

The Characteristics of Traditional Music Form in Palembang in Melati Karangan Song

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Abstrac

The purpose of this article is to discuss specifically about how the form of Malay traditional music is. It is to give insight and information about the characteristic of Malay traditional music form in Palembang. This research used qualitative method with musicological approach. The technique of data collection are observation, interview, and documentation. The technique of data validity used triangulation. The results of the research is that there were some repetition in the main melody or vocal melody, question and response phrases, and characteristic of lyrics and the meaning of Malay traditional song in Palembang. One of traditional song in Palembang is Melati Karangan, this song is a symbol or an identity of Palembang that always respects a woman or older people. The musical performance in Melati Karangan song is usually presented in wedding traditional ceremony. The tribute to women, parents and guests in Palembang representing courtesy in the marriage process, is part of Malay cultural identity in Palembang.

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INTRODUCTION

Every region has a form of special tradition art that is distinguished from one region to another. This diversity needs to be introduced to the wider community, so that the arts tradition remains known and favored by the support community. The development of Malay art in the Southern Sumatera concerns with the inherent features in every musical elements. Most of traditional musik has its special characteristic and function.

The musical ability is an inherent innate ability of a person in music regardless the environmental influences. (Sumaryanto 2000: 2). The type of music and even then has its own uniqueness and each uniqueness is seen from the technique or how to play, presentation, form of instruments and lyrics of the song.

The population of Palembang is ethnic Malay and uses Malay language that has been adapted to the local dialect, now known as the Palembang language. Language used by Malay people is part of the Malay language family because of dialect differences with other Malay languages, often called Palembang Malay (Malalatoa, 1995: 654). Like the creation of Palembang song that uses Palembang language consists of lyrics that express some languages, such as Lenggak and Subangnya, it is Malay language and characterize Malay women in Palembang, then it also characterizes of ladies in Palembang that depicts BajuKurung and Selendang (Palembang's traditional clothes) giving their own impression during wedding procession. When the action is done it will arise the reactions based on the contacts obtained (Wadiyo and Maragani, 2016: 6). Contacts that get even like the character of the community tradition in Palembang

One song that is often sung in traditional wedding in Palembang is Melati Karangan song because jasmine flowers are a symbol of beauty and compassionate that is arranged beautifully like jasmine flowers in a bouquet for the people in Palembang. A society is a social system consisting of elements that are integrated and related each other in balance. (Wadiyo dan

Lontoh, 2016: 4). The bouquet of flowers, in Melati Karangan song, symbolize a woman who has been proposed by a man and will later become a mother figure wearing baju kurung and also a special scarf (selendang). The story's composer is an important element in a performance. (Firduansyah, 2016: 2). The important part that became the overall symbol is a form of activities carried out in a meeting of traditional ceremonies and marriage ceremonies to women as well as mothers in Palembang as mentioned in the lyrics tando tuonyo which is a sign of an elder or a respected.

Melati Karangan song is a medium in the tradition to honour and welcome great guests, this song still influences Malay society in Palembang. The Malay society views social relations as a very good thing, in entertaining guests, even willing to make a luxurious event to make their guests feel comfortable and happy. An anticipative step on traditional performing art existence is by packaging it into tourism art. Hayati, 2016: 3). So that this tradition is preserved orally from generation to generation by the ancestors and still develops in the society. With the development of era it undergoes some changes in the packaging adapting the demands of market. Nowadays If music is not market oriented, it tends difficult to understand by most of the listeners. (Sunarto, 2016: 5).

The existence of Malay traditional music in Palembang can not be separated from the existence of music studio that has an active role in preserving traditional music which is still market oriented. Like Gema Suara music studio lead by Bapak Misral, M.Sn has an active role in preserving Malay traditional music in Palembang especially for young generation that like modern music and modern music instrument more. Playing music as a musical activity is a musical activity that is done by playing the available music instrument. (Utomo, 2013: 3). The development of technology raises a new insight that leads the development of art to cultural industry and it affects to the changes of several art branches and the existence of the artists. (Syuhendri, 2008: 11). From the two opinions above, if it is allowed to happen

without any efforts of traditional music development that leads to the preservation of its existence, the fear of existence of it will be threatened disappeared by the time and the era development. The following picture 1 is the existence of one music studion in Palembang.



