

Aesthetic Values of Batak Toba Gondang Sadinding Music Performances at Gondang Sianjur Mula-mula Community

Yessica Yosia Virginia Simanjuntak^{1*}, I Gede Yudarta²

^{1,2}*Institut Seni Indonesia Denpasar, Indonesia*

***Corresponding Author:** jessievirginia19@gmail.com

Abstract: Gondang Sabangunan is one of a musical ensemble type that functions as an accompaniment to traditional ceremonies of the Toba Batak people. The Gondang Sabangunan performance by Gondang Sianjur Mula-Mula community has different form characteristics compared to other forms of Gondang. The performance of Gondang Sabangunan by Gondang Sianjur Mula-Mula community still maintains the use of original musical instruments amidst the rampant changes in the form of Gondang Sabangunan performances that use a mixture of modern musical instruments such as electric keyboard. The Gondang Sabangunan performance of the Gondang Sianjur Mula-Mula community is interesting to be studied more deeply to see the form and the aesthetic values of Gondang Sabangunan. This paper aims to find out the form and aesthetic value of Gondang Sabangunan. This article uses qualitative methods with an aesthetic approach. The results of the discussion found that the form of three parts in the Gondang Sadinding performance related to traditional rituals, traditional ceremonies and social systems of the Batak people, while the aesthetic values found were pure values and extra aesthetic values based on Dalihan Na Tolu as the philosophy of kinship of the Batak community.

Keywords: aesthetic value, batak toba music, gondang sabangunan, music performance, performing arts.

History Article: Submitted 16 January 2023 | Revised 19 February 2023 | Accepted 19 March 2023

How to Cite: Simanjuntak, Y. Y. V. & Yudarta, I G. (2023). Aesthetic Values of Batak Toba Gondang Sadinding Music Performances at Gondang Sianjur Mula-mula Community. *Journal of Aesthetics, Creativity and Art Management*, 2(1), 17-23. DOI: 10.31091/jacam.v2i1.2347

Introduction

Indonesia is an archipelagic country that has a diversity of cultures, ethnicities, races, beliefs and languages. One of them is the Batak tribe located in North Sumatra. The Batak tribe is further divided into five sub-tribes namely, Karo Batak, Simalungun Batak, Pak-Pak Batak, Toba Batak, and Angkola Mandailing Batak. Each ethnic group has customs that are different from other ethnic groups. According to Pasaribu (in Hutagalung, 2013) said that the Toba Batak ethnicity has a variety of cultures including musical arts which is one of the most important aspects for the Batak ethnicity, one of which is the Batak musical instrument. Batak musical instruments are a branch of art and culture that have been inherited and preserved from generation to generation, one of which is the Gondang Batak musical instrument.

For the Toba Batak people, Gondang has a very important role and function in various traditional ceremonies. In public belief, Gondang is a medium of

communication to convey prayers, praise and hope to Mula Jadi Na Bolon (God in the Toba Batak belief). The use of Gondang is adapted to certain situations or circumstances. According to M. Sitorus through Pangaribuan (1999: 21), previously the gondang was not simply sounded, there had to be a basis and purpose. Sounding the gondang requires money and support, namely: hasuhuton (a descendant of a family who has a party), dongan sabutuha (male descendants of the same clan from the hasuhuton clan), boru (female descendants of the hasuhuton clan), hula-hula (brothers from the wife of the hasuhuton people), as well as todong (close relatives) so that it can be carried out and the gondang can be sounded.

There are various types of Batak gondang, one of which is the Sadinding Gondang. According to Mauliy Purba, Gondang Sadinding is a symbol of traditional music as in the horja ritual event (large traditional party). The performance is an integral part of traditional Toba Batak religious and cultural practices, not only to accompany ceremonial dances such as the tortor at all traditional parties but, most importantly, as a communicative medium that strengthens relationships between individuals, groups of people, gods (eg, Mula Jadi Na Bolon, Batara Guru, Soripada, Mangala Bulan, Saniang Naga Laut, Boraspati ni Tano) and Ancestors (2022: 69). The tools used in the Gondang Sadinding game consist of taganing, sarune, ogung and hesek.

In the current development of Gondang Sadinding, not a few people have started to switch to using electric keyboards as a substitute for the Gondang Sadinding musical instrument in performances and traditional ceremonies, so that the essence of the Gondang Sadinding performance has changed its function. This is due to the entry of religion into Batak land, and the Batak Gondang ensemble which is very rare to find, especially in big cities. Based on the context above, the author sees that this was not done by the Gondang Sianjur Mula-mula Community, which until now has maintained the original form of the Gondang Sadinding performance.

Methodology

This article uses a qualitative method, with an aesthetic approach. The aim of this research is to discuss the forms and aesthetic values of Gondang Sadinding Batak Toba. In fact, this study is significantly different from Arrahman, et al (2022), Gabriel Matanari, et al. (2022), Oka, et al. (2022), and Wahyudita (2022).

