

## The process of learning *Tifa* instruments in the Asmat tribe

F.E.I. Rahayaan & K.S. Astuti

Yogyakarta State University, Yogyakarta, Daerah Istimewa Yogyakarta, Indonesia

**ABSTRACT:** A *Tifa* is a traditional musical instrument, which is mandatory in every celebration of traditional events held by each tribe in the Papuan region. The focus of this study is on how the music is passed on through the learning process. This study was carried out using a qualitative research approach. Data collection involved observation, interviews and documentation in Agats, Asmat Regency, Papua. The study found that learning the *Tifa* in the Asmat tribe refers to traditional rituals that involve a process of initiation (*Emak-Cem*) where children who will learn the *Tifa* are dried in the sun in front of 'Jew' in the daytime. The types of rhythms taught in the learning process are *sarpi*, *dames* and *damesnab*. Children who are proficient in playing the *Tifa* will be included in the group at an Asmat tribe traditional party.

### 1 INTRODUCTION

#### 1.1 Background

The diversity of ethnic groups in Indonesia is a uniqueness that distinguishes Indonesia from other countries. With regard to ethnic diversity, Papua is one province in Indonesia that has attractive, distinctive and diverse cultures to explore. Papua is the largest island in Indonesia with an area of 317,062 km<sup>2</sup>, a large area that is also directly proportional to the diversity of its tribes and cultures (Mentansan, 2013). The number of tribes in Papua, according to data from the Papuan government, amounts to 1,068 (Papua, 2015). The cultures of Papua clearly have characteristics that are different from the cultures in other Indonesian provinces. One of the Papuan cultural aspects that is interesting to explore is the *Tifa* instrument. The *Tifa* is a traditional musical instrument that is a mandatory instrument in every celebration of traditional events held by each tribe in the Papuan region. Usually, the *Tifa* is used as an accompaniment of war dances, guest welcoming dances, arrow dances, social relations dances and other traditional ceremonies (Leirissa & Latuconsina, 1999, p. 118).

The *Tifa*, as a traditional instrument, comes in several types including the *Tifa Jekir*, *Tifa Dasar*, *Tifa Jekir Potong* and *Tifa Bas* (Kristi, 2012, p. 120). The different types of *Tifa* are seen from the size and how they are played; several different types of *Tifa* are usually played in combination in one performance. The *Tifa* instruments are essential to study, especially to pass the playing techniques to students or the next generation.

The *Tifa* culture, as a musical art that is typical of every tribe in Papua, certainly has a distinctive playing pattern which depends on the background culture of the tribe that preserves it. The Asmat tribe is one of the tribes in Papua which is famous for its typical and unique wood carvings. The population of Asmat is divided into two, those who live in the coastal areas and those in the mountain areas. The differences between the two populations of the Asmat tribe lie in their dialect, way of life, social structure and traditions (Pram, 2013, pp. 75–76).

The Asmat tribe uses the *Tifa* as a cultural instrument to complement traditional events carried out with the accompaniment of traditional music to add values to the original culture. *Tifa*'s music art is an outline of knowledge which can be developed as a reference to delivering the instrument to the public. The *Tifa*, as the Asmat tribe's traditional music, is indeed a culture that needs to be preserved in order to maintain traditional music as an identity of the Asmat tribe's existence.



1.2 Research focus

Traditional music is music that is created, developed and inherited periodically by a certain area and has distinctive values (Nakagawa, 2000, p. 27). Departing from the notion of traditional music as a culture that is developed and inherited, the *Tifa* instrument is part of music art developed and inherited by the Asmat people. Through this study, the focus is given to how the music is inherited. In academic terms, this process is called the learning process. The inheritance process of the music accompaniment produced by the *Tifa* or how the Papuan people make efforts to preserve the culture of this instrument in the Asmat tribe are essential to examine.

2 LITERATURE REVIEW

2.1 Learning

Learning is not limited to the nature of the technique, formality or requirements for the activity called teaching learning. Activities in which a mother tries to teach her child how to do things correctly in her environment can also be called learning. In other words, learning has a broad nature, not bound by conditions or terms. Before education emerges, traditional learning has already been applied as the methods aimed at providing knowledge to students.

