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Transformation of Music Structure and Form in Marriage Ceremony of Simalungun Community in Jakarta

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Abstract: This paper is a study of the transformation of the structure and form of music in the marriage ceremony of the Simalungun community in Jakarta. With changes in the way of working and dynamic cultural thinking, the Simalungun community in Jakarta "negotiated" with the presence of *Uning-uningan* and wind music (keyboard), despite the impact of killing traditional music (*Gonrang*) which has become a musical identity so far. The focus of this research is to review the sound changes from the *Gonrang Sidua-Dua* music structure to *uning-uningan* or Batak toba music using Simon Waters's "Acoustic to Electroacoustic" theory as an analysis tool. The method of this research is qualitative, namely by field observation of Simalungun marriage places, interviews with Simalungun traditional leaders, and recording documentation. The use of keyboards in Simalungun wedding customs in Jakarta shows a change from traditional *gondang* sounds to *gondang* sounds in the keyboard and changes in the sound of *uning-uningan* which was previously *gondang hasapi* (traditional Toba Batak musical instrument) after being combined with brass bands or wind music and the use of sound systems resulting in changes in acoustic sound to electroacoustic. Besides the difficulty of the existence of *gondang* music from the traditional side, the value of modernization has benefits such as preservation and revitalization of traditional music, one of which is through the institution of marriage, namely by practicing editing technology and sampling styles or rhythms that are widely used today such as *Gondang tartor*, *Rumba odak-odak*, *Patam-patam Karo*, and Simalungun *rayat* on the Keyboard. The results of this research show that music technology using keyboards in the *uning-uningan* group through the process of editing styles and sounds is one way to preserve traditional Simalungun music which is gradually becoming extinct.

Keywords: melting pot, modernization, negotiation, traditional, music transformation

1. INTRODUCTION

Jakarta's "Melting Pot" of Culture and Technology

Jakarta, the capital city of Indonesia, consists of many ethnic groups and races that are reflected in its diverse cultural activities. The ethnic majority synergizes with ethnic minorities who are mostly migrants from Java, Sumatra, Kalimantan, Nusa Tenggara, Ambon, Papua, and other regions. Jakarta is a melting pot population of people who mingle socialize, and communicate in various ways creating new thoughts and ideas following the times. When the arts of a region experience stagnation in innovation, concepts, and strategies, the arts of other regions will take over to fill the void by lending elements of their art.

The reality is that some cultures survive and some are almost extinct, but on the one hand, technology helps create new concepts and ideas that immediately answer the various needs of cultural practices, especially art. The use of cross-cultural elements has become commonplace, with artists free to explore diverse artworks from various "archipelago" identities that are considered



interesting and useful for artistic practice. Just as the Batak people are free to use Javanese or Ambon music or songs in their musical practice, this indicates that the process of fusion continues to occur as long as it does not tarnish, insult, or plagiarize other cultural artworks.

The various Batak ethnicities in Jakarta such as Toba Batak, Simalungun, Karo, Mandailing, and Pakpak Dairi also reflect the mixing of musical elements to form a melting pot. The author uses the term 'melting pot', meaning several layers of various cultures in Jakarta until *uning-uningan* music and technology as the last layer. The occurrence of cross-culture, cultural borrowing, and even cultural acculturation between ethnicities is reflected in the *uning-uningan* music group which is currently a melting pot in combining the use of musical instruments and songs from the treasures of Sumatra in particular and the archipelago in general. The last layer of the author's explanation in this paper is the borrowing of music groups, the use of musical elements such as rhythm/style, and the use of pentatonic and diatonic tones from various regions can provide new colors for regional songs or songs outside the region itself.

