

Post-Harmony *Sangposangan* as Dynamic Existence of Madurese People in Digital Era

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ABSTRACT

This paper is a result of anthropology research by using cultural studies perspectives. This article comprehensively discusses the following: 1) harmonious relation between Western and traditional music in *sangposangan*; 2) a kind of 'post-harmony' *sangposangan* using musicology analysis through the musical text of Angling Madura song. The study results show an encounter between western and Madurese traditional music in *sangposangan* music, which can produce a new musical entity (harmony of other). Post-harmony *sangposangan* is manifested in a dynamic composition: 1) dangdut composition in EDM style, and 2) contrast change from dangdut koplo to pure dangdut. Post-harmony can be read as intuition, emotion, sense, and instinct, driving the creative process of *sangposangan* music. Moreover, it does not come from a rigid notation system, but it is constructed from Madurese people's life rhythm.

Keywords: *Sangposangan*; post-harmony; Madurese; music

ABSTRAK

Post-Harmoni *Sangposangan* sebagai Eksistensi Dinamis Masyarakat Madura di Era Digital. Tulisan ini merupakan hasil penelitian antropologi musik dengan menggunakan perspektif kajian budaya. Secara komprehensif artikel ini menelaah tentang 1) relasi musikal antara musik Barat dan tradisional dalam musik *sangposangan*; 2) menelaah tentang bentuk 'post-harmoni' *sangposangan* melalui analisis musikologis dari teks musikal gending Angling Madura. Hasil kajian menunjukkan bahwa pertemuan musikal antara musik Barat dan tradisional Madura dalam musik *sangposangan* mampu menghasilkan sebuah entitas musikal yang baru ('harmoni yang lain'). *Post-harmoni sangposangan* diwujudkan dalam dinamika garap yang dinamis yaitu 1) garap dangdut ala EDM, dan 2) perubahan kontras dari dangdut koplo ke dangdut *piur*. *Post-harmoni* dapat dibaca sebagai sebuah naluri, emosi, *sense* dan insting yang menjadi penggerak dari proses kreatif musik *sangposangan*. Ia tidak berangkat dari sistem notasi yang kaku, tetapi dibangun dari ritme kehidupan masyarakat Madura.

Kata kunci: *Sangposangan*; post-harmoni; Madura; musik

Introduction

Madurese society is known as group of dynamic and adaptive people (Hidayat, 2013; Rifai, 2007; Rochana, 2012; Setiawan, Suyanto, & Nugraha Ch. R., 2018; Wiyata, 2013). The dynamic is also actualized in art expression. A kind of Madurese art discussed here is *tabbhuwân katoprak*. *Tabbhuwân katoprak* is a genre of traditional art performance which live and develop in Madurese society. In form, Madurese *tabbhuwân katoprak* is closely

related to Javanese traditional *ketoprak*, but they have some differences related to form, structure and style of performance. In form, Madurese *tabbhuwân katoprak* (for further abbreviated MTK) uses Madurese laguange which is accompanied by Madurese *gamelan* song and mostly playing Madurese song. It also consists of some divided fragments. In terminology, *tabbhuwân* in Madurese language means 'percussion' or 'sounds', while *katoprak* refers to word of *ketoprak* as a genre of Javanese performance art.

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A term of *tabbhuwân* is not only used to signify *ketoprak* performance, but also used by Madurese society to name all kinds of traditional performance art which use or related to gamelan music composition such as *topèng Kertè*, *strèkan*, *islamic theater* and *loddrok* (Hidayatullah, 2017c, p. 6, 2017b, pp. 115–116, 2017d, 2018, p. 304). Madurese language knows some terms to name gamelan instruments which are *tabbhuwân*, *klèningan*, *kalèningan* and *ghamellan* (Bouvier, 2002, p. 62). The term is used irregularly by people but more or less has similar meaning. In a context of Madurese people in Situbondo, they generally name and know a kind of performance art related to gamelan instrument as *tabbhuwân*. In order to distinguish one performance genre from another, they generally give specific attributes such as *tabbhuwân katoprak*, *tabbhuwân topèng*, *tabbhuwân kertè* and *tabbhuwân loddrok*. Besides, they often use an attribute of group name *rombongan* such as *tabbhuwân 'Rukun Karya'*, *tabbhuwân Rukun Famili*, *tabbhuwân Sri Rahayu* etc. *Rombongan* is a local term to name traditional performance group.

