

# *Kiaikanjeng's Music as the Hybrid Culture form in the Aesthetic of Archipelago Religion Music*

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**Abstract:** *Kiaikanjeng music was a tone concept to traditional music instrument i.e. Gamelan, which was made by Nevi Budianto. The tone concept meant was the integrity among diatonic tone scales not the traditional gamelan with pelog selendro tone. The system of major and minor tone scales was combined with pentatonic scale tone so that the gamelan tone could enter to all kind of music. It was done to enable exploration of songs with various genre musics. Kiaikanjeng group greeted the society with a number of different music kinds: Java, Sunda, China, Western, Qosidah, and whatever because those were the variety of Indonesia people. The process of creating art in human's life could not apart from the process of creating purity and hybridity as the basic element. This creating process was actively involved in acculturation and assimilation culture. Beginning from this way, it could be convinced that the hybridity was an integrating interference. In this concept, it was not only integration but also acculturation. It was formed a new construction which was the result of acculturation of some interferences. In this case, a new application concept formed a new identity to its persistence and it was Kiaikanjeng music as the hybrid culture music. In this research, the aesthetic of hybrid culture became deep study in concerning the problem of plurality values to the process of art forming itself. The direction of this research would be directed to the comprehension of forming art exhibition aesthetics, and looked at the correlation happened among the hybridity values to the art exhibition aesthetic. To expose the problem, the research was done by using ethnography research method, history research method, and art research method in interpreting the process of hybrid culture to Kiaikanjeng music.*

**Keywords:** Kiaikanjeng music, hybrid culture, aesthetic, religion music.

## 1. Introduction

An art was the society product in deep meaning to indicate that the art was formed base on the creating process. The art appearing from the inside of its society was the art which got support and familiar with the environment. It emphasized that an art was a system which the inside consisted of connecting elements. The art production behaving collective or felt and created by the society would give priority to the bodying values, put local ethnicity forward, and full of interpretation. The dilemmatic became the main problem in that process, "purity" and "hybridity" became friction problem. Some practitioners said that the art was pure but some academics said that art behaved hybrid in whatever small level, moreover, when the society was interacting. Sumardjan (1980:21) stated that art would always follow to change and develop when that culture always behaved open toward the change and innovation. Culture was not static in the continuity, culture was always dynamic. It always happened change and created continuity, and was adjusted with the condition which happened in its forming.

Bourdieu's study in Jenkins' understanding emphasized that habitués and modal had important value in arena (2013: 124). Arena according to Bourdieu, in this case, was related with the art forming by the society. Arena was not apart from the arena itself. Arena ensconced to the arenas in bigger scope. The level of collective art was the assimilation among the individual habitués in certain arena it was connected with the arena of forming art. The individual habitués formed collective habitués, and the collectivity was the arena in uniting many habitués, even formed new habitués. Hybridity was suitable study in concerning the assimilation. The hybridity process became more and more interesting moreover that art created was formed in modern society. The

art created in modern society addressed to popular art, but it was possibly that everything started from the rural society. Habitués, bodying, individual interpretation integrated in the society became interesting forming process.

In this level, the aesthetics of hybrid culture became deep studying in concerning the problem of plurality values to the process of art forming itself. This research direction would be addressed to the comprehension of forming the art exhibition aesthetics especially religion art, and viewed the correlation happened among the hybridity values to the art exhibition aesthetics. Music or song, which themed religion, was one of the familiar music genres and was loved by the society. The interesting phenomenon was: religion music in Indonesia was only known through nasyid music at first, then entered to a number of music genre such as, rock music, pop music, RnB and Hip hop music, all of them was penetrated by the songs which themed Islam religion. According to Ma'arif (2010:178-179) a music or song, which was basically called religion, was needed a criterion or standard that the music or song had the following criteria:

- The lyric carried to the exaltation that Allah was omniscient.
- The music element was not rocky so that it could build the soul well. It brought the meanings of life authenticity.
- It avoided the things that made oneself forget because of deceived by the song persuasion heard, either the lyrics, kind of music or appearance on the stage.
- It made the human contemplated the nature and culture as Allah SWT's gift.

