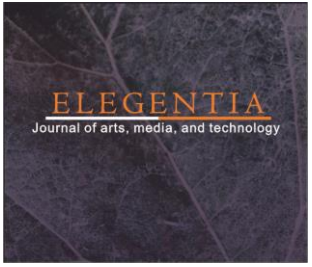
Rudi Asman. (2024). IAS Journal of Arts, Media, and Technology
https://doi.org/ 10.62033/elegentia.v1i2.60
ISSN (Online):



RESEARCH ARTICLE

Musical culture *tunang* rapa'i uroh Aceh Utara in the digital era

Rudi Asman[1], Alhari[2], Novirela Minang Sari[3], Maho Aisiguro[4]

Received:
May 26th 2024
Accepted:
December 22th 2024

***Corresponding author:**
Rudi Asman, Musician
E-mail:
rudiasman83@gmail.com

Abstract: This research examines the phenomenon of rapai tunang uroh North Aceh's musical culture in the digital era, an issue that is increasingly relevant to the development of information technology that affects the preservation and transformation of traditional culture. This issue is important to discuss in the big map of musical culture theory that has provided an overview of how regional musical traditions survive and adapt in the context of digitalization. The purpose of this research is to understand the role and elements of the rapai tunang game, as well as the impact of digital media on the art of rapai. The method used in this research is qualitative with an analytical descriptive approach through observation and interviews with rapai tunang art practitioners. The results showed that although rapai tunang has been digitized, there are changes in the way performances are performed and the way cultural messages are conveyed. This research concludes that digitalization provides both opportunities and challenges to preserve rapai tunang, with the recommendation that performers make better use of digital media without sacrificing the essence of culture.

Keywords: Musical Culture, Rapai Tunang, Digitalization of Tradition, Aceh Arts, Digital Media, Cultural Preservation

Abstrak Penelitian ini mengkaji fenomena kebudayaan musikal rapai tunang Uroh Aceh Utara dalam era digital, sebuah isu yang semakin relevan dengan perkembangan teknologi informasi yang memengaruhi pelestarian dan transformasi budaya tradisional. Isu ini penting untuk dibahas dalam peta besar teori kebudayaan musikal yang telah memberikan gambaran tentang bagaimana tradisi musik daerah bertahan dan beradaptasi dalam konteks digitalisasi. Tujuan penelitian ini adalah untuk memahami peran dan unsur dalam permainan rapai tunang, serta dampak media digital terhadap kesenian rapai. Metode yang digunakan dalam penelitian ini adalah kualitatif dengan pendekatan deskriptif analitis melalui observasi dan wawancara kepada praktisi seni rapai tunang. Hasil penelitian menunjukkan bahwa meskipun rapai tunang telah terdigitalisasi, ada perubahan dalam cara pertunjukan dilakukan dan cara pesan-pesan budaya disampaikan. Penelitian ini menyimpulkan bahwa digitalisasi memberikan peluang dan tantangan untuk melestarikan rapai tunang, dengan rekomendasi agar pelaku seni lebih memanfaatkan media digital tanpa mengorbankan esensi budaya.

Keyword: Kebudayaan Musikal, Rapai Tunang, Digitalisasi Tradisi, Kesenian Aceh, Media Digital, Pelestarian Budaya

About Author
Rudi Asman, Piasan Langet, Banda Aceh Indonesia; Alhari, Universitas Islam Kebangsaan Indonesia, Novirela Minang Sari, Teacher at SMP Negeri 1 Banda Aceh, Indonesia; Maho Aisiguro, Emory College of Arts and Sciences, Atlanta, United States of America

To cite this article: Asman, R. et al. (2024). Musical culture tunang rapa'i uroh Aceh Utara in the digital era, IAS Journal of Arts, Media, Technology, 1(2),1-11. DOI: 10.62033/elegentia.v1i2.60

Copyright © 2023 The Author(s). This is an open access article is distributed under the terms of the Creative Commons Attribution (CC-BY) 4.0 international license. (http://creativecommons.org/licenses/by/4.0/)

1. Introduction

Musical culture, including the art of rapai tunang, plays an important role in preserving local identity and reflecting the social dynamics of society. In the context of Aceh, these arts are not only part of entertainment, but also a medium of communication and collective expression containing religious and historical values (Anderson et al., 2010). However, globalization and technological developments have marginalized traditional arts, resulting in the loss of valuable cultural heritage (Tao & Tao, 2024). This phenomenon demands more attention, as traditional arts, such as rapai tunang, also serve as a means of community bonding and guardians of important local narratives (Jeon, J. O., et al., 2024). In today's digital age, there is a great opportunity to revive these arts through technology, but without the right approach, there is a risk that digitization could actually lose the authenticity of the arts. Therefore, this research is useful in examining how rapai tunang can remain relevant and protected, and how it can adapt in a changing social and technological landscape.

