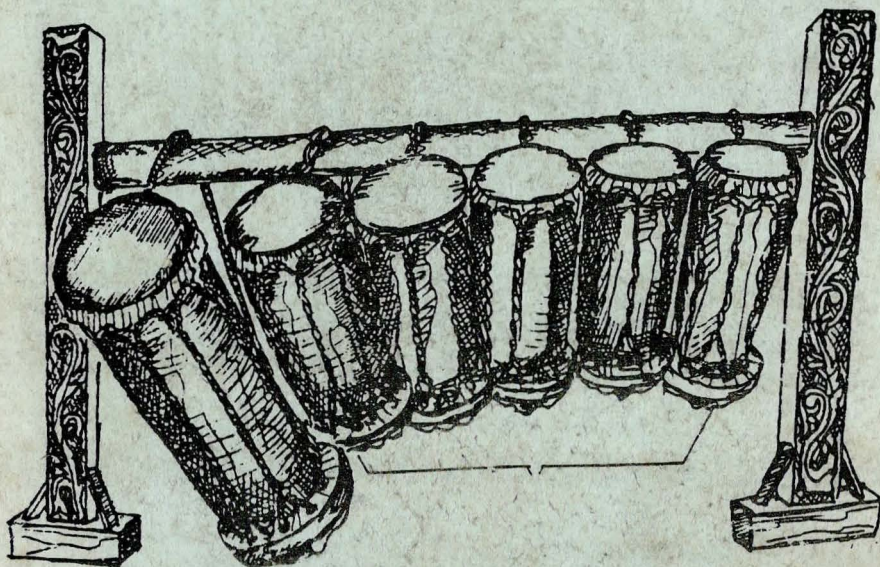




# THE TOBANESE TRADITIONAL MUSICAL INSTRUMENTS



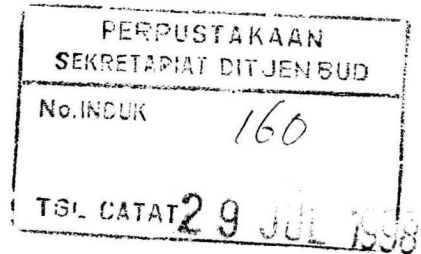
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DEPARTEMENT OF EDUCATION AND CULTURE  
DIRECTORATE GENERAL OF CULTURE  
NORTH SUMATRA GOVERNMENT MUSEUM  
1996/1997

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**THE  
TOBANESE TRADITIONAL  
MUSICAL INSTRUMENTS**



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**DEPARTEMENT OF EDUCATION AND CULTURE  
DIRECTORATE GENERAL OF CULTURE  
NORTH SUMATRA GOVERNMENT MUSEUM  
1996/1997**

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## **PREFACE**

We are very grateful to one supreme God, this writing can be accomplished.

North Sumatra Government Museum is a permanent institution, that informs us about human world and its environment.

In the budget year 1993/1994 made a manuscript about collections of cultural object of North Sumatra Government Museum, one of them entitled : "The Tobanese Traditional Musical Instruments."

This writing can be accomplished owing to the mutual work with some informants from North Tapanuli regency, that have given the valuable input materials, nevertheless the result is far from being perfect because of several limitations. For that we are most grateful if readers would supply us with any corrections or comments that might make a later edition more useful.

At last, we extend our thanks to the people who have helped us to accomplish this writing. May it will be useful.

Medan,     December 1996

The Authors.



## **Foreword of the office head of North Sumatra Government Museum**

Musical instrument is one of the cultural realization which reflects the manners and the ways of life its supporter society.

The writing and the edition of the Tobanese musical instrument is a part of the duty, the function of North Sumatra Government museum in the effort of conservation, information distribution about its collections.

The clarifications in this writing is far from being perfect, but it motivates other researchers.

In compliance with the development of North Sumatra Government Museum and the increased of foreign visitors current, so the edition of this book in English is felt an urgent matter.

Owing to financial support from the Governor of North Sumatra province in the budget year 1996/1997 the edition of this book can be realizable.

At last, to the authors and the Governor of North Sumatra Province we extend our thanks and hope in the future the mutual work will be encreased and better.

The office head of  
North Sumatra Government Museum

**Drs. Suruhen Purba.**

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# CHAPTER I

## INTRODUCTION

In general, traditional musical instrument covers all instruments needed in accompanying a dance, theater, and traditional music.

Musical instrument or orchestra is one of the importance element for making a situation more sacred in all ritual, nearly all tribes in the world. As well as Tobanese, the traditional musical instruments, having an importance role in ritual and custom, to accompany a traditional dance (tortor), to rise one's spirits, to accompany ende ( traditional song ) etc.

In this writing will be clarified about musical instruments according to the clasification which is agreed by the international, they are :

Aerophone ( Air in the musical instrument produces music)

Chardophone ( string or wire of it produces music)

Idiophone ( the body of the instrument produces music )

Membranophone ( the instrument itself produces music because of its leather is spaced )

The Karonese musical instruments which included in aerophone are : Ole-ole, sulim, sordam, tutila, sarune buluh, talatoat ( salohat ), balobat and sarune. Including the chardophone are : hasapi, sidideng, (arbab), panggepeng and saga-saga.

Including the idiophone are : garuntung, ogung and hesek.

Including the membranophone are : gordang, taganing and odap.

Those instruments can be played individually as entertainment in spare time, for examples to watch paddies in a field ( mamuro ), breeding buffaloes etc. At night young people often play sulim, sordam, hodong-hodong, penggepeng etc. These instruments often be joined with vocal music ( song ).

The traditional musical instrument which is played in the traditional occasions and rituals are : "Gondang Sabangunan", consists of a set of musical instrument that covers : taganing 5 sets, gordang 1 set, ogung 4 sets ( ogung oloan, ihutan,

panggora, doal ), hesek, odap and sarune, one set each. The way to play the instrument, firstly by hitting taganing then ogung oloan and followed by ogung ikutan, panggora and doal. Together with those instruments are also sounded the hesek as a song match, continued by Sarune, after the sarune then be followed by a dance while odap and gondang are played once in a while ( not often ), a certain time only as long as the music is performed.

The kinds of music that performed by gondang sabangunan in each occasion, consists of three parts namely : "gondang mula-mula", "pasu-pasu" and "gondang hasahatan".

"Gondang mula-mula" is a music for opening ceremony, which is offered to Mulajadi Nabolon ( God the creator ), gondang pasu-pasu is a request or prayer what is hoped in life ( sitta-sitta pangidoan pasu-pasu ), for instance : prayer for peace and good fortune ( wealty ), protection/guidance, etc. While gondang hasahatan is a belief that the prayer which is offered will be fulfilled ( sahat sahut na pinarsitta ).

All of the three parts called "sipitu gondang" ( seven drums ). The procedur of gondang in sipitu gondang at each ritual is the same with gondang mula-mula and hasahatan. So each party that get a turn to perform a dance is always started with gondang mula-mula and finished with gondang hasahatan. The difference of it is at gondang pasu-pasu is similar to the kind or the purpose of the ceremny which is done and also to obey the wish from the one who ask for the music ( si pangido gondang ).

In playing the gondang sabangunan in every occasion is always begining with "gondang ni pargonsi" or "hapunjungan ni gondang". This music especially for pargonsi ( musicians ) and no dancing. This gondang consists of seven sets, having ritual aspect, called "sakti-sakti". It is intended to make the musical instruments having magic power, produces a good sound, making the musicians having supernatural power so that they have the ability in playing the music and making the ceremony having super natural power, in order to run well without any disturbance.

After gondang pargonsi, is continued with "gondang ni hasuhutan", it is special for the owner of occasion, consists of seven gondangs. Then be continued with "gondang ni dongan tubu" ( suhut's brother one grandmother or grandmother's brother ). It usually has three gondangs then be followed with gondang "ni

parboruan", it is special for the clan of girl receiver from suhut, there are also three gondangs. After that "gondang ni ale-ale", for the close friends, relation or village's friends, also there are three gondang. Then "gondang ni hula-hula" (the clan of girl giver) and continued with "gondang hariapan", special for the invitations or any one who want to dance. The last is "gondang parhobas" special for people who work in the ceremony. After the turn of the dancers finish dancing, it is ended by expresion "Horas" three times, its means good, while waggling ulos (weaving cloth) end which is worn by them.

After all invitations get a turn to dance, music ended by "gondang panimpuli" especially performed by hasuhuton, this gondang constitute the closing of programe and giving blessing and also the expression of thank to the God for the ceremony which is already done. These closing gondangs consists of seven kinds of music, similar to gondang hasuhuton.

At present the role of modern musical instruments are wider and wider by playing : saxophone, organ, keyboard, guitar, trumpet etc. in the traditional ceremonies, so that the role of the traditional ones are more and more urgent.

Among other things these reasons which motivate the North Sumatra Government Museum to take inventory all the traditional musical instruments and their role on Tobanese society.



## CHAPTER II

### HISTORICAL BACKGROUND

There is no accurate data concerning the history of the existence of the first tribe of Batak in North Sumatra and Toba likewise. Yet from the legendary books of Tobanese it was mentioned that his great grand father came from Gods that descent from heaven to The top of Pusuk Bukit ( Samosir Island ) and lived on foot hill called Sianjur Mula-mula and it was also called Sianjur Mula Tompa permulaan ni manusia, parserahan ni jolma ( Sianjur in Samosir Island was belived the origin of Bataknese, from the Island was spread all over the corner.

And also concerning the Tobanese traditional musical instrument there is no accurate date for their existence until now.

According to the legend, the Tobanese Musical Instrument that exist was gordang (margodang), used to predict one's fortune the story goes as follow :

There was a king named Sumongga King. The King had been old, had two unmarried youngman, their names were Si Aji Panurat and Si Aji Pamasa. The king wished his oldest son ( Si Aji Panurat ) to get marry first, but he rejected and asked his younger brother ( Aji Pamasa ) first. After there was an agreement at last Aji Pamasa agreed to get marry first.