MTK performance, until now, still becomes the only popular entertainment in rural society in Situbondo. MTK performance is practiced through system of order and generally shown in event *parlo/karjâ* (celebration, wedding ceremony etc.), *salamettan dhisa* (village feast), *rokat tasè/petik laut* (sea feast) and other people's ritual. In Situbondo, MTK performance is popular and lived by almost Madurese people in cultural area like fisherman, farmers, moor or urban area. MTK performance is always related to massive people mobilization. People from other location (far enough) are willing to come and watch the performance.

MTK performance can be regarded as a part of Madurese culture in Situbondo. One of MTK popular groups in Situbondo is Rukun Famili group. Rukun Famili is MTK group from Tanjung village, Saronggi district, Sumenep Regency in Madura. Rukun Famili is known as the first MTK group which exists in Situbondo (Suhawi, personal communication, October 26, 2017). Rukun Famili group's existence then trigger birth of some other MTK group in Situbondo such as Karya Famili, Sinar Famili, dan Rukun Sejati. Rukun

Famili group has massive mass base and fanatic supporter. Beside its existence, this group is also known by people as the most dynamic MTK group and responsive to current development (Misjo, personal communication, October 1, 2017). It is shown from dynamism of its music form, its stage properties, its performance techniques and its story content. In its music, Rukun Famili is regarded as modern group model because it can present music performance different to some other group (Misjo, personal communication, October 1, 2017) (see Figure 1).

MTK is a traditional art performance speaking about how to present an artwork to audience. Traditional performance becomes interesting to discuss because its unique form which cannot classified formally or conventionally. Traditional performance is a picture of complex people's reality. In modern/formal art, there is classification of art form such as music, dance, drama and literature, while in traditional art all those forms can be presented in a combination and random. This un-classification in traditional art shows that traditional performance does not come from text but from context. Context of Madurese people which are playful and funny then produce *lawak* or comedy. Content of the comedy is similar to jokes when they gather. As well as its music, it does not come from rigid notation system but from capturing rhythm of people's life.

MTK consists of some parts which are opening music, *srimpi/bedaya* dance, comedy (similar to Ludruk) and *main* or play (*ketoprak* play which contains *sangposangan* fragment). In its music, MTK uses music of Madures *gamelan* by playing



Figure 1: *Sangposangan* fragment of MTK Rukun Famili. (Source: Personal documentation)

some repertoires of Madurese songs like *Angling*, and *Angling 10*. If it is seen from its role, the music tends to be dominant in overall performance. Music in MTK does not only play as accompaniment but the music becomes performance itself. In this case, *sangposangan* becomes climax of all performance parts in Madurese Ketoprak. *Sangposangan* is a fragment in a play part of Madurese ketoprak. It plays in the middle of *Ketoprak* play, as *goro-goro* or conflict fragment in *Wayang*. *Sangposangan* is the most waiting part by audience because an audience can also go on stage to involve as an actor in the play. Audience can involve to go on stage (story scene) to *nyompengi* (give money) to Ketoprak player and as if playing as an actor. In a local record industry, compared to sale product of CD Ketoprak performance, special product which shows *sangposangan* is demanded by many consumers. *Sangposangan* fragment, in some performance, is integrated in compilation and sold in the form of CD (see Figure 2).

