

Music Creation Based on Folklore

Pulumun Peterus Ginting

State University of Medan
b4khrul.4m4l@gmail.com

Abstract : *This paper discusses the model of music creation compositions that departs from the folklore of Senggulat Mbacang owned by Karoness in North Sumatra. This folklore is commonly referred to as Turi-turin Culture by Karoness. Selanggulat Mbacang, Turi-turian Culture is very popular among Karoness. This folklore is usually delivered orally and is very musical in nature. Senggulat Mbacang, Turi-turian culture has a slice of mbacang fruit or mango fruit. Senggulat mbacang, Turi-turian has a very strong impression in representing the social reality of the life of Karoness. This is a compelling reason for composers to reinterpret this folklore through the composition of music with the title Senggulat Mbacang. Trying to explore Karo culture, traditional elements and other musical elements, trying to the folklore through musical activities. Presenting and reinterpreting folklore that is usually done orally becomes a whole musical composition without losing the core of the original meaning or meaning of the story.*

Keywords : *composition, music, Senggulat Mbacang*

I. Introduction

Karo Ethnic is one of many ethnics and sub-ethnic ethnic groups which is in North Sumatra. The cultural system of Karo's community is related to its kinship system. In addition, his artistic culture is also very closely related to the kinship system in his community. Some elements of Karo community culture are music, literary art (folklore, pantun), dance and art (painting, chisel or carving). In Karo society, art has become a very important tradition and is still practiced for generations to its generation. The fact that there are several types of cultural arts in *Karoyang* are almost extinct, some have disappeared altogether. One of the Karo arts cultures that is now almost gone is *Turi-turin art culture* (folk tales). *Turi-turian* is a type of myth or tale that contains various messages of the teachings of life. *Turi-turi* (folklore) is a type of myth that has existed since the days of the ancestors of Karo.

The number of *Turi-turi* (folklore) cultures in the past is quite considerable, but now there are only a few. One of *Turi-turian* that remains is *Turi-turi "Senggulat Mbacang"*. This *Turi-turian* culture is very popular and is very popular with most Karoness. Culture This turinine is usually delivered orally and is very musical. The storytelling method is how to do it with lots of songs.

Turi-turin (Folklore) is generally delivered by mothers or grandmothers in delivering their children or grandchildren to fall asleep in the afternoon or evening.

Turi-turin (folklore), *Senggulat Mbacang* means sliced mbacang fruit or a kind of mango. The *senggulat mbacang* turbines have very strong impressions in representing the social reality of the life of the Karo people. This is the main reason for composers to reinterpret this folklore through the composition of music with the title *Senggulat Mbacang*. Trying to explore the musical elements in the story becomes a whole composition of musical compositions without losing the core of the meaning of the existing story.

II. Methodology

The process of creating music is the result of observation and assessment in understanding the values contained in the folklore. The findings of the philosophical values contained in this story became the trigger for the process of creating a musical composition *Senggulat Mbacang*. From the findings of the study of the anatomy of the story of *Senggulat Mbacang*, the inspired composer produces a lot of dialogical methods with a stimulus response system for the unique communication character. In the process, composers try to explore the ability to process musical instruments and manipulate vocational techniques, while exploring several electoral traditions in fulfilling accountable physical needs.

The workmanship work steps are carried out by compiling the following activities:

1. Observing Turi-turin culture of Singgulat mbacang
2. Conduct a thorough study of Karo traditional art material.
3. Study the sound of instruments outside the Karo tradition which can be used in perfecting sound harmony in this work.
4. Exploring metal and wood sounds as material for percussion.
5. Composition of all physical material
6. Conduct a trial by playing the final compositional results
7. Conduct a revision of the composition of the errors that occur
8. Set the final composition as the final composition that will be played by all music supporters or players.
9. Performing musical compositions in front of the public
10. Responsible for the composition of music by conducting open discussions with humanists and scholars.

There were a number of obstacles experienced by the composer in the training process to try to show the Muslim community in the North Sumatra, such as in gathering 33 supporters. To bring together as many supporters as this is not easy, there is a problem in agreeing on the time and technical training. As a solution, composers focus more on the efficiency of recruiting supporting members, scheduling efficiency training, so that this can reduce the risks that can hinder the process of creating a musical composition *Senggulat Mbacang*.