Si Aji Pamasa with the Kingdom's party went to his uncle village, Usman King to see a marriage partner, because Usman King had a princess. After there was an agreement from both sides, that the day of marriage was 7 days later. On the day that was desided Aji Pamasa with the party left for Usman King's village. On the way, they met a massanger of King Usman and informed that the princess had passed away. The same cases happened 7 times successively, candidate of Aji Pamasa alway passed away before the marriage day.

Then his eldest brother Si Aji Panurat get married. The same cases were happened on him that was 7 times successively his candidate also passed away before the married day. They felt very stricken with panic to know their fade, they had the same opinion of asking the shaman ( datu ) who could explain several reasons ( hangalan ). For that they called Sibasopaet which was being in dibuih-buih asking his master Sibori Paralamat Siboru Panirang for telling their fortune. Sibasopaet told them that their fortune could not be predicted without accompanying

by music (drum). For that the drum was played. Sibasopaed performed singiaredar dance ( a kind of social dance ), his swinging was beang bihulu. When he his body slant to the right and to the lefth, audience aslo did the same. When he retreated or jump up, all the audience did likewise, then he possessed by a spirit ( trance ) and asked :

"Hi Human Being what caused you to do a party and asking the princess to come" Yes her excellency, come into the shaman body please, in orderto be predicted the fate of Si Aji Panurat and Si Aji Pamasa

Aji Panurat said : What is wrong with us God that creats and repair the world, that makes round head, soften crown of the head, that opens eyes, and hearing clearly, that make mouth, throat track, round heart, making one's happy, that adorn intestines, that separate ten fingers, that descent men on this earth. Please also ask my grandfather Sumangot, I 'll serve the purpose and also ask our fate, we 'll serve the purpose too. Siboru Paralamat said : Hi, men prepare Santi-santi (rice), martimaru ni manuk (eggs), marnapuran ginunting (folded betel leaf), marbaja marmiak (incense), bunga-bunga na jagar (beautiful hibiscus flower), and to the musician he said : hi, musician, make drum for Peralamat and a question drum, let me ask God's grandfather to predict the fate of suhut Sihabolonan, let him know, what on earth he asked, hi, musician my fortune friend, make the sound of the drum clearly, in order that the prediction can be understood by the princess.

Then Siboru Peralamat said : Hi, Aji Panurat your soul says, that in orther to be happy, you have to get a bird that can talk fluently. Aji Panurat answered : Her Excelency the happiness will be blessed by God and the clever talking bird will be visible.

Sibasopaet said : You will get the bird but before that you will get grief and sorrow.

Both brothers prepared food and other things, and pemantik (a thing for making fire) was also order to be made.

They went into wildewed forest and dense jungle for hearing a sound of bird that able to talk.

He wander for several months and more over for years to look for the bird. The end of story, they found it and both brothers married savely. Thus at the first time the drum musical instrument tell the fortune.

About the very beginning of taganing musical instrument, other version told us as

the following :

Once upon a time, Sisingamangaraja went to his uncle (tulang) village in Barus, named Raja Wuti. He was welcomed by his uncle's wife in law, while his uncle was invisible. His presentiment told him that his uncle was on the attic of his house. He asked in order that Sijungkot vegetable was made for him without being cut. When he was eating, the vegetable was put into his mouth while seeing above. At the time, was seen by him that Raja Wuti ( His uncle ) was on the attic of the his house and his mouth was jutted forward, it was like a pig mouth.

Raja Wuti (his uncle) went down and innagurated Sisingamangaraja a king. He suggested him not to tell to anybody about his mouth.

But Sisingamangaraja couldn't restrain his desire, his heart of hearts urged him to inform about the abnormality of Raja Wuti's mouth and then informed it to Silkam tree. After that every body who past near the tree heard a sound that "The mouth of Raja Wuti was jutted forward it was like a pig mouth". King of Sisingamangaraja then order a woodcutter to fell the tree for making Taganing Musical Instrument. That was the story of Tobanese musical instrument that had relationship with animism that was confessed by society at that time.

The Musical instruments are performed in rituals.

After Christianity (especially Protestan) coming to Tapanuli region led by priest L. Nommensen ( in 1890 ), it was the first time the mobility of the role of the traditional musical instrument.

He taugh the christianity doctrin and gradually he succeeded in revising the faith of Batakneses. The doctrin at first prohibited to perform the musical instrument in each occasion, prohibited to worship idol, etcetera. Because one who performed it was similared with worshiped the idol. So that the one who got the doctrin disliked to perform it in the traditional occasion.

Further development the society has been conciousness that the function of the traditional musical instruments are not for worshipping souls/ gods or to call the souls but to make situation of the occasion or party more enjoyable. The Christian have made a determination and put into the right proportion for the drum or dancing as an art besides the tradition social function or enjoyment.

From that time there were organizations in art which its purpose was to find and develop the art in Tapanuli. In compliance with the development of art in the

cities, in the villages were also formed a committee in the form of legitimate theater that performed circuit performances until out of Tapanuli region.

The first legitimate theater was formed in Tapanuli in 1928 named SERINDO ( Melody art of Indonesian ) lead by the late Mr. Tilhang Oberlin Gultom. In this present time, Tobanese art especially the vocal is thriving, seen from many wellknown komponis or Bataknese singers that able to be competed in the arena of region or national popular music.

#### The meaning of Esamble Gondang Sabangunan

The meaning of the traditional music performing for Tobanese, among others are Gondangs ( drums ). Gondang for Tobanese society can be as an esemble music, for examples : Gondang Sabangunan that covers instruments, gondang, ogung, taganing, hesek, odap and sarune and they also can be as a name of music for examples : godang sampur marorot ( a drum used for asking an assistant), gondang saibane-bane (used for asking a peace). Besides the meaning of it can be as a name of music which was played by a certain group in a special occasion such as : Gondang ni Hasuhutan ( a music which is played for those who are doing the occasion) etc. There is also used as a name of music division which is played in one occasion that is Gondang mula-mula (offering music), Gondang pasu-pasu (asking for Gods blessing), Gondang Hasahatan (the end of a song series).

#### Traditional music is an element of culture

The meaning of music of esemble Gondang Sabangunan is all musics which is produced to serve the need in cultural realization. So, sounds which produced by esamble Gondang Sabangunan is to serve the need of a ceremony called a music.

The concept of Gondang Sabangunan can be seen from the Tobanese life and faith back ground. According to Mr. M. Hutasoit (in 1976) that odd numbers (bilangan na pisik ) such as 1, 3, 5, 7, has more value in Tobanese culture ( bilangan na marhadhoan ).

The use of the odd number can be seen in the activities of custom and tradition, for example : calculation in using the type of music when a dancer asking a song, ladder rung of a house king, etc.

It was also mentioned that human being who life on this world "Hasingan" (the continuation of life on the world and until ended).

This hasingan consist of two parts namely na ni ida (visible to the naked eye)

and na so ni ida (invisible to the naked eye). The Tobanese society belief that na ni ida was Mulajađi Nabolon ( the creator ), who created the heaven with its capacity was in the dark upper world ( naholon) Naholon was associated ( na biriong). So the creator ( panompa ) its colour was black. For making its creation become alive, na so ni ida created and gave gota ( tree sap ). Gota for man and animal was blood, its colour was red ( rara ). The red was the colour which was hated by Tobanese society, because it was supposed caused a danger or a death. For example : If there was an indication the sky was red, it was a sign that fire will happened, if there was an enemy imposed, so sirara must be called.

That is why the blood colour its term changed into "bontar" (white), its mean was a life, because its realization was Gota. For example : In a feast or a Tobanese traditional ceremony, served pork with blood, it was called "Juhut nabinontaran". For the livestock blood which had been slaughtered it was called : "gota", so, white was a symbol of life, love and holinese. The three colours can be found on The Tobanese house wall ornaments, weaving clouths etc. as their culture product.

Owing to above occasion so, songs were always connected with those colours. Sad voice ( na lungun ) was in contacted with the creator and the death person (no so niida), for example was a hum. The voice of na siok-siok ( mourning ) to lament over suffering that was a life reflection and the voice of namongkik-ongkik (crying loudly) was a song to show a death.

And also saringar ( vocal sound ) is the expression of Tobanese society spirit to show their conscience and feeling. The saringar consist of five, they are :

1. u. Saringar sahala ( believe in God )

It is always used when asking something to God, as in the words, " Ung ..... Ompung".

2. o. Saringar holong ("sense of love )

It is ofter used for persuading, for example : A mother persuades her child who is crying "O. .... amang"

3. e. Saringar pardonganon ("sense of friendship")

It is used in a daily society, example : "E ..... nga digoit-goit aku"

4. a. Saringar pangaloan ("sense of hostility")

Used as a sense of refusal because of not conform with one's feeling.



example : "a . . . . . dang songon i"

5. i. Saringar hagigion (" odium")

It is often used to express a bad thing, for example : "i . . . magigi au mamereng pangalaho na i"

From the information above we can take conclusions that The tobanese society, believe in god, having sense of love, having sense of friendship, sense of hospitality and odium.

From those backgrounds, number of tones in Tobanese music concep are 5 (anggis), they are : 1 (do), 2 (ra), 3 (me), 4 (fa), 5 (sol). The adding of tone out of those 5 tones, called "anggis igil-igil". The anggis igil-igil is an asking for, or a request to God in the form of tonggo-tonggo (pray) The seventh of the tones are :

1. The first tone is (do) its sound is "nung", symbol of illness (sahala).
2. The second tone is 2 (ra), its sound is "nong" symbol of sense of love)
3. The third tone is 3 (me), its sound is "neng" expression of friendship.
4. The fourth tone is 4 (fa), its sound is "nang" expression of hostility
5. The fifth tone is 5 (sol), its sound is "ning" symbol of disgusted feeling.
6. The sixth tone is 6 (la), its sound is "nuing" the first igil-igil.
7. The seventh tone is 7 (se), its sound is "noing" the second igil-igil.