One of the musicians who could represent the religion music well, in meaning religiosity, idealism, social value sides – culture was Kiaikanjeng music group motorized by Emha Ainun Nadjib a.k.a. Cak Nun. In 1996, Kiaikanjeng released

the album of Kado Muhammad. The public welcome was very incredible. The single hit in that album was "Tombo Ati" sung by Cak Nun it was begun by stanzas of poetry. Shalawat and khasanah lyrics of Islamic society got notification nationally. Unconsciously, Kiaikanjeng participated to enhance the culture esteem of the Muslim because after the album of Kado Muhammad, many religion albums appeared by bringing shalawat or the society's popular lyrics as the material. In other words, Kiaikanjeng was a music group that could show, appreciate, and live the Islamic culture wealth in this country. Kiaikanjeng's music was also familiar with the name of Gamelan Orchestra Kiaikanjeng because the concept of uniting format between several gamelan instruments and western music instruments which were usually used in the music i.e. violin, flute, guitar, bass, drum, and keyboard.

Gamelan was the characteristics of Kiaikanjeng's music. Even, Kiaikanjeng at first was actually the name of gamelan tone concept, used by Novi Budianto and friends, which behaved not pentatonic and diatonic. So, although the form was generally same with Java Gamelan, Kiaikanjeng's gamelan was not Java Gamelan anymore. The tone differences were on the total of the keys and the reality that Kiaikanjeng also chopped to diatonic area although it was not fully. The persistent was: sel-la-si-do-re-mi-fa-sol with basic tone G = do or E minor. This was done to enable the exploration of songs with various music genres. The upgrade made them very suitable with the necessity of Kiaikanjeng's performance which culturally could greet, entertain, and appreciate the variety of religion music lovers in Indonesia with a number of different custom background, profession, and tradition. Kiaikanjeng greeted the society with various kinds of music: Java, Sunda, China, western, Qosidah, and whatever because of the diversity of Indonesia people. Gamelan was at first found as the traditional music but now it had developed to be interesting with its plurality, moreover, the existence was continually exposed and became public consumption in Indonesia society several years lately.

In this research, the aesthetics of hybrid culture became deep study in concerning the problem of plurality values to the art forming process itself. This research direction would be addressed to the understanding of forming the art exhibition aesthetics, and viewed the correlation happened among the hybridity value to art exhibition aesthetics. Kiaikanjeng's music was music kind which experienced mixing, renewal, and re-interpretation for a culture. The hybridity of Kiaikanjeng's music became intrinsic, moreover, looking at the existence and consistence today. The interesting point here was when the hybridity happened to Kiaikanjeng's music, the development was so massive so that it produced renewal to the music. This research would mix and match the aesthetics concept and hybridity in explaining Kiaikanjeng's music.

In exposing the problem, this research was done by using ethnography research method, history research method, and art research method in interpreting hybrid culture process to Kiaikanjeng's music. Spreadley (2007:xxi) stated that the ethnography was a method which found and describe the organization of human's thinking where the culture laid. In

easier way, the deeper reading to the problem could be done by this method. The technique of data collection was qualitative it would be exact choice in collecting the data. Reading the history about the events happened was also valid data in concerning the existence of Kiaikanjeng's music. Reading art which was focused on the notation correlation was found to be able to answer explicitly or the art. The finding result would be the reflection in viewing hybrid culture of Kiaikanjeng's music toward the society in concerning or enjoy the religion art development in Indonesia.

## 2. Hibridity of music art

Basically, hybridity according to Bhaba (2007:124-126) was a process of creating cultural identity to be clear. The hybridity directed more to the identity change which ended on the subjective change. Bhaba's meaning in this domain was describing about the joining among two cultures which appeared certain characters from each form, and became the characters of both. Young (1995:9) stated that the use of the term 'hybridity' to describe the offspring of humans of different races implied, by contrast, that the different races were different species. If the hybrid issue was successful through several generations, then it was taken to prove that humans were all one species, with the different races merely subgroups or varieties – which meant that technically it was no longer hybridity at all.

Young's question explicitly described that there was race differences uniting with the process. The integration among one element to another became the key in hybridity application. Regarded with the hybridity, there were steps applied in the process of the integration. Mimicry became the process in hybridity application.

Bhaba (2007:126) stated that mimicry was imitation process which happened among two identities and it was also the sign of something not appropriation, and mimicry was an action which was intentionally or unconsciously done to interaction or social relationship in domination defense. Because imitation process happened to its mixing, mimicry was applied by two ways, those were unconscious and intention. In wider meaning, mimicry could happen accidentally when the bodying for a culture had happened. The imitation process would mingle with the interpretation especially when it would be mixed and matched with the other cultures.