Some Batak ethnicities have different musical ensembles and repertoires at wedding ceremonies, such as the Toba Batak ethnicity has *gondang sabangunan* and brass band combined with *uning-uningan*. The Karo Batak ethnicity has five *sedalenan* drums for traditional ceremonies, but currently, the *kibot* drum is widely used. Mandailing Batak ethnicity has *gordang sambilan* and Pakpak Dairi ethnicity has drum *si sibah*. The differences in traditional musical instruments between Batak tribes show the differences in the respective musical repertoires. The musical repertoire of the Toba ethnic group includes *Gondang sombah*, *Gondang mandudu*, in Simalungun there is *Gual Haro-haro*, *Rampling-rampling*, and *Surung dayung*. In Karo ethnicity, *Gendang patam-patam*, *Gendang Simalungen rayat*, and *Gendang rumba odak- odak*. From the author's observations, most of the musical instruments and repertoires from these various Batak ethnicities are still used in marriage ceremonies, despite appropriating Western musical instruments such as keyboards, guitars, and saxophones.

Research on music transformation can be found in Vivi Ervina Dewi's article (2019) on the changing musical tastes of the Gunung Kidul community who currently prefer popular music or modern music to their traditional music *Rinding Gumbeng*, so its existence is currently questioned, because it has been neglected and is starting to be abandoned. But it is different for the music of the Simalungun community in Jakarta, armed with keyboard technology, they can produce traditional Simalungun musical instruments that can still be enjoyed even though it is in the form of keyboard edits. The transformation of *Tingkilan Kutai* music from Asril Gunawan's article (2019) is more or less similar to the *Uning-uningan* of the Simalungun community in Jakarta, the *Tingkilan* artists made innovations, namely with *congkil* or called *keroncong tingkilan*. This is an example that how the continuity of *tingkilan* music can still be transformed.

Research by Yanti Nurhidayati, et al (2023) on the transformation of *Songah* music in the digital era revealed that the Citengah Village community used social media and digital marketing campaigns to introduce this music. In contrast to Alhari's thesis (2023), the transformation of *Ranup Lampuan* music owned by the Acehnese community where in terms of instrumentation from

initially using Western instruments, has now changed to using Acehnese musical instruments, and there has been a shift in the social environment from the government elite (in the pavilion) to belonging to the general public. The description of some cases of transformation above reminds us that music until now is always dynamic and will continue to innovate, especially traditional music, depending on the role of artists and music owners to maintain it.

Priskila (2015), researching Toba Batak wedding music in Medan City, concluded that Toba music has undergone changes and developments. Several traditional musical instruments can survive and some are extinct, such as *sulim*, *hasapi*, and *taganing*. The collaboration between modern keyboard music and *gondang* musical instruments is influenced by human needs for pop music and the times. The aspect of change that occurs when giving ulos to the bride and groom no longer plays the *gondang* repertoire but regional pop songs and spiritual songs. The continuity is still maintained by the value of musical tradition by including *taganing*, *hasapi*, and flute musical instruments combined with keyboards, called the *pargonsi* or music group. Why do they still use traditional musical instruments from a melodic aspect they can still play the diatonic notation that is dominant in regional pop songs.

From Joko Wiyoso's (2002) research it can be concluded that what *campursari* musicians do is combine diatonic notation-carrying musical instruments such as keyboards, drumset, electric guitar, and bass with pentatonic musical instruments from Javanese, Sundanese, and Yogyakarta gamelan; details such as *saron*, *gender*, and *ciblon* drums, *jaipong* drums, *siter*, and *gong ageng*. The music involves *langgam keroncong* songs, imitating the *keroncong* style of playing such as the time signature, melody, phrase pattern, rhythm, and the flow of the song. The song sentence pattern and sequence remain the same as *langgam*, and the rhythm pattern is also the same, from the intro to the interlude applying rhythm one or rhythm *dadi*, then the next presentation changes to rhythm *rangkep* until the coda. Then in gamelan songs from the form of *gending* adopted to *campursari* music such as *lancaran*, *ketawang*, and *ladrang*.

The process carried out by the previous researcher, raised the surface of the fusion of musical instruments that play pentatonic and diatonic scales, namely between traditional and modern formed in a group called *uning-uningan* or *parmusik*. This group became a trend used at Batak wedding parties in Jakarta. Joko Wiyoso's research on *campursari* explains how the combination of pentatonic and diatonic tones from the musical instruments used by using elements and musical idioms from various musical repertoires such as *keroncong*, *gamelan/kerawitan*, *jaipongan*, and *dangdut*. What distinguishes the author's research is how the role of technology can reconstruct the value of a new musical identity in the culture of the Simalungun community in Jakarta. The focus of this research is how the keyboard style (rhythm from the keyboard) in *uning-uningan* music groups such as *rumba odak-odak*, *patam-patam Karo*, *gondang tor-tor* becomes a musical melting pot, in which there is acculturation, diffusion, assimilation, and syncretism, its function for Simalungun wedding music in Jakarta, and what kind of negotiation process that occurs on *uning-uningan* music.

