



## Batak Music Performance Management in The Toba Nauli Music Group Semarang

Panji Estain <sup>1</sup>

Faculty of Languages and Art, Universitas Negeri Semarang, Indonesia

**Antonius Edi Nugroho**

Faculty of Languages and Art, Universitas Negeri Semarang, Indonesia

Received : March, 2023

Approved : May, 2023

Published : June, 2023

### Abstract

*Toba Nauli is a group with a typical traditional genre of the Batak tribe with a unique way of managing the group and performing differently from other groups in general. Player substitutions happen at every event. For 8 years, Toba Nauli Music Group has been in the business of providing music services, especially Batak music. So, the question in this phenomenon is what form of management and how can the management function be applied to Toba Nauli Music Group? This study uses a qualitative descriptive method to analyze the management forms and functions of the Toba Nauli musical group and some data obtained through documentary research, observation, interviews, and documents. Data analysis techniques are performed by collecting data, presenting data, reducing data and drawing conclusions, and then checking the validity of the data by Triangulation method. The research results show that Toba Nauli Music Group has a management form, namely (1) the legal basis including the form of organizational structure, management structure, management policy, and it turns out that they have not prepared Drafting the Group Charter (AD) and Internal Regulations (ART). Music Toba Nauli; (2) Management functions include planning, organizing, monitoring, and targeting. It can be concluded that Toba Nauli Music Group has a qualified performing arts and organization management system even though there is no written AD/ART and can perform all possible management functions. maintains existence to this day.*

### Keywords:

Management; Performing  
Arts Management;  
Management Forms;  
Management Function;  
Toba Nauli

## INTRODUCTION

Batak music is one of the traditional arts that has been maintained for quite a long time by the Batak people. (Wimbrayardi, 2019) states that traditional art is an art that is cultured and maintained for quite a long time in its supporting community. Usually, traditional art is used for traditional interests, and is owned together, with a communal nature, living in a collective mind, and regional solidarity.

For the Batak people, music cannot be separated from everyday life, because it has become a tradition and culture which is a distinct characteristic for the Batak people in North Sumatra, as well as overseas areas outside North Sumatra, especially the Batak people in Semarang City who have a longing for Batak music in North Sumatra. Batak music initially emerged with the performance of the gondang sadinding which is seen as traditional, and still adheres to traditional principles and beliefs that function as a form of praise and worship to God for the Batak people. They call it "Debata Mulajadi na Bolon" as a place of worship for the Batak people in North Sumatra. However, there have been developments and changes experienced by the Batak people in overseas lands as the music industry has progressed, especially Batak music.

Several types of Batak music include Gondang Sadinding and Gondang Hasapi, which are types of traditional music that use a large group of drums as the main musical instrument. Gondang sabangun is often played at traditional and religious events in the Batak community. According to M. Purba (in Andon

Manik, 2020, p. 34) Gondang sadinding is a musical ensemble whose instrumentation consists of five taganing (one-sided, tuned drum), a gordang (one-sided, untuned drum), one sarune (double-tongued brass), four hanging gongs with pencu, ogung oloan, ogung ihutan, ogung panggora and ogung doal, and a hesek, which is an empty bottle, or sometimes an iron plate that is beaten. So that the gondang sadinding has a rhythmic playing pattern.

Gondang Hasapi is the designation of a traditional orchestra which is an ensemble whose instrumentation consists of Hasapi, Sulim, and Sarune which produce melodic patterns. Gondang Hasapi and Gondang Sabangunan consist of several musical instruments that are almost the same, although there are also differences in the type of playing, namely; the gondang Sajangan plays rhythmic patterns, while the gondang Hasapi tends to play melodic patterns" (Dalimunthe, 2012, p. 14).

Dangdut Batak, which is a type of music that combines dangdut rhythms with Batak music. Dangdut Batak is popular among the Batak people and can be heard at various entertainment events. Pop Batak, which is a type of music that combines pop rhythms with elements of Batak music. Batak pop music is popular among Indonesians and has been recognized by the national music industry.

The main concept in the function of music, in this case Batak music, is based on the function of entertainment for humans who can listen and feel what is heard to achieve pleasure and entertainment in itself. In line with the opinion (Clauson &

Merriam, 1964, pp. 223–227) that there are 10 functions of music as a performing art.

These functions have a goal so that an art or music can be applied in accordance with the desired goals. Music can function freely, independently and unattached. However, it can be adapted to the norms and attitudes shown by the performers and the audience.

Toba Nauli is a music group with a traditional genre that is unique to the Batak tribe with the uniqueness of group management and performances that are different from other bands in general. In the author's observation, the Toba Nauli Music Group has five personnel who are always changing and not fixed at every event or events they participate in. Even so, this group has continued to exist since 2015 in providing music services, especially Batak music.