Every individual had been formed mental structure developed through experiences and formed collective experiences. The experiences also formed behavior manifestation and new knowledge strengthening the structure in their head which sometimes made something more unconscious. It happened customizing with interpretation and creativity to changeable conditional context but in the same one scope. In this case, customizing happened because there was training repeatedly, repeated training could be created based on what happened with the habitués itself as culture, family, environment, school, and many more. Related with this case, Bourdieu (1994:1) explained that: culture as a gift of nature, scientist observation shows that cultural needs are the products of upbringing and education: surveys establish

that all cultural practices (museum visits, concert-going, reading, etc), and preferences in literature, painting or music, are closely linked to educational level (measured by qualification or length of schooling) and secondarily to social origin.

It explained that all cultural practices as well as music strongly related with the education level and social environment. The cultural practice level made opportunities in constructing society under their conscious. Bourdieu believed that the social origin had very big influence toward someone's knowledge.

From Bourdieu's statement it could be concluded that all cultural practices as well as painting or music strongly related with education level and social environment. The cultural practice level made opportunities in constructing society under their conscious. Bourdieu believed that the social origin had very big influence toward someone's knowledge. In this case, the cultures hybridizing had habitués itself. Hybridity to habitués happened to arenas and constructed a new thing. The application of habitués and hybridity to Kiaikanjeng's music could be applied from the beginning Kiaikanjeng's music appeared.

### 3. Kiaikanjeng Music As Hibrid Culture

Kiaikanjeng's music was a music group whose existence and consistence was continually kept, even, Kiaikanjeng continually developed in musical domain. Kiaikanjeng music group was not as the other music groups which sometimes kept the origin value. Kiaikanjeng's music continually mixed and matched with the other music groups. The assimilation of Kiaikanjeng's music with other tradition music kinds and cultures made it more variety. The renewal became specific characteristics to Kiaikanjeng's music itself. Kiaikanjeng was actually not meant as the name of group or music group, however, a name was meant to call tone concept. Kiaikanjeng was a tone concept to traditional music instrument i.e. gamelan made by Novi Budianto. The tone concept meant was integration among diatonic tone scales, the system of major and minor tone scales with the tone scale to pentatonic. This tone adjustment by Novi Budianto was chosen based on his experience to set the music-poetry of Emha Ainun Nadjib at the beginning. Music cross culture which was brought by Kiaikanjeng was the form of multicultural from social environment where the community grew. Java music to the gamelan as the system of tone scales used was suitable pentatonic divided into two tone kinds i.e. pelog and slendro, so this gamelan arranged by Novi was not on one of the ways it meant not pelog not slendro. It was called like that because when it was seen from the concept of the tone scales it was different with pentatonic gamelan either pelog or slendro. The unique, belonged to Kiaikanjeng, had obtained big appreciation from international, not only song concept carried but also the concept of integrating format between several gamelan instrument and western music instrument which was usually used in the music they were violin, flute, guitar, bass, drum, and keyboard. The song presented was not only Tembang Jawa but also following pop songs which were being fond of the youth nowadays. Shalawatan songs were

presented by different arrangement, rhythm, and character so it made all fans get spirit to sing shalawat. Although playing the song had pop genre, the gamelan element was not left behind.

Kiaikanjeng's music in the development experienced long sequence process. The career of Kiaikanjeng's music from the beginning till today proved that hybridity became the base of religion music existence. Basically, Burke (2009:51) stated that: all cultures are involved in one another, none is single, and pure, all are hybrid, heterogeneous. The mixture as the basic of music kind was one unity. Regarded with that case, it could be convinced that hybridity was integrating mixture however, in this concept it was not only integration but also acculturation. New construction formed was the acculturation result of several mixing. In this case, a new application concept formed new identity to the continuity, and it was Kiaikanjeng's music was as the hybrid culture music. This thinking was more seem in art exhibition which based on theatrical concept of Artaud.