And the Tobanese dance (tortor) so, ofcourse it can not be separated from those elements, because music, dance and song is 1 unit, even though they are not always performed together. Tortor is an expression/ aesthetic belief and transform into beautiful movements conform with the melody.

Every dance has a certain pattern, their movements pattern are related with hands, body and legs, There are, a traditional dance, a modern dance or the one in period of transition. The traditional dance is an aesthetic expression of great grand father that transform into beautiful movements in a generation to a generation manner.

And the music escort can be the songs, uning-uningan (musical instrument) or gondang Sabangunan (Sabangunan drum)

The dance in Tobanese society can be devided into three, they are :

1. The dance that related to religious, for examples :

Somba-somba dance, siar-siaran, tunggal panaluan, hasaktian, sipitu gondang etc.

2. The traditional dances cover bane-bane dance (rudang), manahu tua (getting palm wine) etc.
3. Entertainment dances, covers rumba dance, naposo, self defence dance etc.

Thus, music art has a value of psychology, sociology, religious, all of them related to the visible, invisible things and the death, and performed by a sweet, a sad voice or a broken tone.

### CHAPTER III

## THE TOBANESE TRADITIONAL MUSICAL INSTRUMENTS

In daily life, Tobanese society has relationship with the traditional musical instrument for the sake of religion, custom and entertainment party.

Including the Tobanese traditional musical instruments are everything that can produces sound which is made as an expression of feeling and has been played for along time and be well known by the society. Those musical instruments can be played which sometimes must be coincided with the use of them but the instruments are not closed for any body who want to play either individually or together with other musical instruments.

According to classification of the musical instruments that commonly used, so the Tobanese musical instruments can also be classified into four, they are :

1. Aerophone that is the air in the body of the instrument produce sound.

Including the kinds of these musical instruments are :

- |              |                         |              |
|--------------|-------------------------|--------------|
| 1.1. Ole-ole | 1.4. Tutila             | 1.7. Balobat |
| 1.2. Sulim   | 1.5. Sarune buluh       | 1.8. Sarune  |
| 1.3. Sordam  | 1.6. Talatoat (salohat) |              |

2. Chardophone that is the string of it produce sounds, including of these instruments are :

- |                       |                 |
|-----------------------|-----------------|
| 2.1. Husapi           | 2.3. Panggepeng |
| 2.2. Sidideng (arbab) | 2.4. Saga-saga  |

3. Idiophone, from the body its self produces sounds, including of these instruments are :

- |                |            |            |
|----------------|------------|------------|
| 3.1. Garuntung | 3.2. Ogung | 3.3. HeseK |
|----------------|------------|------------|

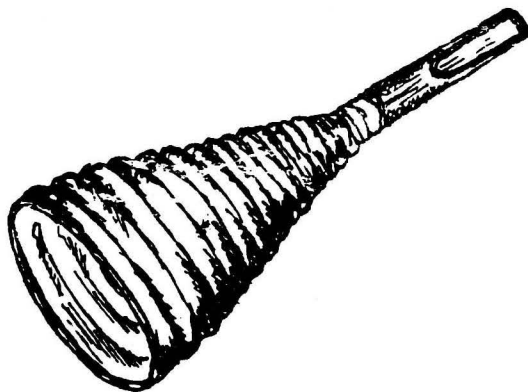
4. Membranophone namely sound which is produced by it, because the leather of it is spaced, included the membranophone are :

- |               |              |           |
|---------------|--------------|-----------|
| 4.1. Taganing | 4.2. Gordang | 4.3. Odap |
|---------------|--------------|-----------|

## 1. Aerophone musical instruments.

1.1. *Ole-ole*, it is a very simple either the shape or the way to make it and the *Ole-ole* doesn't last long. It is made whenever wished. The material is made of an old rice stalk (one space). Its length is about 10 cm. Then the space beside its joint is broken about 3 cm, functioned as a tongue of the *ole-ole*. The tongue produces a resonance when it is played.

There are two types of *ole-ole*, the first is *ole-ole nenek* (small type) and *ole-ole bolon* (big type). The small type doesn't have *sigumbangi* but the big type (*ole-ole bolon*) does. The *sigumbangi* functioned as a resonator. It is made of a good and old sugarcane leaf or coconut leaf. The leaf must be turned over and over to the base of it, until its shape is like a microphone. The way to play it : end of *ole-ole*, at the broken part, is inserted into the mouth, then be blown until it produces a sound while expanding and deflating of its resonator. Usually the *ole-ole* be played in a field for filling the leisure time.



OLE OLE

## 1.2. *Sulim*

Sulim is a blowing musical instrument, Tobanese society is very fond of it until this present time. The sulim is made of dihon, rogon bamboo, etc. The way to make it :

The first time is chosen an old bamboo, diameter of it is about 2 cm, then be cut, its length is 5 times of the bamboo circle, the joint of end part is used the base joint is unused. Then an half sircle of the bamboo from the joint is made a blowing hole, having a round form. From the blowing hole is measured one and an half time circle to the first tone hole. The distance of it with the sixth tone hole is twice a circle. The length of those two sircles devided by six all, to be made six tone holes, having the shape of round.

The distance of the sixth holes to the base is  $\frac{3}{4}$  of bamboo sircle.

The way to play it, at first the blowing hole be placed on the lips, then the left index finger closes the first tone hole, middle finger is on the second hole, the ring finger is on the third hole, the right hand index finger is on the fourth tone hole, the middle and the ring finger is on the fifth and the sixth tone hole.

The tone hole is blown, the finger hand are stoped and on conforms to the melody that wished. Sulim can be played individually to accompany a song, and it also can be played with musical instruments.



SULIM



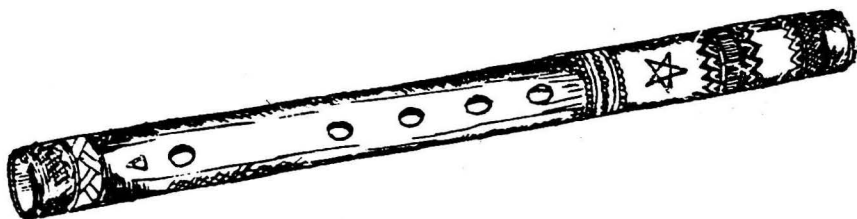


### 1.3. Sordam

Sordam is a blowing musical instrument, made of a bamboo joint of the same kind with the sulim. On base part has a joint, the joint is holed till come out from end to end, in order to make it last longer. The sordam has five tone holes, be blown at the point part of the bamboo. The distance from the blowing hole to the first tone hole is  $2 \frac{1}{3}$  times bamboo sircle. The distance of the first, second, third and the fourth tone hole is  $\frac{1}{3}$  time the bamboo sircle. The distance from the fourth tone with the fifth tone is once a sircle and the distance from the fifth tone hole to the bamboo base is once a sircle.

The way to play it :

End of the blowing hole is put into the mouth in blowing position. Left index finger covers the first hole, followed by the middle and the ring finger, while the right index finger covers the fourth tone hole and the ring one covers the fifth hole. The fingers stopped and on, conform with the tone wished. Usually Sordam be played by a man when he is herding his cattles in the field or in a Bale at night. It is also often played by a young man as an instrument to seduce his beloved girl at night. The Sordam sound is heard as if to arouse feeling of longing for and sorrow. This musical instrument also be played for calling one's spirit. Because the spirit left its body, so it makes the one suffer from illness.

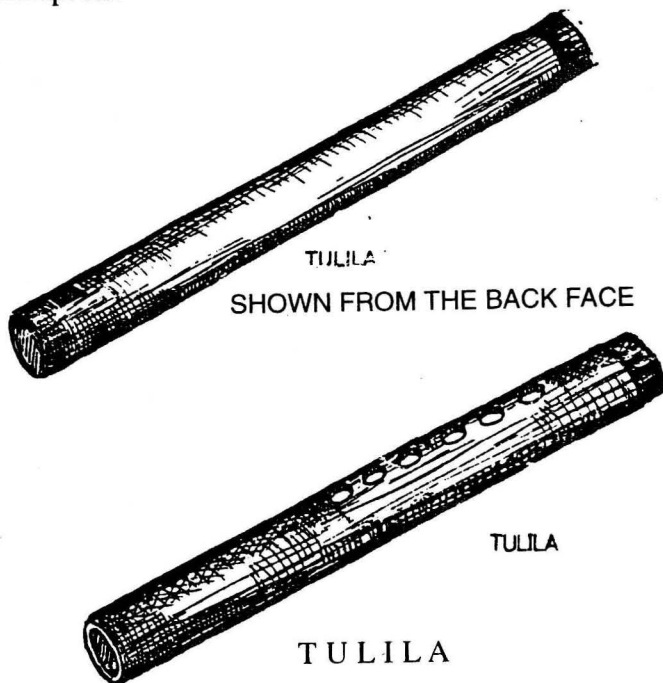


SORDAM

#### 1.4. Tutila,

This musical instrument made of bamboo, the form of it is nearly the same with sulim. The difference of it, is at the bamboo base hole, it is clogged up with a piece of wood. It is about one eighth from the clogger be made a hole, functioned as a blowing hole. The length of tutila is five and a half times a circle. About 3 cm from end of below part having a hole in the form of a square. Two an half times a circle from the base on the upper part be made the first tone hole, having round form. The distance from the first tone hole, and the sixth tone hole is twice a circle. The length of it is divided by six all, for six tone holes. The distance of the sixth tone hole to end of tutila is once a circle.

The way to play it : The hole at the clogger be blown by mouth, hand fingers covers the tone hole, it is like to play the sulim. This musical instrument often be played by buffalo keeper while sitting on his buffalo. If it is compared with Sulim, Tutila's sound is sweeter. The tutila is played individually or together with other musical instruments like garantung, kecapi etc.



### 1.5. Sarunei Buluh

Sarunei buluh is made of parapat bamboo or rogon bamboo's twig. The way to make it :

The bamboo's twig is cut, end joint is used while the base joint is unused, diameter of the bamboo is about 1 cm. Its length is 10 times bamboo sircle. After that the tip of the jointed bamboo is cut about 5 cm than it chopped, one fourth from the size of the bamboo along 3 cm, functioned as a voice tounge.