The learning process is categorised into three forms, which are formal, informal and non-formal (Hashim et al., 2004, p. 157). Formal learning is academic learning, where a learning plan arrangement is carried out systematically by an institution. Informal learning is a learning process that is carried out indirectly and unconsciously. Non-formal learning is a learning process that is carried out as a complement or enhancer of knowledge that has been gained from formal learning. Learning the *Tifa* instruments in the Papuan Asmat tribe is not carried out by an institution or the auspices of Papua's educational office. Learning the *Tifa* instruments, as carried out by the Asmat Papuan tribe, is assumed to be more towards the form of informal learning. Hashim et al. (2004, p. 159) state that some of the characteristics of informal learning are explained in several points, which are: 1) Informal learning is not done with written debriefing or modules; 2) Informal learning is not accepted in awareness or, in another sense, not in activities that are bound by a curriculum or educational guidelines from a particular institution; 3) Informal learning is not limited by time or certain schedules; 4) Time management is done by habit, not conditioned by anything; 5) Informal learning is carried out openly, not bound by a place except due to certain conditions; 6) Knowledge and learning carried out in informal learning are obtained from experience; 7) Informal learning is carried out not to establish a systematic learning pattern; but it is direct or spontaneous. Schugersky as cited in Bakar (2014, p. 7) states that there are forms of informal learning as seen in Figure 1.

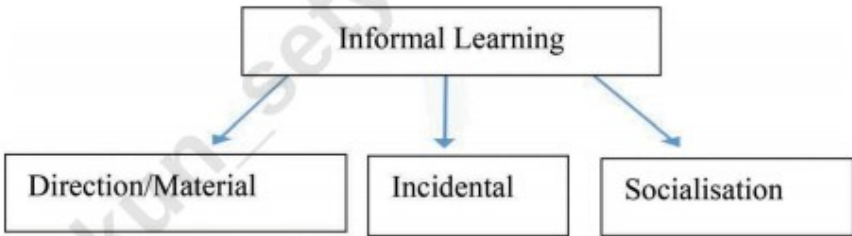


Figure 1. Chart form of informal learning.  
(Source: Bakar, 2014)

Figure 1 above shows the interrelationships between several elements that lead to informal learning processes. Direction or material is material that is taught indirectly to students



involved in the informal learning process. The next element is incidental which shows that informal learning is done without attachment to a schedule, place and material to be taught. Then, the last element is socialisation in which informal learning processes can take place during the socialisation process.

The informal learning process is a form of learning activity that is carried out freely in the absence of certain standard requirements. The characteristics of informal learning activities that are open allow anyone to become a teacher and a student. Informal learning can be found in the pattern of parents teaching children, traditional learning related to a particular culture and others.

## 2.2 *The Asmat tribe*

The Asmat tribe is one of the tribes in the province of Papua. They are famous for their unique art and carvings. The tribe is one of the most famous tribes among many tribes in Papua. Most Asmat people can be found in the Agats district, which is located 4–7° S and 137–140° E (Papua, 2015). The Asmat tribe is dense with indigenous Papuan culture which makes it an icon or representative of other tribes in Papua.

The wealth of culture possessed by the Asmat tribe involves not only the carving and craft works but also extends to their way of life. The Asmat tribe is led by a tribal chief. The tribal chief is an 'indigenous elder' who guides the Asmat people in their daily lives based on the customary rules. Dumatubun (2002, p. 1) writes how the Asmat tribe still holds the culture from their ancestors to the present day. For example, in the perspective of the Asmat tribe, a disease that afflicts a person is not caused by medical reasons but is due to interference from paranormal or supernatural activities. The Asmat tribe's traditional house is divided into two; *Jew* and *Tysem* houses (Bawantara & Ekaristi, 2011, p. 69). The *Jew* house is a traditional house specifically used for traditional activities, while a *Tysem* house is a house that is specifically for families as a place to live. The Asmat tribe still very often organise spirit evictions in the *Jew* house, which can help eliminate 'diseases'. The ceremony is led by a tribal leader who then asks the Asmat people to take part in the activity. This culture, which is still held in high esteem, allows the Asmat tribe have a deeply rooted local culture.