### 4. The Journey of Kiaikanjeng Music

Actually, Kiaikanjeng was not the name of music group but Kiaikanjeng was the name for gamelan whose tone was created by Novi Budianto, the gamelan tone which could penetrate to all music kinds, not traditional gamelan with pelog selendro tone. Kanjeng itself was from the name of monolog performance with the title Pak Kanjeng whose script was made by Cak Nun. Monolog script of Pak Kanjeng was a taking side description toward values and the mistreat side, values which involved the problem of Kedung Kombo people, Central Java. From this staging, it was formed a community in Purna Budaya, Surakarta (1993), and in Jakarta (1994). The community of Pak Kanjeng was undergone by Cak Nun, Novi Budianto, Joko Kamto, Butet Kartaredjasa, and Djadug Ferianto. As the time went by, this group changed to be Kiaikanjeng. The characteristics of Kiaikanjeng's gamelan compared to traditional java gamelan of pentatonic pelog salendro were the key usage or diatonic tones: sel-la-si-do-re-mi-fa-sol with G = do or E minor although the format and instrument were same i.e. saron, boning, percussion, flute, gong, etc. In spite of this, the tradition values in Kiaikanjeng gamelan strongly attached. At least, spirit, spirit and soul in gamelan nuance showed there was crystallization form of life meaning in the past especially Java-Arabian (Islam) ethnic values.

Up to now, Kiaikanjeng had visited more than 21 provinces, 376 regencies, 930 districts, and 1300 villages in the whole area of Republic Indonesia. Yet, Kiaikanjeng was often invited to a number of different countries such as 6 cities tour in Egypt (2003), Malaysia (2003, 2005, 2006), England (6 cities, 2004), Scotland (with German and Italy, 2005), Finland (2006), Hong Kong (2007), Netherland (2009), and Abu Dhabi (2009).

Kiaikanjeng gamelan was a name of music instrument set but it was known more as a group of musicians. Kiaikanjeng's tour acitivity was the part of Emha Ainun Nadjib's social job directly in the society field, especially grassroots and middle

down. The activity was multi-context involving culture, religion, spiritual, social problem solving, politic education, and so on while Emha and Kiaikanjeng attended as “society’s best friend” which had independent position full. In every program, Emha Ainun Nadjib – Kiaikanjeng made efforts:

- To look for the values and reasons to be happy in whatever condition during having dialog together.
- To give healthy entertainment for human’s heart and soul which were rationally counted not to choose the entertainment kind which damaged the life.
- To build and make tradition educating the society’s thinking and to spread pure politic education, rights and obligation awareness as human and citizen.
- In every program it was attended by all society class, all religion adherents, all ethnics, all political party, and various segmentations in every local activity.
- In every opportunity of Kiaikanjeng staging in abroad, Emha Ainun Nadjib and Kiaikanjeng tried to do people to people diplomacy. Inside it, Emha Ainun Nadjib and Kiaikanjeng appeared Indonesia and Islam cultures in front of other nations. As love sign and universal friendship at once, Emha Ainun Nadjib and Kiaikanjeng tried to appreciate the local culture through their arrangements. Once, in 6 cities of Egypt Kiaikanjeng sang Ummi Kultsum’s song, the legend singer of Egypt.

The exploration of Kiaikanjeng’s music did not almost limit itself to the kind or genre music because Kiaikanjeng’s instrument musically had various possibilities, so their create odyssey was very varieties: from the exploration of Java, Sunda, Malay, till China traditional music included extracting of other various ethnics such as Madura, Mandar, Bugis, etc (Kiaikanjeng often appeared on International Gamelan festival) – Kiaikanjeng did not also close itself to play modern western song, pop, blues, jazz (Kiaikanjeng appeared in Jak-Jazz festival too), also dangdut. During tour in 6 cities in Egypt, Kiaikanjeng prioritized and re-arranged the song of “Si Bintang Timur” Ummi Kultsum and obtained good welcome from Egypt people.

Emha Ainun Nadjib called the global exploration of Kiaikanjeng Gamelan as an attitude form of “Post-Globalism”, which was also applied in various area of human and society’s life. Emha Ainun Nadjib and Kiaikanjeng were not anti-traditional music, not also refused world modern music – but did not want to be enslaved by both. Defending conservative in tradition culture made the humans disappear from history but made them dragged by globalization. That made the humans to the culture slave led by industry capitalism. Fighting global was not by traditional Puritanism – local, but by footing in tradition land while consuming globalization offering to be processed by autonomous personality.