With this change, the formulation of the problem of this research is how the structure and form of Simalungun music currently transform the marriage in Jakarta, what factors make the

shift of Simalungun music in marriage in Jakarta, whether the use of Toba Batak tor-tor music, *patam-patam*, and rumba odak-odak Karo can affect the change of identity of the Simalungun community in Jakarta?

2. METHODS

Based on the description of the Simalungun music culture in Jakarta, it can be concluded that the culture has undergone adjustments to time and space with implications for innovation, change, and sorting. Of course, this is related to the characteristics and identity of the Simalungun community, which inevitably changes.

The method of this research is a qualitative method by conducting field observations, interviews, and documentation. Bogdan and Taylor (1975) define qualitative methodology as a research procedure that produces descriptive data in the form of written or spoken words from people and observable behavior. Denzin and Lincoln (2011) state that qualitative research is research that uses a natural setting to interpret phenomena that occur and is carried out by involving various existing methods.

The author conducted field observations at a Simalungun wedding on Jalan Caman Raya, precisely at the Graha Cibening building with the Carel Entertainment *parmusik* group. Furthermore, at the Cipayung GKPS building with the Batak music group. The case encountered was still similar to the marriage of the Simalungun people using Toba Batak ethnic *uning- uningan* musical instruments and keyboards, with all Toba musicians. Furthermore, an interview with James Purba, one of the Simalungun traditional leaders who work as a *raja parhata* or customary executor at Simalungun weddings. There is documentation in the form of video during the party and the sound of the interview with James Purba who lives in Cipayung, data about Simalungun music from Edy Taralamsyah who lives in Kelapa Gading, and recordings of Karo kibot drums from Japar Surbakti who lives in Cililitan, East Jakarta. From Japar Surbakti, the author got a lot of information about the sampling process, editing which includes diffusion, syncretism, musical appropriation of the keyboard style made.

The interviewees were Simalungun traditional music artists, Simalungun keyboard players, Simalungun culturalists, and observers of Simalungun culture in Jakarta. In addition, the author also interviewed one of the people responsible for the traditional program at a Simalungun wedding called Raja Parhata. Raja Parhata understands the concept of Simalungun wedding customs. The researcher then explored the impact of music changes on the implementation of the traditional concept in Simalungun weddings which is still valid today.

This documentation is done by using audio recording media, visual using a cellphone camera or Audio-Visual. The data that has been collected from field notes, interviews, and review of written sources will then be processed by categorizing important variables related to the problem being studied. This method is used to answer research questions as stated in the problem formulation above.

3. RESULTS AND DISCUSSION

Simalungun Music Transformation

The change in the identity of Simalungun music in marriage is marked by a shift in musical sound characterized by a term called

the concept of Acousmatic (acoustic) to Electroacoustic (sampling). This occurs in the *uning- uningan* or music instrument, from the pure sound of *taganing* which consists of 6 (seven) drums, *sarune*, *sulim*, *hesek*, and *ogung*, then the main drum, child drum, *panganak*, and *gong* from traditional Karo musical instruments. These instruments were computerized sampling; recording the original instruments into the keyboard so that the music style or rhythm is similar to the Toba *gondang* and Karo drums. Musician Jasa Tarigan has done this with Karo music, recording traditional Karo instruments such as drums, *sarune*, and *keteng- keteng*.