Sangposangan also presents *kèjhungan* which is Madurese song related to the play. *Kèjhungan*



Figure 2: CD cover *Sangposangan* MTK Rukun Kemala. (Source: Personal documentation)

is a uniqueness in MTK and also becomes an distinguishing element to Javanese ketoprak. The word *kèjhungan* comes from a word *kèjhung* or song (Mistortofy, 2014, p. 1; Mistortofy, Haryono, Simatupang, & Ganap, 2013). In common sense, *kèjhungan* includes special meaning as style of popular song inherited orally by Madurese people. *Kèjhungan* has a unique song twisted and reflects feeling and collective aesthetic of people. Dominant expression and shrill voice often make common people think that *kèjhungan* is not a 'common' song, but it is more impressed as someone's expression of laments, wailing and sung loudly (half shouting) or in local term *ong-klaongan* (Mistortofy, 2014). In MTK performance, *kèjhungan* is the most important element played in *sangposangan* part, in the middle of the play. In writer observation, many audience watch MTK performance only for enjoying *sangposangan* and *kèjhungan* part.

Musically, *sangposangan* has unique characteristic. *Sangposangan* is song music performance (Commonly playing song of *Angling* and *Angling 10*) which plays repertoire in Madurese gamelan to accompany *tokang kèjhung* (singer, in this case played by actor). In instrumentation, *sangposangan* involves Madurese gamelan and western music instruments which consist of ghung (gong), kenong, *rampasan* (balungan), *ghendhir* (gender), peking, Madurese kendang, kendang dangdut, drum set, keyboard, bass, and electric pad drum. Music players are about 12-15 people.

If it is seen from its music form, *sangposangan* has dynamic note composition. It means that note composition arranged is combination of value system of western and traditional music. Value system of western music has standard tune like 440 hz in 'a' note. Meanwhile in Madurese gamelan, there is no standard tune, it depends on sense of gamelan players. These two different value systems, instead of becoming obstacle in performance, in fact these differences is presented simultaneously in *sangposangan* music performance even if it sounds collided and overlapping. Besides, rigid aspect of harmony and western music rhythm is intended to be collided with note composition in Madurese song which is dynamic and spontaneous (improvisatory).

Research Method

This research is an anthropological study of music using ethnographic methods. This approach requires researchers to experience the atmosphere of the show firsthand and become an insider. As an ethnographic study, researchers make notes and recordings in detail continuously while in the field. Retrieval of field data includes the subject of the text and the context of the performance, which includes the dimensions of form, identification of parts, understanding of the relationship between parts, understanding the relationship between parts and the whole, as well as breaking down and expressing it in various analyzes. Regarding analysis, Spradley (Anoegrajekti, 2010, p. 142; Spradley, 2006) revealed that ethnographic analysis is a re-examination of field notes to look for cultural symbols and look for relationships between these symbols. This analysis is based on the belief that an informant has understood a set of cultural categories, studied their relationships, and is aware of their relationship to the whole.

As with ethnographic analysis, interpretation methods are used to reveal more deeply the various domains experienced and characteristics of cultural activities. This study discusses the perspective of cultural studies as a method of interpretation.

Results and Discussions

Post-Harmony *Sangposangan*

Systematic note composition creates harmony. Harmony concept in western music theory is composition of some notes sounded simultaneously in the same time. As Jones (Jones, 2007, p. 83) said in *Understanding Basic Music Theory* as follows:

“When you have more than one pitch sounding at the same time in music, the result is harmony. Harmony is one of the basic elements of music, but is not a basic as some other elements, such as rhythm and melody”.

Harmony is an important element in music beside rhythm and melody. Western music harmony has much developed from classic music harmony, jazz music, popular music, modern music and contemporary music. But harmony concept

discussing in this paper is a concept of popular music. Why popular music? because *sangposangan* music is actually constructed by some players of *dangdut* (popular) local music in Situbondo. Regularly, they play for *dangdut* music group common to play harmony (chord) in *dangdut* music. Music techniques they usually play in *dangdut* music group then are re-presented when they play with MTK gamelan orchestra.