Picture 1. The performance of Melati Karangan song, The Creative Traditional Studio Gema Suara

In picture 1, the performance of Malay art in the wedding performs Melati Karangan song to welcome and to honour guests. This research explains that Melati Karangan song becomes an important document consisting of traditional art that uses local song as an identity of local culture. Virganta, Sunarto (2016: 5) reveals about senjang music that it is a kind of music existing in the Southern Sumatera. The content of senjang music is adapted with the events held, such as, in a wedding party, the content of will be adapted with the atmosphere. Conservation efforts are expected to keep the authenticity of traditional music amid the development of the Malay people in the city of Palembang,

Studio tries to still exist in the cultivation of traditional music that has Malay music genre with drum pattern as a rhythmic accompaniment to musical performances. Patterns and sounds of Malay music contains harmonic values that are tailored to the beat and the pattern of the song. The harmonious value is important in the process of music cultivation. (Rubingat, 2012: 7). Therefore, traditional music has distinctive characteristics, ie, poetry and melodies using the language and local style make harmony to the form of music and the messages conveyed in its poetry. Just like the

moral message about human relationships with others in the lyrics of the song (Indrawan, 2016: 4). To keep the cultural heritage and to preserve the traditional art of songs, especially Melayu Karangan song, the researchers will perform the analysis of Melati Karangan especially its song structure of the main melody or vocal melody and describe the meaning contained in the song Melati Karangan.

Maintaining customs and human relationships with time is when humans maintain existing habits in society over time so as to reflect the value of cultural love (Septiana, 2016: 8). Based on the phenomenon that occurs, the problem is the form of the structure that is a core question discussed in the study of Melati Karangan song in the tradition of marriage in the city of Palembang. Describing and analyzing the structure uses Karl-Edmund Prier's musical study.

METHODS

Research method is a scientific way to obtain data with a certain usage and purpose. (Sugiyono, 2013:3). The methods in this study go through several stages that serve as a systematic step. The method used in this research is descriptive method, meaning it is decomposed in the form of words and pictures, not in the form of numbers.

Musicological approach is a science that discusses music academically and oriented to western music. A musicological approach analyses the main melody or vocal melody and song form of Melati Karangan. The term melody is as one of the basic arts of music, especially in Western music culture (Mack, 2015: 2). Reinforced by Karl-Edmund Prier (2014:113) the shape and type of melody depends on the pentatonic, capital, major / minor tone system and the different function and pattern of songs and cultural contexts.

Data collection techniques used in this study consisted of observation, interviews, and document studies. Document studies were conducted to obtain information from various

parties, in an effort to help obtain information related to research problems.

This research determines the validity and reliability of the research, as a whole it determines the trustworthiness, see (Rohidi 2011:218). To maintain its trustworthiness, this research uses triangulation technique. Triangulation technique used in this research is source triangulation, meaning that the testing process is done by checking the data that has been obtained through various sources. The data have been analyzed by using content analysis technique. Each data obtained is then reduced or sorted and presented in a special format according to the nature of the data that allows it to make it easier to group.

Researcher observes and records the song Melati Karangan, copying the recording it in the form of a balok (block) notation, analyzing the main melody or vocal melody, analyzing the song form and translating the lyrics of Melati Karangan song based on the melody that is a complete tone sequence and bring meaning. The conditions are: distinctive, clear-shaped, contains a phrase and can be sung (Prier, 2014:113).

RESULT AND DISCUSSION

The Analysis of Vocal Melody in Melati Karangan Song

According to (Prier, 2015:2) the form or idea of music that occurs in music processing or an arrangement all musical elements in a composition (melody, harmony dan dynamic). This idea unites musical tones especially parts of composition that is sounded one by one as a frame. The form of music can also be seen practically as a 'place' which is 'filled' by a componist and processed to be a lively music. Miller (2017:83) expalins that most of music is always composed based on one or mere of musical idea called theme.