The strong culture and ethnicity that still exists in the Asmat tribe in terms of art are also still maintained. Famous for its sculptures and carvings, the Asmat tribe has high artistic power that comes from the personality of their ancestors. The Asmat tribe distinguish two spirits that influence their lives: the life-threatening spirit and the spirit that does not endanger life. Spirits that endanger life, for example, are the spirits of pregnant women, spirits on banyan trees, and spirits carrying diseases and disasters (*Osopan*). Spirits that do not endanger life are spirits that only scare or interfere with them, usually the spirits of ancestors called *Yi-ow*. In the kinship system, the Asmat tribe recognises three family forms that are monogamous and polygamous family, broad uxorilocal family (married families living in the wife's family's house) and local *Ovunku* family (married families living in the wife's mother's house). The Asmat tribe also has a very distinctive dance full of its customs called the *Kobe* dance. This dance is often used as an accompaniment to traditional ceremonies such as wedding ceremonies and guest receptions. The *Kobe* dance is always accompanied by the *Tifa* instruments. The *Tifa* is an instrument that must be a companion in every custom event carried out by the Asmat tribe. Although the form of *Tifa*'s instrument is simple, the Asmat people believe that the accompaniment of musical instruments by the *Tifa* will bring blessings from the ancestors.

## 2.3 *The Tifa*

The *Tifa* is one type of traditional music in Indonesia. The *Tifa* is one of the instruments to accompany dances in the Papuan Province. It is often used in traditional events as a complement to traditional events held by local residents. In Papua, the *Tifa* generally has





Figure 2. Types of *Tifa*: (from left to right) *Tifa Jekir*, *Tifa Dasar*, *Tifa Jekir potong* and *Tifa Bas*.  
(Source: Google Image, accessed on 29 October 2016)

the same use by all tribes living in the Papuan region. More than a thousand tribes in Papua use the *Tifa* as one of the instruments that help to enliven their traditional events. The *Tifa* has several types including *Tifa Jekir*, *Tifa Dasar*, *Tifa Jekir Potong* and *Tifa Bas* (Kristi, 2012, p. 120). One *Tifa* is often used together with other types of *Tifa*. This is because each type of *Tifa* has different characteristics both in terms of size and sound. The *Tifa* is a traditional instrument similar to the *Jimbe*, which is also played by hitting, but the *Tifa* is hit only by one hand. The *Tifa* is made of wood, which is emptied and then decorated by carving on the outside part.

### 3 METHODS

#### 3.1 Research design

This study on the learning process of the *Tifa* instrument of the Asmat people in Papua was carried out using a qualitative research approach. As a qualitative research approach, this study emphasises the research process with an in-depth examination of the data. The qualitative approach is a research approach that aims to understand and explore a symptom or phenomenon (Creswell as cited in Semiawan, 2008, p. 7). The data in this research is qualitative data that was taken in the natural setting (Sugiyono, 2011 p. 55). Researchers analysed the data as they are observed during the pre-field process, field work and post-field work. The data were then analysed to obtain the results that answered the problem statements.

The study was descriptive in that all types of data were explained in the form of sentences describing what had been done. The study highlighted images that explained how the teaching and learning process took place related to the *Tifa* instrument. Data collection was conducted in Agats, Asmat Regency, Papua between 13<sup>th</sup> January and 18<sup>th</sup> January 2017. Three individuals were asked to be the research informants: Erick Sarkol, as curator of the Asmat museum; David Jimanipits S.Sn. as a figure of the Asmat tribe; and Aloysius Ari Bainepe, as a *Tifa* player (*Wair Ow*).

The data were in the form of words and images from the results of the interviews and documentation. The researchers took the role as the research instruments. In this role, they played a position as an instrument or research tool (Moleong, 2000, p. 168).



### 3.2 Data collection techniques

This study used observation, interviews and documentation as the data collection techniques. Observations were made on January 13 2017 in Agats, Asmat Regency, Papua. Interviews were conducted with the three speakers at the Asmat Museum and in the *Jew*. The documentation technique collected recordings and documents in the form of photos and videos. The validity of the data in this study was processed through a triangulation technique that tested the correctness of the data obtained during the study.