Madurese traditional music has different mechanism and note composition to western music. Musically, traditional music has simpler note composition to western music but it is richer in developing its rhythm. Different to western music which has rigid standard, (Madurese) traditional music does not have a standard. It means all musical possibilities can be done (happened) in its creative process. It opens many musical possibilities, imagination, spontaneity and imagery which release musicians to explore their emotion.

Music in *sangposangan* is a kind of possibilities happened in musical scheme, in which two different music which has different perspectives are integrated (collided) but not fused. It is emphasized that in *sangposangan* music, there are two kinds of instruments (western and Madurese traditional music) played by using different tune standard (see Figure 3). Gamelan instruments group uses pure tune of gamelan as done hereditary in Madurese culture. Gamelan tune in Madura is done by standard of tuner's subjectivity. Gamelan tuner uses standard of senses got from deep spiritual process (inner depth). The Madurese gamelan has *salindru* (slendro) pitch which is certainly authentic and not always precisely same with *salindru* (slendro)



Figure 3: Kendang player at once drum player with other music players playing under the stage. (Source: Personal documentation)

pitch of Javanese gamelan instruments (Supanggih, 2002, pp. 86–102; Widodo, 2015, p. 38).

Meanwhile, western music instruments such as keyboard, guitar and bass, tuning is done by referring standard in western music which is 440 hz frequency for 'a' note. Two different system of tuning, when played simultaneously, then present different nuance. Instead of creating harmony of sound instruments (which has the same tune), MKT players let the music sounds as it is. Western music harmony is presented by means of keyboard chord and bass guitar, randomly collided with *interlocking* melody of some gamelan instruments. All orchestration of *sangposangan* sound created by those various instruments then construct an 'harmony of other' different to conventional network.

In western music perspective, traditional music composition in *sangposangan* can be regarded as disharmony. Disharmony is note composition which is not harmony, or out of harmony structure. In another perspective, entity which is different to structure and destabilizes structure is regarded as post-structural. A term 'post' according to some thinker has some meanings which are 1) Post means succession, change or replacement to a new direction; 2) Post means criticism to modernity project which has universal law; 3) Post is procedure of 'ana' which are analysis, anamnesis, anagogy, anamorphosis; 4) Post means re-cultivate hidden and forgotten structure (Yulianto, 2005, pp. 131–132); 5) Post means denial of universality which assumes transcendental truth behind all appearances; 6) Post presents plural perspective in seeing reality (Al-Fayyadl, 2005, p. 16). In this case, note composition (harmony) *sangposangan* does not follow standard of modern or western music. It has its own note composition which can be said as post-harmony.

Post-harmony is harmony of other. In this case, it is local harmony. Post-harmony tries to reveal plurality of note composition music. *Sangposangan* music presents new music reality, free from universality of western music. *Sangposangan* music can break the ice of western music rigidity and traditional music (red: gamelan) which always call high art (*adiluhung*). In Madurese language/

culture, '*posang*' means chaos when someone faces problems. For example when someone thinks of debt hard to pay, a lover having broken heart and parents who lose their child. In Madurese ketoprak performance, *sangposangan* depicts condition in story when actor faces a problem, commonly a woman left by her lover. *Sangposangan* shows unstable condition (disorder) contrary to stability and structure. This un-stability can be regarded as an entity which destabilize structure.

In *sangposangan*, combination of value system of western and traditional music shows a media convergence in music. Convergence means encounter of some different elements. In *sangposangan*, elements which encounter are western and traditional music colored by technique of rhythm change.

The development of the concept of post harmony music in the Madurese community is actually in line with the development of new musical concepts in the Javanese music environment. Playing *mlèsèt* notes (not in accordance with the tone) has now become a concept in Javanese music, especially the Yogyakarta and Surakarta styles (Prasetya, Haryono, & Simatupang, 2016). In this case, it can be said that traditional music is not "static". Although it is often considered standard and "adiluhung", but always looking for new forms, it develops along with the situations, conditions and systems of thought of society in order to interpret the reality of a society that continues to move dynamically.

