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Author : Heristina Dewi, Arifninetrirosa
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The Performance of Campursari Gondang in Serdang Bedagai, Sumatera Utara

Heristina Dewi, Arifninetrirosa

Fakultas Ilmu Budaya, Universitas Sumatera Utara
{heristinadewi@usu.ac.id , netrirosa1965@gmail.com}

Abstract

Campursari Gondang is a musical performance which presents Campursari and Toba Batak Pop songs accompanied by a keyboard musical instrument, the *taganing* which has been added with three *tom tom* and *cymbal*. Serdang Bedagai is an area inhabited by a community consisting of Toba Batak, Karo, Simalungun, Malay and Javanese tribes. The various arts are still often performed by communities. The study of the Campursari Gondang Performance in Serdang Bedagai, Sumatera Utara was conducted to find out or identify the form of presentation of the Campursari Gondang performance, song selection, efforts to increase public interest in appreciating the show, ways to socialize it in the wider community in order to be interested. This research was carried out with qualitative research method. In the data collection through observation, interview and documentation. The data analysis technique is guided by. The basis of reference used is the insight of Salmurgianto (1995) that every performance always has a limited time, organized activities, a group of players, audiences, a venue and the performance opportunity. The results obtained indicate that the Campursari Gondang performance in Serdang Bedagai are sustainable and has received support from the community. Seen appearing in weddings, circumcision, thanksgiving and various other events as entertainment. In the presentation, the singer dialogues with fellow singers or with the audiences who are present to create a warm and happy atmosphere.

Keywords: Gondang; Performance; Campursari; Form of Presentation

1. Introduction

In Serdang Bedagai District, the people who occupy the area consist of various ethnic groups, which are inhabited by people consisting of Batak, Karo, Simalungun, Malay and Javanese tribes. The area is 91 KM from Medan City. The transportation to Serdang Bedagai District area is quite smooth, which can be reached by various modes of transportation. The area is 1,900 km² and the people's livelihoods are diverse, such as civil servants, private sector, farmers, entrepreneurs and others. Many tourism areas can be found in Serdang Bedagai District, such as Cermin Beach, Sialang Buah Beach, Mangrove Beach and others.

The arts in Serdang Bedagai District include of *Zapin*, *Joget*, *Gonrang*, *Gondang*, *Tortor*, *Kuda Kepang*, *Reog*, *Campursari* and so on. The arts still exist and develop are supported by each ethnic group. Campursari songs as Javanese art can be combined or collaborated with Gondang. [18] explains that traditional arts are part of the traditional societies culture which having limited characteristics to the environment of one culture. Traditional art is a reflection of the society that supports it for individual and community creativity. Furthermore, [13] explains that art is organized for the sake of the tradition continuity. Art is not only a form of aesthetic activity, but it can support and encourage a sense of togetherness among communities.

Campursari is a musical result of a mixture or collaboration of Javanese gamelan music and modern musical instruments such as keyboards, guitars, and drums. Campursari music was introduced by artists Manthous, Didi Kempot, Sonny Jost, Muhammad Sodikin, Soimah Pancawati, Waljinah, and Koko Telo. It can be sung in Javanese style, a combination of keroncong and dangdut. The songs are presented in Javanese. Currently, the Campursari songs can be sung with keyboard instruments only.

Gondang in a tradition of the Batak community can be interpreted as an ensemble, a set of musical instruments, repertoire names or compositions, always played to accompany the manortor dance. Gondang in the middle of life of the Batak community can be presented in entertainment activities and activities in the context of customs and religious rituals with certain rules.

Gondang Campursari is a type of collaborative musical performance art. The name is taken from the combination of campursari songs that are played to the accompaniment of a keyboard and *taganing* which is part of the gondang musical instrument. Gondang which combined with a keyboard to accompany Campursari and Batak songs are in interested by the Javanese in Serdang Bedagai District and outside the area.