A theme consists of elements; melodic, rhythmic, and usually harmonious, combined to give different characters or individualities to musical ideas. The importance of a theme on music can be seen from the reality that most of

the composition is remembered and identified based on its theme. By listening music people can learn to recognize various themes of a composition. By this way people will be aware with the structure or sectional frame from a composition (Prier, 2015: 1).

Phrase of Vocal Melody

The elements of song that consists of a number of tones are united by an idea. (Prier, 2015:3). Because of elements of song, the motives are repeated and processes. Normally, a motif of song has 2 (two) bars, therefore a clause (for example four bars) generally consists of 2 motives of bar in accordance with Symetry Law (Prier 2015:3).

The song of Melati karangan is a Malay-Palembang song with the main melody placed in vocal. This song is sung with major scale with 4/4 bar. The tempo used in this song is Lento=60. Melati Karangan song is the form of song 2. The analysis of the first phrase is marked with the letter A, whereas the second phrase is marked with letter the B. The repetition of A phrase is without any variation, then directly comes to the B phrase and repeat once. Thus, Melati Karangan song has A-A-B-B stucture.

The prhase of Melati Karangan song is seen from 2 (two) kinds of phrase, they are question and response phrase that is showed in notation 2 and 3. The question phrase is marked by a final constraint that gives the impression of a temporary stop, while the answer phrase is marked with a final stop.

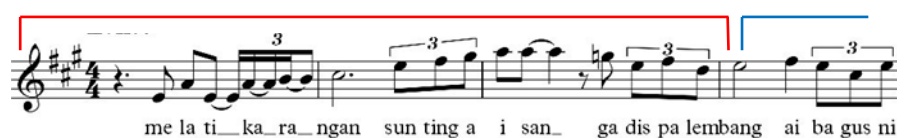
The two kinds of phrases on the song Melati Karangan can be seen in the sentence A on the 1st to the 7th bar and the repetition of the same tone and rhythm includes the phrase repetition of the sentence A on the bar 8th to the bar 14th. So the bars 1 to 14 are one part of the sentence that is the sentence A and in the sentence B can be seen in the bars of 15 to the bar 22, the same tone and rhythm are also repeated once as part of sentence B.

Each group consists of a question phrase and an answer phrase, which in the first sentence is called the antecedence phrase and the next sentence is called the consequence

phrase. In accordance with (Prier 2015: 2) which states that the beginning of a sentence or a number of bars (usually bars 1-4 or 1-8) is called a 'question' or a front sentence because it usually stops in a floating tone, so it can be said to stop by 'coma'; generally there is a dominant chord

here. The impression here: unfinished, the music will be continued. The following are the examples of notation 1 part A, notation 2 part A and notation 3 part B of antecedence phrase and consequence phrase.

Antecedence phrase (A)



Consequence phrase (A)

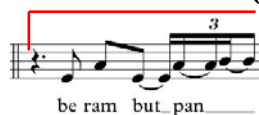


Notation 1. The Pieces of Antecedence Phrase and Consequence Phrase of Vocal Melody on Melati Karangan Song Part A

Antecedence Phrase on Melati Karangan song can be seen in notation 1 part A bars 1 to 4 knock 2 and the consequence phrase starts at bars 4, 3rd knock up to bars 7 that it is the first

part of vocal melody. From the rhythm of melody, it happened a repetition with the same tone that involves a repetition phrase A, but it has a difference in the lyrics.

Antecedence Phrase (A)



Consequence Phrase (A)



Notation 2. The Pieces of Antecedence Phrase and Consequence Phrase of musical Phrase of Vocal Melody on Melati Karangan Song Part A

The repetiton phrase on Melati Karangan song can be seen on sentence A bars 8 to 10 knocks 2 and consequence phrase starts at bars 10 knocks 3 to bars 14. From the rhythm of melody second repetiton of Melati Karangan song is continued to reff or part B, the melody of song vocal with different tone involving repetition phrase of sentence B.

The Antecedence Phrase of group B of Melati Karangan song can be seen in the sentence B bars 15 to 19 knocks 2 and consequence Phrase is from 19 knocks of tone 2 to bars 22. From the melody rhythm of sentence B, it has a repetition in the same lyrics that is still part of reff. It starts from bars 23 to 37 that is a unity of sentence B. Like what Prier says about

the elements of song that consists of a number of tones uniting with one idea. Because of elements of song, the motives are repeated and processes. Normally, a motif of song has 2 (two) bars,

therefore a clause (for example four bars) generally consists of 2 motives of bar in accordance with Symetry Law (Prier 2015:3).