The analysis was carried out through three stages, namely data reduction, data presentation, and drawing conclusions. Data reduction is to select the large amount of data obtained. Reducing data means summarizing, choosing the main things, focusing on the important things. In this section, the author decides to analyze the aesthetic value of the Gondang Sadinding music performances by the Gondang Sianjur Mula-mula Community. Presentation of data is the stage of displaying data in the form of text or image documents. Furthermore, the presentation is done in the form of a brief description, and pictures. The data sources used are divided into primary data and secondary data. Premiere data is data that comes from the results of previous literature studies about Gondang Sadinding. Secondary data is data that comes from documentation in the form of

audio recordings of music or copies of Gondang Sadinding music. The theory used in discussing the formulation of the problem is the theory of aesthetic form (by De Witt H. Parker) and the theory of aesthetic value (by Immanuel Kant).

Results and discussion

According to De Witt in Dharsono (2004: 154), form is the value of a work as a whole depending on the reciprocal relationship of its elements, namely each element requires, responds to and demands other elements. In terms of music, form is a value that can be heard, the main medium is processed sound. In the Gondang Sadinding performance by the Gondang Sianjur Mula-mula Community, the form of Gondang Sadinding was derived from the musical instruments taganing, sarune bolon, ogung, and hesek.



[Source: Researcher's documentation]
Figure 1. Taganing

Taganing, is a musical instrument that is included in the membranophone category in which it is played using a hammer. Taganing consists of five drums that range in size from the largest to the smallest, namely odap-odap, paidua odap, painonga, paidua ting-ting, and ting-ting which function as carriers of the melody and rhythm of the song. The game of taganing in Gondang Sadinding was played by two people, one person played three small taganings called ting-ting, paidua ting-ting and painonga, another person took part in playing two large taganings called paidua odap and odap-odap. The Taganing musical instrument plays a fast rhythm, so it functions as a guide in the gondang game and serves as a sign that a traditional ceremony will begin.



[Source: Researcher's documentation]
Figure 2. Sarune Bolon

Sarune Bolon, is a musical instrument that is included in the aerophone category which has a double reed which is blown using the mangombus marsiulak hosa technique, which is a breathing technique that is carried out continuously without interruption but still regulates breathing patterns through the nose. Sarune Bolon in the game Gondang Sadinding serves as the carrier of the main melody.



[Source: Researcher's documentation]
Figure 3. Ogung Batak

Ogung is a gong musical instrument consisting of four pieces, namely oloan, panggora, ihutan and doal. This musical instrument is included in the metallophone category in which it is played by being hit with a mallet (hammer). In the game Gondang Sadinding used as a means of communication. Ogung oloan or which means followed, has a low tone. This ogung produces a constant rhythmic sound so that other ogung sounds are followed. This ogung produces a constant rhythmic sound to be followed by other ogung sounds. Ogung Panggora means the one who calls, gives a shock effect. It is called that because the sound is loud and loud compared to other gongs. Ogung ihutan which means to follow, because his job is to follow the sound of ogung oloan. This Ogung has a higher pitch than Ogung Oloan. The ogung doal functions to add variations to the ogung sound only by adding additional rhythms.



[Source: Wikipedia, 2023]
Figure 4. Hesek

Hesek, is a musical instrument that functions as a tempo (basic beat) in the Gondang Sadinding game. Hesek can be two iron rods being hit or an empty glass bottle being hit.

In the form of presentation of the Gondang Sadinding by the Gondang Sianjur Community, it originally consisted of three parts, namely the ritual opening gondang (A), the main gondang part (B), the closing part (C) as accompaniment to the tortor dance in a ritual. The opening part (A) consists of three sub-sections, namely manggalang pargonsi (respecting the musicians), honest gondang (respecting God, gods and the spirits of the ancestors), mambuat tua ni gondang (opening of the party). Each sub-section of part A is carried out only once. Furthermore, in part B it is called gondang dalihan na tolu which consists of three sub-beginning (beginning), pasu-pasuon (blessing), hasahatan (delivery). These three parts are repeated throughout the main gondang section and every gondang and tortor sequence must include them. Part C consists of the manutup gondang or the honest gondang (closing the party). The array of shapes is based on the following models.

Table 1. Structure of the Gondang Sadinding

A PEMBUKA			B BAGIAN GONDANG UTAMA			C PENUTUP RITUAL
A1 manggalang pargonsi (menghormati pemusik)	A2 panjujuran gondang (menghormati Tuhan, dewa dan roh para leluhur)	A3 mambuat tua ni gondang (pembukaan pesta)	[: B1 <u>Gondang</u> mula-mula (awal)	B2 <u>Dalihan</u> pasu-pasuon (berkat),	B3:] <u>Na Tolu</u> hasahatan (penyampa ian)	C Penutup manutup gondang atau panjujuran gondang (penutup pesta)

The first and third parts of the three-part structure (A1 - A2 - A3- [: B1 - B2 - B3:] - C) focus the performance of the gondang on the relationship between humans and the gods and ancestral spirits, while the second part concentrates on the social relations between people or clan.