Collaboration of Western musical systems and traditions, particularly gamelan in musical form, can also be traced back to the colonial era. For example, a combination of western musical instruments with Javanese gamelan to accompany the Yogyakarta palace dance which has been going on for a long time and still exists (R.M. Surtihadi & Surtihadi, 2014). Sumarsam (Sumarsam, 2016, p. 117) gives his view that the incompatibility (clash of music systems) of Western music and gamelan is a metaphor of conflict that occurs in the world today. In this musical clash, many people listen to musical instruments and the sound of gamelan, and at the same time they also hear the sound of keyboards, guitars and other Western musical

instruments. Instead of rejecting the mismatch, they listen to and accept the mismatched sound of the music. According to Sumarsam, they are actually trying to ignore the integrity of the music. Their observation is selective, listening to music separately, enjoying it separately even though the music is completely unified.

Musical Analysis of Sangposangan

This musical analysis will explore some musical findings which explains about post-harmony form of *sangposangan* through some analysis. Music which becomes an object of musical analysis is Angling song played in *sangposangan* fragment by Rukun Famili group recorded live by digital recorder in 25th October 2017 in Karanganyar village Kalbut, Situbondo regency. Those recorded data are transcribed by using two methods which are transcription model of western music in western notation and transcription model of gamelan music in *kepatihan* notation. Western is used to transcript instruments which are keyboard, bass, electric drum and *kendang dangdut* (tam-tam). Meanwhile *kepatihan* notation is used to transcript pattern of gamelan play. A reason why using these two different notation system because these two kinds of instruments; western and gamelan instruments, has different tuning. Besides, those two tradition of music actually have different notation system. In transcription analysis, it is not written wholly, but only refers to main points regarded as important and relevant.

1. Work of Dangdut in EDM (Electronic Dance Music) Style

The first thing which makes this Angling song from Rukun Famili important is its *dangdut* work. Despite the fact that dangdut music is a music favored by the Indonesian people (Salim, 2013, p. 106), dangdut and madurese gamelan music already have a musical history for a long time. Both types of music are references to physical music that are common in Madurese society. In their form they influence each other, respond to each other and sometimes merge into

one music (Hidayatullah, 2017a, p. 152). There are many Madurese dangdut songs that use the Madurese gamelan idiom in their arrangements, for example the song *Rato Saghârâ* and several songs on the collaboration album Akbar Musik and Ketoprak Rukun Famili Sumenep (Hidayatullah, 2015, pp. 7–8). Likewise, the Madura gamelan repertoire also uses dangdut rhythms as a variation of his work (Hidayatullah, 2017b).

In the beginning part, gending music is played by its original work with dominant play of gamelan ensemble. In this part, western music instruments only have accompanying intruments (red: background) in which its function only follows structure of Angling song music. Original in this case means playing in common version and commonly played by all gamelan group of Madurese Ketoprak. Here are some transcriptions of Balungan notation of Angling Madurese song from Rukun Famili (see Figure 4).

Notation above is Angling song notation commonly played in *sangposangan* fragment by all Madurese ketoprak group. The song is played repeatedly. The music is played from its early part, beginning from an actor singing *kèjhungan* verse then ending in ‘pos’ part. After the music ends, then the actor will re-open by singing *kèjhungan* verse and music plays again, and so on. It is important to explain that in a context of song play of Angling Rukun Famili, a post-harmony can be seen since the beginning, in which different tuning system will impact significantly to all music nuance.