Therefore the researcher examines how the form of management of the Toba Nauli Music Group. This is to find out and describe how management forms such as organizational forms, articles of association, management processes and work programs. In addition, it examines the management functions that are applied to the Toba Nauli Music Group as a service provider organization. It is very possible that management will have a good impact on the continuity of musical performances as part of the performing arts.

## METHOD

This research was conducted with a qualitative descriptive approach.

The strategy or method used to collect data is needed in the research, materials, information, facts, and reliable information are obtained in data collection with standard data owned by researchers through references to previous research and some theories obtained from journals and Articles are the main goal for researchers to be able to find out and get the results of what is being studied. The necessary data collection is as follows: 1) literature study, 2) observation, 3) interviews, 4) documentation.

Checking the validity of the data that has been carried out in this study uses a triangulation process to obtain the validity of the data which is carried out by utilizing something other than the data itself, for checking purposes or as a comparison of the data. Relevant data validity is something that is taken from outside as a comparison to data that has previously been collected (Bachri, 2010, p. 56).

## RESULT AND DISCUSSION

### *Form of Management of Toba Nauli Music Group*

The form of management implemented by the Toba Nauli music group has a legal basis and work program that has been initiated, and has been planned before this music group can manage its musical performances. The legal basis that can be seen in the management of this music group is in the form of organizational structure, management of the management of the Toba Nauli music group, policies for the management of the Toba Nauli music group, as well as the Articles of Association and Bylaws of the Toba Nauli Music Group.

The organizational structure of the Toba Nauli Music Group has management that is not separate, and people who take organizational positions actually double as players, vocalists, and artists who are on stage. The position of Chair has the duty to lead, direct, and influence members to be able to carry out their duties according to their abilities to achieve the agreed goals. The position of Manager has the duty to manage every need of the organization, and make preparations before the implementation of the organization as a whole, both in financial management, procuring the tools needed in the organization, and financing work program needs. Road Manager is a term for a position whose job is to manage matters related to community relations and accommodation, such as information regarding service orders, requests for gigs, transportation, and preparation of goods or equipment to be used. The Artistic Manager in his role is to prepare what kind of songs to wear, clothing, and accessories that influence the artistic side of the Toba Nauli Music Group.

The Toba Nauli Music Group certainly has problems in carrying out organizational functions within their scope. Both internal within the Group and external. In the interview with Ukok Hutaaruk, there are often misunderstandings between the Toba Nauli Music Group and the organizers who want music entertainment services (hereinafter referred to as the client). Differences of opinion and lack of communication became the triggers for these misunderstandings, so it was against this background that the Toba Nauli Music Group agreed to share tasks and take on responsibilities and

improve communication among members.

#### ***Toba Nauli Music Group Work Program***

In this organization there are regular meetings. Routine meetings are held once a month where these meetings are held for spontaneous gatherings and jamming at the Toba Nauli BaseCamp as well as in other places such as Lapo or typical Batak food stalls. The Toba Nauli Music Group usually holds regular meetings by singing while eating and drinking which is typical for the Batak people. Phenomena like this are often called Parmitu or Parminum Tuak (Tuak Drinkers) which means people who come to a typical Batak stall or Lapo to drink a typical Batak drink, namely Tuak while singing and spontaneous jamming (Situmeang, 2014, p. 190).

The personnel who took part in this meeting welcomed it so that they could develop themselves musically both in Batak music and music outside the Batak genre, with the hope that if there was a sudden and incidental request it could be properly anticipated because it had been prepared in advance during rehearsals or spontaneous jamming.

Furthermore, in the Productive program, there is Pre-Event training where this exercise is carried out the day before the event and no later than a week before the event. The Pre-Event Rehearsal also includes the preparation of songs that will be sung with the adjustments requested by the event organizers, and the preparation of songs that are prepared to make the atmosphere of the event more meaningful and lively. Compilation of songs, is done not only in pre-event

rehearsals, but is often done during regular meetings.

The Toba Nauli Music Group Production Program conducts recording and production activities of songs created by people who use the services of the Toba Nauli Music Group to have their songs sung by the Toba Nauli Music Group. Production management like this is done under the production name STUDIO TOBA ST: LAM STAYLE. Their works have been published via the YouTube platform with a channel according to the production name, and there are 7 pieces of music that are already on the channel.