In the study of Simon Waters's (2000) article *Beyond the acousmatic: Hybrid Tendencies in Electroacoustic Music*, he sees this innovation occurring in film music and mentions postmodern culture; a relationship that can be seen in the keyboard phenomenon; one of the most dominant instruments in the music group. The process that is carried out is that the basic sound material which is still analog is made into a digital format. The current popular technological achievement, especially in the keyboard phenomenon, is the Sampling technique - a change from acousmatic sound to electroacoustic. From this sampling, many uses are achieved, especially in the issue of hybrid or mixing the union of various musical elements in the world, ranging from modes, scales, rhythms, timbre, sound contours, and others. Some of its functions can be seen in keyboards such as the storage capacity in the form of a flash disk for rhythm banks, instrument sounds, settings, and edits of music. In one keyboard, there is a vast hybrid cultural unity of various musical genres and musical instruments that can be called up in a fast-loading manner. The author refers to Simon Waters' conclusion that the culture of electroacoustic innovation is helpful and efficient in the following ways.

Very practical in terms of data file storage and distribution (such as various musical rhythms in the world can be transferred using flasks or computerized by one musician to another) so that keyboard players are free to use any rhythm or style. Sampling: imitation of the original musical instrument then recorded into the keyboard. Like the Batak *tor-tor* rhythm; the artist records the *gondang*, *suling*, and *hasapi* on the keyboard. The keyboard becomes a tool for the meeting of plural cultures, and multicultural, and mixing of various rhythms of music genres. An innovation of traditional music from a postmodern perspective is that traditional music instruments are repackaged in the form of data files without presenting the original instruments. Representation in the sense that it is different from authenticity when looking at the original form of *gondang* performed with the keyboard *gondang* played. There is a change in coding language from acousmatic to electroacoustic. More economical for the people who use it in the sense that using a keyboard is cheaper, compared to renting a set of musical instruments and artists who play music. The environmental aspect of performing weddings in buildings requires loudspeakers related to electroacoustics. Ideologically, people in wedding halls today are accustomed to the frenetic music produced by keyboards.

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Analysis of Cultural Transformation of Simalungun Wedding Music in Jakarta

1. Original Structure and Form of Simalungun Wedding Music Aspects of Musical Instrumentation

For marriage ceremonies, *gonrang sidua-dua* (consisting of two drums) is used along with *ogung* (two drums), *mongmongan* (two drums), *sarunei bolon* (one drum), and *sitalasayak* (two drums). *Gonrang sidua-dua* consists of two drums, each of which has two membrane skins, namely at the top and the bottom of the drum. There are two drummers, one *pangindungi* (plays the main or large drum) and one *paningkah* (plays the child or small drum).

The way to play the *sidua-dua* drum is by slipping the pegs on the rattan binding the drum, if the sound or sound of the drum needs to be high, the *gondang* pegs are tightened, if the sound needs to be low the pegs are loosened. How to play the *sidua-dua* drum is hammered with a beater, sometimes this drum must be hit with the palm of the right hand and the palm of the left hand (Hernauli Sipayung, 1994).

Sarunei Bolon

The material is made from *silastom* wood and can also be made from *sarpahudon* wood, and *tambalahut* wood. *Sarunei bolon* is used as a melody carrier in the *gonrang* ensemble and is played by blowing. *Sarunei* has 7 (seven) tone holes, 6 (six) of which are made in a row and 1 (one) hole is located at the back, right in the middle between the first tone hole and the second hole. *Sarunei bolon* has several components, namely, *itit* is a sound-giving *sarunei* child, and the material is made of coconut leaves tied with threads on a chicken feather stalk. *Nalih*, the material made of tin can also be made of bamboo, the point is to connect *itit sarunei* and *lud sarunei*. *Tumpak lip* is a lipstick when blowing *sarunei*, so that the balance of blowing *sarunei* remains under control and full of concentration. *Sigumbangi* is a resonator enhancer, the material is made of bamboo half the length of the *lud sarunei*, the same size as the *lud sarunei*. *Sarunei* is divided into 2 (two) designations, namely *sarunei ponggol-ponggol* does not use *sigumbangi* tools, while *sarunei bolon* uses *sigumbangi* tools.

Ogung or Gong

It is an instrument of beating or metallophone. The etymology of the word *ogung* comes from the sound of the language *gong*. The material is made of copper, some make it from brass plate or iron plate. The way to play it is by hitting the *pencu* with a beater. *Ogung* cannot be tuned because when making it, the notes C and G have already been determined.

