Journal of Innovative and Creativity
Journal Homepage: https://joecy.org/index.php/joecy
e-mail: journaljoecy@gmail.com

Faculty of Education
University of Pahlawan Tuanku Tambusai
ISSN 2775-771X (Online)
ISSN 2962-570X (Printed)
6 (1) 2026, Page: 15250-15257

Islamic Values in The Kompangan Performance Tradition of The Jambi Malay Community

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Published: Maret , 2026

ABSTRACT
The Jambi Malay community's kompangan tradition integrates Islamic values into percussion music that accompanies traditional and religious events, but in-depth studies on the internalization of these teachings are still limited. This study aims to examine Islamic values such as monotheism, propagation, and brotherhood in kompangan performances. Using a qualitative-descriptive approach with a literature study method, the population includes written sources about kompangan (2018-2025), while a purposive sample includes 25-30 relevant documents from Google Scholar. The main instruments are journal and book documents, analyzed through reduction, presentation, and thematic interpretation with triangulation. The results show that kompangan is full of the values of monotheism through shalawat poetry, ukhuwah from group togetherness, Islamic aesthetics, morals, and spiritual dhikr. The conclusion states that kompangan is an effective cultural da'wah medium that strengthens the religious identity of the Jambi Malay, recommended for educational preservation.

Kata Kunci: Acculturation, Brotherhood, Islamic Proselytization, Jambi Malay, Kompangan

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INTRODUCTION
Traditions and arts form a major cultural heritage that reflects the lifestyles, values, and identity of Indonesian society, particularly among the Jambi Malay community. Traditions serve as inherited behavioral guidelines that maintain social continuity, while arts serve as expressions of creativity that convey moral and spiritual messages (Koentjaraningrat, 2009; Sedyawati, 2018). In Indonesia, a culturally rich archipelago, various local performing arts reflect the identity and values of the community, including kompangan, a popular percussion musical art form in Jambi that combines aesthetics, social issues, and religiosity (Soekadijo, 1996; Bahar et al., 2024). Kompangan, played with a goat- or cow-skin tambourine with a wooden frame, often accompanies events such as weddings, circumcisions, and Islamic holidays, producing distinctive rhythms rich in Islamic philosophical meaning (Rahman, 2020; Rohmah et al., 2025).

Jambi's Malay community upholds Islamic values in all aspects of life, with religious integration evident in traditional practices and arts such as the kompangan. Each beat and verse conveys profound teachings, strengthening Malay Islamic identity through praise of the Prophet and a sense of togetherness (Amir, 2019; Sari & Hikma, 2024). These Malay traditions, including the kompangan, encompass ceremonies, arts, and social norms that bind the community, adapting to the times while maintaining their essence (Abdullah, 2015; Putra & Wahyuni, 2022).

Although kompangan is rich in Islamic values such as monotheism and brotherhood, in-depth studies on the internalization of these teachings in the lyrics and performance contexts are still limited, often viewed merely as entertainment without analyzing its spiritual value. Many studies highlight its social function, but less explore how kompangan transmits moral messages culturally amidst modernization that threatens its preservation (Sari & Hikma, 2024; Fajriah & Wimbrayardi, 2020). This phenomenon creates uncertainty regarding the role of kompangan as a medium for subtle da'wah, especially in the digital era where Jambi's younger generation is vulnerable to losing ties with this heritage (Rohmah et al., 2025; Sasabillah et al., 2025).

The problem is further complicated by the lack of systematic documentation on the evolution of kompangan from Arab-Islamic hadrah to local Jambi forms, including its adaptation to contemporary events that could potentially obscure original values such as morality and syiar. Without this understanding, kompangan's potential as a unifying force for Jambi Malay religious identity is neglected, while cultural globalization erodes similar traditions across the archipelago (Abdullah, 2015; Saputra et al., 2025). Previous studies have tended to be descriptive, lacking an analysis of the close relationship between Teluk Belanga rhythms, attire, and Islamic values, leaving gaps in understanding customary-religious integration (Amir, 2019; Hikma & Sari, 2024).

This study aims to examine Islamic values such as monotheism, love for the Prophet, Islamic brotherhood, morals, and social ethics reflected in the Jambi Malay kompangan tradition through a literature study. Its urgency lies in preserving cultural identity amidst social change, where kompangan can serve as a model for sustainable cultural da'wah for the younger generation (Koentjaraningrat, 2009; Sedyawati, 2018). Its novelty offers a comprehensive analysis of poetry lyrics and performance practices as media for internalizing Islam, complementing previous studies with a contemporary perspective on Malay-Islamic acculturation (Sari & Hikma, 2024; Bahar et al., 2024).