Previous studies on the art of rapai tunang and Aceh's musical culture tend to highlight its historical and symbolic aspects, while the use of digital technology for the preservation of this art is rarely discussed in depth. (Savage (2019), outlines the evolution of traditional music in the context of local culture, but does not mention how this art adapts to the digital era. Astuti's (2017) research focuses more on the social function of traditional arts as a means of community cohesion, without exploring opportunities for innovation through technology. Meanwhile, Arifianto (2014) discusses the concept of cultural glocalization, but its application in traditional arts such as rapai tunang has not been elaborated. This void in the literature creates a need to explore how the art of rapai tunang can utilize digital platforms for its preservation and dissemination, as well as its impact on local and global communities. Thus, this research aims to fill the gap, by offering a new perspective on the integration of traditional arts into the digital world without losing its local cultural values.

This paper aims to complement the shortcomings of previous studies that have not looked at the issue of Musical Culture of Tunang Rapa'i Uroh North Aceh in the Digital Era comprehensively, especially related to the long-term consequences of digitizing this traditional art on cultural preservation and interaction between generations. This research answers three main questions: first, what is the role of kali in playing rapai tunang as a regulator of rhythm and harmony? Second, what are the important elements contained in this game, both in terms of musicality and symbolism? Third, how does digital media affect the existence and transformation of rapai tunang in the modern era? By answering these questions, this research not only provides an in-depth understanding of the dynamics of Acehnese traditional arts in the midst of globalization, but also offers a new perspective on the potential of technology as an innovative cultural preservation tool, without ignoring the underlying local values.

The argument or hypothesis in this study is that the digitization of the art of rapai tunang can serve as an effective means of cultural preservation, but also has the potential to affect the authenticity and traditional dynamics of the performance. Based on the research questions posed, this hypothesis examines the relationship between kali's role as a conductor in the rapai tunang performance, the elements present in the performance, and the impact of digital media on this art. By identifying kali's role in organizing rhythm and harmony, the research argues that this role remains vital despite the influence of technology. Furthermore, it hypothesizes whether digital platforms, such as YouTube and Instagram, help maintain the aesthetic and social values of rapai tunang performance, while introducing changes in the way the art is perceived and consumed by a global audience. Thus, this study examines how digitalization can change traditional structures without losing the cultural essence contained within them.

2. Literature Review

2.1. Musical culture

Musical culture refers to the musical practices, values and expressions in a society that reflect the community's cultural identity, history and social structure. According to Elliott

(1990), music is not only an arrangement of sounds, but also a form of cultural activity that reflects the social life of the community. Gross (1974) states that music functions as a communication and symbolic medium that connects individuals with the traditions and values of their group. In the context of Acehnese culture, rapai tunang is a representation of musical culture that includes ritual, social, and aesthetic aspects. Drori et al.'s (2014) glocalization theory is also relevant to understand how local elements such as rapai tunang can adapt in a global context through digital media. This conceptualization provides a framework to analyze how musical traditions such as rapai tunang function as a medium of cultural identity, while adapting to social change in the modern era.

In the case of rapai tunang, this musical culture not only displays musical aesthetics but also has social and ritual functions. For example, rapai tunang games are often used in traditional ceremonies and community celebrations, which strengthen social solidarity among community members (MacDonald, 2021). Perlovsky's study (2010), shows that in Indonesian musical traditions, percussion instruments have a symbolic role as a link between the human and spiritual worlds, including in rapai tunang. In the digital era, the art has been transformed through platforms such as YouTube, where rapai tunang videos attract audiences from different parts of the world, broadening appreciation of the art (Wiratno & Callula, 2024). This case demonstrates how digitization can expand the scope of a musical tradition, while retaining its cultural elements. As such, rapai tunang is a clear example of how musical culture can adapt without losing its inherent traditional values.

2.2. Rapai uroh

Rapa'i is a traditional Acehnese percussion instrument that belongs to the membranophone category, played by beating with the palm of the hand. The instrument consists of a goatskin membrane that represents the main sound-producing component, wood as a skeleton, and bamboo used to adjust the pitch. The addition of elements such as rattan and aneuk ceng (rattles) enriches the acoustic quality of the rapa'i. According to Al Fazzatil A'la & Al Farahil A'la (2023), instruments such as rapa'i have a function beyond entertainment, namely as a medium for da'wah that conveys religious messages. Traditional arts also contain distinctive rhythmic elements, combined with poetry full of Islamic values, making them an important tool in strengthening Aceh's cultural traditions (Alashari et al., 2019). Thus, rapa'i reflects not only a cultural heritage but also a spiritual and social medium.