## 5. The Journey Of Kiaikanjeng Music

The modern aesthetics was an aesthetics based on very strong objectivity. It meant this modern aesthetics had benchmark which could be parameter or reference in every artwork. The aesthetics objectivity was strongly embraced so that out of

objectivity outline would be found not as something un-aesthetics. There were very clear institution and structure in modern aesthetics because basically, the modern aesthetics was highly influenced by science development to modern era especially sciences which related with the nature. The science power in dominating science out of natural science compelled the science out of nature to follow thought pattern and natural science development and also the aesthetics, so the aesthetics concept was felt the change especially in meaning and form.

Baumgarten formulated the aesthetics theory in modern era, so the art and aesthetics concepts automatically had very drastic change. The aesthetics did not refer to something relating with beautiful anymore, however, the aesthetics was more about perception problem. This perception power became the base of aesthetics understanding in this modern era. The perception had to be able to catch the object so that the object could have understanding and interpretation in subject which perceived. The subject understanding on this object then became an aesthetics action forming in aesthetics creation. This aesthetics creation then had separated parameter in modern world. It could be apart from the natural science influence which desired the parameter above everything. It was called aesthetics structure in modern aesthetics. In addition to aesthetics structure which was in the modern aesthetics, the modern aesthetics actually desired a meaning behaving general. That was the modern aesthetics condition which could be apart from natural science concept coloring modern era.

Different with aesthetics carried by Kiaikanjeng’s music, the modern aesthetics was not so dominant, except, the element of modern aesthetics which was from religion genre music. The objectivity of modern aesthetics did not feel so absolute. Kiaikanjeng’s music successfully combined the objectivity element in modern aesthetics with subjective element. It could be viewed from penetrating tradition element especially this country tradition with Java gamelan music instrument in religion music. The modern aesthetics objectivity of Kiaikanjeng’s music was successfully integrated by tradition subjectivity element. This was called aesthetics relationalism where the integrity between objectivity and subjectivity was successfully integrated well enough. Almost all songs created and arranged by Kiaikanjeng music group could explain the form of aesthetics relationalism, several examples of Kiaikanjeng’s songs were Pembuko I, Pembuko II, Tombo Ati, Thola’al Badru, Ya Thaybah, Walau Mentari, Duh Gusti, An Nabi, Marhaban, Baina Katifah, Ya Rosululloh, Gundul Pacul, Cublak-cublak Suweng, Lir-Illir, and many more.

The success of Kiaikanjeng’s music did not only create the song creations and arrange the religion music which successfully mixed the tradition element or modern element but also in aesthetics perspective, Kiaikanjeng’s music successfully gave new color and new understanding to the society. Aesthetics was not only meant as the inviolable absolute, however, the aesthetics was more about perception problem which could be given various new elements. The new element would not abolish or omit the element which had been there but to complete the aesthetics element which

had been there. Kiaikanjeng always re-grew the tradition and culture which had already been forgotten and raised the culture esteem so that it strengthened Islam culture image which made the society proud and confident of their cultures. In more theoretic perspective, the religion music aesthetics in the creations of Kiaikanjeng's music addressed more to the form of post modern aesthetics, especially post modern thinking from Jean Baudrillard's thought. Baudrillard stated that post modern society was signed by impolition (blast inside) or fusion of all boundaries, area, and differentiating between high culture and low culture, performance and reality, and other biner oppositions which was maintained by social theory so far (Sugiharto, 1996: 26). It was very clear that based on Baudrillard's thought the aesthetics in the music creations of Kiaikanjeng was a form of impolition aesthetics. Kiaikanjeng's music wanted to appear all partiality in Java culture through generality aesthetics frame of religion music. The aesthetics impolity of Kiaikanjeng's music was finally seen to solve all gap forms in the domain of religion genre music. It also emphasized more that religion music which was elaborated by Kiaikanjeng had special unique, so no wonder if Kiaikanjeng's achievement had popularized Indonesia name up to Napoli (7th April, 2005) and got award from the society there, even, Kiaikanjeng's notation from the two creations, Pembuko I and Pembuko II, and an instrument music i.e. demung were left there and it was immortalized in world classic music museum. Cak Nun was even called as the maestro, even though he could not play the music instrument at all. In that place too, Guiseppe Verdi, Robert Wagner, Guiseppe Tartini, and Antonio Vivaldi ever dedicated their creations and then left their music instruments there.