III. Discussion

Cerita rakyat (fairy tales) or ulazim called *Turi-turian* in the community of Karo, is a miracle story from the imagination of the priests of the Karo community, it is also inseparable from the local wisdom values and experiences of their daily lives. In this folklore, human imagination gains its absolute freedom, because here there is no prohibition to imagine or create any story. In this case, we can even find things that don't make sense, which we cannot find in everyday life. Bibles have a tendency to ooze or succeed in deceiving crocodiles and so on, all of which we have never found in reality. Folk stories contain cultural and social messages that can be reflections on the people who support them.

Senggulat Mbacang Story is one of the myths or tales of Karoness have. This folktale contains various messages which may be very abstract for other people but very important for Karo community. Every human being has different reasoning to find meaning and message

from the folklore. Previously this story was always told by word of mouth by parents or speakers to remind of the meaning of loyalty and promises that must always be held firmly up to whenever.

There is a main topic that concerns the music composer, first is the myth of *Senggulat Mbacang* that stands as a story, there are at least four phenomena, namely loyalty, differences (gender), life strategy, and social identity. This phenomenon is depicted in the contents of the story represented by the characters in the story such as the figure of a King named Kepultaken, a King's daughter named Rudang Bulan, and a figure of young man who lived in village named Tarelluh. . Story of *Senggulat Mbacang*, is a myth that tells the story of social life and the tragedy of romance of a King's daughter from the Kingdom of Kepultaken (East Kingdom) named Rudang Bulan with an orphaned young man who served as the king's horse sitter. The young man was named Tareiluh. This myth for the Karo community has a very important meaning because it contains the values of the local wisdom of the people of Karo. This phenomenon is then raised and poured in a complete musical cultivation.

In making this musical composition, composers try to interpret the entire contents of this story, such as moral and cultural messages into issues that are built in musical composition. The idea of the creation of *Senggulat Mbacang* music composition was processed in accordance with the composer's creativity. In this case the composer explores the culture of Karo music. Karo traditional music generally has three types of song reporters, namely: 1) *simalungun rayat*, 2) *Odak-odak*, and 3) *patam-patam*. These three types have different rhythmic patterns. For example, in the tempo, *Simalungun's* song with a slow tempo MM = 60-65, medium-sized people with MM = 93-97, *patam-patam* is as fast-tempo MMs = 100-105.

From each of the songs above it is divided into four to six different rhythmic types. For example, the slow tempo *simalungun rayat* song has six different rhythmic patterns. While the other two types of songs have four different rhythmic patterns. In working on the composition of *Senggulat Mbacang* the composer is also more dominant in processing the rhythmic patterns of *simalungun rayat*, because this is considered the most complex rhythmic pattern to be developed. As for the development of other variations, it is processed from two other types of songs. Of the three types of rhythmic patterns, a melody is created with a mode that is found in traditional Karo music. This melody is developed in one part of the composition. The cultivation of musical compositions is inseparable from the composer's cultural background, especially the experience in wrestling western music and traditional Karo music. The composer explores some of the sounds of ethnic music in North Sumatra while still considering the aesthetic sound. In addition to instrument sounds and vocals, the cultivation of this musical composition uses core instruments and additional instruments, including:

- The type of percussion that tends to be used by tribal instruments in North Sumatra
- Friction types such as violin dancello
- Type of picking like kulcapi danhasapi
- Types of inflatable such as sarunei, flute and flute

Each musical instrument and vowel that is determined are then processed to present a mixture of instrument and vocal play in various kinds of tunings. Instruments and vocals are treated very closely with the essence of the music of the Karo people.

3.1 Literary Works

The form of this work is a new creation inspired by folklore, namely *Senggulat Mbacang*. Although in folklore it is not accompanied by musical elements, the story can inspire the cultivator to visualize in the intact composition of musical compositions. In order for the folklore to be fully understood, the form of this work was adapted to various dominant elements of art such as using various musical instruments and vocal sounds or traditional singing.

First, the phenomenon of loyalty occupies an inseparable part of a single unit of story, but methodologically this part is implemented in the form of a procession as well as the tradition of the people and the sound of trumpets accompanied by shouts or slashes as a sign that the ceremony began. In this section there are elements of education, as found in flutes and violins, if this is related to western music terms it can be called canon, even though it is not the same.

Second is the phenomenon of differences (gender) the game of swipes playing melodies that have been worked on from *simalungun rayat* rhythm that is pitched pentatonic. The selection of western instruments, namely cello and violin in this section shows the difference between west and east. However, all elements of sound are based on the musical idioms of the Karo tradition.

Third, this phenomenon describes a strategy inspired by the atmosphere of chess playing between Dat Cembung or Rudang Bulan's husband with Tare Iluh, his ex-lover. Its implementation creates sound elements from non-musical instruments such as metal and wood.