The Aesthetic Value of the Gondang Sadinding

According to Immanuel Kant, there are two kinds of aesthetic values, namely pure aesthetic values and extra aesthetic values or additional values (2004:22). Pure aesthetic values in a musical performance are sound, meter, and rhythm. In the Gondang Sadinding performance by the Gondang Sianjur Community, a pure aesthetic value was first found which had a fast rhythm, and the sound characteristics produced by each musical instrument in the Gondang Sadinding performance. Meanwhile, the extra aesthetic values found are related to traditional rituals, traditional ceremonies, and related to the social principles of the Batak people, namely Dalihan Na Tolu. Dalihan Na Tolu means three stoves

as a support for the life system that regulates the kinship system and patterns of relationships in the daily life of the Toba Batak people with God and others. Dalihan Na Tolu regulates the kinship system by dividing the position of the Batak community into three parts, namely hula-hula (male family on the mother's/wife's side), dongan sabutuha (family friends), and boru (daughters). In the Gondang Sabangun game, this concept can be seen in the tortor part of traditional rituals.

Conclusion

Based on the discussion above, the form of the Gondang Sadinding performance consists of the use of musical instruments such as taganing, sarune, ogung and hesek. The game form of Gondang Saconstruction is divided into three major parts consisting of sub-sections, namely the opening part (A) consisting of manggalang pargonsi, honest gondang, mambuat tua ni gondang (opening of the party). Part B, namely the main part of the gondang, consists of the first sub, pasu-pasuon, hasahatan, and part C as the final part, which consists of the manutup gondang or the honest gondang. The three-part form of Gondang Sadinding Batak Toba is closely related to traditional rituals, ceremonies and social systems that exist in Batak society. Meanwhile, the aesthetic value contained in the Gondang Sadinding performance is pure value and extra aesthetic value which is based on the kinship philosophy of the Dalihan Na Tolu Batak people.

References

- All Arrahman, Y., Ardini, N. W. & Sudirga, I. K. (2022). Aesthetic hybridity of the song "Jali-jali" in Gambang Kromong music. *Journal of Aesthetics, Creativity and Art Management*, 1(2), 105–123. <https://doi.org/10.31091/jacam.v1i2.1828>.
- Gabriel Matanari, O., Ardini, N. W., & Sudirana, I. W. (2022). Technology as a Digital Trace in the Sekar Rare-Based Music Composition. *Journal of Aesthetics, Creativity and Art Management*, 1(1), 37–41. <https://doi.org/10.31091/jacam.v1i1.1595>.
- Hutajulu. (2005). *Gondang Batak Toba*. Bandung: Pusat Penelitian dan Pengembangan Pendidikan Seni Tradisional Universitas Pendidikan Indonesia.
- Koentjaraningrat. 1982. *Kebudayaan Batak dalam manusia dan kebudayaan di Indonesia*. Jakarta: Djambatan.
- Kartika, D. S. (2004). *Pengantar Estetika*. Bandung: Rekayasa Sains.
- Oka, I. P. S. I., Rai S., I. W., & I Wayan Suharta. (2022). The aesthetics of unity in Kendang Pangarjan performed by I Dewa Nyoman Sura and Cokorda Alit Hendrawan. *Journal of Aesthetics, Creativity and Art Management*, 1(2), 155–162. <https://doi.org/10.31091/jacam.v1i2.1827>.
- Pangaribuan, B. (1999). Esensi Keberadaan Ansambel Gondang Hasapi dalam Upacara Ritual Parmalim Sipaha Sada Suku Batak Toba. Yogyakarta: Skripsi S1 Program Studi Pendidikan Seni Musik, FBS UNY.

- Pasaribu, B.M. (1986). *Taganing Batak –Toba: Suatu Kajian Konteks Sabangunan*. Skripsi Sarjana USU Fakultas Sastra Jurusan Etnomusikologi, Medan.
- Purba, M. (2002). Adat ni Gondang: Rules and Structure of the "Gondang" Performance in Pre-Christian Toba Batak "Adat" Practice. *Asian Music: University of Texas Press, 34(1)*, 67-109.
- Sirait, B. (1995). Fungsi dan Bentuk Ansambel Gondang Sabangunan dalam Upacara Adat Mangokal Holi Masyarakat Batak Toba. Yogyakarta: Skripsi S1 Program Studi Pendidikan Seni Musik, FBS UNY (Tidak Dipublikasikan).
- Sumardjo, J. (2000). *Filsafat Seni*. Bandung: ITB.
- Sihombing, A. A. (2018). Mengenal budaya Batak Toba melalui falsafah "dalihan na tolu" (Perspektif kohesi dan kerukunan). *Jurnal Lektur Keagamaan, 16(2)*, 347-371.
- Wahyudita, K., Sudirga, I. K., & Suharta, I. W. (2022). I Wayan Ary Wijaya's Creative Process in Creating Digital Gamelan Music . *Journal of Aesthetics, Creativity and Art Management, 1(1)*, 42–58. <https://doi.org/10.31091/jacam.v1i1.1596>.