METHODS

Types and Methods of Research

This study uses a qualitative-descriptive approach with a literature review method to examine Islamic values in the kompangan performance tradition of the Jambi Malay community. The qualitative approach was chosen because it focuses on narrative description, interpretation, and in-depth analysis of written texts, rather than quantitative data, making it suitable for comprehensively uncovering cultural and religious meanings (Sugiyono, 2023; Creswell & Poth, 2022). The literature review allows for the exploration of sources such as books, journals, and cultural documents related to kompangan, which reflect the integration of Islam in Jambi Malay art as discussed in the introduction (Sari & Hikma, 2024; Emzir, 2022). This method is effective for building a systematic understanding of monotheism, brotherhood, and morality through the lyrics and performance context, in line with the aim of analyzing the internalization of Islamic values (Sudaryono, 2021; Fajriah & Wimbrayardi, 2020).

Data Analysis Instruments and Techniques

The primary research instruments were relevant written documents such as scholarly journals on kompangan (e.g., Rohmah et al., 2025; Sasabillah et al., 2025), Malay cultural anthropology books, and Jambi cultural archives collected from academic databases. Data collection techniques involved systematic searches, selection, and grouping of sources based on their relevance to Islamic values, such as Islamic propagation and aesthetics. Data analysis was conducted through data reduction (summarizing the essence), data presentation (organizing thematic narratives), and drawing conclusions (interpreting the values of monotheism and brotherhood) with source triangulation for validity (Sugiyono, 2023; Emzir, 2022). This approach integrated qualitative content analysis to analyze the lyrics of shalawat and kompangan social practices, ensuring the findings are coherent with the Jambi Malay context (Creswell & Poth, 2022; Sudaryono, 2021).

Population and Sample

The study population encompassed all written literature sources discussing the kompangan tradition of the Jambi Malay community, including national/international journals, ethnographic

books, and cultural documents from 2018-2025 available on Google Scholar, the Jambi University repository, and local archives. The sample was purposively selected with inclusion criteria: direct relevance to Islamic values (tawhid, akhlak, syiar), Jambi/Malay origin, and high academic quality, resulting in approximately 25-30 primary documents such as those by Sari (2020), Hikma & Sari (2024), and Rohmah et al. (2025). This purposive sampling technique ensures a comprehensive representation of the kompangan phenomenon as a cultural da'wah medium, in accordance with qualitative principles that emphasize depth over quantity (Emzir, 2022; Sugiyono, 2023).

Research Procedures

The procedure began with problem identification from the introduction, followed by a systematic literature search using the keywords "kompangan Melayu Jambi Islam" in Google Scholar and related databases. Next, data selection and collection were carried out by fully reading selected sources, followed by thematic reduction and categorization (e.g., the symbolic value of shalawat poetry). Interpretive analysis then integrated the findings with theories of Malay Islamic culture, validated through discussions among researchers, and concluded with implications for preservation (Creswell & Poth, 2022; Sudaryono, 2021). This process was iterative for 3 months, ensuring reliability through an audit trail and relevance to existing bibliographies such as Rahman (2020) and Amir (2019) (Sugiyono, 2023; Sari & Hikma, 2024).

RESULTS AND DISCUSSION

Understanding Tradition

Tradition is an important element of culture that is passed down from generation to generation, whether through oral tradition, actions, or cultural symbols. Essentially, tradition refers to a set of norms, values, knowledge, and social practices that a society deems important to maintain across generations. Koentjaraningrat states that tradition is a form of cultural heritage that lives on continuously because it is understood to have meaning and function for the community that supports it (Koentjaraningrat, 2009). Therefore, tradition is not only understood as an old habit, but also as an element that forms the identity and collective character of a community.

From a modern anthropological perspective, tradition is considered a dynamic knowledge system. It is not simply a relic of the past, but rather a social mechanism that regulates behavior, instills moral values, and fosters social solidarity among members of society. Haviland emphasizes that traditions persist because the values they contain are able to meet the social needs of their communities, serving as guidelines, educational tools, and media for social integration (Haviland, 2002). Tradition also serves as a space to strengthen relationships between individuals, affirm a sense of belonging to a group, and create cultural continuity from the past to the present.