Fourth, implement the defeat of Tare Iluh with Dat Cembung to the consequences of the prescribed sentence. This phenomenon illustrates the identity because finally Rudang Bulan was burnt to show his identity and loyalty to Tare Iluh.

The composition of the farmers in the community is from the various types of songs found in the Karo community, namely *simalungun rayat*, the people, and the stams which are worked out sequentially, which in the end all Karo traditional music elements are played together while ending this composition.

3.2 Use Media

To actualize the idea of content in the whole work, the composer uses media instruments and vocals, including two *gordang sembilan*, *empat taganing*, *dua gendang Karo*, *keteng-keteng*, *sarune*, *sulim*, *flute*, *biola*, *cello*, *gendang dua*, *dol*, *gong*, *penganak*. The reason for the compilers to choose these instruments is to reveal all the things contained in the idea.

3.3 Description of the presentation

This musical composition of *Senggulat Mbacang* is divided into four major parts. Each section has the duration of fifteen minutes so that the overall composition is sixty minutes long. Broadly speaking, I found four phenomena contained in the story, which became my basis for dividing this composition into four parts.

The first part, will tell Rudang Bulan to be happy and happy when his father presents a horse, until his escape to the forest with the young man entrusted by his father to the horse he presents to his daughter. Many things happened in this section. In this section the

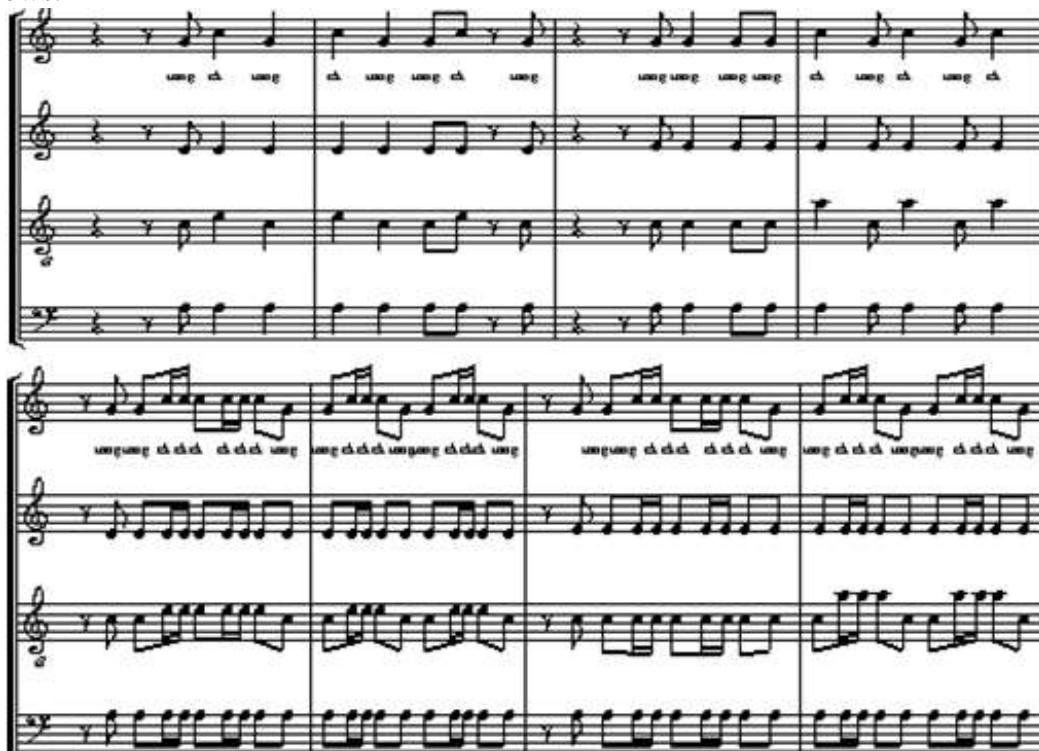
instruments used were *trumpets, vowels, violins, sulim, keteng-keteng, gendang dua*, and some non-instruments. Here all the composition supporters play their respective scores, such as *sarunai, kulcapi* will act to bring the melody that has been previously worked on and be followed by one of the new rhythmic patterns by other supporters with a shout of excitement. All supporters will walk from outside the penta from the main gate of *Taman Budaya* to the stage that was previously prepared by SM (stage manager). Following is the notation of this section