The distance between the voice tounge and the first tone hole, twice a sircle, the distance from the first, the second, the third untill the sixth tone hole each is once a sircle. The distance between the sixth tone hole and the bamboo base is one an half times a sircle.

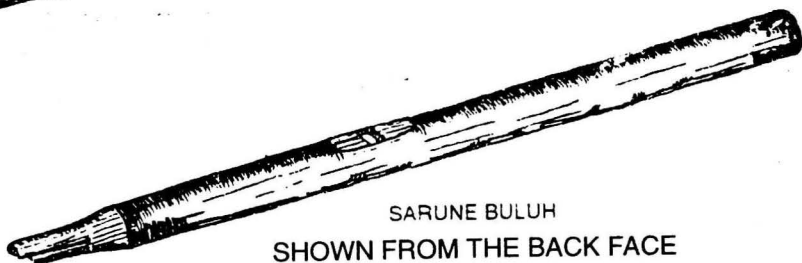
The way to play it :

Tip of the bamboo which has been splitted, be put into the mouth then blown while closing the tone holes with fingers, and then the hand fingers are stopped and on conform with the tone sound wished.

Be played by young people as the entertainment, for example when they were herding the buffalos etc.



SARUNE BULUH



SARUNE BULUH  
SHOWN FROM THE BACK FACE

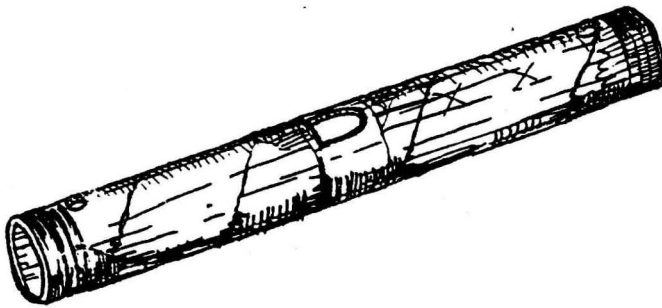
SARUNEI BULUH

### **1.6. Talatoat ( Salohat )**

Talatoat is a blowing musical instrument, the form or the way to play it is very simple. It is made of a bamboo that has no joint. Diameter of it is about 1.5 cm, the length of it is an a half time a sircle about 1 cm, from the both ends be made a small round hole and on middle part of the bamboo joint is made a big hole, having the shape of square, functioned as a blowing hole.

The way to play it : First of all, middle part hole is put on below part lips, thumb covers both hole ends and both index finger covers the both small hole on both end edge. The lips blows the middle hole, thumb and index finger are stopped and on until it produces a tone.

This musical instrument be played individually, often be played by young people to express his feeling of love to his girl friend or as entertainment.



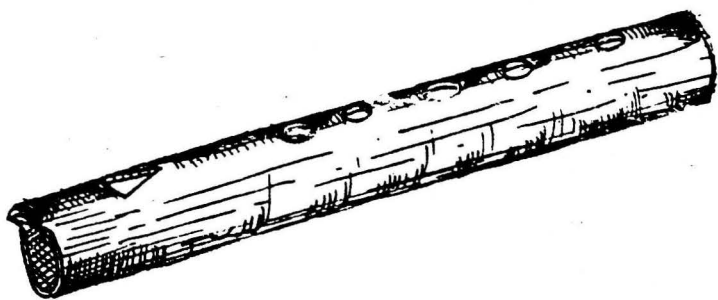
**TALATOAT (SALOHAT)**

### 1.7. B a l o b a t

The material is made of a bamboo, the shape of it is nearly the same with tutila, namely at its base hole is clogged by a piece of wood. The difference of it is, balobat has 5 tone holes.

The way to make it : At first the bamboo is cut, the length of it is four times a sircle, base joint is unused, while end joint is used and holed, diameter of the hole is about 1 cm. Base hole is clogged by a piece of wood and about one eighth from the stopper is made a hole, functioned as a blowing hole. 2.5 cm from the base is made a big hole in the form of a triangle the distance from the big hole to the first tone hole is once a sircle. The distance of the first, the second until the fifth tone is one third sircle. The distance of the fifth tone hole to end is an half a sircle. The size of the first tone hole and the third is the same, its diameter is 0.7 cm, while the others are 0.5 cm.

The balobat is played for filling the leasure time, for example : when controlling birds in the field, when going to the field etc.



BALOBAT



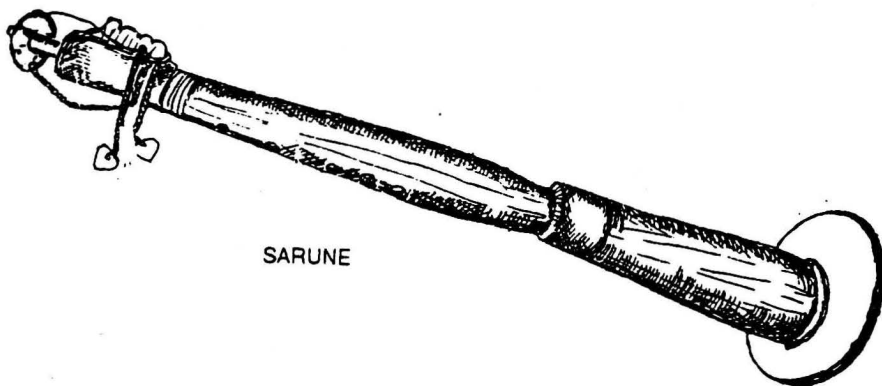
### *1.8. Sarune*

It is a kind of the blowing musical instrument. The material of it is made of a Silastom or tambalaut wood. The sarune consist of some components they are :

Sanggar-sanggar (sigumbangi), functioned to make its sound become louder and having the shape like a tubing. Tumpak ( support ) of lips is made of coconut shell, having the shape small round and middle part has a hole, functioned for supporting the lips when blowing the Sarune. The toungue of sarune functioned as a place to blow.

The way to make it : At first is taken a piece of wood, cut as wished for the body of it, its length is about 45 cm, then it is cut and refined, from base to end is made holes by using a kind of drill. The hole on the base part is smaller than the end part. Diameter of the base hole is about 1 cm, and the end one is about 1.5 cm. The distance from the base of sarune to the first tone hole is one an half time a sircle, from the first tone hole to the second one is 4.5 cm, from the second tone hole to the third one is 6 cm, from the third tone hole to the fourth one is 3.5 cm., the fourth one to the fifth one is 2.5 cm. The distance from the fifth tone hole to end of body is once a sircle. While the sixth one on below part, there is between the first tone hole and the second one.

The way to play it : The toungue is applied to sarune base and sanggar-sanggar is jointed to the sarune body. Its toungue is put into the mouth, left index finger covers the first tone hole, middle finger covers the second one and the thumb covers the sixth one ( below part ). While index finger covers the third tone hole, the middle and the ring one cover the fourth and the fifth tone hole. Its toungue be blown, hand fingers are on and stopped untill it produces sounds as wished. It is played with a set of Tobanese musical instrument that is "gondang sabangunan functioned as a melody taker.



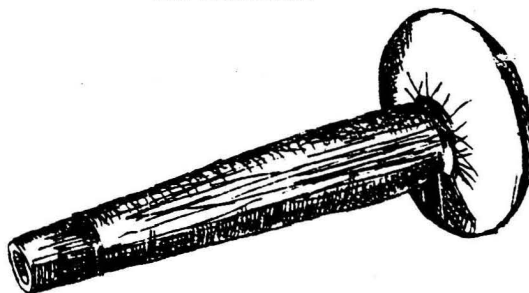
SARUNE



BODY OF SARUNE

TOUNGUE OF SARUNE

TUPPAK BIBIR



SARUNE

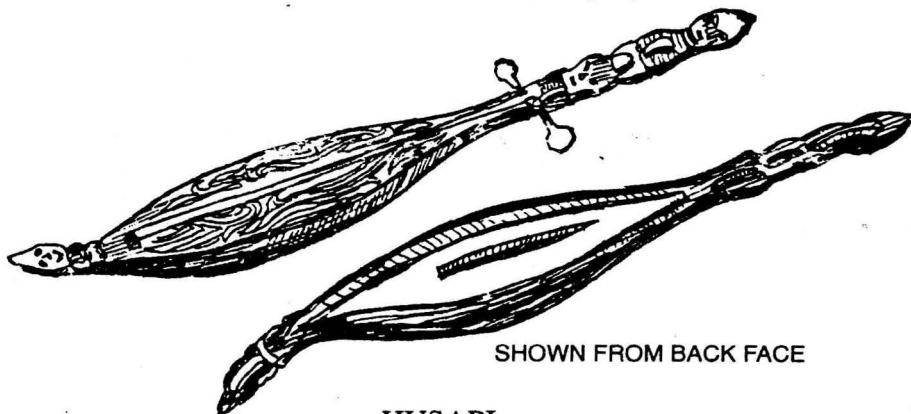
SANGGAR SANGGAR  
( SIGUMBANG)

## 2. Chordophone Musical Instruments

### 2.1. *Husapi*

Husapi is The Karonese Musical Instrument, it is a popular music has been known since a long time ago until this present time. It is made of ebony, inggul or dinggur-dinggur wood. The way to make it, at first is chosen an old wood and to has the form of round, diameter of it is 9 cm. Than be cut, its length is about 83 cm, in the form of square and made a design it is like a guitar. On the base part its form is bigger than the end one. On the stomach area is scraped as long as 29 cm, width is 6 cm. The form of the scraper must be similar to the form of the stomach. At the end part of it is made 2 holes for ear lobe location and on the stomach of it has an underpinning for strings location. The strings made of riman or palm cord that given a big knot. The cords are inserted into the ear lobe holes then be extended to base part. Both strings can be tightened and slackened by way of winding the ear lobe. At end of the husapi has ornaments of two men motif which sitting terraced. On the base part with ornaments of two men motif which sitting separately and on area of the body there are flower motif ornaments.