### 3.3 Data analysis technique

The collected data were analysed descriptively in the light of the existing reality. The purpose was to describe, in complex terms, the learning process of the *Tifa* instrument in the Asmat tribe. The data analysis procedure in this study consisted of data reduction, data presentation and conclusion drawing.

## 4 FINDINGS AND DISCUSSION

### 4.1 City agencies

The study was conducted in Agats, a city of a new division of Asmat Regency, which is part of the province of Papua. The city is located on the southern coast of the island of Papua, adjacent to the Timika region in the Mimika Regency. Because of its closeness to Timika, it is easier to reach Agats from the city of Timika by using a boat or pioneer aircraft. Agats has its own uniqueness in that it stands on muddy soil and swamps, with a road in the form of a board which, at a glance, resembles a pier. All roads in the city of Agats resemble bridges made of ironwood, but over time, these bridges began to be refined using stronger concrete. Until now, the development of the city of Asmat Regency was carried out on this unique road. All buildings in this city are also adjusted in the form of stage houses. In fact, the main means of transportation in the city of the bridges is a motor that uses electricity. Agats' condition, which is still very limited, makes the local government and the entire population



Figure 3. The city of Agats.



adjust to the situation. The wide wooden road bridge in the whole area of Agats is unable to withstand the heavy motorbike load of an engine. Moreover, the car is certainly not to be a means of transportation. Another limitation Agats has is the lack of clean water supplies. The Agats community has survived with rainwater which is stored in water tubes. The condition of the swampland makes it difficult to provide clean water. Therefore, it is not surprising that taking a shower using this reservoir of water feels more slippery and it is difficult to rinse the soap used. However, people's creativity allows them to continue to survive in these conditions. Figure 3 shows the atmosphere of one of the streets in the city of Agats.

#### 4.2 *Tifa instrument learning process*

The learning process of the *Tifa* instruments by the Asmat people in Papua begins with a selection process carried out by the elders based on the talents or skills that the children have. Although *Tifa* skills are not always hereditary, the parents (*Tifa* musicians) generally want their children to inherit their *Tifa* skills. If no talented children are to be seen, then they will look at their grandchildren to inherit their *Tifa* playing skills. When a child has been chosen by the chairman, the child is then educated in the *Jew*. The *Jew* is an Asmat tribal house; wherein someone can learn a lot of things from the customary leader. Moreover, the *Jew* is the only place that is used as a gathering of children to learn to play the *Tifa*. Furthermore, the children are elected by the customary leader and parents who feel their children have talent can send their children to the *Jew*. This initial selection process is confirmed from the interview with Speaker 3, Mr. David (Jimanipits) S.Sn, the tribal art figure, as shown in the following field note:

*Para Tua-Tua adat biasa melihat dan memperhatikan anak-anak kecil yang sedang berkembang, kalau mereka merasa anak tersebut mempunyai bakat, lalu dia ditarik dan dididik ke Jew. Orang tua juga berperan, jika dia merasa anaknya mempunyai bakat, orang tua bisa meminta agar anak bisa di ajar di Jew.*

Traditional elders can see and pay attention to the growing children. If they feel the child has talent, then he is taken and educated in the *Jew*. Parents also play a role; if they feel their child has talent, they can request that the child be taught in the *Jew*.

From any group, there will be someone who has a role in the tribe in the future, where electability is not adjusted to the dependence of one of the people who has the previous role. For example, not all children of *Tifa* players will later become a teacher of the *Tifa*; it all depends on the people who have talent or who have been selected by the customary leader. Each role must be resumed from the learning process in the *Jew*. According to the information given by the guest speaker Aloysius (Bainepe), *Tifa* musician from the Bismam family:

*Anak-anak yang telah terpilih untuk belajar Tifa harus melalui proses inisiasi sebelum memulai pembelajaran Tifa, di mana anak-anak itu dijemur di depan jew pada siang hari.*

Children who have been selected to study the *Tifa* must go through an initiation process before starting *Tifa* learning, where the children are dried in front of the *Jew* in the daytime.