The post-harmony form appears more clearly in the middle when the song is played in second round. Angling song which in first is played in original version then develops to be

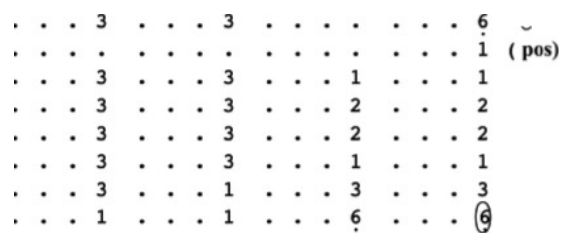


Figure 4: Notation transcription of *balungan* Angling song.

rhythm of *dangdut koplo*. Meaning of rhythm in perspective and concept of gamelan music can be read as ‘work’ (*garapan*).

In this part, pattern of *balungan* play becomes more developed following *dangdut koplo* rhythm. Pattern of filling in this part tends to be *unison* nuance. Here is a change of *saron* beat pattern in *dangdut koplo* work (see Figure 5).

In this part, gamelan instruments which are *unisono* tend to function as music melody, while position of western music instruments; keyboard and bass are more dominant in composing harmony. Here is transcription of notation from play of keyboard, bass and *kendang dangdut* (see Figure 6).

It needs to explain that note 6 in *kepatihan* notation has sound close to Bb note in western notation. Nevertheless, element of *slendro* pitch in gamelan dose not have conventional standard tune like in western music. Therefore, in context of Rukun Famili gamelan, a sound difference is quite far. Besides, interval distance from one note to others in gamelan instruments and western music is also different. Established and constant element of note in western music then constructs harmony (chord). The established and constant harmony in western music are then collided disorderly with melody *unison* element of gamelan *slendro*.

Beginning pattern: work pattern of *dangdut koplo*

. . . 3 :: 35 65 323
 . . . 1 :: 12 32 161
 . . . 2 :: 23 53 212

Figure 5: Change of filling pattern in Angling song.

Figure 6: Work (*garap*) of *dangdut koplo*.

In the same part, in the middle to ‘pos’, *dangdut koplo* rhythm becomes more complex when *kendangan* instrument of *dangdut koplo* change to techno (electric) drum instrument. *Kendang* player which in first plays *kendang* instrument then changes to play electric pad drum. This electric pad drum instrument is programmed to create techno (electric) drum sound through sampling technology. This instrument change also brings influence to music nuance. Rhythm of *dangdut koplo* then seems to transform to be EDM (disco) music. Here is a piece of transcription and documentation of its performance (see Figure 7 and 8).

The use of EDM musical idioms can be read as an effort by the Madurese community to overcome modernity. EDM is not a new music genre, it has been around since the 1970s (Aryandari, 2019, p. 89), but in the context of Madurese society it is seen as a symbol of modernity built with advances in technology. The presence of EDM music amidst traditional music then gives a new and interesting color to articulate. In semiotics, it might help that the

Figure 7: Work of *dangdut* in EDM version.



Figure 8: Players of keyboard, bass, kendang dangdut and pad drum. (Source: Personal documentation)

Madurese community is an open society with the progress of the times, with all its limitations always trying to face the changing times without losing their cultural identity.

2. Contrast Change from Dangdut Koplo to Pure Dangdut

Post-harmony form then can be seen in contrast rhythm change in Angling song. This change is actually uncommon to use for work of Angling song. Based on observations several times, the writer never finds other MTK groups that plays contrast change in song work.

When the song is played in *dangdut koplo* rhythm, in the middle of play, then suddenly it plays slow, and then *dangdut koplo* rhythm change 'suddenly' to pure dangdut rhythm. Pure *dangdut* is a term used by Andrew Weintraub (Weintraub, 2012) in his book '*Dangdut: Musik, Identitas dan Budaya Indonesia*' and some *dangdut* players referring to kind of pure (original) *dangdut* music which has musical characteristic of dangdut music in 1970's. The change of rhythm and tempo seems stiff, spontaneous and 'fractured' because there is no early anticipation. If the music change to play pure *dangdut* rhythm, suddenly gamelan music (gamelan instruments) weakens its sounds, as if giving a space for western music (keyboard, bass and *kendang dangdut*) to emerge dominantly.