Furthermore, traditions have the ability to adapt to changing times. Although traditions are rooted in the past, they are not rigid or static. Edi Sedyawati explains that traditions will continue to undergo adjustments to remain relevant to the ever-evolving social and cultural context of society (Sedyawati, 2007). This adaptation allows traditions to survive, be accepted, and be preserved by future generations without losing the core values inherited from their predecessors. Therefore, a tradition can undergo changes in form, function, or meaning, yet retain its underlying cultural essence.

In the context of Jambi Malay society, tradition is often closely tied to Islamic values and teachings. This aligns with Geertz's view that religion can serve as an interpretive framework that shapes a society's thought patterns and actions, thus influencing the forms of tradition that develop within a given community (Geertz, 1973). The kompangan tradition, for example, is not merely a performing arts practice but also a spiritual medium that instills moral teachings and religious values. Through hymns, chants of salawat, and rhythmic compositions with religious overtones, kompangan serves as a medium for strengthening the community's Islamic identity.

Furthermore, tradition serves as an effective medium for the transfer of values. In societies that uphold customs and religion, such as the Jambi Malays, tradition serves not only as a means of entertainment but also as a means of preaching, education, and character building. Danandjaja states that tradition, as a cultural expression, can convey moral messages, social norms, and spiritual

teachings through collective symbols and practices (Danandjaja, 2002). This is clearly evident in the Kompangan tradition, which harmoniously blends local culture with Islamic teachings.

Thus, an understanding of tradition is an important foundation for research into Islamic values within the kompangan performance tradition. Tradition is not merely a routine activity, but a series of cultural practices rich in meaning and serving as a platform for the moral and spiritual development of the community. Through traditions like kompangan, one can see how Islamic values are not only taught through formal education but also embedded in daily cultural activities, thus creating an integration between local culture (customs) and religious teachings (Islam).

Definition of Art

Art is essentially an important element in culture that functions to express human ideas, feelings, and creativity through certain forms such as movement, sound, appearance, and symbols. In general, art is understood as human activity in creating something that has aesthetic value and has social, spiritual, and emotional meaning for the supporting community. According to Ki Hadjar Dewantara, art is the result of beauty born from the human soul and expressed through various media so that it can arouse subtle feelings in others (Dewantara, 1967). Through art, humans not only display beauty, but also convey messages, values, and cultural identity.

In anthropological studies, art is seen as an integral part of the cultural system because it contains symbols, structures, and meanings that reflect a society's perspective on the world around it. Soekanto explains that art plays a crucial role in strengthening social integration because it serves as a platform for togetherness, collective expression, and a means of passing on cultural values to the next generation (Soekanto, 2012).[2]

Therefore, art is not just entertainment, but also an instrument to strengthen the social structure, norms, and values upheld by a community.

Art is also a form of symbolic communication. Through rhythm, movement, melody, and certain visual forms, people can convey their outlook on life, beliefs, and spiritual values. This aligns with Sumardjo's view that art is a symbolic language containing cultural messages that can be understood collectively by group members (Sumardjo, 2000). Thus, art has the power to transmit moral teachings and religious values in a subtle yet effective manner. In the context of Malay society, art is deeply connected to Islamic teachings. Many Malay art forms not only emphasize aesthetic beauty but also serve as a medium for preaching and the dissemination of Islamic values. Traditional arts such as kompangan, hadrah, zapin, and marhaban are examples of how art is part of the religious expression of Malay society. According to Sedyawati, traditional art often contains a spiritual function that is closely related to the belief systems and religious teachings of the supporting community (Sedyawati, 2007). Art is not only perceived as a performance, but also as a cultural practice that holds a sacred place in everyday life.

The kompangan art form of the Jambi Malay community, for example, is not merely a percussion musical performance, but is an art form grounded in Islamic values. Through the rhythm of the kompang accompanying the recitation of prayers and praises to the Prophet Muhammad, this art form serves as a vehicle for strengthening love for the Prophet and instilling moral and spiritual values in the community, especially the younger generation. Thus, art serves as a non-formal learning vehicle that internalizes religious values through an aesthetic and emotional approach. In addition to serving as a medium for conveying religious teachings, art also plays a role in shaping the community's cultural identity. Kompangan, for example, is not only a religious symbol but also a hallmark of Jambi Malay culture, signifying togetherness, harmony, and respect for tradition. This fusion of aesthetic, religious, and social elements demonstrates that art is a space where tradition and religion meet, thus providing a deeper meaning to every performance performed during various ceremonies such as weddings, welcoming guests, or religious celebrations.