The way to play it, the left hand hold the end part of it and press its cords (strings), the right hand squeezes the husapi base, plucker instrument be played by right index and thumb fingers while the left fingers press the strings (cords) keep on changing to set the tone. It can be played individually or together with other musical instruments such as : garuntung, sulim and also be played to accompany vocal.

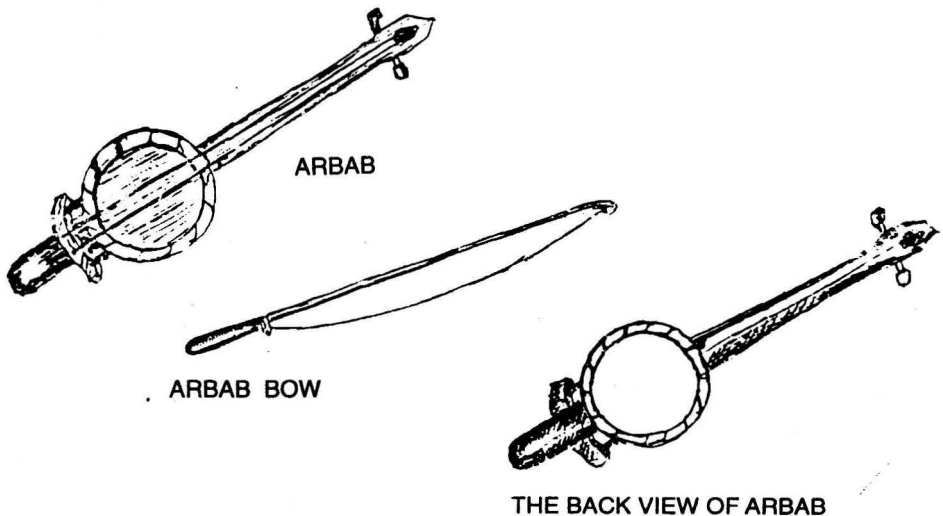


SHOWN FROM BACK FACE

HUSAPI

## 2.2. *SIDIDENG (Arbab )*

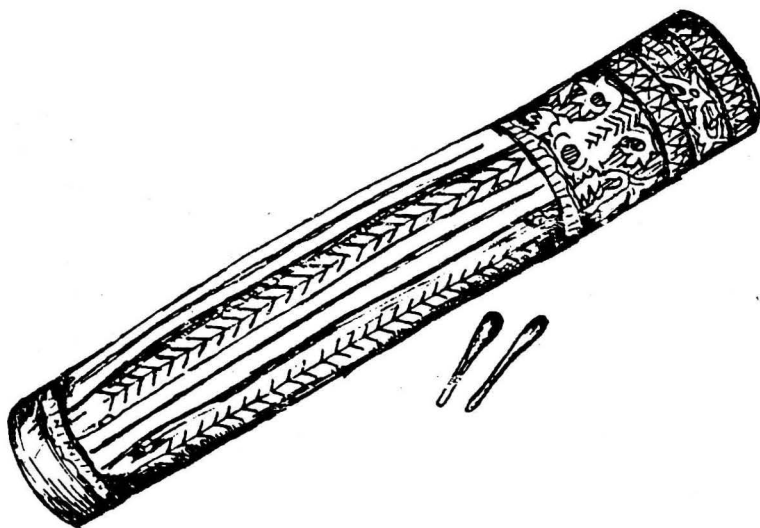
Sidideng is a kind of the Tobanese traditional violin. Its materials made of an old gourd, leather of goat, hori thread. The fricter of it used the ijuk riman or a strong ijuk enau ( palm fiber ). The way to make it : at first is chosen an old enough gourd, the gourd is cut about 12 cm from below part of it, is taken outside, the diameter of it is 13 cm. After that it is covered by a piece of leather. In orther the leather remain taut and stickson the gourd so the side of the leather must be perforated first, it is for the cord location. The cord is inserted into the hole and binded to under part of the gourd, then on the right and left gourd are made a hole for the handle of arbab. It is made of a bamboo or a piece of wood. At end of the handle has 2 holes, for ear lobes location to tune up the high or the low of the tone. While on the base part being made a handle for hook location of strings. The strings being binded on the book, stretched and its end is binded on the ear lobes. The way to play it . Arbab being hold is like to play violin, by using a bow, left fingers are moved and moved on the strings as a gamut, conform with the tone wished. This instrument can be played individually and together with others, like kecapi, gendang, knocking of a cup or dinner plate, etc.



**SIDIDENG (ARBAB)**

### 2.3. Panggepeng.

It is a kind of kardophon, has strings. The materials of it made of it made of a big bamboo ( bulu bolon ), taken one space, one of its joints is perforated. After that its bark is gouged as wide as 1 cm, thick 1.5 to 2 mm. four pieces (two pairs). At the base and end part of the gouged is put a prop to separates the gouged from the bamboo stem, to have function for making vibration louder when it is played. The below part of one of the gouged is make a hole. in the form of a square' length of it is 17 cm, width to 2 cm, its function in order to the air vibration can go out when the bamboo is striken. The way to play the panggepeng : It is striken by using a piece of bamboo which has been cut smoothly, it is like a palm leaf rib. When the sound of it is wished a high tone so the prop of it is replace with a bigger one. The left and the right hand hold a beater and beat the gouged conform with the song wished. Be played as the entertainment to fill the spare time, for example : to wathed birds in the rice field.



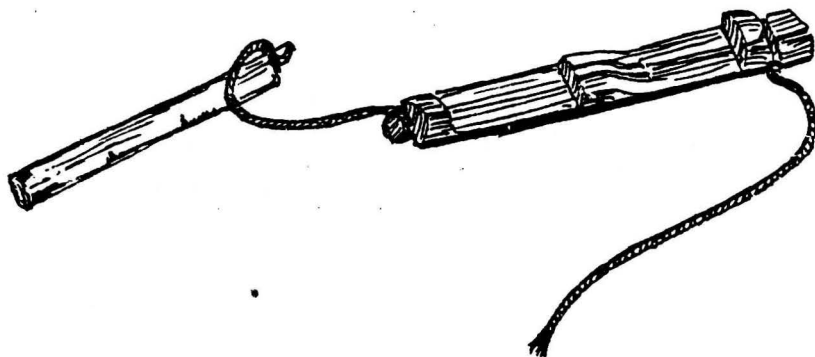
PANGGEPENG

#### 2.4. *Saga-saga*

It is made of an old palm tree leaf, middle part is cut into pieces in the form of flat, length is 10 to 12 cm, width is 1.5 cm. In this part is also made a voice tongue, cut into pieces but the pieces are not loosed from the main part. Both ends are bound by thread or rope. The length of the right rope is 8 to 10 cm, the left one is 5 to 6 cm and then bounded to a small piece of bamboo, diameter of it is about 1 cm, length is 10 cm.

The way to play it : Firstly the saga-saga was inserted into a mouth namely between upper and lower lips. The right and the left hands hold the binding rope firmly, in order that, it produce the sound, the binding rope was pulled and pulled with a start.

Formerly, this musical instrument was played as a mean of communication between a young man and young woman. Usually it was played near the wall of the house or under the bed room of his beloved young women.



SAGA-SAGA

### 3. Idiophone Musical Instruments

#### 3.1. *Garuntung*

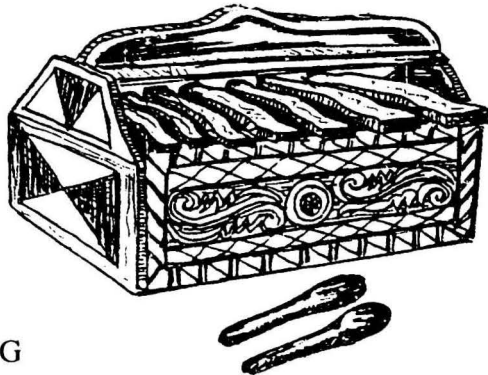
It is included a kind of beating instrument, made of ingul and dosi wood.

The way to make it : An old ingul wood is cut and splited into 7 pieces. The end and base part of the piece is thicker than the middle one. One of the piece end is in a square shaped and the other one is in a round shape. The size of each piece influences the tone which is produced. The piece size begin from the first, second, third, fourth, fifth, sixth, seventh tone ( do, ra, me, fa, sol, la, se) are as the following :

1. The first piece, length is 39 cm, width is 7.2 cm, the thick at end part is 1.8 cm.
2. The second piece, length is 39 cm, width is 6.8 cm, the thick at end part is 1.5 cm.
3. The third piece, length is 37.2 cm, width is 6.8 cm, the thick at end part is 1.5 cm.
4. The fourth piece, length is 38 cm, width is 6.8 cm, the thick at end part is 1.5 cm.
5. The fifth piece, length is 37 cm, width 6.5 cm, the thick at end part is 1.3 cm.
6. The sixth piece, length is 36 cm, width is 6.7 cm, the thick at end part is 1.5 cm.
7. The seventh piece, length is 35 cm, width is 6.7 cm, the thick at end part is 1.4 cm.

It is about 5 to 6 cm from the left and the right of each end is perforated, after that each piece which has been arranged according to the gamut are connected with a rope which is inserted into the hole. Among the one piece with the others is put a distance. So that the fibration of the pieces is functioned when they are played. The pieces are put on a box, the size of the box is about 77 cm in length, width is 24 cm, height is 23 cm, with a handle on it.

The way to play it : The left and the right hand hold al hitter, made of wood then hits the pieces conform with the song wished. It can be played individually and together with other musical instrument such as : kecapi, sarune bambu ( pipe ), sulim and hesek.



GARANTUNG

### 3.2. OGUNG

Ogung is made of bronze, by way of mold system. In this present time, the material of ogung made of a plate iron. This ogung consists of four, they are : ogung oloan, ihutan, pangora and doal. To turn the tone of each ogung up is used a kind of rubber or puli which is put at inner part of the bump. Much or less rubber that is put the rubber will certainly the high or low of the tone. The less rubber that is put, the higher sound will be produce and the more rubber the lower sound will be produce.