The Toba Nauli Music Group also has an Entertainment program. In this program the Toba Nauli Music Group carries out performance activities which are carried out 3-4 times a month depending on how many requests for services to Toba Nauli. At the beginning of the year, like the new year, this group received many calls to hold shows at the beginning of the year thanksgiving events by the pungan (collection) of Batak clans in the city of Semarang and outside the city of Semarang. However, in the middle of the year, conditions like this rarely occur, and there are only a few general celebrations such as birthdays, traditional funerals, wedding celebrations, receptions, and so on, with long intervals and not consecutively.

#### ***Toba Nauli Music Group Management Functions***

Terry (Terry, 2008) divides 4 concepts of management functions, namely Planning, Organizing, Monitoring, and Objectives. Then there

are 5 combinations of management functions that are applied by the Toba Nauli Music Group to achieve their goals. These four concepts become a reference for how an organization or a institutions can run their business by managing it.

##### **1. Combination A (Planning-Organizing-Encouraging-Monitoring-Goals)**

The planning carried out by the Toba Nauli Music Group is carried out by preparing a number of things needed to support the desired musical performance activities. Musical instruments and supporting instruments are procured and prepared to support rehearsals and performances. The organization carried out by the Toba Nauli Music Group is carried out by forming an organizational structure in which each position has its own function and operation. The chairman held by Ucok Hutauruk, Road Manager by Marasi Situmorang, and Artistic Manager by Ivan Simorangkir.

The encourage function in the Toba Nauli Music Group is carried out using relations. This relationship occurs when the group lacks personnel, members use their friendship to encourage their friends who don't yet have a place in their art, and it is from this encouragement that this band survives even though there are permanent personnel changes with withdrawn personnel or Sessions. Player.

Supervision carried out by the Toba Nauli Music Group allows the chairman and managers to observe and keep the performance safe and

under control in accordance with the rehearsals and preparations that have been made a day or even a week before the show begins. Observations made were to anticipate if one of the personnel was unable to perform so that substitutions or reductions in players could be carried out quickly and precisely, so that songs that had not been rehearsed or prepared beforehand were anticipated by preparing quickly and precisely. If unable to sing, this group usually diverts the song to a song that may have the same nuance. That way the objectives of each management function can run well in accordance with the portions and preparations that have been made before.

2. Combination B (Planning-Organizing-Motivating-Controlling-Goals)

After the planning and organization has been carried out and the direction of how this music group will run, the motivation that this group has carried out can be seen in how the chairman and managers influence and give encouragement to the personnel. Both old personnel and new personnel are taken individually or Session Player. This motivation is also in the form of encouragement that has been facilitated with the musical instruments that have been provided. This motivation was carried out by the Toba Nauli Music Group to increase trust

3. Combination C (Planning-Organizing-Placing-Directing-Monitoring-Objectives)

When the planning and organization has been carried out, the Toba Nauli Music Group places and directs the personnel by the chairman and manager. Placement is done, namely how personnel can be placed according to their talents and specialties in playing music. The Toba Nauli Music Group provides direction by helping the personnel bring their music to a position that is appropriate and appropriate for the event that has been prepared beforehand.

After the placement and briefing has been carried out, the chairman and manager can carry out supervision to anticipate the occurrence of misplacement or briefing that has been done before. The anticipation made by the chairman and manager in this phenomenon is usually done by stopping the game of one of the players to play so that the music that is displayed does not go off track, such as differences in tempo or rhythm, as well as the melody being played.

4. Combination D (Planning, Organizing, Positioning, Directing, Supervising, Innovation, Representing, Purpose)

The Toba Nauli Music Group after carrying out good planning, ready-made and well-structured organization, it turns out that in this combination, the Toba Nauli Music Group also implements the Innovation and Representing function under the supervision of the chairman and managers.

The innovation carried out by the Toba Nauli Music Group is marked by their anticipation of offering the latest Batak songs. If there are old Batak songs that want to be performed again, this group innovates by creating a musical atmosphere that should be contained as usual by making the music atmosphere more different, but not going out of the way of the original song. These different musical moods usually use different rhythms, adding idioms, adding interludes, or spontaneously changing melodies. Usually this can be done if the songs that have been prepared like the original songs have been mastered and have been played frequently before.

The representation that was carried out by the Toba Nauli Music Group was seen by the return of the performances after the determined innovations had been well prepared. This representative can see how this music group shows their music playing with Batak songs that have been modified spontaneously. Even though it seems rushed, it can be mastered properly if the results of this modification have been mastered before or are used to it without any significant obstacles. Of all the functions that have been carried out by the Toba Nauli Music Group, the goals that have been aimed at by the Toba Nauli Music Group can be achieved properly.

