic system in the performance of Dikee Pam is formed through the integration of vocals and body percussion as a musical unit. The vocals serve as the main messenger of the poem and melody, while the body percussion—in the form of chest clapping and clapping of hands—acts as a rhythm regulator and affirms the song's structure. Observational data showed that chest clap was used to maintain the stability of the basic beat, while hand clap served to mark accents and changes between phrases. These two elements are carried out simultaneously by all performers without verbal instruction, relying on musical understanding obtained through the process of oral learning and collective experience. The integration produces a distinctive rhythmic pattern that does not depend on external musical instruments, but on the coordination of sounds and gestures, thus forming the performative character of Dikee Pam as a musical-religious practice that is collective and firmly rooted in the traditions of the Aceh Jaya people.

4.3. Variations in tempo and tonality reflect the narrative, religious, and local identity functions of Aceh
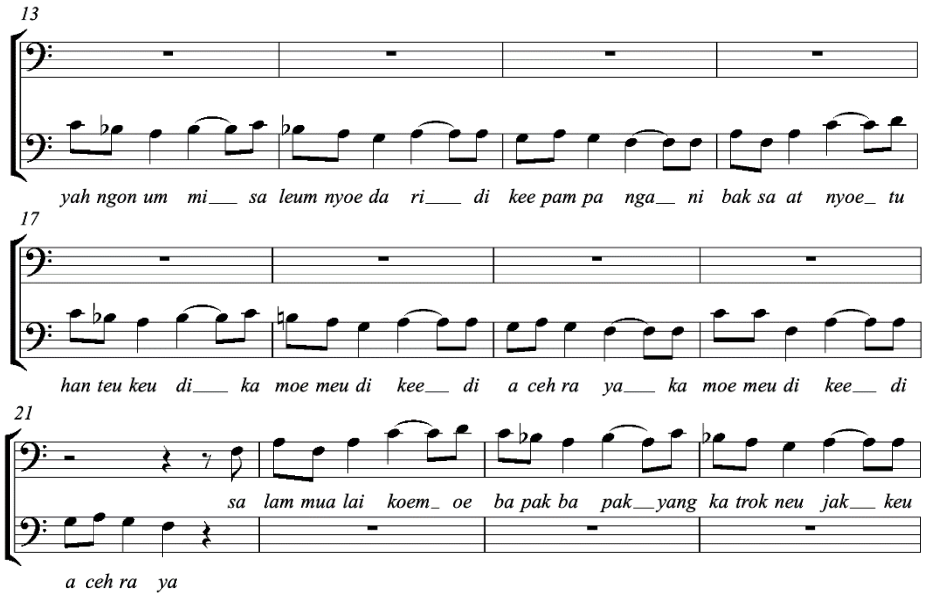
The variation in tempo and tonality in the songs of Dikee Pam is a structural element that plays an important role in shaping the narrative, religious, and local identity functions of the Acehnese people. The difference in tempo and basic tone is not present by chance, but is adjusted to the content of the verse and the stages of the performance, so that each song has a distinctive musical character. Opening songs such as Saleum are performed with a moderate and steady tempo to build an atmosphere of reverence and spiritual readiness, while songs that contain religious stories, history, or life advice show more dynamic tempo changes and tonal shifts. This finding can be seen from the use of various basic notes such as F minor, E minor, and A minor which correlate with emotional intensity and the message conveyed. Thus, the variation in tempo and tonality in Dikee Pam not only functions musically, but also serves as a medium for articulating religious values, narrative structure, and Acehnese cultural identity.

Transcript of the song Dikee pump

Saleum



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The transcript of Saleum's song in Dikee Pam shows a controlled and gradual variation in tempo as part of its musical structure. In the early part, the tempo tends to move slower and more steadily, serving as an opening that prepares a sacred atmosphere and conditions the collective concentration of the meudikee performers. This early tempo provides space for the articulation of the verses in a clear and solemn manner, while allowing for vocal synchronization between singers. Transcription data show that the stability of tempo in the early part is not static, but becomes the foundation for the subsequent tempo movement, so that listeners and performers are slowly directed into the musical and religious flow of the performance.

As the song progresses, the tempo in Saleum Dikee Pam experiences a gradual acceleration marked by the intensification of the body percussion beats and the strengthening of rhythmic accents. This variation in tempo is not free, but follows a formulaic pattern that has been recognized and memorized collectively by the performers. The change in tempo serves to reinforce the emotional dynamics and affirm the shift in the function of the song from the opening greeting to the strengthening of communal energy. Based on the transcript, the tempo acceleration is also a marker of the transition between parts of the song without the need for verbal cues. Thus, the variation in tempo in Saleum Dikee Pam acts as a structural device that regulates the flow of the performance while strengthening social cohesion and the sustainability of oral traditions.

5. Discussion

This study examines the musical structure of Dikee Pam songs in the meudikee tradition of the Aceh Jaya community by using an ethnomusicological descriptive approach. The focus of the research is directed at the analysis of musical elements which include melody, rhythm, tempo, tonality, and their integration with poetry and performance practice. The results of the study showed that Dikee Pam's songs have a musical structure that is repetitive and formulaic, supported by the integration of vocals and body percussion as the main rhythmic system. In addition, tempo and tonality variations play an important role in marking the narrative, religious, and social functions of each song. These findings confirm that the musical structure of Dikee Pam not only functions as an aesthetic form, but also as a medium of transmission of Islamic values, collective memory, and cultural identity of the Aceh Jaya people in the meudikee tradition.