The Kompangan Tradition of the Jambi Malay Community

In general, Kompangan is a traditional musical art form originating in Jambi Province and has become an important part of local life. This art form developed through a harmonious blend of Malay culture and Islamic values, thus becoming a symbol of cultural identity with religious and social

significance among the Jambi Malay community. Kompangan is the result of a cultural acculturation between Islamic traditions and local culture, which is thought to have developed through the influence of immigrants from the Arab or Middle Eastern regions. They brought the art of hadrah music with them along with the spread of Islam in Indonesia (Sasabillah et al., 2025:117).

Initially, the Kompangan art form in Jambi was known as Hadrah and originated in an area called Kampung Tengah, across from Jambi City. This performance was performed in groups, initially founded by a community known as the Sambilan Group. The name "Sambilan" itself is an acronym for its nine founders: Safaidin, Ahmad, Marzuki, Baharudin, Ibrahim, Jalil, Ahmad Jalil, and Nawawi. From its initial center in Kampung Tengah, the Kompangan tradition then spread to various regions of Jambi and was increasingly accepted as part of the local culture. In the early phase of its development, Kompangan functioned more in the context of weddings, specifically as processional music accompanying the groom and his entourage to the bride's residence. This function shows that from the beginning, Kompangan served not only as entertainment but also had social and ritual significance in accompanying important moments in community life (Fajriah, 2020:29).

Kompangan is a traditional art form based on tambourine music that plays a vital role in the lives of the Jambi Malay community. This art form is generally performed at various traditional ceremonies and social events, from weddings and Islamic celebrations to community gatherings involving the wider community. Its presence is not merely entertainment, but also contains spiritual and social values that strengthen cultural identity and strengthen relationships between residents. With its rhythmic tambourine beats and Islamic-themed poetry, kompangan creates a sacred atmosphere that aligns with the meaning of each event being celebrated (Putra & Wahyuni, 2020).

The Kompangan art form is a form of musical tradition that has grown and developed within the lives of the Jambi Malay community. Its presence cannot be separated from the strong influence of Islamic Malay culture, which has shaped the identity and characteristics of this art form. This is clearly visible in various aspects that accompany it, from the use of distinctive clothing such as Teluk Belango, which has become a symbol of Islam and Malayness, to the tambourine musical instrument that is the core of the performance. Even the songs performed are full of religious nuances through the chanting of prayers and praise to Allah SWT and the Prophet Muhammad SAW. Thus, Kompangan is not merely present as a performing art, but also reflects the harmony between Malay cultural traditions and Islamic values inherent in the lives of the Jambi people (Rohmah et al., 2025:113).

The Kompangan art form is commonly performed at various social and religious events with Islamic overtones. These include celebrations of the Prophet's Birthday, the commemoration of the Isra' Mi'raj (Isra' Mi'raj), thanksgiving ceremonies, and wedding processions. At weddings, the Kompangan is typically played to accompany the groom on his way to the bride's residence, as a symbol of respect and joy. The presence of the Kompangan in these important moments demonstrates the powerful role this art form plays in strengthening social ties and strengthening the cultural identity of the Jambi Malay community (Sasabillah, 2025:114-115).

Islamic Values in the Kompangan Tradition

The value of monotheism or awareness of the oneness of Allah SWT appears in Kompangan art, which from the beginning was associated with prayer poems sung at religious events, so that the performance was not just entertainment but a medium for reminding the power of the Creator. This performance serves not only as entertainment but also as a rich source of spiritual and cultural values passed down from previous generations. Generally, kompangan is played by playing tambourines in groups while reciting religious verses. In the Jambi Malay community, kompangan plays a crucial role in various traditional and religious events, such as the Prophet's birthday celebrations, welcoming guests of honor, wedding ceremonies, and circumcisions. Its presence demonstrates the harmonious integration of art and religion in the lives of the Jambi Malay community (Nurhayati, 2019).

1. **The Value of Islamic Propagation and Da'wah**

The value of Islamic propagation is a primary value reflected in the kompangan tradition. The poetry recited typically contains religious messages such as praise to Allah, blessings on the Prophet Muhammad (peace be upon him), and prayers for safety. Through this poetry, the message of da'wah

is conveyed in beautiful language and is easily accepted by the community. In the early days of Islamization in Jambi, kompangan became an effective bridge to introduce Islamic teachings to the local community through a gentle and persuasive artistic medium. Kompangan acts as a medium that invites the community to approach the values of monotheism, reminds them of the importance of worship, and instills love for the Prophet Muhammad (peace be upon him). Thus, kompangan is not just a performing art, but also a vehicle for the spread of Islamic teachings through cultural means (Ismail & Hamzah, 2018).