Mongmongan

It is a component of the *ogung* musical instrument, made of bronze or brass. This instrument consists of two pieces of different sizes,

A stemmed cross (x) note is a 1-tap holding stroke with a stick. The mark (ξ) is a 1-tap rest mark.



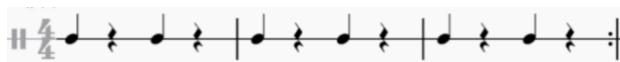
Sakkitin (♩=108-120: *moderato*, *dearhossi*) examples of *gual hurtak-kurtak*, *tingting*, *sakkitin* with *sakkitinin*. Rhythmic pattern: / 1 11 1 11 / 1 11 1 11: // description of the sound of *Sakkitin*, 1 is *rin*, a right-handed stroke of the drum stick on the *bohi* (the upper membrane of the drum) which is equivalent to one tap. If played in Western music rhythm is as follows:

Note (♩) a stick stroke by the right hand with note value $\frac{1}{4}$ = 1 tap, note (♪) a stick stroke by the right hand with note value $\frac{1}{8}$ = $\frac{1}{2}$ tap.



Haro-haro (♩=120-168: *allegro*, *allegretto*, *huppodas*) examples *gual porang*, *sambirbir*, *parahot bolon*. Rhythm pattern: / 1 0 1 0 / 1 0 1 0 / 1 0 1 0 / description: 0 is a one-tap rest mark; 1 *rin*, using a beating stick by the right hand for one tap duration. If played in Western music rhythm is as follows:

Note (♩): a stick stroke by the right hand with a note value of $\frac{1}{4}$ = 1 tap, the sign (ξ) is a 1 tap rest.



Rin rin (♩=152-184: *allegro assai*, *alamarcia*, *podas* (fast) examples of *gual rin-rin* and *parahot*. Rhythm pattern: / 1 1 1 1 / 1 1 1 1 / 1 1 1 1 / 1 1 1 1 / 1 1 1 1 / 1 1 1 1 etc. description: 1 is *rin*, using a baton struck by the right hand for a duration of one tap. If played in Western music rhythm is as follows:

Note (♩) a stroke using a stick by the right hand with a note value of $\frac{1}{4}$ = 1 tap



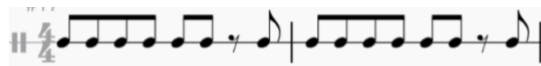
From the results of Simon Waters' study, seeing the innovation that occurred from Acousmatic to Electro acousmatic, became the author's reference in finding what elements and idioms the keyboard can do, the extent of musical cultural transformation, and important events from *uning-uningan* music related to technological advances. The following is the composition of the Toba Batak *tor-tor* keyboard style or rhythm in playing the *gemufamire* song.

Explanation:

the lyrics of the *gemufamire* song are in the Flores language, the music uses *tor-tor* batak, and the melody has diatonic elements.

(♩= 160-170)

Taganing rhythm in Batak *tor-tor* style



Drum set rhythm in Batak *tor-tor* style

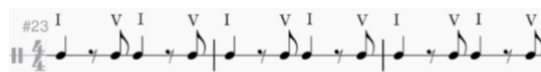


Piano rhythm in Batak *tor-tor* style



Bass rhythm in Batak *tor-tor* style

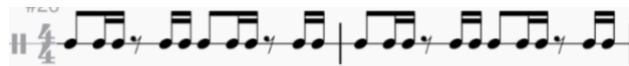
The chord progression is depicted with Roman numerals explaining the level of the chord which is I-V-I (I major chord formula, V major chord formula).



The following is the composition of the Karo *patam-patam* keyboard style or rhythm in playing the songs *biring manggis*, *gemufamire*, *pos ni uhur*, and *tolu sahundulan*.

(♩= 98-102)

Drum set rhythm in *patam-patam* Karo style



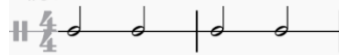
The rhythm of the *indung* drum in the Karo *patam-patam* style



Panganak rhythm in Karo style



The gong rhythm in the Karo *patam-patam* style



Lower octave *panganak* rhythm in *patam-patam* Karo style



Bass rhythm in Karo *patam-patam* style



Chord progressions are depicted with Roman numerals explaining

the chord levels, namely iii -V-I (iii minor chord formula, V major chord formula, and I major chord formula).