The gondang equipment that is collaborated or combined with the keyboard is the *taganing* which consists of five drums and a *gordang* which is arranged or hung on a support pole and has been added with three *tom-tom* arranged on the shelves and added with cymbals. The player stands at the time of the beat. Whereas in the traditional gondang music, the position of the *taganing* music player sits on a chair when beating it using a stick made of wood. The *taganing* has a pentatonic tone, so it has a melodic role. A bigger drum than the five is a rhythm carrier. Gondang beats can be played in various ways depending on the aesthetics and improvisation of the player. According to J. Wallach [3], the essence of making campursari music refers to a mixture of several different musical genres today. According to [9], the Campursari song is a type of Javanese song that is crisp, uplifting, and full of joy. The combination of gamelan elements and national (modern) music that gives a special sense to Campursari.

The influence of cultural development, gondang which in the tradition of the Batak community is always played in a ceremony or traditional event. Thus things in ethnic arts are an integral part of people's lives in general, Toba Batak traditional music is 'original music'

14 (original) or in the language of the Batak Toba indigenous music Gondang which is a series of 15 (1999). But currently, the musical instrument of the gondang ensemble is *taganing* coupled with other rhythmic instruments in the form of *tom-tom* and cymbals combined with keyboards to accompany Campursari songs as well as traditional or pop Batak songs. The people of Serdang Bedagai accept the music of Gondang Campursari as entertainment at weddings, circumcisions, and other public events. The singers of the song at Gondang Campursari usually consist of two or more people, male or female in pairs.

Campursari Gondang in Serdang Bedagai was started around 2005 which initiated by Suyitno (Gareng). This is at a marriage ceremony between a Batak woman who is married to a Javanese man. As musical entertainment at the event, Campursari music collaborated with gondang (*taganing*). Because there is a gondang at that show, so it has a manortor. Even though the Javanese-language Campursari songs are sung, the gondang (*taganing*) also accompanies to make more dynamic. Likewise, songs in Batak language are given the nuances of Campursari. Starting from this Campursari Gondang continues until now. Campursari Gondang still exists by singing songs that are currently trending. The form of presentation is also improved. The current Campursari Gondang groups in Serdang Bedagai include *Senterewe, Camila, Harfis, Music Kindergarten, Kamelia Nada, Delima, Perdus, and Jazz Music*.

The interesting thing about the presentation of the Campursari Gondang is performance the song which is sung consists of two parts, namely the Javanese Campursari song and the Batak song in Toba Batak, Karo or other languages. when singing traditional Batak songs, the singers wear an *ulos* slung over their shoulders. Meanwhile, when singing Campursari songs in Javanese, the singer does not wear *ulos* on his shoulders. *Ulos* is the result of weaving from Batak women. *Ulos* is used in every ceremony customs in the Batak community, especially the Toba Batak community [12]. Adapted to the song that will be sung. People who invite Gondang Campursari more highlight aspects as entertainment in the celebration or party mostly ethnic Javanese people. Interestingly, in the middle of the event, Campursari Gondang was invited as an entertainment as well so that the guests could *manortor* together. Even though those who had the celebration and the guests were Javanese. Yet, having fun is like the enthusiastic and cheerful manortor movement that people are interested in.

The Campursari Gondang performances in the community of Serdang Bedagai and outside the area need to understand the theme of the show, so that the order of the songs will be sung must also be considered. The intensity or tempo of the song is medium, high or fast combined in the performance. The rhythmic sound of the gondang beats gives Campursari music a different feel. *Taganing* players can be uplifting.

The Campursari Gondang performance in Serdang Bedagai has a place in the hearts of the people, including the technical abilities of music players and singers. Good communication interactively with the public or audience affects the attractiveness of the show. This of course must be prepared in advance. How the singer or musician behaves on stage. It has been trained and prepared.

The Campursari Gondang performance by singing interesting song at this time or songs that are currently trending is expected to be appreciated by the audience. The Campursari Gondang performance is known and interested by the people of Serdang Bedagai until they leave the area because the Campursari Gondang group is often invited to various celebration or celebration events family to entertain the invited guests. By looking at the situation or phenomenon described above, it is interesting to study the Campursari performance at Serdang Bedagai.

2. Method

The qualitative approach is used in this research. Data collection comes from primary data sources and secondary data sources. Primary data were obtained through interviews and observations with the aim of gathering information about the Gondang Campursari performance. Spradley (1997) suggests that qualitative research is more appropriate to use in cultural/behavioral research in social situations, namely efforts to reveal the behavior and actions of people in various social situations in society.