Beginning pattern: work pattern of pure *dangdut*

. . . 3 : . 35 65 323 : Saron 1 : . 1 . 3
 . . . 3 : . 35 65 323 : Saron 2 : 2 . 5 .

Figure 9: Change of filling pattern in Angling song.

The figure shows three staves of musical notation. The top staff is for keyboard, the middle for bass, and the bottom for K.D. (Kendang Dangdut). The tempo is marked as quarter note = 130. The time signature is 3/4. The K.D. part includes the rhythmic pattern (dang) (dut) (tak) (tung). The notation shows a change in rhythm and tempo, with a 3/4 time signature and a tempo marking of quarter note = 130.

Figure 10: Work (*garap*) of pure *dangdut*.

Beat pattern in gamelan instruments which is in first *unison* then it changes to *imbal* (*interlocking*) pattern. The change happens because rhythm adjustment to *pure dangdut*. Here is its change pattern (see Figure 9).

Something interesting in this rhythm change is when western music instruments play pure *dangdut* rhythm dominantly, melodious *kèjhungan* song in fact does not weaken its sound (its position) as gamelan instruments do. Therefore, it creates a 'unique' musical nuance. Pure *dangdut* music encounter with vocal melody of Madurese *kèjhungan*, in which actually the two music have different taste and musical pattern. Here is notation transcription of western music instruments which are keyboard, bass and *kendang dangdut* in pure dangdut rhythm (see Figure 10).

Rhythm pattern of pure *dangdut* is not played wholly in structure of Angling song music, but only insertion. In the end of song, rhythm pattern change again to *dangdut koplo* before it finally ends. Therefore in this context, it can be said that Angling song is dynamic. In just one part, the song can play many variation in rhythm change, beat, exploration of sounds character and its instruments. This kind of dynamism from *sangposangan* open space for every kind of musical possibilities never imagined before. This contrast change which is unpredictable and 'uncommon' is one of post-harmony form of *sangposangan*. The change signifies that there is instability in Angling song of *sangposangan*, signed with its dynamic flexible 'work'. Post-harmoy *sangposangan* is an entity which is surely born because of those possibilities openness and it is driven by spirit to break (screw up) rigid standard of music structure.

Conclusion

Dynamism cultural expression of Madurese people is shown by means of *sangposangan* in Madurese *tabbhuwàn katoprak* performance. Madurese people often regarded as plebeian and 'backward' in fact can capture technology development in digital era through *sangposangan* music. *Sangposangan* is

composed through musical and cultural encounter between Madurese traditional gamelan and western music. The encounter of musical elements from different cultural background then creates composition of ‘harmony of other’, an entity born from Madurese people’s interpretation to modernity but without erasing local element. By means of that, they can survive and make it as bargaining power to modern music.

‘Harmony of other’ in *sangposangan* can be seen as post-harmony when two musical elements ‘interact’ and create a new music or harmony which has local characteristic. ‘Local’ is often regarded as something marginalized (disharmony). Post-harmony has spirit to break rigid structure of harmony. Based on musical analysis, post-harmony is shown from its flexibility of ‘dynamic of musical work which are 1) Work of *dandut*’ in EDM (*electronic dance music*) style and 2) contrast change from *dangdut koplo* to pure *dangdut*. These two things then destabilize ‘common’ musical structure by common people. Post-harmony *sangposangan* opens a road to musical possibilities from Madurese traditional music.

Post-harmony can be seen as intuition, emotion, sense and instinct which drive creative process of *sangposangan* music. Dynamism of *sangposangan* assumes that this art is not born from ‘text’ but ‘context’. *Sangposangan* music can be a representation of reality of dynamic Madurese people. It does not come from rigid notation system but it is constructed from rhythm of Madurese people’s life.

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