Variation 1 piano rhythm in *patam-patam* Karo style



Variation 2 piano rhythm in *patam-patam* Karo style



The following is the composition of the rumba *odak-odak* keyboard style or rhythm in playing the Simalungun songs *Sitalasari* and *Deideng*.

(♩= 95-97)

Drum set rhythm in rumba *odak-odak* style



Indung drum rhythm variation 1 in rumba *odak-odak* style (variation 1 is found in the fill-in is written variation 1 on the keyboard).



Figure 1. Fill in positions (variation 1, 2, 3, and 4) on the keyboard:

Indung drum rhythm variation 2 in rumba *odak-odak* style (variation 2 on keyboard)

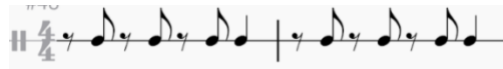


Indung drum rhythm variation 3 in rumba *odak-odak* style (variation

3 on keyboard)



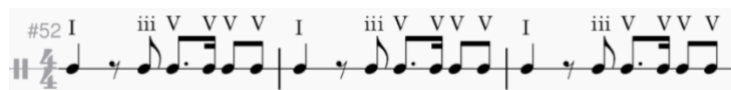
Child drum rhythm in rumba odak-odak style



Big gong rhythm in rumba odak odak style



Bass rhythm in rumba style



The chord progression is depicted with Roman numerals explaining the chord levels, namely I-iii-V- V-V-V-I (I major chord formula, iii minor chord formula, and V major chord formula).

Here is an example of an *Eta Mangalap Boru* song that can give an idea of the identity of *Simalungun* songs. The pattern of this song is A1 - A2- B - C (A1 as the initial song with minor chord progression vi - III - vi, A2 as the continuation song with a different tone chord progression III - III - iv, B is the chorus with major chord progression I - IV - I - IV, C is the 2nd chorus with chord progression IV - I - IV - I). The relationship between syllables and melody of the song is syllabic, namely each syllable with each tone, and tempo ($\text{♩} = 115-120$).

Eta Mangalap Boru

Subtitle

Cipt. Taralamsyah Saragih

There is a shift in the use of root notes from the previous *Simalungun* song which used minor scales at the beginning of the song, then during the chorus, the root notes become major, such as in the song *Eta Mangalap Boru* created by Taralamsyah Saragih. Around the 1960s this song was very popular among *Simalungun* orchestra players such as Orkes *Nalaingan*, with Taralamsyah Saragih as one of its members. But nowadays the song is rarely sung by *parmusik* groups because of the difficulty of singing it in *Simalungun Inggou* - such as the *cengkok* (ornate tone) and for trio singers (3 people) in *parmusik*, it is difficult to divide the voice into

soprano, alto, and tenor voice areas. Unlike songs with major undertones, which are easier when there is a division of voices. Compared to major songs, it is more comfortable to divide the voices. This also happens in chord progressions and transitions. When there are too many minor chords, the trio singers are overwhelmed by the harmony of their voices. Keyboard players also avoid using minor root notes, harmonic minor scales, or songs that require chords that use a lot of harmonic progressions. This is due to the lack of chord knowledge and basic principles of music theory by the musicians, as most of them are self-taught. In improvising *Simalungun sarunei* imitations on the keyboard with the trill technique, sometimes it is not correct, which should be all notes played in sequence but played in pitch bend like the *kibot* drum game in Karo.

Edy Taralamsyah, who is the son of Taralamsyah Saragih, once said that most keyboard players in *parmusik* groups had difficulty playing *Simalungun* licks. They are influenced by the way the keyboard plays drum licks. Likewise, the flute is overwhelmed in playing harmonic minor melodies, or songs with minor basic notes. It can be said that the old *Simalungun* songs have much more valuable artistic and musical value because they represent the melody and rhythm of *Simalungun* than the current *Simalungun* songs, both in terms of music and the depth of the lyrics. Consumption demands for societal standardization are so high that, in the end, musicians have to submit to the demands of the recording industry which only focuses on profit. *Cengkok inggou* is made up of several tones in one syllable that are melismatic. Example of a song *Poldung sirotap padan* (slow sad 4/4 rhythm) by Taralamsyah Saragih.