This research will also be equipped with cameras and recording devices to avoid misinterpretation and document the implementation of research in the field. The selection of informants was based on the informants' knowledge about the socio-cultural development of the local community, artists, the Campursari Gondang group and players. Secondary data such as an overview of the Serdang Bedagai District, Sumatera Utara, artist activities, venue and group activities.

In an effort to find and collect data, three main steps are carried out, namely (1) conducting general observation to obtain a description of the social situation which is the object of research, (2) conducting focused observations to obtain a more detailed description of the various components or elements that were previously found. in general observation, (3) conducting selected observation, namely choosing explicitly which of the various elements or aspects that have been known to be the main concern of the researcher. The things that were observed included of the material for the Campursari Gondang performance in the area, generation and development.

Data collection comes from primary data sources and secondary data sources. Primary data were obtained through interviews and observations with the aim of gathering information about developing Campursari Gondang. Interviews stopped when data saturation had occurred. It is started from the Campursari Gondang group coach, members, show order, viewers, group managers, and the community. In addition, Focus Group Discussions (FGD) was used to obtain the procedures for the Campursari Gondang performance in Serdang Bedagai, Sumatera Utara which were adjusted to the venue.

Data analysis is guided by the data analysis technique by [17] as follows, conducting a domain analysis, namely determining between part and part with the whole, such as how the basis for performance and how it is developed. In addition, a focused observation analysis will be carried out to determine the form of presentation of the Campursari Gondang performance, to find out the factors that influence public interest in the Campursari Gondang art performance. Another that, it aims to find out the trend of campursari songs presented in various entertainment events in the community. Then, taxonomic analysis is looking for relationships between component and component analysis, finding related components of the social situation under study.

3. Result and Discussion

Serdang Bedagai District (Sergai) is one of the district in Sumatera Utara, which was originally the main district of Deli Serdang. It was divided into two, Deli Serdang and Serdang Bedagai District. The district of Serdang Bedagai was established in 2003. Serdang Bedagai District is 45 kilometers from the city of Medan. Geographically, this area is bordered to the north by the Malacca Strait, to the south by Simalungun District, to the east by Asahan and Simalungun District and to the west by Deli Serdang District.

The community in Sergai District is a plural society consisting of various ethnics and religious groups. The cultural diversity is reflected in the existing ethnic groups, namely Malay, Javanese, Toba Batak, Karo, Simalungun, Angkola, Mandailing, Minangkabau, Banjar, Acehese, Nias and Chinese-Indonesian. The residents in Serdang Bedagai District work as government employees, private sector

employees, farmers, factory workers, and other informal sectors. Especially the Javanese, starting from the Dutch colonial period, due to the large number of plantation workers employed in this area. Along with the development of times and society, currently the Javanese ethnicity ranks second most in Serdang Bedagai Regency. This can be seen in the statistical data of the population in Serdang Bedagai.

Campursari music existed before the existence of Campursari Gondang music. According to [5], campursari music is a form of musical creation created by Manthous in 1993. This art uses a combination of Western music (keyboard) and Javanese gamelan specially made of using western music frequencies so that the sound generated from the combination. According to [16], since the collaboration in the 1970s, the term campursari began to be known, to express the existence of musical creations combining musical elements, and produce music productions which contain a lot of musical essence. Furthermore, [10] states that the position of popular music exists only for entertainment purposes. Wherever and whenever the presence of Campursari music is for entertainment.

Art and culture in a society has its own meaning for the members and inherited from generation to generation in the family or in the community. One of the part of the traditional music, including Gondang, which is a part of the ensemble is the *taganing* musical instrument. The emergence of Campursari Gondang music for the community as an aesthetic expression and entertainment nuanced blend of Javanese and Batak. Although those who enjoy it are from various ethnic groups. In traditional Batak art, gondang can be interpreted as a repertoire and the name of a set of musical ensembles, in which there is a *taganing* musical instrument. So the naming of Campursari Gondang is not the meaning of gondang as an ensemble. But the *taganing* musical instrument that has been added with the tom-toms and cymbals, which called by gondang, has been created. [11] stated the existence of the latest traditional arts cannot be separated from the influence of world globalization. [6] performing artists are an integral part of the economy, local communities, livelihoods, sponsors and kinship. These are the basic factors of artistic life.