The four of those ogungs sizes are :

1. Ogung oloan, diameter of it is 32.5 cm, height is 7 cm, the bump of a half circle is 10 cm,
2. Hutan, diameter of it is 31 cm, height is 8 cm. the bump of a half circle is 11 cm.
3. Pangora, diameter of it is 37 cm, height is 6 cm, the bump of a half circle is 13 cm.



4. Doal, diameter of it is 31 cm, height is 8 cm, the bump of a half circle is 11 cm.

The way to play it :

It is beaten by using a piece of wood which end part of it is wrapped by a piece of cloth or rubber. Played with a set of gondang sabangunan (Sabangunan drum )

Ogung oloan played successively with the ogung ihutan, its sound is : polol-polol-polol, while ogung pangora its sound is pok-pok-pok.

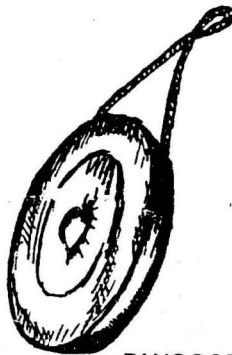
Between the sound of agung pangora is also sounded agung doal so both them sounded pok-kel-pok-kel-pok



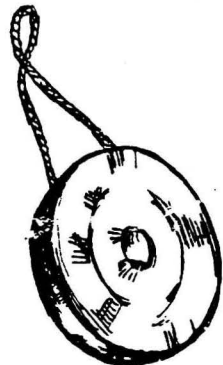
OLOAN



IHUTAN



PANGGORA



DOAL

## OGUNG

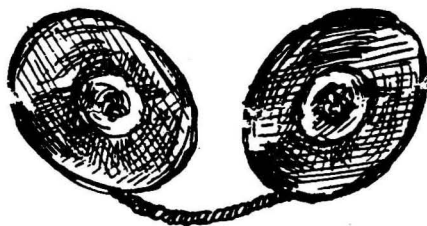
### 3.3. Hersek

Hersek is the tobanese musical instrument, made of brass, there is also made of bronze or plate iron.

The form of it is like a dinner plate, it has two forms with the same size.

The way to make it : The plate iron forged or moulded has thin form, as thick as 0.7 cm, on the middle part is made a hole for placing the handle rope when it is played. Diameter of it is about 10 cm. Both instruments are related with a piece of rope as long as 15 cm. It is used as a handle when the instruments are played.

The way to play it : At first the left hand hold one hesek on the palm hand, the right hand hold the other hesek rope than hit while rubbing the hesek on the left hand, so it produces a swishing sound with piercing, that is sek-sek-sek. Usually the hesek played as a match of song in gondang sabangunan and instead of it is often played bottles.



HESEK  
(SYMBOLS)

#### 4. Membrano Phone Musical Instruments

##### 4.1. *Taganing*.

Taganing is a set of Tobanese drum musical instrument, it consist of five : The one is called inana ( leader ) and the other four are as the follower.

According to the information, the word of taganing came from "tataganing" because the expression of word was rather difficult, so, prefix "ta" was omitted and became taganing. The material of it is made of an appirabas wood, jackfruit wood, teak, leather or cowhide as a cover (membrane) and rattan as a bundle rope.

The way to make it : The wood is cut into five part. Inner part of each piece is scraped or perforated, like a cylendrical box with the upper part of it is bigger than the below one. Then the cylendrical box is smoothed such it is while paying attention to the thickness of it. On the base/below part is made a round thick board coincide with the size needed, called "laman-laman" and be m ade holes as much as seven pairs for placing the regulator robe of leather tension. Between the taganing base and tension regulator is made a prop ( baji ) functioned as a tuner or a regulator of leather tension. On the upper part is covered with a cowhide. The cowhide is spreaded first then dried, after that to make the leather clean the fur on it is shaved. The leather is cut exceed the taganing circle hole size for placing the rope. Around the leather is made holes then the ratten is inserted into those holes etc. then weaved and inserted into the board holes, pulled up and down until the leather become taut.

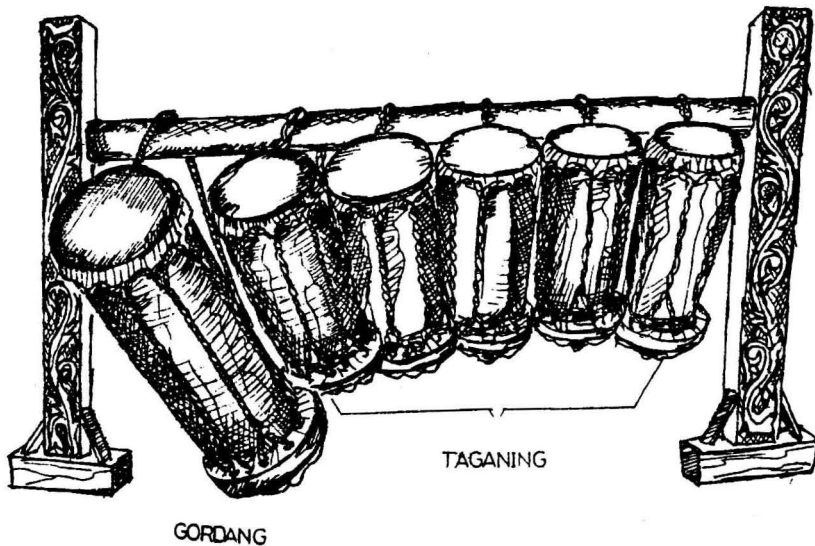
The big or the small taganing influences the tone produced. Bigger taganign produces lower sound and the smaller one produces higher sound.

The size of those five taganings are :

1. Inana ( main ), height is 54 cm, upper diameter is 22 cm, below diameter is 24 cm.
2. Paidua tu inana, height is 51 cm, upper diameter is 21 cm, below diameter is 23.5 cm.
3. Panongai (middle), height is 53 cm, upper diameter is 20 cm, below diameter is 19 cm.

4. Paidua tu anakna (number two from its child), height is 51 cm, upper diameter is 19 cm, below diameter is 23 cm.
5. Anakna (its child), height is 51 cm, upper diameter is 18 cm, below diameter is 23 cm.

The way to play it : the left and the right hands hold a hitter made of wood which is wrapped with rubber or cloth. Taganing hitted rhythmical conform with the song wished. This musical instrument played with a set of gondang sabangunan music. Before the religious influence come, the taganing played on ritual, in performing the ritual one has to see the parhalaan book which is called "maniti ari", until this present time Tobanese society still give a value of religious matter for the taganing. The possession of this musical instrument usually generation to generation from their ancestor.



TAGANING

#### 4.2. *Gordang*

The form, the material and the way to make it is similar to Taganing, only the size of it is bigger, height is 81 cm, upper diameter is 29 cm, below diameter is 35 cm. It is also played with a set of gondang sabangunan musical instrument.



GORDANG

#### 4.3. *Odap*

Odap also made of the same material and the way to make it also similar to taganing but this odap has two membrane leather, namely on upper and below part of the drum. The height of it is 34 cm, upper diameter is 26 cm, below diameter is 12,5 cm.

The way to play it, squeezed by leg, then beaten by using a beater, its sound : "dap . . . dap . . . dap . . . dap"

Be played in a set of sabangunan drum music.



ODAP

## CHAPTER IV

### THE ROLE OF MUSICAL INSTRUMENT ON THE TOBANESE TRADITIONAL CEREMONY

The traditional musical has an importance role in a ceremony related to the belief and custom, namely to increase a spirit, to life a situation of the ceremony, to accompany a dance, as a trance media, etc.

In the past time North Tapanuli region, still having kingdom system, the musical instruments were played for the coronation of a king, welcoming King's guests, leaving the army for the battle, celebrating a victory in a battle, etc. In those activities the musical instrument is a unity of the ceremonial equipment.

The ritual which often be accompanied by the traditional musical instruments, among other things are, to honor and to give an offering to grandmother's spirit (mamele sumargot), a ceremony for warding off misfortune, praying for rain fall, harvest feast, recovery from illness that has been taken for years ( saem ), sibaran/ papur sapata (to Expiate the sins that ever be made in the past) and to result in his descendant ( karma ), foreexample : one or some his descendants got no child, calling one's spirit that often get sick because of leaving by his spirit, mertutu eak, that is a ceremony for giving a name to a baby, a ceremony to sacrifice a buffalo for an offering to his ancestor. It is done by one family or one descendant of clan. One of the greatest ritual and the most magical among those rituals that offered by The Tobanese society a long time ago was "Mangalahat Horbo Bius" or a sacrificial rite of Bius buffalo. The aim of it was to keep the harmony of the relationship between man and the creator, between microcosm and macrocosm. This ritual was offered at least once in a year, namely when the moments of changing of year according to the estimation of Tobanese's calender (parhalaan). This ritual also often be done at the time of harmony relationship get disturbance for examples : earthquake, a big flood, harvest less, infected contagious disease, etc.

This ritual was performed by all bius society. Bius is a unit of territorial that having a certain social, it could be a clan or often consists of several clans bound by one of geneology relationship.

The bius covers some huta (village) that having a certain center which usually

having a market ( onan ).

The animal that offered to Mulajadi Nabolon ( creator ) in the ritual is the buffalo. In this present, the ritual that often accompanied by the musical instruments are "Mangongkol Holi" ( moving the skalatons ) one decendant and placed in a certain place, called "tambak" or "batu na pir" and the instalation of a monument of one clan decendant ( sa ompu ) or a big clan decendant likewise. This ritual is performed three to seven successive days. While the traditional ceremony in the relation of it is often accompanied by musical instruments are saur matua ceremony ( a person who died in advanced years, having great - grandchildren or at least grandchildren), wedding ceremony, occupaying a new house (mangompoi) etc. The musical instrument which is played in those occasions are "Gondang Sabangunan" it is also called "Gondang Batak", and the most complete musical ensemble which consists of : five taganings, one gordang, four ogung (ogung oloan, ihutan, panggora, doal), one odap, one esek and one sarune.