Kiaikanjeng's performance in Europe also elevated positive image about islam in the middle of global tendency discredited Islam, Chancellor's speech (England minister of finance) after Gordon Brown watched Kiaikanjeng's performance in The Moslem News Award of Islamic Excellence 2005 in London 23rd march, 2005. Islam and Indonesia prestige became better and also when Kiaikanjeng was in Egypt and Morocco. The watchers were excited by Kiaikanjeng's performance and the fluency of Arabic language of Kiaikanjeng's spokesman. In this country, Kiaikanjeng had already visited and met various kinds of society with all interaction forms which was built among them, with all phenomenon possibility faced in this whole country. From 1995 till July 2013, Cak Nun and Kiaikanjeng had attended 3.481 programs inside the country and 16 times abroad divided into 11 countries. Kiaikanjeng's performances were more than 376 regencies, 930 districts, and 1.300 villages in square, field, or in the place where thousands audiences could gather. Because of this, Kiaikanjeng was music group which had unmatched flight hours, however, this music group did not feel as artist, public figure, or even celebrity.

The integrity of modern religion music aesthetically emphasized more to the process of the enhancement of life field differentiation, social fragmentation, and the alienation, so Kiaikanjeng in the work which they yielded aesthetically could be interpreted as de-differentiation process and fusion impolition process of all fields. In this research, it was tried to

analyze either concept or meaning of aesthetic in religion music, especially Kiaikanjeng music group which had different characteristics with religion music generally.

## 6. Conclusion

Kiaikanjeng was a group music which could appear, appreciate, and live Islam culture wealth in this country. Kiaikanjeng's music was also familiar with the name of Kiaikanjeng Gamelan Orchestra. Because the concept of integrity format between several gamelan set and western music instrument which was usually used in the music such as violin, flute, guitar, bass, drum, and keyboard. Gamelan was the characteristics of Kiaikanjeng's music. Actually, Kiaikanjeng was the name of tone concept to the gamelan at first which was used by Novi Budianto and friends behaving not pentatonic and not diatonic. The exploration of Kiaikanjeng's music did not almost limit itself to music kind or genre. Because Kiaikanjeng's instruments musically had various possibilities so their creating odyssey was very varieties: from the traditional music exploration of Java, Sunda, Malay, and China included exposing from a number of different ethnics such as Madura, Mandar, Bugis, etc.

Mixture as the basic of this music kind foundation was as one unity. Started from this, it could be convinced that hybridity was integrating mixture, even in this conception it was not only integration but also acculturation. New construction formed was as the acculturation result of several mixing. In this case, a new application concept formed new identity to its continuity, and Kiaikanjeng's music was as hybrid culture music. This thinking was clearer in art exhibition which based on the theatrical concept of Artaud. The objectivity in modern aesthetics was corrected well by Kiaikanjeng's music so that the objectivity of modern aesthetics did not feel so absolute. Kiaikanjeng's music successfully combined the objectivity element in modern aesthetics with the subjectivity element. It could be viewed from the penetration of tradition element especially this country tradition with Java gamelan music instrument in religion music. The objectivity of modern aesthetics of Kiaikanjeng's music was successfully integrated by the tradition subjectivity element. This was called aesthetics relationalism where the integrity between objectivity and subjectivity was successfully integrated well enough. Almost all songs created and arranged by Kiaikanjeng music group could explain the form of aesthetics relationalism.

The success of Kiaikanjeng's music did not only create song creations and arrange the religion music which successfully mixed the tradition element and modern element, but also in aesthetics perspective, Kiaikanjeng's music successfully gave new color and understanding to the society. The new element would not eliminate or omit the element existed but it had more tendency to complete the aesthetics element existed. Kiaikanjeng always re-grew tradition and culture which were forgotten for long time and elevated the culture esteem, so it made Islam culture image better which made the society confident and proud of their culture. The integrity of modern religion music aesthetically emphasized more to the process to enhance the differentiation of life fields and social

fragmentation and also alienation, so Kiaikanjeng in the work yielded could aesthetically interpreted as de-differentiation process and assimilation of impolition all fields. The research was tried to analyze either the concept or aesthetics meaning in religion music especially Kiaikanjeng music group which had different character with religion music generally.

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