*Tifa* learning uses the lecture and demonstration methods of learning. At first, the children are taught the Asmat tribe's traditional rules in beating the *Tifa*, introducing songs from the Asmat tribe and showing how to make the *Tifa*. Then, a song that has been taught begins to be sung by a *Wair Ow* while beating the *Tifa*. Because the *Tifa* is a rhythmic instrument, children are only taught about beats, rhythms and how to



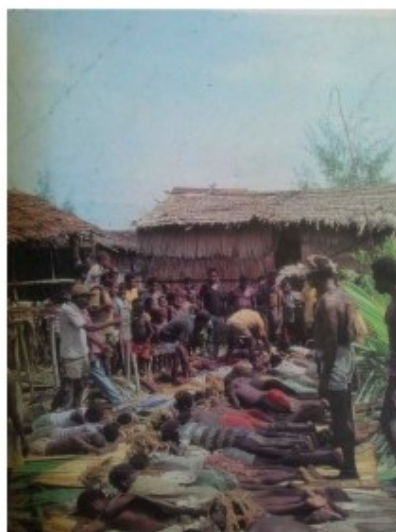


Figure 4. Initiation process for the Asmat tribe children.

(Source: Doc. Ricko, 17 January 2017)



Figure 5. *Tifa* learning process in the Jew.

(Source: Doc. Ricko, 17 January 2017)

play the *Tifa*. For the initial stages, the children are invited to participate by clapping their hands or hitting their hands on the floor following the *Tifa* rhythm played by the teacher. This phase is called *Banbiem*. After starting to understand, the children will try to beat the *Tifa*. In playing the *Tifa* in the Jew, the children must form a circle and have a leader in charge of giving orders and determining what song will be played. The leader of the circle is called a *Wairipit*. Children who are already adept at playing the *Tifa* will be included in a group at a celebration of the Asmat tribe. The *Tifa* beat rhythms are divided into three types of fast rhythm or *sarpi*, moderate rhythm or slow rhythm or *damesnab*. The following are examples of rhythm pattern notations from the types of rhythms of the *Tifa* instrument playing:

Tempo: 145–147

Notation 1 shows five staves labeled Tifa 1 through Tifa 5. Each staff begins with a double bar line and a half note. The notation is a rhythmic pattern for a fast tempo, consisting of eighth and sixteenth notes. The pattern is repeated across five measures, with the final measure ending with a double bar line.

Notation 1 Examples of the rhythm of *Tifa* playing of the fast rhythm or *sarpi*.

Tempo: 117–120

Notation 2 shows five staves labeled Tifa 1 through Tifa 5. Each staff begins with a double bar line and a half note. The notation is a rhythmic pattern for a moderate tempo, consisting of eighth and sixteenth notes. The pattern is repeated across five measures, with the final measure ending with a double bar line.

Notation 2 An example of a moderate rhythm or *dames*.

Tempo: 75–78

Notation 3 shows five staves labeled Tifa 1 through Tifa 5. Each staff begins with a double bar line and a half note. The notation is a rhythmic pattern for a slow tempo, consisting of eighth and sixteenth notes. The pattern is repeated across five measures, with the final measure ending with a double bar line.

Notation 3 Examples of the rhythm of the slow *Tifa* game rhythm or *damesnab*.



**Diaru**

$\text{♩} = 117$

Voice

Tifa

6

Voice

Tifa

12

Voice

Tifa

20

Voice

Tifa

27

Voice

Tifa

Voice

Tifa

sa jar rya pra ma wa ya i ni ma sa di ya ya

Notation 4 One song with *Tifa* accompaniment that is taught to children in the *Jew*.



The rhythmic pattern of the *Tifa* instrument in the Asmat is relatively similar in terms of rhythm; only the intro and outro parts are different. The *Tifa* game is played by five to six people. One person serves as the group leader or circle leader (*Wairipit*) who will play the intro. When the song played with a *sarpi* rhythm, the musicians of the *Tifa* will play the *Tifa* while standing and dancing. However, there are some rhythms called *dames* that must be played while standing only.