As a traditional musical instrument, rapa'i has a variety of performance types such as Rapa'i Lipek, Rapa'i Bruek, and Rapa'i Daboh, each of which has a different context of use. For example, Rapa'i geleng is usually used in the celebration of the Prophet's birthday, while Rapa'i Daboh is popular in entertainment and educational performances (Miranti, 2013). The case of Rapa'i Uroeh shows how the instrument is played by a large group in neat rows or circles with complex playing patterns. The concept of kali comes from the presentation of dalael kahairat. This presentation is the most effective way for a kali to control his group as well as the opponent. Kali is in the center point position (Meurapai Cultural Dialogue, 2022). Historically, rapa'i is thought to have originated in Iraq and was introduced by Syech Abdul Qadir Al-Jailani in the 10th century AD, making it one of the arts influenced by Middle Eastern traditions (Fuadi, 2022). The transformation of rapa'i in various contexts demonstrates the versatility of this art in maintaining its relevance into the modern era.

2.3. Digital era

The digital era refers to a period of development of information and communication technology characterized by the use of digital devices and the internet in various aspects of human life. According to Abdullah (2019), the digital era is a technological revolution that enables massive globalization of information, thus changing the way individuals and societies interact and produce and distribute knowledge. The concept of the digital age includes the integration of social media, streaming platforms, and data-driven technologies as important elements in contemporary culture (Saykili, 2019). In the context of culture, the digital age enables the democratization of access to cultural information, but also presents challenges related to the commodification of culture (Grazian, 2005). This has a significant

impact on traditions such as music, where the dissemination and preservation of culture can be done more widely but risks losing authenticity due to adaptation to meet the demands of the global market. As such, the digital age serves as a catalyst for social change that strengthens cultural connectivity and innovation.

Cultural transformation in the digital era can be seen through various phenomena. For example, traditional musical arts such as rapai culture can now be accessed through streaming platforms such as YouTube, which makes it easier for younger generations to learn the music even when they are outside their original environment (Wiratno & Callula, 2024). In another case, local music culture such as lagu kuthiding experienced a surge in popularity after going viral through social media, showing how digital technology can change the traditional cultural landscape (Idris et al., 2016). On the other hand, the digitization of culture also poses a threat of homogenization, as is the case with the art of remixing folk songs that sometimes lose their essential values for the sake of commercial appeal (Hosen, 2023). These studies underscore how the digital age plays a dual role: as a medium for cultural preservation as well as an arena for competition between traditional values and modernity, reflecting the complex relationship between technology and culture.

3. Method

The unit of analysis in this research is the musical culture of Rapai Tunang Uroeh in North Aceh, especially in the context of its sustainability in the digital era. This culture was chosen because it reflects a local identity rich in unique historical, religious and artistic values. The Rapai Tunang Uroeh tradition is being affected by technological developments and globalization, so it is important to understand the transformations that are occurring, including changes in performance forms, the use of digital media, and community responses to these changes. This research explores how this culture is carried out by performers, including the role of kali, musical elements, and adaptation to digital technology. Through this approach, this study explores the dynamics of traditional cultural sustainability in the midst of modernization, while addressing the challenges of maintaining the originality of tradition while utilizing digital media to expand audiences and increase appreciation for local arts.

This research uses a qualitative design to explore in depth the musical culture of Rapai Tunang Uroeh in North Aceh in the context of the digital era. This approach was chosen because the nature of the phenomenon under study requires a rich understanding of meaning, symbols, and cultural context that cannot be explained through quantitative data alone. The qualitative design allows researchers to explore the perspectives of performers, communities and audiences holistically through in-depth interviews, participatory observation and documentation analysis. The focus of this research is to understand the changes that have occurred, both in terms of performance traditions and technological adaptations, and how these affect the sustainability of the culture. The data collected was analyzed using a thematic approach to identify patterns, relationships and key themes relevant to the research objectives, resulting in deep insights that can make an important contribution to the preservation of traditional culture in the modern era.

The sources of information in this research are based on two main types, namely informants and internet data. The informants chosen were artists, local cultural activists, and people directly involved in rapai tunang activities in North Aceh. The selection of informants aims to gain authentic and in-depth insights into the practices, traditions, and impacts of digitalization on this art form. In addition, internet data was used to complement information related to the development of cultural digitization, digital media platforms used, and documentation related to rapai tunang in cyberspace. The information obtained from both sources was then analyzed to understand the dynamics of rapai tunang musical culture in the digital era, as well as to identify factors that influence preservation and change in this performing art.

Data collection in this research was conducted through observation and interview methods. Observation was used to directly observe the implementation of rapai tunang performances, including interactions between players, the influence of digitization on performances, and the application of technology in the creative process. This method

allowed the researcher to obtain more in-depth data about the cultural dynamics that occur directly in the field. Interviews were conducted with competent informants, such as rapai tunang artists, digital media managers, and local communities. The purpose of these interviews was to explore their views, experiences and perceptions related to the influence of digital media in maintaining and developing rapai tunang. These two methods complemented each other to obtain comprehensive information, so as to provide a clearer picture of the changes that have occurred in the rapai tunang musical culture in the digital era.