5. Combination E (Planning, Organizing, Motivating-Controlling, Coordinating, and Purpose)

The combination that is applied and is the best in managing the Toba Nauli Music Group is combination E namely Planning-Organizing-Motivation-Supervision-Coordination-Objectives. The unity of this combination is marked by the existence of planning carried out by the Toba Nauli Music Group which is implemented by establishing long-term and short-term plans. Planning is done with what to do and what goals are achieved in obtaining income through entertainment services, namely music, and can provide good services in entertainment services and custom complements. The planning carried out by the Toba Nauli Music Group begins with compiling a schedule that has been confirmed by the organizers. The schedule was then structured as follows:

Table 1.1 Schedule of the Toba Nauli Music Group's performances per January-February

No	Activity	Date
1	Pesta Bona Taon Punguan Si Raja Naiambaton Semarang	8 January 2023
2	Pesta Bona Taon Punguan Sonak Malela Semarang	25 February 2023
3	Pesta Bona Taon Punguan Hutabarat Semarang	26 February 2023

The organization carried out by the Toba Nauli Music Group began with the formation of an organizational structure with the composition of the Chair, Manager, Road Manager and Artistic Manager. This formation was carried out with the hope of coordinating related to the management needed in music services. Directions and Placements are carried out by determining how many personnel will participate in the performance, and who will be in charge of holding any instruments. Motivation is needed in the direction and placement, so that personnel can confidently play and appear in the show and anticipate what has been planned before the show begins.

The supervision carried out by this group shows how the chairman and manager function to see and pay attention to how the preparations before the show take place, during the show, and after the show. The Chairperson and Manager coordinate to anticipate if there are problems during the event both in personnel and event technical constraints that allow them to be anticipated quickly and precisely. The chairman and manager also make observations so that personnel continue to carry out their duties in accordance with what has been planned beforehand to achieve goals.

## CONCLUSIONS

The Toba Nauli Music Group implements and uses the Toba Nauli Music Group Management Form

which has a Legal Basis, which includes the Toba Nauli Music Group Organizational Structure Form which is included in the Line Organizational Structure, Toba Nauli Music Group Management Management, Toba Nauli Music Group Management Policy, Statutes (AD) and Bylaws (ART). Then the Work Program is also included in the Toba Nauli Music Group, namely Organizational, Productive and Entertainment programs.

The management function implemented by the Toba Nauli Music Group uses the best combination of functions in the management of the Toba Nauli Music Group, namely the E combination, namely Planning-Organizing-Motivation-Supervision-Coordination-Objectives.

The unity of this combination is characterized by establishing long-term and short-term plans. Planning is done with what to do and what goals are achieved in obtaining income through entertainment services, namely music, and can provide good services in entertainment services and custom complements. The organization carried out by the Toba Nauli Music Group began with the formation of an organizational structure with the composition of the Chair, Manager, Road Manager and Artistic Manager. The supervision carried out by this group shows how the chairman and manager function to see and pay attention to how the preparations before the show take place, during the show, and after the show.



## REFERENCES

- Andon Manik. (2020). *Pertunjukan Musik Gondang Sabangunan Romora pada Masyarakat Batak Toba di Kota Semarang* (hlm. 32).
- Bachri, B. S. (2010). Meyakinkan Validitas Data Melalui Triangulasi Pada Penelitian Kualitatif. *Teknologi Pendidikan*, 10, 46–62.
- Clauson, R., & Merriam, A. P. (1964). *The Anthropology of Music*. Dalam *Northwestern University Press* (Vol. 19). <https://doi.org/10.2307/942218>
- Dalimunthe, A. A. S. D. (2012). Fungsi, Teknik Permainan Instrumen dan Bentuk Penyajian Musik Tradisional Gondang Hasapi Keluarga Seni Batak Japaris bagi Masyarakat Batak Toba di Yogyakarta *July*, 32.
- Merriam, S. B. (2002). *Introduction to Qualitative Research*. Dalam *Qualitative research in practice: examples for discussion and analysis*. Jossey-Bass, A Wiley Company.
- Situmeang, H. D. (2014). *Perkembangan Musik Populer Batak di Kota Medan Era 1960-1980*.
- Terry, G. R. (2008). Prinsip-prinsip manajemen. Dalam *Bumi Aksara* (9 ed.). Bumi Aksara Jakarta. <http://library.stik-ptik.ac.id/detail?id=5084&lokasi=lokal>
- Wimbrayardi. (2019). *Musik Tradisi Sebagai Salah Satu Sumber Pengembangan Karya Cipta. Musikolastika: Jurnal Pertunjukan dan Pendidikan Musik*, 1(1), 7–12. <https://doi.org/10.24036/musikolastika.v1i1.10>