#### 4.3 Identification of the *Tifa* and the types of *Tifa* in the Asmat

The *Tifa* is made from stretched logs. For the Asmat, the *Tifa* is also a tool used to provide motivation and encouragement, which can bring hope in life and become an interpretation of their lives. The shape is round and elongated like a drum. On the surface of the *Tifa*, there are carvings in the form of ancestral patterns or animals that have become symbols of strength for the sculptor such as cuscus, birds, monitor lizards and so on. In addition, carving patterns are also taken from the motifs of shields. Carvings made on the *Tifa* are also abstract based on the contents of the *Tifa* makers' thoughts. At the top, it is wrapped with monitor lizard skin and the skin is tied with rattan. The *Tifa* is usually named according to a person who has died. *Tifas* are usually made and carved by *Tifa* sculptors known as *Wow-ipits*. Beating the *Tifa*, for the Asmat tribe, is still governed by very strong traditional rules, so only men are allowed to play or beat the *Tifa*. The musicians of *Tifa* or *Wair Ow* must have and make their own *Tifas*. Furthermore, they are also obliged to understand the language of Asmat oral literature. Asmat people themselves do not understand written literature; they only recognise the language of oral literature. The *Wair Ow* is obliged to pass on the talent to play the *Tifa* to his descendants. If, for example, his son does not have an interest in *Tifa* playing, he will turn to his grandson. The *Tifa* has four types which, in a play, are usually used simultaneously. In the Asmat tribe, the *Tifa* is not differentiated by the type of function, but it is distinguished by its physical characteristics. As informed by the first resource person, Mr. Erick (*Sarkol*), curator of the Asmat museum, it is shown in the following interview that: 'The physical characteristics of the typical *Tifa* from the Asmat tribe living in the coastal areas are large and long, whereas, the physical characteristics of the typical *Tifa* from the Asmat tribe in the mountain areas are short'.



Figure 6. Numbers 1 and 2 are *Tifas* originating from the Asmat tribe living in the mountain area, while numbers 3 and 4 are *Tifas* from the Asmat tribe living in the coastal area.

(Source: Doc. Ricko, 16 January 2017)



In general, there are only two types of *Tifa* in the Asmat tribe, which are distinguished by their physical and sound forms. The *Tifa*, which has a shorter size, will produce a louder sound, while the *Tifa* with a long size will produce a denser sound. Factors that make a difference in the physical size of *Tifa* between the Asmat tribe in the coastal and mountain areas are the wood used to make them. The mountain Asmat tribe makes the *Tifa* shorter in size to save more material on *Tifa* making; this is because it is difficult to get suitable wood in the mountainous area. Another distinguishing factor in the *Tifa* from the Asmat tribe is the highly artistic carving pattern on the surface of the *Tifa*. The *Tifa* carving of the Asmat tribe is the main attraction for domestic and foreign tourists. The Asmat tribe has five clusters namely *Bismam*, *Betscembub*, *Safan*, *Joerat* and *Unir Sirau*, with each having different carvings and their own distinctive characteristics. There used to be traditional rituals in the *Tifa* engraving process; when the *Wow-ipits* or *Tifa* engravers had to let out their blood to later be used as the colouring in the engraving. The process was also aimed at making the ancestral spirits of the *Wow-ipits* merge with the engravings. However, that tradition has been abandoned because it is considered sacred. Figure 7 is a picture of the types of engravings on the *Tifa* of each family:



Figure 7. Types of carvings from the *safan* family.  
(Source: Doc. Ricko, 16 January 2017)



Figure 8. Types of carvings from clumps.  
(Source: Doc. Rome, 16 January 2017)





Figure 9. Types of carvings from clumps.  
(Source: Doc. Ricko, 16 January 2017)



Figure 10. types of carvings from clumps.  
(Source: Doc. Ricko, 16 January 2017)

#### 4 DISCUSSION

The *Tifa* is a musical instrument originating from Papua. One tribe that preserves the *Tifa* music playing is the Asmat tribe. There are several types of *Tifa*; namely *Tifa Jekir*, *Tifa Dasar*, *Tifa Jekir Potong* and *Tifa Bas*. However, in the Asmat tribe, the *Tifa* is only divided into two physical types based on the location of the residence of the tribe in Asmat. The first is the *Tifa* from the tribe who lives in the coastal area, which has large and long features. The second is the *Tifa* from the mountainous areas, which is shorter in size and has a louder voice.