Data analysis in this research was conducted through the method of interpretation of data obtained from observations and interviews. The first stage was data reduction, where the data obtained was filtered and organized to focus on information relevant to the phenomenon of rapai tunang in the digital era. Furthermore, the reduced data was displayed through tables or diagrams to facilitate understanding of the relationship between the variables. The final stage is verification, where the researcher re-examines the findings to ensure that they are consistent with the existing theory and whether the data supports the proposed hypothesis. The analytical method used is descriptive analytical, which allows the researcher to systematically describe and analyze the phenomenon of rapai tunang, and interpret the results in the context of digitized Acehnese musical culture.

4. Result

The musical culture of Tunang Rapa'i Uroh presents a rich and unique cultural panorama. It contains interesting aspects that give color and meaning to each performance. An important aspect of this culture is the role of “kali”, a conductor who gives direction to the rapai tunang players, nonverbal communication plays a central role in rapai tunang performances, and rapai tunang also finds its place in digital media platforms. Its presence in the digital world is not only an effort to preserve tradition, but also a means to expand audience reach and increase appreciation of Aceh's cultural richness. In this context, the findings on the musical culture of Tunang Rapa'i Uroh Aceh reveal that its existence is not only relevant in the local context, but also has great potential to be studied and appreciated globally. Thus, the sustainability and development of this culture can serve as inspiration for the preservation and promotion of culture at large. These three findings are described in detail in the following sections:

4.1. *Kali* as a Conductor in the Rapai Tunang Game

Kali acts as a conductor in the rapai tunang game in Aceh. Kali's role as a conductor is very important to maintain rhythm and coordination between players. In rapai tunang performances, kali often starts and stops the game, as well as regulates the tempo and intensity of the beating of the rapai, which is a traditional Acehnese musical instrument. During a cultural festival, kali is seen signaling to the rapai players to change patterns, rhythms, thus creating interesting variations and dynamics in the performance. Thus, kali as a conductor ensures that the rapai tunang performance is harmonious and well-coordinated, which in turn enhances the quality and appeal of the performance for the audience.

Tabel 1. Interview Data of Kali in Rapai Tunang Game

No	Nama	Statement	Description
1	Zulkifli	*Kali* sits in the center as the organizer of the game pattern, in order to defeat the opponent during engagement	Game pattern organizer
2	Rahmat maulana	*Kali* is the one who has the most control over the strength of the rapa'i tunang opponent.	the person who masters the game

3	Supriadi	*Kali* who mastered the rapa'i tunang pattern	Game pattern
4	Muhammad Matsyam	The position of the times has existed during the Kingdom of Aceh (Samudra Pasai)	Starting position of the river

Kali sits in the middle as the organizer of the game pattern, in order to defeat the opponent during the betrayal, Kali is the most master of the opponent's strength of rapa'i tunang. 3. Kali is the one who controls the pattern of rapa'I tunang. 4. The position of kali has existed during the Kingdom of Aceh (Samudra Pasai). This shows that the role of kali has a central and critical role in the game of rapa'i tunang. Kali is the determinant of success for the group he leads in order to master the arena and win the ongoing competition. Apart from that, Kali controls the change of pattern at that moment in order to bring down the opponent's game pattern. This is something that has been done for centuries with a conductor leading directly in the arena. This is that the concept of music performed orchestrally has also been owned by the Acehnese.

4.2. The Presence of Non-Verbal Communication in Performance

Non-verbal communication plays an important role in rapa'i tunang performances. Non-verbal communication is used to convey the pace of playing patterns without having to use words. In tunang rapai uroh performances the musicians use hand and rhythmic movements and facial expressions to portray various stories and emotions in a piece. These movements are not only visually beautiful, but also have deep meanings that can be understood by audiences who are familiar with Acehnese culture. Therefore, non-verbal communication in tunang rapai uroh performances not only enriches the aesthetic experience but also facilitates a deeper understanding of the stories and emotions being conveyed.