Each this musical instrument has different function. Taganing follows Sarune rhythm. Sarune constitute the melody leader. The way to play the music the first is taganing, then ogung Oloan, after that ogung ihutan, panggora, and doal. Together with those, played hesek as a match of melody, after that be played Sarune. Dancings are performed after serune be played, while odap only once in while, and gordang likewise, played together with taganing if the dancers are : King's class, respected person, namarsahala (harismatic people), etc. The kinds of music (gondang) which are played in ritual and custom occasion on The Tobanese society, devided into three groups, they are :

- I. Gondang mula-mula
- II. Gondang pasu-pasu
- III. Gondang hasahatan

Gondang mula-mula constitute the music of opening ceremony, which is offered to Gods (Mulajadi Nabolon), king or general public. This first group included gondang somba-somba (respectful) greeting. In some area north Tapanuli there, was performed gondang somba-somba first, then followed by gondang mula-mula and also always be played together.

To play Gondang mula-mula the position of hands are on the chest area as if to do a respectful greeting, while at gondang somba-somba, the hands had been opened.

Gondang pasu-pasu is a request (gondang sitta-sitta pangidoan pasu-pasu). By this gondang is requested what is hoped. This gondang is performed three or five times, included this music among other things are :

1. Gondang Sampur Marorot namely : Music for asking a guidance
2. Gondang Sampur Marmeme : Music for asking an education
3. Gondang Sahala : Music for asking an authority.
4. Gondang Sibane-bane : Music for asking a peace.
5. Gondang Simonangmonang : Music for asking superiority.
6. Gondang Saudara : Music for asking a prosperity (hadumaon\_hagabeon)
7. Gondang Sibunga Jambu : Music for having a good life.
8. Gondang Embas-embas : Music for the happy situation.
9. Gondang Debata Sori; Music for asking to be blessed.
10. Gondang didang-didang : Music for the happy situation.
11. Gondang Haro-haro : Music for getting a child, etc.

Gondang hasahatan convinced that all which was requested will be fulfilled. Included in this gondang are gondang hasahatan and gondang sitio-tio (tio means clear, bright or safe). Both kinds of these gondangs in their realization were often played together, called gondang Hasahatan sitio-tio.

The three parts of above gondangs, called sipitu gondang. Although called sipitu gondang, it could be played once (sisada gondang), three times (sitolu gondang), five times (silima gondang) and seven times were the most, called sipitu gondang. All of them called "bilangan ni gondang" this could be seen when the party (turn) of the dancer wanted to ask the gondang, for example :

Gondang Mula-mula is similar to Once is similar to Mula-mula

Gondang Somba-somba is similar to Once is similar to Mula-mula

Gondang Sampur marmeme is similar to once Pasu-pasu

Gondang Marorot is similar to once is similar to Pasu-pasu

Gondang Saudara is similar to once is similar to Pasu-pasu

Gondang Sitio-tio is similar to Once is similar to Hasahatan.



Gondang Hasahatan is similar to Once is similar to Hasahatan.

In Gondang Sipitu music, there are seven kinds of music asked to be played separately, each kind of music to be played after being an introduction from Sipangido Gondang (song beggar). For music of "sisada gondang" even though there are seven kinds of music, in principle are played all together after being the introduction from sipangido gondang. The introduction is expressed once, for the seven kinds of the musics. And also with sitolu gondang, this means the dancer group proposes the introduction three times, even though there are three kinds of musics for gondang pasu-pasu, but it is played continually without the introduction for each of music change, such as in the words :

"amang panggual pargonsi, bahen damang ma gondang Sibane-bane dipasada ma i tu gondang simonang-monang dohot tu gondang mangaliat i (Hi, musicians please play gondang sibane-bane, together with Simonang-monang and mengeliat). The same occasion with Silima gondang, when there are five kinds of musics played individually. The existence of music (gondang) in Sipitu gondang is a very important in one occasion. Pass through the musics all purposes and the aim of occasion are expressed to Mulajadi Nabolon via pargonsi (musicians). Then the musician explain the request in a group of gondang. So the gondang as a bridge for expressing the requests to Mulajadi Nabolon.

The composition of music in sipitu gondang in each costum ceremony or ritual is similar to gondang mula-mula and hasahatan. One who begins to play the musical instrument or party/has a turn to perform a dance must be begining with the gondang mula-mula and ended with gondang hasahatan. Which the different is on gondang pasu-pasu conforms to aim of ceremony and according to the wish of the song beggar/the party who is going to perform the dance, so it is flexible.

To play the gondang sabangunan in a traditional ceremony, or ritual must be followed the following phases.

- I. Family meeting (marria), The meeting is presented by a close family, discussing about how to solve problems related with the ceremony, for example : How big the party is, who want to be invited, when it will be held, etc.
- II. Martonggo raja (bius meeting).

The meeting is presented by delegation from other villages. This meeting is organized two weeks before the party. In the meeting (tonggo raja) is discussed

about a delegation of work, when the agenda of "marnialap" namely when the time of hula-hula and boru are, and when will other invitations hand their contribution.

### III. The course of the ritual

At night, before the day is fixed, the relatives, pargonsi party has already come. At that night is held an agenda of having dinner together by offering a special food for the pargonsi (musicians).

After having dinner, pargonsi take place at bonggar ruma Batak, it is special place for them (traditional house). Hasuhuton (who performs the ceremony) stands on the left of pargonsi.

After that, hasuhuton does pargonsi party an honor tradition which is received by parsarune (piper) as a leader of the party. The honor tradition consists of a horn (sumpit), which inside of it there are : three candlenuts, one egg, a set of betel and some paper money in even number, for an example, four sheets. The candlenuts the symbol of ancestor's soul spirit, the egg is the symbol of union and the egg white and yolk are the symbol of unity, and money as an honor.

After that, the leader of pargonsi express some expressions, conform with the aim of ceremony, then played taganing, followed by other musical instruments. This gondang called "gondang ni pargonsi" or "hapunjungan ni gondang", consists of seven kinds of music (sipitu gondang), it is not followed by dance because it is a special offering from the musicians. The first gondang is the gondang mulajadi/ mulatempa, the first all good things are for hasuhutan, continued by the second one, that is gondang somba-somba, an offering for points of the compass, then gondang persembahan, it is an offering for the Gods, ancestor's souls, souls of village guard, king etc. in order to be pleased to guard and protect the ritual and make it runs smoothly and ended by playing gondang hasahatan and sitio-tio. This ritual called "sakti-sakti it means to make the musical instruments having some maginal powers, it can produce good sounds and also the musicians having more capable in playing the music and making the ceremony runs smoothly. After this gondang, one of them is considered older from hasuhuton side (group of owner party), expressing some words and continued by asking for pargonsi gondang alu-alu with expression :

"Nuaeng pe amang panggual pargonsi, amang parsarune, parindahan nasuksuk parlompan na tabo siboto na une"

- I. Alu-aluhon majolo tu ompunta Debata asa dipajadi ulaonta on tu napinarsinta ni roha  
 Gondang : (tu-tum, polol-polol, pek pek pek)  
 The meaning of it :  
 Now, our dear Mr. Mussician and Mr. piper  
 Please, inform the Creator, in order that, the occasion is going along smoothly as wished.
- II. Alu-aluhon ma muse tu ompu pai sada, pai dua, pai tolu, pai opat an so on (number of his ancestor descendant), asa diparsahalai ulaonta on.  
 (Gondang : Tu-tutum, polol-polol, pek-pek-pek)  
 The meaning of it :  
 "Please also inform grandmother from the first, the second, the third, the fourth descendant and so on, so that this occasion is to be guarded and blessed.
- III. Alu-aluhon ma muse tu sahala ni angka raja, sude na liat na lolo asa ditumpak ulaonta on marujung tu nauli.  
 (Gondang : Tu-tutum, polol-polol, pek-pek-pek)  
 The meaning of it :  
 Please also inform King and all who come, in order to bless this occasion and good ended.  
 For this occasion the gondang (drum) is played only for a sort time and without dancing.

After that the pargonsi begin to play :

1. Gondang ni hasuhuton, preceded by gondang mula-mula, then somba-somba afterward gondang pangidoan pasu-pasu (request for blessing) and be ended with gondang hasahatan sitio-tio. The number of this gondang hasuhutan are seven kinds.
2. Gondang ni dongan Sabutuha, that is for relatives of suhut from one grandmother or grandmother's brother, usually there are three gondangs, those are gondang mula-mula, gondang liat and hasahatan/sitio-tio.
3. Gondang ni parboruan, especially for the clans who marry the daughter from suhut, usually there are three gondangs similar to the gondang as mentioned above.
4. Gondang ni ale-ale, especially for close friends (dongan marpadan), people of the same village (saparsarsaoran), relation etc. usually there are three gondangs.

5. Gondang hula-hula, especially for the clan of girl giver (family side of suhut's wife). Usually here the gondangs are unlimited because of time, allowed only five.
6. Gondang hariapan, especially for guests who don't get the opportunity to dance yet, or who still want to dance and it is still possible.
7. Gondang parhobas, especially for the worker group in the occasion usually the youths and boru from hasuhuton.

Hasuhuton group always welcomes each party who dance. When the time of hula-hula group (clan of girl giver) dancing, so suhut group comes to honor while bowing her head and caressing the chin of hula-hula.

When boru group (girl receiver from suhut) comes to dance, so, suhut group welcomes them while blessing by way of caressing her head.

When the time of ale-ale (friends) dancing, suhut welcomes and embrace to each other. After that the hasuhuton back to his seat.

On the agenda of marnialap, each party that come, giving some contributions. Hula-hula group usually bring some rice in tandok (rice container) and ulos (weaving cloth) with them. The rice symbolizes of being healthy, safe and ulos is as symbol of blessing, easy to get livelihood, having long life and get many children. Sometimes in the horn (rice container) is inserted branches of waringin, as a symbol that hula-hula gives rice (paddy), later will be fetched it from the house of hula-hula while bringing some foods a few days after the party.