At the present time the popular music structure of the Toba Batak tends to use Western diatonic scales and uses the lyrics or poetry of the Toba Batak regional language. In addition to this, the ensemble can be combined between Toba Batak traditional music and Western musical instruments [2]. Gondang is one of the Toba Batak traditional arts with instrument music called gondang consisting of two musical ensembles, namely the gondang sabangun ensemble and the gondang ensemble. gondang hasapi ensemble. According to [7] the music of the Toba Batak *gondang sabangun* is a traditional musical instrument of the Toba Batak tribe, played in an instrumental music ensemble that exists in the midst of the life of the Toba Batak people, namely *the gondang sabangun*. According to [8], *Gondang sabangun* still uses musical instruments such as *taganing, sarune, hasapi, ugung (gong)*. Meanwhile, according to [14] The definition of gondang as a set of Batak musical instruments as a collection of traditional Batak Toba musical instruments is divided into two parts, namely, *Gondang Sabangun*, which consists of from: *Taganing, Gordang, Sarune, Ogung Oloan, Ogung Ihutan, Ogung Panggora, Ogung Doal and HeseK*, and *Gondang Hasapi* consisting of: *Sarune Etek, Sulim, Garantung, Hasapi, Odap and HeseK*.

Communities in Serdang Bedagai and other areas need entertainment in the form of music at various events surrounding their lives, such as wedding receptions or other celebrations. The art of music which is needed also wants to be updated or modern. If the invitees have a Javanese background and the invited guests are Batak and other ethnic groups, then Campursari Gondang is often shown. Another thing is an expression of respect for other ethnicities or respect for traditional arts around their lives. Sri Hastanto (2002: 7) art management must be handled carefully, managed in a planned manner. Furthermore, you must understand the basics of an art form and know its designation very well. It is also necessary to know very well where the art will be brought, so that life will be better and have usefulness for the supporting community.

According to Gareng, around 2003 Campur Sari was here, collaborated with gondang in 2005. The first was collaborated at a wedding in the Amplas area, which held a Javanese wedding with a Batak person which are Batak woman and Javanese man. The party was held at the woman's house. Then it was decided to show Campursari and Gondang. Campursari Gondang is also featured in Javanese marriages. This is because mothers can be happy for the *manortor*. The Campursari Gondang music invitees are mostly Javanese.



Figure 1. Keyboard and Taganing (Gondang)

The names of the Campursari Gondang groups include: (1) Senterewe, (2) Camelia, (3) Harfis, (4) Music Kindergarten, (5) Camelia Nada, (6) Pomegranate. In the performance, Javanese songs are sung accompanied by a keyboard to the beat of gondang music including: (1) Bojo Show, (2) Tatu, (3) Ambyar, (4) Lilo, (5) Bojo Galak, (6) Sengit, (7) Orek-orek, (8) Doremi, (9) Kudu Misuh, (10) Sewu Kuto. Batak Pop songs was sung with Campursari nuances include: (1) Jamilah, (2) Mardua Holong, (3) Bunga NI Holong, (4) Tolu Sahundulan, (5) Anak Medan, (6) Goyang Itik, (7) Eta Mangalap Boru, (8) Mura Sambur-Samburan, (9) Siantar Men, (10) Abang Purba.

According to Suyitno, Campursari Gondang is interested or invited to entertain at his celebration because of the new nuances and before the end of the event they want to the manortor as entertainment. The desired lively and lively atmosphere was adopted from the Batak wedding party where there was a manortor in the event. However, in this case the manortor referred to is a dance movement for entertainment, not the manortor in traditional events. The guests who came were invited to sing and the manortor, as well as the family who had a celebration. So the event was so lively and happy. The feel of the gondang beat that accompanies the songs that are sung makes the atmosphere more inviting to a dynamic and uplifting atmosphere. Singers can alternate, invitees and families can take turns singing the songs they like.

In A Guideti the UK Performing Arts (2006), states that artistic activities involve performers who interpret a material to the audience (audiences), either through speech, music, movement, dance and even acrobatics. The most important element of performing arts is the direct interaction (live) between the performer and the audience, although supporting elements such as films or recording materials are included.