Tabel 2. Interview Data related to Nonverbal Communication in Rapai Performances

No	Name	Statement	Description
1	Zulkifli, July 05th, 2024	*Kali* gives a change of game pattern by only giving a one-hit code, if you want to knock your opponent down.	Pattern change
2	Rahmat Maulana, July 06th ,2024	Each player concentrates fully on listening to the sound of the rapa'i *kali*.	Concentrate on listening to the sound
3	Supriadi, July 07th, 2024	Rapa'i players raise their hands high during the game, making it an aesthetically pleasing performance.	Listen to instructions from *kali*
4	Muahammad Matsyam, May 23th, 2023	The players have mastered the entire pattern of rapa'i strokes so that a change in pattern will directly change the puklan played.	Mastery of playing techniques in a group

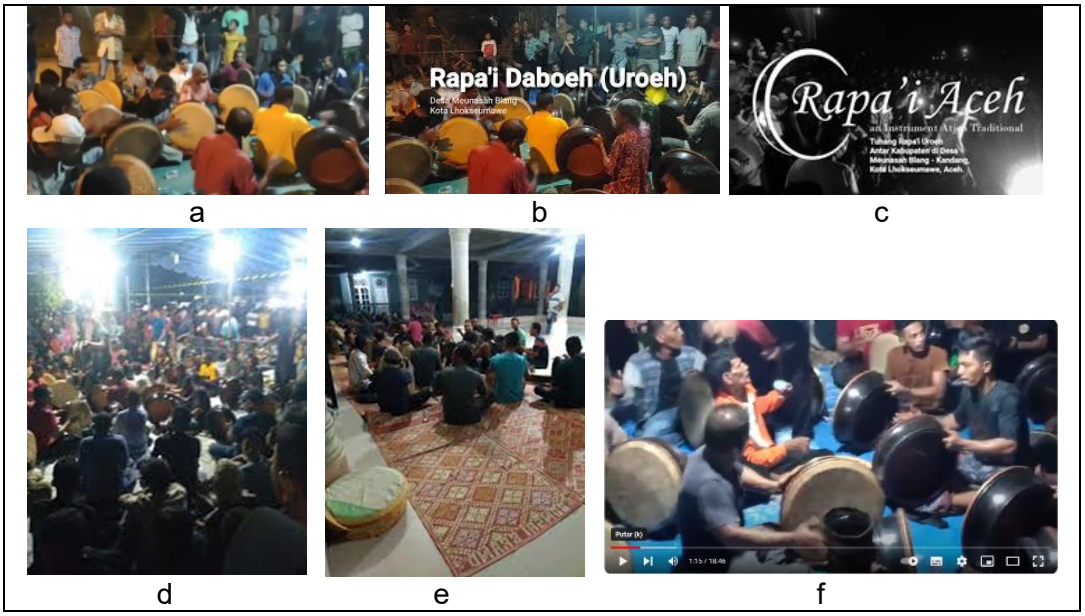
Data table 2. Kali gives a change of game pattern only by giving a code of one stroke, if you want to knock down the opponent. 2. Each player concentrates fully on listening to the sound of rapa'i kali. 3. The rapa'i players raise their hands high during the game, making it an aesthetic performance. 4. The players have mastered the entire rapa'i punch pattern so that a kali has changed the pattern will change directly the puklan played. Thus nonverbal communication is knowledge that has been known by every rapa'i player. both from movements and patterns of rapa'i punches. so that during the game only by listening to patterns that have changed and gestures, all players can follow the course of the

performance by kali do, then aesthetic performances will occur from all aspects of the shape of the punch and the presentation of the show.

4.3. The Presence of Rapai Tunang in Digital Media Platforms

The presence of rapai tunang in digital media platforms has a significant impact on the preservation and dissemination of Acehnese culture. With digital media, traditional arts can be accessed by a wider audience, not limited by geography. The presence of rapai tunang on digital platforms is to preserve Acehnese traditional arts that are increasingly eroded by the times. The increasing number of viewers and fans on platforms such as YouTube and Instagram, where performance videos attract a large audience from different parts of the world. For example, a rapa'i tunang performance video uploaded on YouTube can reach thousands of views, and receive positive comments from viewers showing interest and admiration for the art. In addition, collaborations with local and international influencers and musicians through digital media also help to expand the reach and appreciation of Rapai Tunang. Another form is the tutorials and interviews with rapai tunang artists uploaded to digital platforms, helping the younger generation learn and explore this art. Thus, the presence of rapa'i tunang in digital media not only helps preserve Aceh's cultural heritage but also introduces the art to the younger generation and the international community, ensuring that the beauty and uniqueness of rapai tunang lives on and thrives in the modern era.

Tabel 3. Digital Platform Coverage



The data in Table 3 illustrates the need to promote rapai uroh art culture in digital media platforms. Picture a, rapai uroeh city Lhokseumawe Tunang Silahturrahmi Between Two Rapai uroeh Groups Lhokseumawe City, b, Tunang Rapa'i Top Daboh Aceh Lhokseumawe Village paloh Pineng VS Paloh Puntie village, c, Footage of “MEURAPA'i” @Bur_amAceh in Paloh Pineung @JoelPaseeAceh Silahturahmi visit between bur'am community and paloh pineung community lhoksumawe, d, Cultural activities organized by the community. The activity received high interest to be witnessed and enlivened, e, Preparation of the group to do the competition (tunang). This preparation includes practicing the various drumming patterns that will be played, f, Rapai Uroh Group Paloh Igeuh / Tualang Kaca. In Sawang Lhok Kuyun. Thus, the richness of digital media coverage makes the wider community aware of or more interested in the performance. The lively roar of the performance makes it a unique thing when witnessed live, media coverage is a trigger so that the existence of the rapa'I tunang is a dish worth watching in the modern era.