Poldung Sirotap Padan

Cipt. Taralamsyah Saragih

$E\flat$ Fm $B\flat7$ $E\flat$ Fm $B\flat7$
 Romei ma i-luh u-hur ma-lu-ngun mar-di-ngat ut-tung na
 ma do roh suk-kun suk-kun Na ti-ba a-dat ta

G Cm Fm Cm $B\flat7$ $E\flat$ $B\flat7$
 ma-bi-lei Na-ha pe lang pi-ah do-run Hu-to-ngos do na-min to-
 ngan rung-gu Na-ha ma u-se au tor-sa Hu-la-djou do mal-lah na-

$E\flat$ $E\flat$ $B\flat7$ $E\flat$ $E\flat7$ $A\flat$ $A\flat m$
 nah Ha-peda-lan-ni to-nah do be-lut ho-ma Pol-dung do si-ro-tap
 min Sa-ut do ni-ni ba-pa tong ni-ngon so-nin

Cm $E\flat$
 pa-dan hot hi-rian Na-ha-ma

experiencing appropriation - the rhythm of *tor-tor* Batak. Used to accompany Toba Batak songs such as *Sinanggar Tulo*, *Anak Medan*, *Sigulempung*. Over time keyboard players in *Simalungun* marriages used this rhythm or *gondang tor-tor* style to accompany *Simalungun* songs such as *Pos Ni Uhur*, *Tolu Sahundulan*, and *Totorhon*.

4. CONCLUSIONS

Agree with Erond Damanik (2011) that *Simalungun* people in Jakarta easily adapt and adjust to the Batak ethnicity and other ethnicities, but it cannot be denied that despite the existence of *Simalungun* social institutions, for example by maintaining the kinship structure in the implementation of traditional marriage ceremonies, traditional *Simalungun* music is difficult to survive. The dominance of other cultures, such as the dominance of Toba Batak music, has a huge influence on the *Simalungun* community in Jakarta and this is following what Simon Waters (2000) said about the use of technology. The use of keyboards in the *Simalungun* marriage custom in Jakarta shows a change from the traditional *gondang* sound to the sound of the *gondang* in the keyboard and a change in the sound of the *uning-uningan* which was previously *gondang hasapi* (a traditional Toba Batak musical instrument) after being combined with brass bands or wind music and the use of sound systems resulting in changes in acoustic sound to electroacoustic. All of these changes, as suggested by Waters, illustrate the tendency of hybridity in the development of music as a result of technological developments.

The finding is that the use of technology itself does not kill traditional music but can be seen as an act of preservation and revitalization of Batak traditional music in particular or even Indonesian traditional music in general. The use of keyboards as part of technological development can become an archive and cultural heritage for the next generation. Sampling and editing processes that mimic the sounds of traditional musical instruments and patterns of musical structures and aspects outside of music or extramusical can be processed using technology that is in principle more practical and efficient. Musicians such as Jasa Tarigan, Japar Surbakti, Dorman Manik and Andolin Sibuea from the Toba Batak and Karo ethnic groups have done this by making *gondang* keyboard music, *rumba odak-odak* and *patam-patam* karo, which does not directly eliminate the elements of tradition itself. Similarly, Vicky Sianipar has collaborated and hybridized traditional Batak musical instruments with various musical genres such as jazz, rock, blues, folk, and world music. This practice itself has not been done among *Simalungun* musicians, so this thesis can be an input and suggestion for *Simalungun* artists and musicians to utilize technology as a strategy to revitalize and preserve their traditional music. In addition, this paper also shows that customs in marriage can be seen as a social institution that becomes a means and container for maintaining or revitalizing traditions. Therefore, while this study sees a paradox between choosing which one to be, "traditional or modern", in my opinion, both contribute benefits to humans and society in general, especially the *Simalungun* community itself. Another benefit of modernization is the economic convenience of having *parmusik* and keyboard groups sold more cheaply by Batak wedding halls in Jakarta, compared to hiring the services of a *gonrang* ensemble complete with callers imported from North Sumatra.

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