The second part is, how was Tare Iluh left behind

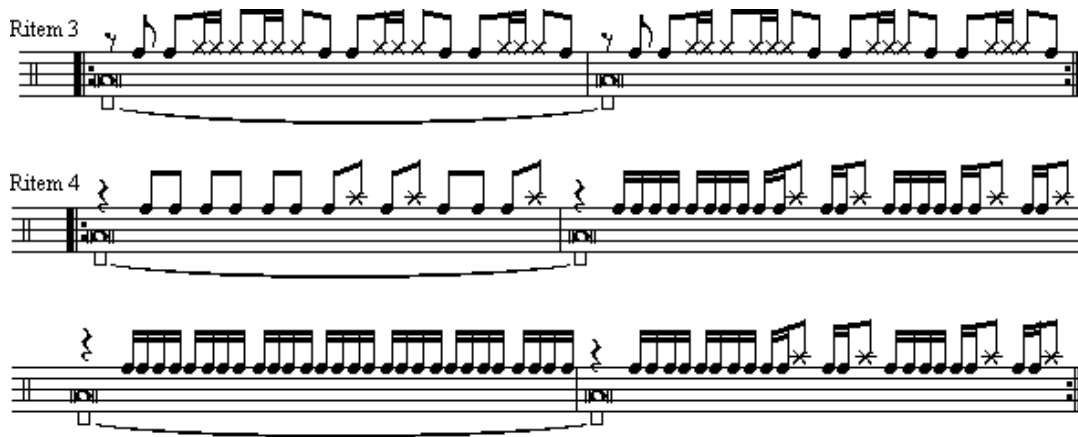


Rudang Bulan is in the middle of the forest until they meet again at a chess match after decades. The two different feelings in themselves will be expressed in the form of musical composition. The musical instruments used in this section are two cello and eight violins. The melodic and rhythmic patterns played by the string instruments in this section are as follows.



The second part, tells about the things that happened when the King chess match with Tare Iluh arrived at the winner's results from the match. The elements of traditional music are very dominant at this time. *Surdam* is one of the instrumentists in the community of Karo will

act as a melody bearer. The strategy phenomenon is felt because a lot of sound elements are contained in it. In the part, rhythmic patterns will be played - the rhythmic patterns that exist in the Karo people who have been transformed into a song. The selection of this instrument will play melodies namely *Kulcapi and Surdam*, besides the musical instruments used in this section there are two sets, namely *gondang Sembilan, ganing, keteng-keteng, gendang melayu, jimbei* which are played alternately and together, the following is annotation:



Part three, defeat in the match in the match colors until the choice of punishment against him. All music players will take part in this composition. The *Canon system* will be carried out by several instruments. All instruments in this section will be played simultaneously. In this section rhythmic instruments will be replaced by vowels that use a little western harmonization. The following is its notation:





System 1: Four staves of music. The top staff (treble clef) contains a melody of quarter notes. The second staff (treble clef) contains a melody of eighth notes. The third staff (treble clef) contains a complex rhythmic pattern with many beamed notes. The bottom staff (bass clef) contains a steady eighth-note accompaniment.



System 2: Four staves of music. The top staff (treble clef) contains a melody of quarter notes. The second staff (treble clef) contains a melody of eighth notes. The third staff (treble clef) contains a complex rhythmic pattern with many beamed notes. The bottom staff (bass clef) contains a steady eighth-note accompaniment.



System 3: Four staves of music. The top staff (treble clef) contains a melody of quarter notes. The second staff (treble clef) contains a complex rhythmic pattern with many beamed notes. The third staff (treble clef) contains a complex rhythmic pattern with many beamed notes. The bottom staff (bass clef) contains a steady eighth-note accompaniment.



System 4: Four staves of music. The top staff (treble clef) contains a complex rhythmic pattern with many beamed notes. The second staff (treble clef) contains a complex rhythmic pattern with many beamed notes. The third staff (treble clef) contains a complex rhythmic pattern with many beamed notes. The bottom staff (bass clef) contains a steady eighth-note accompaniment.

IV. Conclusion

Senggulat Mbacang music works are compositions from compilers, where musical ideas and concepts come from musical memories that have been heard or learned. In general, the musicality of this work seems familiar because it is often heard, but its cultivation is the result of composers' composition, even from the worker's observation directly on the field that there has not been one study that is the same as this claim.

This work is a new discovery when viewed from the work system and the way it is presented. Basically the work system and tools used are not in accordance with the actual function, and are also the result of the imagination of the compiler in observing and listening to the sound that tells the story of folklore. If viewed from the sound produced from the instrument, it is an invention of the composer in concocting instruments that produce new musical compositions. A novelty requires a high degree of carefulness in transferring a sound phenomenon into a musical instrument.

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