5. Discussion

This research examines the musical culture of tunang rapa'i uroh in North Aceh in the context of the digital era, focusing on the role of kali as conductor, non-verbal communication in performance, and the adaptation of this art on digital platforms. The results show that kali plays a crucial role in maintaining the harmony and dynamics of rapa'i playing, setting the tempo, and guiding changes in rhythmic patterns, thus creating a well-coordinated performance. In addition, non-verbal communication in the form of hand gestures, body rhythms and facial expressions become an important medium to convey emotions and stories to the audience, enriching the aesthetic dimension of this art. The presence of rapa'i tunang on digital platforms such as YouTube and Instagram has broadened the reach of appreciation, engaging the younger generation and the international community. These platforms also support the preservation of the art through documentation, tutorials and collaboration, ensuring Aceh's unique culture remains relevant in the modern era. This research confirms the importance of integrating tradition with technology for cultural preservation.

The role of kali as conductor in rapa'i tunang playing is not only as a rhythmic regulator, but also as a link between the performers and the audience, ensuring harmony in the performance. With the ability to set the tempo and signal changes in rhythm, kali keeps the whole ensemble in sync, both musically and emotionally. This refers to the musical coordination proposed by Jansson et al. (2018), who emphasize that the leader in an ensemble serves not only as a technical organizer, but also as a director of collective expression. In this context, kali also plays a role in maintaining the continuity of tradition, creating stronger and deeper relationships between players. The implications of this role are far-reaching, including in cultural preservation, where the well-organized role of kali allows rapa'i tunang to remain relevant despite the times (Hidajat, 2022). As a result, although this traditional art is increasingly influenced by technology and social change, kali remains an important element in maintaining the musical and cultural essence of rapa'i tunang performances.

Non-verbal communication in tunang rapa'i uroh performances plays an important role in creating emotional connections between performers and audiences, as well as maintaining smooth coordination between performers. Hand gestures, body rhythms and facial expressions are not only aesthetic elements, but also a medium for conveying deep cultural meaning. non-verbal communication in the Acehnese cultural context is richer in meaning than verbal communication. The reliance on non-verbal cues in rapa'i tunang demonstrates the continuity of symbolic communication traditions, which are able to transcend the limitations of language in modern contexts, the understanding of these cues may decline, especially among younger generations who are not familiar with local traditions (Dissanayake, 2019). This indicates the importance of documentation and education efforts to preserve the meaning of the signs. Consequently, digital platforms such as video tutorials can be an effective medium to bridge the generation gap, as suggested by Lazzeretti (2023), that cultural practices require adaptation to remain relevant.

The presence of rapai tunang on digital media platforms has a significant impact on the preservation and dissemination of Acehnese culture. With a presence on platforms such as YouTube and Instagram, rapai tunang can reach a global audience, allowing younger generations who are unfamiliar with Acehnese culture to recognize and appreciate this traditional art. This is important as traditional arts are marginalized by technological developments and globalization (Fahma, F., & Safitri, 2024). Furthermore, collaboration with local or international influencers and musicians helps to adapt rapai tunang without compromising the essence of the original culture, a form of “glocalization” that combines globalization and local preservation. The implication of this digitization is an increased appreciation of traditional arts, which not only saves cultural heritage, but also introduces rapai tunang to a wider market. As a result, the art becomes more relevant amidst the changing dynamics of the times and opens up new spaces for innovation and creativity in traditional performances (Wiratno & Callula, 2024).

The results of this study have similarities with previous research highlighting the importance of digitization in the preservation of traditional culture. For example, Kico et al.'s

study (2018), suggests that traditional arts can survive through documentation and dissemination in digital media, in line with our findings regarding the role of platforms such as YouTube in expanding appreciation of rapai tunang. Similarly, Catherine (2006) emphasizes the concept of glocalization in maintaining local uniqueness amid globalization, which is relevant to how rapai tunang is adapted for international audiences without losing its identity. However, this study offers novelty by highlighting the interactive aspects of digitization, such as collaboration with influencers and the use of tutorials to teach the art of rapai tunang to the younger generation, which have not been widely discussed in previous studies. This difference shows that the integration of technology in traditional arts is not only for preservation, but also creating new dynamic and sustainable engagements.