But when there is no symbol for example only giving some rice and ulos (weaving cloth) this meant no more other donation. Long time ago, sometimes hula-hula gave a rice field as donation, as symbolic, in the party was brought a hoe with him and handed it to suhut. After the party, suhut group came and brought some foods with them and handed the foods to hula-hula while asking about the rice field.

Usually boru side give some money that inserted on a bamboo twig or be put on a plate, some time they donate a cattle or a horse, in the ceremony was brought and handed a whip and other invitation usually donate some money.

Those symbols above for exsapples :

a waringin twig, hoe, whip etc. as a symbol of donation and it also to increase the prestige (patongambon) of the donatur and the receiver infront of the public (to show a prestige), as a matter of fact there was an agreement between both sides, before the ceremony.

Before the ceremony was over, one of the hasuhuton side, expressed some words namely the expression of thank for the occasion ended and asked for pargonsi to

play gondang panimpuli.

This gondang is the way of giving the blessing, consists of seven kinds of music, such as in gondang ni hasuhuton and ended with the expression of "horas" three times.

So that, the ceremony was ended and each of them enter suhut's house, in the house there was a mat that was already spreaded out, then hula-hula put some rice on the head of people who came inside while saying :

"Pirma tondi ni angka borungkon" its meaning may you are healthy and safe.

After that is done the distribution of jambar (joint of meat). Jambar is an offering and respect for those who reasonable to get it and related to "daliha na tolu" (kinship system of Tobanese society). This case will be explained further.

On the death occasion for example, the distribution of jambar usually done back home from the burial, sometimes it's done after meal called "partangiangan" it similar to "boan". Boan is a cattle which is slaughtered on a death occasion, meaning to pay what one has been received by him and as a supply for him in the future. Boan for death people is tried to make his status better, for example : If his wife died first and its boan is a cow, so if her husband died later, its boan is a buffalo and vice versa. How contemptible one is if the status of boan become lower, from a buffalo to a cow, from a cow to a pig.

Sometimes these jambars were distributed from pansa (small hut) that was a place made rather higher it was like a podium and from that pansa the joints of meat were distributed to whom it may concern and mentioned for whom it was. And often distributed when dancing which was put on a plate while performing a dance. It was distributed conform with one's status in the occasion.

In former time, when a relative perform a ceremony (party) by sounding the gondang sabangunan, so, on the first market day (onan) after the ceremony, suhut went to the market with their traditional costum to show that they just finished performing the ceremony and taking with them lampet (sticky rice wrapped in banana leaves) and distributed it to the people who were absent in the ceremony. Now it is no more done. Besides ensamble of gondang sabangunan, Tobanese society also know the gondang hasapi that consists of : hasapi, garantung, sulim, ogung and hesek.

In former time this gondang was sounded to find material of abal-abal (for coffin) and also used to look for the lost people in the wood. But in this present time the music ensamble are seldom used because it is forbidden by the religious law.

## Mangido Gondang

Each dancer who get a turn to dance will ask pargonsi (musician) for a music, which is called "Mangido gondang" (asking for a music). The function of mangido gondang is as a guide / order to pargonsi to play the music wished. Usually the mangido gondang is done by expression of pantun (quatrain), which is conformed with the music asked for.

As examples we can see the following expression :

1. Marmula do na uli,  
Marmula do na denggan  
asa sahat na uli  
sahat na denggan  
ima na ro sian Debata Mulajadi Nabolon  
Molo songon i, ale amang panggual pargonsi, bahen da amang ma gondang mula-mula i.  
Its meaning :  
It is begun with the good,  
and is also begun with the well  
In orther to get the good  
to get the well  
Those, came from the God.  
If so, Hi Mr. Musician  
please play the Mula-mula song.
2. And also if one want to ask for gondang sampur marorot to be played.  
Eme si tamba tua ma  
parlinggoman ni si borok  
Debata do na martua  
sai saluhutna hita diparorot  
Molo songoni, ale amang panggual pargonsi, bahen da amang ma gondang sampur marorot i.

Its meaning :

Si tamba tua 's paddy  
is a protection place of tadpoles

God is a source of happiness  
May all us in the God guidance  
If so, Hi, Mr. Musician, please play the sampur marorot song etc.

When it is seen from the meaning that found in the impression, or quatrain, it is aimed to Debata Mulajadi Nabolon (God). so in the expression found a religious value.

So, in the following quatrain :

Sitorop ma dangkana, sitorop ma ranting na  
Torop ma hahana, torop manang anggina  
Tusanggar ma amporik, tu ruang ma satua  
Dihuta na so jadi marmara, di balian na so mahua.  
Bahen ma gondang saudara i.

Its meaning :

Having many branches and many twigs.  
Having many brothers and sisters likewise.  
Amporik (bird) flies into a nest, mouse goes into a hole.  
Peaceful in the village, and so in the field.

When a party is also having a turn, wish to end the gondang is expressed with quatrains too, for example :

Sahat-sahat ni solu, sahat tu bontean  
Leleng hita mangolu, sahat tu panggabean  
Bahen ma gondang hasahatan Sitio-tio

Its meaning :

The reaching a boat at bontean (a place for leaning boats)  
Long life (long age) getting happiness  
Please, play The gondang hasahatan Sitio-tio.  
Finish dancing, ended by saying the expression "horas, horas, horas".

Thus, each party/having a turn to ask (mangido gondang) the musician, not directly mentioned the name of gondang wished, but it is firstly leaded in expressions which conform with name of gondang. So the musicians have to know before what music is asked from the expressions which is delivered, even though the name of it, is not mentioned yet.

Pargonsi is a respected man in a ceremony, because of his skill in playing musics. Because of that, he is often called Batara Guru humundul (Sitting God), because during he plays the musics, he sits and sits continually, amani marhulane (the clever), amang pangoloi (the obedient father), amang sioloan (Father who always be followed).

In the life of The Tobanese society is fastened in kinship system, customs and traditions called Dalihan Natolu. Its meaning is three trivets. It is (dalihan) is a place for cooking, consists of three stones for holding a pot/earthenware. The three stones is a unity, having relationship to each other and having no function if being sparated. The Dalihan Natolu is a symbol of three functional group, in the Tobanese society each group is related to togetherness relationship. It consists of : Dongan sabutuha (a clan friend), hula-hula (wife's parent/parent in law) and boru (a group of son in law, the girl's husband). Which is emphasized in the traditional personification of dalihan natolu, is the function of the man, here each group has a role, position, right and difference of duty.

Hula-hula group occupies a higher position and treated as "mataniari nabinsar" (the shining sun) its meaning, giving shine, that is why must be always respected which is reflected in the philosophy of "somba marhula-hula".

Dongan Sabutuha is the side of the same clan in patrilineal relationship, in this case among the dongan Sabutuha, has to appreciate to each other, having the same felling and must be careful to each other in doing thing (manat mardongan tubu). Boru side is a group, having function as the main executor for the realization of an activity/ceremony.

That is why either hula-hula side or dongan tubu, has to have a persuasive behaving to boru, so that the activity of the ceremony run well. This care is reflected in the philosophy of "elek marboru".

These three groups, having an important role in the realization of each traditional ceremony. Ensemble of gondang sabangunan and dalihan natolu is a Bataknese culture, because each element is going to take/do its own role conform with its function. So, dalihan natolu is the way of life, the way of thinking, and a model of kinship line/family relationship, moreover inside of it is reflected a pattern to form a group. So that the gondang sabangunan one of the culture element which is performed in several traditional occasions, the bataknese culture.



## **CHAPTER V**

### **ENDING**

#### **CONCLUSION**

Ensamble of The Tobanese traditional musics are divided into two parts, namely Gondang Sabangunan and Gondang Hasapi.

The musical instrument which is combined into Gondang Sabangunan are :

1. Taganing 5 sets
2. Gondang 1 set
3. Ogung 4 sets
4. Odap 1 set
5. HeseK 1 set
6. Sarune 1 set.

Gondang Hasapi consists of instruments :

Hasapi, sulim, garuntung, ogung and heseK.

Gondang Sabangunan has an important role in the life of the Tobanese society. This gondang is played in the traditional ceremonies, ritual or enjoyment party. While the Gondang Hasapi is not often played in this present, however there is also be played individually for filling a leisure time.

The Tobanese Musical instruments can be clasified into four parts on the characteristic of sound vibrition which is produced, namely : Ole-ole, sulim, sordam, tutila, talatoat (salohat), sarune buluh and sarune.

The Chardophone consists of : Hasapi, sidideng (arbab), penggepeng, saga-saga.

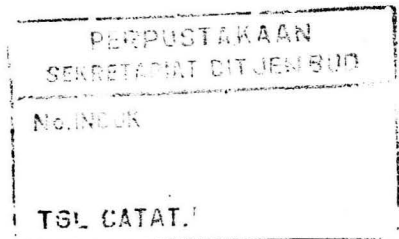
The Idiophone consists of : Garuntung, ogung and heseK. The memranophone consists of : Taganing, gondang and odap.

## SUGESTIONS

1. The traditional musical instruments are more and more urged by the modern ones, because they are more practical and supposition more prestigious. This case is seen on the wedding and the death ceremony, majority using trumpet musical instrument or key board. From this indication is worried the use of gondang sabangunan musical instrument will be extinct.
2. The Tobanese musical instrument is one of the local culture wealth and need an attention and efforts to make it lasting.
3. The use of the traditional musical instrument which is played individually such as, saligung, ole-ole, tutila etc. has been more and more scarce and young generation is worried never know it again.
4. So that, the use of The Tobanese musical instrument can be lasting and developing, is required efforts. :
  - 4.1. Taking inventory, researches and writings about something that connected with those traditional musical instruments.
  - 4.2. The abundance and the volume of music art lesson at schools are necessary to be increased.
  - 4.3. Related authorities are suggested to motivate young generations in the use of those traditional musical instruments through competition/prize contest.

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