The *Tifa* learning process, in general, cannot be said to be easy because, for the Asmat tribe, *Tifa* players are those who have been chosen by their traditional leaders. Starting from childhood, the growth and development of a child in the Asmat tribe has been considered; if the child has talent, he will be chosen by the traditional elders and then educated in the *Jew*. Furthermore, if parents feel that their children have talent, they can send them to the *Jew* to take part in the *Tifa* learning. Before starting the *Tifa* learning process in the *Jew*, the selected children must follow the initiation process (*Emak-Cem*). This is a process where the children must be dried in front of the *Jew* in the daytime. After the initiation process is complete, they can begin the process of learning the *Tifa* music. In the learning process, the teacher uses lecture and demonstration methods in which the children are invited to learn the traditional songs and customs of the Asmat tribe. Then, they are shown how to play the *Tifa*. The children can try the *Tifa* rhythm by clapping their hands or beating the floor rhythmically. After that, when they have begun to understand how to play the *Tifa*, they are given the opportunity to play the *Tifa* while singing traditional songs they already know. When they are proficient, they are given the opportunity to join a *Tifa* playing group in an event. They will be given the opportunity to play the *Tifa* in turn for a song that is being played.

Regarding procedures and materials, the learning process of *Tifa* playing does not have a formal module for teaching the instrument. The *Tifa* learning instruments are based on experience systems. This is explained by the benchmark of the learning system using a simple learning method and is continued with routine practice.

The *Tifa* is made from wood, monitor lizard skin and rattan. The wood used in the making of the *Tifa* is the *chi* wood or *waru* wood. This wood is chosen because it has good quality and can last a long time. The monitor lizard skin is used as the top cover of the *Tifa*. The monitor lizard skin commonly used is that of one to two year-old monitor lizards. This skin is thick and lasts a long time. The last ingredient is rattan; it is used as a rope to tie the monitor lizard skin to the *Tifa* so that it remains firmly attached to the *Tifa*. The process of making a *Tifa* takes a long time. The making of a *Tifa* is considered sacred to the Asmat tribe. It requires



several rituals that must be completed. The rituals start from looking for wood as the material for making the *Tifa*, someone who makes the *Tifa* must not be close to women, as well as in the manufacturing process which needs the blood of the *Tifa* maker himself. For the Asmat youths, the *Tifa* has been considered as their identity, so that the manufacturing process is full of sacred rituals. Moreover, the *Tifa*'s carvings are adjusted to the power symbols of the owner of the *Tifa*. The Asmat *Tifa* has an important role. Besides being a musical instrument used to accompany dances, the *Tifa* is also used as a musical instrument in every traditional ritual, traditional ceremony or party. However, the *Tifa* is not used at grieving events. Some examples of the presentation of *Tifa* in the Asmat tribe are during the traditional plate party or *An Pakamu*, the feast of making a bachelor house (*Jew*) or *Jew Pakamu*, the sago caterpillar party or *Amos Pakamu* and so on. The *Tifa* is included as a rhythmic instrument because it is only played by being hit, not by being pitched.

## 5 CONCLUSIONS

The conclusion of this study is presented in the following items. First, the learning process of the *Tifa* instrument in the Asmat tribe includes rhyme and rhythm, because the *Tifa* instrument is a rhythmic instrument. Second, the learning of the *Tifa* instruments in the Asmat tribe refers to traditional rituals that are initialised by the process of initiation (*Emak-Cem*) where children who will learn the *Tifa* are dried in front of the *Jew* in the daytime. Third, in the learning process, the *Tifa* mentor uses lecture and demonstration methods, where the instructor or traditional elders will explain the history of the Asmat customs, how to make the *Tifa* and the customary rules in beating the *Tifa*. Then, the children are shown how to hit the *Tifa* without learning material or modules from the teacher. The process starts from inviting children to know their tribal songs, and then the traditional elders play the song accompanied by *Tifa* instruments and the children follow the rhythm by clapping their hands. The types of rhythms taught in the learning process are *sarpi* (fast rhythm), *dames* (moderate rhythm) and *damesnab* (slow rhythm). Fourth, children who are proficient in playing *Tifa* will be included in a group at an Asmat tribe traditional party such as the traditional plate party (*An Pakamu*), the spirit party (*jipai pakamu*), bachelor house making party (*Jew Pakamu*), boat party (*cimicim pakamu*), stacked sculpture party (*pakamu bus*) and sago caterpillar party (*Amos Pakamu*).