Based on the results of this study, concrete steps that can be taken are to develop policies that support the digitization of traditional arts such as rapai tunang to strengthen their preservation and dissemination. Local governments can facilitate training for local artists to utilize digital platforms effectively, including the production of quality content and social media management. In addition, it is necessary to establish cooperation programs between cultural institutions, educational institutions and digital platforms to integrate the art of rapai tunang into technology-based learning curricula, so that the younger generation can be directly involved. This policy should also include incentivizing artists who actively promote traditional culture through digital media, to encourage the sustainability of their creativity. With these steps, rapai tunang will not only become a preserved cultural heritage, but also a dynamic, relevant and globally competitive cultural asset.

6. Conclusion

The most important finding of this research is the importance of adapting traditional arts into a digital context to ensure cultural sustainability in the modern era. One of the lessons learned is that technology is not a threat to traditional arts, but rather a tool that can strengthen their existence. The experience in studying rapai tunang shows that this art can survive and even thrive through innovations involving digital media, such as dissemination on global platforms and cross-cultural collaboration. This research also teaches that cultural preservation is not just about preserving the physical form, but also about how the art can remain relevant and attractive to the younger generation. Another lesson is the importance of collaboration between cultural actors-artists, government, and society-in creating an ecosystem that supports the preservation of traditional arts. Thus, this research provides insight that preserving culture is not only about maintaining tradition, but also preparing it to continue to live and thrive in an all-digital future.

This research has significant strengths in contributing to the field of traditional art preservation through digital technology. In terms of data, this research presents detailed documentation of kali's role as a conductor in rapai tunang, which has not previously been comprehensively discussed. This research also adds new variables to the study of traditional arts, namely the interactive dimension and transformation of art on digital platforms, such as collaborations with influencers and online tutorials that expand access to the younger generation. In addition, the integrative approach that connects local traditions with modern technology provides a new concept of cultural glocalization in traditional arts, supporting the perspective. The findings of this research raise new questions, such as how technology can further mediate the relationship between traditional arts and global audiences without compromising the essence of locality. Thus, this research not only enriches the literature on rapai tunang, but also opens up a new discourse on innovation in cultural arts preservation in the digital era, which can serve as a reference for similar studies in the future.

This research has limitations in terms of time and location, focusing only on rapai tunang in North Aceh in the context of digital media. As such, the results of this study do not include variations of rapai tunang styles or forms that may exist in other areas of Aceh or Indonesia as a whole. In addition, this study focuses more on the digital preservation aspect and its influence on the audience, without delving deeper into the perceptions and direct responses of the local community to the digitization of this art. Further research is needed to explore the influence of digital media on the relationship between artists, audiences and local culture in various regions. Other aspects that need to be studied are the long-term impact of

digitization on the economic sustainability of local artists and its impact on the preservation of Acehnese cultural values. Therefore, future research is expected to expand the scope and explore these aspects more comprehensively.

References

Abdullah, F. (2019). FENOMENA DIGITAL ERA REVOLUSI INDUSTRI 4.0. *Jurnal Dimensi DKV Seni Rupa Dan Desain*, *4*(1), 47–58. https://doi.org/10.25105/jdd.v4i1.4560

Al Fazzatil A'la, & Al Farahil A'la. (2023). Cultural Da'wah Method of Rapai Geleng During The Golden Ege: An Analytical Approach to Islamic Religious Education in Aceh. *Journal of Islamic Education and Ethics*, *1*(2), 169–184. https://doi.org/10.18196/jiee.v1i2.20

Alashari, D. M., Hamzah, A. R., & Marni, N. (2019). Islamic Art and Language as a Source of Inspiration Leading to Traditional Arabic Calligraphy Art. *UMRAN - International Journal of Islamic and Civilizational Studies*. https://doi.org/10.11113/umran2019.6n3.342

Anderson, E. F., McLoughlin, L., Liarokapis, F., Peters, C., Petridis, P., & de Freitas, S. (2010). Developing serious games for cultural heritage: a state-of-the-art review. *Virtual Reality*, *14*(4), 255–275. https://doi.org/10.1007/s10055-010-0177-3

Arifianto, S. (2014). MAKNA "NASIONALISME NEGARA- BANGSA" MELALUI TEKS MEDIA. *Jurnal Studi Komunikasi Dan Media*, *17*(1), 113. https://doi.org/10.31445/jskm.2013.170105

Astuti, S. (2017). Agama, Budaya dan Perubahan Sosial Perspektif Pendidikan Islam di Aceh. *Jurnal MUDARRISUNA: Media Kajian Pendidikan Agama Islam*, *7*(1), 23. https://doi.org/10.22373/jm.v7i1.1900

Catherine, E. (2006). The Cultural Complexities of Learning and Development in A Post-Modern World. *Reviews in Anthropology*, *35*(2), 201–214. https://doi.org/10.1080/00938150600698393