The work produced will increase the interest of the wider community. This is one of the ways that artists do that is to develop a musical work so that there is always something new. Susilo (2018) explained that the quality of the work produced will bring enthusiasts from the

14 wider community and various efforts are needed so that the quality of the art work remains in the public. Kayam (1981:5) explains that art is one of the elements that support culture, thus art must be understood in the situation of the audience. The development carried out is expected to be in accordance with the times. So that the younger generation is more interested in supporting it. For this sustainability, it is necessary to have procedures for managing, fostering and developing it.

Music is useful and functions in the midst of life. Merriam (1964: 217) explains that music can function as entertainment, aesthetics, communication, symbolism and community integration. Through music activities, collaboration between actors and their supporters can also be established. Through performing arts, people can unite, who are involved in helping to make the event happen.

Usually the Campursari Gondang performance starts at 11 a.m – 17 p.m or before the Maghrib prayer, if at night it will start at 7 p.m – 10 p.m. The cost of the performance is approximately three to seven million rupiah. The bigger the event and the need for a better sound system and more singers the more the cost increases. Even so, friendships and fraternity, the cost of the show can be negotiated again.

When Campursari Gondang was introduced in Sergai, the Javanese who were there were interested in inviting the group. Initially, the entertainment served as entertainment at weddings and celebrations was always a single organ or keyboard. After the Campursari Gondang the community began to invite the Gondang Campursari performance. Campursari Gondang was also invited to various places outside Serdang Bedagai District.

The thing that becomes difficult in advancing Campursari Gondang is the lack of *taganing* players who can be recruited as permanent players in the group, because the *taganing* players are retractions from the Batak gondang players who also always fill traditional events at Toba Batak ethnic weddings or Simalungun.

Cooperation between group managers with another is also needed. It can be seen from borrowing or renting equipment, complementing each other with music players and singers. Communication between players and group leaders or between groups is well maintained, making it easier to develop, promote, and maintain the existence of Campursari Gondang in the community. This mutual cooperation is necessary in order to meet market needs.

The strategy of presenting Campursari Gondang music performances is carried out by artists or art activists by adding to the attractiveness and excitement of the atmosphere by chirps when singing or the presenter of the audience or the audience is asked for a song to be sung by the singer. Furthermore, [4] explains that creativity is needed from the musical aspect, such as determining the type of music, choosing the singer who is considered the most suitable, and arranging the order of songs in a campursari music package are very important. Creativity is the ability that reflects fluency, flexibility (flexibility and authenticity in thinking), as well as the ability to think and elaborate (develop, enrich, detail) an idea or point of thought [19]. In addition, it is important to promote and distribute it to other parties who are deemed to be able to distribute the product well, means this product must be understood easily by consumers.

4. Conclusion

The technology and information which accepted by public through the internet as electronic media have been diversified market tastes, especially the art of music entertainment. Indirectly, it has an impact on the presentation of entertainment at parties or entertainment events which tend to assume a single organ or keyboard. It causes players increasing the appeal of the performance through the songs and their beauty. It has increased the creativity of music players and singers, so that campursari and Toba Batak Pop songs are collaborated to be presented at once or alternately by adding *taganing* musical instruments which has been added with *tom-tom* and cymbals (*gondang*) which is called Campursari Gondang music. The music performance becomes more dynamic, lively and uplifting.

People who accept or invite Campursari Gondang to weddings or other celebrations are happy to enjoy the performances presented by singers who sing Campursari and Pop Batak songs accompanied by keyboard and *taganing* can also sing and *manortor* with guests, families and the invited surrounding community. The festive and happy atmosphere are the main attraction.

In the current pandemic atmosphere, Campursari Gondang music presentation that has been shared on youtube or online media can be accessed to make it easier for researchers to make observations related to the presentation of the music. It is needed to continue to do in addition to promote their group. In conducting research, it has limitations where to see Campursari Gondang performances in Serdang Bedagai directly is very difficult because of the prohibition on making crowds and holding live performances, so it is very necessary for Campursari Gondang group players to have accessible data. Furthermore, interviews and observations can be done by telephone and whatsapp media.

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