Antecedence Phrase (B)

Consequence Phrase (B)

Notation 3. The Pieces of Antecedence Phrase and Consequence Phrase of Musical Phrase of Vocal Melody on Melati Karangan Song Part B

The form of song 2 consists of 2 different phrases if a clause is repeated with variation. (Prier, 2015: 8). In line with the above opinion, the song of Melati Karangan is a form of song 2

cosisting of 2 different phrases, the song in sentence A is repeated similarly but in different lyrics, then to sentence B or AAB.

Melati Karangan

4/4 ♩=60 Ciptaan : Alm. Nungcik Alidin
Arr : Putra Kusuma

Lento

Notation 4. Full Score of Vocal Melody of Melati Karangan Song

Notation 4 is a full score of the main melody of Melati Karangan song with 86 bars. It is one of traditional song of Palembang composed by Nungcik Alidin with tempo Lento. This song is often performed by the Tradisional Kreatif Gema Suara studio in the wedding and has already showed its existence in the traditional music arrangement in traditional music studio in Palembang.

The Meanings of Melati Karangan Song Lyrics

Song Melati Karangan has a meaning in expressing the art itself. Art is the medium of social expression and awareness of the most core of one culture or from some cultures that can be seen in the form of the theme of "song lyrics" (Muriati, 2015: 3). In line with Bahari in Nurseto (2015: 6) Interpretation stage is to interpret the things contained behind a work in the form of meaning, message or value that is contained, Such as in the stanza of Melati Karangan song as follows:

The Lyrics of Melati Karangan Song

Melati Karangan Suting aisan gadis Palembang ai bagus nian

The meaning contained in the first sentence "Melati Karangan suting aisan gadis Palembang ai bagus nian" is Melati Karangan, Jasmine flowers is symbolized a beautiful girl from thai will be proposed by a man.

Rambut disuri bergelung malam

The second sentence "Rambut disuri bergelung malam" means the girl has beautiful hair that is neatly combed.

Berambut panjang itu tandonyo asli Palembang ai cantik nian

The third sentence "Berambut panjang itu tandonyo asli Palembang ai cantik nian" means by having beautiful hair, it is symbolized the beauty of a girl from Palembang, because hair is women's crown.

Tingkah lakunyo alep dan sopan

The fourth sentence "Tingkah lakunyo alep dan sopan" means a woman has a good, polite, and respectful attitude.

Kalu bejalan tando gadisnyo memakai subang ai belenggang nian

The fifth sentence "Kalu bejalan tando gadisnyo memakai subang ai belenggang nian" means a Palembang's woman that is still virgin wears long earrings.

Tando tuonyo baju kurung betedung selendang

The sixth sentence "Tando tuonyo baju kurung betedung selendang" means women that wear baju kurung and scarf is symbolized that they have already married, have children and grandchildren. These attires are usually worn in traditional events, festivals, or weddings.

CONCLUSION

Based on the results of the discussion and research, it can be concluded that from the results of the analysis of the main melody of Melati Karangan song has 2 forms of of song 2, or has 2 phrases (part, stanza) which is different in the sequence of A-A-B. A has a similar repetition after coming into sentence B. In the composition of Malay music in Melati Karangan song, the set of motives is stopped by a clear mark that can be seen in antecedence and consequence phrases. The song form part A-B consists of 2 parts, parts A and B. A (14 bars and B (from bars 15 second knock).

The meaning contained in the lyrics of Melati Karangan song is symbolized the honour to the women or women guests in traditional events, festivals, and weddings in Palembang. The politeness of women in Malay in serving the respectful guests is welcomed well in maintaining the relationship with among human beings, especially for a female guest in Palembang. The Malay community in Palembang in South Sumatra sees social relations as a very good thing, in entertaining guests, even willing to create a luxurious event to make her guest feel comfortable and happy even this incident can happen to the less fortunate people though.

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