Dissanayake, E. (2019). What art is and what art does: An overview of contemporary evolutionary hypotheses. In *Evolutionary and Neurocognitive Approaches to Aesthetics, Creativity and the Arts*. https://doi.org/10.4324/9781315224657-1

Drori, G. S., Höllerer, M. A., & Walgenbach, P. (2014). Unpacking the glocalization of organization: from term, to theory, to analysis. *European Journal of Cultural and Political Sociology*, *1*(1), 85–99. https://doi.org/10.1080/23254823.2014.904205

Elliott, D. J. (1990). Music as Culture: Toward a Multicultural Concept of Arts Education. *Journal of Aesthetic Education*. https://doi.org/10.2307/3332862

Fahma, F., & Safitri, D. (2024). Dinamika Identitas Budaya dalam Era Globalisasi: Tantangan dan Kesempatan Media Sosial terhadap Budaya Masyarakat Lokal: Dynamics of Cultural Identity in the Era of Globalization: Challenges and Opportunities for Social Media on Local Community Culture. *Jurnal Intelek Dan Cendikiawan Nusantara*, *1*(3), 3675–3682.

Fuadi. (2022). *Relasi zikir dengan rapai: analisis filosofis tentang zikir rapai tuha di Nagan Raya*. Yayasan PeNa, 2022.

Grazian, D. (2005). A Digital Revolution? A Reassessment of New Media and Cultural Production in the Digital Age. In *The Annals of the American Academy of Political and*

Social Science. https://doi.org/10.1177/0002716204270286

Gross, L. (1974). Modes of Communication and the Acquisition of Symbolic Competence. *Teachers College Record: The Voice of Scholarship in Education*, *75*(5), 56–80. https://doi.org/10.1177/016146817407500503

Hidajat, R. (2022). Traditional Arts in the Virtual Production Arena. *KnE Social Sciences*, 45–55. https://doi.org/10.18502/kss.v7i13.11643

Hosen, B. (2023). Navigating the borderless horizon: A review study of challenges & opportunities of borderless world. *International Journal of Research on Social and Natural Sciences*, *8*(2), 33–41.

Idris, M. Z., Mustaffa, N. B., & Yusoff, S. O. S. (2016). Preservation of Intangible Cultural Heritage Using Advance Digital Technology: Issues and Challenges. *Harmonia: Journal of Arts Research and Education*. https://doi.org/10.15294/harmonia.v16i1.6353

Jansson, D., Bygdéus, P., & Balsnes, A. H. (2018). Nordic choral conductor education: Overview and research agenda. *Nordic Research in Music Education. Yearbook*.

Jeon, J. O., Masunah, J., & Karyono, T. (2024). Media Art Community Festival Based on Local Culture in Indonesia: An Ethno-pedagogy Perspective. *Journal of Urban Culture Research*, *28*, 248–267. https://doi.org/10.14456/jucr.2024.12

Kico, I., Grammalidis, N., Christidis, Y., & Liarokapis, F. (2018). Digitization and Visualization of Folk Dances in Cultural Heritage: A Review. *Inventions*, *3*(4), 72. https://doi.org/10.3390/inventions3040072

Lazzeretti, L. (2023). What is the role of culture facing the digital revolution challenge? Some reflections for a research agenda. In *Rethinking Culture and Creativity in the Digital Transformation* (pp. 10–30). Routledge. https://doi.org/10.4324/9781003332374-2

MacDonald, R. (2021). The social functions of music: Communication, wellbeing, art, ritual, identity and social networks (C-WARIS). In *Routledge International Handbook of Music Psychology in Education and the Community*.

Miranti, M. (2013). *Tari Rapai Daboh Di Sanggar Garuda Mas Desa Sungai Pauh Kota Langsa*. Unimed.

Perlovsky, L. (2010). Musical emotions: Functions, origins, evolution. *Physics of Life Reviews*, *7*(1), 2–27. https://doi.org/10.1016/j.plrev.2009.11.001

Savage, P. E. (2019). Cultural evolution of music. *Palgrave Communications*, *5*(1), 16. https://doi.org/10.1057/s41599-019-0221-1

Saykili, A. (2019). Higher Education in The Digital Age: The Impact of Digital Connective Technologies. *Journal of Educational Technology and Online Learning*, *2*(1), 1–15. https://doi.org/10.31681/jetol.516971

Tao, Y., & Tao, Y. (2024). Integrating Aesthetic Education in Quality Education: A Bibliometric Analysis of Sustainable Development Perspectives. In *Sustainability (Switzerland)*. https://doi.org/10.3390/su16020855

Wiratno, T. A., & Callula, B. (2024). Transformation of Beauty in Digital Fine Arts Aesthetics: An Artpreneur Perspective. *Aptisi Transactions on Technopreneurship (ATT)*, *6*(2), 231–241. https://doi.org/10.34306/att.v6i2.395