The relationship between musical structure, narrative function, and religiosity in Dikee Pam songs can be understood because music in the meudikee tradition was not created as an individual expression, but rather as a meaning-oriented, collective cultural practice. Repetitive and formulaic patterns arise because oral traditions demand musical forms that are easy to remember and transmit, as explained by Sari (2023) that simplicity of

structure is a common feature of oral tradition music that functions socially and ritually. The integration of vocals with body percussion occurs because, according to Sosani, (2021), music in culture is always intertwined with gestures and social actions, not just autonomous sounds. Meanwhile, variations in tempo and tonality are related to the need for communication of meaning, where music acts as a system of symbols that help affirm religious messages and local identities, in line with views Liu et al (2024) that the musical structure reflects the social and cultural context that gave birth to it.

The results of this research can be interpreted as a reflection of the close relationship between the musical structure of Dikee Pam and the social, historical, and ideological context of the Acehnese people. Socially, the collective, repetitive, and responsorial musical character represents the values of togetherness and communal solidarity that are firmly rooted in gampong life, where music serves as a space of shared social praxis (Crossley & Bottero, 2015). Historically, the sustainability of musical patterns and religious verses suggests that Dikee Pam acts as a medium of collective memory that records the historical experiences, Islamic teachings, and social dynamics of Aceh across generations, as argued by Long et al (2017) about music as an archive of living culture. Meanwhile, ideologically, the integration of music, dhikr, and the body affirms the position of Dikee Pam as a musical-religious practice that reproduces Islamic values and Acehnese identity, in line with the views of the Shepherd et al (2017) that the structure of music is inseparable from the cultural ideology that gave birth to it.

The results of this study have important implications both functionally and dysfunctionally in the context of the sustainability of the Dikee Pam tradition. Functionally, the repetitive, collective, and integrated musical structure with body percussion plays an effective role as a means of transmitting religious values, local identity, and social solidarity of the people of Aceh Jaya, as well as the function of music in rituals and social life. Nevertheless, dysfunctionally, reliance on oral transmission and relatively static musical patterns has the potential to face vulnerability amid social change and declining interest in the younger generation, as highlighted by Aubert et al (2017) related to the challenges of traditional music in the modern era. Therefore, a strategy of documentation, education, and contextual adaptation is needed so that the musical structure of Dikee Pam remains alive without losing its ideological meaning, in line with the view Rendy et al (2024) On the importance of mediation between preservation and cultural change.

The results of this study show a number of similarities as well as differences that confirm the novelty of the study. The similarity lies in the finding that Acehnese traditional music, especially meudikee, has a repetitive, collective structure, and functions as a religious medium, as shown in the research Arifin et al (2023) about Meudikee Anggok which emphasizes the function of dhikr and social solidarity. Another similarity is also seen in the relationship between music, poetry, and gestures as stated Aini (2017) in the study of Islamic education contained in the rateb dance. However, this study differs significantly because it specifically focuses on the musical structure of Dikee Pam's songs through transcription and reading of tempo, tonality, and body percussion as the main rhythmic system, which was not discussed in depth in previous research. Thus, the novelty of this research lies in the ethnomusicological contribution that places musical structure as the key to reading the relationship between music, religiosity, and local identity of Aceh.

Based on the results of this study, the follow-up step that needs to be taken immediately is to formulate a policy for the preservation of Dikee Pam based on an understanding of its musical structure. Local governments and cultural institutions need to make musical documentation including song transcription, audio-visual recordings, and poetry archives a priority program to prevent the loss of oral knowledge. In addition, the integration of Dikee Pam into art education and local content in schools can be an effective strategy to bridge the regeneration of traditional actors. At the community level, art studios need to be encouraged to develop adaptive learning models without losing their religious values and local identity. With a collaborative policy approach between the government, academics, and the community, the results of this research can be implemented as a basis for strengthening the sustainability of the Dikee Pam tradition while increasing appreciation for Aceh Jaya's cultural heritage.

6. Conclusion

The most important findings of this study show that the main strength of the Dikee Pam tradition does not lie in its musical complexity, but in the simplicity of the structure that is able to sustainably maintain meaning, collective memory, and cultural identity. Repetitive musical patterns, vocal and body integration, and close attachment to religious verse teach that traditional music functions as a living space for social and spiritual learning, not just an aesthetic object. This research experience provides a lesson that cultural preservation does not always demand the modernization of form, but demands a deep understanding of the internal logic of the tradition itself. By understanding the musical structure of Dikee Pam as a value system, this study confirms that preserving tradition means preserving the way a society interprets the world, its history, and its beliefs through sound and shared practice.

The main strength of this research lies in its contribution in enriching the study of Acehnese ethnomusicology through the presentation of detailed and verified empirical data on the musical structure of Dikee Pam's songs. This study contributes primary data in the form of music transcription, tempo analysis, tonality, and mapping of vocal and body percussion integration as important variables in traditional music reading. Conceptually, this study affirms musical structure as an entrance to understanding the relationship between music, religiosity, and local identity, which has often been overlooked in previous descriptive studies. In terms of approach, the use of musical analysis based on oral tradition opens up new reading space for the practice of meudikee. These findings also raise further questions about how social and technological changes affect the sustainability of Dikee Pam's musical structure in the future.

This research has a number of limitations that need to be observed as a consequence of the focus and limitations of the research. This study focuses on the analysis of the musical structure of Dikee Pam songs in the context of meudikee in Aceh Jaya, so that it does not accommodate comparisons with meudikee variants in other Aceh regions that have the potential to show differences in musical form and function. In addition, this study has not in-depth examined the dynamics of the reception of the younger generation and the influence of digital media on the sustainability of the Dikee Pam tradition. Another limitation lies in the time coverage and number of informants, which still opens up opportunities for longitudinal exploration to see changes in musical structure over time. Therefore, advanced research with comparative, sociological, and interdisciplinary approaches is needed to gain a more comprehensive understanding.

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