The suggestions put forward are: 1) Teachers should open opportunities for people who want to learn and are interested in learning *Tifa* musical instruments even from outside the lineage or family, to be able to achieve the goal of preserving the *Tifa* instruments; 2) For instructors, it is better to create modules related to learning *Tifa* musical instruments so that they can be learned by a wide audience.

## REFERENCES

- Bakar, Z.A. (2014). *Psikologi Pendidikan* [Educational psychology: Guidelines for teachers and parents]. Singapore: Partridge Publishing.
- Bawantara, A. & Ekaristi, M. (2011). *Khazanah Negeriku: Mengenal 33 Provinsi di Indonesia* [The wealth of my country; Get to know 33 provinces in Indonesia]. Jakarta: Media Kita.
- Dumatubun, A.E. (2002). Kebudayaan dan kesehatan orang Papua dalam perspektif antropologi kesehatan [Papuan culture health in the perspective of anthropology]. *Jurnal Antropologi Papua* (ISSN: 1693-2099), 1(1), 65-72.
- Kristi, N. (2012). *Fakta Menabjubkan Tentang Indonesia: Wisata Sejarah, Budaya, dan Alam di 33 Provinsi* [Wonderful Indonesia: Tour of history, culture, and nature of 33 provinces]. Jakarta: Katalog Dalam Terbitan.
- Hashim, S., Mahani, R. & Ramlah, J. (2004). *Psikologi Pendidikan* [Psychology of Education]. Pahang: PTS Publications & Distributor Sdn. Bhd.



- Leirissa, R.Z. & Latuconsina, D. (1999). *Sejarah Kebudayaan Maluku* [History and Culture of Maluku]. Jakarta: Directorate General of Culture.
- Moleong, L.J. (2000). *Metodologi Penelitian Kualitatif* [Qualitative research methods]. Bandung: PT Remaja Rosdakarya.
- Mentansan, G. (2013). Surga terumbu karang Raja Ampat sebagai objek wisata unggulan: ambisi dan tantangan [Raja Ampat's paradise of coral reefs as a leading tourist attraction: ambition and challenge]. *Tifa Antropologi*, 1(1), 210–219.
- Nakagawa, S. (2000). *Musik dan Kosmos: Sebuah Pengantar Etnomusikologi* [Music and cosmos: An introduction of ethnomusicology]. Jakarta: Yayasan Obor Indonesia.
- Papua, B.P. (2015). *Papua Dalam Angka Tahun 2015* [Papua 2015 in number]. Papua: Central Bureau of Statistics.
- Ricko, R. (Photographer). (2017, 17 January). Initiation process for the Asmat tribe children [photograph]. Jakarta, Indonesia: Asmat Museum.
- Ricko, R. (Photographer). (2017, 17 January). *Tifa* learning process in the *Jew* [photograph]. Jakarta, Indonesia: Asmat Museum.
- Ricko, R. (Photographer). (2017, 16 January). *Tifa* from mountain and coastal area [photograph]. Jakarta, Indonesia: Asmat Museum.
- Ricko, R. (Photographer). (2017, 16 January). Types of carvings from clumps. [photograph]. Jakarta, Indonesia: Asmat Museum.
- Ricko, R. (Photographer). (2017, 16 January). Types of carvings from the *Safan* family [photograph]. Jakarta, Indonesia: Asmat Museum.
- Rome, R. (Photographer). (2017, 16 January). Types of carvings from clumps. [photograph]. Jakarta, Indonesia: Asmat Museum.
- Pram, P. (2013). *Suku Bangsa Dunia & Kebudayaannya* [Tribe of world and culture]. Jakarta: Swadaya Group.
- Sugiyono, S. (2011). *Metode Penelitian Kuantitatif, Kualitatif, dan R&D* [Quantitative, qualitative, and R & D methods]. Bandung: Alfabeta.
- Semiawan, C. (2008). *Metode Penelitian Kualitatif: Jenis, Karakteristik dan Keunggulannya* [Qualitative Research Methods: Types, Characteristics and Strengths]. Jakarta: Grasindo.