2. **Values of Unity and Islamic Brotherhood**

Kompang performances are always performed in groups. Each player plays a role in maintaining the rhythm, harmony, and cohesiveness of the performance. This situation reflects the value of Islamic brotherhood, namely the sense of unity and togetherness inherent in Islamic teachings. Repeated practice fosters solidarity and mutual support among group members. The spirit of mutual cooperation reflected in the collective performance of kompang strengthens social ties within the Jambi Malay community. This activity also serves as a forum for character development, especially for the younger generation involved in kompangan groups (Sari, 2020).

3. **Values of Honor and Islamic Customs**

In Jambi Malay society, kompangan is often used to welcome arriving guests as a form of respect. This tradition of honoring guests is in line with Islamic teachings regarding the importance of ikram ad-dhayf or respecting guests. Therefore, the banging of the kompang that accompanies the arrival of the guest of honor shows how Islamic values are integrated into the customs of Malay society. Kompangan also accompanies traditional processions such as weddings, where kompang music is considered an expression of prayer and blessing for the bridal couple. Jambi Malay customs have gone through a process of Islamization, so that the cultural values practiced by the community are increasingly in line with sharia principles (Abdullah, 2018).

4. **Islamic Aesthetic Values**

Kompangan art displays an Islamic aesthetic. The musical instruments used are traditional and do not violate Islamic norms. The lyrics sung are far from contradictory to Islamic teachings; instead, they are filled with moral and religious messages. The beauty of kompangan lies in the simplicity of its rhythm and the politeness of its presentation. There are no overly entertaining elements or movements that suggest religious prohibitions. This performance art demonstrates that people can enjoy beautiful entertainment while remaining within Islamic moral boundaries. This aligns with the view that traditional Malay art is heavily influenced by Islamic values (Amin, 2016).

5. **Moral Education Values**

The value of moral education is prominent in kompangan poetry. Many of the poems contain calls to good behavior, gratitude for God's blessings, respect for parents, and emulate the morals of the Prophet Muhammad (peace be upon him). In this way, kompangan serves as a means of indirectly internalizing moral values. For children and adolescents who join kompangan groups, these activities serve as a vehicle for character development. They learn discipline, responsibility, togetherness, and obedience to the group leader. Thus, kompangan not only teaches art but also instills moral values necessary for social life (Hasyim, 2020).

6. **Spiritual Values and Dhikr**

Kompangan performances are always related to religious activities such as the Prophet's birthday, Isra Mi'raj, congratulatory prayers, and other thanksgiving activities. The combination of the kompang rhythm with the chanting of prayers creates a solemn atmosphere and directs people to recite dhikr and remember Allah. In several areas of Jambi, the kompangan performance begins with an opening prayer as a sign of asking for blessings before the event. This spiritual value makes kompang not just a cultural performance, but also a medium for strengthening people's relationship with God (Ramli, 2019).

CONCLUSION

This study found that the Jambi Malay community's kompangan tradition is rich in Islamic values such as monotheism through shalawat poetry that reminds us of the oneness of Allah, da'wah (preaching) through praise of the Prophet and prayers for safety, and Islamic brotherhood from group togetherness that strengthens social solidarity. Furthermore, the value of guest honor is aligned with ikram ad-dhayf, Islamic aesthetics in the simplicity of rhythm without violating sharia, moral education through an invitation to emulate the Prophet Muhammad, and the spiritual dimension of dhikr that creates a solemn atmosphere at events such as the Prophet's birthday and weddings. Kompangan is not just entertainment, but a medium for internalizing Islamic teachings that are harmonious with local culture, shaping the religious identity of the Jambi Malays from generation to generation (Sari & Hikma, 2024; Rohmah et al., 2025).

However, the study's limitations lie in its literature-based approach, which relies on written sources, thus failing to capture local variations in kompangan through field observations or interviews. Suggestions for further research include direct ethnographic studies in Kampung Tengah, Jambi, for comparative analysis with modern hadrah, as well as exploring the impact of digitalization on the preservation of these values. Practically, these findings imply the integration of kompangan into school character education curricula and the Jambi regional government's cultural preservation program, strengthening cultural outreach for the younger generation amidst globalization.

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